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Experience Events:

A theoretical research and compilation of tools for a handbook developed for events associated with Intotalo, Kajaani.

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THESIS
ABSTRACT

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This thesis was compiled around the idea that events should be more like experiences, and less like services. In this research, the idea of experiences is explored in theory alongside the theory of event planning to produce an introductory approach to experience events.

The research was compiled with the help of the main text source, The Experience Economy, and supported greatly with other key sources. The main aspect of this source is the 4 E's; Entertainment, Educational, Esthetic, and Escapist, and they are used to assist in providing entertainment for all types of event audiences. The author compares their findings with the information compiled by one on one interviews with people who have worked with experience events in the past. In these interviews the author asks several questions about the flow of events in which the participants took part in producing, including whether or not the event went according to plan, and if anything could have been changed or different.

Putting the research to use is then explored by explaining the usage of various tools both new and old, and then compiling these tools into a handbook for the use and further exploration of Intotalo, Kajaani. These tools include both fundamental tools that are already in use in events, as well as new and digital tools in which event producers are beginning to adapt to in order to better the event planning process.

This thesis was written from the event professional perspective, and may assist event professionals in gaining a new insight to events and their ability to leave lasting memories with their guests. Event professionals are encouraged to explore the tools listed in the research, as well as explore other tools not listed in the research.

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PREFACE

The following research was produced to support the final chapter of my learning quest at Kajaani University of Applied Sciences, with the hopes to also develop the future event planning and management of the company Intotalo. The key element of my research was to explore the already present idea of developing experience events in hopes to evolve event services into event experiences in order to better define their nature, strengthen the planning process between the event director and their clients, and provide event guests with memories that will last them a lifetime. Using the book The Experience Economy, by B. Joseph Pine II and James H. Gilmore, faithfully during my research has opened my mind, allowing me to better brand my formulating ideas in order to understand them more formally. This book indeed proved to be a valuable piece of my professional future, and I owe its authors my gratitude for bridging a few previously existing gaps.

This thesis was inspired by the creative individuals met both at the location of, and through the presence of working for Intotalo. Many of those creative individuals have asked me outright, "What is your passion?". Through the research progress of my thesis, I can honestly say that the passion ignited in me was the fuel of my work. It was through that discovered passion that I gained the confidence to share my findings to all of those willing to read or use my work, in hopes of inspiring or developing their own passion.

I would like to thank my mentor Olli (Ollis) Leppänen for the opportunity and courage to take on this research, my supervisor Liisa Mikkonen who supported my goals with new ideas and motivation, as well as Nic Mepham who not only introduced me to The Experience Economy, but fuelled my creativity with challenges along the way. I would also like to thank every individual both in the United States and in Finland who guided me and selflessly assisted me through the struggles I faced during my studies, and above all believed in me up until the day of my graduation.

This thesis is dedicated in memory of my mother and my father, Brenda and Joseph Demel, who above all wished to see me graduate and earn my degree, as well as live a life full of learning and experience.

"Nothing is impossible, the word itself says 'I'm possible'!" – Audrey Hepburn

CONTENTS

1 INTRODUCTION

We live in a world full of services. In today's age, anyone can purchase basically any kind of service in any part of the world. The service industry allows for individuals to take part in many activities without having to take part in any of the actual work for themselves. Instead of fixing their own cars, as would have been normal in past generations, it is now becoming more and more of the norm for individuals to cash in, and take their cars to a shop and have them inspected and fixed.

The service industry is currently selling a way of life for people who lack the time and interest to do the service in which they are buying themselves, and for the service industry, business is booming, and the sky is the limit. But is the service industry enough anymore, or are people beginning to hunger for something else?

We are rolling into an era of Experiences. After big sharks in the service industry incorporated emotional and sense appealing aspects to their average everyday services in order to gain higher ground than their competitors, customers are now beginning to expect more than just the robotic movements of a cafeteria server handing them their meal. They are coming to expect a certain amount of theatrics attached to the services they pay for, and will event pay tenfold what they would have paid for average service to get these Experiences. It is now time for the service industry to embrace the consumer Experience, or quickly be left behind.

Challenges in event management

In this research, the Experience Economy will be opened up and explored in one of its most advanced fields; event management. The reader will uncover how services are already being sold undercover as experiences in event management, and why event management companies who do not already embrace the power of selling experiences should adapt their service to match the growing trend threw theoretical research, technical and physical tools and applications, as well as a complied handbook of developing an experience event.

Currently, there are many reasons to host events, especially events of the experience nature. Regardless of the reason, the trend is there, driving more individuals to seek our event plan-

ners for their events. These trends are also in favour of taking part in events, as people are not only beginning to host events but attend them as well.

Because of the vast growth of globalization, and with the assistance of social media, people are beginning to spend more money to travel outside of their homeland to attend events. This trend is causing a massive wave of economic response, as new event facilities are being developed and growth within communities making an image for themselves in event tourism begins to be noticed in the hospitality sectors. Hotels are being expanded and built all around the world to answer to larger gatherings of event guests visiting various cities from outside of their homelands.

The marketing of these events begins to expand to Social Medias as well, where almost every target group known to mankind can currently be accessed at nearly no additional costs. Through the introduction of Social Media, the world can monitor a notable increase in event tourism for events that appeal to the senses and emotions of the visitor. Keeping an eye on this trend opens up the market for experience events, which has already been present; it just hasn't been as widely harnessed and implicated as an own product.

The aim of the research and the research methods

The aim of this research is to present a theoretical approach to the authors findings through the reading of appropriate text, the experience gained during her own work as an event planner and manager during the time of her practical training taken out for her University studies, and through the interactions with individuals who also share a passion for event development within Finland.

After the author compiles the theoretical findings, it is her aim to support the idea of experience event expansion with the facts she receives during face to face interviews with individuals in Finland who have notably worked with experience events in the past. Any information gained from these interviews, along with the information the author has gained in her working experience will then be used to compile an experience events handbook for Intotalo, Kajaani upon their request, in order to support and aid them in future growth through experience event management.

It is important that the reader note that there are a few limitations to this research, as it was written with the intent to assist professionals related or connected to the event planning and management industry. Readers who are not already familiar through education or experience with event planning and management are requested to read more from supporting sources either used in this research, or outside of it. The event examples and the focus of the kinds of events in relation to the research were chosen primarily to assist the company Intotalo, thus, there may not be ample amounts of examples for each kind of event, but none the less the research was taken out as neutral as possible to stimulate the ideas of the reader.

The research method for the compilation of this thesis is heavily reliant on reading the selected materials collected to support the theory of the text, as well as reliant on the authors previous experience with event planning and management, and the interaction with the selected individuals taking part in the pre-interview survey and the face to face interview. The author then will use the knowledge gained by her research to compile the handbook requested by Intotalo, Kajaani.

The main sources

There are four main text sources for the compilation of this research. The first of which is The Experience Economy: Updated Edition by B. Joseph Pine II and James H. Gilmore. This book is the core of the research, and the main topic of the research itself was created by the interest of this book. The Experience Economy has currently swept over the innovative youth in Finland, copies of the book passed down from one reader to the next and inspiring everyone who reads it towards the renovation of their passion. It is the author's passion to stage and direct events that leave lasting memories, so after reading the text it was the authors aim to apply it to the events industry.

The second main text source used for the research is the book Event Planning Made Easy by Paulette Wolf and Jodi Wolf. The book's title does give justice to its contents, as the book proves a very useful guide to the basics of event planning and production. The text is very easily written and understood, and the way it has been compiled ensures the readers understanding. The author uses this text to support some of her experience findings, as well

as takes the advantage to use the simplicity of the text to assist in compiling the handbook for Intotalo.

The Third main source text is the book Events Management: An Integrated and Practical Approach by Razaq Raj, Paul Walters, and Tahir Rashid. This book assists the author with outlining different types of events and why they are held, as well as other supportive text throughout the research.

Lastly, the author uses Event Management in Leisure and Tourism to assist with some advice for marketing events, as well as a surplus of other supportive text throughout the research.

The research is also supported by the information given on the WebPages of specific tools mentioned and used throughout the research in order to give the reader a progressive approach to using them for assistance for their future event planning and management work.

2 THEORY OF EVENTS AND EVENTS MANAGEMENT

We have all been to an event sometime in our lives. For most of us, events are a part of our culture, and we have celebrated everything between birth, union and death, patriotic displays of pride and uniqueness of where we come from, as well as events of a foreign nature to become educated or in tune with another culture we have not yet embraced.

 Events have also taken over the business world, and have been held in for reasons stretching about in vast angles towards fundraising, marketing, team building, or just the celebration of growth or wealth.

Events can be held anywhere, at any time, by anyone, for any reason. And who would blame the human race for these gatherings? We all take something away from each event, something we didn't know when we were invited, or when we purchased the ticket that we would be gaining. Whether it be a new connection, a free gift, something we learned, or something we felt, it is all a perk of attending an event, which makes event going hardly ever turned down.

2.1 Different types of events, and why they are held

If one would be interested in attending an event, or hosting an event, each event is placed into specific categories. Categorizing events helps both event planners and event attendees for organizational purposes.

It is very important that one considers categorization for marketing purposes in the case of event management, and for preparation purposes in the case of the attendee. One of the most major complaints of an event attendee, according to the authors' experience, is that they were under informed of what the event actually was, or were misinformed about what type of event it really was.

For example; if a wine tasting event was being held, and there would be small appetizers served thought the tasting, categorizing and advertising the event as a Wine Tasting event and slightly noting that there would be small portions of snacks would be more appropriate than categorizing and advertising the event as a Dinner Party with Wine tasting. In this way,

attendees will not purchase tickets with the wrong idea of what they are attending, and event managers will not face the possibility of running short of food items to serve at the event.

The book Events Management: an Integrated and Practical Approach, opens their text exploration with the breaking down of different types of events so that the reader can understand both the drive of each event category, as well as how broad events stretch, and just how much of our lives are moved around events of several kinds. The categories expressed by the authors are very clear and to date about the most important types of events that event planners and goers have to choose from, so for this section of research, the authors' findings are taken in high regard. (Razaq, Paul & Tahir, 2009, 13 – 19).

The first of the types of events listed by Razaq, Paul & Tahir is the religious event. Religious events are typically quite large events because religion is firmly linked to the culture of nearly everyone on earth. These events are quite experience related in the fact that they involve an attendees faith and feelings, ceremonies and contact of peoples in the same belief system, and they appeal to community and culture. The authors quote: "The date of such religious event experiences becomes etched in the memory of the people attending, alongside their feelings and emotions (Razaq, Paul & Tahir 2009, 13)." Most of these memorable events are related to that of the reception and celebration following the religious service, but it remains that the ceremony of the event is a very important aspect to event goers as well because the celebration would be necessary if there were not a ceremony to open the celebration. (Razaq, Paul & Tahir 2009, 13).

The Second type of event category that the authors' point out is the cultural event. Although many cultural events have a religious reason for gathering, it is also common and more frequented in recent times that cultural events can be planned for more commercial reasons. It is most commonly found that these events are a celebration held by a community to express the highlights of their culture. These events will typically involve entertainment such as concerts or carnivals, which can very rapidly bring about costs. These costs do however, weigh themselves evenly with it comes to the benefits these events bring to the community, as it is now becoming more of a trend for cultural events to bring about a large leisure travel economy to the community in question. Cultural events are not limited to the community in which the originate either. These celebrations can spread far and wide wherever there is a common interest, or a community of people connected to the event in particular. The authors of Events Management use the example of St. Patrick's Day. Cultural celebrations of

St. Patrick's Day are not restricted to that of Dublin and Belfast where it has originated, but this day also bring about a wide range of celebrations in notable cites such as New York, Boston where a large amount of community members migrated in history and impacted the local culture, as well as that of similar situations across the globe. Even people who are not Irish have been sparked with interest of Irish culture on St. Patrick's Day, which leads them to join celebrations in their area, and may even lead them to Ireland to take part in the organic experience. (Razaq, Paul & Tahir 2009, 14).

The third type of event that the authors' point out is the musical event. "Musical events range from the Glastonbury or Roskilde Music Festivals to the Last Night of the Proms in the Royal Albert Hall and all manner of concerts and performances in between (Razaq, Paul & Tahir 2009, 14)," states the authors of Events Management. Though it is true that musical events are often commercial, as they are recognized as some of the biggest cash cow events in the industry, they are also very cultural and fashionable, and for those reasons they can sometimes be found free of charge or as welcoming gift to travellers to a region. Sometimes musical events can be linked with charity as well, giving a portion or all of the proceeds of ticket sales to a worthy advisory, which sometimes fuels and even more outstanding number of sales. Musical events are clearly a celebration of creativity, and can offer a shared feeling between attendees, whether friends or strangers, promoting a sense of being one in a crowd of people who share a similar emotional interest with the attendee. (Razaq, Paul & Tahir 2009, 14 - 15).

The fourth type of event that the authors' point out is the sporting events. Sporting events have a wide range including the largest of international events like the Olympics, to the local sports leagues held for communities and children through school or clubs. The main goal of a sporting event is to stage a contest, a challenge, or a competition for those willing to attend, but also to bring about companionship within the viewing community. Sporting events will most often take up the theme of some form of championship, displaying the differing skills or powers of the opponents involved to see which of them is the best. Most professional sporting individuals, as well as their management and assistants are well paid compared to most professions, some of them of which take part in sports which attract great numbers of watchers who both flock to be present at the sporting event, or globally watch from television and other streaming devices. The success of a sporting team or individual which comes from a specific community is often the cause for great spontaneous celebrations with a large number of indulgent attendees. Although sporting events are known to be

very popular, thus profitable in the events industry, it is important for those who wish to hold sporting events on a larger scale that there are many stakeholders involved, and they tend to need a high degree of professional management, thus making large scale sporting events more challenging. (Razaq, Paul & Tahir 2009, 15).

The fifth category of events noted by the authors' included events that are personal and private. These events tend to be celebrations had with the company of friends and/or family members, and could be viewed as a cultural event on some occasions. The format of these types of events may vary from the more popular weddings and funerals, to other life stage celebrations such as ageing, and achievements. The idea of having personal and private events is a very old concept of event planning, as celebrations of these various life stages can be found even in the latest of recorded history. Event planning markets generally profit most from weddings, as these celebrations tend to come out on the top of the life stage list. (Razaq, Paul & Tahir 2009, 15).

Political and governmental events take up the sixth category of events from Events Management. These events tend to run along the lines of elections, which include many political party conferences. These events could be stated as fund raising events as it is a trend recently for candidates to ask for donations toward their political party. Otherwise, these events can be rather costly to plan and develop: The profit of the event is usually found in the currency of political change for the party in question. People generally appeal to these events as they became somehow competitive as they are broadcasted, and this fuels their urge to offer donations to the party they wish to see win the election. (Razaq, Paul & Tahir 2009, 15 - 16).

The seventh event category noted by the authors' is the commercial and business event group. These tend to benefit and involve a whole section of a specific industry or business group collectively. Exhibitions and other group vendor type events are some of the most complex and complicated types of events within the event industry. These exhibitions and travelling or stationary fairs usually include various vendor stands, all relating to a common industry, which has its own stakeholders, competing for the attention of the event attendees to possibly make them a future client or customer. These events can also allow vendors to learn cohesively about new trends and happenings in their market during conferences and school lecture style key note speeches throughout the day. Every type of human industry know and recorded have one of their own association conference, which is scheduled regu-

larly. Several industries, like travel for example, can also have hundreds of these types of events worldwide annually. (Razaq, Paul & Tahir 2009, 16).

The eighth category of events listed by the authors' is the corporate events category. Corporate events are held only for that of a single business, corporation, company or organization. These events typically include at least one annual conference, smaller scale events like product launches, staff motivation and team building exercise events, and sometimes awards ceremonies. The audience at hand for these events are from within the business group itself, even divided among group divisions if the group is too large or complex to factor in everyone. These events can also include a company outsourcing their members to a venue to discuss changing matters or trends in their industry, as well as giving their members an option to take part in a field related event hosted by the group outside of the normal day to day function. The themes of many of these events can include one or more of the following: gaining knowledge about competitors or networking with other field members to gain new ideas, client or customer interaction for feedback purposes, reviewing any challenges that are currently being faced or forecasted, and events made to stimulate the growth of creative innovations and/or alternatives. (Razaq, Paul & Tahir 2009, 16).

The ninth event category from the Events Management source is special events. Every group or individual believes their event is special but these are the events that are described as first-class or extraordinary. The category is only defined by events that suddenly have widespread public recognition, whether they had been planned to be unlike any other event or not. Special are the most common to attract visitors to come out from the area in which they live to experience the uniqueness the event has to offer. These events truly have a "Once in a Lifetime" appeal! The goal of special events, and the reason why they want to appeal to the masses is to develop a form of recognition for the community in which the event is held. This not only boosts the economy for the event location at that time, but also allows for future travellers to readily recognize the location as an attractive place to be. When communities develop a plan for a special event, or bid for a special event, like the Olympics for example, to be held in their area, oftentimes, the budget is hard to keep clear and on track. But the outcome of having these kinds of events outweighs that of possible lost or irresponsible funding, as people all around the globe remember the community in relation to the event, and chose to visit the community even after the event is over. (Razaq, Paul & Tahir 2009, 16 - 17).

Leisure events take up the space of the last of the list categories in Events Management. Like special events, these events also are known for their ability to have attendees travel from all over the world to be able to take part in these events. Most of these events are on-going, and evolve with the current trends to keep up with demand. There is also a competitive bidding process to figure out who will host each of these events, may it be within countries to find out where the Olympics will be held, or companies which try to find out who will be the biggest sponsor of festivals gaining them more advertisement. As with special events, leisure events are important for the host community economically as travellers flock to their service industry, and also because the event has the ability to create legacies that will keep the image of the community forever in the travellers mind. The leisure events that are larger in scale are usually linked with government funding programs in order to allow the possibility of construction of new buildings, roads and bridges to support the incoming demand. A big issue with these construction plans is how these buildings are utilized once the event has moved on from the host city. Recently, it is no longer allowed within leisure event committees for communities to plan most large scale leisure events without developing a master plan for the post-event use of these structures. Information technology and social media networks have come to contribute to the growth of the urge to travel to and take part in these events. Leisure events all over the world are now utilizing communication tools to advertise as globally as they can. (Razaq, Paul & Tahir 2009, 17 - 19).

2.2 Theory of event tourism

Razaq, Paul & Tahir have also outlined in more detail the perspective of events tourism in their book Events Management: an Integrated and Practical Approach (Razaq, Paul & Tahir 2009, 68 - 80). Events tourism is a key element in this research, because currently, event tourism has the biggest advantage of selling experience events. People do not often travel from their homelands without an expectation of gaining a new experience. Events tourism has a wide range of categories, most in which are experience related, thus an obvious trend in attendees going farther and farther away from home to take part in these types of events.

Events tourism and leisure tourism go hand in hand. They both share a goal of sparking interest in a specific location in hopes to gain visitors from places farther in distance, as well as reaching intercultural groups in hopes that their cultural aspects can be observed and re-

membered all around the globe. Events tourism and leisure events also both produce growth in their local economy by bring in people from outside of the area and promoting their services and hospitality sector to those people for both short and long term periods of time. (Razaq, Paul & Tahir 2009, 17 – 19 & 68 - 80).

The biggest difference between events tourism and leisure tourism though, is that events tourism also covers the business travel sector of events held outside of an attendee's home land. There is however, great potential for business events tourism to embrace experience events as well, and spark the emotions of attending guests so that they may have a similar experience to that of leisure events. (Razaq, Paul & Tahir 2009, 17 – 19 & 68 - 80).

Let us begin with the focus on what cultural and leisure tourism actually is. Cultural and leisure tourism relates directly to guests who travel far and wide seeking to experience other cultures, artistic and religious aspects not yet known to their own culture, and hoping to gain knowledge of the host culture through taking part in their events, witnessing their arts, and visiting their historical markers and monuments through touring, exploring, or visiting museums. (Razaq, Paul & Tahir 2009, 71).

Below is a graph taken from the book Events Tourism by Razaq, Paul & Tahir expressing the different types of cultural tourism and how they interact:

Figure 1: Types of Cultural Tourism (Razaq, Paul & Tahir 2009, 71).
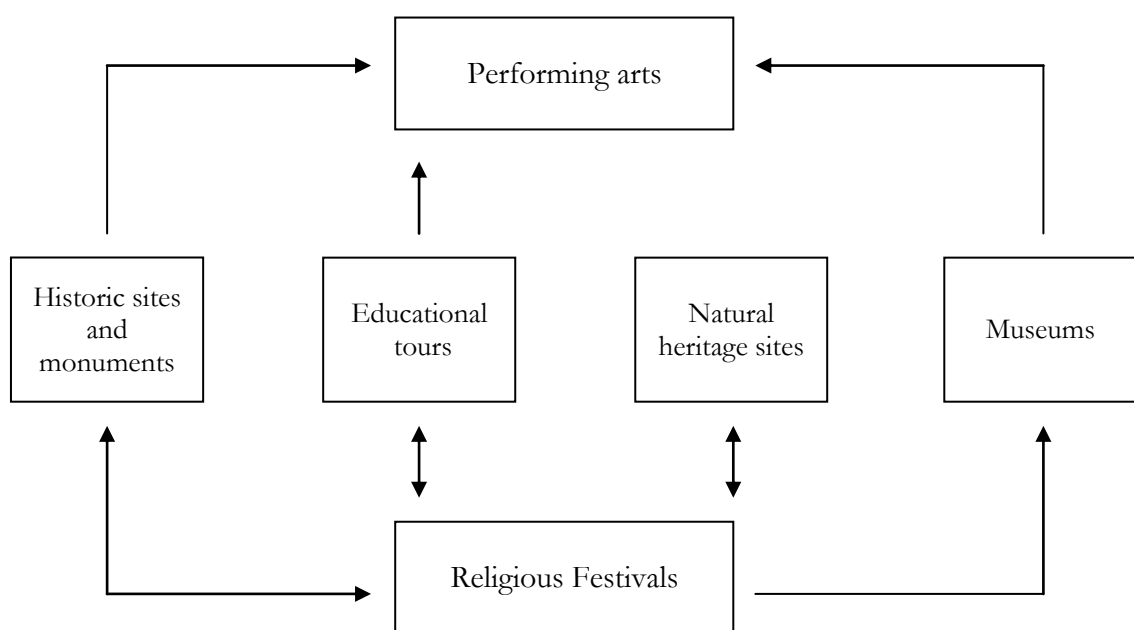
Taking the findings of the graph above can help the reader understand that each of the topics listed and currently in circulation of paid tourism has potential to begin including events into its own segment. In some cases, visitors may even be willing to pay more to take part in such events, as they currently do in favour of visiting festivals. (Razaq, Paul & Tahir 2009, 71).

In all societies worldwide, festivals and events can be found for various reasons, as they have been found in recorded history for centuries. These festivals and events which represent a local culture can be a great opportunity, if advertised to their full potential, to become internationally aware of and visited by those who are interested even if not directly related. The tourism industry has become one of the leading industries in the world, and because people are more eager to pay to visit another place in hopes of gaining new experiences, the time of events tourism has never been better. The first known sectors of events tourism can be traced back as early as the 1980's, so the concept is still quite young and evolving rapidly to meet the needs of travellers. Event planners and producers took this trend in hand, and began advertising events that had already been around for a long time to the world, as well as began developing new international events for the direct purpose of events tourism. (Razaq, Paul & Tahir 2009, 69).

As it has been noticed that events have a larger potential of attracting visitors from around the world, the concept of using events to fuel tourism became greatly admired. Planers and producers noticed that festivals not only boosted the local pride for those who lived in the area, but struck interest in those who did not but wished to be a part of the gathering anyway. In this sense, festivals themselves have become more or less a sub sector of tourism, and the event perspective of the festival is just the service which brings the tourist attraction about. As new media's arrive all the time, connecting more of the world than ever before, tourism commerce have taken to global advertising of festivals, and have helped develop the location of the festival in ways that it would be prepared to host a large demand of both international and non local guests. (Razaq, Paul & Tahir 2009, 70).

In order to develop the economy of a local area, governmental support is currently being offered for the use of promoting events and festivals which have potential in gaining an international audience. The government takes responsibility for tourism related events both in developing and promoting, in coordination with other public sectors such as the state and local authority of the event area, and various other stakeholders readily involved in both the

positive and negative effects of events tourism, such as physical alteration, cultural issues, social issues, political issues, economic issues, and environmental impacts. (Razaq, Paul & Tahir 2009, 69).

In fact, it seems that for the most part, the future of events tourism has a big reliance on the assistance offered by the local governments, as they are now taking the fore front of developing events tourism master plans through their access to communication with all stakeholders. (Razaq, Paul & Tahir 2009, 71).

The main goal of the local government and authorities who offer support to events tourism and festivals of the like is the generate as much economic profit as can be possible threw the event itself, as well as using the tourism relations, the means in which the guests arrive and thrive during the event period or even after for some time, to develop new jobs for the community. It is also known that during these international events, the government and the local markets do a lot of cross advertising in their marketing mix. This allows for the possibility of the traveller to spend their money outside of the event itself as well. (Razaq, Paul & Tahir 2009, 74).

The governments' assistance with these events and festivals will also provide a brand for the host community, making it easier for the community to gain a stronger presence from outside of their locality. This type of branding image is crucial for the communities if they hope to attract more visitors in the future at times when events are not going on in order to keep incoming foreign currency flowing into the area. (Razaq, Paul & Tahir 2009, 78).

A lot of detail is necessary for the planning process of these events involving tourism. The tourists' needs and expectations are among the top of the responsibilities that need to be taken into account when planning events tourism. This planning process is usually done with the assistance of a master plan; an ongoing growth and development document that is used and altered as the community develops to meet the demand of the incoming tourism as a result to events tourism as well as regular tourism activities. It is somehow easier on governments to focus more on not trying to gain tourism related benefits by holding an international event, but instead to host events in relation to the demand of incoming tourism first to generate the drive of travellers towards the events tourism in their community. (Razaq, Paul & Tahir 2009, 72).

There are several situations in which these festivals and events can even hurt their host. With media free to publish what it will in most societies, and more of an interest in negative tabloid style articles, the media can potentially be harmful to the host community if it gains negative happenings or information from the event experience. This would dampen the trend of travellers who want to travel to take part in these events. Because of this unfortunate risk, media coverage should be controlled as much as possible by the planning authority. It is not really the right path to cover all of the traces of negative situations from the event, as that is just unrealistic and not truthful. Rather, the planning authority should take into consideration what types of media they allow to cover their events, and seek out Medias that are more just. (Razaq, Paul & Tahir 2009, 72).

Events tourism is a great opportunity for the locals to sell their trade. Handicrafts and local culinary options are some of the highly consumed goods by tourists. When planning events tourism, the planning authority usually finds a way to incorporate as much of this organic culture as they can into the experience for the tourist, allowing them to gain an emotional attachment to the community, and spread the word of their experiences when they carry on elsewhere. Government authorities involved in the events tourism planning process will also work to develop local heritage monuments and buildings, including sports arenas, churches, cultural sites, and museums. Building and investing in these cultural aspects allows for the chance of the community bettering their image to the tourists, and thus to the world, strengthening their economy and their chance of more future tourism business. (Razaq, Paul & Tahir 2009, 72).

For those communities who have a poor chance of attracting tourism on a regular basis, due to poor image or lack of a cultural drive that would otherwise attract many tourists, sporting event tourism is one of the most sought out options of competition with the rest of the world. Sporting events are experiences which most often affect a spectator emotionally, thus driving them to travel in order to watch the sport they love. Although these sporting events are quite short in length, and travellers do not stay in the community long, the footprint that these sporting events leave on the globe from media coverage is large in scale. A single sporting event can have millions of spectators, thus hosting a sporting event can boost the image of a community largely and quickly. As sporting events are more likely to leave a lasting impression and memory on its spectators, there is not so much of a high risk that the communities image will fall as fast as it has risen, as many sports fans will even visit or revisit

historic sites that relate to the emotions they invested at the time of the sporting event. (Razaq, Paul & Tahir 2009, 74).

When planning events tourism, the most popular form of event to host remains the festival. A festival is a way for a community to join together and celebrate their heritage, and this good -feeling atmosphere tends to attract individuals from far and wide who are interested to emotionally attach to the culture hosted at the event with none other than the locals themselves. There are many elements to cultural festivals; some might even say there is something for everyone. There is oftentimes music, local food and beverage, historic and religious ceremonies that may even seem taboo to those who attend, and the never ending feeling of youthful and regenerative passion for heritage. Festivals in themselves take very detailed planning, but prove to be excellent events on a tourism related basis. (Razaq, Paul & Tahir 2009, 78).

Festivals are a big part of Finnish event tourism. Thesis festivals in fact stay true to Finnish culture, and offer the guests an insight into the music culture surrounding Finland primarily in the summer months; a time for seemingly endless celebration!

Finland hosts a wide selection of festivals throughout the summer, varying form rock music festivals in a large scale, to smaller tribal events. One of the biggest examples of Finnish event tourism via festivals is the Pori Jazz Festival, which boasts nearly 150,000 visitors! It does remain clear though that the most popular genre of music produced in Finland, and thus, the most popular festival destinations in Finland are the rock music festivals. From Ruisrock in Turku, to Provinssirock in Seinäjoki, froms Tuska in Helsinki, to Ilosaarirock in Joensuu, rock music festivals can be found nationwide, scattered all around the country of Finland and have been as well as will continue to see vast amounts of foreign guests walking through their gates. (Visit Finland, Festival Fever, 2013).

Music festivals are not only a popular sector of event tourism in Finland, but there are also several internationally acclaimed events held year round, often remembered for their unique flair. Among these is the Air Guitar World Championships, in which participants act out the playing of a guitar onstage in the most eccentric ways possible, the favourite being the crowned the winner. Not only have foreign guests come to observe the event, but they have actually taken part in the competition as well. Another primary example is the Wife Carrying World Championship, in which the competitors consist of a couple, one carrying the other,

running through an obstacle course while abiding by the rules of not allowing the one being carried to touch the ground. This event can get messy, but not as messy as that of the Swamp Soccer World Championship! The Swamp Soccer World Championship is held in a relatively small town called Hyrynsalmi, but this event is in no way small! Several international teams step up to take on the Finns in the ultimate challenge of a soccer match, knee deep in the mud of the swamp, and in some matches, even deeper! Among these more popular events are also events such as the Mobile Phone Throwing World Championships, the Berry Picking World Championships, the Kick-Sledding World Championships, and the Winter Swimming World Championship. The uniqueness and cultural feel of an overall, unbiased, good time not only attract Finns from all over Finland to travel to take part, but also attract a decent amount of foreign spectators and participants as well. (Visit Finland, The Silliest Events in Finland, 2013).

As it has been published in the Border Interview Survey in 2011 by the Finnish Tourist Board, quite a large amount of fifty tree percent of all foreign visitors to Finland in 2011 were visiting on a leisure basis, which was a solid twenty one percent increase from 2010. Another twelve percent of foreign travellers came to Finland for the purpose of visiting friends and or relatives, and a good amount of this group could have also taken part in leisure activities such as event tourism. These figures show that the international trends and drivers for event tourism are certainly accessible, and these statistics can be utilized to improve event tourism in Finland further. (MEK, Finnish Tourist Board Border Interview Survey, 2011).

2.3 Event planning and management

The several types of events listed previously in this chapter would most likely not function correctly or even at all without the assistance of an event manager or event management tools and guidelines. An event manger can be hired to produce such events, or one could even take of the extra research of event management and produce events themselves. With that being said, event management rides the service industry wave, as they go out and investigate the planning process and production of an event for their clients so that the client is as little involved with the process as possible.

The clients' relationship in event planning is to tell the event manager exactly what kind of event they want, and input details of the appeal and function of the event during the event planning process. The event managers job is, to the best of their ability, manage the venue, vendors; such as caterers, technology, entertainment etc., production, event function, and tear down of the event in a cost efficient way according to their clients wants, and ensure that the event (before, during, and after) contributes to the needs and goals of the client.

This planning process is not only supposed to be laid out for the client, but also the plan must be discussed with any other stakeholders in the area, or directly affected by the event, as they are just as big of a part of the event planning process as the event planner and the client. (Mehndiratta 2008, 81).

For these reasons, being in the managers' seat can be a very time consuming and stressful job, which tends to drive the clients toward hiring events services instead of attempting to plan and produce the event itself. (Mehndiratta 2008, 156).

The author of this research believes that the main aspects of each event include the budget, date, venue, guests, catering, decor, timeline, entertainment, technology, transportation and accommodation, and the staff. It is the job of the event manager to compile all of these aspects, and in some cases suggest some of these aspects if their client is hosting an event for the first time, or is not readily able to identify that these aspects are needed for the flow and function of the event.

The Budget

The budget is a great place to start planning. The budget it the formal statement plan of the expected results of the financial outcome of the event. (Mehndiratta 2008, 77).

How much is the client willing to spend on an event, and how do they want that expenditure balanced between the aspects needed to produce an event? One key issue that event planners might have in working with their client's budget is the client's unwillingness to pay for certain aspects that do not momentarily seem important to the event. This allows space for so called "weak links". As an event manager, it is ones duty to council the client, using past experiences if necessary to carefully place their budget accordingly.

As an example of the author's personal experience for this research, she came across several clients who did not want to hire outside technology from vendors, but instead, use the in-house technology from the venue source (usually a hotel). The primary misconception was that the in-house tech crews had done several events in the past, so they worked just as well as technology vendors. Plus it was easier not to have to outsource when it was already at hand and typically cheaper than the packages of technology vendors.

Any good event manager knows a few great technology vendors from previous events, when in-house tech crews were not available. With that in mind, the event manager might see it fit to invest in a vendor they know very well, which provides exactly what they need for their event, than it is to trust the cheaper option of in-house when the client is encouraged to use the extra spending budget "saved" on something else.

As a result, many of the events that author of this research has assisted in producing which used in-house tech crews proved to have a few outbursts of screeching microphones, moments of awkward silence in which there was no "walk-up" music played for speakers as they moved from their position in the venue to the stage, as well as unexpected "black-out" moments when internet connections or computers failed, delaying activates and presentations. A lot of in house tech crews are trained on the basics of the venues lighting and such; it is not the primary function of the venue, the space itself is. Whereas technology vendors have primarily invested thousands of dollars on the latest and fastest technology trends demanded by their clients, and must keep the technology professional to maintain clients and attract future clients.

The lesson to be learned here is not that in-house facilities do not come up to par with those of vendors, as there are several examples of venue tech crews that gain a rather envious eye from technology vendors. The lesson learned from this example is simply that an event manager should in fact, be the manager of an event and its budget.

The author feels that when budgeting issues come up with the client in terms of them not wanting to fund consistently throughout the event, there may be weak points in the event prone to failures and guest dissatisfaction. The event manager must council their client into making the right budgeting decisions to insure that there will be no risk of event related issues.

After the event manager has outlined all of the potential and proposed costs of the event, it is in good form to go over this information and take out elements that may not necisarrily apply to the goal or outcome of the event in order to save more and spend correctly. (Allen 2008, 145).

The Date and Venue

In the author's opinion, the next of the most important aspects to take into account during event management are the date of the event, and the venue. In some cases, the client will have already had a date and venue selected and it is not negotiable, but in many other cases, the client can present a time frame (usually within 2 to 3 weeks) in which the event date can fall upon.

In these cases, as the author has found in her own experience, the best thing that an event manager can do to help secure a date, is to contact local event venues to see what their availability is for the dates within the time frame. The manager should keep a spreadsheet of which dates each of the venues have open, their menu options (if applicable) at that time, and the prices of their venue packages and what they include. After compiling all of the dates, prices and specifications of the venue, the manager can present their findings to the client who then would be happy to choose their date not only upon availability and price, but also on the idea of how their favourite venue compares to others. For example, the venue that the client really would have liked to use, the client assumed was too pricy and probably not available for their event due to its popularity. What the client may not know is that some venues have special offers on specific days of the week, or that their overall packages my cost more than that of their competitor, but it includes a lot more services that appeal to the client directly. The manager can then place the venue on hold for the date selected by the client, which improves the functionality of the event plan as the manager has "hit two birds with one stone" so to say.

The venue in particular is the foundation of the overall event experience, and it is the event managers job to direct the set of the venue. They can do this by drawing up plans, such as seating arrangements, and the master floor plans of the event space. The event manager can then add specific elements to the venue in order to strengthen the environment of the event so that its goals are met. (Mehndiratta 2008, 300 - 301).

The Event Guests and Marketing

When thinking about the event guests, the event manager should take into account the events purpose. If the event is a company appreciation event, of course the guest list will include primarily the employees of the company and/or their partners. Whereas, if the event is a marketing event, the event manager will have to assist the client with the event marketing in order to reach out to the public for them to attend as guests.

Marketing an event to the public to reach the desired guests can include some time researching the events target market; who they are, what they want, when they want it, where they are located, and how to reach them. If for example the event was to be marketed to the general public for all ages, genders, and lifestyles, event marketing can be as simple as the basics, such as paper advertising, television and radio marketing, or can be expanded onto other growing media trends like Social Media, and application marketing. (Mehndiratta 2008, 129 - 130).

It is also important for the manager to understand that how they market the event contributes to the guests expectations for the event. For example, if the event in question is for families, it is in bad judgement to hire an adult style entertainment vendor hosting activities such as explicit music, gambling style activities, or promotion of drinking or smoking.

The marketing element in event planning and production does not only fall into the marketing of the event, but the event itself may also be a giant marketing sector. For example, if the event is being held for a company, the event planner should think of ways to market the company's image and products to the event guests. If the event is successful, there will be an overall positive marketing atmosphere which will lead to the benefits that the company is looking to gain with the event itself. (Allen 2008, 101).

 If the client has a set guest list, the manager should then make sure that it remains up to date, and that all of the mass mailing and advertisements are sent to each of the participants regularly. Updating the guest information also is helpful for the event manager whilst developing seating charts, and special menu arrangements for those known to have food related allergies or other special requirements. (Mehndiratta 2008, 304).

The event Menu and Other Services

The next step in managing an event includes the catering specifications, if food and beverages are agreed to be served between interaction of the manager and the client. The event catering can range from plated dinners at banquet style events, to self-service buffets, to appetisers passed around on trays while guests mingle amongst themselves. (Mehndiratta 2008, 318).

Knowing the event theme, menu seasonality, and the requests of the client come hand in hand for event managers, and in turn helps event managers to select a caterer which is most appropriate for the event. Catering can be both in-house at the venue, or out sourced from a vendor to assist the event needs. It is important that the event manager keeps in close contact with the caterer when selecting a menu, and also to send all proposed menus to the client for approval. (Mehndiratta 2008, 318).

For the safety of guests, the event manager should have appropriate contracts signed by both parties, insuring that the catering company is in fact able to meet the needs of special menu changes for those with food allergies, or other specifications. It is always good to have a few of the most common alternatives at hand, even if the manager and the caterer do not previously know of a person's specific needs. This allows for a more smooth transition of situations which may arise. It is also in good form to make sure that everyone involved in the signing of contracts have full signing eligibility for their company so that the contract cannot be waved due to miscommunication of responsibilities. (Allen 2008, 175).

Contracts not just with the food and beverage vendor, but with all other vendors as well should be obtained to also avoid any hidden costs or charges: Having a secure contract which is easy to read and understand between the event planner, vendor, and clients leaves out the possibility of budget overages. Suggesting a flat rate of services is a very clear and non-negotiable way to reserve services for an event. (Allen 2008, 146).

The theme and decor of an event can help provide for the events atmosphere. Getting the theme from the client can be one of the most exciting moments for an event manager. Event managers should brain storm for the first few days to the first few weeks what kinds of decor, floral arrangements, seating, reception, and activity elements should be incorporated into the venue of choice in order to bring the overall environment and feeling that the

client wants its guests to experience during the event itself. Depending on what type of event the planner hosts, decor can be quite mild, for example, for panels and seminars, as well as can be extravagant, for example, for weddings and galas. (Pine, Gilmore 2011, 73).

In the author's experience, event managers are in charge of keeping the flow of the event desirable, and generally do so with a timeline. The event timeline can be used for the personal functionality of the manager, client and staff, or even be slimmed down for the use of guests to help them understand the program of the event.

The Event Timeline

In all event functions there must be a detailed document of the planning process and the event progression. This document must include all information from the beginning of the event planning process, to the end of the tear down of the event, including all of the responsibilities of the staff and crew involved in the event production, such as vendors. (Allen 2008, 176).

The timeline of the event for the use of the manager, client and staff, generally begins either the day before or the day of the event, whenever setup for the event begins. A copy of this timeline should be kept by the manager at all times in case staff and vendors do not know where they should be at any given time or what they should be doing there. If changes are made thought-out the day of the event, each person affected by the change should be notified as soon as possible. Contacting them can be done through the manager, who should always keep a contact list of assistants alongside the timeline. (Allen 2008, 176).

The timeline will generally highlight each phase of the event, such as the times in which food and beverages will be served, people will be speaking or presenting, entertainment, or activities or movements of the guests. After the last occurrence of the guest attended event is over, that does not necessarily mean that the timeline should end there. The timeline should also continue onwards for the "tear down" period and clean up period of the event. (Wolf & Wolf 2005, 59 - 62).

Other Elements

In the author's experience, most of the entertainment hosted by event managers will be out-sourced by an entertainment management vendor. It is important that the event manager and the client agree on the entertainment and its budget in order to best suit the event and provide the experience needed by the guests. The entertainment will generally need to work hand in hand with the proper technology needed for the performance so, as stated earlier, the manager should seek out the best possible source for technology management whether it is in-house or that of a vendor.

The author feels that it is important that the manager makes it clear to the client that the budgeting for all of the above aspects, as stated earlier, should be as balanced as possible, because in larger scale events, every aspect of the production is entwined with each of the other aspects, thus building a strong foundation for a successful event.

From the author's experience, some of the other things to consider when managing an event include the transportation and accommodation of the guests, clients and staff, if necessary, through the wishes of the client. Many transportation vendors are accessible for most major cities in the world, so if the client wishes to have the transportation booked for the guests in advance, then the best option for the manager is to contact a few of these vendors for quotes. The same goes for accommodation; the event manager should seek out pricing and specifications for all local housing options, as well as be guided by the rule of thumb that most of the guests, clients and staff should occupy the same accommodation space as close as possible to the event venue.

Lastly, in the author's experience, it is in the manager's full responsibility to make sure there is an adequate amount of staff for each event. The manager should offer as many of their personal assistants as they see fit to assist with the event function, as well as serve any up-coming needs of the client and the guests while on site. The manager may also need to out-source to vendors for waitressing staff, bar staff, security and safety staff, and other staff members as they see fit in order to keep the event functional in serving the client and their guests.

3 THEORY OF THE EXPERIENCE ECONOMY AND EVENTS

The experience economy can be applied to virtually anything. Whenever an individual is stimulated in any way that will leave a lasting impression on them, they gain an experience. The importance of the experience economy is that it goes beyond the service industry, and deserves its own market segment, as those who sell experience go above and beyond simply giving a customer what they want.

The idea of the author after her experience in event planning was that every client and every attendee of events she had a role in producing should take home more than a souvenir pin or a phone number of someone they networked with; she made it her goal to start producing events that sent the clients and guests home with an experience.

3.1 The experience economy

Through reading the book The Experience Economy, the author of this research began to formulate a plan to connect her findings from the book with memories of past events in order to develop her future event planning process further in order to reach her goal. The following text is an example of the key elements that stood out to for the production of this research, and a few examples of how they can be applied to event planning and production in the future.

3.1.1 What is an experience?

An experience is very much in tune with human emotion. People reach out for experiences in hopes of gaining something they can never lose; they reach out in hopes to gain a memory. Memories never leave us. The memories we carry can include both good and bad, and the memories that are strongest to the individual are the memories that are most often on their minds. Remembering memories that were strong to an individual can often drive them to seek similar experiences. This opens up an economy which caters directly to the

need of experiences. This economy has been around for thousands of years, and can be found in almost every form of written history. (Pine, Gilmore 2011, x –xxii).

Being that experiences have always been around, one might ask; why are experiences not marketed to their full potential? Unfortunately there has been a trend brought about by businesses to group the experience market with that of the service market. It is very understandable considering we live in an age where it is not out of the usual to spend our income on services, allowing others to do the things we do not desire to do ourselves, but at the same time, this trend is now evolving. Individuals are now expecting more than just a service, rather, they are beginning to expect that their service come attached to some form of emotional event, thus, consumers are now willing to spend more money for experiences. (Pine, Gilmore 2011, 3).

Taking a service up a level in order to make it an experience is a lot more common in recent events, and a lot easier than one might assume. A common way to express the current trend of service transformation includes a company developing an experience offering by intentionally turning a service into a stage, and goods into props, inducing the engagement of an individual or customer. These consumers, which could also be described as guests, truly value being able to engage in the experience that the company stages, or reveals over the duration of time that they stay within the companies facility or venue. The more engaging companies become for their guests, the more likely the consumer is to pay a higher price to take part in the experience as opposed to the service, just the same as how consumers have in the recent past moved away from purchasing goods and servicing themselves, to spending more to have someone supply both the goods and the services. The biggest difference in these two economies remains that people purchase services from a more necessitative approach, and purchase experiences from a more wanting and passionate approach, as people tend to place higher value on their experiences and memories than on anything tangible. (Pine, Gilmore 2011, 17).

The goal of most experience developing businesses is to go further than just offering the goods or services they sell to the customer alone, but instead their business plan includes offering an experience to their guests, which is rich with emotions and appeals to their senses. There is an obvious difference in how the customer is treated, as the goal of experience developing businesses is to cater to their customers as individually as possible, in a more

qualitative measure. The biggest difficulty in working in the experience economy is that no two individuals, no matter how similar, can have the exact same experience. It is key to make the experiences as customizable as possible, so this takes a whole new outlook on what the seller gives the buyer for the amount of money paid. (Pine, Gilmore 2011, 17).

Although it is true that people tend to want something to show for their spending, something more on the lines of tangible, consumers surprise the economy greatly with their seemingly never-ending desire for an experiences above something tangible, because they carry their memories with them everywhere, and share their stories often for long periods of time after the initial interaction. (Pine, Gilmore 2011, 19).

This is somehow a much more desirable outcome than the financial outcome to companies, as these companies who develop experiences earn an unending image in the hearts of their previous and/or loyal customers, as well as the large sums of money and time that those customers spend in their presence. (Pine, Gilmore 2011, 19).

3.1.2 Experience vs. Service

Whenever a consumer buys a service, they pay for one or more intangible activities that will be done for them so that their involvement can be minimal. Whenever a guest buys an experience, they spend money in order to spend their own time enjoying one or more memories which have been staged by the company. (Pine, Gilmore 2011, 3).

In the following table, the reader can differentiate a service from an experience, as well as from a basic good or a commodity.

Table 1: Economic Distinctions (Pine, Gilmore 2011, 9).

Economic offering	Commodities	Goods	Services	Experiences
Economy	Agrarian	Industrial	Service	Experience
Economic function	Extract	Make	Deliver	Stage
Nature of offering	Fungible	Tangible	Intangible	Memorable
Key attribute	Natural	Standardized	Customized	Personal
Method of supply	Stored in bulk	Inventoried after production	Delivered on demand	Revealed over a duration
Seller	Trader	Manufacturer	Provider	Stager
Buyer	Market	User	Client	Guest
Factors of demand	Characteristics	Features	Benefits	Sensations

Table 1 from The Experience Economy by Pine and Gilmore simply places the categories into terms with what outcomes of each of the economic offerings occur. In the case of services vs. experiences, one can see a few key factors from the figure. The service economy is delivered as a form of economic function. The nature of offering of a service is intangible. The key attribute of a service is that it is customized, and its method of supply is that it is delivered on demand. The seller of a service is a provider, and their buyer is a client whose factor of demand includes the benefits. On the other hand the experience economy is staged as a form of economic function. The nature of offering of an experience is memorable. The key attribute of an experience is that it is personal, and its method of supply is that it is re-

vealed over a duration of time. The seller of an experience is a stager, and their buyer is a guest whose factor of demand includes the sensations. (Pine, Gilmore 2011, 9).

Services have in the recent past gained on the selling of goods directly as it allows its clients to have a service provider take care of specific tasks that the client more often than not, could do themselves but do not have the time or urge to do them. Goods can only be supplied as a product, and all of the work required to transform the goods to their desired state should be done by those who purchase them. (Pine, Gilmore 2011, 12).

In the book The Experience Economy, it is very clear that what a business or professional charges for relates directly to what type of industry they apply to. The book states that if the seller charges for goods alone, then they are most likely a part of the commodity industry. If the seller charges for tangible items alone, then they are most likely a part of the goods industry. If the seller charges for the activities in which they produce and manage, then they are most likely a part of the service industry. Lastly, if the seller charges for the outcome of the buyers' interaction with what the seller has made available to them, then they are most likely a part of the experience industry. (Pine, Gilmore 2011, 283).

3.1.3 The basics of turning work into theatre

It is a very hard concept for many individuals to gain a positive outlook on using acting in the working process and in the selling of products. Through staged examples of flashy and straight forward salesmen shown in movies or comically on TV shows, the human emotion towards the idea of theatre in work can be reluctant when assuming that adding theatre to work is done in a way to gain from the customers' misfortune and misunderstanding. It is important to point out that these displays have been staged to be exactly what they are, a dramatization. Using aspects of theatre in work and to sell the products of a company can provide to be a very positive change for the company and their customers. Working with a theatre state of mind can be crucial for anyone trying to stage experiences, as in theatre and in experiences both, a lot of human emotions and sensations are at stake. (Pine, Gilmore 2011, 167).

Acting does not imply that one should not be themselves, rather, acting in the working world should be viewed as a way to customize the customer's experience, and give them more for their money. Acting can also be misconceived as not taking the business at stake seriously. The idea of play in the working world only suggests that the company gets their business goals across at the same time as allowing their staff and customers to have fun and reach enjoyment. Acting as opposed to just trying to close a sale will somehow "make the customers day", so to speak. The customer is the audience of the businesses performance, and giving them the experience that they either expect, or did not expect is a sure way to please them and leave a lasting impression. Using acting in a company's product sales allows all of the employees involved in the experience the opportunity to be in the moment with their clients. Clients tend to appreciate the presence of the company, and the company can benefit from the customers' direct opinion. It is important for a company to know however, that their presence alone will not bring about happy customers, but they must also consider the attitude they are presenting to their customers, both directly and indirectly. A representative of a company is not expected to be what they are not when staging an experience, rather, they are just asked to choose carefully which aspects of their personality they choose to reveal to the customer, and which aspects are best left private. (Pine, Gilmore 2011, 168 - 169).

The biggest goal point of turning any kind of industry into an experience is to incorporate the ideas of theatre into whatever the business is selling. Many companies struggle with the idea of turning their gears into the direction of theatre, as they have built the foundations of their work on logical perception. The fact of the matter is that whenever a company tries to sell an experience to a guest, they must have adequate amounts of emotions and creative solutions available to their clients in order to engage their sensations, and one cannot just offer these aspects if bits and pieces of the product do not play along, so to speak. The easiest way for a company to stage an experience, is to think of the experience as a stage. They must at that point think of all the aspects they provide as props, and give roles to all who assist in bringing the experience to the guest. This makes the product as a whole, consistent, leaving little room for error and the disappointment of guests. (Pine, Gilmore 2011, 217).

First, the producer of the experience needs to look at their role. The role of the producer will be called the director, and if one notices the responsibilities of a director in the world of theatre, and then they would know that this is one of the most crucial roles behind the

scenes. The director must take the idea of developing an experience and make it an operational reality for their guests. Although it is true that directors hold all accountability for everything that takes place in their business, or rather, on their stage, once the director emerges victorious from their first few performances, their creativity and independence for the future will flourish. The director is in charge of keeping all of their employees, or rather, all of their actors and stage crew members, in tune with one another and working flawlessly as a team to produce the desired effect. It is also the responsibility of the director to keep all of the actors and crew members true to their talent and role so that the guest gets the full experience. (Pine, Gilmore 2011, 217).

The director has many skills that they should already have through previous business development, and should update their skills often to work at the best of their ability. These skills include organizational skills, creativity skills, problem solving skills, and leadership skills. It is also important that the director be as much of an independent thinker as possible. Everyone in the cast and crew depends on the director to direct them, hence the name, so the director should be the one with all the answers, or the one able to develop an answer to an unexpected question. (Pine, Gilmore 2011, 217).

These responsibilities are easily stacked up against any one director, and the job of the director is not easy, so the director is also in charge of taking care of and motivating themselves. The director should look to the future, and imagine the happiness of their guests, as well as imagine the success that comes with proper planning and control. The director can at that point assist with the motivation of their cast and crew, assisting them with their characters, and giving them ideas on how to take part in their roles to the best of their ability without causing them any kind of discomfort. (Pine, Gilmore 2011, 217 - 218).

The last and most important element of directing a product is to be able to produce storytelling skills. The experience of the guest is in fact a story, one that will stay with them privately in which they tell themselves over and over again, or one that they will share with others in hopes that the story will produce similar emotions from the listener. The story that the guest gains through their experience is in every aspect branded with the company. The story that they share will be the most important to the company's image in the gaining of feedback, and communication expansion. (Pine, Gilmore 2011, 218).

When the director is ready to get their act together, one misconception is that the cast and crew must change their function to stage an event. This is not necessarily true, because at any time that an employee's works in the presence of their customers, they are producing an act of theatre. Companies have already formed a basic act with their employees in most cases, with conduct rules, and with uniformity. The idea of casting the characters may not require any change on the companies' behalf; rather, it may require bringing the knowledge that an act is already being performed to the cast and crew. (Pine, Gilmore 2011, 158).

The director must also bring about the knowledge of what aspects are evolved into what similar categories in theatre. A great example of how common working situations come into play with theatrical terminology can be found in the model below from the book The Experience economy. (Pine, Gilmore 2011, 166).

Figure 2: Enactment Model (Pine, Gilmore 2011, 166).
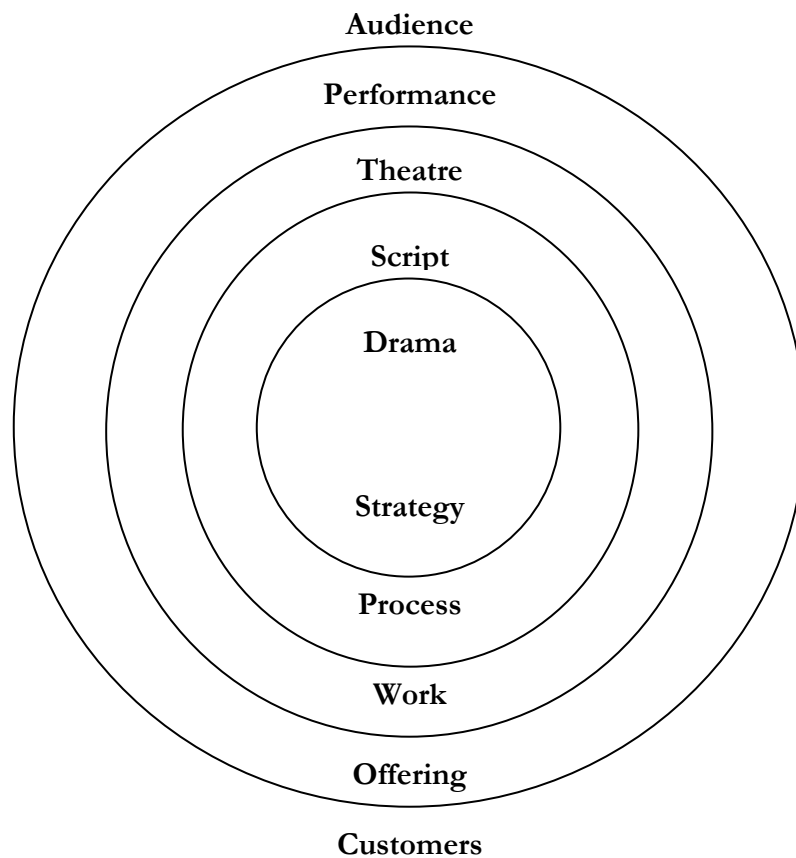
This figure implies that a company's customers are indeed their audience, and that their offerings to the customers are what the customer perceives as the performance. In order to give these customers the performance they are looking for, the strategy of the company should be composed as a drama, and their working process, including for example their timeline, should be their faithful script. This brings about the foundation of the work of the company sold as theatre to their customers, bringing about the customers experience. (Pine, Gilmore 2011, 166).

Using the idea of work as theatre, and the ideas above can open up several possibilities for a company to develop new strategies, moving them beyond the more common ground of selling goods and services, and bringing them into the growing trend of the experience economy. If the idea of work as theatre is appealing to a company, and they choose to begin projects in relations to the experience economy, they must ask themselves how they can enhance the products they are already producing to bring them to an experience level. They should also ask themselves, what types of cues are they sending to their customers, and how can these cues attract more customers who will be eager to be catered to with emotions and sensations? It is important to find out in what ways the company can develop customization on a level to appeal to the masses, and then to figure out which of these products will be able to bring in money from a higher price lever in a qualitative fashion, or a lower price level in a quantitative fashion. There is also the question of "can this companies' products benefit another businesses' products as a trade?" which could benefit the experience, thus forming partnership opportunities. Also, it is important to find out how to develop specific aspects of the businesses experience product which will be included in admission, and how can the company incorporate charges into aspects that without the act of theatre, would not bring about the urge to be bought by customers. Lastly, the company should figure out how they can express themselves uniquely. The only way the company can gain on their competitors is to offer something that their competitors do not already offer, and applying theatre to work may just be the point of uniqueness that brings the company above all others. (Pine, Gilmore 2011, 215 - 216).

3.1.4 How to measure, price, and sell an experience

When considering how to measure an experience, one must ask themselves several questions to gain an idea of what the guest would want to pay for with their money and time. For example, what can be done in order to expand the emotional and sensational value of the experience? What exactly could the company provide that would make the guests want to come in to its facility with the mentality of just hanging around for a while, and whenever the guests arrive, what would the company provide for them to do? The goal of setting an experience atmosphere is to get the guest involved either internally or physically, so what should the company do to get them involved with each other as well? If the guest gains experience through learning, what will the company offer them to learn and what does the company want them to take away to teach others about their experience? The guests will often respond to entertainment, so entertainment can be utilized to measure the experience. A company should ask itself, what entertainment applies to the performance it is trying to stage, and how will that make the experience of the guest better? The company should focus on how it can make the time he customer spends in their presence as fun and enjoyable as possible to maintain their preferred experience level.(Pine, Gilmore 2011, 59 - 60).

It is known that most businesses define themselves on a revenue basis in association with what it charges for. This means that companies may drop certain products if they are not as successful as others rather than improve on them. If a company chooses to begin collecting admission for experiences, they need to find a way to charge their customers for the time that they spend at the event. Anything that a company does not charge for somehow or another, and for example, is not being bought to own, is considered uneconomic for the experience economy, so companies should find any means possible to charge for each experience based product that they host in some way. The fact of the matter is that many companies will offer, free of charge, entertainment to those who wish to take part, but unless these companies charge an admission price for the customers to access these entertainment perks, they will not be considered a part of the experience economy. (Pine, Gilmore 2011, 92 - 93).

Beginning to charge for admission for a company who has not done so with their products in the past can be a bit challenging, as loyal customers will wonder why they are suddenly going to have to pay to take part in what used to be free. It is important that the company takes this feedback seriously, as the customer will be reluctant to pay for the same thing they

used to access free of charge, but those same customers would also pay more if they under-stood that there are many new perks of paying admission, perks that would apply to their senses and emotions. Companies then need to focus on what they might do differently in order to make this change smoothly, and profit from their new knowledge of the experience economy and its deep pockets. If the company feels that its product is not good enough to begin charging admission for, chances are it isn't, and will not be until the company finds a way to improve it to the state that customers will very willingly pay to take part. At this point the company can begin to call their products experiences. (Pine, Gilmore 2011, 93).

A company is not limited to charge admission only at the point of entrance of the customer, rather, a company can charge by periods of time, and also for specific forms of entertain-ment considered to be special and desirable by those ready to pay extra to take part in them. There are six various forms of admission for a company to consider when selling an experi-ence as a product, an entry fee, a per-event fee, an initiation fee, an access fee, and a mem-bership fee. A company can chose to use all of them, or only some of them depending on which of them apply to the company and what they are selling directly, but the company must charge at least one to call their products experiences, and benefit from the experience economy. Three of the most commonly used charges are explained further below. (Pine, Gilmore 2011, 100 - 101).

o Entry fee: an entry fee is a payment to enter the actual venue or event hosted by the com-pany. This includes access to whatever is free inside the area, although it will not include products within the area sold separately. (Pine, Gilmore 2011, 100 - 101).

o Per event fee: a per event fee is a payment to take part in specific aspects inside the area, but are not included in the admission price. If there is no admission price this can also be the main entry charge, for example, in the case of events such as a conference or semi-nar. (Pine, Gilmore 2011, 100 - 101).

o Membership fee: a membership fee is a payment for the customer to be enrolled or in-cluded in a specific group's experiences, which can be purchased either for a group or for one person to access. (Pine, Gilmore 2011, 100 - 101).

There are a few ways in which a company can attract potential customers if they are selling an experience. The first key element to gain a new customer is to offer customization. Customers see customization as an effort for a company to get to know them and cater to them directly, so if they get the idea that the relationship between themselves and the company is one on one, they will feel comfortable paying for the company to give them an experience. If a company selling an experience does not appeal directly to each customer's needs, they may get the image of being in the category of mass production, making other potential buyers afraid that they are only after multiple sales and not the future sales success between customers individually. Mass customization is not impossible, so a company must explore ways to make large amounts of sales, and still make their customer feel appreciated. That is after all, a big part of the experience that the customer is paying for! (Pine, Gilmore 2011, 285).

The company must also focus on truly engaging their customers into the experiences. The company should focus on ways that they can always deliver something new to their customers by having them taking part in their surroundings to their full extent. The experience economy is about selling memories, so it is the company's duty to make sure that some of the customers' most memorable experiences include experiences they had within the company. Having these types of bonds with customers leads to good word of mouth feedback, and loyal customers will potentially gain the company an attractive air in the eyes of future customers. (Pine, Gilmore 2011, 285).

The company should also develop facilities to not only host experiences, but expand them. Each customer will have a unique experience and will take part in the performance in different ways. Using this knowledge can help a company continuously develop their product to keep it fresh. This also allows a company to set a stage where the customers can build experiences with each other, deepening its experience economy image, and creating a desire for those who have not yet taken part to join in, and those who have taken part before to join in again. The company is building upon its greatest potential to make its customers feel like they are a valuable part of the experience. (Pine, Gilmore 2011, 285 -286).

Lastly, a company should not keep its staff too far outside of the customer's experiences. A customer cannot reach their fullest experience if they feel like they are paying to do something they could have done themselves or by their own means. The customer is not looking for a service, as mentioned earlier; they are hoping to gain an experience, in which the staff

is greatly needed to do so. At the same time a company should acknowledge that their customers do not want to be told directly what they must do, and should give them their independence to gain memories. Using delicate cues can be the best way to direct the customer in the right direction by their own means, and fill them with the urge to return and take part in the companies' experience again. (Pine, Gilmore 2011, 286 -287).

3.1.5 The Experience Economy in Finland

Currently in Finland, the ideas and concepts of the experience economy are becoming widely accepted and used in the working world. One group in particular who researches the concept of the experience industry is LEO; the Lapland Centre of Expertise for the Experience Industry. They began their development in 1999, and are most currently the co-ordinator of the Finnish national Tourism and Experience Management Cluster Programme, providing an informative outlet for Finnish innovations in the experience industry. (LEO, Competitiveness Through Experiences, 2012).

LEO has developed a tool called the Experience Pyramid, which is used to analyze experienced-based elements of a product, as well as used to understand and enhance experienced-based elements of a product as the reader can determine by the image below. (LEO, Experience Pyramid, 2009).

Image 1: The Experience Pyramid (LEO, Experience Pyramid, 2009).
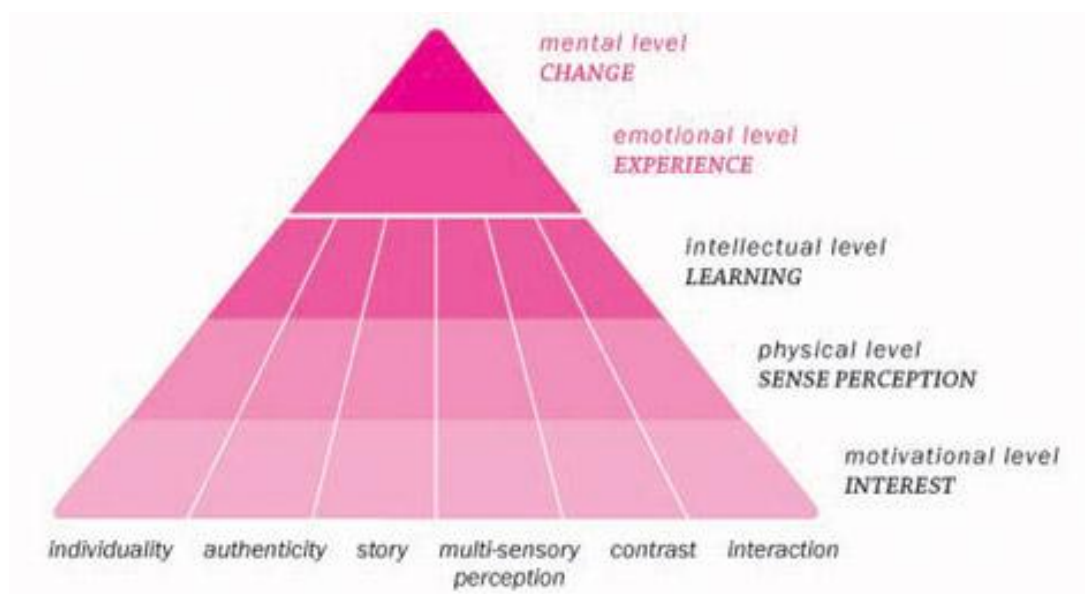
Although the key focus of LEO is on the experience economy of businesses within eTourism, experience management and service design, cultural tourism, sustainability, and future foresights and trends of the experience economy, there are several projects directly related to the experience industry being assisted by LEO. For example, their 2011 project portfolio boasts approximately 30 million Euros in value, from the vast number of companies, both public and private, participating in these projects. (LEO, Competitive Through Innovations in Tourism and Experience Management, 2011 - 2013).

LEO also has server publications available for individuals in the experience industry, including a Handbook for Experience Stagers, Articles on Experiences volumes 1 through 5 including the special titles: Arts & Experiences, Digital Media & Games, Christmas Experiences: Having LEO offer this fundamental information to the interest groups in Finland can vastly grow the experience industry, and bring Finland into the leading sector the of global experience economy. (LEO, Productions, 2009).

Having a group like LEO in Finland is a good way to gain direct access to the experience industry for all types of companies, especially companies that will begin the development or assistance of experience events.

3.2 The experience event

The experience economy reaches all industries, and event planning and management can benefit particularly from the idea of hosting their events in a way that it's' customers and attendees would be purchasing event experiences rather than event services. The idea of using the experience economy to help stage events is not a relatively new one, but it has not been made aware of as much as it should.

Events all in their own way stage a venue for experiences, so the goal of this research is to provide tips to event planners on what elements they may be missing in order to bring out the full experience potential. When an event planning company understands the experience economy and then begins to embrace new ideas to develop it, they begin to pull themselves from the service industry where they have been ill-placed, and move forward into the experience industry. Many of these companies will find that these new changes provide them the

creative outlet that they were looking for all along, bringing with it success and a deeper meaning than basic event planning services.

3.2.1 Staging an experience event

As a review from earlier, the following figure has been supplied from the book the Experience Economy which can visually appeal to the reader. This figure states that, for example, one must deliver a service and stage an experience. This is a good example of what sets an experience apart from a service. In the following text of the research author will review her findings on how to stage an experience and apply those findings to the staging of experience events.

Figure 3: Progression of Economic Value (Pine, Gilmore 2011, 34).
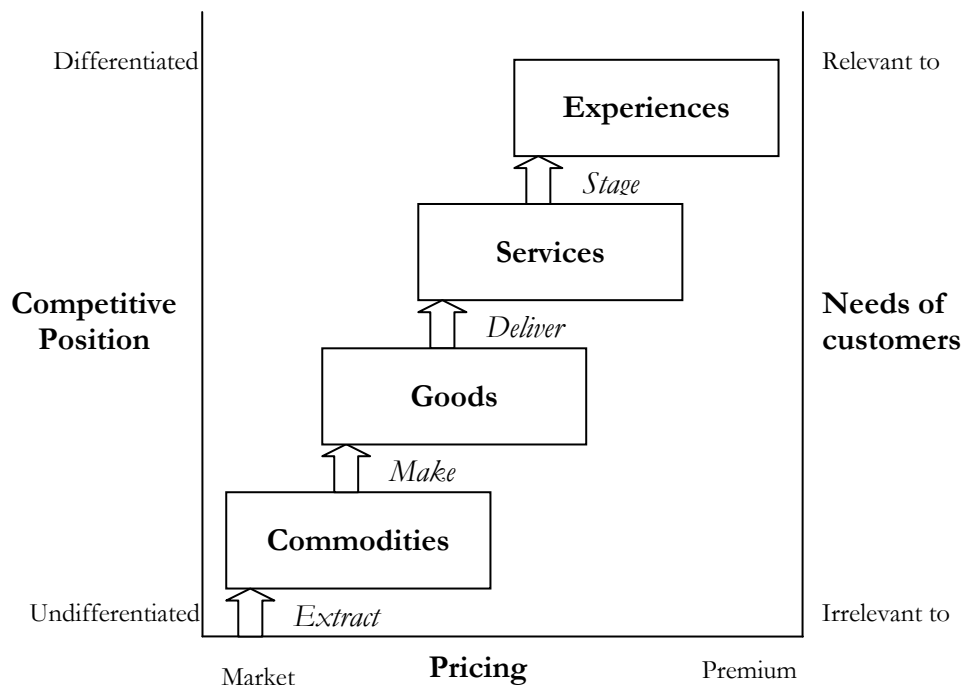
The first step to staging experience events is to use the role of the director, as mentioned previously, to not only design and produce the event, but also to attempt to script the per-

formance that is the event to induce experiences for the audience. One way to begin staging is to take the word ending "ing" and apply it to the actions at the event. Adding "ing" to event activities helps the audience understand that they are going to be able to take part in them, and most of the time, the idea of taking part in the event stimulates the experience level. An example of using "ing" in experience events is to, for example, take the word "Seminar" and turn it into "Seminar-ing". This allows the event director to think of new and creative ways to get the audience involved in the seminar. A good example of "Seminar-ing" might be to add a projection screen stage right of the seminar stage, and having a live Twitter feed projected onto it. This would allow the participants to use Twitter as a tool to communicate their ideas and notes around the room without speaking, and the speaker can use this screen to tailor their speech to the audience. The engaging of the audience will stimulate their experience, thus revealing experience event success. (Pine, Gilmore 2011, 27).

The Four "E's"

Although adding "ing" to the already present activities in order to make them engaging to the audience is one way to develop events further into experience events, the event director might use several other elements to bring about experiences that could relate to individuals in the audience who would rather gain their experience through observation. There are four categories that the audience can be divided into relating to how they interact with experiences, and their relations can be found on the figure below.

Figure 4: Experience Realms (Pine, Gilmore 2011, 46).
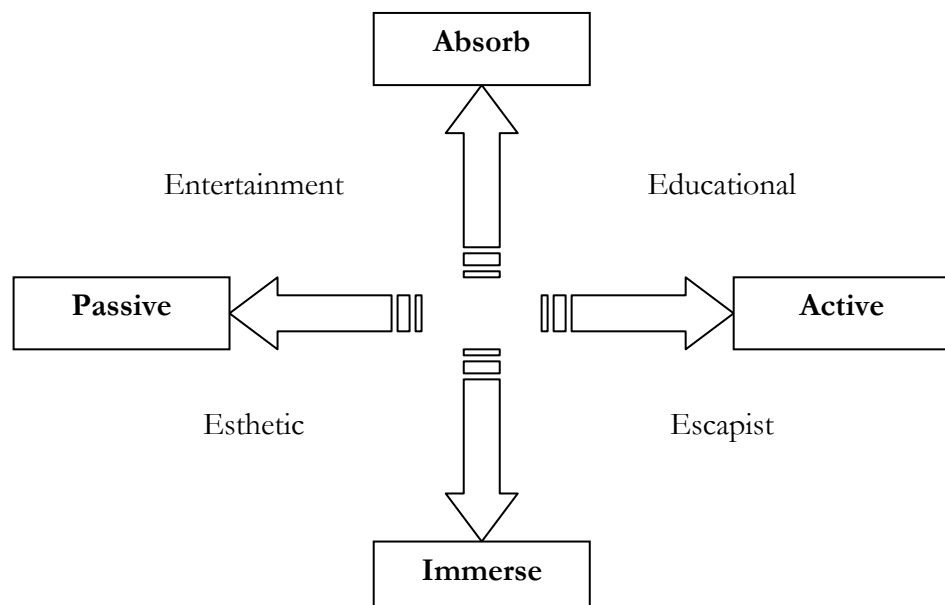
Entertainment has been around for almost all of human history. People have found ways to bring forward emotional attachment and ignite their senses in order to make seemingly basic tasks more meaningful. The industry for entertainment has blossomed and continues to thrive in our time, as people are beginning to spend more time and money to entertain themselves, or have themselves entertained. The experience event industry already understands the power of entertaining the audience, as every good event director will agree that event should always be entertaining in some way! It is a simple thing for an event director to intertwine elements of entertainment into their performances, but to take it the extra mile so to say, the event director should focus on the educational audience, the escapist audience, and the esthetical audience. (Pine, Gilmore 2011, 47).

The educational audience is a lot like the esthetical audience. This group enjoys being submerged in what is going on around them in hopes of it changing them somehow, but in the case of the educational audience, the group requires to be active and participate in the session to be stimulated. In order to stage an aspect of an experience event that appeals to the educational group, the director must find a way to get the participant involved; engaging them either mentally or physically in order for them to reach the level of gaining knowledge. Getting the individual or group engaged in a learning atmosphere either physically or mentally during an event allows them to gain the type of experience they enjoy most. Even though most people feel that educating is serious, and should be taken seriously in order for those taking part in from the student side, those taking part from the teaching side should be tempted to make the learning experience fun. In this way they can be sure that they appeal to all personalities within the group, as not more than one person shares the same exact same experience. (Pine, Gilmore 2011, 47 - 49).

The escapist audience tends to need a much greater level of immersion when it comes to bringing about an experience for them than those who gain experiences on an entertainment or educational level. Escapists tend to be completely opposite of these two categories, and rather, need to be completely immersed in the activities given as actively as possible. The escapist does in fact, wish to escape, and would dislike the option of sitting back allowing

others to be active, instead they want to be involved and stimulated, joining the act that is being staged. It is the escapists wish that the role that they are given during the event would in some way make a difference in the outcome. When staging an experience event, it is important that the director includes activities that can open up to the guests who tend to gain experiences from the escapist standpoint. Not everyone at the event will be an escapist, but these activities not only apply to the escapist, as all of the other group learners will sit back and take part watching the act between the staged event and the escapist play out. (Pine, Gilmore 2011, 49 - 50).

The esthetical learner is the last type of individual a direct should appeal to during an experience event. Similar to the educational learner, the esthetic enjoys being submerged in the experience with the exception that they are taking something away from the event mentally, but do not physically wish to be involved or wish to affect the event outcome in any way. (Pine, Gilmore 2011, 53).

The book the experience economy explains the esthetic extremely well when comparing it to the other types of experience learners; "While guests partaking of an educational experience may want to learn, of an escapist experience want to go and do, of an entertainment experience want to enjoy, those partaking of an esthetic experience just want to be (Pine, Gilmore 2011, 53)."

It is important for the event director to know that experiences cannot be faked. Though they can be induced, or occur naturally without planning, experiences are developed within an individual. (Pine, Gilmore 2011, 54). It is important for the director to keep that in mind when taking the next step in staging the experience event; Theme-ing.

Themes

Theme-ing is a concept taken directly from the book The Experience Economy. In this concept the word "theme" is used as an acronym for the following:

"THEME

- Theme the experience

- Harmonize impressions with positive cues
- Eliminate negative cues
- Mix in memorabilia
- Engage the five senses (Pine, Gilmore 2011, 91)."

A theme will always emerge some way or another when it comes to experience events. Themes are not always set, but directors will find that either way, a theme will come about, and they should at that point stop fighting the idea of themes and embrace them instead. The theme of the event will be the absolute centre of the experience event design. In the book The Experience Economy, there are five principles listed to assist the director in selecting and managing their events theme. (Pine, Gilmore 2011, 73).

The first of the five principles is that the theme must be engaging in the sense that it can alter the attendee's sense of reality and being so that they are not experiencing the event in a way that they would be doing on any normal day. The guest must be submerged in the acts of doing, gaining knowledge, enjoying, and just the idea of being in order to successfully theme and bring success to the event. (Pine, Gilmore 2011, 73).

The second of the five principles is that the venue selected by the director has all of the potential to possess themes that already alter the guests' sense of reality, so choosing the correct venue allows the director assurance that the theme will be brought about and gotten across to the guest. This is mainly because during the process of the experience, the guest will take mental notes of the time, place, and ambience of the event in order to process a functional memory. Selecting a venue poorly would result in the guest's memory being poor and threatens the idea that the event is an experience. (Pine, Gilmore 2011, 73 - 76).

The third of the five principles is that in order to create an engaging theme, the director should successfully integrate the space (venue), the matter (activities), and the time into a very realistic cycle. Adding floral decorations for a Hawaiian themed event is not enough to stimulate the event experience. The director should select activities that relate to the theme like hula dancing, and the aspect of seasonality, like summer, to the already existent venue, like an outdoor spa or beach hotel. (Pine, Gilmore 2011, 76).

The fourth of the five principles is to create multiple segments within the venue in order to strengthen the theme. This principle helps directly when taking into consideration the four learning experience groups of entertainment, education, escapist, and esthetic. developing segments within the event venue in order to cater to each of these learners would allow for a more complete and theme appropriate experience. (Pine, Gilmore 2011, 76 - 77).

The fifth and last principle of the five principles is that the theme in question should somehow fit the characteristics and values of the client in which the director is staging the experience event for. Using a company or organizations marketing mix or operations to develop the event theme ensures that the main idea of the event is not lost, and that those who attend have a prior interest to attend the event. Although the goal of the experience event is to take the guests out of the ordinary, to do so too much can lead to an unsuccessful event if the theme and the memories made cannot produce an image of those who directly profit or benefit from it. (Pine, Gilmore 2011, 77 - 78).

As an end note to theme-ing, the theme of the event should be both concise and compelling in order to bring about success. If the director inputs large amounts of unnecessary details, this will clutter the event. The theme should not simply be the mission statement or the marketing mix of the company alone, but those elements can be incorporated to brand the memory of the guest. The guest is paying to take part in the event, and at the event will gain many memories. It is beneficial to have camouflaged the brand of the company or organization the event was held for into that memory, as it is a marketing tool that only dies with those who carry its memory. There is no need for the event to be marketed heavily to the guests, instead, the focus of the atmosphere should be the experience of the event in itself. Following the principles above will assist in compiling a themed event that will promise to develop many memories to carry the event onward even after it has ended, and strike the interest in all similar events to come by those who have heard the memories second hand. (Pine, Gilmore 2011, 78).

Cues

When staging an experience event, sometimes just using words alone during the event and in the event marketing process is not enough to develop the impressions desired for the guests or potential guests. In order to induce emotionally the words that the director wants to get

across to the audience, the director must use cues through ought the event and the event planning process. The idea of a cue is to stimulate action of participates, either physically or mentally. When a director begins to plan the cues used for the sake of the experience event, they must ensure that all of the cues are consistent with the existing theme to prevent mis-communications. (Pine, Gilmore 2011, 79).

Cues can stimulate the impression of the guest, the guests' impression leading to the central part of the guests' memory. This means that the cues that the director develops can make or break the event if they are or are not planned properly. The guest can have an unpleasant memory for something as small as an overlooked detail, or something that otherwise makes no sense in relation to the theme. Most of the time, bad cues for the audience are attached to the audio or visual aspects of the event itself. Knowing this in advance surely helps the director, but only with practice can a director perfect their cues. (Pine, Gilmore 2011, 82).

Another way of startling or confusing guests with cues includes the issue of adding too many cues for the guest in attempt to over induce and stimulate their experience and memo-ries and, for example, can be done when the guest feels like they are being over serviced by the theme or by any other aspect of the event, leaving discomfort. (Pine, Gilmore 2011, 84).

It is important that after following the five principles of staging the theme, and mapping out cues in hopes to measure the effect that each of the cues will have on the guests' five senses without overdoing it that the director also adds some form of memorabilia that can be either purchased or given away at the event. Giving something physical to the guest allows for them to reconnect to the experience whenever they interact with that piece of memorabilia, thus keeping the memory flowing and the brand sharp at mind for future story telling. (Pine, Gilmore 2011, 91).

Customization

 Servicing the guests of an experience event will need to include some form of customiza-tion as mentioned previously. This can be brought about by adding different aspects to each event or by training the staff/actors to meet with the guests needs on a one on one basis. If the director decides that each and every guest will go through the same paths at the exact planned time, take part in the same routine regardless of their learning types without varying

or changing, paying no attention to each guests individual needs, then the guests will leave with minimal memories, and an even higher chance of negative memories. (Pine, Gilmore 2011, 107- 108).

If it is true that the trend of purchases is beginning to move toward the experience economy and away from the service economy, then directors need to understand that very few guests will settle anymore for the idea of standardization if there are other companies willing to offer them a much more emotional outlet. The guests would even pay more to move past services to experiences. If an event planner resists moving forward to be an event director, and does not wish to get on a relationship level with their clients and guests, they should be warned that currently, their competitors are already doing so if they haven't already, and their income will continue to gain in large percentages as they evolve in years to come. Clients and guests are little by little gaining independence and moving forward to except nothing less than that of what they want, and through customization, the event director is in the prime to give it to them. (Pine, Gilmore 2011, 125).

Sustaining customization to clients and guests can build the foundation of a working relationship, one that imitates the market of selling experiences as in fact, emotions are engaged and involved. These kinds of relationships build up trust, and can give the event director the confidence that their loyal clients and guests will not stray to another director without having a really good explanation and sharing it with them, thus allowing the event director a source of un-induced and factual feedback. As long as the director does not begin to excessively raise its prices and fees unexpectedly without an explanation to their clients or guests, or begin to cut back on their services to the clients or guests once they begin to feel secure with the incoming business, they should not have to worry about damaging their relationships with their clients and guests. It is also important that through customization, a director keeps themselves open and up to date with all new waves of technology, or anything similar, in order to be able to better assist new event trends and offer them to their clients. (Pine, Gilmore 2011, 129 - 130).

Customization gains an event director access to premium prices as their offerings are in fact tailor made to match their clients and guests needs. It has already been mentioned that the trend of paying more to receive events that stimulate the guests' emotions is becoming a trend, and with that in mind, closing a sale with a new client can be more about the client

getting exactly what they want versus what they could get at a smaller price. Most of the time, paying the extra is not a big problem if the client knows they will get the full experience for their event budget. (Pine, Gilmore 2011, 129 - 130).

As mentioned earlier, event directors tend to have a more one on one relationship with their clients and guests which can produce a greater amount of work from an individual client as opposed to seeking clients in a quantitative matter. Each time the event director hosts an event for their client, they get to know a little bit more about the client, gaining the clients trust and assurance that the event director will meet their needs better than any of the event directors competitors. These client relationships allow forgiveness in areas, for example, such as the director not yet practicing a technology that one of their competitors claims to be a professional at. The client more often than not will stick with the event director they have previously worked with, knowing that they would do anything it takes to maintain the relationship, thus the event outcome would still be as desired. (Pine, Gilmore 2011, 129 - 130).

There is also the word of mouth perks of customization which include the idea that the event directors' clients find the experience events they pay for so close to their expectations that they will take the time to market the directors work to other associates connected to the industry, many of them who may also be willing to do business with director later on. This also relates to the event guests, as when they are pleased with their experience they will seek out the event directors contact information in hopes that the director can customize another event for them as well. (Pine, Gilmore 2011, 129 - 130).

3.2.2 Types of experience events

Going back to chapter two section one, the different types of events and why they are held, the reader already has an idea of what kind of events are currently being serviced. But what types of events can be taken to the level of experience events? The answer is all of them in their own way, as the reader has also learned previously in chapter three of this research.

The religious event may possibly be one of the most intimately linked event types with the experience economy. As mentioned earlier, religious events are typically quite large events

because religion is firmly linked to the culture of nearly everyone on earth. The fact that these events involve the faith and feelings of the individual taking part, makes religious events, in fact, experience events. Some might say that religious events are developed to be experience events from the very first stage. If the reader takes for example a religious wedding reception event, generally, every aspect of the event is tailored around the five senses of the guests, the smell of fresh flowers, the sound of the music, the taste of the food, the look of the venue, and the feel of the linens on the tables and chairs. Above all, a wedding reception pulls at the guests' emotions in a way that leaves a lasting memory, thus an experience event. (Razaq, Paul & Tahir 2009, 13).

The cultural event, similar to the religious event, is also very close in nature to an experience event. As cultural events can be planned for more commercial reasons such as a celebration held by a community to express the highlights of their culture, these events are also closely linked to event tourism. With this in mind, the experience economy can hit this event type from both sides so to say. The event in itself is sure to be an experience event, as similar to the religious event the five senses of the guests as well as the emotions are heavily induced, but at the same time, the experience of the travelling to the event are also collected into the experience event as a whole. (Razaq, Paul & Tahir 2009, 14).

Musical events do indeed market and sell an experience as the main economical factor, as the guests of musical events are promised nothing more than the ticket they paid for to be involved with the event. Whatever the guest takes from the musical event is completely up to them. As mentioned in the previous segment of this chapter, how to price an experience, the event itself is not considered an experience event if it does not charge for the experiences of the event. For musical events, this will include paying for the entrance of the event itself, with the side option to purchase event memorabilia, food, and sometimes other services inside the event venue. This makes musical events one of the most economically successful types of experience events today. Musical events seem to have an undying interest to target groups of all ages because they offer creativity, and a collective feeling between the guests, giving the atmosphere a crowd of emotional interest. (Razaq, Paul & Tahir 2009, 14 - 15).

Sporting events are also very experience economically successful because of their similarities to that of musical events. With the goal of the sporting event to stage a competition for the viewing pleasure of its various types of spectators, the sporting event is sure to ignite passion in its guests. The ticket sales to take part in these events may bring about a large sum of the

economical success of these experience events, sporting events also profit from putting a price on all of the other services available at the event, promising only the emotional thrills and memories gained for the price of admission. Sporting events also have a unique audience economy, not just those who pay to physically take part at the event arena, but also those paying globally for Media programs in order to watch from television and other streaming devices. (Razaq, Paul & Tahir 2009, 15).

Personal and private events can also relate to that of religious and cultural events in the experience economy, as these events are usually linked to religion or cultural aspects. With that being said, these events appeal regularly to all five of the human senses and human emotions, keeping these types of events in high demand year round and worldwide. Personal and private events can include celebrations of life and death, success and family heritage, as well as the joining of families in matrimony regardless of which religion or culture is involved. There is a large market for these events that seems endless. (Razaq, Paul & Tahir 2009, 15).

Political and governmental events can be difficult to place with the experience economy readily, but in fact, these fund raising type events do involve the human emotion and belief system to gain economical stature. As these events can be rather costly to plan and develop, the gain or profit for the guest of the event is usually found in the currency of political change or maintenance for the political party in question. These events can also be similar to sporting events in that the spectators support their "team" quite passionately, and these spectators may also take part in the event from the convenience of their own homes or offices by purchasing broadcasting Media. (Razaq, Paul & Tahir 2009, 15 - 16).

Commercial, businesses, and corporate events, generally have two sides to them; business prospects, and celebrations. These events can range from exhibitions, conferences, product launches, staff motivation events, team building exercise events, and award ceremonies. The themes of many of these events can include one or more of the following: gaining knowledge about competitors or networking with other field members to gain new ideas, client or customer interaction for feedback purposes, reviewing any challenges that are currently being faced or forecasted, and events made to stimulate the growth of creative innovations and/or alternatives. One might wonder if any of these events can appeal to the experience economy, the answer being that these types of events may not necessarily hope to make profitable gains on the experiences of their events, rather, they will incorporate the idea of the experience event into the event in order to reach their goals. For example, a cor-

porate gala might be produced in order to increase sales by inviting investors to addend the event. Rather than just asking outright for more sales or funding, the corporate will offer a tasty meal, entertainment, refreshments, and various emotion captivating speeches. The guests will make an emotional connection with the image of the corporate, which allows the possibility of a sales boost. (Razaq, Paul & Tahir 2009, 16).

Special events are very much in tune with the experience economy because the idea of the event itself is to stage a rather large experience. These are, in fact, the events that are described as first-class or extraordinary, and giving an event a one-of-a-kind appeal is the surest way to brand it an experience event. It will indeed, never be forgotten. These events also induce travel, linking them to event tourism, and also allow for future travellers to revisit or visit in recollection the location as an attractive place to be. These events do require a lot of planning beforehand, which makes them difficult to stage, but none the less, large factors of experience economic success. (Razaq, Paul & Tahir 2009, 16 - 17).

Leisure events, like special events, also are known for their ability to have attendees travel from all over the world to be able to take part. But unlike special events, many of these events are ongoing, and evolve quickly to absorb the most current trends. Leisure events are expanding rapidly with the information age and technology such as Social Medias. With the ability to market these events to the masses, more and more individuals are budgeting to travel in order to gain experiences through events. (Razaq, Paul & Tahir 2009, 17 - 19).

4 RESEARCHING THE PRACTICE OF COMPANIES INVOLVED WITH EXPERI-ENCE EVENTS

A large part of the authors' research was the ability to meet and discuss experience events with individuals known to have had some practice with the idea of experience events in the past. The author compiled her findings in the following segments from both the pre-interview survey she sent those involved, and her face to face interactive interviews.

The reason why the author chose to carry out the research in this way was to better embrace the overall feel and emotion of the participants when questioned about the topic. The author was pleased to find that each of these individuals in their own way had a passion for staging experience events, and had a similar goal to give their clients and guests long lasting memories through the experience events they host.

The participants all expressed a great amount of interest in the topic, and it is believed by the author that they, as well as other future readers of this research, will benefit or be inspired by its findings.

The individuals and companies included in this research were selected by the author with the assistance of her thesis supervisors and her client Olli Leppänen at Intotalo, as they were said to have had worked with experience related events in the past.

4.1 Interviewing companies involved with experience events

With the theme of this research aimed towards how the experience economy is shaping the event planning industry, and in hopes to compile helpful tips and tools for the reader to use the concept of experiences when planning events, the author compiled a research with a few local companies in hopes to gain some insight no how they have embraced experience events in the past.

The first part of the interview consisted of a survey sent online with questions purposed to give the author some insight into the individuals themselves, and how they have been involved, if at all, in experience events, and if not involved, how they would evolve to embrace them. This survey can be found attached to the research thesis document as Appendix 1.

The second part of the interview was done personally, as the author wanted to build an experience related research to support the idea of experience events. This interview consisted primarily of questions about experience events, and the author measured the reactions and emotions of those who were interviewed to assist in their findings. The questions asked during the interview can be found attached to the research thesis document as Appendix 2.

4.1.1 Interview with a representative from Business Arena

Mr. Mikko Markkanen has worked with events and event planning for 16 years. His event quantity range is somewhere around 500 – 600 events during this experience time, ranging from 50 guest capacity, to 5,000 guest capacity events. He estimates that 99% of these events are held for the purpose of learning with an interactive peer learning approach.

He believes that people do travel because of events, for personal interest such as the learning results gained and social capital to be gained, as well as depending on how meaningful the content is. When people travel to take part in events, he believes that their biggest investment is time, so it is important to understand the return of investment of the person to take part.

He currently uses his companies own in house "manual"/set of good practices, Nonaka & Takeuchi's SECI Model, facilitation tools, and communication tools with event planning. He stated in the pre-interview survey that he does use an event book.

When asked what he believed were the weakest points of an event and how they can be improved, he stated that in his opinion it would be having unclear goals, as well as the facilitation and the learning process for participants, which begins from the first message or communication process.

When asked if he would invest money into taking event management digital with smart phones or tablets, or if he would invest money into tools offered online or in the form of an application for smart phones or tablets, his reply was yes, if they would save him time or money.

On a scale from one to five, one being not important at all and five being very important, he ranked the importance of a relationship between an event planner and their event clients/attendants as a four, or slightly important.

When asked how would himself or his company market events they have produced, and in what ways would they keep the already loyal clients coming back for their services, he answered that the quite obvious way to market and keep clients loyal is social media, although in the last few years he has experienced a wide range of direct contacting including by phone, and even posted mail.

Unfortunately due to time constraints, the author did not get to meet in person with Mr. Markkanen, so the face to face interview was not conducted with him.

4.1.2 Interview with a representative from Mukamas

Ms. Vilma Mutka has worked excessively with events and event planning in the past, with broad amounts experience in the industry in Finland. She is most currently working as a Facilitator and Learning Event Expert in her own company Mukamas Learning Design, specializing in designing learning events and seminars for her clients. With more than 16 years of experience in event management, as well as latest years in team coaching and facilitation, she delivers tangible results and a long-term impact.

She believes that people will travel outside of their homeland to attend events for both work and leisure purposes, depending on the general interest or the return on investment of the themes of the events in question.

She currently uses a learning process design, as well as collaborative tools and methods whilst planning events, as well as communication tools and social media to assist with event planning. In the events she plans, a strong learning approach is a key element. She believes that events are a tool in a larger development (or other) process. She uses collaborative tools and methods whilst planning events. She does not use an event book, as she stated that she has not heard of it before in her pre-interview survey.

When asked if she would invest money into taking event management digital with smart phones or tablets, her reply was that it would depend on the part of the event management

process in question. She stated that many tools are present in many cases, which is agreeable. She mentioned that many tools are available, for example for project management, delegate management, production scheduling, and marketing, etc.

On a scale from one to five, one being not important at all and five being very important, she ranked the importance of a relationship between an event planner and their event clients/attendants as a five, or very important.

When asked how would herself or her company market events they have produced, and in what ways would they keep the already loyal clients coming back for their services, she replied that there are several ways, including that continuous dialog is in her goal and principle, and that she is using and will continue to use several channels like face-to-face interaction and social media.

During the face to face interview, Ms. Mutka opened up to the author about what she feels an experience event is. She expressed that it can be any kind of event from which an individual gets an experience, an event that leaves a memory. She also felt that experience events are not very specific; one cannot simply say that an experience event is a business or leisure event, rather, an experience event is themed and ignites passion.

When asked if she had ever produced an experience event, her reply was that she may have in some form, but it would have been related to some kind of network based gathering, or some form of seminar where people share a similar interest. She felt that the potential experience events she had staged or will stage in the future were built in a way that people are sharing not only knowledge, information and work experiences, but also feelings, fears and hopes. They would have or have had the theme of a really deep interaction among the participants.

She gave an example of an event that she felt was experience related, which was held in January of 2013. It was the Team Academy's 20th anniversary seminar and gala, with a capacity of about 250 guests in the day at the seminar, and a capacity of about 750 guests in the evening at the gala. At this event there was an emphasis on Storification, and there was the idea of using drama to build the theme in order to get the message of the event out. This theme in particular was "James Bond", and the idea of the story plot was that James Bond had to save team entrepreneurship and Team Academy's leading principles which had been stolen by "Evil Gangsters". They had a theatre company stage live performances both during the

seminar and at the gala. The idea of these performances was to form a continuation of the original story plot which had already appeared in November with the use of videos on the internet and on Social Medias, so that everyone involved was already engaged in the theme before the event.

She felt that everything that she could control within her role in the event planning process went surprisingly well. Her role was to coach a team of 6 team entrepreneurs from Team Academy, and she started the coaching project process in November. She only took part as a coach for three months, but the team she was coaching had already been working on the event from the summer of 2012. Ms. Mutka and her team developed the script and story in more detail after already knowing the theme; their intention was to make the dramatization a form of thread which would stitch together the entire event as a whole.

Ms. Mutka spoke about the tools she used during the ongoing of the project, explaining that for the seminar and the gala, they had to use different planning tools as these two events were very different. The interviews were not live but on video, but there were live speakers as well. It was a very engaging seminar with the speakers, talk show and videos, and the audience was captivated by the drama played midst the audience. During the gala, the "James Bond" theme continued up until the climax, which appeared on stage and was produced through the outsourcing of a theatre company.

When discussing if there could have been anything done differently to improve the event, Ms. Mutka explained that if the budget would have been higher the team could have possibly done some engaging tricks as well, but since they were very cost effective, they used student companies, for example, to do some of the smaller work like making the videos. This would have been very costly, but having access to the students at Team Academy as assisted their production.

One thing that could have been improved at the gala was the management of the program, for example, the back stage management could have been more time conscious, not allowing the schedule to run later than it was supposed to. Ms. Mutka expressed that the team didn't use feedback collection tools, although normally she is very keen on measuring the feedback of an event in order to keep on developing events further in the future, but this time her team decided not to. Through Social Medias there was an opportunity to give feedback, and there was shared a lot of videos, photos and thank you notes on those medias after all. Ms.

Mutka expressed that they got a lot of good feedback, and in that sense, she thinks the team was successful.

4.1.3 Interview with a representative from Monkey Business

Mr. Ville Keränen has worked in co-organization with events and event planning for the past 15 years. His specialty tasks in event production include marketing, practicalities, the event program planning, event sales, and any other aspects that were needed of him within specific event planning processes. He is most currently a Creativity Leader at Monkey Business, specializing in offering capacity building services in problem solving and innovation.

He believes that many people currently travel because of events, depending a lot on the specifications of the individual. For example, he personally enjoys travelling to take part in music events, as well as media and business related seminars, but rather, his mother travels to take part in art exhibitions.

He currently uses Road map, a basic budget, the 4 "E's" example in The Experience Economy, and Social Medias to assist with event planning. He stated in the pre-interview survey that he does not use an event book, but reassured the author during the personal interview that he has in fact used one before.

When asked what he believed were the weakest points of an event and how they can be improved, he stated that in his opinion customer service is rarely outstanding at events. He believes that customer service at an event is the aspect that can improve the event.

When asked if he would invest money into taking event management digital with smart phones or tablets, or if he would invest money into tools offered online or in the form of an application for smart phones or tablets, his reply was that if the application was a great one, he would pay up to 30€ for it, but for example, great tools can also be found for free, such as Google Spreadsheet, which he uses as a main tool for his work currently.

On a scale from one to five, one being not important at all and five being very important, he ranked the importance of a relationship between an event planner and their event clients/attendants as a five, or very important.

When asked how would himself or his company market events they have produced, and in what ways would they keep the already loyal clients coming back for their services, he thinks that the most important aspects of marketing are the personal relationships with the clients and the sales. He believes from his experience that especially for learning events or business events, guests should always be invited in person.

During the personal interview held face-to-face with the author, Mr. Keränen was very spirited on the topic of experience events. He stated that he thinks that an experience event is something fun, and one good simple way to explain experience events is that it is something in which an individual will have expectations beforehand, then enjoy while they are present, and will remember afterwards. Mr. Keränen noted that he is very familiar with the book The Experience Economy, and thinks that the four "E's" example from the book is a key part in an experience event. He believes an experience event is something that creates memories, and that is why many people come to enjoy them.

After discussing in length with the author about what an experience event is, Mr. Keränen explained that making memories is kind of the core of his company, and that they are pretty much inspired by The Experience Economy, and for example, the Ladder of Value Creation, where at the top of the ladder there is the actual transformation. The aim of Monkey Business is to create an experience for it's' clients, and in that sense, Mr. Keränen has produced experience based events in the past. The team coaching's of the company run along the lines of the same path of an experience event, in fact, they are sometimes called "Learning events". Usually there is an educational mindset, but the company also wants to appeal to the esthetical, entertainment and escapist approach.

An example of an experience event that was most memorable for Mr. Keränen was quite possibly one of the first event leadership experiences he had ever had. He was the project manager for an event called Ignitions which was held for students interested in entrepreneurship, and it was an international event. Many of the foreign guests were staying with Finnish people at the time, so there was a bit of an unexpected appeal to the overall experience on an intercultural communication level. This aspect made the event very experience oriented.

There were some difficulties for Mr. Keränen at the time, and he expressed that the planning process may not have gone according to plan. It was a really tough job for him at the mo-

ment, and the implementation, for example, was very hard, which created quite a challenge for him. He took part in a personal trip during the planning process of the event, and lost communication with the shareholders and stakeholders about the event process. This resulted in him being removed from the project management position in the middle of the event planning process. He learned afterward that the main goal of these kinds of events is that the customers' experience is the most important part of the event, and he believes in that case that the event was a great success. Before the event, he set a personal goal that the participants of the event would be happy, and that the participants would get a good experience. He felt that that was what was overall delivered to the event participants, making the event successful.

Mr. Keränen discussed in further detail with the author the types of tools that assisted in his planning of the event. He mentioned that the key element is to have a clear timetable, or rather, a clear script, as a plan. The point of planning is that everyone involved is ready for anything to happen, and in that sense, it is a good idea to have a great and organized plan, but at the same time it is important to be able to improvise as well. Mr. Keränen mentioned that his company focuses more on the experience of the event, rather than the structure. He noted that he measured the success of the event by the smiles on the participants' faces, because he cannot recall that any formal feedback was taken out, but the people who attended were happy at the end of the event. Currently, Mr. Keränen uses Net Promoter Score which asks feedback on a "would you recommend this service to your friends of colleagues?" basis. His goal with this tool is to get either a nine or ten rating from the options of one through ten, which are the most positive, but if he gets a six or below rating, it shows customer dissatisfaction, so he investigates why.

Mr. Keränen felt that at that time he didn't really need any other kinds of tools to help his event succeed. He mentioned that most of the tools he listed in the pre-interview survey were already in use at the time of the event, but through practice, he has improved his usage of those tools for other events. He noted that Business Model Canvas, the nine building blocks, is also a useful visual tool that could be used more in the future. The main idea of the tool is that the event planner can put everything important onto one piece of paper, similar to a painting, which allows them to put their creative input into the event planning process.

On a side note as the interview came to a close, Mr. Keränen agreed that in order for event planning companies to move forward, they have to evolve to match new trends and technologies. He said if the company is resistant to change, they may be out of business, as there is no way business evolution will stop; it is inevitable.

4.1.4 Interview with a representative from Kainuun Liikunta

Mr. Jukka Liuha has worked with several events and event planning for the past 6 years, his most recent work including: Top Sport Experience Adventure in 2007 and 2008, Lost in Kajaani Adventure in 2011 and 2012, Kainuu Orienteering Week (Kainuun Rastivikko) in 2010, 2011 and 2012, The Youth Jukola Relay (Nuorten Jukola) in 2011, as well as Vuokatti Hiihto in 2013. He is most currently a planning and assisting events for Kainuun Liikunta.

He believes people do travel outside of their homeland because of events, depending on what kind of event it is. Some of the sports related events that he has planned have attracted visitors from outside of their homeland as they seemed popular and famous enough to attract an interest inducing travel to the Kainuu region.

He currently uses Email functions, mobile phones, surfing internet pages, intranet pages such as Wikipedia, and general meetings to assist with event planning. He stated in the pre-interview survey that he does use an event book to assist his events as well.

When asked what he believed were the weakest points of an event and how they can be improved, he stated that in his opinion it is difficult to get volunteers when necessary, as well as difficult to recruit "Key" people for the event, and emphasises that an events safety and timetables presents weaknesses.

When asked if he would invest money into taking event management digital with smart phones or tablets, his answer was currently no, as he has not found the need to do so. When asked if he would invest money into tools offered online or in the form of an application for smart phones or tablets, his reply was that if the tools are good and useful to him, then maybe.

On a scale from one to five, one being not important at all and five being very important, he ranked the importance of a relationship between an event planner and their event clients/attendants as a five, or very important.

When asked how would himself or his company market events they have produced, and in what ways would they keep the already loyal clients coming back for their services, he replied that he markets via internet pages, Facebook, Email marketing for example as a "Newsletter", and with local advertisements.

Mr. Liuha joined the author in a face to face interview in which he shared his opinions on experience events. He stated that in his opinion, experience events are similar to adventure events, or to skiing events, orienteering events, running events. He believes that experiences events can be almost every kind of sports event in some way or another.

After discussing experience events further, he stated that he had done several adventure type events, for example, when he lived in Jyväskylä and did two experience/adventure types events called the Top Sport Experience. The event was an adventure event where participants cycled a distance with a bike, as well as ran a bit, and took part in orienteering. The event itself consisted of many quests and elements. He also worked in Kajaani with the Lost in Kajaani event which is similar to the adventure events he had hosted in Jyväskylä. He told the author that these are extreme experiences, and that these events are mostly group oriented; there are almost always teams of 2-3 people attending and competing in the events.

He stated that these events in particular are totally public, and everyone can sign up and join in online. There are typically no restrictions with the excepting of an event or two, in which the participant needs to be 18 years of age.

He assured the author that usually these events go according to plan, but of course there are many little details that may prove challenging in which one simply cannot control. He said that every event so far has gone quite smoothly despite of the little things, and there have been no big problems during the organisation of these events. He mentioned that after every event his company sends out surveys, as well as measures the happiness during the event itself, for example, when the athletes are coming across the finish line, the feedback is quite clearly presented on their faces, which says quite directly if the experience has been good or not. None the less, after every event a survey is sent to the participants, which produces an estimated ten to thirty percent return rate, most of which is positive feedback.

Mr. Liuha opened up about the tools that are used during the planning process of these adventure events, usually planned through the use of Email and Google Drive. His company does use an event book, as well as the feedback from earlier years to guide similar or repetitive events. In the orienteering events, Mr. Liuha's company uses a Wikipedia based system, called Intranet, and from there they can control the timetable, organisation and planning of the event privately. He mentioned that it is a little bit complicated, but it works. The registration tool is connected to the company webpage, which they pay for, and as all of the events are public, the registration forms are available there. Mr. Liuha admits that paying for this registration system is a better way, because it is organized by someone else who is a professional at it, and if there is some problem, the company only needs to email the administrator and it will get taken care of. Mr. Liuha noted that the communication tools used are mostly through phones, it is quite easy to use email as well. Almost everything mobile and online interconnects, so before every event the company builds an email and phone number list where all of the organizers contact details are listed, and everyone on the team gets that information. He admitted that earlier in the event planning process, there were difficulties to contact each other by email as it was hard to keep up with who got the updated information, and who did not. Sometimes, organizers get left out, but now that they use Google Drive, everyone has access to the most up to date information, which blocks communication errors.

On an end note at the end of the interview, Mr. Liuha admitted that after almost every event they notice some things that could have been done better, or differently, but maybe there is no one tool that can be used to solve these issues.

4.2 Interview conclusions

To sum up the information collected from the thesis research, the author found that there had already been much more involvement in Finland with experience events than had been expected prior to the research being taken out.

Each of the participants took a keen interest in the research topic, and had several questions as well about the continuation of the research. Although the research was not taken out on a level off mass, the author concluded that there is a trend for experience events already present in Finland, and there is also a want for information in order to develop their practice.

The author also concluded that the majority of the involved individuals are currently assisting their event planning process with tools available online, in digital form, and in physical form. Many of them had an interest in learning about new tools as well. This means that not only do these companies already rely on tools to assist in their event planning and management, but that they are also looking for new tools as well that may increase their productivity, or the aspects of event details.

There was also the topic of "will individuals travel to take part in events" discussed in the research process with the individuals who took part. The trend clearly stated that people in fact are willing to travel in order to take part in an event, and for the most part are pleased to do so. This is good news for Finland especially; as through the authors experience as a tourism student, she found that several local Finnish companies were beginning to explore ways to attract more of a foreign audience.

The author was also curious about the company and client relationship, and asked those involved in the research about how important this relationship is. They all expressed its importance, a fact agreed upon by the author as well as she has experience of event management company and client relationships in the past.

5 TOOLS AND TECHNOLOGIES FOR EXPERIENCE EVENT PLANNING

5.1 Tools used in the event planning process

Every good event director needs the appropriate tools to assist in their event planning process. Many of these tools are already in full function as they are the basic principles of most event planning processes. There are also many other tools appearing rapidly on the internet that assist event directors either directly or indirectly.

In this chapter, the author will cover the most important tools already existing in event planning, as well as review some tools she has used in her past work experience, and tools mentioned and used by those who took part in the interview process in chapter four.

5.1.1 The event book

The first step to organizing the event planning process is to gather all of the information that has been collected for the event already; including notes on venues, notes on inspiration and ideas that have been compiled for the event, as well as business cards of companies that the director has met in the past who can assist with the event. Once all of this information has been collected, it is usually in good form for the event director to organize them into an event book. The most common form of an event book is the hard copy style book, which is usually a binder with divider sections for each event planning category. This book is updated when the director adds or removes information to or from it, keeping it up to date at all times so that the information in the event book is the truest information. (Wolf & Wolf 2005, 55 - 56). A more recent option for keeping an event book is to do so digitally with smart phones and tablets, in which the author will cover further later in this chapter.

In the book Event Planning Made Easy, there are a few examples of divider section titles to get the event director started with compiling an event book of their own. These sections titles include a contact sheet tab with all of the contact details of those involved with the event planning process, a contracts tab for storage of copies of all contracts signed with clients and vendors, a communication to and from the client tab for keeping up with all of the information the client has been given and gives, a budget tab for expense planning, an oper-

ations tab for management, a food and beverage tab for menu specifications, a decor tab to keep up with clippings of information and pictures collected for decoration inspiration, an insurance tab to have a copy of the insurance policies needed on hand, a venue tab for venue management, a floor plan and seating plan tab for appropriate venue set up, a guest list tab, a sound and lighting (audio visual) tab, a timeline tab which should always be up to date, an expenses tab to keep up with purchases towards the event and receipts (if the director pays up front at a client's expense), a transportation tab for staff clients and guests if needed, a notes tab for notes taken at event planning meetings with clients and vendors, and a miscellaneous tab. Most of the time, there may be less or more sections than the ones listed above, as events do change, and with event change brings about event content change. (Wolf & Wolf 2005, 56 - 57).

Using the event book is a big step towards event organization, especially in the experience event industry where many creative ideas come and go during the event planning cycle. Keeping all of this information up to date in one event book is a great way to save wasted time and communication errors from occurring, allowing the event to progress to come about easier. Another great reason to use an event book is that when the event book is stored after use, it can be accessed in the future and used as a guide for other events of a similar nature. The participant in the interview in chapter four of this research, Mr. Jukka Liuha, expressed that his company in fact uses their event books in this nature, bringing them back to assist and improve their future events. Event books have also been used by Mr. Mikko Markkanen and Ms. Vilma Mutka, who also participated in the interview in chapter four of this research.

The book Event Planning Made Easy goes on to state that, when using an event book, the director of the event is not only managing their own personal success with the event book, but the performance of their vendors as well. The support system of the event director's success comes from their events' timeline which keeps everyone involved in the event production on time with their duties, so that the event planning process does not stray. (Wolf & Wolf 2005, 64).

When it comes to the day of or starting day of the event, it may be in the director's best interest to condense the information in the event book into an event handbook, and give a copy of that handbook to their staff, and to their vendors. This is a good way to keep a hard copy around for everyone to stay on track, without having sensitive information exposed to

those who are not meant to see it. The event book is enough, for example, for smaller scale events where the director and the client, give or take a few event planning staff, are the service providers; but during larger scale events, not all of the information in the event should be "floating around" so to speak, thus, the creation of an event handbook. The tabs in this handbook may include a contact sheet tab, a set up and tear down schedules for the venue tab, an event timeline tab, a floor plan tab, and a menu tab. These handbooks not only cover the information that the staff and vendors need to carry out their responsibilities, but these handbooks also have adequate information used to assist event guests who may ask questions about the event and its proceedings. (Wolf & Wolf 2005, 147).

5.1.2 The event timeline

The event timeline is the core element in the event planning process, and a valuable tool to keep the event director in touch with their staff, clients, and vendors. There are various forms of timelines, including physical timelines which are printed and used throughout the event planning process of the event and at the event itself, as well as digital timelines developed with online tools for information consistency.

In the book Event Planning Made Easy, there is a sample timeline available to assist event directors who would need an example of what their events might need. This example starts from six months before the event date and ends with concluding the post event tasks. (Wolf & Wolf 2005, 59 - 62). For a more visual perspective of the following information, a spreadsheet of this timeline can be found in the Event Timeline section of the Intotalo Handbook, Apendix 3.

Six months or sooner than the event date, the director must first pick the date of the event with their client. Most of the time the client will already have their date selected, and if not, will ask the event director to assist them in selecting the date at this time. Together, the client and the director should meet and discuss the main goal of the event, taking time to creatively develop an image of the event and then agree upon an event budget. They should also at this time develop a preliminary event timeline to get an idea of how the event planning process will progress and make necessary arrangements. At this time the event director should research venues, and place the event date on hold with them in order to give the client several options for the best available venue for the event. If the client selects the venue

that they like to use at once, the venue should be placed on a more permanent hold, in which in most cases, a deposit should be paid. The event director should also at this time ask that the guest list begin to come into formation if the event is invitation only, or focus on their means of marketing if the event is open to the public. The event director would do well to have available some caterers, floral designers, photographers, rental companies, printing companies and tenting companies on hand to source out to the client at this time. The director should also have an idea of what types of entertainment the client is hoping for, and then source appropriate entertainment to them as well. If the client selects the event services from the directors source list, they should begin to gather and negotiate contracts with these vendors at once. If there are any special needs in regards to the event, for example if the event is personal, and the client has needs outside of the basic uniform event plan, those needs should be addressed and perused. (Wolf & Wolf 2005, 59).

Up to four months before the event, it is in good form that the event director has contracted all of the vendors and entertainment involved with the event. There will most likely be a deposit charge for holding these services, so any deposits should be paid at this time to prevent losing the vendors. After these contracts have been formatted, it will be easier to refine the previously planned budget in order to decide where all of the left-over budget should be distributed. It is also in good form that the director refines the event timeline; for example by adding the contracted vendors and entertainment where their services are needed. At this time it is beneficial for the event director to begin planning what equipment needs to be rented form a rental source, for example; tables, chairs, linens etc., and what is already available at the venue to use for the event. If any rentals are needed, they should be ordered at once. It is beneficial for the event director to begin staging meetings with vendors to manage their progress and sample what they are offering the client. The client may attend as well if they feel that their presence is needed. If possible, these meetings can be condensed into one meeting at the venue location so that the vendors can walk through the planning process with the director to stage the event. Also at this time, the printed materials for the event should be chosen and their production should begin. This includes the production of save-the-dates, invitations, event programs, and other common event printing materials such as signage. As soon as the save-the-dates are printed they should begin to be distributed to the guests or potential guests. On the more creative side of the event planning process, the menu, giveaways, and credentials such as name badges, pins, and tickets for the event should

be planned. Lastly, the source hotel accommodations and ground transportation should be arranged and booked if necessary. (Wolf & Wolf 2005, 60).

Two to three months before the event, the menu, decor, floor plans, and timeline should be finalized and sent to everyone who would need any or all of this information. The invitations to the event should be mailed or sent out depending on how the event is marketed, and the credentials, if needed for the event guests, should be ordered and on their way. All vendor contracts should be signed and booked at this point, and any outstanding fees or deposits should be paid. The director may take the time once again to refine the budget to keep the spending for the event on track, as well as begin the management of the staffing and their requirements for the event. At this time, any permits that may be needed for the event must be secured, and any signage for the event must have been secured. Also at this point, the event director and the client may begin the first draft of the event program, or remarks, to prepare the hard copies of the information that the event guests will need. The director must also have placed the rental order for any equipment needed and not supplied by the venue at this time. (Wolf & Wolf 2005, 60).

One month before the event, the event director at least should have arranged a menu tasting if necessary, and at that time finalized any menu changes that have been made aware of, as well as confirm the printing of menu cards if needed. The event director should secure all basic technical arrangements to be present at the event, and formulate the set up and tear down schedule for all vendors who will be involved. The event director should also request any necessary insurance certificates from the vendor so that they can keep them on file, and start to pinpoint any potential security and safety issues that further arrangements should be made to manage. Any last minute issues with vendors should be taken care of as they arise. All of the event giveaways and credentials should be received and ready at this time. The second draft of the program should be made and reviewed, then sent off for printing. (Wolf & Wolf 2005, 60 -61).

Two weeks before the event the schedule for the set up and tear down should be completed and sent to all vendors in advance, including the venue, staff and crew. If this schedule changes, the event director must be sure to make revisions, and then send it out again. The event timeline should also be sent to all of the event vendors. If the event is private and invitation only, any guests that have not confirmed their attendance should be followed up with. After gaining a good estimate of about how many guests to expect at the event, the director

must give this number to the caterer to ensure that the correct amount of food and beverages has been ordered. The seating arrangements should also be arranged according to the knowledge of the attendance. If the videographer and photographer are not already previously aware of the venue, it may be a good idea to schedule a walk through meeting for them. (Wolf & Wolf 2005, 61).

One week before the event, any missing shipments that should have already arrived, such as giveaways, decor, or floral arrangements, should be tracked down and replaced if necessary. As many copies as are needed of the event handbook which was mentioned earlier should be compiled for the event day. A confirmation should be made with all vendors so that they can communicate that they will be able to comply with the set up and tear down schedule, and the remaining balance owed to them should be paid off. Any run through or rehearsal of the event should take place at this time, such as entertainment rehearsals if needed. if there have been any changes to the seating plan, those revisions should be made to update it, and anyone affected should be notified of the changes. (Wolf & Wolf 2005, 61).

On the day of the event, all of the key staff members should be on site well before the guests arrive, as well as before the vendors arrive to assist with set up. The event director should take the time to meet with the head contact at the venue in order to familiarize themselves for the communication process through ought the event. Any credentials needed by the staff and crew should be distributed at this time. A rule of thumb is that the event set up should be complete at least thirty minutes before the guests are expected to arrive. All services that will be offered to the guests must also be in place well in advance before the guests are expected to arrive, for example food and drink stations, valet, coat check, registration, and light music. (Wolf & Wolf 2005, 61).

After the event, the event director should send out all necessary thank you letters and notes as soon as they can, as well as generate the final budget and bill the client, and finally, send out any overage payments. (Wolf & Wolf 2005, 62).

During the pre-interview survey and the interview with Mr. Ville Keränen, the author found that he uses an online tool called Roadmap, as he believes that a really good timeline, or rather in experience events, a really good script, is needed for event success. This tool in particular is handy in that sense, because it helps develop a visually appealing map made to organize and report on the event project itself. (Roadmap 2013 a).

From Roadmap, the user can view the entire portfolio of their event project on a grid or on spreadsheet type page in order to sort and filter specific elements; leaving out the confusion of seemingly endless scrolling to find those elements otherwise. These girds and spreadsheets can also be downloaded to an Excel file for further backup and storage. The user can also ad to-do lists, notes relating to each element, potential roadblocks, and attachments to the project for maximum usage. (Roadmap 2013 b).

Roadmap can also synchronize every individual involved in the event by "Cross – Portfolio Forecasting", in other words, each member can view all of the resources of the event project in their calendar, and filter specific elements for their own roles from the event project to ensure personalization. The calendar can also block out times on individual calendars for events, holidays, or for individual appointments. This allows everyone to keep up to speed with what is going on with their share of responsibility, as well as that of their team members. (Roadmap 2013 c).

The Basic usage of this tool costs \$15 a month (approximately 11.53€ as converted on April 7th, 2013), and includes up to 25 active projects simultaneously, 5 GB's of file storage throughout the account, and an unlimited number of users who can interact with the account. This basic usage can prove to be enough for most event directors, but for those looking to expand the usage, a Plus plan is accessible for \$35 a month (approximately 26.90€ as converted on April 7th, 2013). This plan includes up to 50 active projects simultaneously, 25 GB's of file storage, as well as an unlimited number of users who can interact with the account. There is also an added bonus of custom project statuses and health reports of the project. The last plan that is accessible through Roadmap is the Pro plan which costs \$75 a month (approximately 57.64€ as converted on April 7th, 2013). This plan includes an unlimited number of simultaneous users and projects, as well as 50 GB's of file storage throughout the account, a schedule audit, and custom project statuses and health reports on the project. Any of these accounts can be tried for free for 30 days so that the event director can see if this tool is indeed the right one for them, in hopes to experience the upgrade of average timelines to digital timelines. (Roadmap 2013 e).

Mr. Ville Keränen also expressed that he uses the nine building blocks of Business Model Canvas. The idea of this tool is to get the entire business model onto one page, similar to a painting of ideas. This tool is free and downloadable from the webpage, and it is sectioned into nine building blocks titled; Key Partners, Key Activities, Key Resources, Value Proposi-

tions, Customer Relationships, Channels, Customer Segments, Cost Structure, and Revenue Streams. Each of these building blocks ask a few fundamental questions to help the event director gain a clear idea of the event planning process. (Business Model Canvas 2011).

5.1.3 The event budget

Budgeting an event may not be the most glamorous part of event planning, but none the less, it has to be done in order to avoid overspending on the wrong aspects of an event, and limiting spending on other aspects instead. The book Event Planning Made Easy gives the reader some insight about what kinds of charges to expert when planning an event as a form of assistance to the event director who may not know where to start. (Wolf & Wolf 2005, 72 - 75).

The venue may or may not charge for all of the following, but primarily these are the charges an event director will face: a rental fee, a fee for any additional hours needed (overage time), a labour fee for the maintenance of the venue staff, building engineer, electrician, stagehands, etc., a security fee, a valet service fee, a bathroom attendants fee, a cleanup crew fee, and power charges. It is important to know up front which of these fees are mandatory, and which are negotiable if the event director takes care of some of the services themselves. For the most part, venues who have worked with events in the past already have packages available with detailed pricing descriptions. (Wolf & Wolf 2005, 72).

The food and beverage costs are quite to-the-point, and usually include a menu package fee, a wine and/or champagne fee, and a special desserts fee for cakes and so on. The decor costs are also quite to-the-point, including linen, napkins and napkin rings, and chair cover fees, floral fees for entrance pieces, escort or registration table piece fees, food station floral arrangements fees, bathroom floral arrangement fees, fees for centrepieces, floral screen fees, and fabric swaging fees, or anything else the is desired. (Wolf & Wolf 2005, 72 – 73).

The incidental entertainment can be supplied within the venue or by the event director if what is needed is at hand, but in the situation that it is not the following fees may apply:

guest meet and greet staff fees, cocktail music fees, diner music fees, dance band or disc jockey fees, roving entertainment fee, and emcee fees. (Wolf & Wolf 2005, 73).

The show production or entertainment fees may or may not include the following costs: the talent performance fee, the sound, lighting, and union labour fees, the custom staging fee, the backdrop fee, the hospitality fee for entertainment who have to stay overnight, the backline equipment fee, the ground transportation fees, the airfare fees, and fees for any special assistance and maintenance needed. (Wolf & Wolf 2005, 73).

The fees related to equipment rentals can include fees for chairs, tables, flatware or silverware, glassware, specialty plat changers and matching glassware, dessert trays, bathroom tables, tables to play off furniture groupings and sofas to play off furniture groupings. (Wolf & Wolf 2005, 73).

Tenting fees can include the main tent fee, the kitchen fee, the valet or drive through tent fee, the entrance canopy fee, the canopy walkway fee, the flooring and carpet fee, the permit fees, the temperature control fee for heating and cooling, and the portable power fee. (Wolf & Wolf 2005, 73 - 74).

The material costs vary from event to event, but generally the director will find that they should pay for a merging service if they do not do it themselves, a fulfilment and assembly service fee, a save-the-date mailing fee, an invitation fee, fees for escort cards, place cards and table numbers, menu card fees, program fees, calligraphy fees, and postage fees. (Wolf & Wolf 2005, 74).

If the event director chooses to hire sound, staging, lighting, and labour outside of what is offered at the venue, they might consider paying sound and lighting equipment rental fees, staging rental fees, labour fees that include set up, tear down, and the running of the equipment, and video projection fees. (Wolf & Wolf 2005, 74).

If transportation is needed for the event, the following fees may apply: limousine fees, bus or minibus fees, driver fees, and dispatch person fees. (Wolf & Wolf 2005, 74).

Lastly, there are a few miscellaneous fees that the event director should consider; photographer fees, film buyout fees for negatives, videographer fees, video editing fees, staffing fees, fees for communications, executive bathroom fees, mobile dressing room fees, guest amenities fees, bathroom amenities fees, fees for giveaways, signage fees, insurance fees, tuxedo or

other costume rental fees, fees for gratuities, and the ten percent contingency fees. (Wolf & Wolf 2005, 74 - 75).

5.1.4 The event entertainment

The entertainment aspect of the event may prove to be the most important aspect of the event. In experience events, the entertainment at an event is more thought out than the basics of providing musical or performance entertainment. Although musical and performance entertainment do appeal to specific experience learning groups as mentioned in The Experience Economy, other types of entertainment can include entertainment from a more learning or hands on aspect.

During the face to face interview that the author had with Ms. Vilma Mutka, the author learned that she had used storification, talk shows, videos, and speakers to engage the guests that took part in the day-time seminar and night-time gala for the Team Academy 20th Anniversary event she helped produce. This is a good example of implying the four "E's" example from The Experience Economy to engage each type of the guests. The storificaion, for example, was produced in the favour of the esthetical guests who prefer to be absorbed in their experiences passively. The idea of the storification is that it themed the event, producing both video and live performances for purpose of entertaining the guests while still getting the theme and goal of the event across to them. On the other hand, the talk show at the event was a great way to engage the escapist guests. They were allowed to be immersed in the experience while being able to actively take part in the outcome of the talk show as well. The guests attending to seek an educational experience had their needs met as well by the guest speakers who attended the event, allowing the educational guests to absorb the experience by actively listening to what the guest speaker had to say. (Pine, Gilmore 2011, 46).

Ms. Mutka's event planning process proved to assist the event to become an experience event rather than an event service when she implemented the four "E's" from The Experience Economy, but she also mentioned that there are other ways to engage guests in the future before an event actually takes place. She mentioned that it is now becoming common for event directors to open up a network for the event attendees allowing them to virtually share their ideas and knowledge beforehand, as well as get to know each other. These net-

works have a wide range of platforms, some of which have been developed by event planning companies themselves, and others which are available through the internet.

A relatively new tool with the potential to spark entertainment peaks both before and during event is More Conference. The idea of More Conference is to create a private online network for each conference event held by an event director. All of the delegates (event guests) attending the event will get the opportunity to get to know some of the contacts of other delegates before the event, in order to surround themselves with the individuals of the right criteria standing to gain better event networking possibilities. (More Conference 2013 a).

This tool also allows its' users to share ideas on a live discussion board which can be set up and showcased at an event. The speaker can use this board to address trending topics and questions from the audience in order to give them a more personal learning experience. Members of the event (delegates) can even begin discussions before the event date; allowing speakers to better develop the materials they will use on the event day to better address their audience. (More Conference 2013 a).

Some of the features of More Conference include a private delegate's only network for the event, as well as viewable delegate profiles for the event guests to get to know more about each other, and connect with each other through social media links. The discussion board showcases real time discussions, and allows for attachment uploading. Connections to Twitter, Facebook, and LinkedIn allow the event participants to get to know each other prior to the event, and connect with one another. All of the event delegates have access to More Conference through cellular devices. The projection of the discussion board can be showcased during the presentations, as well as during breaks of the presentations for more engagement during the event. With the purchasing of the premium package, branding and logos can be added to the event network, event organizers can monitor and remove discussion board messages, and the delegates get the option to directly message each other within the network. (More Conference 2013 a).

The free version of More Conference, free for both the event director and the delegates, can include up to 300 event delegates, and will maintain the network and its information for up to one month after the event date. The event network will remain private for each event, meaning that the delegate's information can only be viewed within the event network itself. Profiles are available for the delegates to add and view photos, biographies and information

of interest, as well as social media links if they would like. The Discussion board is also included, as well as the integration with Social Medias, mobile phone access, and projection tools. (More Conference 2013 b).

In order to access unlimited number of delegates, information and network storage available for up to six months after the event, as well as unlock the branding tool for logo management, moderation tool for removing unwanted messages and discussions, and accessing the direct messaging tool for delegates, the Premium version is available for a 1200€ per-event charge to the event director, but is still completely free for all delegates. (More Conference 2013 b).

This is one example of various new and pre-existing tools that can assist with the entertainment aspect of an event if taken into account by the event director. Knowing the audience of the event will assist the event director in locating these forms of tools, and applying them to their events for a more experience based appeal.

5.1.5 The event marketing

In the book Event Management in Leisure and Tourism, the author gives a great example about what factors should be taken into consideration involving marketing specific products. Many of these factors also apply to marketing specific kinds of events. He states that when marketing a location, one should consider the accessibility and the overall attractiveness of the location in question, as well as the environmental impacts of the location itself, such as traffic and the scenery. This can apply in event production when events are held, for example, for the opening of a new location, or to celebrate a locations renovation. The next factor of the product, which is related to social factors, is to take into consideration that the attitude of those socially marketing the product will greatly affect the attitude of the potential customer. In the example of fund raising event planning, it would be in fact difficult to market and sell products to guests if the attitude of those involved in the staging of the event makes the idea of buying unpleasant to the guests. When marketing cultural influences, one should factor in the idea that different groups of ethnic origin, political influence, religious groups, or social class will see the marketing of a product differently. When marketing a cultural event, it is important to try to reach all of the groups in the marketing crowd

without offending them or giving them a lack of interest. The same goes when marketing political events; know thy audience. (Watt 1998, 62).

The author of Event Management in Leisure and Tourism also supplies the reader with a marketing checklist. This list is very relatable, and though basically written, covers many key elements in marketing a product which can be applied to event production. For example, the author states that it is important to know the organization or individual thoroughly in order to identify the best possible market segment and target groups to approach in their favour. Also, the director must know the goals that the organisation or individual have set for the event, allowing the director to develop a marketing plan tailored to their needs. (Watt 1998, 62).

It is important for the director to know the consumer of the event product well, taking the time to research the target market before jumping into the marketing mix. With that in mind, the director should also know their competitors and their marketing mix. It is difficult to have marketing success if the director does not keep an eye out on competitive events that are either more affordably priced, or offer more for the price per guest. The director can benefit greatly by keeping social interaction within their field, for example, event directors should seek out networking events or conferences in their field and make friends with many of those involved in the events industry. (Watt 1998, 62 - 63).

The event director should identify what parts of the event marketing could produce gaps, and develop a strategy on how to make the marketing plan more of a whole. This includes looking at ways to increase the size of the event through elevating the events status at the time. Creating an image of the event itself can bring about a passive form of marketing by developing a speedy registration process, implying good cue management, and employing staff with great professional attitudes. Being innovative and accepting risk factors can potentially play off in the favour of the event image through originality. Developing an event that has a "first time it has ever been done" appeal can insure that the event will never be forgotten. Taking these risks means that the marketing mix will change frequently, but change will occur no matter what the current trends are, so an event director who takes control of their event image through marketing is usually on top of the industry. (Watt 1998, 63).

The event director should make sure that every aspect of the event itself is designed for those who take part in it. Many event guests enjoy giveaways, and even the smallest giveaway

can leave a lasting impact on the guest when they recall their memories from the event. Giving the guest a giveaway that will function for them long after the event reminds them of the event every time they interact with it, developing a psychological marketing for future events of the same or similar stature. (Watt 1998, 63).

The event director should market the event according to the event rules and guidelines, making it fair to everyone attracted by the marketing to take part in what they had expected. The event marketing goes beyond the target market, but also reaches the staff, vendors, and stakeholders, so the event director should make sure to get them all motivated in the image of the event in hopes to develop "word of mouth" marketing, and emotional attachment. (Watt 1998, 63).

There are many free channels to use these tips to market events to the target market. One of the biggest marketing trends used to date, and currently being used by all of the participants who took part in the interview in chapter four of this research is Social Media.

Social Media has been steadily climbing the ladder of all social interactions, and this currently includes marketing of various products and events. Most commonly, when using Social Media for business gains, the concept of media selection currently comes down to "the big four" otherwise known as Facebook, Twitter, YouTube, and Google+ (Google Plus). These are known as "the big four" because they tend to have the biggest audiences both active and inactive, and the most recorded success reach when used in business marketing and promotion.

The largest of the four is currently Facebook, with a target market of over 1 billion individual accounts of nearly all target market stature. The main goal of using Facebook to market events it to build an audience interested in the event, or the company or organization in which the event is held for. The surest way to do that is the build a Facebook page on the brands behalf. A user can utilize the best first impression of this page by adding a unique and appropriate cover photo and profile picture, which should be recognisable with, for example, the logo. From this page, posts should be made regularly to insure that the individuals visiting the page have the most up to date information. Advertising the link to the Facebook page can be done by purchasing advertisement space through Facebook, sending out the link to the page to those known to be actively involved or interested in the event, or the

company or organization, and adding the Facebook page link to other pre-existing medias. (Facebook, Advertise on Facebook 2013).

The content of the Facebook page can be the main driving factor of the marketing of the event. Posing to the Facebook page weekly about the event planning process, and information of the event insures that those who are actively interested can keep up with the most up to date information. Engaging the followers of the Facebook page by adding photos, videos, and asking questions sparks more interest in the event and its brand, which also has potential to reach other audiences not currently following the event to take part. Events can be created within Facebook in order to gather an idea of the attending audience beforehand, and can be made privately in case the event is invitation only. (Facebook, Advertise on Facebook 2013).

For the most part, videos shared on Facebook, as well as other Social Medias are developed and uploaded to YouTube. YouTube is a Social Media developed for the collection and sharing of videos of nearly every genre. YouTube is accessible even without an account, so video content uploaded there can reach a wide amount of viewers from all around the world, as well as can be made private if the video is only meant for marketing to a specific audience.

When marketing with YouTube, the event director, company or organization can appeal to individuals who enjoy to actively watching videos online. This is a trait shared by many individuals, as over history, the interest has been recorded as early as the first videos were made public. Videos can add an appeal to the visual and hearing senses of the individual, and can strike human emotion by managing what these senses take in. This makes videos powerful tools in marketing, and YouTube a powerful tool for video distribution. (YouTube, Why YouTube?).

The next of "the big four" is Twitter, which like Facebook, is a collection of audiences from nearly every type of target market. Twitter allows the event director, company or organization to get their message publically heard and circulated free of charge. Although only 60% of the twitter community actually "Tweets", 100% of the Twitter community listens, all 200 million of them. If those statistics are not enough to motivate those evolved in the event planning industry, then maybe the possibilities to use twitter as a communication tool projected onto a projection board during the event as mentioned previously in this thesis re-

search will. Using hash tags with Twitter can build a buzz for any event, company or organization, and gaining a large following on Twitter can send the message at hand viral in days, hours, or even minutes. (Twitter, Audiences on Twitter 2013).

And lastly, the fourth of the largest Social Medias accessible for free marketing and event development use is Google+ (Google Plus). Google+ has a tool specifically tailored for events, called simply: Google+ Events. Creating an Event on Google+ offers the event director, company or organization to personalize the event by creating custom themes for the Event page and event invitations to the Google+ Event page, instant photo sharing during the event so that all of the participants can access them from their mobile devices or computers. The Google+ Events are also synchronised to the Google Calendar of those who are taking part in the event an individual can even check their Google Calendar at the time of receiving the invitation to see if they will be able to attend or not. Google+ also offers Hangouts, which can be useful when planning the event itself, and not all of the individuals involved can by physically present at the same place or the same time. Google+ as a tool itself is more of an internal marketing tool, but none the less, still has potential to aid in event success. (Google+ Events).

The author also has worked with a program in the past called Eventbrite, which can be used to market events successfully. Eventbrite allows its users to create an event webpage from which event tickets can be sold or distributed. This webpage can use logos, images, and URL's to make it more true to point, as well as send out tickets with barcodes if necessary. This event page is accessible both online and with mobile devices, from which guests can buy tickets and/or register for the event. Ticket payments can be made by credit card, Paypal, Google Checkout, as well as other options. (Eventbrite 2013 a).

Eventbrite can also be used to promote events with tools that connect with email, Social Media, and other methods of sharing. Events can be marketed publicly through listing the event with the Eventbrite event directory, as well as privately with customizable email invitations. The event director can track the attendance of the event with charts implementing the ticket and registration sales. (Eventbrite 2013 a).

If the event director is organizing the event with free admission, then using Eventbrite is free of charge for that particular event, whereas if the event director is selling the admission for the event, there is a .99 cent US Dollar fee for the sale of each event ticket (approximate-

ly .76 cents Euro as converted on 04/07/2013), as well as a 2.5% Eventbrite service fee on the price of each ticket. (Eventbrite 2013 b).

An example of this is listed on the webpage source:

"John hosts a luncheon and uses PayPal to collect money online. For a $25 ticket, he can pass on the Eventbrite Service Fee of $1.61 to the buyer, so people will pay $26.61 to attend. PayPal will deduct its processing fee of $1.07* per ticket and Eventbrite will invoice John for the Eventbrite Service Fee. As a result, John will make $23.93 per ticket (Eventbrite 2013 b)."

There is also a 3% credit card fee for each ticket purchased through the Eventbrite credit card processing page. An example of this is listed on the webpage source:

"Jill wants to collect $50 per person for her cooking class to cover her expenses. She uses Eventbrite's credit card processor to collect the money, and her total Eventbrite Service Fee + Credit Card Processing Fee are $3.74 per person. She passes the fees on to the buyer, so each participant will pay $53.74 to attend Jill's class. Jill will make $50 per person (Eventbrite 2013 b)."

It is also, however, still very common to market events by using email lists compiled for the sake of event marketing, better known as newsletters, and using the company's main webpage to sell tickets and manage registration through other online tools. Mr. Jukka Liuha, who participated in the interview segment of this research, noted that these two tools are still among the most common used in his companies marketing mix.

5.1.6 The event safety

At every event, it is important that any potential risks have been monitored and planned for in advance by the event director. Risks are common in every form of activity, and knowing how to handle a situation in which the safety of event guests and staff are at stake is the responsibility of the event director. In most situations, the event director will have insured their practice by signing contracts with the venue and vendors, as well as the clients, and may purchase insurance to cover areas that may not be reached by the contracts available. Mr. Jukka Liuha who participated in the pre-interview survey and interview in chapter four

expressed that there is a particular need for focus on the safety planning of an event, not only in relation to sporting events, but all event types.

The book Event Planning Made Easy stresses the need for event safety consciousness as well, and points out several tips when taking into consideration the safety management of an event. (Wolf & Wolf 2005, 161).

Firstly, the event director should note whether or not there are an estimated 750 or more guests attending the event. If that is in fact the case, the event director should consider hiring an emergency medical team to be present at the event for immediate assistance. In the case that the event is also quite a long distance from the nearest hospital, it may also be in good form to consider having an Emergency Medical Team (EMT) and a dedicated ambulance on site as well. (Wolf & Wolf 2005, 161).

If the event is high in profile, a public event, or some of the guests attending are or dignitary or celebrity status, it may be beneficial to outsource a security team and develop a security plan catering to the event in order to manage any possible breeches. The credentials of the security team should be taken into account when selecting the appropriate security team for the event. It may be a good idea to select a security team who have a positive outlook, and are good at improvising to assist guests' needs. The security that has been hired for the event should have a connection with city services such as the local police department, the department of transportation, and the mayor's office to insure ample amounts of event safety coverage. (Wolf & Wolf 2005, 161).

The event director should also consider carefully who they place in charge of the registration of the event, and select this individual or team carefully. This individual or team should have the appropriate credentials and know how in case of unexpected events are a must for staff members involved in the incoming and outgoing guest flow and management. These members should have name badges to specify who they are, and should be personable and knowledgeable in case guests approach them with questions. (Wolf & Wolf 2005, 161).

When visiting the site throughout the event planning process, the event director should pinpoint any areas of concern and develop solutions to possible problems beforehand in order to insure that immediate action is taken in the event on an emergency or disturbance. As mentioned earlier, the event director should collect as much insurance as possible from de-

veloping contracts with the venue and vendors, then cover the rest of the event with an insurance that has been independently purchased. (Wolf & Wolf 2005, 161).

It may also be a good idea to develop an editable safety handbook with connections to the event directors personal event safety needs, and keep the most up to date copy on hand at the time of the event. As the director gains more and more event planning and management experiences, they should update the safety handbook accordingly.

5.1.7 The post event debriefing

The management of the event does not simply end when the guests depart, but the event must firstly be "torn down" after, and then assessed with the client by gaining feedback to assist in measuring the overall success of the event.

There are a few steps listed in the book Event Planning Made Easy to insure that the event director and the event client understand any possible negative outcomes of the event, and having this form of debriefing with the client will not only strengthen the business to client relationship, but also the future event planning process of other similar events held by the event director. (Wolf & Wolf 2005, 164 -165).

The first step to closing the event is to make sure that all of the vendors have been paid in full, and that the budget has been completed with the notes of profit and loss of the event production. When the event director has completed this step, they should create two lists; one for what didn't go according to plan, and one for what did. It is important for the event director to be honest when compiling these lists, brutally honest to ensure the credibility of the lists. This concept is not only meant for the negative aspects of the event, but for the positive as well. The event director should remember to give themselves credit where it was due, which makes it easier to accept the areas that needed improvement. (Wolf & Wolf 2005, 164- 165).

Some common questions for the director to ask themselves after an event to measure levels of improvement on future events include; was everyone who took part in the event production on time? Where there any lines that could have been avoided at food stations and bars? Were the sound and the lighting what was expected? Did the budget turn out to be realistic?

Did the event run itself, so to speak? Was there enough or too much security present at the event, and did it produce any problems? What did the event director miss or leave out? How did the overall decor look and blend with the theme? Was there enough seating for the guests, or was there too much seating for the guests? How did the floral arrangements or special decor hold up until the end of the event? Where there any cases of guests taking things from the event that they shouldn't have? In what condition was the venue left in after all the event management left? Overall, what was not considered perfect? (Wolf & Wolf 2005, 165).

With all of the event directors and clients feedback aside, it is also beneficial to measure the feedback of the event guests. This can be done in several ways; by providing feedback forms at the event, sending them with thank you notes, collecting the feedback post-event online or by phone, or by monitoring Social Media channels in which were set up for, or used by the event guests.

Mr. Ville Keränen who was interviewed in chapter four noted that he uses a very simple online feedback collecting tool called Net Promoter Score. The idea of Net Promoter Score is quite simply, "How likely is it that you would recommend [the event, company or organization] to a friend or colleague (The Net Promoter Score and System 2000 – 2013)?" The event guest would then select a score from zero to ten which represents their answer; zero being not at all, five being neutral, and ten being extremely likely. The emphasis is put primarily into those who scored the event from zero to six, meaning that there was dissatisfaction with the event. If the overall average is in this number sequence, the event director may press for more details on why the event was unsatisfactory. If the event guest selects a seven or an eight, the event can be "cleared" as these are the more passive scores, but the main goal of the event director should be to get an average of nine or ten ratings. (The Net Promoter Score and System 2000 – 2013).

Ms. Vilma Mutka who was also interviewed in chapter four expressed that in the case of the event example she had given, she used Social Medias to induce feedback. The guests posted many pictures, videos, and comments to the Facebook page of the group in which the event was held for, as well as large amounts of positive feedback. She admitted that this is not a very statistical way to collect feedback, and she regularly collects a more statistical feedback after each event, but none the less, for the event in question it deemed enough, and it is use-

ful for getting truthful and promotional feedback conversations going between Social Media followers, thus branding the company or organization image.

Mr. Jukka Liuha also noted in his interview in chapter four that he uses surveys regularly to collect feedback from his event guests, and generally gets a 10-30% return rate, which is acceptable enough to give him the outlook he was searching for. The author used Survey-Monkey to send her pre-interview surveys, which is a survey tool associable free (with limitations) to send survey links to event guest and collect feedback statistics. (SurveyMonkey 1999-2013).

5.2 Tools used during the event

Tools used during the event planning process are also interactive with the event function, but there are also other tools that can be used during the event itself to assist the ease and function of the event when connecting with event guests as well as others involved in the event management.

5.2.1 Communication during the event

"Effective communication leads to good coordination, hence an efficient organization. Internal and external communication are vital to successful event management in many ways and at every level, among individuals and between organizations (Watt 1998, 39)."

These words by Watt in the book Events Management in Leisure and Tourism hold a deep wisdom in event planning and management practice. Communication can be explained as the process of giving, the process of receiving or the process of exchanging information, in the hopes that the material which has been communicated fully understood between anyone involved in the exchange. This is the first step of successful communication in teamwork in event planning and management, and the second is to follow up with the appropriate action. The point of understanding everything included in the message is vital, being that everyone involved in the communication exchange will translate what they gain differently. (Watt 1998, 39).

It is important that the event planning and management team members ask themselves what is the purpose of the message they are about to communicate before they send it, and they can do so by asking themselves; Is the purpose to send a message? Is the purpose to have a message received? Is the purpose to bring about the other team member's understanding? Is the purpose to achieve the correct action sought out? Is the purpose to exchange valuable information? If the purpose does not fall into one of these categories, than it is not considered useful communication, and should be saved for a time when the event team is not working on the event planning process or management. When considering communication between event team members, it is also important to understand that the ending result of successful communication will be action, and it is easy to lose valuable time if otherwise. (Watt 1998, 39).

It may be very beneficial to open up the concept of successful communication before an event which includes new team members, or reviewing the concept of successful communication with pre-existing event team members if the event director feels that the communication level of the team is decreasing, or deteriorating. There are various forms of communication methods that can be explained or refreshed upon, and each of them can be used in their own way to assist with the event planning and management process. They include verbal, non-verbal, written, visual, and electronic communication. (Watt 1998, 39 - 40).

Verbal communication is a very common and greatly used communication type with event planning and management, but the unfortunate downside to this all inclusive communication tool is that it is not traceable. Because it is difficult to find enough time to have face to face conversations with other individuals, this communication is done primarily over phone. The value of this communication tool is that one can voice their objectives directly, and use the tones of their voices to assist in getting the message across. It is important though, not to use this form of communication in access. (Watt 1998, 39).

When meeting face to face with another individual, it is common to use non-verbal communication as well as verbal, using body gestures and the overall appearance of the body to form facial expression, making eye contact, as well as showcasing ones personal appearance. Because this practice is quite involuntary and a large part of our language culture, it often proves useful to read or take a class about self-presentation so that the individual does not give the one receiving the message wrong cues. (Watt 1998, 39).

Using written communication as a tool is a very common tool in the event planning and management process, as it is generally in many other communicative tasks, but this communication tool is becoming widely underused, as it is extremely time consuming to write down and read written communication. With the ease of electronic communication, writing digitally is done primarily, and can be done in various formats. (Watt 1998, 39).

The use of visual communication is being made easier and more appealing as videos are more often used for product design and product outcome promotion, as well as staff training. This type of communication also involves any graphics being promoted, such as a company logo, because logos with a large visual impact have been proven to increase sales. Many individuals are visible learners, and greatly appreciate taking part in a visually stimulating activity. This knowledge allows many forms of communication to be supported with visual communication. (Watt 1998, 40).

Lastly, the most divers, the most used, and the most appreciated communication tool, electronic communication, uses the assistance of computers, portable devices, email and online messaging , faxing, and mobile phones primarily with the help of internet. For event planning and production, the benefits of electronic communication seem endless. Electronic communication assists in getting messages across large areas, and as radios have been the biggest trend in the past with event planning, they are slowly being replaced in full with cell phones and other cellular devices with access to wireless internet. (Watt 1998, 40).

When using one or more of these communication tools, there are six main goals incorporated in the message purpose in order to get it across correctly; it must be clear, it must be concise, it must be courteous, it must be correct or factual, it must be complete, and it must be correctly directed. If not taking these six goals into consideration, the message itself may cause barriers which will slow down or block the organizational progress and success. (Watt 1998, 41).

A good way for event directors to make sure that any messages related to the event being planned or managed is to communicate some key information to everyone in charge of the event planning and management process. This key information includes: communicating the overall structure of the organization and the event, making sure everyone knows who has the power over each element of the event, and what their responsibilities are for, being clear on what forms of communication tools are to be used in order to manage information, and

reminding the team of how their communication is to be accomplished. Indicating all of the previous will allow the event director to know that all of the communication channels have been understood, and will give them a form on insurance that their team will communicate successfully. (Watt 1998, 44).

One great electronic communication tool is Google Drive. Google Drive is relatively new, and many event planning and management companies are switching over to it, or other email all-in-one type tools produced by its competitors. The author bore witness to the change of an event planning company merging from their private webpage email system to Google Drive in order to take advantage of all of the other features, also finding that Google Drive was much more than an emailing system. This experience was great for the author, as she embraced the idea of evolution with current trends in event planning and production and its pros and cons.

One of the greatest pros for switching to Google Drive is that it is accessible everywhere that there is an internet connection. As Google Drive is a cloud based system, everything uploaded to the Goole Drive account will be stored in the Google server system, meaning that whenever the user signs on to their Google Drive account, all of documents, emails, and other information previously stored will be available on the device without the use of memory sticks or downloading attachments from emails. Google Drive has made itself available on both PC and Mac computers, Chrome OS, iPhone and iPad apps, as well as apps for Andriod devices, which pretty much clears all of the platforms used currently by event professionals. (Google Drive a).

A good way to take advantage of the documents stored on Google drive is to share them with others in the event team. Google Drive allows its users to share uploaded documents with other Google Drive users, either locked so they cannot be edited, or unlocked so that the other users can edit them as well using the Google Docs app. When other users edit the document in Google Docs, their progress can be viewed in real time with their names and the work being done highlighted. A report of document changes can also be accessed. (Google Drive a).

The Google Docs app also allows its users to create new documents such as presentations, spreadsheets, and word type documents within Google Drive, which are downloadable and compatible with the Microsoft Office Tools PowerPoint, Excel, and Word. If the user

would like to send these documents to another individual not currently using Google Drive, they can also send them as attachments, and rest assured that the other member will get them. (Google Drive b).

With Google Drive, the user can open and view over thirty different file types within the internet browser of choice, even if the software is not downloaded on the computer directly, so the user does not have to worry if one of its group members is using Photoshop, HD videos, or Adobe for example, because they can be viewed if sent to the Google Drive email address, or uploaded to a shared folder on Google Drive. (Google Drive b) (Google Drive d).

Documents available and shared with other users on Google Drive have a discussing section, where team members can discus edits or give feedback on the document. This works similarly to a messaging system, and can only be accessed by members who have access to the document. If this leads to finding something that has been over corrected, that should not have been corrected at all, the user can go back as far as thirty days to review edits made to the document, and recover lost information. There is also no need to save a document over and over because the document is saved in real time as it is edited. (Google Drive b).

The author found through her own experience that the messaging system is also available with contacts who are saved and online on Google Drive. This is a great communication tool if a team member is working on a project away from the office, as well as in the same office but on a tight time schedule.

Google Drive is priced based on the storage plan selected for the use of the Google Drive server. A basic user can access up to 5 GB's of free storage before they must begin paying for additional storage. This is enough in the case that the event director only uses the storage on a per event basis, but if the event director wishes to back up every file of past events, they may need to consider buying more storage at the following rates: 25 GB's for $2.49 (approximately, 1.92€ as converted on 08.04.2013; all of the following conversions in this paragraph were made on this date as well.), 100 GB's for $4.99 (approximately 3.84€), 200 GB's for $9.99 (approximately 7.69€), 400 GB's for $19.99 (approximately 15.39 €), 1 TB for $49.99 (approximately 38.49€), 2 TB's for $99.99 (approximately 76.98€), 4 TB's   for $199.99 (approximately 153.97€), 8 TB's for $307.95 (approximately 3.84€), and 16 TB's for $799.99 (approximately 615.90€) all paid on a monthly basis. (Google Drive e).

As mentioned earlier in chapter five, it may not be necessary to keep the event book at the event location, as there may be some sensitive information in the event book that is not meant for every event management team member, so instead miniature event handbooks should be kept at every major event team location with the contact details of each member, and the timetable which expresses what task that each member has at a given time to guide those needing a specific member in their general direction. This will allow for smooth communication in the time of need.

5.2.2 Digital event management

With the trend of going digital sweeping the world, taking business digital is a back wave coming in just as strong, and just as fast. People rave about going digital with tools such as smart phones and tablet devices making their lives easier, and helping to get things done faster either for their personal or business lives. The author came into direct contact with digital event management at the time when the company she worked for transitioned from hard copy, to digital copy tools, and began using tablets for their event management tasks. This was a prime experience to see the good and bad aspects of taking events digital.

The main goal of event planning companies when going digital is to save time and unnecessary hassle, which the smart phone and tablet brand Apple has delivered through its iPhone and iPad devices and Applications (Apps). Because of the ease and interconnection of the Apple network, as well as due to the worlds demand to use Apple in both business and private life, the focus on taking event planning digital in this research is based on function with Apple iPad and iPhone.

These tools only create a cloud of communication functionality when having access to the internet, so in the event of purchasing an iPhone plan for themselves or for the use of their staff; the event director should seek a plan with a good amount of internet connection, preferably unlimited. If the event director chooses to invest in taking their events digital with the use of iPads, it may be in their best interest to select the model with cellular connectivity, and then purchase a similar internet package plan for the device. This will insure that the whole idea of taking the event digital is maintained, even when there may be no internet connections available, or the available internet connection at the event should fail.

There are several tools that come pre-equipped with the newest models of iPad and iPhone which can generally assist the event management flow at an event; Maps, Mail, Messages, Camera, Calendar, Reminders, and Notes. The Maps app is a great app for getting the event staff to the event venue on time. There is a turn by turn navigation included in the Maps app, as well as information on traffic so that the staff can be on location on time, even if it is their first time visiting the location. This app is also a great tool if something is found to be needed last minute that is not accessible at the event venue. The Maps app allows its user to search for nearby locations that may have what is needed, and can navigate the user to its location. The Mail app synchronizes directly with its user's email, so the user will never miss out on any important attachments or conversations throughout the event communication process. The Messages app can receive by text messages including photo, video, contacts and location attachments, as well as by iMessages which let everyone with available internet access message each other limitlessly and free of charge with all Apple products. The Camera app on iPhone and iPad connects with the devices available cameras to take photos or videos, which helps in the event that the photographer is elsewhere when something memorable occurs. These photos and videos can be uploaded to the iCloud, Apples cloud system, where they will never be lost, and always be accessible. The Calendar, Reminders, and Notes apps can be used for the personal time management of the staff member using the device, so that they may keep themselves on track however they wish to do so. (Apple, iPad Built-in Apps 2013).

Online tools, such as those mentioned earlier in the research, as well as used by other event planning companies all around the world can more than likely be found in the form of apps from Apples broad range of apps available to its users, especially Eventbrite for the use of registration. The Entry Manager app by Eventbrite can allow its user to check guests into the event from the pre-generated guest list, as well as scan barcodes on purchased tickets using the iPhone or iPads built in camera. Event receptionists can also collect credit card payments automatically at the door with the mobile box office app called At The Door by Eventbrite made for iPad devices. (Eventbrite 2013 a).

None the less, there are thousands of apps available for iPhone and iPad, many of which can directly assist or were made to assist the event management process. Many of them are free, and the ones that are not have informative interactive pages which can help the event director decide if they are right for them.

6 SUMMARY AND CONCLUSIONS

Event Categories, Event Tourism, and Event Management

As covered in the research, the author found with the assistance of sources, such as authors Razaq, Paul and Tahir, that there are several types of events. Each of these event types have their own reasons to be held, and are carried out in order to successfully bring a group of individuals together for the same cause under the specific category. These event categories primarily include: religious events, cultural events, musical events, sporting events, personal and private events, political and governmental events, commercial and business events, corporate events, special events, and leisure events.

The author also found that among the trend of increasing event planning and production, is also the trend of individuals travelling to take part in events, thus event tourism, which was also greatly defined by Razaq, Paul and Tahir. Events tourism has the strength to develop the event planning and management economy rapidly, as many of these events are government supported and funded. It also brings about a great economical growth opportunity for the community in which is hosting the event. The main measurable growth comes from the obvious connection of the local hospitality market supporting the demand of the event; housing its visitors, as well as feeding and entertaining them outside of the event itself. If the event generates enough global interest, people are more likely to travel from their homelands to either take part in the event, or visit the location later on after the event was held because the event has successfully increased the locations image to world.

Events tourism can bring about such numbers of guests that the local government may invest in infrastructure or improvements to the location. This may increase jobs for those who live in the community, as well as assist the needs of the event location to support mass demands.

The author researched further the concept of event tourism through the country of Finland as a whole, finding that festivals are greatly marketed and attended, with a good degree of an international audience.

From previous experience, the author knew that all events need the passionate assistance of an event manager and event management tools in order to ensure its success. The author

reflected on the concept of when in the process of planning an event for any event type, an event manger can be hired to take on the planning and management of the event, or the individual involved could take on the extra research of event management and potentially produce the event themselves.

Either way, the current idea of an event planner and manager is to investigate the planning process and production of an event for their clients so that the client is involved as little with the event planning process and management as possible. The best example of an event managers job is, to the best of their ability, to manage the venue, vendors; such as caterers, technology, entertainment etc., production, event function, and tear down of the event in a cost efficient way according to their clients wants, and ensure that the event (before, during, and after) contributes to the needs and goals of the client. The author reflects that through her own working experience, the main aspects of each event planning process includes the budget, date, venue, guests, catering, decor, timeline, entertainment, technology, transportation and accommodation, and the staff.

The Experience Economy, and Experience Events

The author explored the main concepts of what the experience economy is and found with the assistance of authors Pine and Gilmore that the idea of the experience economy is that it can be applied to virtually anything. Through the author's research with the book The Experience Economy, the author found that whenever an individual is stimulated in any way, such as emotionally or through the use of the five senses, that will potentially leave a lasting impression on them, thus they gain an experience. Being that experiences have been around since the beginning of time, the question aroused through this research was "Why are experiences not marketed to their full potential?"

 The author concluded with the help of The Experience Economy that there has been a trend to group the experience market with that of the service market, but there is also a newer trend of individuals now expecting more than just services, rather, they are now willing to spend more money for experiences.

In the research, the author compares experiences to services and finds that whenever a consumer buys a service, they pay for one or more intangible activities that will be done for

them so that their involvement can be minimal. With the help of the book The Experience Economy, she found that whenever a guest buys an experience, they spend money in order to spend their own time enjoying a one or more memories which have been staged by the company way.

One way to bring about an experience from a service, in which the author enjoyed the most, is to turn the idea of work into the idea of theatre. The author found that many companies and individuals are reluctant to the idea of acting, though acting does not imply that one should be something other than themselves, rather, acting in the working world can be used as a way to customize the customer's experience, as well as offer them more experience for the money they have paid. The customer in this sense is the audience of the businesses performance, so offering them an experience that they either expect, or did not expect is a sure way to please them. Acting as a part of a company's product sales will allow all of the employees the opportunity to be "in the moment" with their clients.

The author also found that in order to measure an experience, one must ask themselves; What can be done in order to expand the emotional and sensational value of the experience? What could the company provide that would make the guests want to come into its facility with the mentality of just hanging around, and whenever they arrive, what would the company provide for them to do? What should the company do to get them involved with each other? What will the company offer guests to learn, and what does the company want them to take away with them to teach others about their experience? What entertainment applies to the performance it is trying to stage, and how will that make the experience of the guest better? These questions presented by Pine and Gilmore make for a good foundation of the exploration of experience production.

Another aspect that the author found thought The Experience Economy is that if an individual or company wishes to charge for admission for an experience, it is important that they understand that customers would also pay more if they understood that there are many perks included in paying admission; perks that would apply directly to their senses and emotions. Companies should also at that moment focus on what it is that they will do differently in order to charge admission for their guests to take part in innovations created by their new-found knowledge of the experience economy. If the company feels that its product is not yet ready, or able to begin charging admission for, chances are it is not an experience,

and will not be until the company finds a way to improve it to the state that it can be charged admission for. The authors Pine and Gilmore make it very clear in the book The Experience Economy that a product is in fact, is only as good as it has been priced t to be.

The author also learned that one major element of marketing and selling an experience is to offer customization. The authors Pine and Gilmore express that customization gives the customers an image that an effort is being made by the company to get to know them and work with them directly, so if they get the idea that the relationship between themselves and the company is one-to-one. Through customization, customers will feel comfortable paying for the company to give them an experience. Through exploration, the author found that mass customization is not impossible, so it is up to the company to explore ways to make large amounts of sales and still make their customer feel appreciated at the same time.

After researching the experience economy, the author found that event planning and management can benefit greatly from the idea of hosting their events in ways that their customers and attendees would be purchasing event experiences rather than event services. The author found that the idea of using the experience economy to help stage events is not a relatively new one, but it has not been taken advantage of or made aware of to its true potential.

Events are all in their own way have potential to stage experiences, so the goal of this research was to provide tips and tools for event planners in order for them to embrace the full experience potential. When an event planning company understands the experience economy and put it to use, they begin to pull themselves away from the service industry and move forward into the experience industry. Many of these new changes will provide event planners the creative outlet they were looking for all along, at the same time bringing with it success and a deeper meaning.

The author found through The Experience Economy by Pine and Gilmore that using the role of the "director" to not only design and produce the event, but also to attempt to script the performance that is the event to induce experiences for the audience will be the first step into the transition. Another way begin staging experience events is to take the word "ing" and apply it to the actions at the event, which helps the audience understand that they are going to be able to take part, and most of the time, the idea of taking part in the event stimulates the experience level.

The event director might use several other elements to bring about experiences that could relate to individuals in the audience who would rather gain their experience through observation. There are four categories that the audience can be divided into relating to how they interact with experiences, and their relations can be found on the four "E's" figure supplied in this research.

Pine and Gilmore also state that using a theme will stimulate the experience atmosphere. The author agreed that in fact, a theme will always emerge some way or another when it comes to experience events and even if they are not set, directors will find that a theme will eventually come about. Through the expressions of Pine and Gilmore, and through her own working experience, the author found that the theme of the event will be the absolute centre of the experience event design.

The cues can also stimulate the impression of the guest, leading to the central part of the guests' memory. In the book The Experience Economy, the author found that the cues in which the director develops can either make or break the event if they are or are not planned properly. For example, a guest could have an unpleasant memory for a small cue that may not appeal to them or stick out and confuse them. The author found that managing common bad cues for the audience attached to audio or visual aspects of the event can make all of the difference.

As mentioned earlier, experience events can also profit from using forms of customization. The author found that this can also be done by adding different aspects to each event, or by training the event staff (actors) to meet with the guests needs on a one-on-one basis. If the director takes each and guest through the same paths according to the exact planned timetable, or has them take part in the same routine regardless of their learning types, then the guests will leave with minimal memories, and even a higher chance of negative memories.

Every event type can be an experience event in its own way, including religious events, cultural events, musical events, sporting events, personal and private events, political and governmental events, commercial and business events, corporate events, special events, and leisure events as mentioned earlier. Many of these event categories interconnect, and with the vast variety of events at hand, the trend of experience event planning and management is

constantly increasing with the trend of event services, the author found through ought the research.

The Research Survey and Interviews

During the practical part of the authors' research, she met and discussed experience events with individuals known to have had some practice with similar events in the past. The author compiled her findings from both a pre-interview survey, and a face to face interactive interview. The reason why the author chose to carry out the research in this way was to better embrace the overall feel and emotion of the participants when questioned about the topic. The author found that each of these individuals in their own way had a passion for staging experience events, and had a similar goal to give their clients and guests long lasting memories through the experience events they host. The pre-interview survey was sent online with questions purposed to give the author some insight into the individuals themselves, and how they have been involved, if at all in experience events. The second part of the interview was done personally, as the author wanted to build an experience related research to support the idea of experience events. This interview consisted of questions about experience events. The pre-interview survey and the interview questions asked during the interview can be found attached as Appendix 1, and Appendix 2.

The Research of Event Tools

After hearing about the tools the interviewed parties found appropriate in assisting their event planning process, the author broke those tools down and compared them with theoretical text and tools she found through her own event planning experience. Many of these tools have been the basic principles of most event planning processes, in the past and the other tools had been appearing rapidly on the internet at the time.

The first and most primary tool that the author explored was the event book, a system of organizing all vital information into one hard copy source, as well as the condensing of that information into the event handbook which is more acceptable to leave around behind the scenes of the event, as it does not contain sensitive information.

A big part of the event book and handbook, and the backbone of the event planning process is the event timeline, in which the author also gave an example of and broke down for the reader in order to help them develop one of their own if necessary. The author also looked into Roadmap, and the Business Model Canvas mentioned by the interview participants. These tools seemed useful for event planners and managers for every type of event, and were mouldable to the event planning process of each unique event they may be used for.

The author briefly explained the event budget, and addressed some key elements from text sources to take into account when developing the event budget. These concepts were also compiled in the Intotalo Handbook attached in Appendix 3.

The author took a different approach than the traditional to the event entertainment tools and guidelines. She put the main focus on using the four "E's" from the Experience Economy to plan what entertaining aspects will be implemented into each specific event, and briefly explained the tool More Conference which is one of many unique event entertainment tools available online.

Tools such as Social Media and Eventbrite, as well as web pages and email lists were explained in their assistance with event marketing. Some of these tools had been practiced by the interviewed individuals, as well as by the author during her work with experience events, so the author used their examples to suggest marketing guidelines to the reader.

The event safety was briefly explained by the author as she found that there is currently more of a need for taking event safety into account to answer to the trend of mass events, and more physically inclusive events. The author suggests that each event director compile a ever changeable safety guideline handbook in order for the director to prepare themselves on event safety for each of their future events.

The author wraps up the event planning tools with the topic of debriefing and collecting feedback. The text used by the author provided great examples of questions in which one might ask themselves after an event is over in order to improve their future event function. The interview participants mentioned using Net Promoter Score, and Social Media as a tool, which the author briefly explains, as well as explains her own use with the tool Survey-Monkey to conduct the pre-interview survey.

There are also several tools that can be used during the event planning process which are also interactive with the event function, as well as other tools that can be used during the event itself to assist the ease and function of the event when connecting with event guests as well as others involved in the event management. The author describes the importance of implementing these tools as well to enhance the event function and atmosphere.

The biggest element of this part of the chapter to the author was the event communication. In her own experience, the author found that poor communication almost always lead to poor event function, so she gave examples of good communication, its implementation, and the use of tools such as Google Drive to keep communication flowing constantly and consistently.

The author also takes the time to explain her previous experience with "taking events digital", and how it improved the flow and appeal of the events with tools such as smart phones and tablet. The author expresses that the main goal of event planning companies going digital is to save time and unnecessary hassle, which the smart phone and tablet brand Apple has delivered through its iPhone and iPad devices and Applications (Apps). It was the authors purpose to use Apple as an example because of its outstanding trend in both business and private life. There is a notification that the company or individual in questions should seek good internet connectivity, as this will insure that the whole idea of taking the event digital is maintained, even when there may be no internet connections available at the venue, or in the case that the available internet connection at the event should fail. The author explains how already uploaded tools such as Maps, Mail, Messages, Camera, Calendar, Reminders, and Notes can assist with events.

Conclusion

In conclusion, the author feels that the entire research process and all the materials encountered during the research process brought about the learning goals set when the topic was selected. It was a challenge at first to understand exactly in which direction the thesis was going, and there were so many elements that the author wished to include in the research. This took a lot of condensing to keep the research true to topic with as much supportive text as possible.

The author selected this thesis topic in hopes that it would broaden their event planning and management ideas, so that one day she may implement the ideas into her own working life. The Experience Economy in particular was the text that surprised the author the most. It had limitless good examples, and was written in a way that the reader can easily apply the concept to their practice. The book was also written in a way that each time the reader re-reads it they will gain a new perspective.

Through the interviews with the individuals previously involved in experience events, the author also gained some perspective of the idea of experience events, and what tools are currently being used to develop these events. The author was already familiar with many of these tools or with similar tools with her experience in the past, but had never made the connection of the roles these tools have in planning and managing experience events. This part of the research proved useful for the future work of the author, and she learned that these tools are becoming trendy and are evolving rapidly.

It is the authors' goal to using all that she has learned to continue to build and edit the attached handbook for Intotalo, and to continue to develop the experience economy of events in the future; a goal very much achievable through the research of this thesis topic, and the interactions assisting it.

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28.03.2013, Restaurant Sulo, Kajaani at 15:00, recording duration: 15 Minutes 10 Seconds, Jukka Liuha, Kainuun Liikunta, http://www.kainuunliikunta.fi/

LIST OF APPENDICES

Appendix 1 – The pre-interview survey sent to interviewees

Appendix 2 – The questions asked during the physical interview

Appendix 3 – The Intotalo Events Handbook

The Pre-interview Survey

1. Please add your name and your company below:

2. Have you worked as an event planner in the past, or on event based projects? If so, please briefly describe your experience.

3. Do you think that more people would travel outside their homeland in order to experience events? If so, what kinds of events do you believe they would travel to attend?

4. What are the most common tools and or strategies you or your company have used when planning an event in the past?

5. Have you heard of, or do you use an event book?

   o   Yes, I have heard of an event book

   o   Yes, I have used/use an event book

   o   No, I have not heard of or used an event book

6. What are the weakest points of an event in your opinion, and how can they be improved?

7. Would you invest money into taking your event management digital with smart phones or tablets? If yes, how much?

8. Would you invest money into tools offered online or in the form of an application for smart phones or tablets? If yes, how much?

9. On a scale of 1 – 5, how important do you think the relationship between an event planner and their event clients/attendants should be?

   (1 = Not important at all, 2 = Not too important, 3 = Important, 4 = Slightly important, 5 = Very important)

10. How would you or your company market events you have produced, and how would you keep your already loyal clients coming back?

The Interview Questions

- What in your idea is an experience event?

(After the answer was given, an explanation of experience events was given to the inter-
viewee)

- Now that we have discussed experience events; have you ever produced an experience
event?

  o If the interviewee says "yes":

    ▪ What kind of event was it?

    ▪ Who was it held for, and what was the goal?

    ▪ How did the event progress? Did it go according to plan?

    ▪ Were there any tools in which you used to help the event run smoothly?

    ▪ Do you think you would have needed any other kind of tool to help your
      event succeed?

      ➢ If the interviewee says "yes":

        ❖ What kind of tools could you have used?

        ❖ Have you found these tools and applied them to other
          events?

  o If the interviewee says "no":

    ▪ Do you believe that you will ever hold an experience event in the future?

    ▪ What changes would you make in your event planning to host an experi-
      ence event?

    ▪ What tools would you use to make an event service, an event experience

THE INTOTALO EVENT HANDBOOK

COMPILED BY: MELISSA DEMEL

APRIL 11TH, 2013 – KAJAANI, FINLAND

INT◉TALO

THE EVENT BOOK AND HANDBOOK

The first step used to organize the event planning process is to gather all of the information that has been collected for the event thus far, and organize it into an event book. The event book is a hard copy organizational binder with divider sections for each event planning category. This book is to be updated when the director or team member adds or removes information to it with the purpose of keeping it up to date at all times.

AN EXAMPLE OF AN EVENT BOOK TABLE OF CONTENTS:

- THE CONTACT SHEET - The names and contact details of each team member, client, and vendor taking part in the event planning process and the management of the event.

- THE TIMELINE SECTION - For filing the most up to date event timeline.

- THE CONTRACTS SECTION - Copies of all contracts developed and signed between all parties in the event planning and management process.

- THE CONVERSATIONS SECTION - For filing any notable information sent to and received from clients and vendors for the event.

- THE BUDGET AND EXPENSES SECTION - For filing the most up to date event budget, and for storing receipts and other notifications of incoming and outgoing funds.

- THE OPERATIONS SECTION - For the management of the event director and their personal team and staff.

- THE FOOD AND BEVERAGE SECTION - For filing the event menu and beverage lists, as well as notable information regarding the management of the event catering.

- THE DECOR SECTION - For compiling inspiration for the event atmosphere, as well as for storing notable information regarding the management of the event decor.

- THE BUDGET SECTION - For filing the most up to date event budget, and for storing receipts and other notifications of incoming and outgoing funds.

- THE INSURANCE SECTION - For filing copies of insurance needed for the event.

- THE VENUE SECTION - For the management of the venue and for storing any notable information regarding the event venue.

- THE EVENT PLANS SECTION - For filing the most up to date event floor plan, seating arrangement plan, and other necessary visual event location tools.

- THE GUESTS SECTION - For keeping up to date guest lists handy, and/or for storing all notable information on the event marketing to gain a larger audience.

- THE SOUND AND LIGHTING/TECHNOLOGY SECTION - For filing information on the sound and lighting involved in the event, as well as other technological information.

- THE TRANSPORTATION SECTION - For filing any notable transportation information on team or staff members, clients, or event guests.

- THE NOTES SECTION - For filing any notes taken during planning meetings or during the event function.

- THE MISCELLANEOUS SECTION - For any relevant information that does not have its own section.

AN EXAMPLE OF AN EVENT HANDBOOK TABLE OF CONTENTS:

- THE CONTACT SHEET

- THE SET UP AND TEAR DOWN SCHEDULE

- THE EVENT TIMELINE

- THE FLOOR PLAN

- THE MENU

THE EVENT TIMELINE

The event timeline is the core element in the event planning process compiling the responsibilities of the event director, their team and staff, clients, and vendors. Timelines can be developed and used with online platforms, or made in the form of a spreadsheet.

AN EXAMPLE OF AN EVENT TIMELINE:

DATE	TASK	TEAM MEMBER	NOTES
6 months before event date	Pick event date		
	Make an event budget draft		
	Make event timeline draft		
	Hold date at a few venues		
	Make guest/marketing list		
	Gather inspiration		
	Source vendors		
	Place a hold on vendors		
	Begin to negotiate contracts		
	Determine site logistics		
4 months before event date	Contract vendors		
	Contract entertainment		
	Update the budget		
	Update the timeline		
	Determine if any equipment rental is needed at venue		
	Source equipment rentals		
	Venue viewing with vendors		
	Select printed materials		
	Send out save-the-dates or begin marketing strategy		
	Send out vendor deposits		

	Begin to plan the menu		
	Determine if credentials are needed and order them		
	Order giveaways		
	Source accommodation		
	Arrange transportation		
2-3 months before event	Finalize Menu		
	Finalize Decor		
	Mail invitations, or continue marketing strategy		
	Finalize floor plans		
	All vendor contracts signed		
	All vendor deposits sent		
	Update budget		
	Finalize timeline and send to all team members/vendors		
	Review staff requirements		
	Secure any permits needed		
	Determine if signage is needed and order		
	Begin the first draft of the event program		
1 month before event date	Do a menu tasting		
	Finalize menu, have menu cards printed if needed		
	Secure all technological needs and arrangements		

	Develop set up and tear down schedule		
	Request insurance certificates from vendors		
	Run through the venue and pinpoint any safety issues		
	Review any last-minute issues with vendors		
	Finalize second draft of the event program		
	All giveaways should be available at this time		
	Have the event program ordered and printed		
2 weeks before event date	Complete set up and tear down schedule		
	Send set up and tear down schedule to vendors/venue		
	Make sure all staff, vendors, and the venue have up to date timelines and info		
	Follow up with guests		
	Wrap up marketing strategy		
	Walk through the venue with photographer and videographer if needed		
	Plan seating chart		
	Get final estimated guest		

	count to caterer		
1 week before event date	Follow up with any missing shipments		
	Make event handbooks		
	Confirm arrival and departure times of vendors		
	Prepare balance payments		
	Arrange for event rehearsals if needed		
	Update the event seating chart if needed		
Event day	All key staff on site		
	Meet with venue contact		
	Distribute event handbook to staff locations, as well as credentials for staff		
	All set up complete 30 minutes before guests arrive		
	All services in place 30 minutes before guests arrive		
Post event	Send out thank–you's or feedback forms		
	Develop final budget		
	Send out final payments		
	Bill the client		
	Debrief the event with the client and event staff		

THE EVENT BUDGET

Budgeting an event may not be the most glamorous part of event planning, but none the less, it has to be done in order to avoid overspending on the wrong aspects of an event, and limiting spending on other aspects instead. Here is example of what kinds of charges to expert when planning an event.

AN EXAMPLE OF AN EVENT BUDGET:

TYPES OF CHARGES	FEE	COST:
Venue	Rental fee	€€€
	Additional hours fee	
	Labor fee	
	Security fee	
	Valet fee	
	Bathroom attendants fee	
	Elevator attendants fee	
	Cleanup crew fee	
	Power charges	
Food and Beverage	Menu package fee	
	Beverage fee	
	Special goods fee	
Deor	Linen fees	
	Floral fees	
	Specialty lighting fees	
	Fabric swagging fees	
Entertainment	Guest greeting fee	
	Coctail music fee	
	Dinner music fee	
	Dance band fee	
	Emcee fee	
Show Production	Talent performance fee	
	Sound, lighting , and union labor fees	
	Custom staging fee	
	Hospitality fee	
	Equipment fees	
	Transportation fees	
	Accommodation fees	
	Special staff fees	
Equipment rentals	Chair fees	
	Table fees	
	Tableware fees	
	Glassware fees	
	Special serving element fees	

	Specail furnature fees	
Tenting	Main tent fee	
	Kitchen tent fee	
	Valet/Drive through tent fee	
	Entrance canopy fee	
	Walkway canopy fees	
	Flooring or carpeting fees	
	Permit fees	
	Temperature control fees	
	Portable power fees	
Materials	Merging services fees	
	Assemble service fees	
	Printed materials fees	
	Postage fees	
Sound, Stage, Lights, Labor	Equipment rental fees	
	Stage rental fees	
	Labor fees	
Transportation	Limousine fees	
	Bus or minibus fees	
	Driver fees	
	Dispatch fees	
Miscellaneous	Photographer fee	
	Film buyout fee	
	Videographer fee	
	Video editing fee	
	Specail staff fees	
	Communication tool fees	
	Executive bathroom fees	
	Portable dressing room fees	
	Guest amenities fees	
	Giveaway fees	
	Signage fees	
	Insurance fees	
	Costume rental fees	
	Gratuities fees	

THE EVENT ENTERTAINMENT

The entertainment aspect of the event may prove to be the most important aspect of the event. In experience events, the entertainment at an event is more thought out than the basics of providing musical or performance entertainment. Although musical and performance entertainment do appeal to specific experience learning groups as mentioned in The Experience Economy, other types of entertainment can include entertainment from a more learning or hands on aspect.

EXAMPLES OF EVENT ENTERTAINMENT TOOLS:

THE FOUR "E'S" FROM THE EXPERIENCE ECONOMY

```
                        ┌──────────────┐
                        │    Absorb    │
                        └──────────────┘
                              ▲
        Entertainment         │         Educational
                              │
                              │
  ┌──────────────┐    ◄───────┼───────►    ┌──────────────┐
  │   Passive    │            │            │    Active    │
  └──────────────┘            │            └──────────────┘
                              │
         Esthetic             │         Escapist
                              │
                              ▼
                        ┌──────────────┐
                        │   Immerse    │
                        └──────────────┘
```
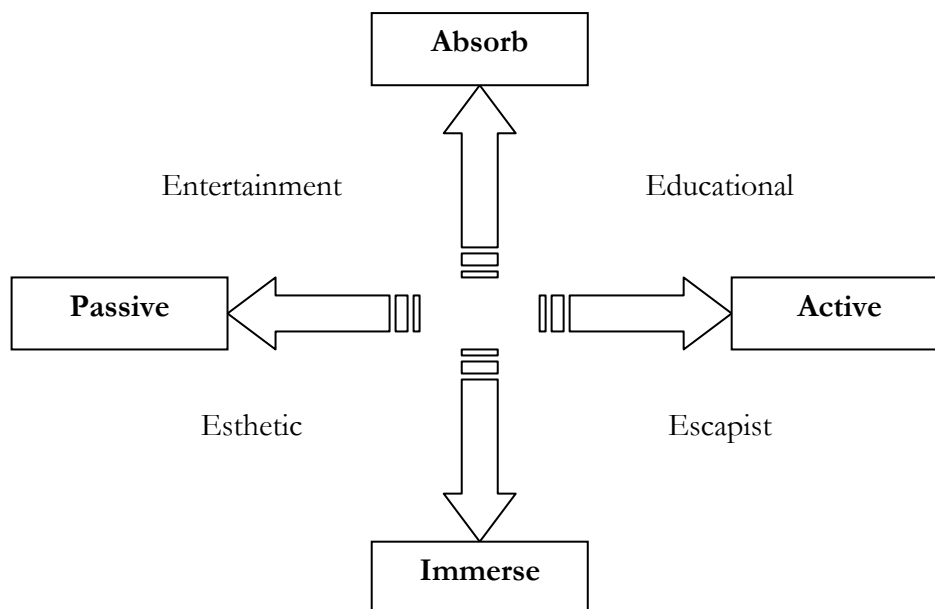
The Education actively absorbs their experiences. Provide entertainment with a classroom state of mind: lectures, key note speakers, panels, guest speakers.

The Escapist actively immerses themselves into an experience. Provide entertainment in which the guest can take part in: games, team building exercises, interactive boards, question and answer sessions.

The Esthetic passively immerses themselves into an experience. Provide entertainment in which the guest can watch and listen to: videos, performances, galleries.

THE EVENT MARKETING

The entertainment aspect of the event may prove to be the most important aspect of the event. In experience events, the entertainment at an event is more thought out than the basics of providing musical or performance entertainment. Although musical and performance entertainment do appeal to specific experience learning groups as mentioned in The Experience Economy, other types of entertainment can include entertainment from a more learning or hands on aspect.

EXAMPLES OF EVENT MARKETING TOOLS:

THE MARKETING CHECKLIST

- Know the consumer of the event product well, taking the time to research the target market before jumping into the marketing mix.

- Know the competitors and their marketing mix.

- Keep social interaction within the field, for example; event directors should seek out networking events or conferences in their field and make friends.

- Identify what parts of the event marketing could produce gaps, and develop a strategy on how to make the marketing plan more of a whole.

- This includes looking at ways to increase the size of the event through elevating the events status at the time.

- Creating an image of the event itself can bring about a passive form of marketing by developing a speedy registration process, implying good cue management, and employing staff with great professional attitudes.

- Being innovative and accepting risk factors can potentially play off in the favour of the event image through originality.

    o Developing an event that has a "first time it has ever been done" appeal can insure that the event will never be forgotten.

    o Taking these risks means that the marketing mix will change frequently, but change will occur no matter what the current trends are, so an event director who takes control of their event image through marketing is usually on top of the industry.

- Make sure that every aspect of the event itself is designed for those who take part in it.

- Many event guests enjoy giveaways, and even the smallest giveaways can leave a lasting impact on the guest when they recall their memories from the event.

    o Giving the guest a giveaway that will function for them long after the event reminds them of the event every time they interact with it, developing a psychological marketing for future events of the same or similar stature.

- Market the event according to the event rules and guidelines, making it fair to everyone attracted by the marketing to take part in what they had expected.

- The event marketing goes beyond the target market, but also reaches the staff, vendors, and stakeholders, so the event director should make sure to get them all motivated in the image of the event to develop word of mouth marketing, and emotional attachment.

SOCIAL MEDIA MARKETING

Most commonly, when using Social Media for business gains, the concept of media selection currently comes down to "the big four" otherwise known as Facebook, Twitter, YouTube, and Google+. These are known as "the big four" because they tend to have the biggest audiences both active and inactive, and the most recorded success reach when used in business marketing and promotion.

The main goal of using **Facebook** to market events it to build an audience interested in the event, or the company or organization in which the event is held for.

The surest way to do that is the build a Facebook page on the brands behalf. A user can utilize the best first impression of this page by adding a unique and appropriate cover photo and profile picture, which should be recognisable with, for example, the logo.

From this page, posts should be made regularly to insure that the individuals visiting the page have the most up to date information.

Advertising the link to the Facebook can be done by purchasing advertisement space through Facebook, sending out the link to the page to those known to be actively involved or interested in the event, or the company or organization, and adding the Facebook page link to other pre-existing medias.

Posing to the Facebook page weekly about the event planning process, and information of the event insures that those who are actively interested can keep up with the most up to date information.

Engaging the followers of the Facebook page by adding photos, videos, and asking questions sparks more interest in the event and its brand, which also has potential to reach other audiences not currently following the event to take part.

Events can be created within Facebook in order to gather an idea of the attending audience beforehand, and can be made privately in case the event is invitation only.

YouTube is a Social Media developed for the collection and sharing of videos of nearly every genre. YouTube is accessible even without an account, so video content uploaded there can reach a wide amount of viewers from all around the world, as well as can be made private if the video is only meant for marketing to a specific audience.

Twitter, like Facebook, is a collection of audiences from nearly every type of target market. Twitter allows the event director, company or organization to get their message publically heard and circulated free of charge. Although only 60% of the twitter community actually "Tweets", 100% of the Twitter community listens; all 200 million of them.

Using hash tags with Twitter can build a buzz for any event, company or organization, and gaining a large following on Twitter can send the message at hand viral in days, hours, or even minutes.

Google+ has a tool specifically tailored for events, called simply: Google+ Events. Creating an Event on Google+ offers the event director, company or organization to personalize the event by creating custom themes for the Event page and event invitations to the Google+ Event page, instant photo sharing during the event so that all of the participants can access them from their mobile devices or computers.

The Google+ Events are also synchronised to the Google Calendar of those who are taking part in the event an individual can even check their Google Calendar at the time of receiving the invitation to see if they will be able to attend or not.

Google+ also offers Hangouts, which can be useful when planning the event itself, and not all of the individuals involved can by physically present at the same place or the same time.

Google+ as a tool itself is more of an internal marketing tool, but none the less, still has potential to aid in event success.

EVENTBRITE

Eventbrite allows its users to create an event webpage from which event tickets can be sold or distributed. This webpage can use logos, images, and URL's to make it more true to point, as well as send out tickets with barcodes if necessary.

This event page is accessible both online and with mobile devices, from which guests can buy tickets and/or register for the event. Ticket payments can be made by credit card, Paypal, Google Checkout, as well as other options.

Eventbrite can also be used to promote events with tools that connect with email, Social Media, and other methods of sharing. Events can be marketed publicly through listing the event with the Eventbrite event directory, as well as privately with customizable email invitations. The event director can track the attendance of the event with charts implementing the ticket and registration sales.

If the event director is organizing the event with free admission, then using Eventbrite is free of charge for that particular event, whereas if the event director is selling the admission for the event, there is a .99 cent US Dollar fee for the sale of each event ticket (approximately .76 cents Euro as converted on 04/07/2013), as well as a 2.5% Eventbrite service fee on the price of each ticket. For example:

"John hosts a luncheon and uses PayPal to collect money online. For a $25 ticket, he can pass on the Eventbrite Service Fee of $1.61 to the buyer, so people will pay $26.61 to attend. PayPal will deduct its processing fee of $1.07* per ticket and Eventbrite will invoice John for the Eventbrite Service Fee. As a result, John will make $23.93 per ticket."

There is also a 3% credit card fee for each ticket purchased through the Eventbrite credit card processing page. For example:

"Jill wants to collect $50 per person for her cooking class to cover her expenses. She uses Eventbrite's credit card processor to collect the money, and her total Eventbrite Service Fee + Credit Card Processing Fee are $3.74 per person. She passes the fees on to the buyer, so each participant will pay $53.74 to attend Jill's class. Jill will make $50 per person:"

THE EVENT SAFETY

At every event, it is important that any potential risks have been monitored and planned for in advance by the event director. Risks are common in every form of activity, and knowing how to handle a situation in which the safety of event guests and staff are at stake is the responsibility of the event director. In most situations, the event director will have insured their practice by signing contracts with the venue and vendors, as well as the clients, and may purchase insurance to cover areas that may not be reached by the contracts available.

EXAMPLE OF AN EVENT SAFETY HANDBOOK:

- Are there an estimated 750 or more guests attending the event? If so, consider hiring an emergency medical team to be present at the event for immediate assistance, as well as an Emergency Medical Team and a dedicated ambulance on site.

- Is the event high in profile, a public event, or are some of the guests attending of dignitary or celebrity status? If so, outsource a security team and develop a security plan catering to the event in order to manage any possible breeches.

  o Select a security team who have a positive outlook, and are good at improvising to assist guests' needs. The security should have a connection with city to insure ample amounts of event safety coverage.

- The registration attendant or team should have knowledge in case of unexpected events to manage the incoming and outgoing guest flow. These members should have name badges to specify who they are, and should be personable and knowledgeable in case guests approach them with questions.

- When visiting the site throughout the event planning process, the event director should pinpoint any areas of concern and develop solutions to possible problems beforehand in order to insure that immediate action is taken in the event on an emergency or disturbance.

THE POST EVENT DEBRIEFING

The management of the event does not simply end when the guests depart, but the event must firstly be "torn down" after, and then assessed with the client by gaining feedback to assist in measuring the overall success of the event.

QUESTIONS TO ASK POST EVENT:

- Was everyone who took part in the event production on time?

- Where there any lines that could have been avoided at food stations and bars?

- Was the sound and the lighting what was expected?

- Did the budget turn out to be realistic?

- Did the event run itself, so to speak?

- Was there enough or too much security present at the event and did it produce any problems?

- What did the event director miss or leave out?

- How did the overall decor look and blend with the theme?

- Was there enough seating for the guests, or was there too much seating for the guests?

- How did the floral arrangements or special decor hold up until the end of the event?

- Where there any cases of guests taking things from the event that they shouldn't have?

- In what condition was the venue left in after all the event management left?

- Overall, what was not considered perfect?

GUEST FEEDBACK:

The idea of **Net Promoter Score** is quite simply, "How likely is it that you would recommend [the event, company or organization] to a friend or colleague?" The event guest would then select a score from zero to ten which represents their answer; zero being not at all, five being neutral, and ten being extremely likely.

The emphasis is put primarily into those who scored the event from zero to six, meaning that there was dissatisfaction with the event. If the overall average is in this number sequence, the event director may press for more details on why the event was unsatisfactory.

If the event guest selects a seven or an eight, the event can be "cleared" as these are the more passive scores, but the main goal of the event director should be to get an average of nine or ten ratings.

One can also use **Social Medias** to induce feedback. Guests can post pictures, videos, and comments onto the Facebook page of the group in which the event was held for, as well as large amounts of feedback. This is not a very statistical way to collect feedback, but it is useful for getting truthful and promotional feedback conversations going between Social Media followers, thus branding the company or organization image.

One can also use online tools such as **SurveyMonkey** which is a survey tool associable for free (with limitations) to send survey links to event guest and collect feedback statistics, as well as **Surveypal** currently used within Intotalo.

THE EVENT COMMUNICATION

Communication can be explained as the process of giving, the process of receiving or the process of exchanging information, in the hopes that the material which has been communicated fully understood between anyone involved in the exchange. This is the first step of successful communication in teamwork in event planning and management, and the second is to follow up with the appropriate action.

GOOGLE DRIVE:

One great electronic communication tool is **Google Drive**. Google Drive is relatively new, and many event planning and management companies are switching over to it, or other email all-in-one type tools produced by its competitors.

One of the greatest pros for switching to Google Drive is that it is accessible everywhere that there is an internet connection. As Google Drive is a cloud based system, everything uploaded to the Goole Drive account will be stored in the Google server system, meaning that whenever the user signs on to their Google Drive account, all of documents, emails, and other information previously stored will be available on the device without the use of memory sticks or downloading attachments from emails.

Google Drive has made itself available on PC and Mac computers, Chrome OS, iPhone and iPad apps, as well as apps for Andriod devices, which pretty much clears all of the platforms used currently by event professionals.

A good way to take advantage of the documents stored on Google drive is to share them with others in the event team. Google Drive allows its users to share uploaded documents with other Google Drive users, either locked so they cannot be edited, or unlocked so that the other users can edit them as well using the Google Docs app.

When other users edit the document in Google Docs, their progress can be viewed in real time with their names and the work being done highlighted. A report of document changes can also be accessed.

The Google Docs app also allows its users to create new documents such as presentations, spreadsheets, and word type documents within Google Drive, which are downloadable and compatible with the Microsoft Office Tools PowerPoint, Excel, and Word.

If the user would like to send these documents to another individual not currently using Google Drive, they can also send them as attachments, and rest assured that the other member will get them.

With Google Drive, the user can open and view over thirty different file types within the internet browser of choice, even if the software is not downloaded on the computer directly, so the user does not have to worry if one of its group members is using Photoshop, HD videos, or Adobe for example, because they can be viewed if sent to the Google Drive email address, or uploaded to a shared folder on Google Drive.

Documents available and shared with other users on Google Drive have a discussing section, where team members can discus edits or give feedback on the document. This works similarly to a messaging system, and can only be accessed by members who have access to the document.

If this leads to finding something that has been over corrected, that should not have been, the user can go back as far as thirty days to review edits made to the document, and recover lost information. There is also no need to save a document over and over because the document is saved in real time as it is edited.

The messaging system is also available with contacts who are saved and online on Google Drive. This is a great communication tool if a team member is working on a project away from the office, as well as in the same office but on a tight time schedule.

Google Drive is priced based on the storage plan selected for the use of the Google Drive server. A basic user can access up to 5 GB's of free storage before they must begin paying for additional storage. This is enough in the case that the event director only uses the storage on a per event basis, but if the event director wishes to back up every file of past events, they may need to consider buying more storage.

TAKING THE EVENT DIGITAL

 With the trend of going digital sweeping the world, taking business digital is a back wave coming in just as strong, and just as fast. People rave about going digital with tools such as smart phones and tablet devices making their lives easier, and helping to get things done faster either for their personal or business lives.

WITH APPLE AND MAC PRODUCTS:

The main goal of event planning companies when going digital is to save time and unnecessary hassle, which the smart phone and tablet brand Apple has delivered through its iPhone and iPad devices and Apps.

These tools only create a cloud of communication functionality when having access to the internet, so in the event of purchasing an iPhone plan for themselves or for the use of their staff; the event director should seek a plan with a good amount of internet connection, preferably unlimited.

If the event director chooses to invest in taking their events digital with the use of iPads, it may be in their best interest to select the model with cellular connectivity, and then purchase a similar internet package plan for the device. This will insure that the whole idea of taking the event digital is maintained, even when there may be no internet connections available, or the available internet connection at the event should fail.

There are several tools that come pre-equipped with the newest models of iPad and iPhone which can generally assist the event management flow at an event; Maps, Mail, Messages, Camera, Calendar, Reminders, and Notes.

The Maps app is a great app for getting the event staff to the event venue on time. There is a turn by turn navigation included in the Maps app, as well as information on traffic so that the staff can be on location on time, even if it is their first time visiting the location. This app is also a great tool if something is found to be needed last minute that is not accessible at the event venue. The Maps app allows its user to search for nearby locations that may have what is needed, and can navigate the user to its location.

The Mail app synchronizes directly with its user's email, so the user will never miss out on any important attachments or conversations throughout the event communication process.

The Messages app can receive by text messages including photo, video, contacts and location attachments, as well as by iMessages which let everyone with available internet access message each other limitlessly and free of charge with all Apple products.

The Camera app on iPhone and iPad connects with the devices available cameras to take photos or videos, which helps in the event that the photographer is elsewhere when something memorable occurs. These photos and videos can be uploaded to the iCloud, Apples cloud system, where they will never be lost, and always be accessible.

The Calendar, Reminders, and Notes apps can be used for the personal time management of the staff member using the device, so that they may keep themselves on track however they wish to do so.

Online tools can more than likely be found in the form of apps from Apples broad range of apps available to its users, especially Eventbrite for the use of registration. The Entry Manager app by Eventbrite can allow its user to check guests into the event from the pre-generated guest list, as well as scan barcodes on purchased tickets using the iPhone or iPads built in camera. Event receptionists can also collect credit card payments automatically at the door with the mobile box office app called At The Door by Eventbrite made for iPad devices.

None the less, there are hundreds of thousands of apps available for iPhone and iPad, many of which can directly assist or were made to assist the event management process. Many of them are free, and the ones that are not have informative interactive pages which can help the event director decide if they are right for them.

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