

# THE FACTORS AFFECTING TO THE FUCTIONALITY AND COSINESS OF THE TENT IN JYVÄSKYLÄ FESTIVAL

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Abstract <p>The research project was conducted for Jyväskylä Festival, and the purpose was to study what factors affect the functionality and cosiness of the Jyväskylä Festival main venue. The main venue is a large tent located behind the Jyväskylä University campus.</p> <p>Qualitative and quantitative research methods were used in the research. The qualitative method included a survey and its purpose was to find out what the expectations and development ideas of the audience were. The data was collected before the event through a Jyväskylä Festival newsletter and Facebook.</p> <p>The response rate was relatively low but the results were developing and were used in the planning process of the event in order to enhance the functionality and cosiness of the Tent. The results showed that audiences' opinions are quite the same concerning the factors affecting the cosiness and functionality.</p> <p>In addition, the event organiser will benefit from the results by enhancing the functionality and cosiness of the Tent, which will attract more satisfied customers.</p>		
Keywords Event design, Space design, Event planning, Event Management, Customer expectations, Customer perceptions, Functionality, Cosiness		
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Tiivistelmä <p>Opinnäytetyön tavoitteena oli selvittää, mitkä ominaisuudet vaikuttavat Jyväskylän Kesän päätapahtumapaikka Teltan toiminnallisuuteen ja viihtyisyyteen sekä parantaa niitä. Tutkimus toteutettiin tekemällä asiakaskysely kävijöiden odotuksista liittyen Teltan viihtyvyyteen ja toiminnallisuuteen.</p> <p>Tutkimuksessa käytettiin sekä kvantitatiivista että kvalitatiivista tutkimusmenetelmää, ja metodina oli asiakaskysely. Kysely lähetettiin jo Jyväskylän kesässä vierailleille ihmisille uutiskirjeen mukana, ja kyselyä pidettiin Facebookissa Jyväskylän Kesän omalla sivulla. Kysely lähetettiin uutiskirjeen mukana noin 3000 ihmiselle Facebookissa olleen kyselyn lisäksi. Se, että kysely oli avoinna myös Facebookissa vaikeuttaa todellisen määrän arviointia, kuinka monelle kysely on lähetetty. Jyväskylän Kesän Facebookissa on tykkääjiä 1136, mutta on hankala arvioida kuinka moni on vierailut sivustolla kyselyn aukioloaikana. Kyselyyn saatiin vastauksia suhteellisen vähän, mutta tuloksista saatiin irti hyviä ideoita viihtyvyyden ja toiminnallisuuden kannalta ja niitä käytettiin hyväksi tapahtuman suunnittelussa. Vastaus prosenttia on hankala arvioida, kyselyn jakelukanavien takia. Tutkimus osoitti että ihmiset ovat suhteellisen samaa mieltä asioista, jotka vaikuttavat viihtyvyyteen ja toiminnallisuuteen Teltassa</p> <p>Tuloksien avulla Jyväskylän Kesä voi kehittää Teltan viihtyisyyttä sekä toiminnallisuutta ja näin saada tyytyväisempiä kävijöitä.</p>		
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## 1.0 INTRODUCTION

The thesis was assigned by Jyväskylä Festival, and its aim was to find out what are the factors affecting the cosiness of the audience and also functionality of the event venue both in theory and practise. The customer's expectations of the venue were researched through a survey which was implemented online via newsletter and Facebook. The survey included both qualitative and quantitative data. The results of the survey were included in the final venue design plan to enhance the cosiness and functionality of the venue and to meet the audience's expectations about the venue.

Jyväskylä Festival's goal is to provide paid and free of charge concerts, non-verbal theatre, club-programme, programme for kids, lectures as well as "Mitä noi tekee?!"- Programme. All the events are for both male and female visitors of all ages.

The Objective is to enhance the functionality as well as cosiness of the Jyväskylä Festival main venue. The main venue is a big tent located in Jyväskylä, behind Jyväskylä University. The research question is how to design a functional and cosy space for Jyväskylä Festival in 2013.

In the theory part the focus will be on staging the event, venue selection and design, event experience and all other critical subjects related to event staging affecting the functionality as well as cosiness of event production. The two other issues where the focus will be on the theory section are space design and customer's expectations as for the functionality and cosiness of the venue.

The survey was well designed and piloted as the questions were carefully considered in the cooperation with Jyväskylä Festival. This enabled to make the questions to meet the needs of Jyväskylä Festival and the purpose what they wanted to find out from the survey. The survey was designed on the way that the questions were specific enough to provide accurate information about the audience's expectations about the venue as well as how they scale the cosiness as well as functionality of the venue. The survey included specific

questions about the venue, both the inside and outside area and questions where visitors can give their own development ideas to enhance the cosiness and functionality of the Tent.

## 2.0 ORGANISATION JYVÄSKYLÄ FESTIVAL

First Jyväskylä Festival was arranged in the 1956, by the hand of Timo Mäkinen, Seppo Nummi and Päivö Oksala. Festival was first called as Jyväskylä Arts Festival. The programme of the festival includes a series of concerts and lectures on music education as well as art and theatre film. Present programme has been developed during the past 10 years and now the festival is primarily music festival. Present Festival, organised on the 28<sup>th</sup> week provides over 100 events, including concerts, non-verbal theatre, club-programme, programme for kids, lectures as well as "Mitä noi tekee?!"- Programme, which is free of charge. Half of the events are paid events and other half are free of charge. Events are organised in Jyväskylä or near the city in the smaller towns such as in Laukaa, Luhanka, Saarijärvi, Keuruu, Hankasalmi, Jämsä and Korpilahti. Festival had 40 000 visitors in 2009, which was festivals' record. Little bit over 12 000 visitors went on the paid events. In national Festival comparison the Jyväskylä Festival is ranked on 11<sup>th</sup> place on the total visitors statistics and paid events statistics on 14<sup>th</sup> place (Jyväskylä Festival 2013: kaupunkifestivaali Jyväskylän Kesä historia. Accessed on 28 March 2013. <http://www.jyvaskylankesa.fi/historia/>).

## 3.0 EVENT VENUE

According to Shone & Parry (2010, 129) one of the most important aspect of the development phase of the event is a venue-finding. In the early stage in the event planning there should be exploration of the factors what are critical to success of the event, such as the key requirements and what they are. Key factors might be for example the range of potential venues available, ease of access and the location of the venue. The event planning process should include not only the venue finding but also assessment of the logistic process. In terms of logistic the supplies are not only the simply products and services but also the flow of visitors or participants and visitor or participant services.

That is why it is important to ensure when choosing the venue that the potential visitors are able to get to it easily by using their typical mode of transportation. What location is required is normally the first question event organiser should ask and answer to this question should meet the objectives of the event. Next question to ask is what are the available venues within that location? Also number of other questions needs to be asked when choosing the venue. Event organiser needs to know the type of audience of the event as well as the event itself will inform our judgement about the venue. For example when choosing a venue for music festival event organiser needs to take into consideration is the stage needed? Will sound equipment be needed? Can the venue provide these and will the noise affect to the outside environment?

Based on Bowdin, McDonnell, Allen & O'Toole the choice of the venue will determine many of the elements of staging and it's a crucial decision when staging the event (2001, 250). According to Allen, O'toole, Harris & McDonnell even the choice of the venue is crucial when staging the event and it will often determine the theme of the event and be obvious part of that, many of events will take place within "four walls and a roof" -principle and the venue will be chosen for other factors (2008, 455). In the choice of the venue the major factors affecting are location, availability, what venue can provide, matching the venue with the theme of the event, matching the size of the venue to the size of the event, venue configuration, including sight lines and seating configuration and transport to, from and around the venue as well as the parking. Other major factors affecting to venue choice are access for audience, equipment, performers, VIPs, staff and disabled, also toilets and other facilities, catering equipment and preferred caterers, power (amount available and outlets) and lights, emergency plans and exits, communication which includes telephone as well as climate, including microclimate and ventilation (Bowdin, McDonnell, Allen & O'Toole, 2001, 250). According to Allen, O'toole, Harris & McDonnell when using purpose-built sites the advantages as well disadvantages needs to take into consideration. The main advantage of site like tent is that it will allow control of a greater number of environmental variables. These are such as temperature of the room, audience entrances as well as exits, and also the light and sound. These elements enable and help the event team to compel the audience to



completely focus on the stage. On the other hand the disadvantage of purpose-built venue is that it usually follows a similar pattern and thereby it gives event staff familiarity with the type and use of facilities. Meaning that the attendees might get tired with the same type of venue (2008, 456).

The HSE (1999) suggestion is that the main considerations for the site visits in the music event are available space for the audience, parking, temporary structures as well as backstage facilities. These need to be considered together with, the proposed capacity of the venue, concept for the entertainment as well as rough calculations of space requirements.

### 3.1 Staging the event

Based on Bowdin, McDonnell, Allen & O'Toole staging refers the presentation of theatre where all the elements of a theatrical production are brought together for its presentation on the stage. Usually most events which are using this term will take place at a single venue and require also similar organisation to a theatrical production. On the other hand the staging can also refer to the organisation of a venue within a larger event. For example a large festival might have performance areas around the site (2001, 248).

According to Allen, O'toole, Harris & McDonnell the choice of the theme is the major element when staging the event and it will differentiate the event from the others. In Jyväskylä Festival's case there are so many different artists and performer's that the specific theme would be impossible and it would limit the design of the event so they have decided not to select any other specific theme for the festival than entertainment. That is why Jyväskylä Festival needs to concentrate all the services which are supporting the event without the theme, such as venue, artists, entertainment, speakers, decoration, props, scenery as well as sound and lights and audiovisuals and special effects (2008, 453).

Based on Bladen, Kennell, Abson & Wilde the specific staging elements are audience participants, entertainment, seating design, table settings, set and decorations, lighting and rigging, colours and themes, sound and use of the technology. Also other important elements are queuing arrangements, plants and flowers, timings, service, programming and catering and food services (2012, 75).

The importance of staging is expressed in the following way based on Jamie McKew, the director of the Port Fairy Folk Festival (2005). The excitement built by the advertised programme and venue facilities starts the great concert experience. Expectations of the audience need to be met and they must be given reasonable comfort. Advertised act needs to be delivered at the advertised place and time and audience will be left with the feeling to want more. In practice this means that staging will be in-order and it will look good or even great, the sound production and lighting needs to be high-quality and the overall presentation will be dignified and professional.

### 3.2 Venue design

Based on Bladen, Kennell, Abson & Wilde (2012) in a venue design an arena should be provided where to enjoy the entertainment in a safe and comfortable atmosphere. Venue should be designed in a manner of being suitable for events needs and meet the needs as well as wants of the audience. The key areas in the venue design are the satisfaction of the audience about the venue, the clear sight of the stage, location which is easy to find, valid transportation links, well-designed catering and general services, facilities available and the size of the venue; is there easy to navigate (pp. 94-95).

According to Allen, O'toole, Harris & McDonnell (2008) one of the three service product elements is the venue and the seating when planning an event product. Two other elements are the core service; in this case a music festival and its benefits that the customer experiences and other one is additional features or the augmented product which differentiate an event from competitors. In question of event experience and product development the

style changes is one of the simple forms. This means improved seating arrangements, a new festival logo and/or better costumes (307, 309).

### 3.3 Event (environment) design

Based on Bladen, Kennell, Abson & Wilde, the event design refers to the mental creation of the event before the event even takes place. This mental creation is first in the mind of the event organiser who then communicates with those who are responsible for event production. Event design is clearly the establishment of the initial event concept corresponding to event design development. Event production, on the other hand, refers to the actual producing action or engineering an event's delivery. This production action is based on event's initial design. Event production takes place when the design of the event will be putted into action, using practical staging elements (2012, 55).

According to Goldblatt (1997), one of the critical stages in successful event management is designing the event. The other four are research, planning, coordination and evaluation. After thoroughly participant research about their expectations it's time to start the designing phase. Continuous research and visits for example to the library, art galleries and watching movies and plays as well as reviewing periodicals will maintain the inspiration as well as will strengthen the activities which are proposed for the event (pp. 31, 40-41).

When designing the event environment, many challenges will be met whether the site is a suburban park or a tent. In the event environment design an event organiser needs to go back to customer needs and think how the site can be adapted to meet the needs of the audience. In the final design factors such as lighting, space, movement, acoustic, decor and even such seemingly mundane concerns as rest rooms will affect the comfort of the guests and are vital factors in creating a successful event environment. In event environment design and in the attempt to satisfy the needs of the audience, the use of the five senses is most powerful tool. Using the five senses tactile, smell, taste, and visual as well auditory an event organiser can create instant emotional and creative reactions within the audience. Using the senses as instruments it enables the event organiser to tune the imagination of the audience when

designing the event environment. In order to create an effective event sensory environment, the event organiser should survey the audience of the event and by that to determine their level of sensitivity as well as their primary sensual stimuli. Factors to take into consideration when doing the sensory audit and plan are the use of a focus group to determine the primary sensory stimuli of the audience, identifying any oversensitivity or even allergies the audience might have which could be irritating by certain sensory elements and using the draft diagram of the event environment to identifying and isolating the location of certain sensory experience. Also sharing the design tool with a typical audience and solicit their attitudes and opinions as well as auditing the venue to determine the pre-existing sensory environment and what modifications will be required to implement the successful event environment Goldblatt (1997, pp. 63-64).

Based on Bladen, Kennell, Abson & Wilde, the greatest challenges an event organiser will face are event production and event design. As the audience is continuously demanding even more memorable and remarkable events, the event organiser needs to deliver desired outcomes (2012, 55). It is suggested that the event design should involve the concept of an indented event experience with the intention of delivering it through to event production. Design should be involving a mental conception and it should be done before anything is produced (op. cit. p. 56).

According to Rutherford Silvers, event environment creation can include wide range of products, services, an equipment as well as labor to provide the framework for the functional as well as decorative components of the design. (2012).

According to Goldblatt, in event environment design the volume is one of the things to consider. Volume means the number of persons the venue can accommodate safely. This number of persons should be greatly influenced by the seating configuration, the amount of decor as well as the other technical elements that will be included in the final event environment. Less equal more means that putting less design elements the venue can accommodate more people. Identify the total number of people to be accommodated on the venue

and the square feet required for each person in the audience. After this an event organiser can determine the volume of elements that contribute to the event environment (1997, 71) In event environment design, he needs and expectations of the audience have to be carefully taken into consideration, such as access of disabled people, toilet facilities as well as possible sitting- and standing places (op. cit. p. 69).

### 3.4 Event experience

Rutherford Silvers states that when engineering an engaging event experience an event organiser needs to start from the premises and the purpose of the event. Next the finale, the intended outcome needs to be determined. Assembly of the components, define characters and their motives and arranging the action in order to provide the individual audience to an emotionally satisfying conclusion. Experience construction is a process that encompasses taking the empty space to be used and fill with the activities, interactions as well as all the functional elements which support those actions with the result of experiential flow. In festival where the experience is self-directed there should be used different entertainment styles in different areas in order to draw audience to a variety of locations (2012, 223).

According to Shone & Parry (2010), providing the event experience there should be taken into consideration not only the behind-the-scenes efforts such as logistics, preparation, organisation as well as layout and design but also crucial factors the ambience and atmosphere that will be created and experienced by the audience. Nowadays the audience is more difficult to impress with an event as the public is more used to see events by attending to them and seeing them in the media. This means that the efforts when designing the event are in the experience which should be created as more pleasant. When designing an event experience the layout of the venue should be taken into consideration such as the environment, decor, lighting, music, colour scheme and other incidental factors. (pp. 205-206).

According to Allen, O'toole, Harris & McDonnell, festival as a service product providing an experience has three elements. First of these three elements is

the core service as well as the benefits what the audience experiences, in Jyväskylä Festival case it will be music and entertainment. Second of these elements is the tangible “expected” product, which can be for example and are in Jyväskylä Festival cases the followings; the venue, seating, pricing, essential services and access for food and beverages. Third of these elements is the augmented product or additional features. These elements will differentiate the event from the competitors and can be for example artist, service quality, and the type of visitors, different modes of transport or even merchandise (2008, 307).

Rutherford Silvers states, that always should be remembered that the event organiser is packaging and managing an experience. The event organiser should envision the experience. This should be done from the audience’s point of view and from a start to a finish. Identifying the event elements and components which have built the previous success, elements that will ease challenges, weaknesses as well as threats and also elements that will take advantage of opportunities and strengths is important. By identifying these elements the event organiser will enhance the event experience (2012, 8). Development of the event environment is done by meeting and serving the physical needs of the audience. While developing the event environment the style as well as substance of the event experience will be enhanced. Temperature will affect to the comfort levels and enjoyment as the actual space allocation per person is affecting to the satisfaction level of the audience. In order to achieve the goals and objectives of the event the physical layout of the venue will contribute to that and it should promote the desired choreography of the event experience (op. cit. p. 14). Support and reinforcement of multiple dimensions will express the event theme. Dimensions of the experience; anticipation, arrival, atmosphere, activity, appetite and amenities will be used as a foundation for reinforcement. Packaging an integrated experience will support the event objectives and will communicate with the desired message all the elements will be tied into the theme. As the themed elements and details should be placed the guests “somewhere” they could not go themselves the environment and experience should literally be out of ordinary (op. cit. p. 168).

### 3.4.1 Entrances

According to Goldblatt (1997) entrances should have used proper signs and appropriate decor to reassure the audience they are in the right place. When designing the entrances to the event the arrival process should be considered from the audience's point of view. The location of the entrances should be pointed out clearly with proper signage whether the audience is arriving with public transportation, by own car or by walking. Upon arrival the "Ah-ah" experience should be provided for the audience so they would know that they have arrived at the right place and at the right time. By designing the proper reception and entrance area the audience can have an experience of a positive impression about the functionality (pp. 73-74).

### 3.4.2 Audience & guests

According to Allen, O'toole, Harris & McDonnell, when staging the event the main consideration concerning about the audience are seating and sight lines, facilities, position of entrances and exits as well as arrival times. The main points when considering the seating and sight lines are the entrance and the designed seating plan matching to the event. After entering audience will choose their seats and when making the seating plan things to take into consideration are such as the type of seating; is it fixed or movable, standing room and is it necessary, the placement and size of possible aisles, sight lines to the performances, speakers or audiovisual displays as well as disabled access. Usually the facilities provided for the audience is related to the type of the event and in case of music festival the facilities are concentrating on audience facilities as they relate to entertainment (2008, 458).

Based on Bowdin, McDonnell, Allen & O'Toole when making a seating plan to the audience the following factors needs to take into consideration; type of the seating, is it fixed of movable and does it needs to be movable, the size of the audience, the method how the audience will arrive to the event, placement and size of the aisles, disabled access, sight lines to the performances, catering needs as well as safety factors which will include emergency exits and fire regulations (2001, 252).

### 3.4.3 The stage

Rutherford Silvers states that setting the stage and all the work behind the scenes which is necessary to get it done will provide the backdrop for the experience the audience will have. When setting the stage event organiser should think all the aspects of the experience and ensure audience to understand, enjoy as well as participate it while they are at the event. All the design choices about the settings will influence for the impressions the event intent to make (2012, 155).

According to Allen, O'toole, Harris & McDonnell the term "stage" is not only the purpose-built stage but it can be applied as the general staging area. Stage plan is required in all the stages and it is a bird eye's view of the performance area. Stage plan will show the infrastructure of the area, such as lighting fixtures, entrances as well as exits and power outlets.

Based on Goldblatt review of the stress weight of the stage platform should be tested as well as evaluate with the expert to ensure that the stage can handle all the weight and traffic which is targeted to that (1997, 71).

### 3.4.4 Atmosphere and ambience

According to Shone & Parry the ambience as well as atmosphere is crucial factors when designing a pleasant event experience. Even the event organiser is using the lights, decor and other incidental factors to create the atmosphere the fact that the audience itself will help to create the atmosphere and the ambience of the event should be bear in mind. This is happening by the presence of the audience or by their participation and involvement and their enjoyment or otherwise, of it (2010, 206). Shone & Parry states also, when comes to creation of the event ambience is often significant part of it. With the right ambience the event can be huge success but on the other hand if the ambience is wrong the event might be huge failure. Event organiser should remember that the decor, music and wonderful environment would not guarantee the success of the event. Ensuring the event succeed the event



organiser should put careful attention to details and try to make sure the audience will receive an experience which is a good one (2010, 206).

On the other hand, based on Rutherford Silvers the atmosphere of the event will rely on the physical environment. These atmosphere elements are for example audiovisual equipment, dance floor, both on floor and ceiling decorations as well as props, lighting, staging, seating arrangements, tables and chairs and also toilet and other facilities. Each of these components from the physical site from audiovisual equipments, decor and props to the location of the toilet facilities will have an impact on the experience (2012, 14).

#### 3.4.5 Technology, such as audiovisual and special effects, music, sound, lights and power

According to Goldblatt, designing a sound system and effects as a unique and powerful enough will help to communicate with the audience and to capture the attention of the audience in the event. Sound itself is a most powerful sensation but powerful would not be mixed with loud. A successful use of sound will require a gauging and meeting the needs of audience. Sound will unlock the imagination of the audience and allows them to visualise images buried in subconscious. In live music event the sound is the dominant sensory element and the investment in quality sound protection will be paramount. Event organiser should think how the sound will help to support, reinforce or expand the perceptions of the audience (1997, 65).

Based on Goldblatt (1997) in live production event the technology used to impress the audience needs to consider carefully. Technology selected will help the event to achieve its goals and objectives when the entertainment is the purpose of the event. Event from the entertainment field might require a theatrical lighting and special effects such as fog, laser or even strobe lights (pp. 173-174).

Bowdin, McDonnell, Allen & O'Toole states, that the lights in the venue have two functions. Basically the lights allow everyone to see what happens, for example artistically the performances are central to the design of the event. The general lighting in venue or site is important as it allows all the other

aspects of the staging to take place. When considering the lighting for the event and the venue few things need to take into consideration; does the lighting fit in and will it enhance the overall event theme or the atmosphere. Can the lighting be used for the ambient as well as performance lighting? What light effects are needed to create the right atmosphere? When choosing the speakers for the venue is important to take into consideration what size and type the speakers are and also the location for the speakers as these factors will affect to the audiences experiences of the sound (2001).

Rutherford Silvers states that technological issues, such as lighting, sound as well as other audiovisual technology and special effects will support the theatrical dimensions of an event experience. Technology enables event to highlight and/or hide parts of the event environment. Technology should support the event production, lighting should illuminate the environment, sound system should make communication possible and the technology should be understood in order to get the most out of it (2012, 191).

#### 3.4.6 Event consumer and motives

According to Bowdin, McDonnell, Allen & O'Toole (2001), there are five different motivation or need satisfier principals why people are attending to festivals. Those motives are socialization; people are attending to festivals to being with friends or people with same thoughts about what they enjoy. On the other hand people can seek an opportunity to bring the family together and doing some things together. This motivation is known as a family togetherness. Three other motives to attend to the festivals are; escape when the people wants to get away from the usual demands of life and having a change from the daily routine, excitement or thrills where the people is doing something because its stimulating as well as exciting and also event novelty when the people wants to experience new and different things and/or attend the festival being unique. After attending to the festival, based on one or more of the motives the event consumer evaluates the event and the experience (pp. 120- 122).

Robinson, Wale & Dickson (2010) states, that as the festival industry is growing is important to understand the motives of festival attendance in order to design a better product and services. There are two motives why people are attending to events. One of the motives is extrinsic motive which results from influences external to the person. It requires the analysis of motivation from the sociological perspective. On the other hand, the intrinsic motivation is from the psychological perspective where the motivation is the personal needs of the individuals themselves. Two main motivations to attend to the music festival are the music or the artist playing and socialization. The main motive is the music or the artist but the socialization is equally important motive to attend as the audience want to experience a fun and festive atmosphere. This enables audience to socialize and have a non-musical experience and to focus on with family togetherness and excitement. There are push and pull motivation factors when attending to events. Push factors, which are intangible and has physical benefits the audience will perceive are; entertainment, excitement, relaxation, escape, prestige, time with family, socialization, nostalgia, ambience as well as education. These elements will gain from attending the event and using the facilities offered. Push factors are the factors the audience will satisfy a desire or a need, for example being entertained or to relax or get thrills or excitement. The ambience is what the audience will seek to make the crucial difference between listening the music or performance at home and going to an event where the same action can be seen on live. Pull factors, which will refer to the attractions are intrinsic to the event setting are; climate (sunshine or snow), accommodation, food and beverages and also performance or performer. These factors are the attributes at the event site, such as the destination itself or the attractions sited there so appealing that they are pulling the individual towards themselves. These tangible factors such as food and drink in the area or hotel or even camping facilities can also include the actual entertainment available at the event. This can be for example artist who will perform or performance where the audience will take part (pp. 138-141).

## 4.0 CUSTOMER EXPECTATIONS AND PERCEPTIONS

According to Bowdin, McDonnell, Allen & O'Toole, customer expectations are formed based on the reason why they are attending a festival as well as the information what they have received before the events. The information can be for example from the marketing communication by the event organiser or even the recommendations had from a friend (2001, 114). Customer perceptions of the leisure experience, on the other hand, are formed from the technical and human qualities from the experience. Also external factors such as wet weather as well as personal factors, for example an argument with a partner occurring at the event will affect the perception of the event. One of the service quality determinants is tangible factors at events in that the physical appearance of the event equipment, artist and staff will meet the expectations (op. cit. p. 134).

Based on Friday & Gotts (1995), service gap will be established if the customer expectations will not match customer perceptions. If customers' expectations are higher than their perceptions of what the event organiser has delivered a negative service conception has established. On the other hand, if the customers' perceptions will match with their expectations the outcome is a satisfied customer. The customers' expectations and perceptions have to be understood in order to avoid a negative gap and have a positive gap. At least four factors contribute to the expectations of the customers. These factors provide sufficient information for the event organiser, and the information needs to be able to control, influence or manage customers' expectations. These four factors represent the service point of view and are as follows: the anticipation factor, previous experience factor, comparison factor and third party information. In the anticipation factor the customer is anticipate the way the space will look when it is finished and they want the service to turn out a certain way. In the previous experience factor the customer has had a good or bad experience about the previous event and the organisation. This factor leads the customer into the way the customer will perceive the current performance. If the previous experience has been good, the customer is expecting the current experience to be good as well. If the situation is reverse, there will be a negative expectation level. In the comparison factor the

customer is making comparisons with their friends, family and colleagues about the facility services. When customers share their bad experiences with other people is the most dangerous factor called third party information. Statistics show that the customer who is dissatisfied will share the bad experience with eleven other people, whereas a satisfied customer will share the good experience only with two or three persons. (pp. 12-16). Based on the statistics it is vital to provide a good service and in this case event experience to avoid bad experience situations.

According to Bowdin, McDonnell, Allen & O'Toole, as in the music festival there is nothing tangible to purchase which customer could pick up, touch, feel or try before the purchase, the audience's decision to attend the music festival is usually based on one the following reasons: for entertainment, social interaction, a novel experience, self-education or any number of needs. Consumers' expectations about the event are based on the marketing communications by the event organiser, word-of-mouth recommendations from the family or friends or previous experience with this actual event or similar one. As the people and their expectations and perceptions can differ from each other, it might be that even though two people have experienced the same service, one can have perceived the service terrific but the other may not be as enthusiastic (2001, 115).

Based on Friday & Gotts (1995), after receiving information about the expectations and perceptions from the customers, the event organiser will start to see their value when assessing the quality of facility services. When knowing the expectations and perceptions of the customers it is easy to evaluate their needs. If the event organiser understands what are the basics of customers needs about the service from the start it will make it more easier to provide facility management services which the customer will perceive in timely, appropriate and to be of quality. An event organiser should make sure to meet the customer expectations and never fail by promising more than can be delivered. Even though the event organiser needs to make sure that the expectations and perceptions of the customer will meet but also the customer needs to be surprised by exceeding their expectations and perceptions as the satisfy customer is no longer good enough (pp. 18-19).

## 4.1 Defining the expectations

According to Rutherford Silvers, the most important question needed to ask when determine the expectations are who, what, where, when and why, being the most important questions. Who are the audience and how many are expected to attend? What has worked before, what has not worked and what audience like and dislike? When the event will take place, when are the dates and times to the event take place? Where the event will be held and where from the audience is? What type of experience will fit to audiences' personalities and preferences? It is important to have an understanding of the purpose, the goal and objectives of the event when organising one (2012, 7).

## 5.0 SPACE DESIGN

According to Cotts & Lee (1992), forecasting in space planning is link between planning and programming. Forecasting will predict something what is the result of rational study and analysis of pertinent data. Context for the space forecast is created when location is not a space issue. Flexibility in space means that every space needs to be constructed so as to permit and support variety of different activities effectively. This means that construction needs to be done with minimal loss of productivity for any specific activity. In space programming process the most important step is establishing goals and what is to be accomplished with this space. In Jyväskylä Festival case the goal is to provide a functional and cosy space for the audience so they can enjoy their time and the entertainment (pp. 81-84). Before actual space design process there should be done space planning. In the space planning the basic considerations is how much space, type of space, configuration of space and utilization of space. How much space is needed are mostly the least difficult considerations in space planning. There are two alternatives, either there is an existing space or a space is not yet defined. In type of space the utilization defines alterations, construction and necessary renovations to existing conditions and the structural elements and the roof should be evaluated carefully. Without launching the actual design process the space should be configured and determine to make sure the space is appropriate for the event.

Utilization can be done in several ways, but nowadays the technology and use of computer help the space planner (op. cit. p. 87-88).

According to Booty (2009), space planning and management is the most obvious part of the Facility Manager's job as most of the functions are happened behind the scenes. In the space planning the essential consideration is the effect layout and on work settings having communications and productivity. The size of the space is the first thing the space planner needs to know before beginning to plan people or event into the space. Area where everything will happen and the space designed can be estimated in four different ways. Whole gross internal area of the building is measured from wall to wall. Net internal area is the gross internal area except toilets, lift lobbies, service cores and stairways. Net usable area is the internal area except areas cannot be used in space planning: these can be for example areas behind doors or narrow gaps between columns and walls. Net lettable area is area which the organisation has rented in a leased building. This area is usually somewhere between the net internal and the net usable area. Helping to plan the occupants into the floor space the space planner should know the planning grids. In interior partitioning the factors to consider are: fire resistance, acoustic properties, how easy is to relocate as some systems are more demountable than other and also compatibility with other structural elements which can be for example suspended ceilings or raised floors etc. (pp. 347-348).

According to Rutherford Silvers, the event organiser should constantly exercise the creativity by viewing the space with a fresh perspective. This should be done even the space has been always set on the same way. Unless the facility is with the fixed seating there are plenty of opportunities to configure the chairs and tables to create an out-of-ordinary entertainment environment. Risers can be used to provide different levels of tables, decor and draping and to reshape a room, tents may be used to extend indoors to outdoors and hallways can become entertainment areas or driveways can turn into dining areas (2012, 77).

According to Wiggings (2010), space management covers many aspects. These aspects can be for example the formulation of a space strategy or policy, services that are used on space and new developments in the way space can be used to support an organization and the event. The facility manager should know, when planning the space for the event the following things: the amount of space they manage and/or proportion of occupied and empty space, the type or kind of space, details of the occupiers and people who use it, details of the activities that take place and in which areas. As the space is expensive resource it needs to be used effectively and efficiently. Space can be also a valuable source of income. Facility Manager's task in space planning is to balance the amount of space available with the needs of the user. This needs to be done in order to maximise the user's opportunity to use the space effectively and on the other hand, enable the use of space to be efficiently as possible.

The allocation of the space is usually based on the type of the event and the needs of the client or audience. To manage the allocation of the space, the space guidelines are required to specify the organisation or event space as well as furniture standards. These guidelines will reflect to the image and the culture of the organisation or event. Facility managers need to have in-depth knowledge about the space, organisation and user's need in order to match supply and demand and what is required to support event objectives and needs. To achieve well-designed space plan is needs to be determined how much space do a certain number of people need and how many people can the space hold. When doing the space planning a critical examination of the event and space used should be done. Questions needs to be asked are; what type of space there is? Where the space is? When the space is used? Who uses the space? How the space is used? How much it costs as well as why it is used the way that it is (pp. 142-147)?



## 6.0 RESEARCH PROBLEM

Research problem was to find out what are the factors affecting to the event venue, in this case the cosiness and functionality of the Tent. Research question where this thesis will find answer is; how to design a functional and cosy space to Jyväskylä Festival in 2013?

Potential hypothesis based on the survey is the most important factors to enhance the cosiness and functionality of the Tent are seating arrangements and table seats. The hypothesis is that the audience has prioritised the seating arrangements and table seats the most important factors and the lighting for the less important factor.

### 6.1 Research method

According to Kananen qualitative research method is all the research which by means of will aim to findings without any statistic or quantitative methods. Qualitative research uses words and sentences as the quantitative method are based on numbers (2008, 24). Based on Denzin & Lincoln, qualitative research is a research which emphasises the qualities of entities on processes and meanings which are not experimentally examined or measured in terms of quantity, amount, intensity or frequency. In the quality research the stress is in the socially constructed nature of reality, the intimate relationship between the researcher and in the subject studied and in the situational constraints that shape inquiry. In the qualitative research the answer of the question how social experience is created and given meaning is seek. On the other hand, in quantitative research emphasises the measurement and analysis of causal relationship between variables and not processes as the qualitative research is (2003, 13).

Based on Marshall & Rossman (1999), qualitative research genres are an important modes of inquiry for the social sciences and applied fields. These are education, regional planning, community development, nursing, social work and management. Three major genres are 1) a research which focuses on individual lived experience, 2) research which focus on society and culture

and 3) research focusing on the language and communication. Qualitative research is crosscuts disciplines, fields and subject matters and also an interconnected family of terms, concepts and assumptions complex. In the qualitative research the subject is a complexity of social interactions where the participants themselves attributes the interactions and which are expressed in daily life. As the qualitative research happens in natural settings it is a pragmatic, interpretive and grounded in the lived experiences of people. In the qualitative research there are eight other characteristics. These characteristics are: 1) research is naturalistic, meaning the research will take place in the natural world, 2) it uses and draws multiple methods that respect the humanity of participants and are interactive, 3) research is emergent and evolving, 4) research is fundamentally interpretive, 5) social world has viewed as holistic or seamless by qualitative researcher, 6) qualitative researcher systematically reflects on their own roles in the research and who they are in the inquiry, 7) qualitative research is sensitive about personal biographies and how it shape in the study and also 8) qualitative researcher relies on complex reasoning that is multifaceted and iterative. In a summary, qualitative research is a broad approach to the study of social phenomena (pp. 1-3).

Denzin & Lincoln (2003), states that a qualitative research is situated activity and a set of interpretive, material practices and involves an interpretive and naturalistic approach to the world. This activity locates the observer in the world and makes it visible. In qualitative research the things are studied in their natural settings trying to make sense of, or to interpret, phenomena in the terms of the meanings people bring to them. Collection of a variety of empirical materials, such as case study, personal experiences, life story, interviews, cultural texts and productions as well as observational, historical, interactional and visual texts are involved in the qualitative research. This collection of a variety of empirical materials describes routines and problematic moments as well as meanings in individuals' lives. Accordingly the aim of the qualitative research is to hoping to get better understanding of the subject matter at hand. Usually is recommended to use more than one interpretive practice in any study as each practice makes the world visible in a different way (pp. 4-5). In the qualitative research all the settings where the research is done are natural and the people studied are doing things together

in the places where everyday experiences take place and where the things are done (op. cit. p. 39).

Marshall & Rossman (1999), states when using a survey as a data collection method the researchers' aim is to learn about the distribution of characteristics, attitudes or beliefs of sample of chosen population. When deciding a group to the study to answer the survey the researcher will critically assume that the characteristics or belief is possible to describe or measure accurately through self-report. When using a survey as a data collection method research will rely on the honesty and accuracy of the responses from participants. This fact limits the usefulness of a survey in familiarize into tacit beliefs and deeply held values. Surveys include typically several questions which have structured response categories, but might also include questions that are open-ended. Questions can be examined for bias, sequence, and clarity as well as face validity. When researcher wants to obtain a small amount of information from large number of subjects the survey is a preferred method. Basically the aim of the research is to describe and explain statistically the variability of certain features of a population. Usually the survey studies involve cross-sectional measurements which can be made either single point in time measurements or longitudinal measurement taken several different times. The following criteria's of the relative advantages and disadvantages of the survey research are: how appropriate the method was to the problem studied, accuracy of measurement, how generalized the findings are the convenience of the administration and also how the ethical and political difficulties are avoided. Survey's strengths include its accuracy, generalizability and convenience. Surveys weaknesses are that the surveys have a little value for examining complex social relationships or intricate patterns of interaction. Even the survey has its strengths those might be also its weaknesses. Even the controlling accuracy the survey cannot make sure that without further evidence the sample might not represent a broader universe. Sample size and method of drawing is critical to the accuracy of the study and it's potentially for generalizability. (pp. 129-131).

According to Marshall & Rossman (1999), the strengths of a survey as a data collection method are the followings: it is useful for uncovering participants' perspectives, data is collected in natural settings, it facilitates immediate follow-up for clarification, data collection of unconscious thoughts and actions, useful for describing complex interactions, good for obtaining data on nonverbal behavior and communication, provides for flexibility in formulating hypotheses and context information and also facilitates cooperation, obtains large amounts of data quickly and allows wide range of types of data and participants. Weaknesses of the survey are on the other hand, followings: it is dependent on cooperation of small group of key individuals, fraught with ethical dilemmas, difficult to replicate, data often subject to observer effects, especially dependent on openness and honesty of participants, overly artistic or literary style can obscure the research and also it is highly dependent on the ability of the researcher to be resourceful, systematic and honest (pp. 134-135).

According to Bell (1996), the survey is a good tool to obtain information. This information can be analysed, patterns defined and comparisons between the results can be made. Information can be collected from selected population, which can be a group or category of individuals selected. Survey will be information collection from a representative selection of population and from the results the findings as being representative of the population as a whole should be able to present. The aim of the survey will be information collection where the selected population, all respondents will answer the same questions as far as possible and in the same circumstances. In the survey a careful piloting is necessary when comes to question wording. This will ensure that all questions will mean the same to all respondents. A self-completion questionnaire is one of the ways to implement the survey and gather information. Other methods are questionnaires, schedules or checklist administered by interviewer. In the all information gathering methods the aim is to obtain answers to the same questions. This need to be done from the large number of individuals as it will enables the results to be described and compared to each other. Fact-finding is survey's main emphasises and if the survey is well piloted and the structure has thought through carefully the

survey can be relatively cheap and quick method to obtain information (pp. 10-11).

## 6.2 Research in practise

Qualitative and quantitative research was used as a research method and there was used only one interpretive method which was personal experiences. Research was mainly qualitative and there were used words and sentences, but on the other hand, as the survey included questions from scale 1-5 with the explanations the quantitative research method was used and in the survey. A data collection method was a self-completion survey. Manner of approach for this research problem was first to find out all the factors through theory by searching the information about the venue selection, venue design and venue experience from the event production point of view. The space design and planning was researched also from the theory part. Information about the customer expectations and perceptions is also important to research to find out what is the general understanding about the issue. To compare the practical point of view for the theory part one of the solutions to answer the research question was to implement a survey where the customer expectations about the cosiness and functionality were researched.

The survey was implemented as an online survey via newsletter and Facebook. One of the populations selected for respondents was a group of people who are receiving the Jyväskylä Festivals' newsletter. Second population selected was a group of people who liked Jyväskylä Festivals' Facebook page.

The survey was well designed and piloting as the questions were carefully considered in the cooperation with Jyväskylä Festival. This enabled to make the questions to meet the needs of Jyväskylä Festival and the purpose what they wanted to find out and benefit with the survey. The survey was designed on the way the questions were specific enough to provide accurate information about the audiences' expectations about the venue but not being leading. The survey include specific questions about the venue, both in the inside and outside area and questions where visitors can give their own

development ideas for enhancing the cosiness and functionality of the tent. Questions were handling the cosiness and functionality issues being specific enough that the respondents understand the purpose of the event and gives the opportunity to hear the audience's voice about their expectations and wishes when comes to the venue.

The distribution channels where the survey was shared was the newsletter and the Facebook and it was decided in the cooperation with Jyväskylä Festival and the decision was justified with the fact that people who are using Facebook and spend time there are more willing to answer the survey and spend more time to consider the answers. The survey which was sent via newsletter was justified with the fact to those people has already participated to Jyväskylä Festival and/or are going to participate this year. Answering time for the survey was four weeks, which gave the proper time period for the people to answer the survey. The answering time was also decided in cooperation with Jyväskylä Festival. The survey was sent over 3000 people via newsletter and Facebook page have 1136 likes but even that the answering percent was rather small. The actual amount how many people the survey reached it is quite difficult to estimate as the survey was open to all who has liked the Facebook and the distribution of the survey was rather wide. Almost all of the answers were collected on the first week.

A customer survey was implemented before the event and before the final event plan designing. This was because of purpose of the survey was to find out what are audiences expectations about the venue and also expectations about venues cosiness and functionality.

## 7.0 RESULTS OF THE RESEARCH

All the results based on the research and survey will answer the research question, which in this case is; how to design a functional and cosy space to Jyväskylä Festival in 2013? In the survey there were 48 respondents all together.

Figure 1 illustrated that 44 of the respondents had participated in Jyväskylä Festival events organised in the Tent in the previous year, which was 91,67 percent of all the respondents. Only 4 respondents, 8,33 percent had not participated in Jyväskylä Festival events organised in the Tent in the previous years. 45 respondents, 93,75 percent of all the respondents will participate in Jyväskylä Festival events organised in the Tent in this year. Only 3, 6,25 percent respondents, will not participate in this year. The fact that 91,67 percent of respondents had participated previous year will help Jyväskylä Festival to understand audience's development ideas as they have the previous experience already.

Oletko osallistunut Jyväskylän Kesän tapahtumiin Teltassa edellisinä vuosina?

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Kyllä	44	91,67%					
2.	Ei	4	8,33%					
	Yhteensä	48	100%					

FIGURE 1. Participation in Jyväskylä Festival events organised in the Tent in the previous years

Aiotko osallistua Jyväskylän Kesän tapahtumiin Teltassa tänä vuonna?

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Kyllä	45	93,75%					
2.	Ei	3	6,25%					
	Yhteensä	48	100%					

FIGURE 2. participation to Jyväskylä Festival events organised in the Tent in this year?

Figure 2 shows that 93,75 percent of all the respondents will participate to the Jyväskylä Festival event organised in the Tent in this year, which is 45 persons and only three of the respondents will not participate.

Figure below shows that 25 respondents, 52,08 percent of all respondents estimated the cosiness of the outside area of the Tent for pretty cosy. Pretty

cosy was four in the scale of 1-5. Only one respondent (2,08 percent of all respondents) estimated the cosiness of the outside area of the Tent for not cosy at all but on the other hand two of the respondents (4,17 percent of all respondents) estimated the area very cosy. 12 of all respondents (25 percent) kept the outside area of the Tent not so cosy. Eight of respondents could not say about of the cosiness for the outside area of the Tent. The average estimate for the cosiness of the outside area of the Tent was 3,31 (figure 8), meaning that average of the respondents kept the outside area of the Tent pretty cosy.

Arvioi Teltta-alueen viihtyvyys

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Erittäin viihtyisä	2	4,17%					
2.	Melko viihtyisä	25	52,08%					
3.	En osaa sanoa	8	16,67%					
4.	Ei kovin viihtyisä	12	25,00%					
5.	Ei lainkaan viihtyisä	1	2,08%					
	Yhteensä	48	100%					

FIGURE 3. Estimated cosiness of the outside area of the Tent

The open question about the three most important factors to enhance the cosiness on outside area of the Tent gave matching answers from the respondents. The factors the respondent arise for to enhance the cosiness is discussed next. Parking spaces should be with easy access as well as big enough and there should be clear signage's to the parking spaces. Pathways should be marked clearly and there should be enough space to move between the seating and table arrangements. Venue should provide enough toilet facilities with sufficient and clear signage's maybe with some spice of humour. Survey also revealed that the audience is expecting more bins and that the entrance as well as queuing will run smoothly and by that there should be some queuing lines marked. Outside seating arrangements could also enhance the cosiness of the outside area of the Tent. Overall cleanliness as well as smoking area which could be further away was pointed out in the survey. Wider entrance and exit lanes are also one factor.



As the figure 4 shows, 25 of the respondents, 52,08 percent of all estimated the cosiness of the inside area of the Tent for pretty cosy. Pretty cosy was four in the scale of 1-5. Only one respondent (2,08 percent of all respondents) estimated the inside area of the Tent for not cosy at all. 16 of respondent (33,33 percent of all respondents) estimated the cosiness of the inside area of the Tent for not so cosy. None of the respondents estimated the cosiness of the inside area of the Tent for very cosy. Average estimate for the cosiness of the inside area of the Tent was 3,15 percent (figure 8), meaning that the cosiness of the inside area of the Tent is more pretty cosy than not so cosy. Results mean that cosiness factor needs to have some improvements and needs to take into consideration when the event plan will be designed.

Arvioi Teltan sisätilojen viihtyvyys?

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Erittäin viihtyisä	0	0,00%					
2.	Melko viihtyisä	25	52,08%					
3.	En osaa sanoa	6	12,50%					
4.	Ei kovin viihtyisä	16	33,33%					
5.	Ei lainkaan viihtyisä	1	2,08%					
	Yhteensä	48	100%					

FIGURE 4. Estimated cosiness of the inside area of the Tent

The open question about the three most important factors to enhance the cosiness on the inside area of the Tent pointed out some matching results and some of the answers were a bit same than in the question about the outside area of the Tent. This might be because of the body of these two questions which are pretty similar needs to pay attention to understand the difference or that the audience has same kind of thoughts about the outside as well as inside cosiness in the Tent. The same factors affecting the outside as well as inside cosiness were clearly marked and wide pathways and that the queuing will run smoothly and there are clear lines for that. Many of the respondents finds that the cosiness of the inside area of the Tent would be enhanced by ensuring that there are enough seats and the seats could be more comfortable as well as the table seats could be a bit better. Also clearly

marked pathways and queuing lines as well as wideness of the seating and table arrangements would affect for the cosiness of the inside area of the Tent. Few respondent pointed out that in addition to ensure the sound the visibility to the stage should be also ensured from all the aspects from the Tent and it might be nice if the stage could be transferred more centre of the Tent and closer for the audience. Decoration of the Tent was also pointed out in the survey and the respondents were wishing more colours for the decoration and some blankets placed on the seats to warm up in colder evenings. The floor material of the Tent, which is sand, was also one thing respondents were wishing to be organised in some other way and was one factor to enhance the cosiness of the inside area of the Tent. Proper dance floor and overall cleanliness were also pointed out in the answers. Lighting and acoustics were also factors and the respondents were wishing the lighting to create more atmosphere.

Figure 5 illustrated that when prioritizing the following factors; lighting, acoustics, seating arrangements, dance floor and table seats respondents prioritise the seating arrangements the most important factor. Second most important factor was table seats. Third most important factor was lighting. Fourth most important factor was acoustics and the less important factor was dance floor.

Laita seuraavat tekijät tärkeysjärjestykseen? (1=tärkein, 5=vähiten tärkeä) Valitse vain yksi vaihtoehto kuhunkin sarakkeeseen.

	5 (Arvo: 5)	4 (Arvo: 4)	3 (Arvo: 3)	2 (Arvo: 2)	1 (Arvo: 1)	Yhteensä
Valaistus (avg: 2,83)						100 %
Akustiikka (avg: 2,76)						100 %
Istumakatsomo (avg: 2,56)						100 %
Tanssilattia (avg: 3,43)						100 %
Pöytäpaikat (avg: 2,74)						100 %
Yhteensä	16 %	19 %	21 %	21 %	22 %	

FIGURE 5. Prioritising the following factors in order what is most important to you to the less important. 1=most important, 5=less important

As from the figure 6 can be seen, 30 of the respondents, 62,50 percent of all gave two in the scale of 1-5 when rating the overall functionality of the Tent, such as signage's, services, pathways etc. Two in the scale of 1-5 was named as pretty good. None of the respondents kept functionality of the Tent, the signage's, services, pathways etc. very bad and six of the respondents (12,50 percent) kept the signage's, services, pathways etc. not so good in the overall ratings. Five of the respondent (10,42 percent) kept the functionality of the Tent, signages, services, pathways etc. very good. Average for overall rating about the signage's, services, pathways etc. was 3,71 percent (figure 8), meaning that the functionality of the Tent, the signage's, services, pathways etc. is really close for pretty good.

Yleisarvosananani Teltan opasteista, palveluista, kulkuteistä tms.?

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Erittäin hyvät	5	10,42%					
2.	Melko hyvät	30	62,50%					
3.	En osaa sanoa	7	14,58%					
4.	Ei kovin hyvät	6	12,50%					
5.	Erittäin huonot	0	0,00%					
	Yhteensä	48	100%					

FIGURE 6. Overall rating about the signage's, services, pathways etc.? Scale 1-5

The open question about three most important factors to enhance the functionality of the Tent pointed out quite clear factors what are affecting to the functionality of the Tent. Queuing lines, dance floor as well as seating and table arrangements should be better organised to make the pathways wider and to be marked more clearly. Good parking space, organised entrance and exiting queues as well as area map and clear signage's way will also enhance the functionality of the Tent. Enough guidance as well as security personnel to keep anything in order and also the amphitheatre seating arrangements were pointed out in the answers. Overall cleanliness as well as the service was also factors affecting the functionality of the Tent. In this question the stage and

placing it was also one thing pointed out as the idea was to place the stage as there are no visible objects in front of it.

29 of the respondents, 60,42 percent of all kept the overall rating for overall atmosphere of the Tent as pretty good, which were four in the scale of 1-5. None of the respondent experienced that there was no atmosphere at all in the Tent and only two respondents experienced the atmosphere of the Tent not so good. 13 of the respondents (27,08 percent) kept the atmosphere of the Tent very good. Average overall rating for overall atmosphere of the Tent was 4,10 percent (figure 8), which means that the responded kept the atmosphere of the Tent pretty good.

Arvosanani Teltan yleisestä tunnelmasta?

	Vastaus	Lukumäärä	Prosentti	20%	40%	60%	80%	100%
1.	Erittäin hyvä tunnelma	13	27,08%					
2.	Melko hyvä tunnelma	29	60,42%					
3.	En osaa sanoa	4	8,33%					
4.	Ei kovin hyvä tunnelma	2	4,17%					
5.	Ei tunnelmaa	0	0,00%					
	Yhteensä	48	100%					

FIGURE 7. Overall rating for overall atmosphere of the Tent? Scale 1-5

In open question about the three most important factors to enhance the atmosphere of the Tent were quite matching between the respondents and the overall picture was that the most important factor affecting to the atmosphere of the Tent is the audience itself as well as the performance. On the other hand there were pointed out also many physical elements such as acoustics and technical issues, decoration and colours in it, lighting as well as seats and tables. Lighting was wished to be more atmosphere-creative and the seats and tables were wished to be better and more comfortable. Also the floor material, which is sand and was wished to be something else, was one factor affecting the atmosphere of the Tent. Visibility to see the stage and hear the

performance and being able to move that there are not too crowd was also the factors pointed out in the answers.

Jyväskylän Kesän viihtyvyys ja toiminnallisuustekijät

Keskiarvotaulukko

N=48

Julkaistu: 19.3.2013

	Kaikki vastaajat
	N=48
Arvioi Teltta-alueen viihtyvyys	3,31
Arvioi Teltan sisätilojen viihtyvyys?	3,15
Laita seuraavat tekijät tärkeysjärjestykseen? (1=tärkein, 5=vähiten tärkeä) Valitse vain yksi vaihtoehto kuhunkin sarakkeeseen.	2,87
Valaistus	2,83
Akustiikka	2,76
Istumakatsomo	2,56
Tanssilattia	3,43
Pöytäpaikat	2,74
Yleisarvosanani Teltan opasteista, palveluista, kulkuteistä tms.?	3,71
Arvosanani Teltan yleisestä tunnelmasta?	4,10
Yhteenveto	3,18

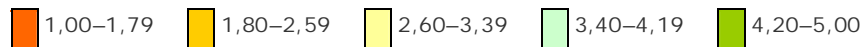


FIGURE 8. Average table

## 8.0 DISCUSSION

According to Bell (1996), the survey as a research method in qualitative and quantitative research is a good tool to obtain information and the information was analysed, patterns defined as well as the comparison between the results were made (pp. 10-11).

Based on Allen, O'toole, Harris & McDonnell, even the theme is usually the most important factor when staging an event. In Jyväskylä Festival's case there are so many different artists and performers that the specific theme would be impossible and it would limit the design of the event. Because of that they have decided not to select any specific theme for the festival other than entertainment. That is why Jyväskylä Festival needs to concentrate on all the services which support an event without a theme, such as venue, artists, entertainment, speakers, decoration, props, scenery as well as sound and lights and audiovisuals and special effects (2008, 453).

Goldblatt (1997) states that in the event environment designing an event organiser needs to go back to customer needs and think how the site can be adapted to meet the needs of the audience. In the final design, factors such as lighting, space, movement, acoustic, decor and even such seemingly mundane concerns as rest rooms will affect the comfort of the guests and are vital factors in creating a successful event environment. When designing an event environment it would be recommendable to use all the five senses when selecting and putting the venue in order. In Jyväskylä Festival's case the venue will be built on site one day before the event so using these senses will be difficult as the final decisions about the lighting, space, movement, acoustic, decor as well as the toilet facilities will be made instantly. The venue has been always a tent, and this year there will be a fourth tent even if the overall venue is almost the same every year. This helps the venue to determine the pre-existing sensory environment as well as helps to understand what modifications should be done to create an effective event sensory environment (pp. 63-64).

In Jyväskylä Festival's case, access for all, toilet facilities as well as possible seating and standing arrangements have been taken into consideration when designing the functional event environment. Also the issues which had come out in the survey have been carefully thought of thought carefully and the environment has been modified based according to the results of the survey.

In Jyväskylä Festival, case the event organiser knows exactly which venue to choose, and the location of the venue has been the same for seven years. Jyväskylä Festival uses a purpose-built venue so they need to take into consideration that much of the infrastructure will already be in place. Jyväskylä Festival is a music festival so the location has been chosen based on the fact that the location will not disturb anyone and there will not be any conflicts with the noise legislations. On the other hand the location is near to the city centre and all the public transportation options. A Tent as the venue has been changed three times, and this year there will be a fourth tent.

In venue design, Jyväskylä Festival has a plan for product development by making style changes concerning the venue arrangements, such as seating, stage, and dance floor and other similar arrangements. This will be included in the plan and is based on the results of the survey.

According to Allen, O'toole, Harris & McDonnell (2008), as the festival is a service product providing an experience it has three elements. The first of these three elements is the core service as well as the benefits what the audience experiences, in Jyväskylä Festival case music and entertainment. The second is the tangible "expected" product, which can be the following venue, seating, pricing, essential services and access or food and beverages. The third of these elements is the augmented product or additional features. Based on these elements, the artist, venue as well as the service quality will differentiate Jyväskylä Festival from its competitors (307, 309).

As Jyväskylä Festival is a festival and it wants to enhance the cosiness and functionality of the Tent among the audience, the concentration needs to be on the audience facilities. Because of that and of the nature of the festival, the

seating needs to be movable as it will be changed depending on the performance in question.

According to Shone & Parry (2010), when thinking about the event experience, the ambience and atmosphere that will be created and experienced by the audience are crucial factors (pp. 205-206). Factors creating the atmosphere are both physical and psychical and the fact that the audience is creating the atmosphere itself will emphasise the importance of the external factors, physical elements which need to be in place in order to enhance the cosiness and functionality of the venue and through that enhance the cosiness of the audience and making them feel the event and themselves enjoyable.

Technology might have a huge impact on the cosiness of a venue. Jyväskylä Festival is a live music event so the design of the sound system will be paramount and needs to be considered very carefully. If the sound system is not correctly designed it might ruin the whole experience of the audience. On the other hand, a well-designed sound system will enhance the event credibility and value in the eyes and ears of the audience and enhance its cosiness. As the technology is used in Jyväskylä case to reveal programme elements and direct and redirect the focus and movement of the progression of the event experience from an entrancing entrance to a thrilling finale, it is important that the lighting is carefully taken into consideration. In Jyväskylä case, the lighting has the function of allowing the audience to see all the things what are happening.

Robinson, Wale & Dickson (2010) state as the festivals are growing it is important to understand the consumer of the event and the motives why people are attending events. It is also vital to understand customer expectations and make sure that the perceptions of the audience will meet their expectations (pp. 138-141). That is why it is important for Jyväskylä Festival to make a survey based on people's expectations about the venue and its functionality and cosiness to meet the audience's needs and wants. The survey will ensure that there will be no negative service gap and they will have satisfied customers. It is also important that both the previous and present audiences will be studied. It is good to collect information from the



people who already attended the festival the previous year or years to have their vision about the venue and how they have evaluated it. In the question where was pointed out the factors enhancing the overall atmosphere the fact that even the physical elements are important in the live music festival and as the Rutherford Silvers states that the atmosphere of the event will rely on the physical environment, such as audiovisual equipment, dance floor, both on floor and ceiling decorations as well as props, lighting, staging, seating arrangements, tables and chairs and also toilet and other facilities (2012, 14) at the end the performance as well as the audience will create the atmosphere. This will support the fact that according to Shone & Parry, the ambience and atmosphere are crucial factors when designing a pleasant event experience and even though the event organiser is using the lights, decor and other incidental factors to create an atmosphere, the fact that the audience itself will help to create the atmosphere and the ambience of the event should be kept in mind. This takes place by the presence of the audience or by their participation and involvement as well as their enjoyment or otherwise, of it (2010, 206).

Based on the theory and the survey, it is obvious that the venue design and selection and other factors, physical as well as psychical related to those factors are affecting to the event experience and through that the cosiness and functionality of the venue. Most of the answers refer to the fact that physical elements are important concerning the cosiness and functionality of the Tent. Seating arrangements, table seats, wide and clearly marked pathways, toilet facilities, parking spaces, lighting and sound are very important to those participating in a live music festival. The theory will support the answers of the survey that the queuing arrangements are very important factors for the guests as for the functionality of the Tent. Also the parking spaces, easy access to them and that they are marked with clear signs is a very important factor which affects the functionality and cosiness. If the functional side of the event is arranged properly, meaning most of the physical elements it will enhance the cosiness among the audience. Also the seating arrangements as well as table seats and the wide pathways between them will be factors contributing the functionality and through that to the cosiness. Toilet facilities, the amount of the clear signs were pointed out on the answers

enhancing the functionality as well as cosiness of the Tent. The place of the stage was also one factor to consider, as the answers and theory will point out that in the live music festival the technology such as sound, acoustics and lighting are important factors to ensure the smooth run of the event and the cosiness of the audience the survey will support that fact by having the results that the place of the stage and ensuring in addition the sound as well as visibility of performance from all over the Tent is one important factors what audience are expecting. Also physical elements such as decoration, props and colours were pointed out in the answers to enhance the cosiness of the Tent.

In the survey, one question was about prioritizing five factors from; most important to the least important this question will also support the theory that the physical elements of the venue are big factor affecting the functionality as well as cosiness of the Tent. Respondents prioritise the seating arrangements for the most important factor and on the second place were table seats. This point out very clearly the fact that placing the stand is very important to take into serious consideration what is the most appropriate model for it and which arrangement will meet the expectations of the audience and the event's goal and objectives. Also the fact that lighting is third most important and acoustics is fourth states that the physical facilitates needs to be in order to enhance the functionality and cosiness of the Tent. Less important factor, based on the answers was dance floor which divided the respondents, some of the respondents prioritise the dance floor on the third place and it was more important than it was for the other respondents.

To sum up the theory proves that the physical elements are important factors concerning the functionality and cosiness of the Tent. The survey and its answers will support that fact and point out that when organising an event those things needs to be taken into serious consideration. Physical elements affect the functionality of the tent the most. It is a fact proved with theory as well as with survey that the functionality needs to be in order and it will affect the cosiness of the Tent and vice versa.

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## APPENDICES

### Appendix 1. Survey questions, in Finnish

Jyväskylän Kesän viihtyvyys ja toiminnallisuustekijät

Auta meitä parantamaan Jyväskylän kesän Teltan viihtyvyyttä! Kaikkien vastanneiden kesken arvotaan yllätyspalkinto!

**Oletko osallistunut Jyväskylän Kesän tapahtumiin Teltassa edellisinä vuosina?**

Kyllä/Ei

**Aiotko osallistua Jyväskylän Kesän tapahtumiin Teltassa tänä vuonna?**

Kyllä/Ei

**Arvioi Teltta-alueen viihtyvyys 1-5**

Erittäin viihtyisä  
Melko viihtyisä  
En osaa sanoa  
Ei kovin viihtyisä  
Ei lainkaan viihtyisä

**Mielestäni kolme tärkeintä Teltta alueen viihtyvyyttä parantavaa tekijää olisivat?**

Avoin kysymys

**Arvioi Teltan sisätilojen viihtyvyys?1-5**

Erittäin viihtyisä  
Melko viihtyisä  
En osaa sanoa  
Ei kovin viihtyisä  
Ei lainkaan viihtyisä

**Mielestäni kolme tärkeintä Teltan sisätilojen viihtyvyyttä parantavaa tekijää olisivat?**

**Laita seuraavat tekijät tärkeysjärjestykseen? (1=tärkein, 5=vähiten tärkeä) Valitse vain yksi vaihtoehto kuhunkin sarakkeeseen.**

Valaistus  
Akustiikka  
Istumakatsomo  
Tanssilattia  
Pöytäpaikat

**Yleisarvosanani Teltan opasteista, palveluista, kulkuteistä tms.? 1-5**

Erittäin hyvät  
Melko hyvät  
En osaa sanoa  
Ei kovin hyvät  
Erittäin huonot

**Mielestäni kolme tärkeintä Teltan toiminnallisuutta parantavaa tekijää olisivat?****Arvosanani Teltan yleisestä tunnelmasta? 1-5**

Erittäin hyvä tunnelma  
Melko hyvä tunnelma  
En osaa sanoa  
Ei kovin hyvä tunnelma  
Ei tunnelmaa

**Mielestäni kolme tärkeintä Teltan tunnelmaa parantavaa tekijää olisivat?**

Yhteystiedot arpajaisia varten. Tietoja ei tulla käyttämään muuhun tarkoitukseen.

Etunimi  
Sukunimi  
Puhelinnumero

## Appendix 2. Survey questions in English

**Have you participated in Jyväskylä Festival events organised in the Tent in the previous years?**

Yes/No

**Are you planning to participate to Jyväskylä Festival events organised in the Tent in this year?**

Yes/No

**Estimate the cosiness of the outside area of the Tent? Scale 1-5**

Very cosy  
 Pretty cosy  
 I cannot say  
 Not so cosy  
 Not cosy at all

**On my opinion, three most important factors to enhance the cosiness on outside area of the Tent are?**

Open question

**Estimate the cosiness of the inside area of the Tent? Scale 1-5.**

Very cosy  
 Pretty cosy  
 I do not know  
 Not so cosy  
 Not cosy at all

**On my opinion, three most important factors to enhance the cosiness on the inside are of the Tent are?**

Open question

**Prioritise the following factors in order what is most important to you to the less important. 1=most important, 5=less important**

Lightning  
 Acoustics  
 Seating arrangements  
 Dance floor  
 Table seats

**Overall rating about the signage's, services, pathways etc.? Scale 1-5**

Very good  
 Pretty good

I do not know  
Not so good  
Very bad

**On my opinion, three most important factors to enhance the functionality of the Tent are?**

**Overall rating for overall atmosphere of the Tent? Scale 1-5**

Very good atmosphere  
Pretty good atmosphere  
I do not know  
Not so good atmosphere  
No atmosphere at all

**On my opinion, three most important factors to enhance the atmosphere of the Tent are?**

**Contact details for the raffle. This information is only used in a in the raffle and not going to be used in other purposes.**

First name  
Last name  
Phone number