

# THE FUN IN ANTICIPATION

Development of a **shared experience** of **pleasure** and **excitement** during the **anticipation journey**

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AIR Events

# THE FUN IN ANTICIPATION

Development of a **shared experience** of **pleasure** and **excitement** during the **anticipation journey**

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# EXECUTIVE SUMMARY

## The Dutch dance festival market

The Dutch dance festival market competition is 'killing', the market is starting to saturate. Only 20% of the festivals manage to sell out and 5% of the festivals are canceled because they failed to attract a sufficient amount of visitors. Organizations compete on prize with early bird tickets, sold early in the pre-sale period. The only way for organizations to succeed is to stay connected to their target group.

## Ticket sales

Usually the period of ticket sales is around 20 weeks. At ID&T, ticket sales for their festival concepts show different slopes. For some festivals tickets are sold linear while for other festivals the majority of the tickets are sold in the final weeks of ticket sales. It is important to know in an early stage how many visitors to expects due to budgeting and preparations.

## Anticipation

In order to motivate visitors to buy tickets earlier and to differentiate from other festival organizations, the anticipation phase was analyzed and used to come up with a product. Anticipation describes the emotions experienced prior to an event. It involves pleasure, excitement, and anxiety.

## Model

It was found that anticipation occurs when people process information into imagination or preparation. This generally leads to expectations regarding the expected event. The expectations may not be too high, since afterwards the expectations are matched with reality. When expectations are not met, the experience is rated as insufficient.

## Festival Advent

Festival adverts aims to facilitate anticipation by means of a festival advent calendar. The visitors are provided with information to stimulate their anticipation in terms of imagination and preparation. The festival advent calendar can be obtained during the early stages of ticket sales by buying a group ticket. The festival advent calendar is used over a period of 24 days, where after the group participates in a festival quiz. With the festival quiz, festival goodies can be won which have to be collected on the festival site.



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# INTRO

# CHAPTER 1

## INTRO

This chapter describes the background in which this thesis is written. It introduces the starting assignment, the approach of the project and setup of the report.

### 1.1 BACKGROUND

There is a lot of time between the purchase of a festival ticket and the festival. The average time of pre-sale for dance festivals in 2017 in The Netherlands was 132 days or four and a half months (DDMCA, 2017). During the pre-sale period a festival organization focuses its resources on selling more tickets rather than interaction with the people who already have a ticket. This leads to a period with few interactions between ticket owners and the festival organization. A friend once told he forgot he had tickets for a festival since he bought them so long ago. The lack of interaction and the time span of months opens opportunities for a festival to distinguish itself from other festivals and use this time to build a connection with their visitors.

ID&T, located in Amsterdam, is a pioneering electronic music experience company active in music festival events in 22 countries worldwide. Founded in 1992, ID&T has developed itself over the years with strong festival event brands such as Sensation, Tomorrowland and Amsterdam Open Air.

The number of music festivals in The Netherlands has grown to 572 in 2016 with over 14 million visitors. (Respons, 2016). Music festivals are a 513 million euro business, in 2016 it has grown 9% in comparison to 2015 (Consultancy, 2017).

The growing number of festivals result in strong competition and the urge to distinguish from others. This combined with the described lack of interaction opens the opportunity for a graduation project. This thesis aims to enhance customer experience and to contribute to ID&T's competitiveness by developing a product/service system for those who bought tickets months before the festival.

### 1.2 STARTING ASSIGNMENT

At the start of the project the following assignment was formulated:

*Design a product/service system for ID&T to enhance customer experience during the period between purchase of a ticket and the festival, which results in more loyal festival visitors to ID&T.*

### 1.3 APPROACH

This design project was structured following the five stages of the Delft Design Guide (see figure 1), being: 1. discover, 2. define, 3. develop, 4. evaluate & decide and 5. articulate & stimulate (Boeijen, Daalhuizen, Zijlstra, & Schoor, 2013). In the discover stage (1), context mapping, literature research, a festival visit and interviews give detailed information on the company, the user and the context. Also in the discover stage (1), trends and competition are analyzed to position the product service system in a strategic competitive way. In the define stage (2) all gathered insights come together to form

the design brief. The develop stage (3) had two creative sessions to come up with ideas and uses the three horizons model to sketch a view of the future. The best ideas are assessed and further developed into concepts in the evaluate & decide stage (4). Finally, the articulate & stimulate stage (5) details the concept and covers its implementation within the company. Not all described stages were conducted chronologically, repeatedly the project went back and forward between different stages.

The report is structured in two different parts; **the analysis** and **the proposition**. The first part, the analysis, covers the first two stages of the design guide and includes chapters two to six. The analysis part ends with a reformulation of the initial assignment into a design brief. The second part, the proposition, covers the last three stages of the design guide and includes chapters seven to ten (see figure 1). It uses the design brief to develop the proposition.

## REPORT STRUCTURE



## PROJECT STRUCTURE



Figure 1. - Structure of the report & project

PART I

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# ANALYSIS

# CHAPTER 2 CONTEXT

This chapter is about ID&T and its mission and vision. It places the execution of this thesis within the business unit Air Festival Holding (AFH) and it gives insights in the product portfolio. It zooms in on the competition, trends, stakeholders and the market.

## 2.1 ID&T

ID&T based in Amsterdam NL, was founded in 1992 by a group of friends; Irfan van Ewijk, Duncan Stutterheim and Theo Lelie. They plan and execute a nationwide high school graduation party in Jaarbeurs Utrecht, the Netherlands. The party, called 'The Final Exam' attracts twelve thousand visitors and became the biggest dance party The Netherlands had seen so far. The party is such a success, their parents need to assist managing wardrobes and toilets.

The momentum of the first success is used to create Thunderdome, a music event focused on hardcore music. Thunderdome parties were popular within the Dutch sub-culture 'gabber' in the 90s. The succes of the parties (up to five editions each year were held) accompanied with the selling of Thunderdome CD's kick-started ID&T as a company during the end of the nineties.

During a wild period, early 2000s, in which ID&T ran a radio station, a magazine and a restaurant, ID&T went almost bankrupt. ID&T drifted away from its initial strength; organizing festivals. After selling the radio station, ID&T got things back on track. (Veen, 2016)



Figure 2. - ID&T's mission explained with three pillars

Nowadays ID&T is a pioneering electronic music experience company. ID&T is well known for their dance events such as Mysteryland (100.000 visitors in 2017), Sensation (7 international editions in 2017) and Amsterdam Open Air (40.000 visitors in 2017).

## 2.1.1 MISSION & VISION

ID&T communicates its mission and vision through various channels such as their Facebook page, LinkedIn, company website and company biography.

### Mission

ID&T's mission statement reads: 'Celebrate Life'. This mission consists of three pillars: Celebrate Unity, Celebrate Nature and Celebrate Talent (see figure 2).

ID&T celebrates **unity** by creating a community spirit that feels and acts good, everyone has the opportunity to become a part of the family.

ID&T celebrates **nature** by organizing events that aim to contribute to the environment. It focuses on Innovations in terms of resource management, energy management and leaving a positive footprint.

ID&T celebrates **talent** by scouting and booking talent for their events. They offer young and unexperienced talent a stage to grow from start to main stage (Sutterheim, 2013).

### Vision

ID&T's mission 'Celebrate Life' translates into ID&T's vision. The vision describes what ID&T does, how 'Celebrate Life' is brought in practice.

*Create dance events that bring people together, in places that thrill the senses. Our aim is to spread joy, have fun and share ideas with the generations of tomorrow.*

### Position in society

ID&T has acknowledged its position of being able to influence the world of tomorrow. In the past years the realization grew, ID&T has the power to reach millions of young people. The realization of this influence resulted in the statement: "We are going to use this to spread a positive message throughout the world".

This consciousness of ID&T's impact on the world, together with the growth of the company's employees in terms of age, life experience and organizational experience, resulted in a feeling of being responsible for the world. Stutterheim quotes: "You take from society, you are part of society and you should give something back". This led to the appointment of a Head of sustainability (Officialidt, 2014).

## 2.1.2 ORGANIZATION

ID&T's organization consists of different business units. Some business units hold a single festival-brand, such as Sensation, Thunderdome and Mysteryland. Other business units consist of multiple festival brands together. This graduation project is executed within the Air Festival Holding (AFH) business unit (see figure 3.), which holds the festival brands: Amsterdam Open Air (AOA) (see figure 4.), Milkshake, Camp moonrise, Festival Macumba, Valhalla and Buiten Westen.

### Embedded values

With over 25 years of experience in organizing festivals, ID&T has developed expertise knowledge in festival organization and built key connections with important stakeholders. In terms of permits and locations, ID&T holds good connections with local government, in particular the city of Amsterdam. This results in a wide range of locations available for organizing festivals.

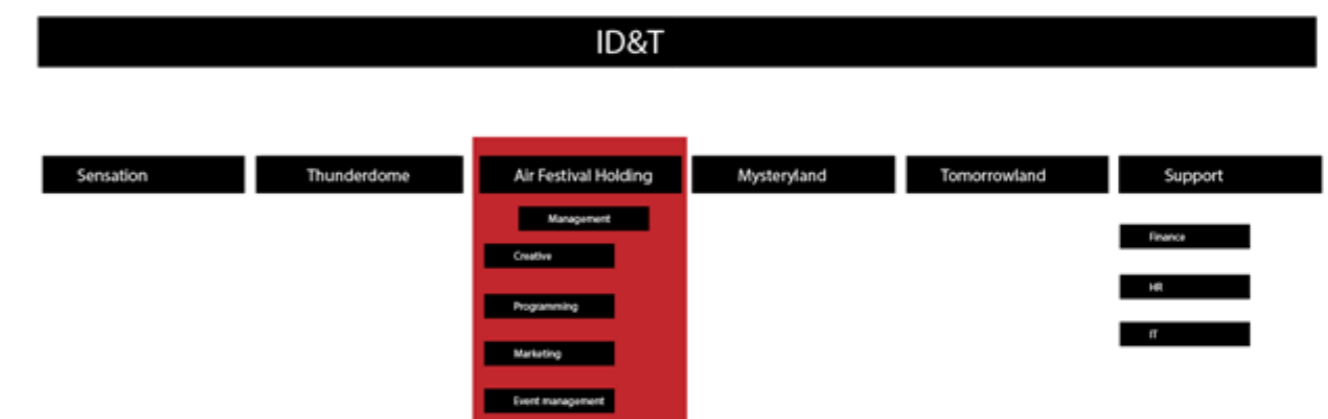


Figure 3. - ID&T's structure, this thesis is executed within the Air Festival Holding business-unit





Figure 4. - Amsterdam Open Air in 2015 - AOA Sold out all eight editions between 2011 - 2018.

## CHAPTER 2

# CONTEXT

### 2.1.3 FESTIVALS

ID&T's main business is organizing festivals. Some have withstood the test of time and have been around for more than twenty years, such as Mysterland and Thunderdome. Currently ID&T holds the following festival concepts (in order of appearance on ID&T's website):

#### *Stand alone concepts*

Mysteryland  
Sensation  
Thunderdome [*featured as stage on Tomorrowland and Mysteryland*]  
Tomorrowland  
Trance Energy [*featured as stage on Tomorrowland and Mysteryland*]  
Welcome to the future

#### *AFH's festival concepts*

Amsterdam Open Air  
Milkshake  
Buiten Westen  
Valhalla  
Festival Macumba  
Camp Moonrise

A more detailed description of the festivals within Air Festival Holding is given in paragraph 2.2.

### 2.1.4 INITIATIVES

Besides organizing festivals, ID&T holds several initiatives that facilitate the festival market in terms of innovation, sustainability and social responsibility. This way ID&T contributes to the previous stated position in society. A message is spread apart from their mission and vision, this message reads (ID&T, 2017):

*"We're on a mission to make a positive impact on human consciousness. We encourage people to become aware of their individual and collective impact on the world, ecologically, socially and spiritually. We aim to expand this awareness and inspire others to help make our world a more joyful one"*

This message is put into practice by the following initiatives:

**Open house** aims to connect the festival industry with innovators. This way festivals can serve as a testing ground for innovation. Open-House brings together a powerful community of entrepreneurs, mentors, investors and partners to create solutions for the industries challenges.

**ADE Green** is the pioneering conference focused on sustainable festivals, innovation and social change. Held yearly during the Amsterdam Dance Event, ADE Green discusses sustainability, recycling and social responsibility. Panel discussions, keynote speakers, workshops and networking sessions aim to share and find meaningful solutions for the future.

**10.000 hours** organizes voluntary projects carried out by festival visitors. It uses the unity and positive energy gained from festivals to achieve a better world. Projects include collecting trash, helping elderly or throwing hospital parties for people unable to attend festivals.

### PARAGAPH INSIGHTS

ID&T realizes its position in which it is able to influence youth and feels responsible for the impact on the world. This combined leads to their mission 'Celebrate Life' which focuses around the visitor (unity), the world (nature) and the festival (talent). ID&T creates dance events that bring people together, in places that thrill the senses. Their aim is to spread joy, have fun and share ideas with the generations of tomorrow. Besides organizing dance events, ID&T holds several initiatives that contribute to innovation, sustainability and society.

#### GOOD TO KNOW

##### *Years of experience organizing festivals*

ID&T is the pioneering festival organizer. It has been around for over 25 years.

##### *Good relationship regarding permits*

Due to the relationship between ID&T and the City of Amsterdam, ID&T has first pick at several key festival locations within the city.

##### *Thesis executed within the Air Festival Holding*

This thesis is executed within the AFH business unit of ID&T which holds six different festival concepts.

##### *Head of sustainability*

Recently ID&T appointed a head of sustainability.

##### *Top quality festival concepts*

ID&T's festival concepts are well known brands and well attended events. Most have been around for years.

## CHAPTER 2

# CONTEXT

### 2.2 AIR FESTIVAL HOLDING

As stated in the previous chapter this thesis is executed within the Air Festival Holding (AFH) business unit. Air Festival holding originated in 2011 at the start of the Amsterdam Open Air festival. Currently AFH holds six different festival concepts being: Amsterdam Open Air, Milkshake, Camp moonrise, Festival Macumba, Valhalla and Buiten Westen.

#### 2.2.1 FESTIVALS

A short description of AFH's festivals gives insight in the size, type and concept of the festival brands.

##### *Amsterdam Open Air (since '11)*

Amsterdam Open Air (AOA) is the oldest of AFH's concepts and aims for 40.000+ visitors. Ever since the start in 2011, this festival has been selling out. Held in June, AFH looks at this festival as the kick-off of the festival season. Within AFH it is considered to be amongst the top five festivals that The Netherlands has to offer. AOA focuses on people from in and around Amsterdam. In 2018, AFH is discussing how to keep attracting local visitors rather than people from all over The Netherlands. In general, AOA attracts slightly more female than male visitors. The festival has always been held at the Gaasperplas, which is about 10KM outside the Amsterdam city center.



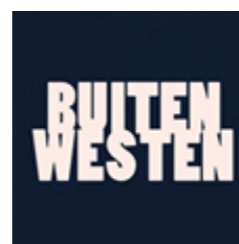
##### *Milkshake (since '12)*

Milkshake is a festival "for Boys who love Girls who love Girls who love Boys who love Boys" and aims for 25.000+ visitors. The liberal festival, "for all who love!", is connected to the Amsterdam Gay pride and usually takes place the weekend before the Canal Parade. Milkshake shows steady growth over the last years and will be hosting a campsite for the first time this year.



##### *Buiten Westen (since '12)*

Buiten Westen defines itself as a festival for free spirits and sounds and aims for 15.000+ visitors. It started downtown Amsterdam in the Westerpark where it was held from '12 to '15. After the first four editions, Buiten Westen moved to the Oudekerkerperplas in search for more space and freedom regarding permits (copying the location strategy of AOA). After sold out editions in the first years, ticket sales dropped several thousands in the last two years with the move towards Oudekerkerperplas. Also, visitors refrain from buying tickets until the last few weeks before the festival, making it difficult to predict how well the festival will sell until the very last moment.



##### *Valhalla (since '12)*

This December held festival concept is circus themed and aims for 20.000+ visitors. It breaks the long time between the festival summer seasons and is held in Amsterdam RAI. In terms of popularity it follows the same path as Buiten Westen: first editions sold out easily, but ticket sales dropped over the last few years. Since Valhalla is an indoor festival (the only indoor festival organized by ID&T), decoration plays a more important role than with outdoor festivals. However, during the last edition, the organization had to cut back on budgets since a lot of people bought their tickets in the final week when calls regarding budget were already made.



##### *Festival Macumba (since '18)*

Similarly drifting away from Dance Festivals, Festival Macumba is a new festival based on Latin music and the Latin street-food and lifestyle. It is located in the same place as where the discontinued Buiten Westen was held the last couple of years: the Oudekerkerperplas. The brand 'Macumba' is already familiar amongst visitors, due to its appearance at other festivals. But instead of hosting a single stage or area it will now host its own festival for the first time.



##### *Camp Moonrise (since '18)*

This is a new festival based around food, campfires and 24/7 acts containing not only music, but also theater and art. With Camp Moonrise AFH is trying to offer a three-day festival that feels more intimate, more personal, and better cared for (and not to say less commercial). With this it follows the footsteps of so-called 'boutique' festivals that have gained in popularity over the last few years. The visitor has less awareness of the constraints of the terrain, but rather feels like he has more space, more freedom, and more time to see the program. With Camp Moonrise AFH is leaving Amsterdam, since Camp Moonrise is held at the serene lake of Bussloo, in the nature reserve of the Veluwe. For the first edition AFH is aiming for 8.000+ visitors but the location can easily hold a larger number.



# CHAPTER 2 CONTEXT

## 2.2.2 TICKET SALES & NUMBERS

The ticket sales and numbers of each of AFH's festivals gives insight in how successful each festival concept currently is.

In 2017 AFH held four festivals, numbers regarding total visitors, age distribution, male-female ratio, ticket sales over time and loyalty are presented in figure 6 on the next page.

### *Amsterdam Open Air*

The ticket sales numbers for AOA 2017 show that 50% of all tickets is sold 12 weeks before the festival and 75% of all tickets 8 weeks before the festival. The curve regarding ticket sales shows tickets are sold steady throughout the pre-sale period. AOA 2017 had 40.000 visitors spread over two days. Loyalty in 2017 has risen from 23% in 2016 to 29%.

### *Milkshake festival*

For Milkshake festival 2017 50% of all tickets is already sold 21 weeks before the festival and 75% of all tickets 13 weeks before the festival. The curve regarding ticket sales shows tickets are sold steady throughout the pre-sale period. Milkshake 2017 had 25.000 visitors spread over two days. Loyalty in 2017 has risen from 28% in 2016 to 31%.

### *Buiten Westen*

Buiten Westen sells most of its tickets in the final weeks. 50% of all tickets were sold in the 2,5 weeks before the festival and 25% of all tickets were sold in the final week before the festival. The curve regarding ticket sales shows a steep curve towards the end making it hard to predict where ticket sales is going to end. Buiten Westen 2017 had 17.500 visitors on a single day festival. Loyalty dropped slightly in 2017, 17% compared to 19% in 2016.

### *Valhalla*

Compared to Buiten Westen, Valhalla does not sell most of its tickets in the final weeks but still the curve becomes steep at the end. 50% of all tickets is sold 4 weeks before the festival and 75% of all tickets 1 week before the festival. Valhalla 2017 had 20.000 visitors. Loyalty dropped massively in 2017, 9% compared to 17% in 2016.

## CONCLUSION

Valhalla and AOA are the festivals most attractive to the youngest group of festival visitors (18-24). Milkshake and Buiten Westen are most attractive to the group of 25-35 years old.

Both AOA and Milkshake show steady ticket sales connected with high percentages of loyalty. Around 30% in 2017 for both festivals. Loyalty in this case is described as consecutive visits to the festival.

Loyalty in terms of returning visitors (have visited the festival before, regardless of which edition) versus completely new visitors was analyzed only for AOA 2016 as a single case (see appendix I). AOA 2016 had 70% returning and 30% new visitors. Regardless the high number of returning visitors, this still means the audience changes almost completely every 3 editions. A customer won is however worth more compared to Buiten Westen or Valhalla.

The same case of AOA 2016 shows most tickets are sold in batches of 2 or more. Only 25% is sold as a single ticket.

## 2.2.3 INNOVATION

Between 2014 and 2017 no new festival concepts emerged, but in 2018 two festival concepts make its debut: Camp Moonrise and Festival Macumba (see figure 5). In contrast to the new festival concepts, Buiten Westen is discontinued. This as a result of ticket sales shifting towards the end of the sales period and the with coming uncertainty about total number of ticket sales.

The festivals take place once a year and concentrate during the summer, except for Valhalla which takes place in December. Each festival has its own core-team of people who work together for the edition of that year. This team consists of creatives (stage design, decoration and graphic materials), the programmer (booking of musicians and acts), the marketer (maintain social channels and create expressions) and the event manager (keeps track of budget, manages regulations, permits and safety). The closer to the festival, the bigger the team grows since construction, logistics and security of the festival-site take up a lot of man-hours.

The management team initiates new festival concepts in consultation with people from the other departments. Permits for new festivals are hard to obtain. This means time to market for a new concept can take several years, but also shows the importance of a well-planned innovation strategy. Looking one or two years ahead is not enough.

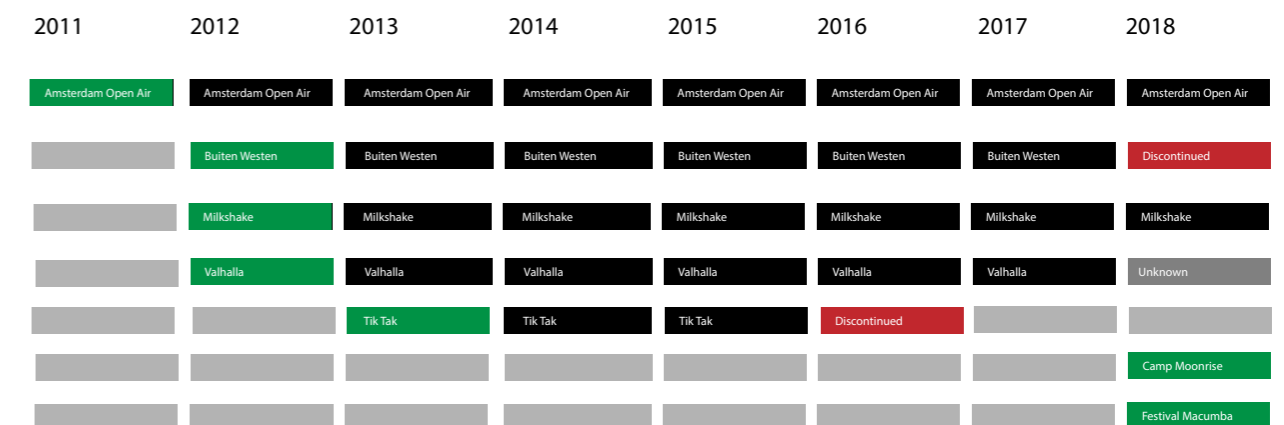


Figure 5. - Introduction and continuation of AFH festival concepts over the past 8 years

# CHAPTER 2 CONTEXT

## 2017 AFH Festivals

VISITORS (2017)

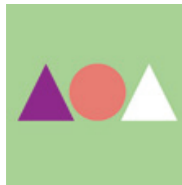
AGE DISTRIBUTION (2017)

FEMALE - MALE (2017)

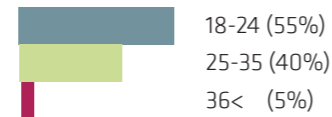
TICKET SALES OVER TIME,  
IN WEEKS TO THE EVENT (2014-2017)

LOYALTY (2015 -> 2016) & (2016 -> 2017)

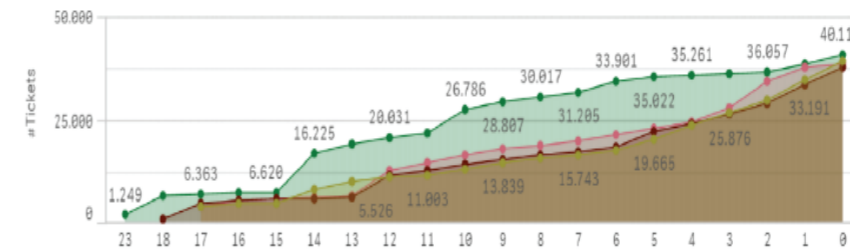
Amsterdam Open Air



40.000 (over 2 days)



55% - 45%

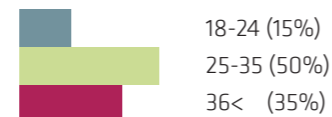


2015 -> 2016 23%  
2016 -> 2017 29%

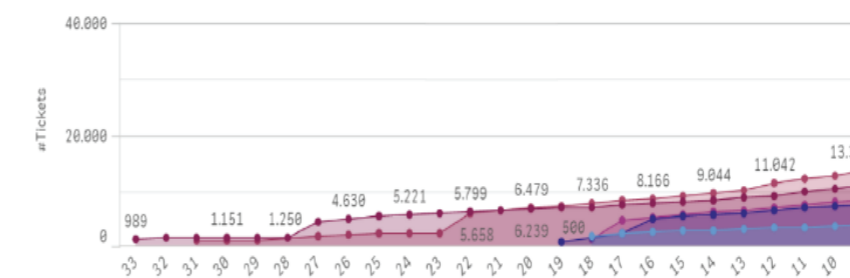
Milkshake



25.000 (over 2 days)



40% - 60%

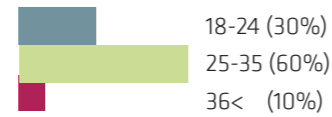


2015 -> 2016 28%  
2016 -> 2017 31%

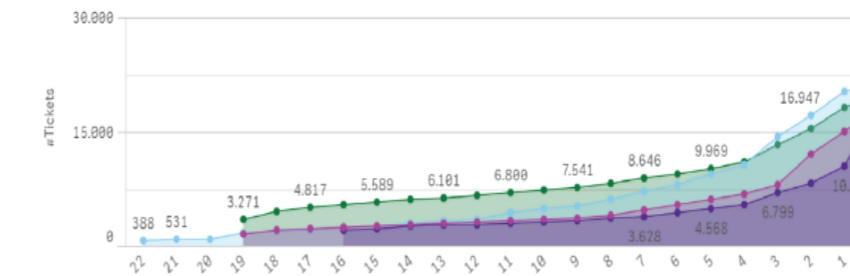
Buiten Westen



17.500



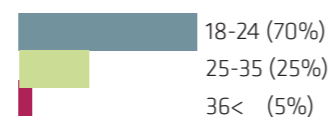
50% - 50%



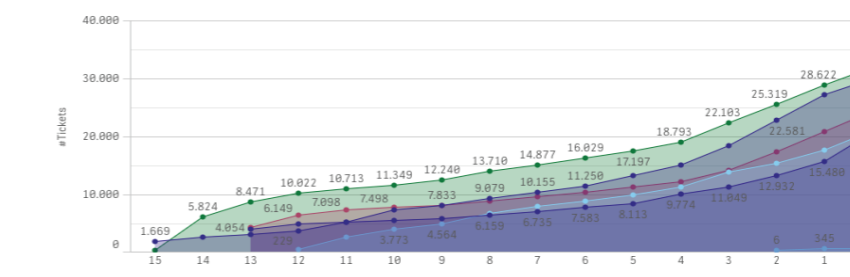
2015 -> 2016 19%  
2016 -> 2017 17%



20.000



45% - 55%



2015 -> 2016 17%  
2016 -> 2017 9%

Figure 6. - Numbers and indicators of AFH's festivals show late ticket sales for Buiten Westen and Valhalla



**PARAGAPH INSIGHTS**

To keep festivals visitors connected to AFH's brands, ideally they grow between festivals as the visitor ages (see figure 7). This means they start with Amsterdam Open Air and Valhalla (biggest group 18-24yrs old). After a couple of years they grow into Milkshake or Buiten Westen (biggest group 25-35yrs old). The newly introduced Camp Moonrise and Festival Macumba aims at visitors between 30 and up, Camp Moonrise is also targeting parents and their children .

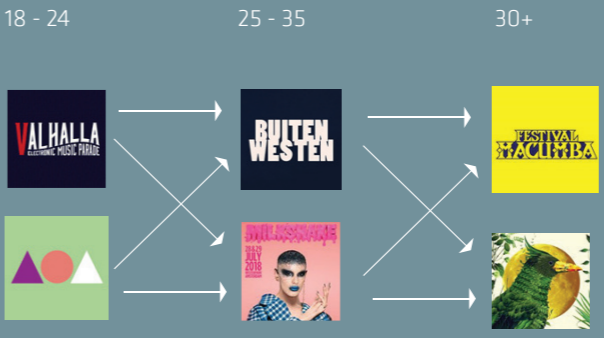


Figure 7. - Visitors journey through AFHs festivals

The number of visitors determine the financial success of a festival. More visitors lead to more income from ticket sales and money spent on drinks, food and merchandise. For a festival it is important to know in an early stage how many visitors to expect since budgets are made on the projection of this number.

As for this year Buiten Westen is discontinued partly due to the difficulties and uncertainties last minute ticket sales entail. Stimulating visitors to buy tickets in an early stage is desirable.

Creating loyal visitors helps to sell more tickets, but also for successful festivals such as Milkshake and AOA the audience changes almost completely every 3 editions.

AFH holds a variety of festival concepts, AOA and Milkshake usually sell out easily. Buiten Westen and Valhalla struggle and sell most tickets during the final weeks of ticket sales. Numbers about the two new festival concepts are not yet known.

**GOOD TO KNOW**

*Loyalty*  
AOA and Milkshake hold the highest percentage of loyal visitors, making Valhalla and Buiten Westen the festivals where most is to win.

*Two new festivals introduced*  
This year two new festivals were introduced, Festival Macumba and Camp Moonrise.

*Innovation*  
New festivals are initiated by the management in consultation with employees. Innovation based on a long-term strategy is missing.

*Pre-sale period (time visitor has ticket)*  
Visitors of AOA and Milkshake buy their tickets months before the festival. Buiten Westen and Valhalla visitors decide closer to the festival to buy tickets.

*Amsterdam*  
Most of AFH's festival are held in or around Amsterdam. Only the new introduced Camp Moonrise is held at a different location.

## CHAPTER 2

# CONTEXT

### 2.3 ENVIRONMENT

To develop a product/service system which is competitive on a strategic level, the environment in which AFH operates is researched. A description of the Dutch festival market gives insight in the size and numbers of the market. The competitor analysis gives insight in the different forms of competition AFH has to deal with. The following trend analysis is based on parts of the competitor analysis. Concluding this paragraph, the stakeholder analysis describes the role and influence of different stakeholders on AFH.

#### 2.3.1 DUTCH FESTIVAL MARKET

In 2017, there were 639 music festivals in The Netherlands, attracting 16.9 million visits (Respons, 2018). This is a large increase compared to the 572 festivals and 14.1 million visits in 2016 (Respons, 2017). Of this number, 467 festivals were dance festivals, organized by 358 unique brands (thisisourhouse, 2018). The increase in the amount of festivals can largely be attributed to small scale organizations, their events attract between 1500 and 5000 visitors (rather than 20,000+ visitors for larger festivals).

Even though the amount of unique visitors (and also visits) have been increasing over the past few years, revenues from ticket sales have been decreasing. This is illustrated by the fact that revenue of ticket sales in the dance festival market have decreased 0.8% in Q1 and Q2 of 2017, compared to Q1 and Q2 in 2016 (Doeland, 2017). This decrease can be attributed, amongst others, to lower ticket prices and higher discounts (such as early birds, who pay 20-30% less for their ticket than regular visitors) to beat the increase in competition. Only 20% of all festivals manage to sell out. (DDMCA, 2018)

The competition amongst dance festivals is most tangible in the first and second week of July. One can choose from a list of 12 and 14 different events. Weekends containing five to six festivals are no longer an exception throughout the rest of the year. Of the festivals organized in Q1 and Q2 of 2017, 5% had to be cancelled (Doeland, 2017) because they failed to attract a sufficient amount of visitors.

According to Doeland (thisisourhouse, 2016), competition is 'killing' and the dance festival market is starting to saturate. "The only way for organizations to succeed is to stay connected to their target group. The ones who don't, will become the 'V&D' of the festival market".

#### CONCLUSION

The Dutch festival market is starting to saturate. New smaller festivals with 1500 to 5000 visitors emerge and the total amount of festivals is still growing. Organizations compete on prize with early bird tickets, sold early in the pre-sale period. Building a connection with the target group is crucial to survive. In addition, Leenders, van Telgen, Gemser & Van der Wurff (2005) state, for festival organizations to avoid a ruinous price war: they need to adopt a differentiation strategy. Festival organizers have to keep looking for new, innovative ways in which they can distinguish themselves and stay attractive to visitors.

#### 2.3.2 COMPETITION

The competitor model (Hultink, 2015) (see figure 8.) looks at competitors on four different levels. The first level is direct competition which offer the same product form (electronic dance festivals), the second level offers the same product category (festivals), the third level offers generic products which fulfill the same need (a day out), the fourth level offers products for

the same budget. By interviews with the project manager within AFH a list of direct competition was generated. First all segments are addressed then the direct competition is looked at closer.

#### PRODUCT FORM

This category is direct competition for AFH, it consists of large entertainment enterprises which all organize multiple dance festivals in The Netherlands. These competitors are: B2S (18 festival concepts), Q-Dance (10 festival concepts), Par-T (9 festival concepts), Monumental Productions (1 festival concept) and ALDA events (12 festival concepts).

#### PRODUCT CATEGORY

On this level AFH experiences competition from festivals which not solely focus on (dance) music. These festivals focus on different kinds of music and often incorporate food and theatre. Festivals such as Lowlands - 55.000 visitors (Nu.nl, 2017), De Parade - 250.000 visitors (De Parade, 2017) and De Zwarte Cross - 220.000 visitors (Zwarte Cross, 2017) were all able to attract large groups of paying visitors in 2017.

#### GENERIC PRODUCTS

On the third level AFH's dance festivals experience competition from day trips. Popular day trips in the Netherlands are theme parks such as the Efteling, museums such as het Rijksmuseum and zoo's such as Blijdorp. The 50 most popular day trips (NBTC, 2017) in the Netherlands welcomed 42 million visitors in 2016 of which 26 million were Dutch.

#### SAME BUDGET

The final level looks at offerings which compete at budget level, where the budget for a dance festival is determined at 100 to 200 euro's, including ticket, transport, food and drinks. This competition comes from city trips, audio/visual

products such as a camera or iPod, clothing and furniture.

#### CLOSER LOOK AT DIRECT COMPETITION

The companies that compete on a direct level with AFH:.

##### *Q-dance*

Q-dance is best known for Q-Base, Qlimax and Defqon1. The festivals of Q-dance can easily be recognized by the Q in every name. Q-dance organizes festivals all over The Netherlands and also hosts stages on Tomorrowland and Mysteryland (comparable to ID&T's Thunderdome and Trance Energy, see 2.1.3). In 2017 Q-dance organized 5 events in Amsterdam.

##### *ALDA events*

ALDA events is best known for The Flying Dutch, Armin Only and A State of Trance. With Armin Only, ALDA events tours around the world with DJ Armin van Buuren. In 2017 ALDA events organized 3 events in Amsterdam and one in Utrecht.

##### *Awakenings*

Same as AFH, are most of Awakenings' festivals organized in Amsterdam. Awakenings is owned by Monumental Productions and is the only concept they hold. Awakenings is often organized on public holidays such as New Year and Easter.

##### *Par-T*

Par-t is known for the festivals 7th Sunday and Festyland. Comparable to b2s, Par-t operates mainly in the southern parts of The Netherlands.

##### *b2s*

Known for Decibel Outdoor, Pussy Lounge and Hard Bass, b2s mainly operates around Rotterdam and the southern parts of The Netherlands.

# CHAPTER 2 CONTEXT

## CONCLUSION

The dance festival market is mature, competition is located all over the Netherlands including AFH's hometown, Amsterdam. 12% of all Dance Festivals in the Netherlands are held in Amsterdam (Repons, 2018).

## Input for trend analysis

The levels and types of competition will be used as input in the trend analysis. The trend analysis discusses trends occurring within the first three levels of Hultink's competitor model. These levels are; dance festivals, festivals and day trips.

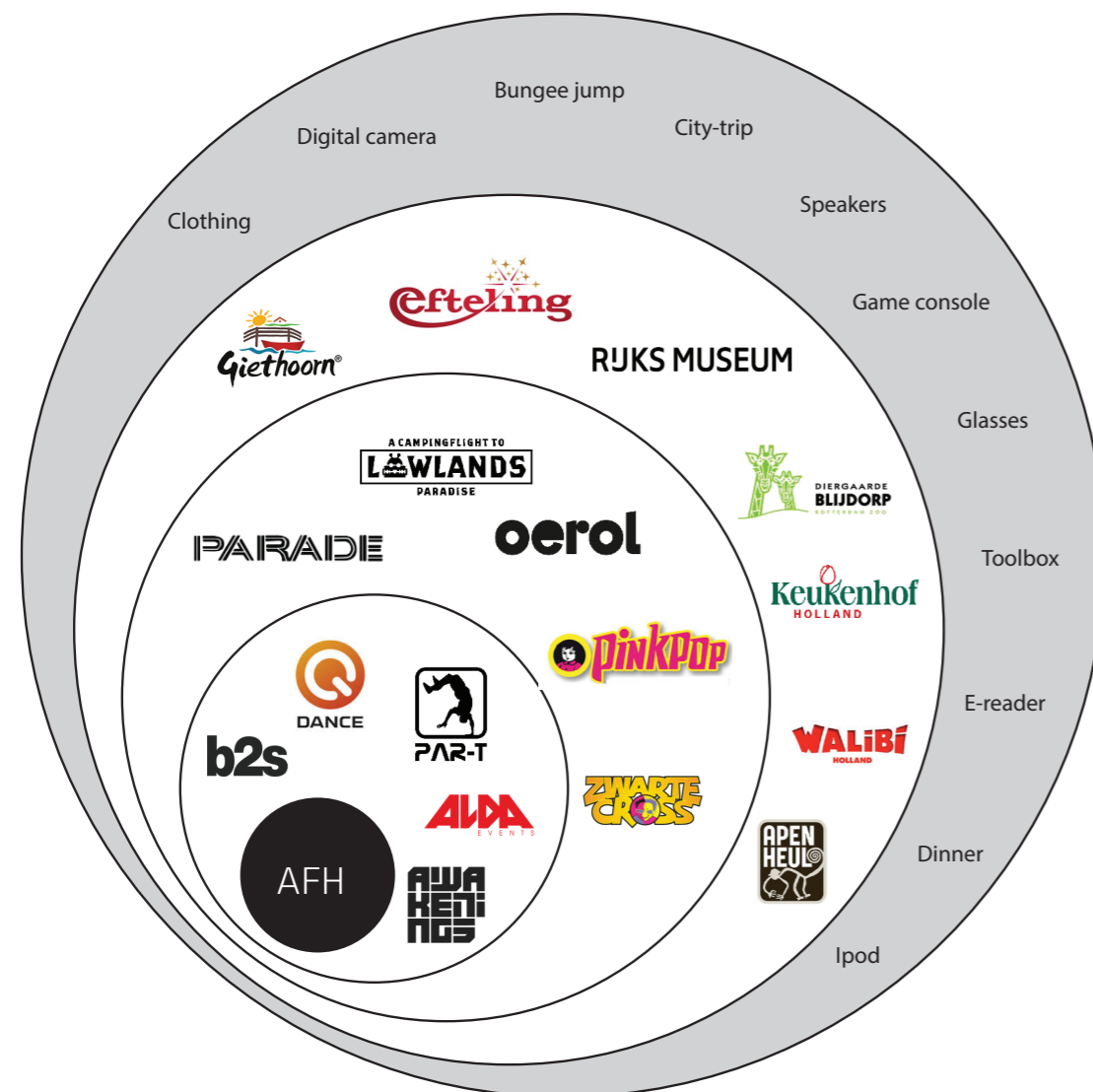


Figure 8. - Competitor wheel of ID&T shows alternatives for visiting festival

## 2.3.3 TRENDS

Based on the competition of AFH, research is done on the trends within the industry. All relevant trends are discussed in appendix II.

All trends found are assessed following a trend Matrix (Ansoff, 1980). In this method trends are assessed on two factors: customer impact and the urge to response. Ansoff's method plots both factors against each other, by giving it a weight which can be either low, significant or pressing, nine different quadrants emerge. Each quadrant asks for a different approach. The bottom right quadrant is most important and should be acted on immediately while others should be monitored or reviewed.

The assessment of trends was done together with the project manager at AFH. A detailed description of the trends and the assessment can be found in appendix II. According to Ansoff, the bottom right quadrant requires immediate response. For this project therefore escapism and personal approach (big data) are used (see figure 9).

URGENCY	IMPACT		
	Low	Significant	Major
Low		Virtual experience Smaller festivals	
Significant	Shared ownership	Localism Green Blockchain Intelligent products	Micro moments Luxurious
Pressing		Transparant Safety Seamless experience	Personal approach (big data) Escapism

Figure 9. - Combined trend assessment shows escapism and personal approach most pressing trends

## Personal approach (big data)

The results of big data on products and experiences are getting more visible. In grocery stores for example, personal discounts await based on which products were bought earlier. Spotify suggests songs based on your personal music taste and Google alerts you to leave early for your appointment due to traffic on the road. Big data is used to improve the customer experience, to make it more personal.

## Current situation

AFH owns a lot of data, however this is not yet used to improve customer experience. Visitors of the festival are not addressed with personal information or suggestions. The festival itself is a rather anonymous experience.

## Opportunities

AFH can create more personal experiences. All data available can be used to improve customer journey, for example by sending personal pictures after the festival. During the festival, suggestions can be given which artist to see based on music taste, or which bar to go to, based on taste in drinks.



# CHAPTER 2 CONTEXT

## Escapism

Escapism can be described as a detachment from the real world. Due to our busy life style, the desire grows to leave the everyday environment. In the always connected society, escapism also refers to disconnection and being offline. AFH and the described competition offer these escapes as unique experiences. Examples include escape rooms, festivals and movies.

### Current situation

A festival offers a perfect way to escape the real world. The festival-site is often transformed into an entire new world matching the festival theme. ID&T does a great job in offering escapes; only the escape is limited to the festival itself.

### Opportunities

Within the 'escapism/experience economy' trend a lot off possibilities exist. The decision to buy a festival ticket is often made months before the festival (before the escape). ID&T could offer ticket buyers multiple small escapes during the anticipation phase of the festival. This way buying a ticket earlier is directly rewarded.

## CONCLUSION

Both escapism and personal approach show opportunities for AFH to improve customer experience. Current escapes offered, are limited to the festival itself. The reward of purchasing a festival ticket is often months later.

AFH already owns a lot of data offering them the possibility to create a more personal experience. This in contrast to the current situation where festivals are experienced by a large group of people who remain anonymous.

## 2.3.4 STAKEHOLDERS

The following section describes the role of different stakeholders during the organization of a festival. The overview (see figure 10) is a result of interviews with the project manager in which stakeholders were identified. The overview shows the relationship between all stakeholders.

### Ticket provider

The ticket provider is responsible for the handling of the ticket sales. It provides the infrastructure which visitors use to buy tickets, usually this is incorporated in the festival's website. The infrastructure undergoes a lot of stress during the start of the ticket-sales. Often thousands of people are visiting the website in a short amount of time when ticket sales has started. The ticket provider and the festival organization need to coordinate the ticket sales in terms of numbers, different type of tickets and prizes.

### Ticketswap

Ticketswap is a ticket market to safely sell or buy second hand festival tickets. It limits the prize of tickets sold to 120% of the original ticket prize to prevent traders. In collaboration with the festival organizations, Ticketswap also offers Secure Swap. With Secure Swap, sold tickets are invalidated while the buyer receives a completely new and unique copy. Ticketswap gives people the opportunity to buy tickets last minute, even for sold out festivals.

### Audience

The audience is what it is all about, they are experiencing the festival. The audience pays money to buy a ticket and gets the experience in return.

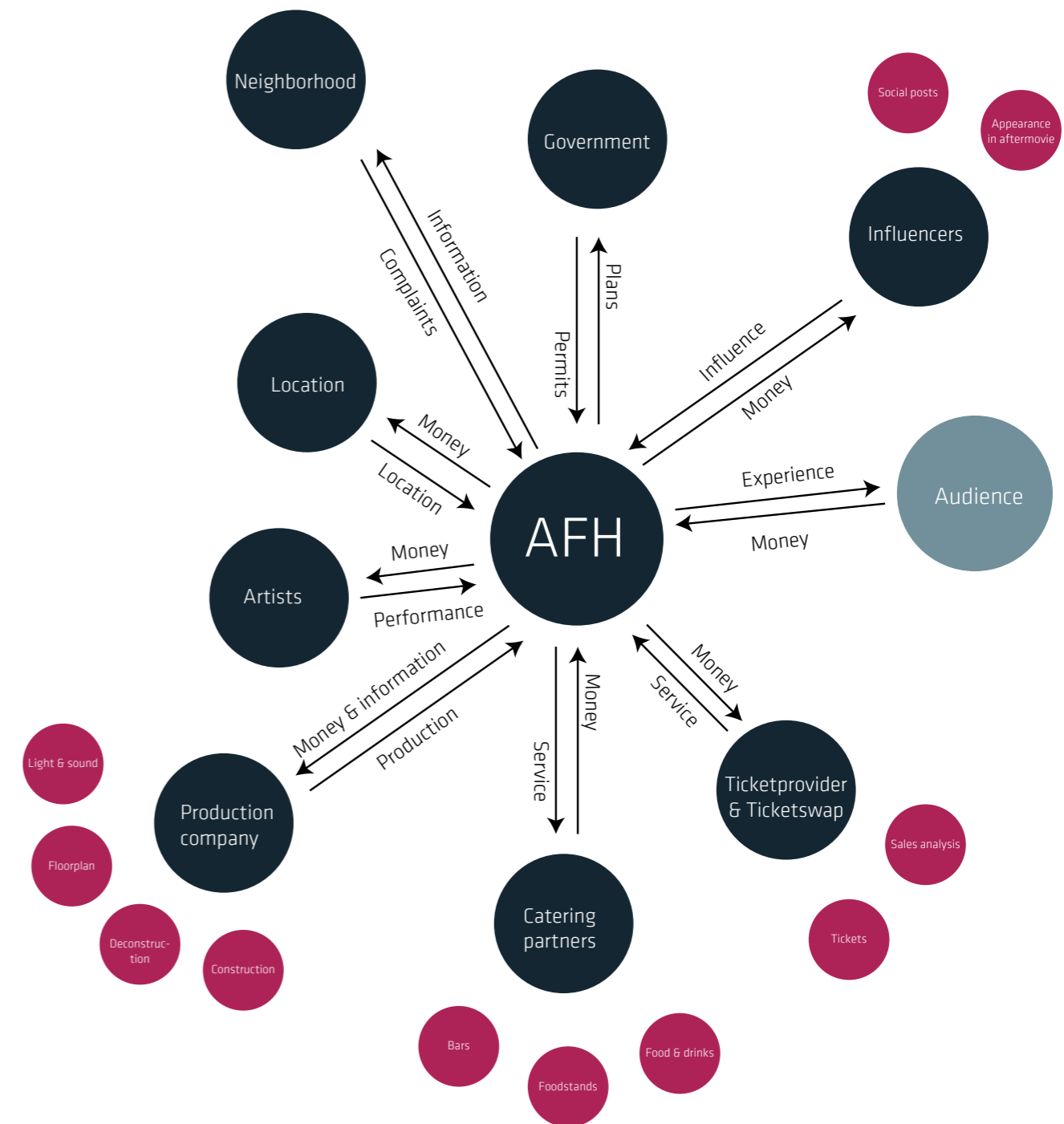


Figure 10. - Stakeholder overview showing relations of AFH for festival organization

## CHAPTER 2

# CONTEXT

### Production

The production is responsible for the logistics and routing on site. Facilities like sanitary, lockers and cash registers are mapped out. Light, audio and electricity is implemented on location. Together with the creatives within AFH, stages are designed and built. Production makes sure the construction and deconstruction of the festival runs smoothly.

### Location

A good location is key for organizing a successful festival. The location has big influences on the experience of the visitor. Most locations used by AFH are located around nature and water outside the city.

### Artists

Artists are usually booked between December and March for the festival season in May till September. They stand for a large part of the expenses. A festival can choose to book less famous artist which ask lower fees, but a line-up without big names is not always well received.

### Government

The government provides AFH with permits for their festival. They also act as inspector whether all things comply with the law, such as noise levels and how public sites are left after the festival. They can act as intermediate between neighborhood and AFH in case of complaints.

### Neighborhood

The neighborhood is always informed when a festival is organized nearby. Often free tickets are sent or raffled among the people living close to the festival-site. A phone number is available during the entire construction, festival and deconstruction time, for complaints of any sort. Despite all measures and the fact

that all inconveniences comply with law, the neighborhood often still complains.

### Influencers

Influencers are used to spread messages in an organic way. When someone famous posts about going to a festival it makes more impact compared to AFH posting about their festivals. Influencers are used to create photos and after movies.

### CONCLUSION

Ticketswap creates a new game of ticket sales where people can decide last minute to buy a ticket or not (often even for sold out festivals). The necessity to buy a festival ticket in an early stage has become less urgent.

Most stakeholders facilitate the festival in terms of decoration, bars or performances. Together they create the festival and the experience for the audience. Task for AFH to construct these blocks in such a way which leads to a positive experience.

### PARAGAPH INSIGHTS

The escape offered by a festival, is limited to the festival itself. In the saturated festival market, this can be seen as an opportunity to compete with others on a different level. Creating an escape (reward) directly after ticket sales or multiple smaller ones in the anticipation phase, could attract visitors. Both escapism and personal approach are trends which have the urge to act upon immediately.

For visitors, the necessity to buy tickets for a festival has become less urgent. They feel they can always buy a ticket on Ticketswap last minute. Offering something tangible with the ticket could attract visitors to buy tickets from the organization instead of buying on Ticketswap.

The competition is so fierce, only Amsterdam already hosts 50+ dance festivals each year. When spread out evenly, a person can go to a different dance festival in Amsterdam every week. Building a connection with the target group is crucial to survive.

### GOOD TO KNOW

#### *Ticket price*

Festival tickets are getting cheaper as a result of competition.

#### *Sold out*

20% of all festivals sell out.

#### *Geographic location of festival organizations*

North-Brabant and North-Holland are hotspots for festival organizations.

# CHAPTER 3 THEORY

Following the initial assignment and results of chapter two, the anticipation phase is further researched through literature. This is combined with literature on experiences in general. The conclusion from these two topics is presented in a new anticipation model.

Theory part 1  
Anticipation & Experience models

Theory part 2  
Anticipation model

### 3.1 ANTICIPATION IN THEORY

Anticipation can occur in different ways. It can act as a defense mechanism (Cleese & Skynner, 2011), predicting what will happen in the future and how to deal with such a situation. As an expectation or desire (McCarthy & McCarthy, 2013), what it will be like to possess or experience something. Anticipation in case of going to a festival is anticipation considering an expected experience. The expectation how the festival will be and desire to visit the festival evoke emotions involving pleasure, excitement, and anxiety.

In their study, Vacationers Happier, but Most not Happier After a Holiday, Nawijn, Marchand, Veenhoven & Vingerhoetes (2010) describe the importance of anticipation. They researched people's happiness before and after a leisure trip. They found out people feel happier before (during the anticipation phase) compared to after their trip. Furthermore, Wiehler, Petzschner, Stephan & Peters (2017) describe how anticipation gives meaning to the future. They state a healthy sense of "anticipation" can help energize our lives, and help us get through tough times. Kumar, Killingsowth & Gilovich (2014) state people get happier anticipating on experiences rather than things. The anticipation phase for an event is

therefore more valuable than the anticipation phase for a product.

#### Neuropsychologic

Looking at the neuropsychologic part of anticipation. (Salimpoor et al. 2011) state the anticipation of a reward is what triggers a dopamine release in your brain giving the energy you need to move towards the reward. Then, you get another pleasure hit when you successfully meet the need. At the same time the release of endorphins is increased during anticipation according to (Berks & Tan 2006). Both dopamine and endorphins contribute to the pleasure systems within the brain (Bozarth, 1994).

#### Dictionary

The Oxford English Dictionary describes anticipation as 'the action of anticipating' which consists of expectations or a prediction. To anticipate is described as being aware and prepare for a future event.



Figure 10a. - Description of anticipate and anticipation in Oxford English Dictionary

### 3.2 EXPERIENCE MODELS

This part of the literature research uses experience models to describe the principles around an experience.

#### Desire that triggers need for experience

The desire to visit a festival is triggered by the need to escape from a person's day to day environment and daily activities. At the same time, intrinsic rewards such as relaxation and social interaction trigger the desire to visit a festival (Abreu-Novais & Arcodia, 2013). Visiting a festival can be seen as a form of escapism. Escapism describes the need and desire to escape from day-to-day activities such as work or family visits (Iso-Ahola, 1982).

#### 3.2.1 EXPERIENCE MODEL GOOSSENS

The experience model (Goossens, 1992) relates expectations, experience and satisfaction. It defines three phases and describes how expectations are confirmed during the experience leading to satisfaction or dissatisfaction (see figure 10).

#### Pre experience

In this part the visitors use previous experiences and information to create an image and expectations of how the festival will be.

#### Experience

In this part visitors will be exposed to the emotions the experience of visiting the festival evoke.

#### Post experience

After the festival visitors will match the created expectations with the real experience resulting in satisfaction or dissatisfaction.

The model focuses on the expectations of the visitor. When expectations are met or exceeded, the user will be satisfied leading to a greater intention for a repeated visit. For visitors to return, they must be relatively satisfied with their previous experience. The positive experience is stored in the memory and can be crucial in the orientation phase the next time the visitor decides to visit a festival. When expectations are not met, dissatisfaction occurs. Negative experiences are stored within the brain much more prominent place compared to positive experiences according to Baumeister, Bratslavsky, Finkenauer, & Vohs (2001), making a repeated visit unlikely.

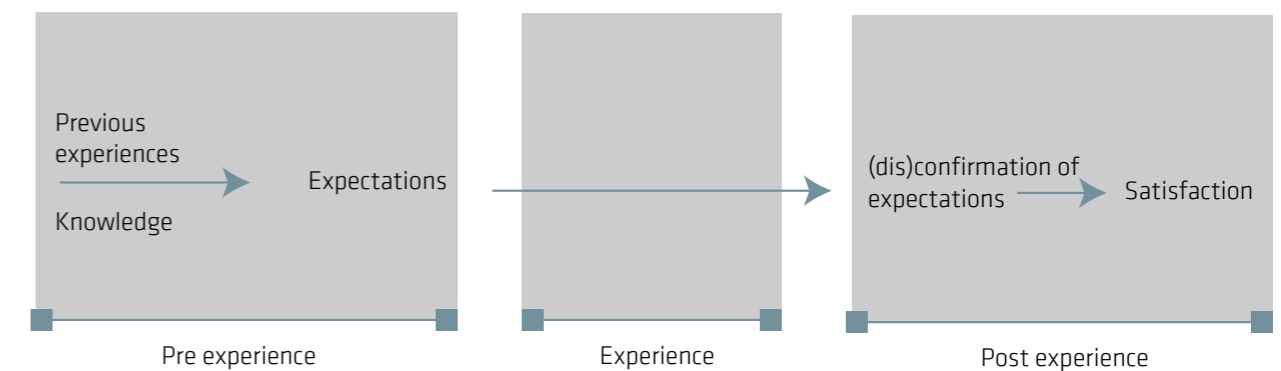


Figure 10. - . Experience model from Goossens & Mazursky, connecting expectations with satisfaction

# CHAPTER 3 THEORY

## 3.2.2 EXPERIENCE DOMAINS PINE & GILMORE

Pine & Gilmore (1998) describe four domains which together form a memorable experience. Their model (see figure 11.) uses two dimensions. The first dimension rates the customer participation. From passive participation, in which customers don't affect the performance to active participation, in which customers play key roles in creating the performance or event. The second dimension describes the environmental relationship that unites the customer with the event or performance. It goes from immersion where the visitor is within the experience, to absorption where the visitor absorbs from a distance.

### Entertainment

The entertainment domain is experienced in a passive way. For example, this could be watching television or attending a concert.

### Educational

In contrast to entertainment, the educational experiences ask more participation. Attending a class requires taking notes and taking driving lessons asks for active involvement.

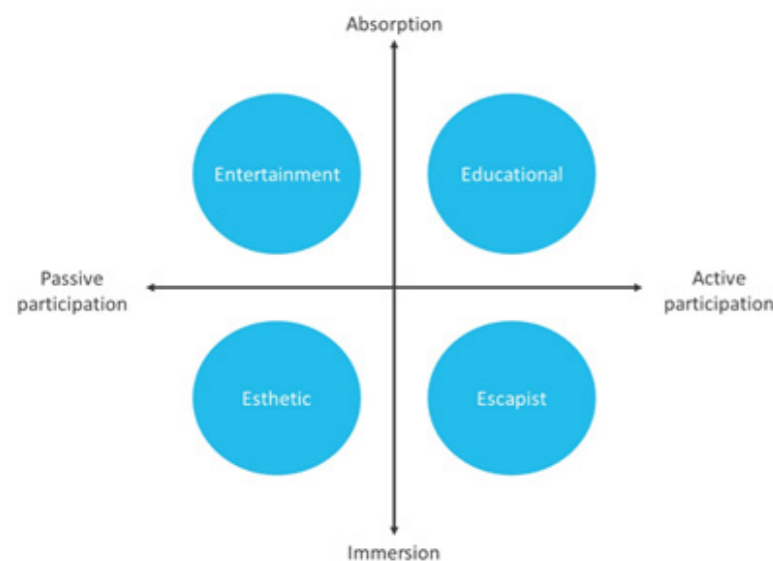


Figure 11. - . Four domains who together form a memorable experience

### Escapist

In escapist experiences, the user is the experience itself. Playing in a band or bungee jumping will need someone to fully immerse in the experience.

### Esthetic

Concluding the experiences, the esthetic experience needs no participation and full immersion. Visiting a museum for example, or watching the Eiffel tower can be seen as esthetic experiences.

### Festivals

Pine & Gilmore state memorable experience happen in the sweet spot between all different four experiences. A festival definitely addresses entertainment (e.g. watching dancers), esthetic (e.g. watching the main stage) and escapist (e.g. dancing to the music) experiences.

## 3.2.3 INTERACTIVE EXPERIENCE MODEL FALK & DIERKING

Falk & Dierking (2000) describe a model in which three types of context together form the experience. The three types are Personal context, Sociocultural context and Physical context.

### Personal context

The personal context is about the visitor itself. It is about the motivation, interest, knowledge and expectations of the visitor. Each visitor has unique motives for visiting the festival, and everyone has different expectations.

### Sociocultural context

The social context describes that experiences mostly occur with groups. The decision of going to a festival is usually made by a number of people rather than someone alone. Therefore, these people also become part of the experience.

### Physical context

The physical context is about the festival-site itself, about the decoration, stages and layout of the festival. Ambiance also is part of the physical context. The experience is strongly influenced by a well themed environment or good ambiance.

### Shared experiences

According to Battarbee & Koskinen (2008) for experiences to have meaning, it is essential to be shared with others. People need to belong to a group (Packer and Ballantyne, 2010) and festivals offer a unique way to create memories within a social group as they offer multifaceted experiences (Bowen and Daniels, 2005).

## 3.2.4 PEAK-END RULE KAHNEMAN

The peak-end rule by Kahneman (2000) (see figure 12) describes how experiences are remembered. Kahneman states that, regardless of being pleasant or unpleasant, generally only the peak and the end experience are remembered. The experience is not judged by the total sum of the experience but mostly by the final sensation.

For festivals the peak-end rule can be used to create memorable experiences. A fireworks show ending a festival is a good example that fits the peak-end rule.

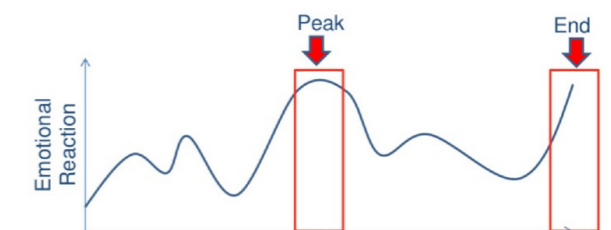


Figure 12. - The Peak-end effect describes generally only the peak and end experience are remembered.

## CHAPTER 3

# THEORY

### 3.4 ANTICIPATION MODEL

The book 'De kunst van het vakantievieren' (Bloom, 2012) describes the pre-holiday experience and shares advice on how to start anticipation. Bloom describes several practical steps in the pre-holiday phase. First realize why you are going on a holiday and with whom. Then collect information about your destination and share your plans with people around you. Finally make sure you are well prepared and know what to expect. This project does not focus on why people go to festivals but on anticipation. Therefore the second and third topic, collecting **information** and **preparation** are most interesting. In the previous chapter, Goossens (1992), describes how knowledge together with previous experiences creates a mental **image** which leads to expectations. The three highlighted topics together create anticipation:

#### *Imagination*

In this part the visitor dreams of being on the festival, it feels like already being there. Sometimes a certain smell or image can trigger this imagination. As described by Salimpoor (2011), during the imagination dopamine is released giving the visitor a feeling of pleasure.

#### *Preparation*

The preparation part is about getting everything ready to have the best experience. It includes shopping and planning, how to reach the festival, will there be public transport and what to wear.

#### *Information*

The information gathered during the anticipation phase, leads as input for imagination or preparation. The line-up release can trigger listening to music, weather insights can change preparation such as outfit or transport.

The three topics do not act on its own, they overlap. For example information is needed to start imagination, or shopping for an outfit can also start imagination. The other way around, imagining being on the festival can trigger preparation actions, for example not forgetting ear-plugs. All three topics work together to create anticipation.

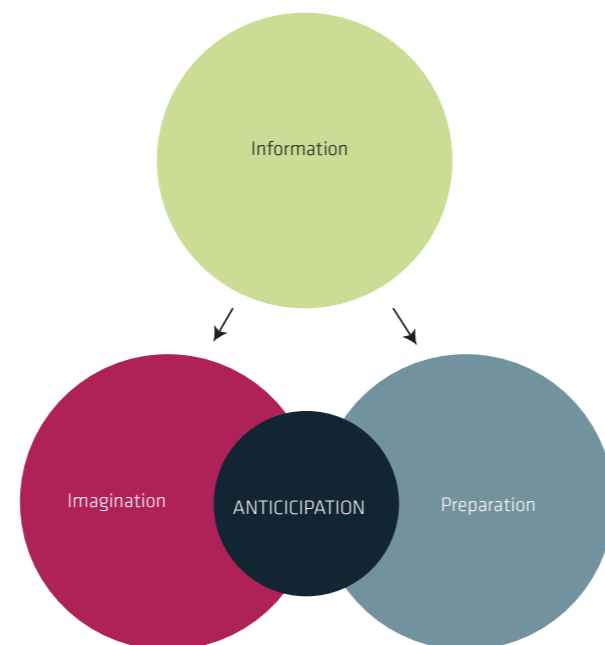


Figure 13. - Imagination, preparation and information together form anticipation

### CHAPTER INSIGHTS

Anticipation is the art of imagining about, and preparing for the future, based on knowledge and previous experiences. This thesis focuses on anticipation considering an expected experience. Anticipation can evoke emotions such as pleasure, excitement and anxiety. Generally people get happier anticipating experiences compared to anticipating products.

Expectations which are used to review the experience are created during the anticipation phase. Expectations met or exceeded during the experience will lead to satisfied visitors, making a repeated visit more likely. When expectations are not met, dissatisfaction occurs and the negative experience will be stored in a prominent place in the brain making a repeated visit unlikely.

#### GOOD TO KNOW

##### *Experience value*

Sharing an experience is essential for creating meaning.

##### *Escape*

A festival visit can be triggered by the need to escape the daily environment and activities.

##### *Memorable experiences*

Memorable experiences occur in the sweet spot between entertaining, educational, escapist and aesthetic experiences.

##### *Peak-end*

Generally a visitor only remembers the peak and end experience, regardless of being pleasant or unpleasant.

# ANTICIPATION IN PRACTICE

Following the theory, anticipation in practice is researched. What does AFH on anticipation for its customers, which other examples of anticipation exist.

### 4.1 ANTICIPATION AT AFH

The touchpoint wheel (Davis and Dunn 2002) describes how a user experiences a brand over time. It distinguishes three stages in which the user experiences the brand, the pre-purchase, the purchase and the post-purchase experience. In this case the purchase is substituted with festival leading to the pre-festival, the festival and the post festival experience (see figure 13). The pre-festival experience is divided in the parts: inspire&convince where people consider buying a ticket, the buying process and anticipation. The festival experience itself is divided in entrance and festival. The post-festival experience is dubbed afterglow.

The model shows that pre-festival, most touchpoints aim to inspire and convince the visitor to buy a ticket. For example, at the official Facebook event page of AOA'17 19 of the 27 messages prior to the festival were ticket related. In the pre-experience part, visitors experience among others, online ads, Instagram posts or flyers which are spread at other dance events. The pre-festival touchpoints can stretch over a period of up to four months as described in chapter two. Most touchpoints in this phase are experienced online. The buying process shows little touchpoints. Normally a ticket is bought through the ticket provider or Ticketswap where after the visitor receives an e-mail with PDF ticket. The anticipation phase starts after a ticket is bought (or the decision is made to go the festival). Messages sent by AFH in the pre-festival experience, aiming at inspiring and convincing people to buy a ticket, also reach visitors who already have a ticket.

There is no distinction between messages spread by AFH aiming at ticket sales or aiming at facilitating anticipation. Messages most related to anticipation, but also used for inspiring people to buy a ticket are: sharing a Spotify list to get a taste of which music to expect, photos and pre-movies triggering imagination and the app providing general information. A strategy aiming at ticket-holders in facilitating their anticipation is missing.

The most touchpoints are experienced at the festival where performances, stages, decoration, food, drinks and all things connected to the festival work together to create a peak experience. Post-festival, visitors are guided in the afterglow by pictures, livesets and an aftermovie.

### CONCLUSION

AFH mostly communicates through online channels, aiming on inspiring and convincing people to buy tickets. Facilitating anticipation happens unintentionally with some messages which were actually meant for boosting ticket sales. Ticket-holders anticipating the festival mostly see sales oriented messages, a separate communication strategy focused on ticket holders is missing.

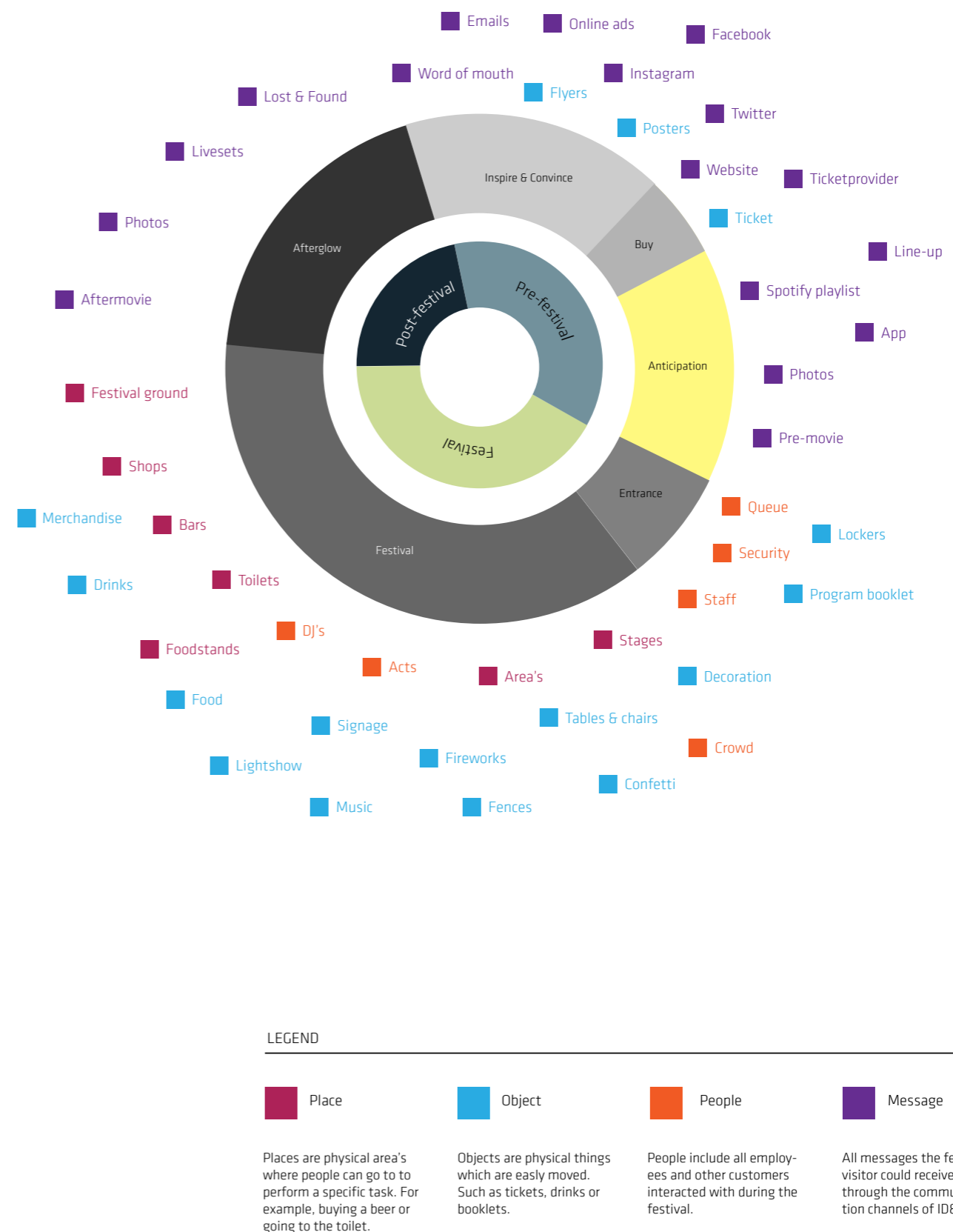


Figure 13. - . Four domains who together form a memorable experience

# ANTICIPATION IN PRACTICE

## 4.2 EFTELING

The Efteling is by far the most popular day trip in The Netherlands (NBTC, 2017). With almost five million visitors a year, anticipation should be on their radar. In an interview conducted with Vivian Schoofs, manager design & development at Efteling, anticipation at Efteling and festivals is discussed. Appendix III shows the set-up and report of the interview.

### Two types of visitors

At Efteling, anticipation is only possible for one of the two groups visiting, the people staying overnight. From the people staying overnight, Efteling knows who is coming, in contrast to day visitors where Efteling doesn't know who is coming. Accommodations for overnight stay are usually booked 2-6 months in advance, comparable to the time a festival visitor buys its ticket.

### Anticipation

Anticipation for day-visitors is difficult for Efteling since those people literally just show up on their doorstep, making it hard to reach them in the pre-visit period. For overnight visitors, Efteling states anticipation is very important. Therefore, they recently introduced a personalized video addressing the visitor by its first name and inviting and welcoming the visitor to the park (Efteling, 2018). Overnight visitors receive brochures and maps regarding their visit. All documentation sent is of the highest quality in terms of paper and design, it is sent as a sort of gift.

### Festivals

Looking at anticipation for festivals, Vivian states that the anticipation experience is easier controlled compared to the festival experience. At the festival, the weather can be bad or the performance of an artist can be different than

expected. The influence on anticipation is bigger. At the same time, a great anticipation experience can set expectations which are difficult to match. Ideally, anticipation awakens the emotions but the peak experience comes during the festival.

### Afterglow

Concluding, Vivian states for people visiting consecutively, anticipation cannot be seen disconnected from afterglow. It is a cycle where anticipation turns into the experience and the experience turns into afterglow and so on (see figure 14).

### Disney

Vivian points out that Disney has recently developed and invested in a personalized bracelet called Magic Band. This band can be personalized in terms of color and decoration. The multipurpose band gives you quick access to rides, lets you pay at restaurants (it is connected to your credit card), and acts as the key to your hotel room. This way Disney is collecting information about their visitors and offers them a more personalized experience at the same time. The Magic Band at Disney is part of their anticipation phase as it is sent to your home prior to your visit. The band comes in a gift package including USB stick with instruction videos of how to use the Magic Band.

### CONCLUSION

Anticipation is important for Efteling, the most popular day trip event in The Netherlands. Efteling is actively searching for ways to facilitate anticipation. Connected to the Theory of Goossens (1992), Efteling experiences and advises not to set expectations too high. Besides Efteling, Disney is improving customer experience by anticipation, personal approach and a more seamless experience in general. For festivals, anticipation can be easier controlled compared to

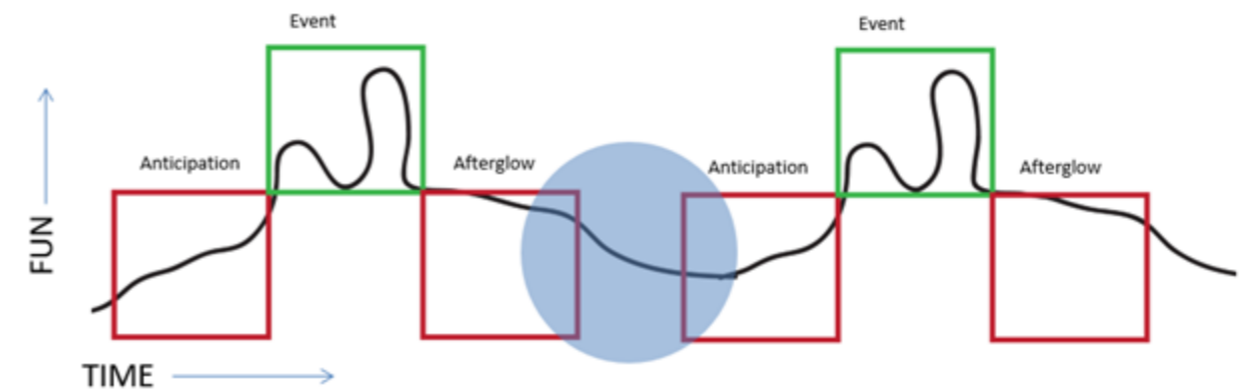


Figure 14. - For people paying consecutive visits, afterglow turns into anticipation

the festival visit itself. For consecutive visitors, anticipation and afterglow can not be seen as separate parts.

## 4.3 INSPIRATION

During the project, several examples of anticipation in practice have been collected leading to inspiration.

### Pregnancy

Pregnancy offers a smashing nine months of anticipation. As the baby grows, the parents to be can only imagine what it will be like as parents. Information is collected to get an understanding of what to expect. Usually during pregnancy preparations are started, such as decorating the baby room and buying strollers.

### Rollercoaster

Although quite short, the hill of a rollercoaster could be seen as the final part of anticipation before the drop. During the ride up, the excitement, pleasure and anxiety rise to a maximum in consideration of the experience seconds ahead.

### Children

Perhaps still unrestrained by previous (not satisfying) experiences, children are great in anticipation. From small things to big events, tell a child he or she can expect something in the future and they go crazy. A trip for ice cream becomes the best thing that's ever happened.

### CONCLUSION

Pregnancy offers a period of anticipation stretched over nine months, the lift hill of a rollercoaster of twenty seconds. Anticipation therefore can be very condensed or stretched. Children in general are champs in anticipation compared to older people.



#### CHAPTER INSIGHTS

AFH puts anticipation into practice without underlying intentions. It is more the side-effect of communication regarding ticket sales than the recognition of the importance of facilitating anticipation. Big players within the day trip market such as Disney and Efteling bet on anticipation to improve customer experience. Anticipation can be stretched over months or very dense and experienced in seconds. Children seem to be very good at anticipation, even small things can trigger their unbridled enthusiasm.

#### GOOD TO KNOW

##### *Afterglow & Anticipation*

For consecutive visitors afterglow at some point transits into anticipation.

##### *Online*

Current activities in terms of anticipation at AFH happen online.

##### *Expectations*

Anticipation leading to high expectations can lead to a lower rating of the experience.

##### *Visitors known*

In contrast to the Efteling, AFH knows exactly who is coming and owns communication details such as e-mail, phone and address of those people.



# CHAPTER 5 CUSTOMER

In order to design a concept that improves customer experience, it is important to know who the customer is and how the current anticipation journey is experienced. This is researched in two parts. The first part researches the anticipation journey of the customer by contextmapping. (Koupric & Sleswijk Visser, 2009). The second part researches who the customer is by data analysis and a festival safari (Stickdorn, Schneider, Andrews, & Lawrence, 2011).

## 5.1 CONTEXTMAPPING

The goal of the contextmapping is to get insight in the current experience of visitors in the anticipation phase. The contextmapping is therefore focused around the anticipation part (see figure 15). For this research the start of the anticipation phase is set when someone decides or initiates to visit a festival. For the contextmapping a research question was formulated:

RQ: 'How do festival visitor experience the anticipation phase'

A contextmapping session is usually set-up around a sensitizing booklet and the session itself (Visser et al. 2011). Following the research question and focus, a sensitizing booklet was created for the participants regarding those topics. The entire set-up, sensitizing booklets and results of the session can be found in appendix IV.

The contextmapping session resulted in a customer journey around the anticipation phase. The journey is visualized, this image is used to summarize the findings of the sessions (see figure 16). The insights of all stages are described with quotes from the participants.:

### Initiate

Performing research on which festival to go to, is also considered anticipation by the participants. Some participants show more eagerness initiating going to a festival compared to others. Participants trust the 'expert' in choosing the right party. 'Sometimes I don't even know which artist are performing, or where we are going, I just join my group of friends' P2 states. For others this phase is about doing research to make sure they visit the perfect festival. "I only want to visit festivals where the atmosphere, music and audience match my taste perfectly" P5 states.

### Buy

After the decision is made to go to a festival the buying process takes place. Often one person buys multiple tickets. This can lead to a stressful situation, since multiple tickets together can be a expensive purchase. "Ideally I want my money back from my friends as soon as possible." P2 states. Others anticipate on more friends wanting to join and buy an extra ticket. Some festivals are likely to sell out fast, this leads to situations with lots of Whatsapp communication. "For festivals I really want to go to and which sell out fast, I was ready at 1PM (start of ticket sales) sharp to buy tickets" P3 states.

### Anticipation

Anticipation is mostly created by the participants self, rather than facilitated by the festival organization. Even when someone is not going to the festival, they are often involved in the anticipation of others. "I really enjoy being in a Whatsapp group centered around a festival, even when I'm not going." P4 states. "Often there is a Whatsapp group with friends going to the festival, my anticipation occurs there, rather than on the Facebook page of the festival" P1 states. Posts on social media can trigger anticipation, but also create specific expectations. "The festival ended up being totally different than what I expected from the movies, but still both were nice" P3 states. Participants also speak of 'festival stress' when getting closer to the event. For some when the weekend has just started, they are looking for energy to go the festival P1. Others have a sort of simultaneous happy and stressful tension for the unknown experience they are about to enter, P3 states. People canceling is always a bit of a nervous moment, both for the group as for the person canceling, P4 states.

### Preparation

When time for preparation comes, the realization comes that some logistics have to be organized. "Often you need to buy something at the final moment, there is always something to manage" P3 states. The preparation is seen as the transition from anticipation to festival. "What am i going to wear is the final part of my anticipation" P2 states. "The adventure starts when you start the journey towards the festival" P4 states.

### General insights

Apart from the insights of the four stages, some general insights were gained from the contextmapping. A festival is a perfect way to bond with friends. "After visiting a festival, my friendship with our group changed" P1 states. "Often we try to meet before or after the festival, to socialize and extend the experience of the festival" P3 states. Talking to someone outside the group you are going with and coming to the conclusion he or she is also going to the same festival, creates a bond. "Let's have a beer there or make sure our tents are together on the campsite" considering a camp-in festival P3 states.

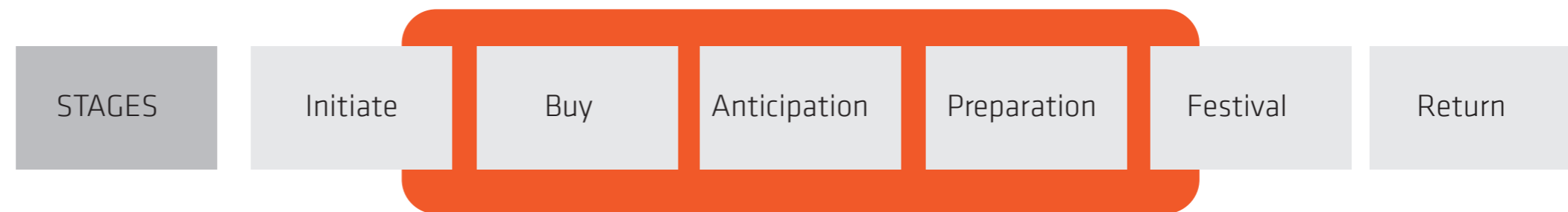


Figure 15. - . Focus of contextmapping on anticipation and the topics connected to anticipation

# CHAPTER 5 CUSTOMER

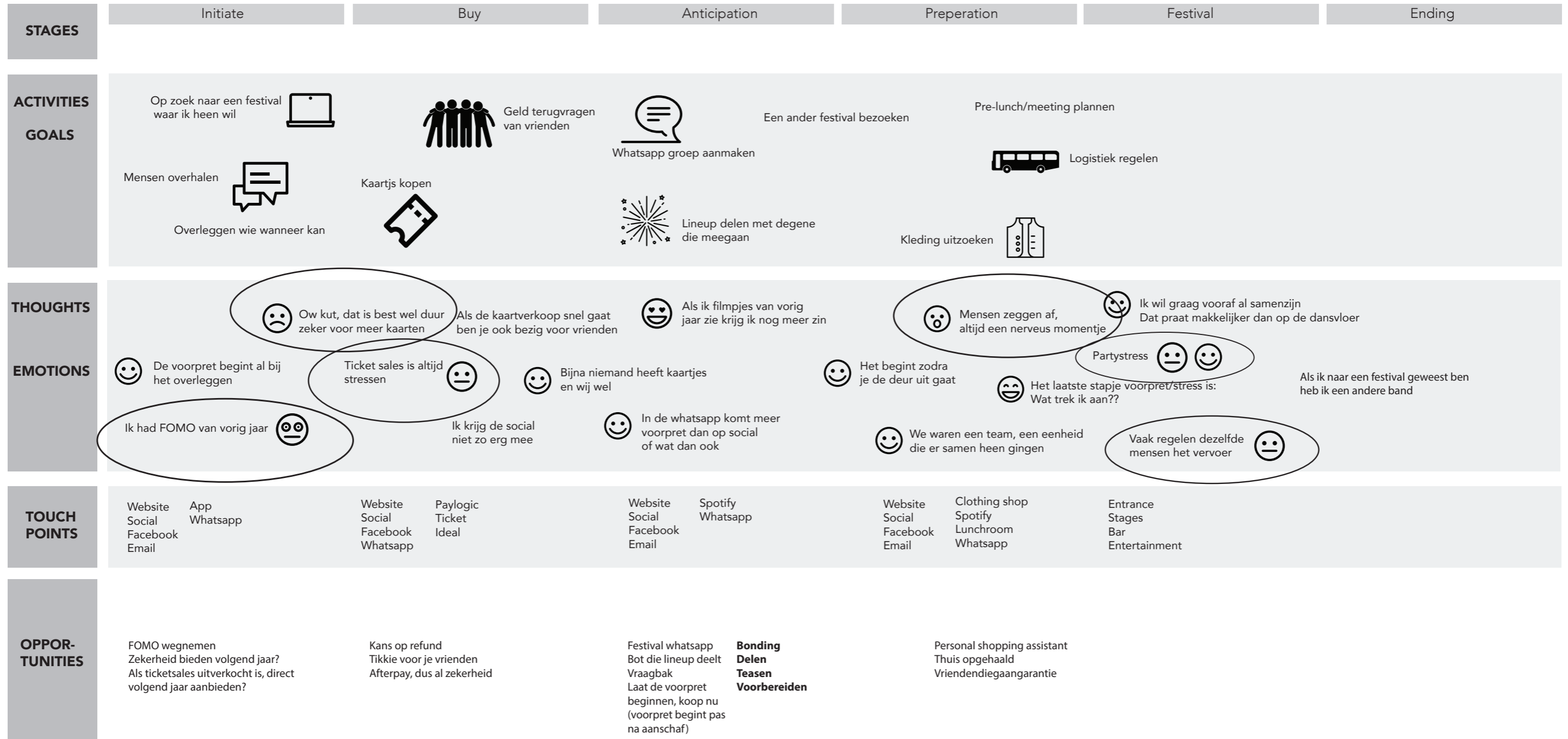


Figure 16. - . Current customer journey of the anticipation phase

## CHAPTER 5

# CUSTOMER

### 5.2 FESTIVAL SAFARI

A festival service safari (Stickdorn, Schneider, Andrews, & Lawrence, 2011) was held at Valhalla Festival. By going out into the wild and experience the festival with the visitors, new insights emerged not only focused on the user but also on organization and ticket sales.

In general, most groups visiting the festival consist of between 4 and 6 people. Single visitors are only spotted when getting a drink or visiting the toilet. Some visitors clearly emerge themselves in the music and lightshow and appreciate the performance of the DJ. For others, the event seems to be about the social aspect of being with their friends. Recreational use of drugs to enhance the festival experience is very common. It seems to bring groups of friends closer to each other or contribute to the ability to emerge oneself into the music.

The last minute boost in ticket sales (see figure 6) resulted in some moments where crowd management was needed to prevent clogging passages. Since previous editions were also visited by the safari-crew, a comparison between decorations of this edition and previous editions could be made. A clear reduction in terms of decoration was spotted. This as a result of a cut in the decoration budget due to uncertainty about ticket sales income.

### 5.3 PERSONAS

The insights gained in the context mapping session and festival safari are used to create three different personas that represent the different types of festival goers. The three types include: 'The Captain', 'The Enthusiast' and 'The Team Player'.

#### THE CAPTAIN

Name: Alex  
Age: 24  
Occupation: Psychology student



#### Context

The Captain is someone who is constantly up to date about the best parties and knows where his friends and acquaintances are going. He does research on the Internet and is the one to enthuse his friends and drag them along once he has his mind set on a festival. He is also generally the one to start the Whatsapp conversation for the entire group.

#### Goals

The Captain is a social person who places great importance on being with friends and meeting new people during the festival. He will also suggest to meet up beforehand and have dinner together so they can have some quality time outside the event.

#### THE ENTHUSIAST

Name: Emma  
Age: 25  
Occupation: Sales trainee



#### Context

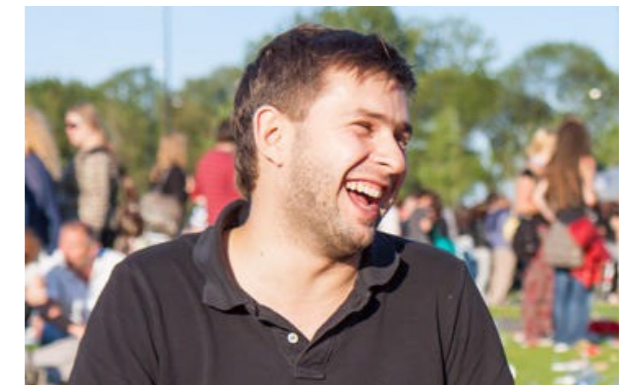
The Enthusiast is a music lover where everything needs to be just right. She will only go to a festival when the location, the artists and the group of friends add up to a perfect blend. It is the combination of everything right that makes the Enthusiast feel at home on an event and assures that she can fully enjoy being there. If you ask her about the artists on a festival, she can probably cite a big part of the line-up.

#### Goals

The Enthusiast wants to feel well taken care of, on an event that is well catered, nicely located and/or well decorated. Most importantly she wants to see her 'hero artist': the one who was her main reason for buying a ticket.

#### THE TEAM PLAYER

Name: Thomas  
Age: 21  
Occupation: Engineering student



#### Context

The Team Player is someone who likes to tag along and is easily persuaded to go to an event. He blindly trusts his friends' judgment if they invite him to come. He generally does not know which artists are performing and has no or very little expectations of the event. He just lets the event wash over him and can therefore be very pleasantly surprised afterwards.

#### Goals

The main reason for the Team Player to join events is because he likes to accompany his friends and because he likes to 'jump on the bandwagon' of an adventure.

## CONCLUSION

The personas described in this paragraph do not act alone, they need each other. The Captain for example, needs Team Players to be able to play the role of The Captain. The Enthusiast needs other Enthusiasts to have in depth talks about the latest developments around her 'hero artist'.

For this project the role of The Captain is interesting. The Captain is able to reach people around him and activate others in participating in Whatsapp conversations or buying tickets.

### 5.4 USER NEEDS

The following user needs are derived from the contextmapping session.



#### *Security of friends joining*

Festival visitors are looking for confirmation their friends will also join the festival. Moments of cancelation lead to unpleasant situations.



#### *Bonding*

Visitors are looking to bond with their friends. The shared experience around and during the festival strengthens their relation.



#### *Getting money back fast*

Most of the times, visitors buy multiple tickets for them and their friends. It can take some time before they get their money back. Getting their money back fast would be ideal.



#### *Time to socialize outside the festival*

With all the music and experiences happening at a festival it is hard to have an in-depth conversation. Visitors are looking for moments around the festival to socialize with their friends and have a conversation.



#### *Prevent partystress*

The final part of anticipation can lead to partystress. Visitors are uncertain about what to wear and feel a bit like a child the day before its birthday. They describe a happy and stressful tension.

## CHAPTER CONCLUSION

Anticipation is created by visitors themselves, Whatsapp groups are often the center where anticipation is happening. During anticipation users are looking to bond with their friends, and have the opportunity to socialize in a more quiet environment compared to the festival. The need for the security of friends joining and getting money back fast, occurs in the anticipation phase. The final moments of the anticipation phase can lead to partystress.

Different characters fulfill different roles in the group dynamics of people anticipating and visiting festivals. Each having their own goals.

### GOOD TO KNOW

#### *Groups of 4-6 people*

A group of festivals generally consists of 4 to 6 people.

#### *Start of the adventure*

The adventure starts when you start the journey towards the festival.

#### *Captain*

The captain can motivate and reach larger number of festival goers.

#### *Facilitating anticipation*

Since users create their own anticipation, the of the festival in this would be a facilitating role.

## CHAPTER 6

# DESIGN BRIEF

*The analysis part is concluded by a design brief formulated based on all insights gathered in the previous chapters. This chapter gives an overview of the insights and how these insights are processed. Insights can act as inspiration, design criteria or as input for the design brief.*

### 6.1 DESIGN BRIEF

Insights regarding input for the Design Brief, after each insight the connection to earlier chapters of the analysis phase is stated.

Creates an escape (reward) directly after ticket sales  
(2.3.3 Trends)

Shared experience are more meaningful  
(3.2.3 Interactive experience model Falk & Dierking)

Focuses on pleasure & excitement  
(3.1 Anticipation in theory)

Need to sell tickets earlier  
(2.2.2 Ticket sales & Numbers)

Facilitates in creating own anticipation  
(5.1 Contextmapping)

Using this input the design brief is formulated. The design brief is stated on the right side of this page and will lead as input for the next phase of the report 'The Proposition'.

“Develop a product service system that facilitates a **personalized escape** and contributes to the **shared experience** of **pleasure** and **excitement** during the anticipation journey, with the goal to **sell tickets earlier** and create **loyal visitors.**”

# CHAPTER 6

## DESIGN BRIEF

### 6.2 CRITERIA

Following the insights gathered in the analysis a list of criteria for the development of the product is made. After each criteria, the connection to the earlier chapters of the analysis phase is stated. Criteria are grouped in the themes, company, visitor and product.

#### Company

Product fits the 'Celebrate Life' mission of ID&T (2.1.1 Mission & Vision)

Aims to generate loyal visitors (1.2 Starting assignment)

Differentiates from competitors (2.3.1 Dutch festival market)

Can be implemented in 2018

#### Visitor

Expectations should not be too high (3.2.1 Experience model Goossens)  
(4.2 Anticipation in practice – Efteling)

Awakens emotions (4.2 Anticipation in practice – Efteling)

Builds a connection with friends and the brand (5.1 Contextmapping)

#### Product

Addresses people in a personal way (2.3.3 Trends)

Provides time to socialize outside the festival (5.4 User needs)

Aims to connect afterglow and anticipation (4.2 Anticipation in practice – Efteling)

Uses available data at AFH (2.3.3 Trends)

Aims on period between purchase of a ticket and festival (1.2 Starting assignment)

Focuses on pleasure and excitement rather than anxiety (3.1 Anticipation in theory)

Facilitates smaller parts of anticipation over a period of time (2.3.3 Trends)

Aims at groups between 4-6 people (5.2 Festival Safari)

Stimulates to buy ticket earlier (2.2.2 Ticket sales & Numbers)

Is experienced with others (3.2.3 Interactive experience model Falk & Dierking)

Secures friends are also joining (5.4 User needs)

Uses role of The Captain to reach other visitors (5.3 Personas)

Stimulates to buy tickets from ID&T rather than Ticketswap. (2.3.4 Stakeholders)

### 6.3 INSPIRATION

The analysis phase has resulted in unmentioned inspiration on the topic of festivals and anticipation. This inspiration is mentioned here:

*Wubbo Ockels final letter (2014)*

“Especially the youth should be addressed. They are the future: they want to enjoy nature and the Earth. Their heroes can be an example. Festivals can radiate the message.”

*Steve Jobs (1988)*

“the Journey Is the Reward”

### 6.4 RELEVANCE

Concluding the analysis part, a model is presented which describes the relevance and proposed outcome of the project (see figure 17). Uncertainty about ticket sales leads to juggling with budgets and difficulties in getting all variables right. At the same time competition within the festival market feeds the need to differentiate from others.

The anticipation phase shows potential to create a product which extends user experiences leading to higher satisfaction with final goal to sell tickets earlier and to create loyal visitors.

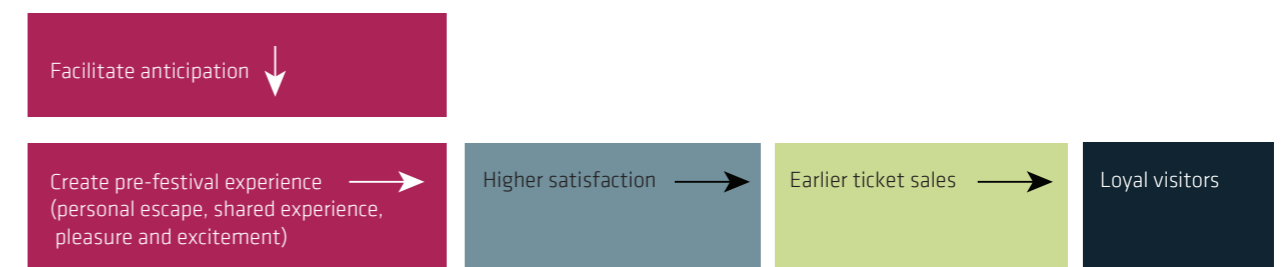


Figure 17. - Project overview & relevance

## 6.5 VISION

A vision regarding the project was created to enrich the image of the desired outcome. In this vision the anticipation is seen as a train ride towards the festival. Following the insight from the contextmapping (chapter 5.1), "the adventure begins once you start the journey towards the festival", in this vision the anticipation phase is started right after ticket sales (boarding).

### 'All aboard the festival train'

This train takes you on a journey sensitizing your emotions, getting you in the right mood. It provides you with information, triggering imagination and preparation. Feel free to hop on as early as possible to make the most out of the ride.



PART II

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# PROPOSITION



# CHAPTER 7

## ROADMAP

The first step of the proposition is placing the design brief in a larger scope. This way this project is future proof and acts as a step towards a bigger picture.

### 7.1. THREE HORIZONS FRAMEWORK

The three horizons framework (Curry & Hodgson, 2008) is used to stretch the design brief into a long-term strategy for AFH. The three horizons framework recognizes three horizons:

#### The First Horizon – Today's Dominant Pattern

The first horizon addresses the current situation, in this case this project is looked at as first horizon.

#### The Third Horizon – The Future Pattern

The second horizon acts as transition between the first and the third horizon.

#### The Second Horizon – Ambiguous Innovation

The third horizon describes ideas which are not yet present but show potential to change the current situation.

The framework uses current trends to map out future horizons. For the creation of the three horizons within the framework, the most pressing trends (see figure 18) from the trend analysis (chapter 2.3.2) are used. These trends are:

- Intelligent products
- Big Data
- Transparency
- Micro Moments
- Personal approach
- Escapism
- Seamless experience

The three horizons framework applied to this project (see figure 19) shows the proposed route from facilitation anticipation, via a seamless transition between afterglow and anticipation towards the recognition for the need of an escape.

#### Horizon 1 - Facilitate anticipation

The first horizon is based on the described trends within the design brief, being: escapism and personal approach (chapter 6.1) together with micro moments and big data.

In this horizon AFH facilitates anticipation for the visitor. The conducted ideation in the next chapter is set within this scope.

The benefit for the visitor of this horizon is to create personal meaningful escapes within the anticipation journey which lets the visitor bond with his or her friends.

#### Horizon 2 - Seamless transition from afterglow towards anticipation

The second horizon is based on some of the trends highlighted in figure 18, being: big data, seamless experiences, micro moments and intelligent products.

In this horizon AFH aims to create a seamless transition from afterglow towards anticipation. Loyal visitors will go through the anticipation - experience - afterglow phase multiple times. In this horizon AFH rewards loyal visitors with something extra, guiding them between the festivals.

The benefit for the visitor is to make the most out of the time in between festival visits

#### Horizon 3 - Recognizes need for escape

The third horizon is based on some of the trends highlighted in figure 18, being: big data, seamless experiences, and micro moments.

Here AFH will use big data to recognize someone's need for an escape. As described in chapter 3.2, the desire to visit a festival is triggered by the need for an escape. When AFH can recognize this need in an early stage, a escape in any form can be offered.

Benefit for the user is that big data could recognize the need for an escape earlier than the visitor itself. Giving you the escape when you need it can lead to a less stressful life preventing for example burn-outs.

URGENCY	IMPACT		
	Low	Significant	Major
Low		Virtual experience Smaller festivals	
Significant	Shared ownership	Green Localism Blockchain Intelligent products	Micro moments Luxurious
Pressing		Transparant Safety Seamless experience	Personal approach (big data) Escapism

Figure 18. - Most pressing trends used for three horizons framework

CHAPTER 7  
**ROADMAP**

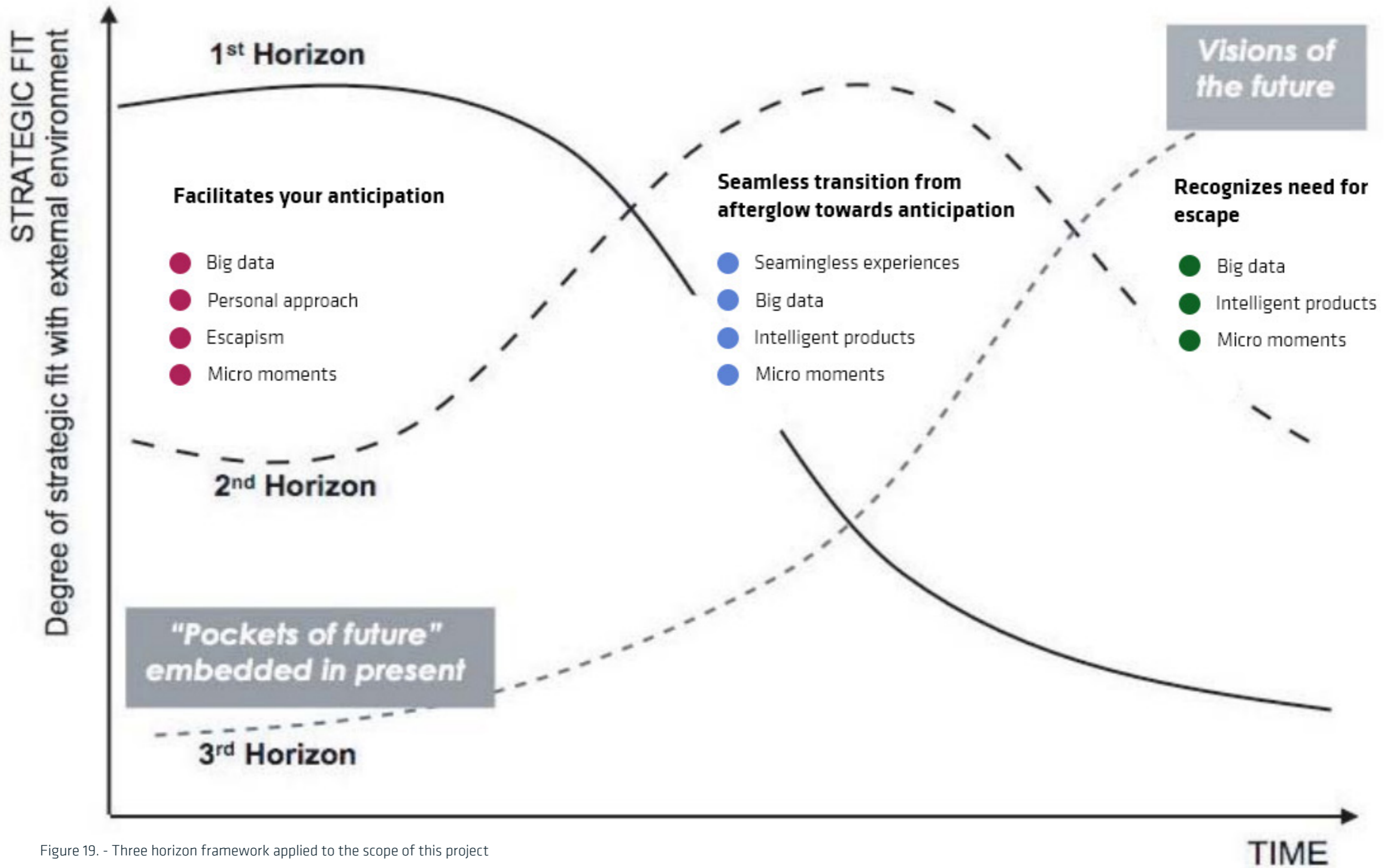


Figure 19. - Three horizon framework applied to the scope of this project

## CHAPTER 8

# IDEATION

In this chapter the design brief and inspiration is used for the development of product ideas. To kick start the ideation, a creative session was held resulting in clusters of initial ideas. These ideas were further explored by brainstorming.

### 8.1 CREATIVE SESSION 1

A creative session was held which addresses the design brief and inspiration (chapter 6). The problem definition for the session was:

*“How to facilitate the anticipation phase in a way, so festival visitors feel connected to each other and to the festival brand?”*

The session was set-up using the principles of Creative Facilitation (Tassoul, 2012). The session held with five people and first addressed the formulation of the problem definition and it's context. In the second part ideas were generated and clustered while in the last part the participants choose and idea which they enriched and presented to each other. Appendix V shows the complete set-up and results of the session.

The following clusters of ideas emerged during the session:

#### Hide & seek

This cluster consists of ideas where people prior to the festival go out into the city to seek or visit hidden content. People are given an incentive for example access to exclusive areas on the festival if they find the hidden content.

#### Buddy

This cluster focuses on giving people a real life, or product oriented, buddy to share experiences within the anticipation phase.

#### Experience

This cluster gives people an experience such like meet & greets, pre-parties, adventures or bus tours before the festival. A second experience is given so to say.

#### Ticket related

This cluster focuses on product ideas around the ticketing process where people receive a personal invitations, get called or where the ticket is a part of the festival.



Figure 20. - Participants scoring their generated ideas

### 8.2 CREATIVE SESSION 2

Aiming more on what the future of anticipation will look like, a second creative session was held around the problem definition:

*“How can we make festival goers feel joy & excitement, prior to the festival in the far future”*

The following clusters of ideas emerged during the session:

#### Influencers

Use influencers to spread to word of anticipation. This way multiple regions can be targeted by appointing people from different cities as 'head of anticipation' in their region.

#### Outfit

Involve the outfit in the anticipation phase. Sent visitors different parts of an outfit over time to get them ready to party.

#### Gamification

Use games to create experiences. This can include VR experiences or offline games at home. Incentive of these games can unlock festival gear or extra's which can be collected at the festival-site.



Figure 20a. - A participant presenting his ideas

## CHAPTER 8

# IDEATION

### 8.3 INITIAL SELECTION OF IDEAS

C-BOX as described in the Delft Design Guide (2013), rates ideas on a double axis with two factors both going from low to high. For example, easy to difficult and not expensive to expensive.

The method is used to give an overview of the most promising ideas and is used as initial cut-off. The C-BOX used is based on feasibility and level of bonding.

The way the cut-off was used is slightly adjusted compared to the description in the method. Normally the entire right above quadrant is selected as promising ideas. In this case the line was drawn as shown in figure 21., this way the ideas which lie rather close to the middle of one axis are also eliminated.

For this method all ideas are assessed on:

*Creates a personalized escape*  
*Creates a shared experience*  
*Creates pleasure and excitement*

These three criteria were then plotted against *feasibility*, leading to three different C-Boxes. Appendix V shows an overview of all ideas rated and the C-Boxes that lead to the overview of selected ideas.



Figure 21. - cut-off as used in original method vs overview of selected projects.

*Organize a dropping where participants try to find their way back to the ID&T tower*

*Offer the visitors a pre-party*

*Let a hop-on hop-off partybus go through Amsterdam*

*Create a stand-up comedy show about festivals*

*Sent the festival visitors on an adventurous journey through their city*

*Involve restaurants with a special 'festival' menu*

*Organize small DJ sets throughout the city in visitors houses*

*Let people who don't know each other travel together to the festival-site*

*Give visitors an anticipation festival buddy*

*Organize a world record attempt for everyone who has a ticket*

*Divide people into groups but be mysterious what the group is about*

*Unlock secret content on the website with your ticket*

*Sent visitors parts of the festival decoration which they should bring to the festival*

*Create a place of pilgrimage for all of your festival visitors*

## CHAPTER 8 IDEATION

### 8.4 CONCEPTS

A brainstorm and brain writing session was held to convert the selection of ideas into concepts.

#### 8.4.1. SOCIAL BOARDS

The concept social boards let's festival visitors open up their house for other festival visitors. By putting out a festival sign such as seen in fig 22. they let others know they are welcome to come over. This could be for a cup of tea, a small chat or even dinner.

The idea is that people are reminded of a festival while walking through the city, emphasizing the open and connecting character of the festival. All people who are willing to put out the sign can apply for one, this way everyone can participate.

The concept does not solely have to focus on the anticipation phase but could be stretched even further into the afterglow, while the boards are still visible after the festival.



Figure 20. - An AFH sign in the windows showing other festival visitors are welcome to stop by

#### AFH Benefits

Social boards gives the festival visibility throughout the city. People going to the festival will have it top of mind while people who don't own a ticket yet might be triggered to buy. People unfamiliar with the festival are triggered to do some research about all the signs they are seeing.

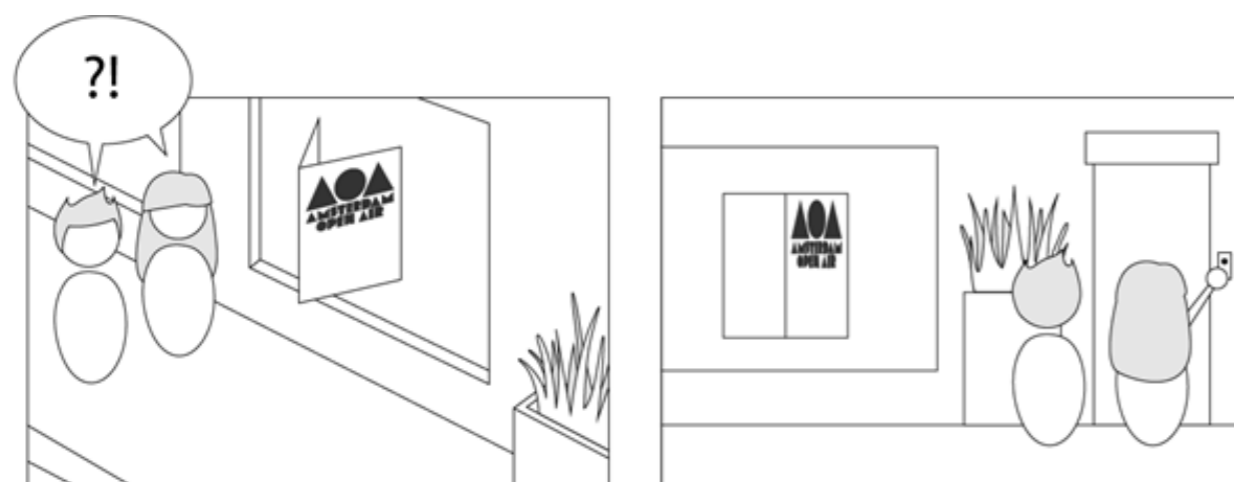


Figure 21. - AFH festival visitors spot a sign on the street and decide to ring the bell

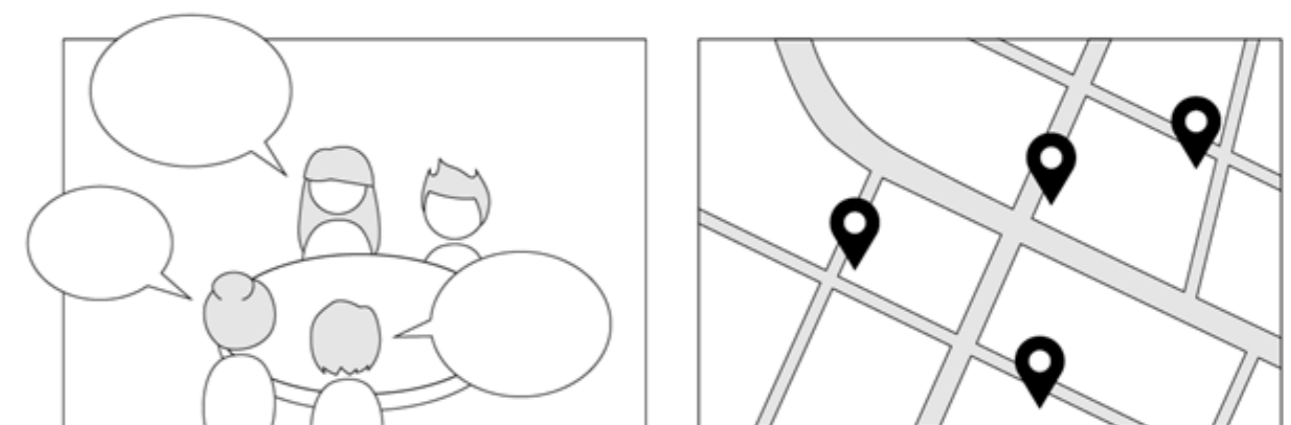


Figure 22. - People hang out together and get curious if there are more spots nearby with AOA people

## CHAPTER 8

# IDEATION

### 8.4.2 QUIZTIME

Quiztime lets visitors of AFH participate in an open quiz several weeks before the festival. People are allowed to use any kind of resource and therefore the quiz must be clever and somewhat more than question you can easily Google.

The quiz is of such a length that a minimum amount of people is needed to complete the quiz or to reach a certain reward. As incentive people are playing for rewards which they can collect for example at the festival.

The idea is to bring people together and facilitate a joyful evening together. AFH can use the contents of the quiz to educate their target group on topics they gain benefits from. The other way around data can be collected, for example who go to the festival together and upon registration more detailed information can be asked to enrich ID&T's dataset.

The quiz lets AFH and its visitors get to know each other a bit better, therefore strengthening their relationship. Next to visitors, the quiz could also focus on people who were unable to get hold of a ticket.



Figure 23. - Friends gather to participate in a quiz

#### *AFH benefits*

With quiztime it is possible to give all visitors an experience in which they are fed with information determined by AFH. At the same time the data set available at AFH is enriched and visitors build an enhanced relation to the festival brand. Depending on how the concept is further developed it also reaches visitors who have no tickets making it valuable in more than one group.

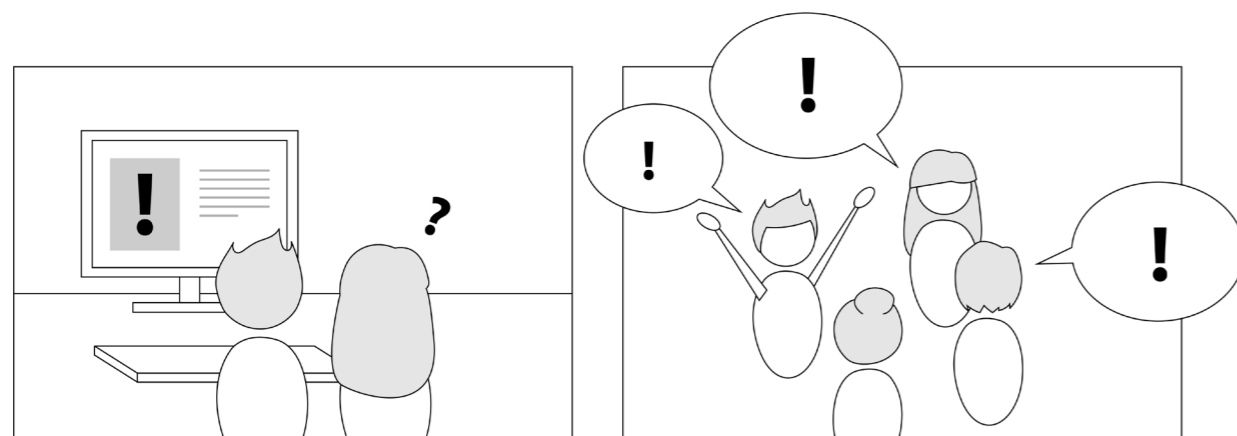


Figure 24. - The festival quiz is announced and people motivate each other to participate

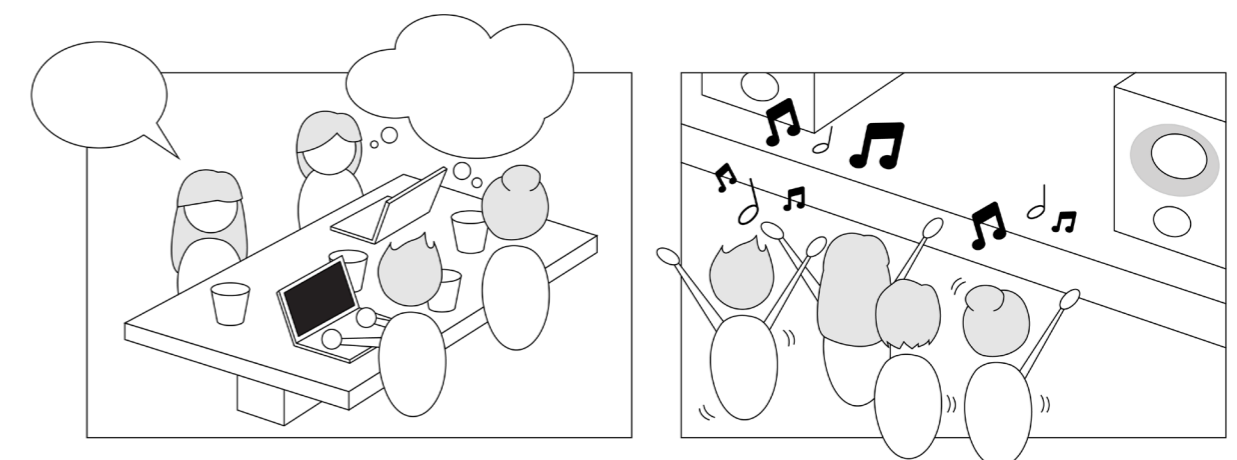


Figure 25. - Groups gather during the quiz night some weeks prior to the festival, if they do well they win things which they can collect at the festival

## CHAPTER 8

# IDEATION

### 8.4.3 COME AND TASTE THE VIBE

With 'come and taste the vibe' a collaboration with restaurant(s) gives the visitor the opportunity to have a dinner related to the festival. The dishes served match corresponding festival stages. This way some dishes have a bit more spice while other dishes could be more sophisticated.

People coming over for this dinner could be placed on the same table or area in the restaurant to meet each other.

During the festival, the collaborating restaurants could also be present, so people recognize these and are able to try a different dish.



Figure 26. - Restaurant offering a taste of AFH in terms of dishes matching the stages

### AFH benefits

Come and taste vibe gives AFH the possibility to start collaborations with restaurants in different cities. AFH and the restaurant can promote this concept together for example on Facebook, this way visitors are reached by restaurants they know. For people living further away from the festival ground, it brings the festival a bit closer.

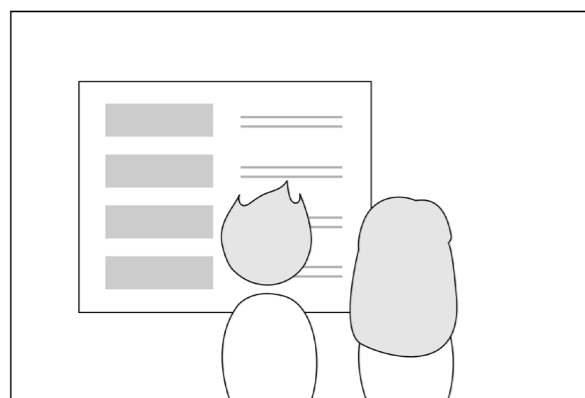


Figure 27. - Online the participating festivals are checked, people report at the entrance they come for AFH

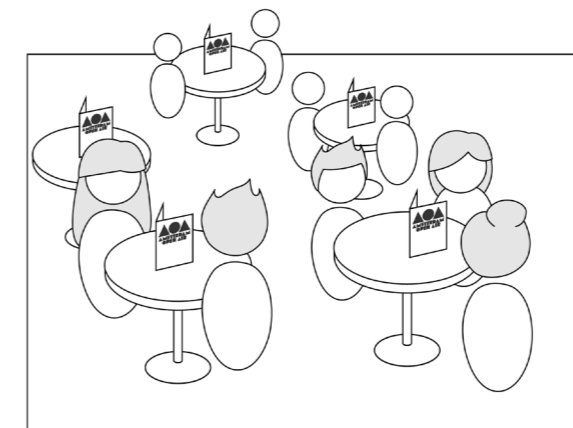
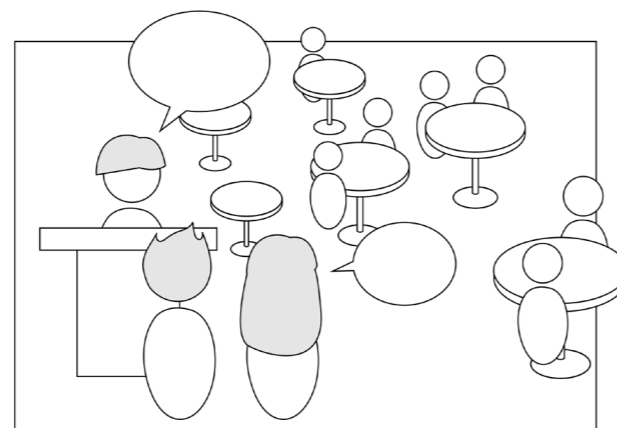
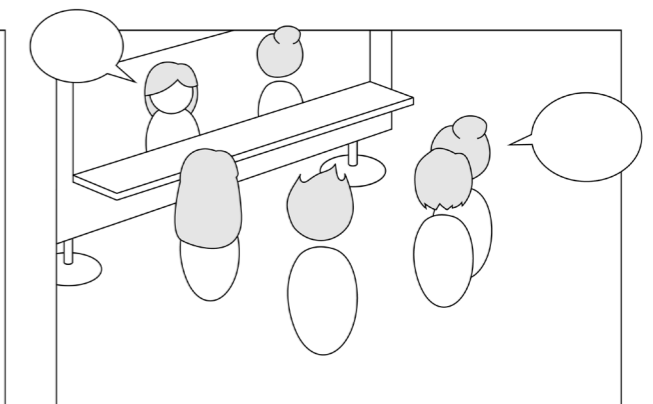


Figure 28. - People are placed in the AFH area with others, at the festival the same restaurant has a food truck



# CHAPTER 8 IDEATION

## 8.5 EVALUATION

To evaluate the different concepts, the weighted objectives method is used to rate the concepts on different requirements (Roozenburg & Eekels, 1995). In this case the sum of all criteria is set to 200 while the criteria are rated between 1 and 10. Criteria are each given a weight. The first three requirements follow from the design brief generated in chapter 6. These three criteria are accompanied by some of the criteria of the design brief, being: follows ID&T's Celebrate Life mission, added user value, uses the role of The Captain and feasibility. Figure 29 shows an overview of the assessed criteria, including their weight, scores and the total scores per concept:

### Social boards

Social boards scored 1600 points in the weighted objectives, this meaning it scored second best. Looking at figure 29, it scores high on shared experience and feasibility. The concept brings people who haven't met together and keeps the festival top of mind with its visibility. It scored lower on Pleasure & excitement and User value since it is more difficult to implement in areas where fewer visitors of the festival live. This concept would solely focus on big(ger) cities.

### Quiztime

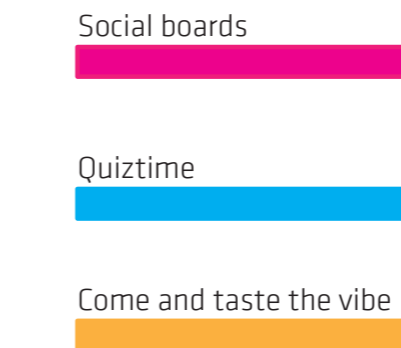
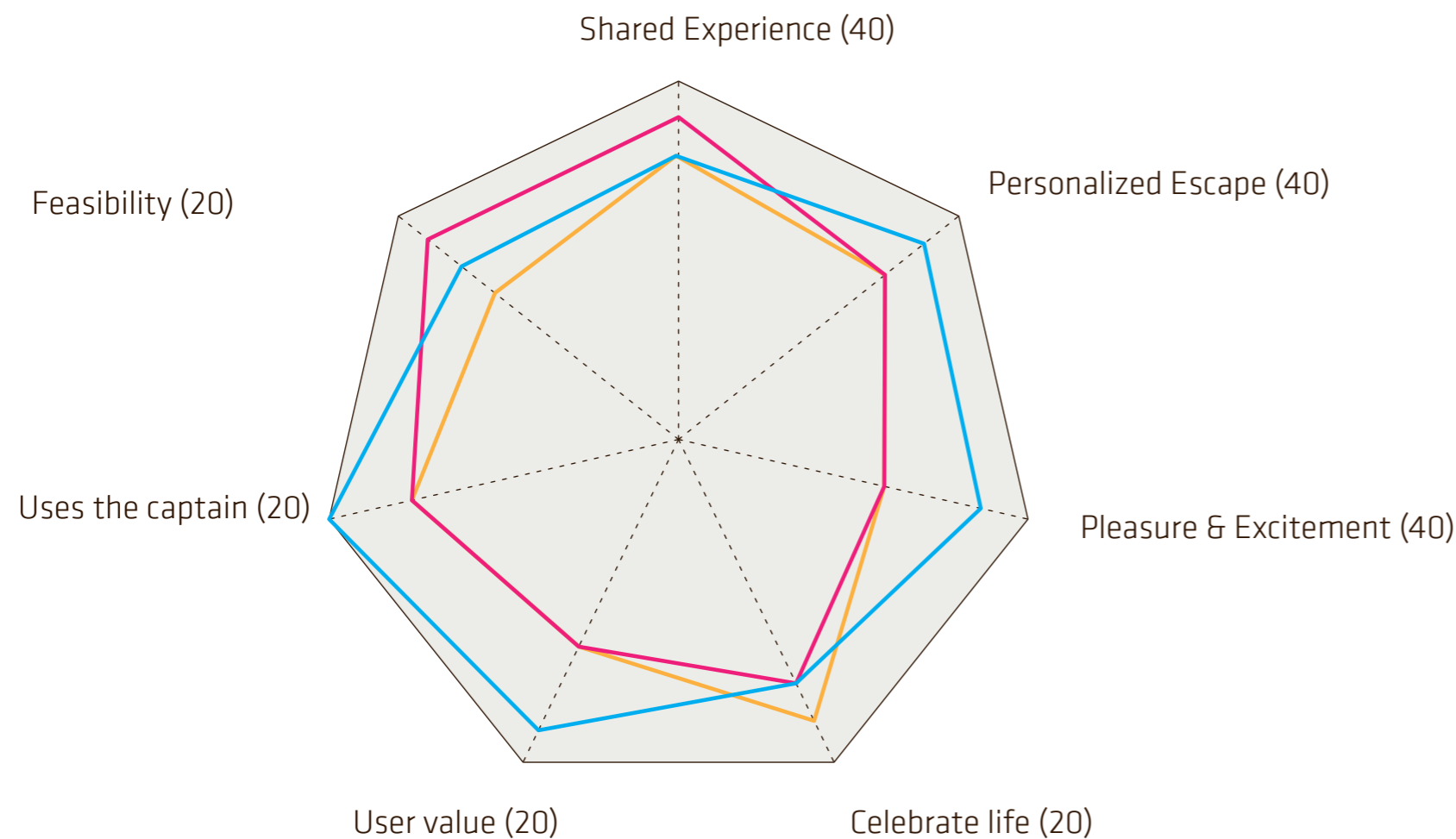
Quiztime scored 1740 points in the weighted objectives ranking number one. On the three design brief criteria, quiztime has high scores. This mixed with the high user value and the use of The Captain justifies its number one position. Quiztime can reach all visitors of the festival, independent of whether they live in the area of many festival visitors.

### Come and taste the vibe

Come and taste the vibe scores 1540 points. This mainly due to its lower scores on the design brief criteria and user value. It offers visitors a nice evening out which also sensitizes what to expect at the festival but it lacks benefits for AFH and is harder in terms of feasibility since collaborations with restaurants have to be made. Equal to social boards does this concept only work in areas where more visitors live.

### CONCLUSION

Based on the highest score, the possibility for people to participate regardless where they live and the benefits for AFH, quiztime is chosen as concept to further develop. On the four most important objectives, quiztime has three times the highest score.



	<i>Social boards</i>	<i>Quiztime</i>	<i>Come and taste the vibe</i>
Shared experience (40)	9	8	8
Personalized escape (40)	8	9	8
Pleasure & excitement (40)	7	9	7
Celebrate life (20)	8	8	9
User value (20)	7	9	7
Uses The Captain (20)	8	10	8
Feasibility (20)	9	8	7
<b>Total score</b>	<b>1600</b>	<b>1740</b>	<b>1540</b>

Figure 29. - Overview of assessed criteria and total scores per concept



# CHAPTER 9 FESTIVAL ADVENT

Chapter 8 described the concept *Quiztime at a glance*. In this chapter this concept will be further detailed and developed into the final design, named *Festival Advent*.

### Process

The process as shown in figure 30 describes how the final concept was designed. First the objects of the concept are defined and brainstorming is used to determine the variables and design of these objects. During several design cycles, the objects are developed, the fit with the design brief and criteria are checked and mock-ups are created which are used for user testing. The collected feedback from the user testing is used to refine the design into the final concept.

### Concept detailing

The initial detailing of the concept and its elements showed a lack of stimulus in facilitating anticipation over a longer period of time. The described concept in terms of a quiznight can be seen as a single peak or end experience rather

than an experience stretched over time. The quiz is therefore put further down the timeline as can be seen in the overview of Festival Advent as shown in figure 31.

Prior to the quiz, an advent calendar is added to provide the visitor with small parts of anticipation. It also acts as stimulus to buy tickets from ID&T rather than Ticketswap since Ticketswap only facilitates in swapping digital tickets, not physical products.

To spread the advent calendar amongst groups of friends, a third element is added to explain necessary actions. A welcome letter with instructions is put in the beginning of the timeline. This part is aimed only at the Captain persona as described in paragraph 5.3. It highlights the role of the captain and uses it to reach other visitors.

The quiz itself as a group activity has been shortened compared to what was proposed in paragraph 8.4.2. Instead of 'a minimum amount of people needed to complete the quiz' it is transformed to a mobile quiz which can be played anytime after finishing the advent calendar.

Paragraph 9.2 will discuss the three elements in detail.

### 9.1 FESTIVAL ADVENT OVERVIEW

The overview of festival advent as seen in figure 31, shows which items are used over time. The concept consists of the captain's Letter, the advent calendar and the Quiz. The concept focuses on Valhalla, since this festival could benefit most from selling tickets earlier (see figure 6) and takes place during the period of advent.

#### Captains Letter

The captains letter initiates the process and explains to the 'Captain' of the group what to expect and how to participate in the quiz. The letter is delivered with the advent calendars, the captain is asked to spread the calendars amongst its fellow companions.

#### Advent Calendar

The advent calendar provides 24 days in which festival visitors are guided in their anticipation. Every day a new box is opened, providing the visitor with information related to preparation or imagination. This way visitors experience short parts of anticipation as the time flows towards the festival.

#### Quiz

After finishing the advent calendar, the group is asked to participate in the festival quiz. The quiz can be accessed online by using the unique code provided to the group. It can only be played once and contains questions about the festival. After finishing the quiz, the result will be sent by e-mail including information about how they can collect their prize(s).

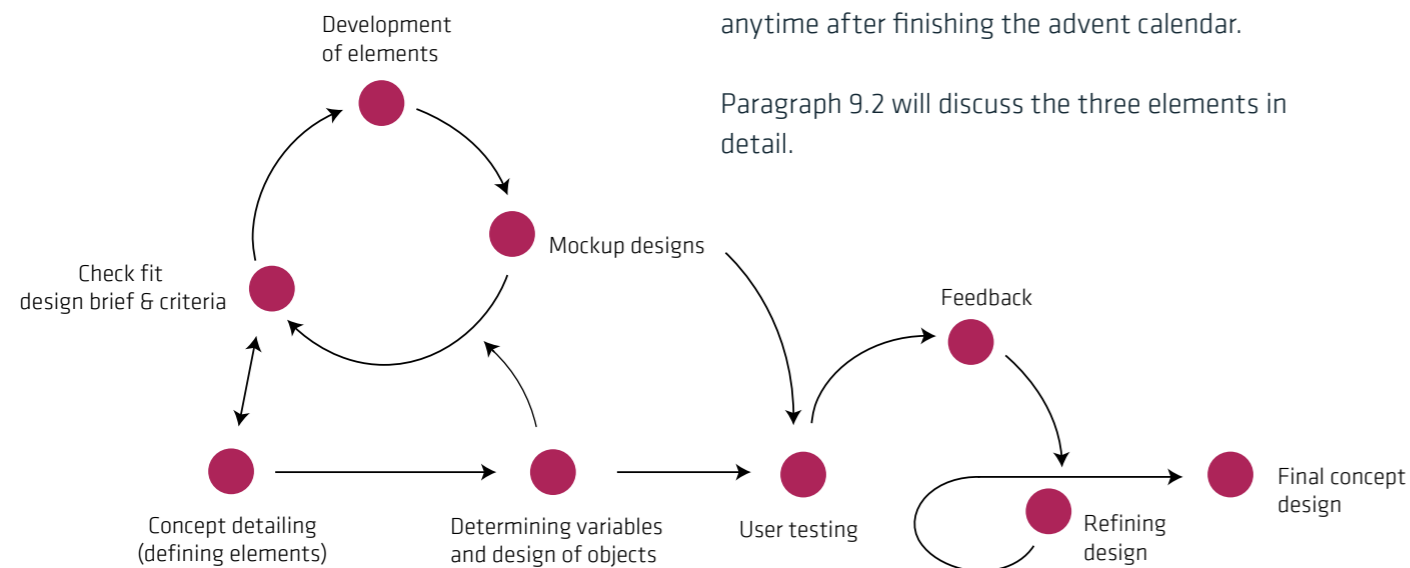


Figure 30. - Design process of the final concept



Figure 31. - Overview of Festival Advent

## CHAPTER 9

# FESTIVAL ADVENT

### 9.2 ELEMENTS OF FESTIVAL ADVENT

In this paragraph the detailing of the captain's letter, the advent calendar and the quiz will be further explained.

#### 9.2.1 CAPTAINS LETTER

Festival advent aims at the start of the ticket sales for Valhalla, usually 3 months before the festival, around the end of September. For the first 4 weeks of ticket sales, visitors are given the opportunity to participate in festival advent.

##### *Role of the captain*

The initial communication is aimed at the 'Captain' persona as described in paragraph 5.3. Since tickets are mostly sold in batches (40% of all tickets is sold as sets of 4 and another 20% is sold as sets of 3, see appendix II), it is important to reach the ticket buyer.

Social media messages (see figure 32) will emphasize the role of the captain and target groups to buy early bird tickets including the advent package.



Figure 32. - Social media message aimed at Captain

Festival advent includes offline elements to put second hand ticket sales such as Ticketswap out of play.

The 'Captain' of the group is used to start communication and to distribute the advent calendars amongst the group. This way AFH does not have to spent shipping costs for all individual advent calendars but only per group.

The letter also comes with the unique code for the group which they can use to participate in the festival quiz. This way the group is identified and communication regarding incentives or prizes can occur.



Dear Captain!

Thanks for joining our adventure. Hereby you receive all information needed for your crew to start anticipating towards Valhalla 2018.

The attached advent calendar(s) can be shared with your fellow companions. Open a box every day and participate in the final quiz to win festival related prizes. Feel free to start the calendar whenever you want, you can play the quiz after opening the final box.

To start the quiz, visit <http://www.valhallafestivalquiz.com> and enter your unique code: Q9HD6ZTR

You can only play the quiz once and are advised to participate as a group since more people know more than one.

We hope you enjoy the ride.  
Sincerely yours,

William the Owl

# CAPTAINS LETTER

Dear Captain!  
Thanks for joining  
your crew to start  
The attached ad  
Open a box every  
prizes. Feel free  
after opening th  
You can only pl  
more people kn  
We hope you en  
Sincerely yours

  
William the C



# CHAPTER 9

## FESTIVAL ADVENT

### 9.2.2 ADVENT CALENDAR

The captains letter will be accompanied by festival advent calendars for the captain and its fellow companions. Just as a normal advent calendar, it consists of 24 boxes which may be opened one each day. The group can choose for themselves when to start with the advent calendar, providing them with 24 days of small parts of anticipation.

To determine the contents of the advent calendar, the model introduced in paragraph 3.4 was used. Stimulation of imagination and preparation by providing information is the main goal of the advent calendar (see figure 34).

Next to the model of anticipation, the user needs as described in paragraph 5.4 are incorporated within the advent calendar.

### Content of calendar

Since anticipation has to be created by the visitors themselves (see chapter 5 insights), the calendar aims at facilitating small parts of anticipation and stimulate communication between the advent group.

The examples given in figure 34 show what kind of information the advent calendar holds. The boxes of the calendar aim to stimulate Whatsapp conversations, prepare the user for the festival and stimulate imagination through music and images. Occasionally also other boxes can be added, adjusted to whatever is wanted by the festival organization.



Figure 33. - Valhalla Advent Calendar

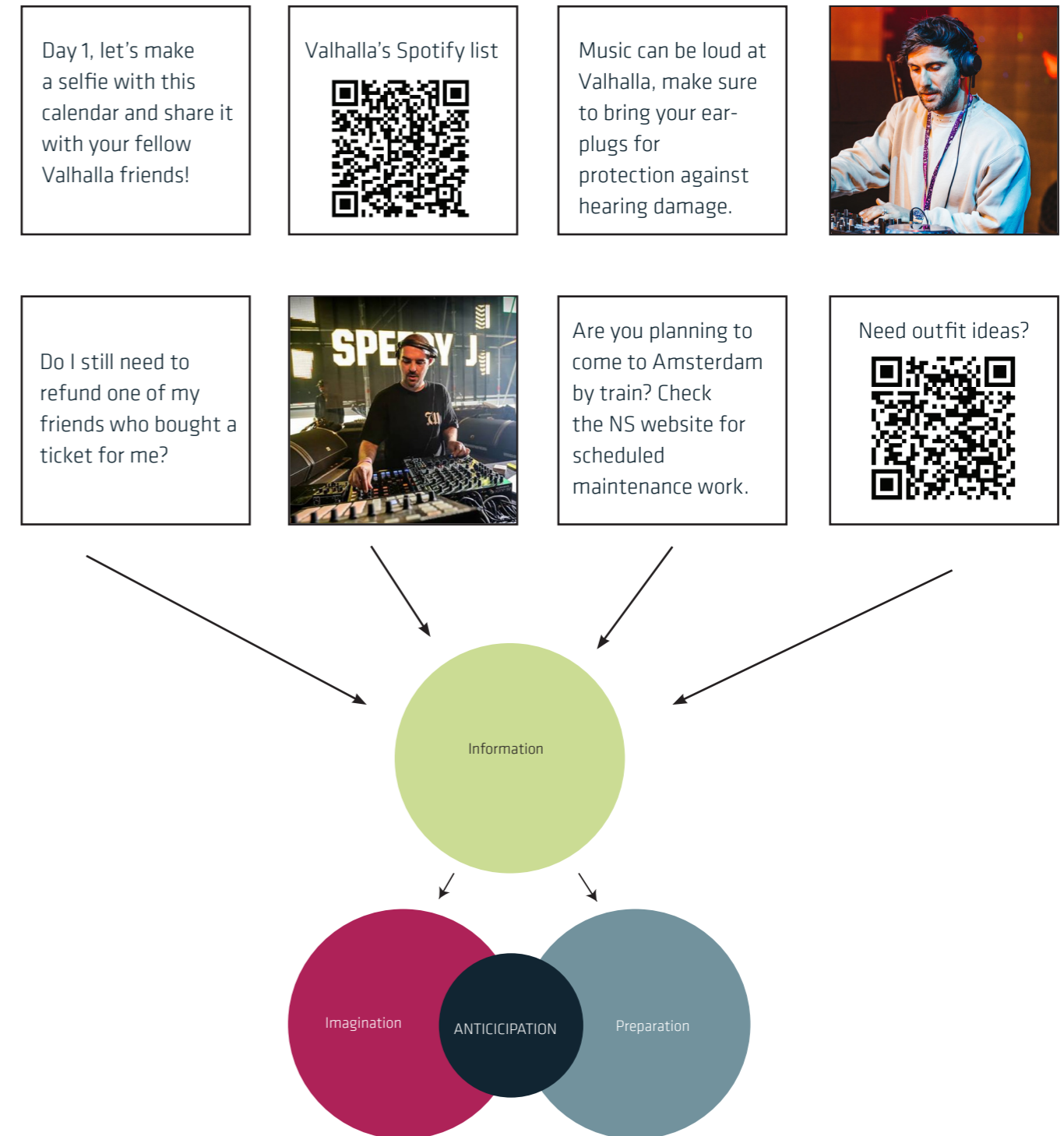


Figure 34. - Stimulation of imagination and preparation through information in the festival advent calendar

# VALHALLA

ELECTRONIC MUSIC PARADE

## VALHALLA ADVENT CALENDAR

This Valhalla advent calendar will help you anticipate towards the 22nd of December.

Open a box every day and find information, inspiration and facts to feed your preparation and imagination for Valhalla.

Participate as a group with your friends in the Valhalla festival quiz after you finish this calendar and win prizes for the festival.



## CHAPTER 9

# FESTIVAL ADVENT

### 9.2.3 QUIZ

After finishing the advent calendar the group is ready to participate in the festival quiz.

The total quiz consists of 20 questions. For every question there are 20 seconds to answer. All questions are multiple choice and only one answer is correct. After the quiz the participants will receive their final score and an e-mail with instructions regarding the prize.

The quiz can be seen as the final part of the provided anticipation. It is the end-experience. It is best to play the quiz with as many festival friends as possible, since more people know more than one. All participants in the Festival Advent will receive an incentive afterwards. The quiz can be played only once, using the unique code the group receives in their welcome letter. The quiz can be played after finishing the advent calendar, whenever the participants want.

The content of the quiz consist of information which was shared in the festival advent calendar, but also new questions are asked. An example of the first four questions of the quiz was created and can be accessed using the QR code in figure 34.

#### *Incentive*

The participants will gain access to a specific exclusive festival area with lower prizes for drinks and DJ's how will perform back to back. This way the visitors will bond with the festival and tell others about their experience. In the following edition, users are stimulated to buy their tickets again at an early stage since they know what they can expect.

Besides access to the exclusive area, the top groups who perform best in the quiz will receive one of the following prizes:

- *Valhalla gold card with 500 euro's for food & drinks*
- *Merchandise such as t-shirts and sweaters*
- *A hotel stay within walking distance of the festival*
- *Uber rides home for after the festival*

These prizes also stimulate groups to participate in the festival advent. It can be used in the communication on Facebook and Instagram when selecting the Captains.

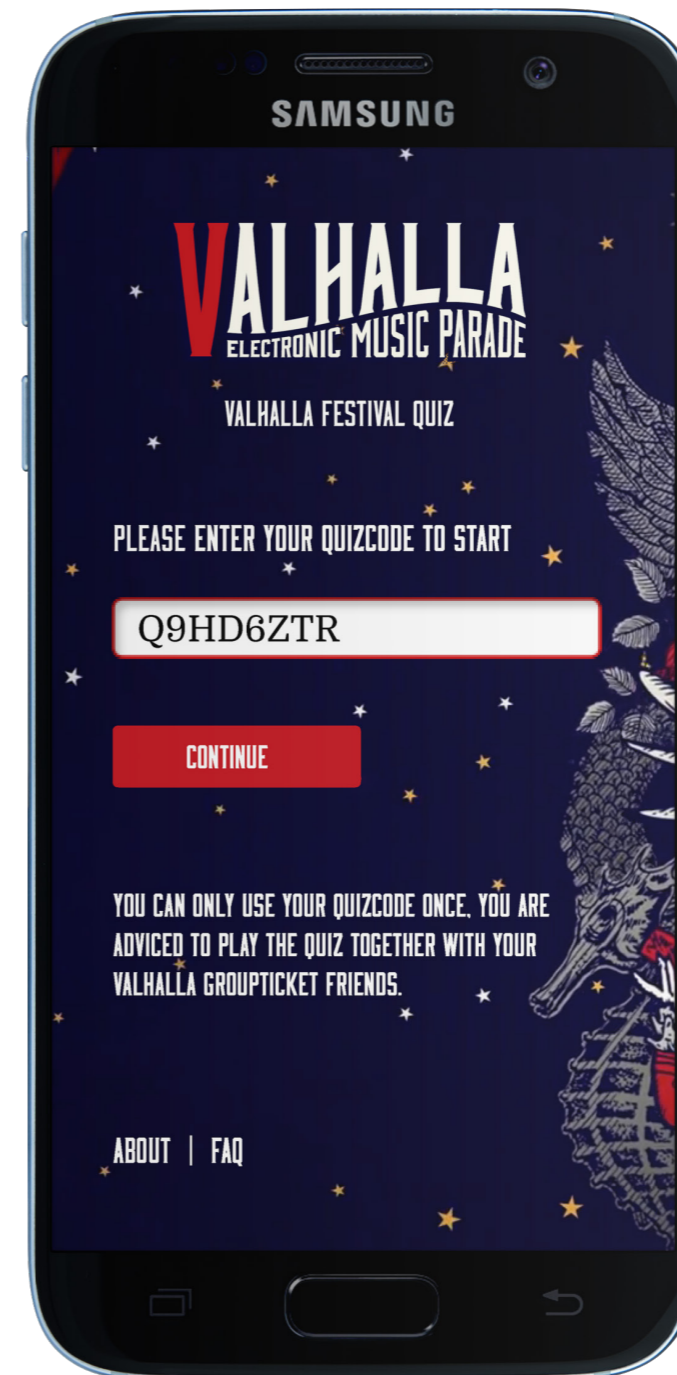


Figure 34. - Valhalla quiz with QR code to start demo



# VALHALLA

ELECTRONIC MUSIC PARADE

VALHALLA FESTIVAL QUIZ

PLEASE ENTER YOUR QUIZCODE TO START

Q9HD6ZTR

CONTINUE

YOU CAN ONLY USE YOUR QUIZCODE ONCE. YOU ARE ADVISED TO PLAY THE QUIZ TOGETHER WITH YOUR VALHALLA GROUP/FRIENDS.



# CHAPTER 9

## FESTIVAL ADVENT

### 9.3 CUSTOMER & COMPANY GAINS

This chapter describes the customer and company gains of Festival Advent. It aims to relate the analysis phase, design brief and criteria to the concept.

#### 9.3.1 CUSTOMER GAINS

The customer wants as described in paragraph 5.4 are reflected in the design. After participating the group needs to visit the festival to obtain their rewards, this way the groups gets more security that their friends are joining.



The festival quiz offers them a moment outside the festival to socialize with each other. The quiz is not too long and can be played anytime, leaving room for other social activities in the group.



The overall experience of festival advent aims at facilitating anticipation and stimulate communication between groups of friend. This way stimulating bonding between the friends.



The advent calendar holds information regarding preparation, aiming at facilitating anticipation but also on preventing partystress.



Although only slightly present in the concept, the reminder in the advent calendar about money and tickets could help ticket buyers to get their money back faster.



Besides the customer wants, Festival advent offers a month of anticipation. It focuses on stimulating the emotions connected to anticipation.

In connection to the design brief, the concept focuses on creating loyal visitors by providing in a personalized escape that contributes to the shared experience of pleasure and excitement.

#### 9.3.2 COMPANY GAINS

The main gain for AFH is to provide visitors with a product that differentiates from competition and that stimulates to buy the tickets at an earlier moment.

Figure 35 shows the ticket sales in the old and new situation. The festival advent should move ticket sales to an earlier stage, influencing the whole line of ticket sales.

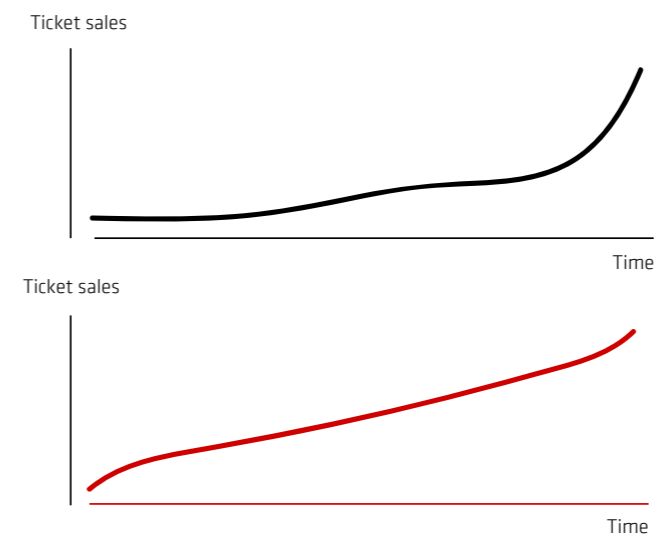


Figure 35. - Ticket sales in old and new situation

Besides the expected shift in ticket sales, the concept discovers who of the visitors are the 'Captains'. This information can later be used in different strategies implemented at AFH.



## CHAPTER 10

# CONCLUSION

### 10.1 EVALUATION

To evaluate the concept, a test is conducted with two groups. For the Milkshake Festival which is held at the 28th and 29th of July, mockup advent calendars were made.

The two groups consist of two and three people. Both the 'Captains' of the group were tested on their role. They received the advent calendar and participated in a festival quiz afterwards.

#### *Findings*

The participants of the test point out that they were using Whatsapp more frequently regarding the festival, compared to normal anticipation

They were excited to open a new box every day and were talking about the contents via Whatsapp.

### 10.2 Reflection

#### *Personal*

I do remember the moment I decided to choose for Industrial Design in Delft. It was after my studies in Eindhoven (Business Engineering) that I was on a holiday and was evaluating my career choices so far. Industrial design was also part of business engineering, although in a very small way, I was still attracted to it.

Now after going through the entire study and finishing the graduation project, I am happy to have made this decision. Besides everything learned in all classes and courses, this final project has taught me a lot about my strengths and weaknesses. Writing text is something I find very hard and which not always went easy. Since I was also working besides doing the graduation, it was sometimes difficult to stay fully engaged within the topic. Taking a couple of days off from work focusing on writing or brainstorming would

help to make progress.

#### *ID&T*

The project at ID&T was one of my two main choices for a graduation project, the other being 'de Elfstedentocht'. It was very nice working in such an organization. They always supported me and fully in terms of having a place to work, tests I wanted to run or time to discuss and talk.

#### *Delft*

Having studied in Delft is a real privilege. I am part of a group of friends from all over The Netherlands and we are always referred to as 'Team Delft'. Our other friends are always amazed by the solution focused view we have on things and how much expertise we have in coming up with the right solution. For me the method taught in Delft really adds on the skills learned from Business Engineering. Both aim to come up with solutions beneficial for the user or for the company.

#### *Project*

Looking back at the project I really enjoyed working on it. I feel like I have become an expert on the topic of anticipation. During the project I saw that other companies (non festival related) are also stepping in the anticipation topic. For example the 'Nederlandse Staatsloterij' introduced commercials about anticipation prior to the draw of the lottery. Being able to be present at ID&T and see how festivals are organized was really enjoying. When I would do the project again, I would probably take more days off from work to be able to work longer stints.

### 10.3 Recommendations

As recommendations for AFH I would advise to look more into the connection of afterglow with anticipation. This project focused more in anticipation rather than afterglow.

Also the role of Ticketswap seems to have a huge impact on how tickets are sold and how people experience the festival. I would recommend focusing on this and trying to exclude Ticketswap. Having an own alternative for Ticketswap could work.

In general more resources within AFH and ID&T could be put into user research and the development of festival concepts. It seems that some festivals are very popular, but within the organization they don't know why. By developing the festival concepts and extending the product lifecycle of these festivals, more tickets can be sold and festival concepts can go along for a longer period of time.

### 10.4 Conclusion

To conclude this thesis, I believe the proposed solution would benefit Valhalla in selling tickets earlier.

It provides the users with small amounts of anticipation over a longer period of time. At the same time it connects with their digital life in terms of stimulating Whatsapp conversations and being able to do the quiz digitally.

At the same time, the offline elements distinguishes ID&T from other festival organizations who fully focus online.

Hopefully the concept will be used for this year's Valhalla. The timing of the project is perfect, since ticket sales for Valhalla starts at the end

of September, leaving enough time to manage everything needed to implement the proposed concept.

This concept can be seen as the first step in a longer path of facilitating the festival visitor outside the festival. With the amount of festivals still growing, the experience must be seamless across all parts of the customer journey. I believe this is a great start and hopefully it will lead to more to come.

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# APPENDICES