



A roadmap for Dutch festivals towards future relevance

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Festivals in 2030

A roadmap for Dutch festivals towards future relevance

Master Thesis

Maartje Hofker
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Coronavirus

Currently, the world is challenged with a pandemic caused by the COVID-19 disease. Strict measures are taken and stock exchanges collapse. Within a couple of months, the virus has spread throughout the world and has had an impact on every single aspect of our daily lives.

This thesis is focused on future developments and predictions. The coronavirus shows us how unpredictable this future is and how fast unforeseen challenges can develop. Next to the mentioned future trends and factors in chapter two, infectious diseases can be added to the list of phenomena that can have a huge impact on our economy, resulting in the forced cancellation of events. This unforeseen phenomenon also learns how resilient organizations have to be. As a first insight, organizations seem to trust the welfare and stability of our economy too strongly. A setback like this already causes many organizations to go bankrupt within a short amount of time. For festivals relying on a single moment per year to create revenue, these times might even be more challenging.

The pandemic will most likely have an effect on how organizational plans are made and how people in the future will perceive their wellbeing. I am aware of the effect this pandemic will have on years to come and that this most likely will change the proposed future vision and scenarios in this thesis. Nevertheless, this thesis is about creating long term stability and a permanent position. Hopefully, it will inspire festivals on how to create a stable position and create the time-space to focus on strengthening these boundary requirements.

My thoughts go to all organizations that are affected by this pandemic, hoping that they have the resources to deal with what is to come and survive this challenging time.

Executive summary

Dutch festivals are currently extremely popular and offer visitors a way to escape the daily routine, and experience new things. This popularity starts to have its drawbacks since the number of complaints increase. As an effect, regulations become stricter and municipalities hand out fewer permits, resulting in last-minute cancellations of festivals. The festival landscape already encounters other extreme risks and some festivals can go bankrupt within one bad edition. Simultaneously, the Netherlands is changing and festivals also have to adapt to future trends. These trends are positioned around one main phenomenon: the purpose economy. Combining these occurrences, the festival landscape has become a much-discussed topic and every year questions pop up with regards to its relevance and effects.

It is discussed that citizens and visitors currently have the most impact on the success of a festival. Nevertheless, the impact on their own lives is minimal and short term. An increase in official complaints or disturbed citizens would endanger the festivals' position. Therefore, festivals will have to become indispensable towards these two stakeholders to create a permanent position. They should do this by creating reciprocity and fulfill the needs of the stakeholders. For citizens, this means that festivals will help tackle societal challenges. For visitors, festivals can help to facilitate a meaningful, out of this world, experience that gives them a sense of purpose.

This report presents a proposal on how festivals in 2030 can create a permanent position within this changing environment. In order to do so, festivals will have to change their role to a stakeholder-oriented service and position themselves as a platform where citizens and visitors come together and take the opportunity to fulfill their needs. This results in a shift of focus and festivals can use this position to strengthen its base.

In order to fully embrace this new role, festivals will have to create a strong relationship between visitors and citizens. Research shows that co-creation can change the attitudes of people towards a service. A continuous innovation plan is developed where the four pillars of a strong relationship are implemented. These four pillars are 'Openness', 'Trust', 'Involvement', and 'Commitment'. It is stated that this relationship should be created in the before-, during- and after phase of a festival, finishing each cycle with peak-end, ensuring an overall positive attitude and increasing loyalty towards the festival. Since festivals can have different aims for creating a strong relationship, three scenarios are developed. The first one is a formal relationship where the festival does not merge its identity with the environment. Secondly, a relationship can be created where the festival creates an impact on the environment. Thirdly, the festival can aim for a relationship where they are an equal part of the community. The festival can use the online platform to reach more people and tackle the complexities of the offline platform.

Finally, a roadmap is created on how festivals can implement this future vision and create a stakeholder-oriented organization. A plan is developed on how to create awareness among festivals. During the entire project, the organization of Into the Great Wide Open served as a basecamp where insights could be validated.

Acknowledgments

Over the last couple of months, I got the chance to dive into the world of festivals. This journey has taught me a lot about the complexities and challenges that come with organizing a festival. I was inspired by so many interesting people who do what they love, despite the risks they may encounter. During this project, I had a lot of freedom to follow my instincts. But a project like this can only be done with the help of others. Therefore, I would like to thank the people that helped me create the thesis in front of you. Without them, the result would not have been the same.

First of all, I would like to thank my two amazing supervisors Jeroen van Erp and Rebecca Price for always challenging me and giving structural feedback. Your enthusiasm was unceasingly and you kept encouraging me.

Secondly, I would like to thank Ferry Roseboom and Nienke Bodewes for creating a basecamp where I could discuss my findings. Being able to validate the insights throughout the project made sure that the result is relevant for the intended festivals.

I would also like to thank the field experts I interviewed, discussed my findings with or whom I presented concepts for validation. Anna van Nunen, Anouk de Rooter, Berend Schans, Eric van Eerdenburg, Judith Brunsting, Marcel Elberste, Martijn Mulder, Martijn Paulen, Richard van der Laken and Ron Euser, thank you for giving me the opportunity to discuss with you your vision of the festival landscape. It provided me with a rich base for my research. Next to the field experts, I also got to interview several festival visitors. Thank you, Anniek, Sophie, Sjoerd, Els, Bernard, Marissa and Sander for letting me interview you and discuss every single detail with regards to your festival experience.

I would like to give other special thanks to my creative session team. Thank you, Esther, Duco, Sjoerd, Enne and Nadiye for coming up with new ideas on how festivals could fulfill the needs of their stakeholders.

And finally, I would like to thank all my friends and family who had to coop with me during my graduation project. I would like to thank Sijbrand, Ingeborg, Niels, Felicity, Stefan, and Linda for reading and checking the final versions of the report.

Enjoy reading!

Maartje Hofker



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Design brief

Introduction

This project is exploring the future of festivals in the Netherlands. Dutch festivals are currently extremely popular and offer visitors a way to escape the daily routine, celebrate freedom, and experience new things. Due to this popularity, the Dutch festival landscape has been rapidly growing over the last decade. In 2018, around 1444 different festivals were organized of which 1029 music festivals, 150 film festivals, 170 food festivals and 95 art festivals (van Vliet, 2019). The expected number of festival visitors in 2019 is 19,5 million ("Festival Overzicht 2019", n.d.).

This increasing popularity results in new challenges and struggles. Municipalities hand out fewer permits because of (noise) disturbance, trash and increasing crowds, creating an unstable position for festivals. Also, festivals have become more expensive due to increasing artist budgets. This results in the need to increase ticket-, bar-, and food prices (van Gijssel, 2019). Simultaneously, due to a more competitive landscape, festivals need to remain distinctive and keep up with the visitors' standards in order to attract them. This increase in complaints and prices will eventually reach a limit for both stakeholders and festivals. Is it possible for festivals to meet these needs of both visitors, organizations, municipalities and their citizens in the future?

As a result, the festival landscape has become a much-discussed topic and every year questions pop up with regards to its relevance and effects. How can Dutch festivals change so they can remain relevant in this changing environment? Therefore, this project will focus on how Dutch festivals can stay relevant within the following ten years while keeping in mind the needs of their most important stakeholders. The project will mainly focus on music festivals since this is a sector that has to deal with the biggest number of complaints due to noise disturbance and popularity.

Into the Great Wide Open

This project will focus on the entire Dutch festival landscape. To have some guidance, the organization of Into the Great Wide Open will serve as a soundboard and inspiration. This project will help them to get insights into the foreseen future and adapt to their festivals. The final conclusion and advice is for all Dutch festivals.

Problem definition

The festival landscape is changing. Due to an increase in the number of festivals, problems start to appear within the context of prices and permits, becoming a vicious circle. The question arises how this circle can be broken and what strategy should be applied in order to stay relevant in the future. Therefore, the research question is:

How can Dutch festivals stay relevant in the 2030 future when dealing with the needs of both visitors and municipalities?

The goal of this project is to develop and design a 2030 future vision for Dutch festivals, accompanied by products/services fitting this future vision. The future vision will enhance a healthy business environment. More specifically, the aim is to deliver a solution that makes Into the Great Wide Open and other festivals able to be relevant in 2030. With this vision, a roadmap and implementation plan will be created fitting for both Into the Great Wide Open as festivals in general. The roadmap will include products or services enhancing this relevance and paving the way towards this future. This project will focus on the Dutch festival scene in general, by ending with a future vision both applicable to the Dutch festival scene and in this specific case Into the Great Wide Open.

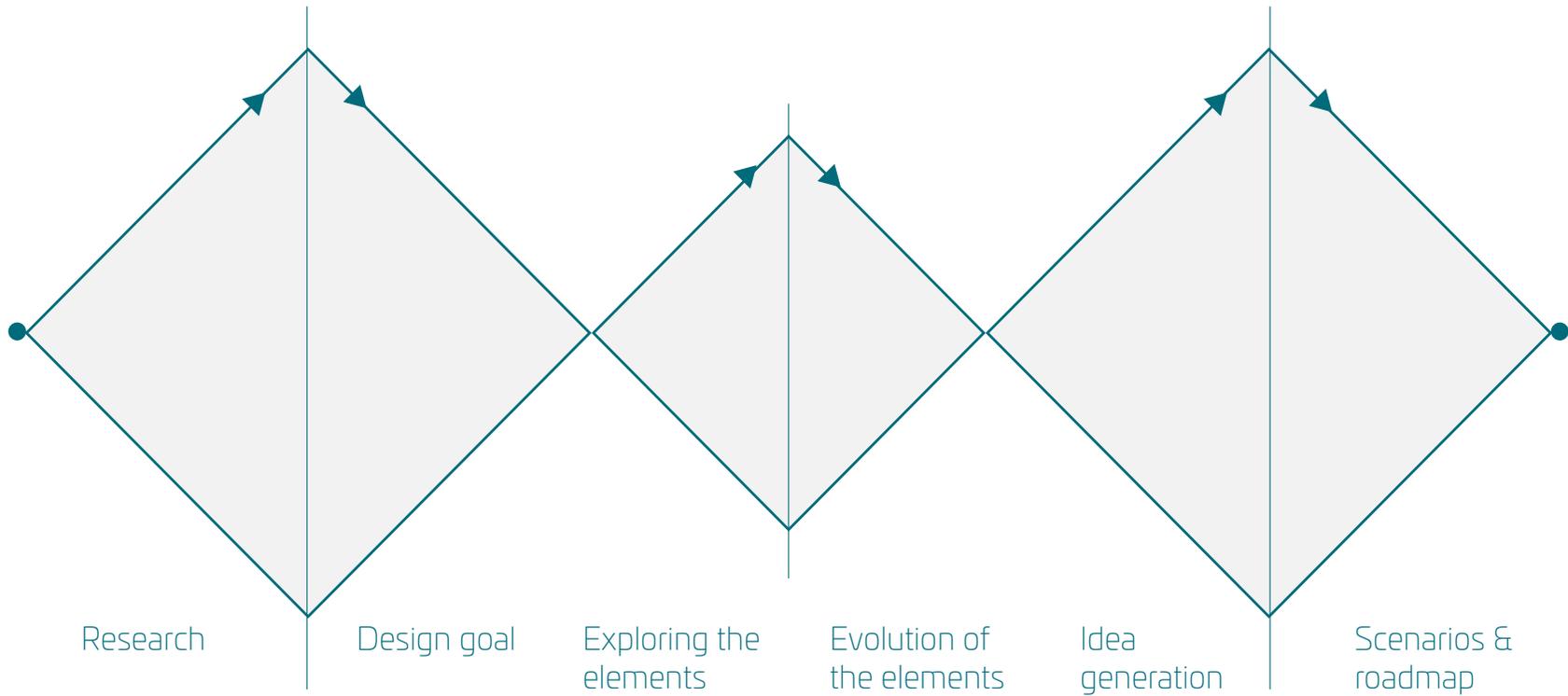


Figure 1, project approach in three diamond model

Project approach

For determining the project approach, the double diamond has been used as an inspiration. The double diamond uses an iterative process, where diverging and converging are being interspersed. The double diamond uses the four phases: discover, define, develop, and deliver.

The project uses methods from the Delft Design Guide (Boeijen and Daalhuizen, 2013), the ViP method (Hekkert & van Dijk, 2011) and Design Roadmapping (Simonse, 2017). Combining these together, a project plan was developed. The double diamond method has been adjusted to make the methods slide over an generate a richer outcome. This project uses an extra diamond since the iteration process of 'discover' and 'define' will be done twice. Therefore, the project has been divided into six phases (figure 1). The project brief can be found in appendix 1.

Diamond one

Phase one: research

During this phase, the problem definition is researched. Depth interviews help to create an overview of the festival landscape. A future vision is created with the use of trend analysis and clustering.

Phase two: design goal

An interaction vision is created that is described with an analogy. The new interaction vision is explored and researched. A new format has been designed that results in a design goal.

Diamond two

Phase three: exploring the elements of the design goal

The design goal has been analyzed with the use of the golden circle. The four interaction principles that are derived from this method have been detailed.

Phase four: the evolution of the elements

The different elements have been clustered and put in four horizons. With the use of time pacing the horizons are divided over a timeline and generic value propositions and actions are described.

Diamond three

Phase five: idea generation

With the four horizons determined, an idea generation is conducted. In two rounds, individual and with a co-creation session, ideas are generated and clustered.

Phase six: scenarios & roadmap

The clustered ideas are selected and four future scenarios are designed. One interaction is detailed and tested. To conclude, a roadmap has been developed that will help the festivals to reach the future vision of 2030.

1. Research

Chapter one: research

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This project aims to find an answer to the research question: how can festivals stay relevant in 2030, when dealing with the needs of both visitors and municipalities? The first step towards finding an answer is by researching the festival and its context. The chapter zooms out on the entire landscape but finishes by pointing out the more specific challenges of festivals. This chapter gives an overview of the research that has been done in order to establish a base for the future vision and concept (described in chapter two, three, and four). The majority of the insights found during this research are grounded by interviews with professionals from the festival industry. The different stakeholders have been analyzed and mapped, different kind of opportunities for the festivals have been identified and the benefits and drawbacks have been researched. This results in the conclusion that festivals currently have an unstable position in the environment and they will have to create an indispensable benefit for both the local citizens and the festival visitors in order to stay relevant in 2030.



Figure 2, the current business model of ITGWOW

Into the Great Wide Open

Approach

Being an important project stakeholder of this project, the festival Into the Great Wide Open (hereafter called ITGWO) is analyzed. This is done by doing online research, but also by interviewing the organization. After gaining a broad overview of what the festival entails, a business model canvas is created to map the different assets of ITGWO. Then, the main challenge for ITGWO was discovered and discussed with the organization.

Research Questions: What does the business model of ITGWO look like? What are the challenges for ITGWO?

Into the Great Wide Open

Into the Great Wide Open is an annual festival at Vlieland, established in 2009. It is a music festival in a special environment: the island Vlieland. There is a variety of activities, such as film, visual arts, and activities for children (“Over ons | Into The Great Wide Open”, n.d). About 6000 people visit ITGWO each year, making it an intimate festival. The festival was established by professionals from the music industry, who all had the same shared need: a festival where they could go with their families, enjoy music and nature in an intimate setting. This idea became reality and in 2019 the festival celebrated its 10th anniversary. ITGWO is an ANBI (Algemeen Nut Beogende Instelling), meaning that it exists for the greater good (“Algemeen nut beogende instellingen”, n.d). This also means that it is a foundation and that it is not profit-oriented.

What characterizes ITGWO, is that it focuses on change and innovation. Their festival ground is owned by Staatsbosbeheer and close to a Natura2000 property, meaning that they have to organize the festival in a nature-friendly way. This resulted in a sustainable festival that focuses on green energy and reducing waste. Together with LabVlieland, ITGWO wants to be a circular festival in 2025 (“Green Deal 2019 - Festivalorganisaties circulair in 2025 | Lab Vlieland”, 2019). Circularity means that the festival aims to eliminate waste and re-use it. Next to that, ITGWO has collaborations with different educational institutes and sustainable companies. Another focus point is the local environment. The festival has funded a playground for local children at Vlieland, it organizes mini internships for the schools and it hosts organizations that help people with lower socioeconomic status to

add something to the festival. ITGWO invests time in establishing a positive relationship with the local community. Even though ITGWO has put time and effort into their environment, their position still remains unsure.

Business model canvas

A Business Model Canvas was used to visualize the strategic context of ITGWO (see figure 2). The Business Model Canvas is a tool used to create or evaluate businesses (Osterwalder & Pigneur, 2010) and visualizes the values, money flow and other assets of the business.

Vlieland

ITGWO is hosted on the island of Vlieland. It is the smallest waddeneiland of the Netherlands with only 1149 permanent citizens. It is important for ITGWO to keep their environment in mind when organizing the festival. The map in figure 3 gives an overview of the characteristics and environment that ITGWO has to deal with during this organization.

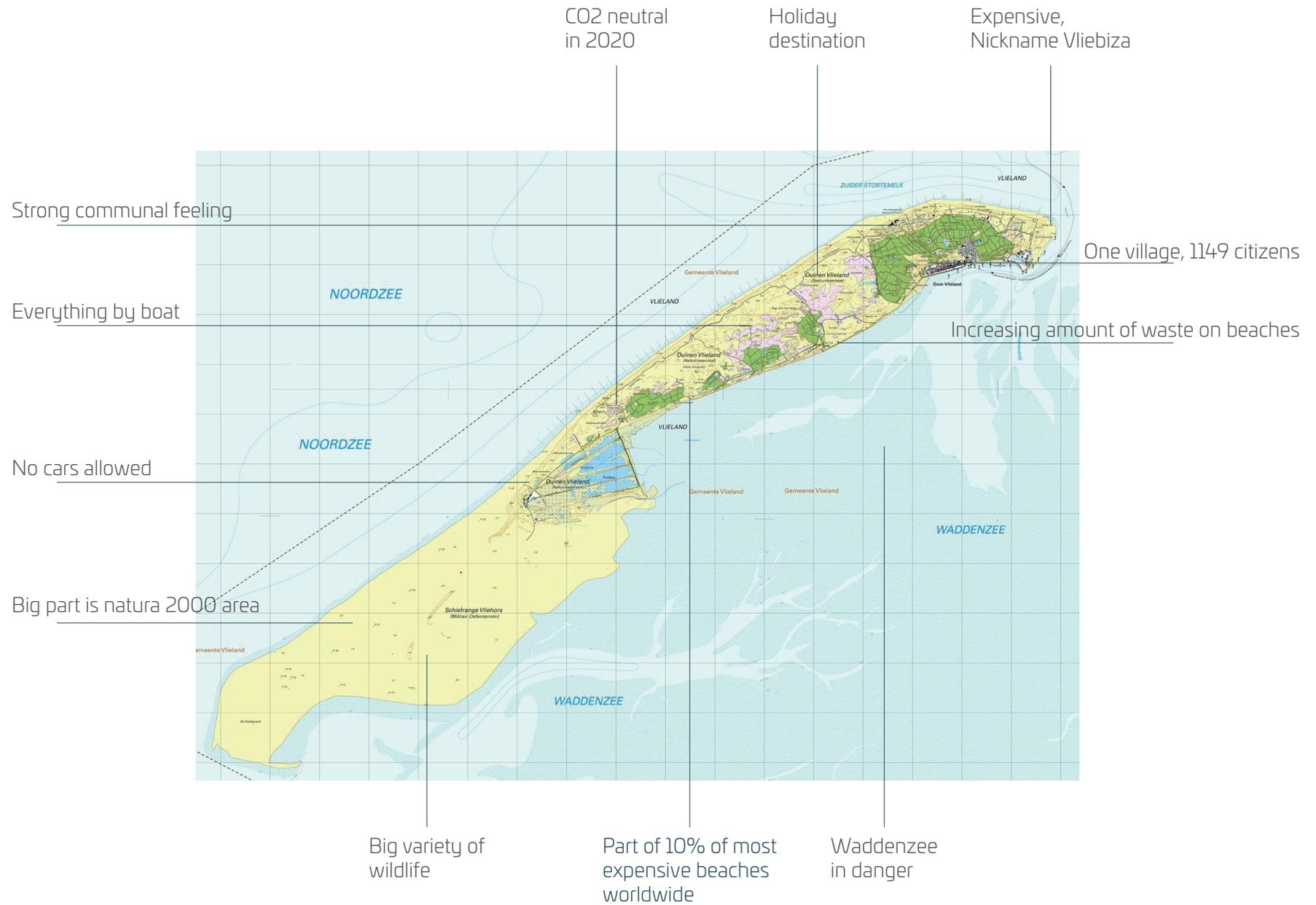


Figure 3, overview of the island Vlieland with characteristics

Challenges

ITGWO has several challenges that it encounters. These challenges seem not only relevant for ITGWO, but for the entire industry (see insights of interviews on p. 35). The festival industry is dealing with more challenges on both permit and sustainability level and ITGWO has to deal with them as well.

Creating a permanent and stable position in society

Even though ITGWO puts a significant amount of time in building a strong relationship with its local and nationwide environment their position remains unstable, looking at the risks encountered on a yearly base. How can ITGWO create certainty over their position in society?

Becoming energy neutral

Another challenge is to become an energy-neutral festival. Festivals are expected to become sustainable but doing this requires, often not yet implemented, innovative solutions. Due to the ferry services, transport remains a part of the pollution. Finding a way to make the transport energy neutral is a challenge that would enable ITGWO to make a big leap in becoming energy neutral. How can ITGWO become an energy neutral festival?

Key insights

- ITGWO uses its unique festival ground as a distinctive tool to attract visitors. It has a clear distinctive position and visitor target group.
- Even though efforts are made to create a strong relationship with the local community, their position remains unstable.
- Creating an energy-neutral festival is challenging due to transport and the lack of fossil fuel-free aggregates.



The Holland Pop Festival, the first multiple day festival in the Netherlands

The origin of festivals

Approach

In order to understand the context of this project, the origin of festivals is analyzed. Research is done on where festivals come from, and why they exist in the first place. This is done both in an international and Dutch context.

Research question: Where do festivals come from?

Summer of love

The first multiple-day pop festival in the world was Monterey Pop, a festival located in Monterey, USA, organized in 1967. Music festivals were, at that time, not a new phenomenon. There were already several festivals but focussing on different genres such as Folk, Jazz or Blues (Stekelenburg, 2011). The organization of this festival had also created another festival, focussing on jazz and already running annually since 1958 (van Lent, n.d.). They thought it was time for rock music to become accepted to the public and in just seven weeks time, the non-profit festival was organised. The entire festival consists out of volunteers, even the artists who play there do not get paid (van Lent, n.d.). They focussed on celebrating love, peace, and drugs.

Monterey Pop was organized during the Summer of Love, one of the highlights of the '60s. Rock music became an important way of protesting, and with the slogan 'music, love and flowers', they got international recognition (van Lent, n.d.).

This festival is where the famous Woodstock got its ideas from. Woodstock was organized in 1969 and attracted 80.000 visitors on the first day (where 20.000 were expected). The estimated number of total visitors is 400.000. Woodstock is known as one of the most famous festivals ever. Their motto 'three days of peace and music' is still famous.

Since rock music is an important tool for delivering a message and there was a lot of dissatisfaction among the people, many artists protested against the current situation, mostly the Vietnam War. Therefore, festivals in this time contained many protests where visitors wanted to deliver a message and show their concerns. The biggest and most famous festivals originated in this 'Flower power' era. These put festivals on the map.

The Netherlands

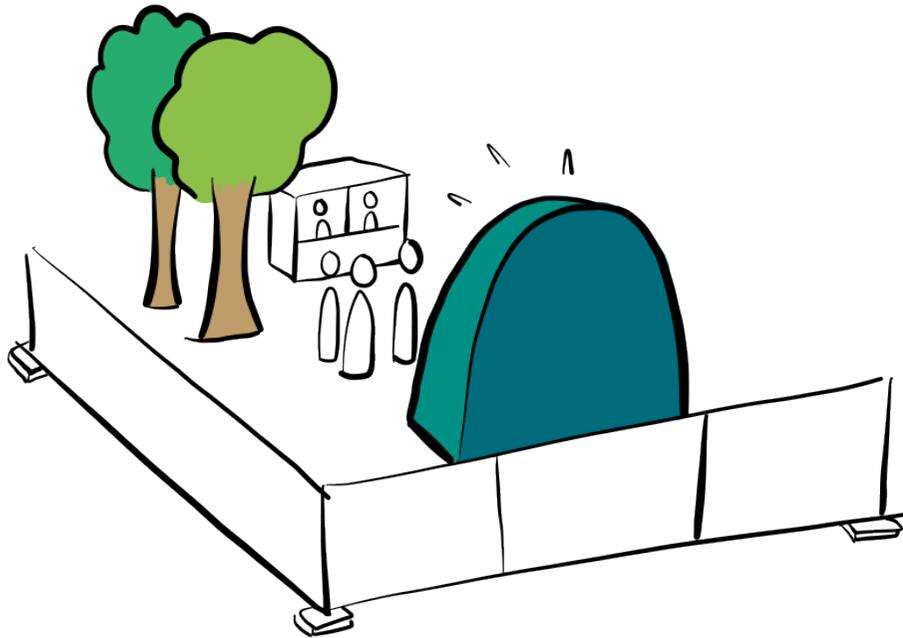
The first Dutch pop festival was in 1967, Pilgrimage, organized in Doetinchem. The first Dutch multiple days festival was the Holland Pop Festival (see picture on the left) in 1970. This festival was organized in Rotterdam with the same mindset as Woodstock and over 100.000 visitors came to celebrate. There were also protests, mostly about the Vietnam war (Blekendaal, 2005). Both this festival and Woodstock have suffered great financial losses. Woodstock tried solving this by launching a documentary. This became such a success that their financial problems were solved immediately. With the Holland Pop Festival, they also tried copying the tactics of Woodstock but failed.

Pinkpop is currently the longest-running annual pop festival in the world (Pinkpop 2020, n.d.). They started in 1970 and have been an annual festival ever since.

Key Insights

Pop festivals originate from the vision of celebrating love, peace, and drugs. Protests and reacting against authorities were an important part of the festivals. Nowadays, these acts of protests are hardly found within festivals.

Next to rock music, festivals were already diverse and often contained more than just music. Other arts were performed there as well, but with the focus on music.



The practical festival

A festival is a moment in time at a certain place, shielded from the outside world, where people celebrate together for multiple days while listening to music but also having a wide variety of side programming.



The experiential festival

A festival is a place where people can experience the feeling of being in another world while having the ability to become someone else. This is both liberating, inspiring and gives visitors the possibility to reflect on themselves. It is a place where there are social cohesion and acceptance.

Figure 4, the experiential and practical definition of a festival

The definition of a festival

Approach

To kick-off the research, the definition of a festival has been analyzed. Two definitions of a festival are described: the practical and the experiential definition. They are defined with the help of both articles and visitor interviews. Every interview that has been conducted contained the questions 'what is a festival for you and what is the meaning of it?'

Research question: What is the definition of a festival?

Definition of a festival

The definition of a festival is often vague and many researchers have tried to define it. As Geus, Richards & Toepoel (2016) describe, 'experiences are becoming increasingly important in events and festivals, which are prime manifestations of the experience economy'. Therefore, festivals can be seen as a natural occurrence in our current society, where everything is fast and people look for more than just a product. Getz (2008) states that festivals are part of our 'cultural celebrations' and are seen separate from the category 'arts and entertainment', which contains concerts. This is an interesting approach, being it that most festivals are focused on either music, film or art. These artistic expressions can then also be seen as the means to celebrate our culture. Combining these multiple definitions, the role of a festival in society can be described as a phenomenon where people can escape their daily lives and celebrate their culture through a variety of activities.

In this project, the definition of a festival is split into two definitions. First, the practical side: what is the lineup and how does the festival look like? And second, the experience or feeling the festival evokes.

The festival in a practical sense

An important aspect of a festival is that it brings people together to celebrate and enjoy themselves. The interviewed visitors describe a festival as a multiple-day event in the outside world. A characteristic is that it is organized at a certain place at a specific moment in time (Jago & Shaw, 2000). For the programming, the interviewees describe music to be one of the pillars of a festival. Where cinema is described as 'the week of the movies', music is more often linked to a festival. What should not be neglected is the effect of side programming and variety. Almost every interviewee described that they would not go to a festival that is very niche and only focussing on the music.

To conclude, a festival is a moment in time at a certain place, shielded from the outside world, where people celebrate together for multiple days while listening to music but also having a wide variety of side programming (figure 4).

The festival as an experience

Visitors go to festivals to experience something, to have a certain kind of feeling. Giorgi, Sassatelli & Delanty (2011) describe that this unique experience at a festival enhances the feeling of authenticity and makes visitors want to say 'I was there'.

As the interviewees describe, a festival can be 'mind-raising' and 'liberating'. It gives people the ability to get away from it all and reflect on oneself. A person can be someone else at a festival, for example 'a more relaxed person'. It feels like being in another world and it can feel like a surrealistic place. It is about getting inspired and getting a break from daily routines. Another aspect is that visitors have the feeling of social cohesion, where everyone is together in harmony fulfilling the same purpose and celebrating the same things. Visitors also describe that this feeling of being in another world and becoming someone else takes time to achieve and multiple day festivals are for this purpose so effective since it gives someone that time.

To conclude, a festival is a place where people can experience the feeling of being in another world while having the ability to become someone else. This is both liberating, inspiring and gives visitors the possibility to reflect on themselves. It is a place where there are social cohesion and acceptance (figure 4).

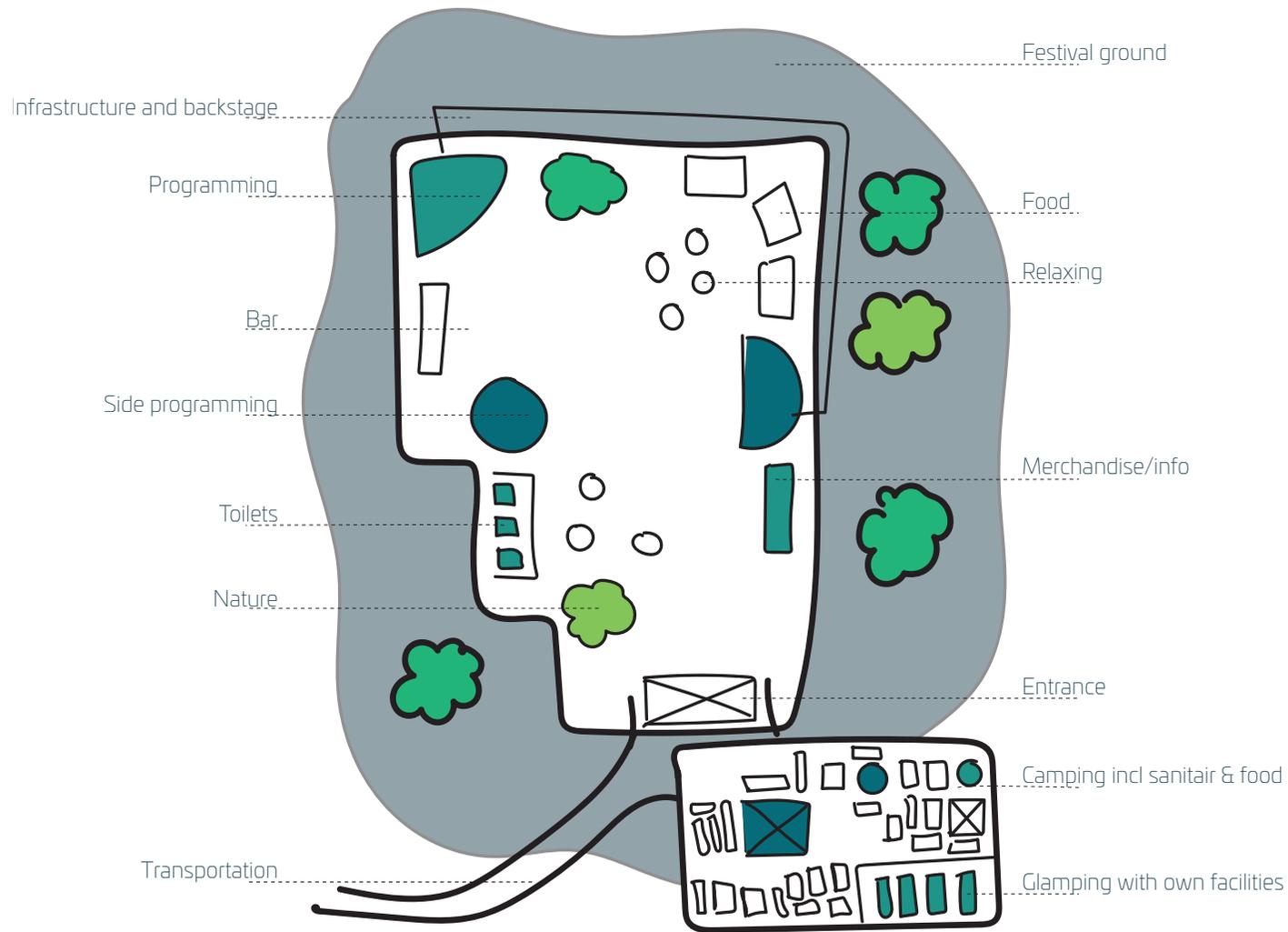


Figure 5, a schematic map of a festival

Assets of a festival

A festival has several assets:

- A physical and offline festival ground
- The infrastructure of a small village (see figure 5 for the generic map of a festival)
- Hands-on skills to build and break down a mini-society
- Shut off from the outside world
- Located in nature
- A secluded area where people can do and get every essential they need for a long weekend
- Glamping

Key Insights

Two definitions of a festival are defined:

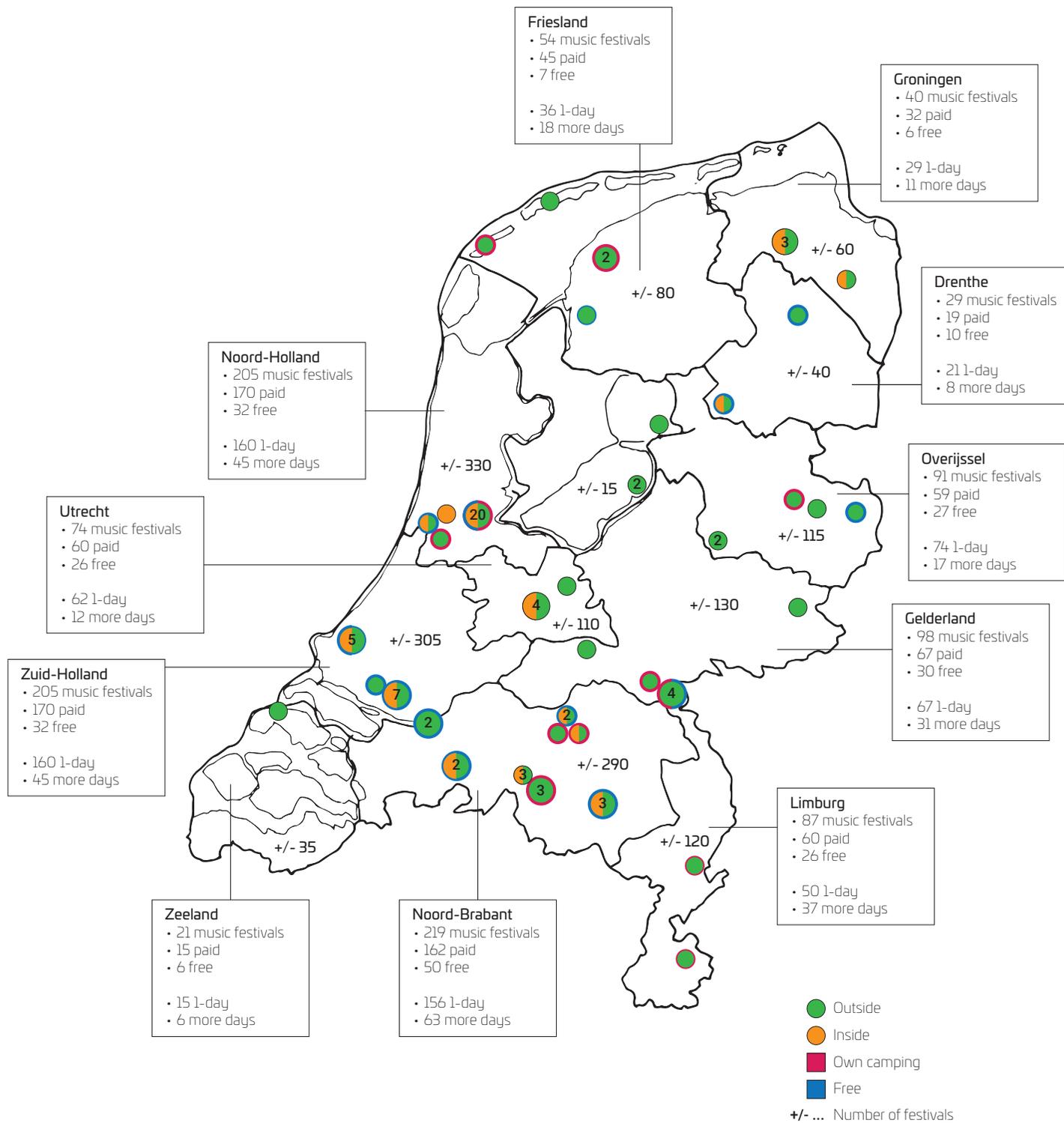
- **The practical festival**

An event that is organized at a specific moment in time at a certain place, shielded from the outside world, where people celebrate together for multiple days while listening to music but also having a wide variety of side programming.

- **The experiential festival**

An event that is a place where people can experience the feeling of being in another world while having the ability to become someone else. This is both liberating, inspiring and gives visitors the possibility to reflect on themselves. It is a place where there are social cohesion and acceptance.

These definitions will later on be used as a guideline for establishing the new role for festivals (see p. 83).



Festivals in the Netherlands

Approach

After defining the two definitions for festivals, the festival landscape in the Netherlands is analyzed. First, an overview is created of the festivals defined by van Vliet (2019). The interviewees in the previous chapter define a festival as having a majority of music programming. For this analysis, not only music festivals but every kind of festival is taken into account to create a complete overview.

Research question: What does the festival landscape of the Netherlands look like?

Festivals in the Netherlands

Festivals are distributed among the entire Netherlands. While the majority of the festivals are located in the 'Randstad', each province has multiple festivals each year.

In 2018, there were 1444 different festivals in the Netherlands (van Vliet, 2019). The festivals described by van Vliet are divided into four different categories:

- Music festivals - 1029
- Film festivals - 150
- Art festivals - 95
- Food festivals - 170

Since some festivals have multiple editions, the number of total festival editions lies around 1651. Over 71% of the total number of festivals in the Netherlands is considered a music festival. This is striking in comparison to the definition of the practical festival discussed in the previous chapter. Both the FestivalAtlas (van Vliet, 2019) and the interviewees describe the scale of music festivals.

To analyze the festival distribution among the Netherlands, data from the FestivalAtlas (van Vliet, 2019), data published by the Festival Monitor ("Festivalmonitor 2019", 2019) and the article 'the 50 most important music festivals of 2018' (Miedema, 2019) are combined and analyzed. The visual on the left page (figure 6) shows the distribution of these different festivals among the Netherlands. In appendix 2 the data used for this overview can be found.

The province Noord-Holland organizes the most festivals every year. Noord-Brabant is currently the biggest music festival host, hosting over 219 music festivals a year. Zeeland and Drenthe are the provinces with the least festivals. Festivals are distributed among the entire Netherlands, having more indoor festivals in the 'Randstad' and more outdoor festivals in the rural regions. There are a couple of festival locations in small villages where several bigger festivals are organized each year.

The Netherlands as a festival land

With 1444 festivals a year, there are more than four different festivals each day. When keeping multiple days and editions in mind, this number will be much higher. Most festivals are organized during the summer, in the months of June, July, and September. These months together host 664 festivals (van Vliet, 2019). This leads up to more than 7 festivals a day, for the duration of three months. Therefore, the Netherlands is the country with the biggest number of festivals per citizen. Other countries take their advice from Dutch festivals and have become an important export product with International festivals as DGTL and Dekmantel (van Gijssel, 2019).

This increasing landscape causes more irritation and complaints (Stoffelen, 2017). Bigger cities start to fend festivals, create stricter rules or hand out fewer permits. The Red Cross has spoken out about the need for more volunteers for the first aid, due to the increasing number of festivals. The police are worried about the need for extra policemen due to the increasing places for security. The complaints often result in citizens going to court.

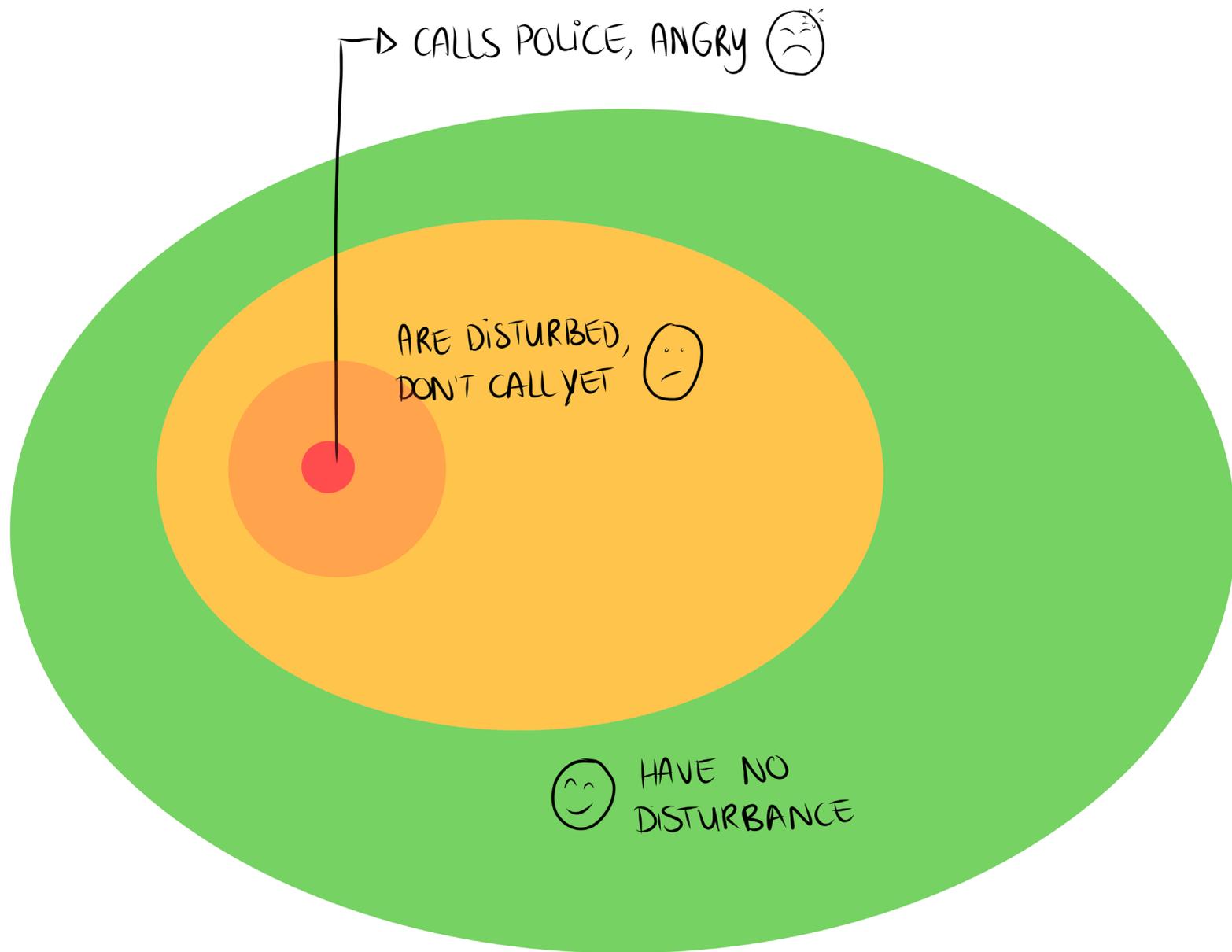


Figure 7, overview of how citizens are distributed according to their complaints

Increasing complaints

It is assumed that the increasing official number of complaints does not represent all the disruption citizens encounter. Submitting an official complaint to the police has a high threshold. TARP studies (Technical Assistance Research Programs) (Plymire, 1991) say that only four percent of dissatisfied customers give feedback. Plymire (1991) describes that the reasons for not complaining are twofold. The first reason is that people find it hard to complain since it is both emotional and personal. If there is no strong relationship, people do not tend to share their feelings. Another thing is that people do not feel like they are heard. Even though this is in regards to product/service sales, it might also apply to other complaints.

Figure 7 shows how it is assumed that the level of disturbance is divided over the local citizens. A large group of citizens experiences no disturbance at all. During the interviews, the interviewees spoke about this lack of disturbance since they do not actually live in festival zones. Another group does experience disturbance but does not find it disturbing enough to submit an official complaint. This group can either evolve into the complaining group or the group that experiences no disturbance. The bigger the group of complaining citizens get, the more resistance festivals will experience in their environment.

Plymire (1991) also describes that a relationship is essential to a service and when a relationship is affected badly, the (in case of the festival) visitor goes away. Complaints should, therefore, be seen as an opportunity to create a strong relationship, instead of a threat. It is an opportunity to change the system and start becoming stakeholder-oriented.

Key insights

- Festivals have become an important export product of the Netherlands, but within the Netherlands, the number of complaints towards the festivals increase.
- Festivals are distributed among the entire Netherlands, with a peak in the 'Randstad' and Noord-Brabant.
- With 1444 festivals a year, there are over 7 different festivals per day in the high season, not taking into account multiple days and multiple editions festivals.
- Complaints should be seen as an opportunity to instigate internal change and become a stakeholder-oriented company.
- It is assumed that the number of people who are disturbed is much higher than the official records of complaints since complaining has a high threshold.



ANALYSE WINST FESTIVALS
Festivals lijken ieder jaar duurder te worden – waar gaat al dat geld toch heen?

Festivalkalender: rust voor stadsparken

Festival Rotterdam Festivals en cultuurwethouder Said Kasmi presenteerden woensdag de festival- en evenementenkalender voor 2020. Belangrijkste nieuws: om de stadsparken te ontlasten en klagende bewoners tegemoet te komen, worden de festivals voortaan beter verspreid over de stad en worden „rustperiodes“ ingesteld.

Mirjam de Winter 21 november 2019 Leestijd 2 minuten

Wie deze zomer naar een van de grote muziekfestivals is geweest is het waarschijnlijk opgevallen: het was weer duurder dan vorig jaar en al helemaal duurder dan pak

Festival wordt steeds meer een volwaardige vakantie, dus komen er ook meer buitenlandse toeristen

deVolkscrant

Columns & Opinie Video Wetenschap Mensen De Gids Cultuur & Media

NIEUWS DE-FESTIVALISERING

Na jaren van groei daalt het aantal festivals in Nederland

Na jaren van ongebreidelde groei is Nederland aan het de-festivaliseren. De afgelopen twee jaar is het aantal festivals met ruim 10 procent afgenomen. Vooral in Amsterdam zit de klad erin.

Kaya Bouma 14 juni 2019, 16:45



Onstuimige groei van festivals ten einde: in 2018 trokken festivals iets minder bezoekers

Het aantal festivalbezoeken nam vorig jaar voor het tweede jaar op rij licht af. Daarmee lijkt de festivalmarkt zich te stabiliseren na jarenlange onstuimige groei. Dat blijkt uit de Festivalmonitor 2019.

Rosanne Kropman 13 september 2019, 5:00

deVolkscrant

Columns & Opinie Video Wetenschap Mensen De Gids Cultuur

ESSAY FESTIVALZOMER

Nederland is wereldkampioen festivals vieren en daar moeten we trots op zijn

Nederland is 'verfestivaliseerd'. Van dance tot hardcore: het land host en jumpt zich door de zomermaanden heen. In de afgelopen vijf jaar kwamen er tweehonderd tentenkampen bij. Niet tot ieders vreugde, dus er valt wat te polderen.

ibert van Gijssel 30 mei 2019, 18:54



Krijg je dorst op een festival? Dat kan een dure grap zijn



Een bezoeker van Pinkpop haalt water. Beeld ANP Kipka

Is water een eerste levensbehoefte voor festivalbezoekers of moeten die ervoor betalen?

Het Parool

Evenementenbeleid op de schop: Ni-terrein blijft, NDSM minder festivals

Het festival: feest of fiasco?

Geerke Catsboek kijkt door een gekleurde bril naar de vakantie. Vandaag: op een festival

Interview

'Juist dit festival willen we hier niet'

Anneke Raven De burgemeester heeft het hardstylefestival Hardshock verboden wegens het vele druggebruik. „Dit ga je toch niet faciliteren?“

Sam de Voogt 5 december 2019 Leestijd 2 minuten

Aan de bosrijke Luttenbergerweg, op nog geen twee kilometer Hellendoorn, daar had het moeten gebeuren. De achtste editie Hardshock had hier in mei 2020 moeten plaatsvinden. Maar het elektronische muziek, gaat niet door. Burgemeester Anneke Raaijmakers bekend dat ze de vergunningsaanvraag van de organisatie heeft geweigerd. Het festival een risico vormt voor de „openbare veiligheid“.



Gaan festivals ten onder aan hun eigen succes?



Leeuwarden schrapt festivals 2020: te weinig politie

Promised Land, Brak in het Park, de Oktoberfesten op het Oldehoofsterkerkhof en Zaailand en het Tuinfeest in de Prinsentuin zijn geschrapt van de evenementenkalender. Dat maakt burgemeester Sybrand Buma van Leeuwarden om vier uur vanmiddag bekend.

Leeuwarder Courant 17-12-19, 15:33



De reden: de gemeente en de politie willen meer inzetten op de wijk en daardoor is er minder capaciteit voor evenementen. Dat schrijft de Leeuwarder Courant.

Ook de inzet van Friese agenten bij andere grote evenementen in het land speelt een rol. Zo vindt dit voorjaar het Eurovisie Songfestival plaats, is Nederland gastheer tijdens een

Weg met lange rijen, vette hap en modder: festivalgangers willen luxe



Down the Rabbit Hole. Beeld Koen Verhegen

Popfestivals waren ooit het domein van een tegendraadse jongerencultuur. Die tijd is voorbij. Luxe en comfort, voor jong en oud, zijn niet weg te

Het Parool

Lezersbrief

'Weerstand tegen festivals? Ga met organisatoren in gesprek'



Het Biergastfestival in het Park bij de Europadijk. © Jan de Groot

Festivals op meer plekken in stad om parken en burens vaker rust te geven

Parken waar in Rotterdam grote festivals worden gehouden, krijgen vanaf volgend

Minister wil minder festivals in Nederland

UPDATE | Minister Grapperhaus (Justitie en Veiligheid) pleit in zijn strijd tegen drugscriminaliteit voor minder festivals in Nederland, waar vooral XTC rijkelijk wordt geconsumeerd. Volgens de minister kan de politie het grote aantal feesten niet aan, zegt hij in een interview met De Telegraaf.

Binnenlandredactie 11-07-19, 08:22 Laatste update: 11:10

Figure 8, newspaper articles about festivals

Understanding the context

Approach

In order to gain insights into the festival landscape, several professionals from the festival industry were interviewed. Ten professionals were interviewed from different segments in the industry. The in-depth interview was semi-open with an interview guide that was developed for each interviewee (see appendix 3 for the interview guides). The interviews took about one hour. The interviews were analyzed and insights were written down and clustered. The insights were divided into problems and requirements. A list of strengths and weaknesses of the festivals was listed to finalize the internal analysis of the Dutch festivals.

Research question: What are current developments or phenomena in the Dutch festival landscape?

Interviews

Newspapers often write about the festival landscape and the trends or developments (figure 8). In order to gain a deeper understanding of the context and challenges festivals encounter while taking care of its stakeholders, interviews were conducted among different professionals from the industry (see figure 9). Since the definition of a festival is quite broad and it is about more than music, the participants vary in their operating field. It is a qualitative study and the interviews were adapted to the interviewee and the already gained insights. A list of quotes can be found in appendix 4. The quotes are used anonymously in the report.

Mapping insights

The interviews are transcribed and then analyzed. This is done by making insight cards (see appendix 5) and clustering the insights in different categories (see appendix 6). These clusters were then categorized under the stakeholders that were discovered in the interviews.

Analyzing the interviews and clusters resulted in the creation of both problems and boundary conditions.

Challenges and problems festivals encounter:

1. The festivals have an unstable or fragile relationship with the municipalities.
2. One mistake and a festival can be gone the next year.
3. One fanatic person can cause the cancellation of a festival.
4. Finding a festival ground for a (new) festival due to the increasing density in the Netherlands is hard.
5. Booking a lineup is difficult due to increasing competition. But, no lineup currently means no festival.
6. The costs increase in every segment of the organization.
7. Mcfestivalisation: festivals start to look alike due to the amount of competition and the same aim.
8. Having security over receiving a permit is often an unsure factor up to the day of the festival.
9. There is a lack of communication between festivals. This causes a slow innovation process.
10. There is often a lack of communication with the essential stakeholders, which causes negative results in a late phase of the organization.
11. Festivals need to be prepared for a new economic crisis that will cause visitors to spend less money on a festival.
12. Festivals will need to find a solution and start taking care of the nitrogen emission laws and other norms.

An overview of these possible solution spaces is created (see figure 10).

"We do not sell daily tickets. People who only visit for one day do not add anything to the festival."



Richard van der Laken
What Design Can Do

"For example, a windsurfing competition with turbines in the canals. I think 'what is it adding to the city, is this really necessary?'"



Ron Euser
Mojo/Into the Great Wide Open

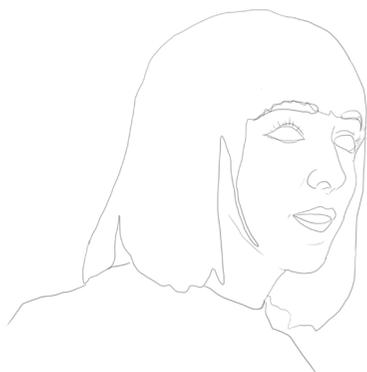
"The climate crisis is the biggest challenge for the next generation."



Eric van Eerdenburg
Lowlands/Mojo

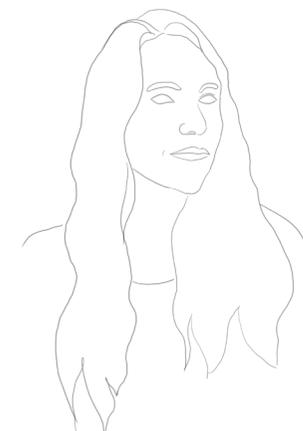
"You should not see it is a burden (red. complaints). You are a part of the society yourself and you want things to be fixed properly. We are all a part of it."

"People want the benefits (living in a city), but not the drawbacks."



Anna van Nunen
Innofest/Into the Great Wide Open

"Festivals are democratized. Every age and every segment of our society visits festivals nowadays."



Nienke Bodewes
Into the Great Wide Open

"Currently, a concrete threat for festivals are the exclusivity deals."

"Watching a documentary on Netflix is possible every time of the day. A festival is only there on a specific moment at a specific place. This 'being bound by time and place' is so valuable. It cannot be reproduced."



Martijn Paulen
Dutch Design Week

"Sustainability and regulations are the most important challenges for festivals."



Berend Schans
VNPF

"If you want to survive, you have to become a multiple day event. Because it is a mini holiday."

"We bring people together."



Ferry Roseboom
Into the Great Wide Open

"If an event is very sustainable, but your favorite band does not play there, then you will not go there. But the importance increases."

"You earn money with a camping. It is a business model."



Martijn Mulder
Researcher POPLIVE

"There is no festival organisation that has an innovation plan or innovation manager. Strategic they are a 0, practical a 100."



Marcel Elbertse
The Support Group

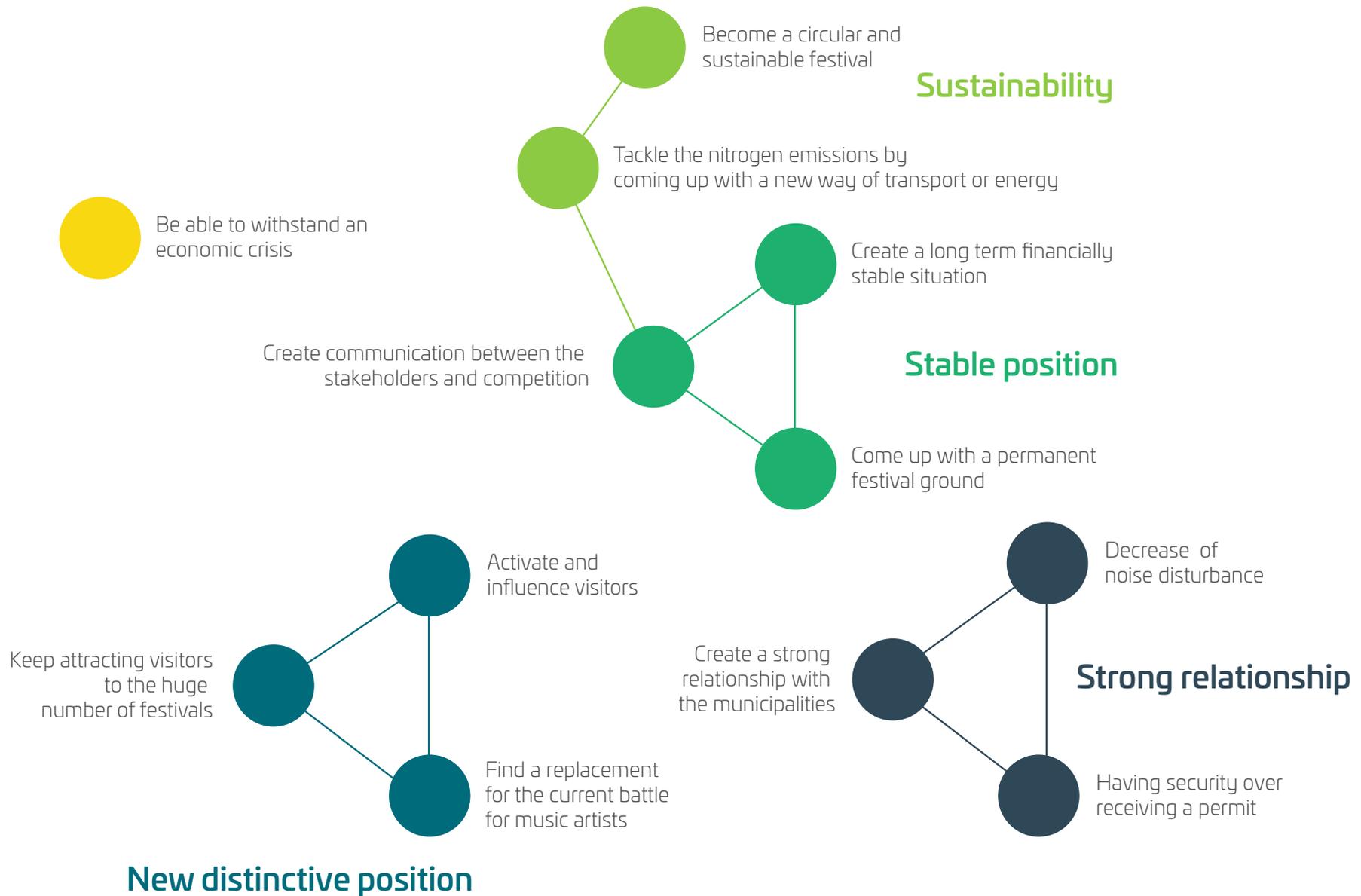


Figure 10, clustered challenges resolving in possible solution spaces

(Future) Requirements/boundary conditions for festivals:

- A festival will have to activate visitors to think or behave differently.
- Crowd management should be organized properly.
- A location is needed, preferably with infrastructure and without causing noise disturbance.
- Festivals should be able to manage the use of drugs and alcohol.
- A festival is for everyone, inclusive.
- Visitors want a holistic experience.
- Future visitors pay more attention to sustainability and taking care of the world, a festival should add to this.
- Festivals will need to find a balance between diverse activities and intimate experiences.
- Festivals will have to be financially stable.
- Festivals have to be, in the eyes of the visitor, a mini holiday.

Strengths and weaknesses of the festival

From the interviews and gathered insights, the current strengths and weaknesses of Dutch festivals have been determined. These strengths and weaknesses will, later on, be used in designing the new role for festivals.

Strengths

- Have the ability to influence visitors and learn new things.
- They have a quick learning cycle.
- They build a complex mini-society in a couple of days, having a broad range of skills.
- They are accessible for every population group.
- They are a place where people can be happy.
- They are a place where people can escape daily life and have a break.
- Festivals are mostly outside and in nature.
- It is organized a year in advance at a specific place in a specific moment.

Weaknesses

- They have an unstable financial situation that can result in one bad year and go bankrupt
- They are very dependent on their two main stakeholders: visitors and municipalities.
- It is an extremely risky business with a lot of external influences that cannot be controlled, such as weather, artists and pricing.
- Festivals are meant to be for everyone, but a big societal group cannot afford these kinds of festivals. They are expensive.
- They cause a lot of noise disturbance, resulting in irritation and sometimes in the withdrawal of the permit.
- They operate on a feeling, they are not strategic or do long term planning.
- They are affected by trends/hypes.

Key insights

Possible design solutions are in the field of:

- Sustainability
- Communication with the local community
- Dealing with the competition in the field of the lineup and attracting visitors.

Next to solving the challenges, festivals will need to have implemented several boundary conditions that have to do with the needs of visitors and organizational tasks. The strengths should enhance the possible design solutions were the weaknesses should be taken into consideration while designing.

Case studies

Approach

Aside from the interviews, two cases have been studied. The first one is about Eilân, the festival that got canceled in the week of the festival, making it an interesting topic for this project. The other is about What Design Can Do, a design conference that tries to move to the festival experience. It gives a fresh perspective outside the already existing festivals.

Research questions: What did go wrong during the organization of Eilân? How is What Design Can Do trying to stay relevant in the fast and competitive world?

Eilân

During the summer of 2019, it was the first time a cancelled event made the front page news: a new festival on Terschelling got canceled only a few days before happening. Eilân was a festival of cooperation between Mojo and Chasing the Hihat. After three years of preparation, the festival got cancelled. Newspapers started discussing the underlying causes and after some evaluation time the organization gave an interview in the podcast 'the Machine' (De Machine, 2019). The festival was also discussed during the interviews with the field experts.

Context

Eilân was supposed to be a festival at Terschelling. The festival was meant for electronic- and alternative pop lovers and organized on a small scale.

After talking with the neighborhood and municipality, everything was supposed to be settled. The 'environmental permit' (red. omgevingswet) seemed more of a hassle. Judges decided that due to the closeness of the Natura2000 area, they had to move one of their stages to the camping. When the permit was handed out, a small group decided to challenge it again and went to court. A few days before the festival, the judges decided that the festival did not fulfill the requirements of the 'environment permit' and the permit was rightly challenged ("Dancefestival Eilân op Terschelling gaat toch niet door", 2019). The judges motivated their verdict with the notes that there were details missing and existing gaps in the final plan. The calculation method for calculating the nitrogen emissions was not done properly and therefore misleading. Even though the organization started three years in advance, it got cancelled a couple of days

before the actual festival (De Machine, 2019).

"Normally everything works out, but what if it will not... And that's what you see with Eilan. Only a week up front. Their advantage is that it is a Mojo production and that they have enough reserves." - Interviewee

What went wrong?

Both the organization, media and interviewed professionals have their vision on what went wrong. First of all, festival permits are often handed out only days before the festival, making it possible to cancel the festival a few days before it is happening. Secondly, there is uncertainty about the environmental laws and the calculation method of nitrogen emissions. It is currently one of the loopholes in the system, especially when a festival is located in a Natura2000 area. The opponents are very well organized nationwide groups that have strong tactics on taking something down. Even though they are with a small group, their impact is huge. The organization was uninformed about this group of opponents, even though they had meetings with many locals. Announcing the festival took some people by surprise and therefore created a buzz. Also, the festival organization is not a resident of Terschelling and therefore not in crowds, making it possible to miss this buzz.

Key insights - Eilân

- Even though the most important stakeholders agreed on the festival actually happening, there were still some citizens that stopped this. They should be taken into account as an equally important aspect within the system of the municipalities: if they do not agree and get it to court, the municipality still cannot hand out a permit.
- Before announcing the festival, each resident of a region should be spoken to and every factor should be discussed. They should see the festival as an added value, not an intruder.
- Nature is a sensitive topic with a lot of uncertainty. It is an easy target for opponents.

Case studies

What Design Can Do

What Design Can Do is an annual design conference that originated in Amsterdam. Due to their success, they also have conferences now in Mexico City and Sao Paulo (What Design Can Do, n.d.). One of the interviews (p. 36) has been with Richard van der Laken. He is the director of What Design Can Do and started with the idea in 2011. He explained that due to the economic crisis, he started to reflect on his role in society. Being designer himself, he decided to reflect on the role design has and the idea came up to start a conference discussing the added value design can have on society. What started as a side-project evolved into an annual conference with several challenge programs and workshops throughout the year.

Characteristics

The organization of What Design Can Do tries to create a holistic experience during their conference, not only focussing on speakers but where people can enjoy themselves as well. Richard describes that they pay a lot of attention to creating an experience, by having music, workshops and a reporter creating 'a sort of live feeling'. WDCD is aware of the role in bringing people together. Therefore, the conference has come closer to a festival, with a program where people can enjoy themselves. To keep the conference a talking point during the entire year, WDCD created design challenges where current societal topics are explored and 'winning ideas are accelerated into viable products' ("Who we are - What Design Can Do", n.d.). Next to that, they publish books and write articles. A difference with 'regular festivals' is also that What Design Can Do is still a conference and focuses on professionals, being a B2B company.

Key Insights - What Design Can Do

- What Design Can Do made the switch from being a 'regular' conference with a focus on speakers to a holistic experience where professionals come together and discuss the topics they are interested in and have fun. They entered a popular field and combined their business with other characteristics, therefore distinguishing themselves.
- By creating a buzz throughout the year, they bypassed the competition that is focussing on an annual event. Focusing on professionals means a different target group where the target group wants to learn something to take with them in their daily job, they want to be inspired.
- By having a name that raises expectations, they have set the bar by actually having to be able to answer that question.

"It has become a strategic game, where other interests, relevant or not, are being played out completely" - Interviewee



Figure 11, three central stakeholders

Stakeholders

Approach

The interviews showed three important stakeholders: the festival landscape itself including the organization and competition, the municipalities and the visitors (figure 11). These three stakeholders were researched and analyzed.

For the visitors, insights have been gathered by interviewing seven visitors on their festival experience and customer journey. These were in-depth interviews that took about 45 minutes. Five of the interviewees were between 24-28 years old. The other two were around 50 years old. This has been done to create a broad overview, where a different festival generation is used as a comparison. Each participant is selected on the base that they like to go to festivals, but each of them with a different preference. Since the interviews are qualitative and the seven participants do not represent the entire population, more research has been done into studies that have researched visitors' motivation in a quantitative way. The insights have been used to create personas and a customer journey map. Researching the three stakeholders resulted in the development of the stakeholder map, which includes different layers of other stakeholders and needs. This stakeholder map gave an overview of the hidden needs that raised the question: what are the benefits of a festival to the environment?

Research question: What are the most important stakeholders dependent on and what are their hidden needs?

The three stakeholders

Research showed that there are three important stakeholders for a festival in the Netherlands that should be taken care of properly in order to have a festival succeed. There are three things that a festival needs to succeed: a program, a permit, and festival ground and (paying) visitors. These needs can be linked to the following three stakeholders:

The first one is the festival landscape.

The festival landscape is changing into a more experience-focused event. Due to the increasing amount of festivals, 'Mcfestivalisation' (Finkel, 2004) is happening. The amount of festivals causes increasing competition and each festival is trying to be unique and diverse. If every festival tries to do this, they will come closer to

each other and will start to look alike. Actually being distinctive becomes harder. The festival landscape is dependent on its competition, but also on what happens in the music industry, event sector, and environment. With the increasing bargain on artists and the rise of the exclusivity deals, festival programmers do not have a lot of influence on their (music)program.

The second stakeholder is the visitor.

The visitors are an important stakeholder since they can make the festival a success and create revenue. The reason is simple: if there are no visitors, the festival will be an empty field and only have to spend money, instead of generating income. Visitors need to be attracted to the festival in order to actually visit it. Their needs are therefore important and should be a focal point for the organization.

The third one is the municipality.

Next to having a lineup and visitors, the municipalities play a big role in the success of a festival. Someone can organize the best festival in the world, but if the municipality does not give the festival a permit, the entire festival will be canceled. The municipality implements its own and national policies. They keep track of official documents, maintaining the community and its neighborhoods including schools ("Taken van een gemeente", n.d.). These municipalities have other stakeholders to keep in mind as well. The citizens of the region need to be happy and the municipalities have to obey the laws and goals of the country.

"Your not allowed to do anything anymore, to go crazy. That freedom is gone." - visitor interviewee, have always visited festivals, now with their younger children

"I think my ideal festival is a bit big, because otherwise it will not fit." - visitor interviewee, prefers festivals where there is a lot to do, changing from Oerol or North Sea Jazz to Lowlands

"Everyone is delighted and happy, everyone has the same attitude about things, everyone is away for the day." - visitor interviewee, visits mostly one-day festivals

"I also find myself a different person at a festival, really more relaxed." - visitor interviewee, prefers festivals where there is a lot to do, changing from Oerol or North Sea Jazz to Lowlands

"I can be a different person." - visitor interviewee, visits Defqon each year

"Everything is gone that you can connect with daily life." - visitor interviewee, visits Defqon each year

"That seems to me such a surreal place" - visitor interviewee, visits mostly one-day festivals

"Actually, without overloading it, I find it uplifting. They try to stimulate your senses." - visitor interviewee, visits festivals like Best Kept Secret and Down The Rabbit Hole

"It is just very nice to be in a kind of dream world, I think we all want that." - visitor interviewee, visits festivals like Best Kept Secret and Down The Rabbit Hole

"I have been growing up with this festival, and it is nearby." - visitor interviewee, have always visited festivals, now with their younger children

"I mainly look at whether it's worth it. It is a trade-off between price and quality." - visitor interviewee, visits mostly one-day festivals

"I really go to a festival to see the artists I want to see. Therefore, I am also the initiator in my group of friends, being the one deciding on where to go". - visitor interviewee, works in the music industry

Figure 12, participants quotes and short characteristics

Visitors Interviews

To establish insights on the needs and behavior of the visitors, desk research and interviews are conducted (see appendix 7 for the interview guide). Together, they form the base of the personas used during this project. The visitors have different characteristics and were selected based on their differences. The interviews of seven participants were analyzed (see figure 12 for a selection of the quotes and participant description). Their age and festivals taste differ. Since the interview are qualitative and the participants do not represent the entire population, research was done into studies that have researched visitors' motivation in a quantitative way.

Personas

From the literature research and interviews, personas are developed. These personas all have different characteristics, but with six points in common. The level of importance for each of the six points differs per group and are derived from the visitor interviews. Falk (2009) states that for identity-related motivations, demographics are to be neglected since the motivations, personalities, and interests for visiting should not depend on demographics. Dawson and Jensen (2011), criticize this statement by suggesting that demographics do matter since it describes the social position and therefore influences the attitude and behavior. While the interviews show that visitors like the social cohesion at a festival, it is decided that at the ideal festival demographics should not matter. The focus for the new festival of 2030 will, therefore, be on the common needs of each persona.

Four main personas are developed based on the visitors' needs during an event, neglecting the different preferences in the music genre. These names are based on the model of Falk (2009), research done by Bowen and Daniels (2005) and on the interviews conducted. Falk (2009) has determined 'the explorer', 'the facilitator', the 'experience seeker', the 'hobbyist' and 'the recharger' to be the five main personas for identity related motivations. Bowen and Daniels (2005) determine four groups that have distinguishment in their festival motivation. These groups are combined into four personas that consist out of identity related motivations in connection to festival motivations (see appendix 8). The four personas can be seen in figure 13. Accordingly, the six hidden needs that count for each of the groups can also be seen in figure 13.

Currently, these needs are not always fulfilled. Many festivals are a dime a dozen and do not stand out against the rising competition. They are 'just another ugly festival' (quote by visitor), not focussing on the experiences visitors seek. Because of this growing competition, visitors start to expect more and have become spoiled. Where the lineup is currently important when buying a ticket, the overall experience and social cohesion are more important during the festival. A festival has to become more than 'just a party', it has to add something extra to the experience in order to stand out.

Escapism

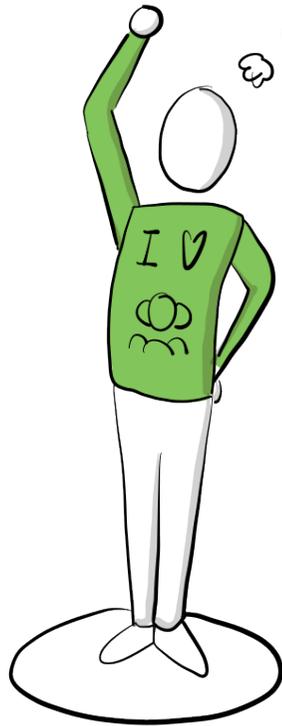
Being in another world and therefore escaping from reality is one of the reasons people visit a festival. But, escapism can also be done in many other ways. For example, reality can be escaped by playing video games, going to see a movie, having a religion, but also by taking drugs, alcohol or watching porn. There is a lot of competition when escaping reality and therefore distinction is needed. Ernst Bloch, a German philosopher, wrote about these dreamworlds. He states that escapism can lead to radical social change (Geoghegan, 2004). By going to that dream world, people have the ability to see things fundamentally different. Bloch states that this creates social justice and can be the start of a new system. Therefore, it is assumed that if escapism can cause social justice and festivals have the ability to create an experience where people escape reality, changes to our current society can origin during a festival.

"In our discipline, it's all about escapism. That people just want to escape daily stress and precisely in this society, where even the younger generaiton experiences a lot of pressure." - interviewee

Being happy

As a visitor describes 'you do not see so many happy people around you these days. Even I look quite grumpy in the metro'. A festival does influence visitors' emotions and feelings, being described as an important trigger for visiting festivals. People come to festivals to celebrate with each other. This goes hand in hand with being happy.

Be happy, feel good about yourself Become different in life
 Escape (unpleasant) realities Have a feeling of social cohesion
 Learn your own boundaries Be carefree



The hobbyist

The hobbyist goes to festivals purely to see the line-up. He/she is less focused on the surroundings, but wants to see as many artists he or she loves. The hobbyist therefore goes more often to festivals with a more specific genre, to meet its interests.



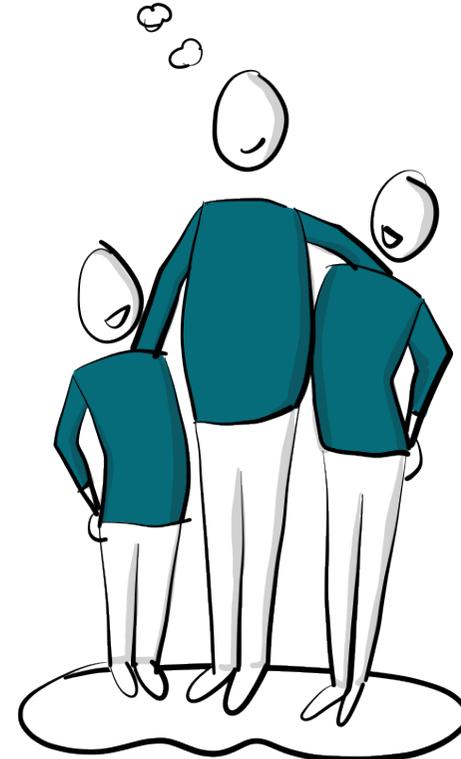
The recharger

Seeks a more intimate experience, where the focus lies on the environment and relaxing together with friends or family and discovering next to music (Bowen & Daniels, 2005). The staging of the line-up is located in nature where performances are given.



The experience seeker

Seeks a 24/7 massive experience, preferably with a lot of alcohol or drugs. The program needs to be uplifting and big. The experience seeker visits festivals with a big group of friends, stays from dusk till dawn and wants to have said 'I have been here'. Discovery through knowledge and personal renewal (Bowen & Daniels, 2005)



The social family

The family seeks a popular festival where the line-up is easy to get into. There are activities for children and the festivals are diverse, having a wide-ranging appeal. Even though there is a generation gap, the entire family likes it. They 'love it all' (Bowen & Daniels, 2005).

Being carefree

The visitors describe a festival like a holiday. During a holiday, people do not want to worry about daily life and feel free and happy. This is why this carefree experience is important: people do not have to worry about daily life. A person can give his mind a rest and get away from it all.

"I have the feeling that people are not lead by things as sustainability. Also after the Bataclan attacks, I was wondering if that would have an effect on the number of visitors, but I never received a signal that this was the case." - interviewee

Learning about yourself

A festival is also about reflecting on yourself. Where Sophie describes herself as 'being someone else, more relaxed' at a festival, this is backed by literature. Packer and Ballantyne (2010), describe that this new context of a festival allows 'participants to reflect and re-evaluate their own self-understanding and 'Self-Acceptance' (Packer and Ballantyne, 2010, p.172). This will happen when a festival creates a new experience where the visitors are not within their daily routines anymore.

Social cohesion

'Sharing the experience with others provides a sense of belonging and social integration' (Packer and Ballantyne, 2010, p. 178). While individualism is increasing in our current society, visitors experience social cohesion strongly at the festival. As Anniek describes 'people accept each other as they are, there is a strong feeling of social cohesion'.

Being different in life

"The festival experience not only contributes to a transitory state of subjective well-being but can also become part of the way a person defines themselves" (Packer and Ballantyne, 2010, p.169). Music is thereby the means to feel more like ourselves (Laiho, 2004).

A festival can be a strong influencer for people's well being and feeling comfortable. By being in a new environment and having the ability to let go of daily routine, people can rediscover themselves which can have a long term effect, when taken home.

Customer Journey

Next to the development of the personas, the visitors were interviewed regarding their customer journey and positive or negative experiences during the festival. Appendix 9 shows the customer journey. The customer journey describes the steps taken by a visitor before, during and after visiting a festival. Visitors describe that the negative experiences (everything under the mean line in the customer journey) are, even though they influence the experience of the festival negatively, not a reason for not attending the festivals. The only influencing factor is the pricing.

Another world

Every interviewee describes the need of being in another world, a dreamworld. Interesting is that most of them also see Burning Man as a festival they would want to go to since it is such a 'surrealistic place' (quote visitors). A festival in the desert is far away from daily life, it is all about escaping reality. Visitors have to add something to the festival and experience and get something back in return. Even the outfits are unusual and far from daily routine. This gives insights into the motivations of visitors: forcing visitors to contribute to a festivals would not stop them to go there.

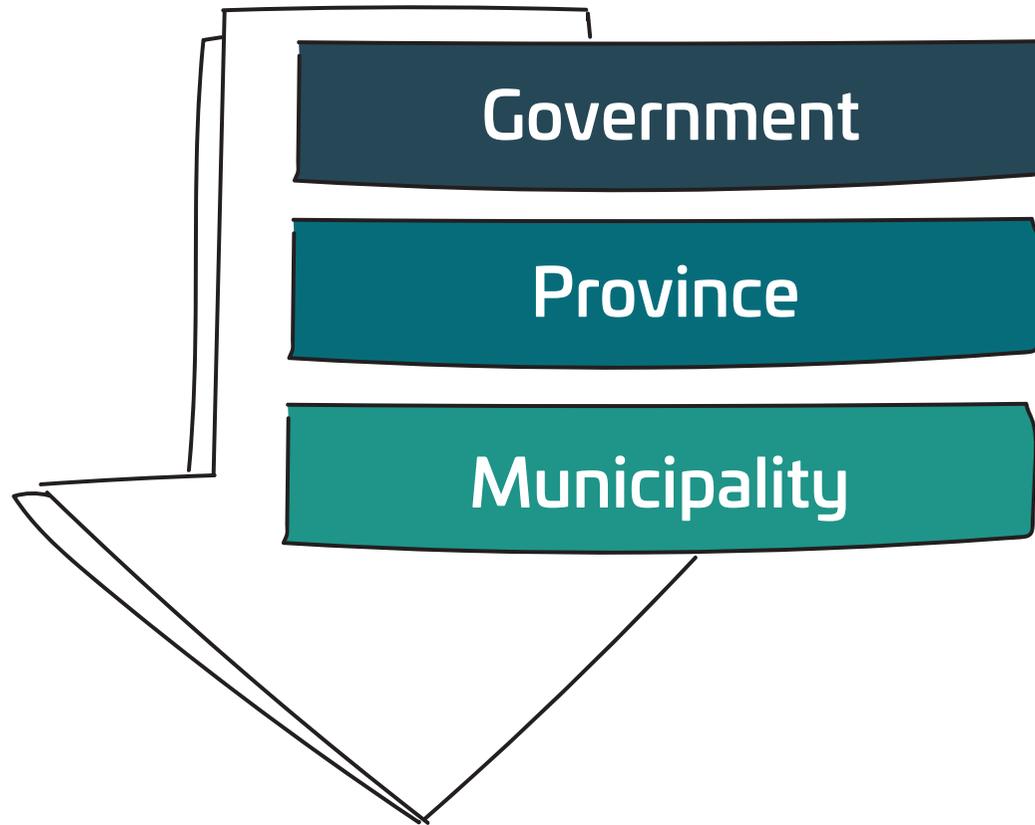


Figure 14, the three administrative layer in rang of importance

The municipality

The second stakeholder is the municipality. The municipality hands out the permit to the festival. In order for them to do that, the festival has to tackle the needs of both the municipality and the stakeholders that influence these municipalities. The following stakeholders influence the municipality:

- Local citizens
- The Netherlands (including the government)
- The Province
- Sometimes: 'Staatsbosbeheer' (forest management)

"Municipalities are risk avoiders. They exist to protect their citizens, so everything they do is all about this. With everything that is being organized, they think 'what is the worst case scenario'?" - interviewee

Citizens

Over the last couple of years, the amount of complaints regarding festivals has increased (Stoffelen, 2017). As Martijn Mulder describes in that interview, the complaints are not only from citizens above the age of 70, but also from a younger generation that has had enough of the increasing disturbance. The living environment gets affected, nature get damaged and there is a lot of noise disturbance. Even though the visitors probably have a lot of fun, not sleeping at night or not being able to visit the park during the weekend has it effect on the citizens (van Gijssel, 2019).

When a group of citizens is fanatic, they can go to court with their case. The organization of Eilân (Podcast: De Machine, 2019) did not see the professional organization behind this group of fanatic citizens coming. This group has contacts throughout the Netherlands and knows exactly what they are doing. When rules are slightly undefined or interpretable in different ways, it is a means to defend their case and, maybe even, win. Even Into The Great Wide Open, a festival that puts a lot of effort into managing their environment and listening to its citizens has to deal with opponents (van der Vlies, 2018). They are making plans with the

municipality of Vlieland to decrease the noise standards and amount of visitors. The group of opponents who go to court is small, but they have a lot of influence and are therefore important stakeholders. The bigger this group gets, the more threatening they become for the festivals.

"Many times, they act like there is some kind of protected salamander seen. Everything that can be used against you, will be used against you. You have to assume that, whether the thing is true or not." - interviewee

The municipality has to listen to and protect its citizens since the council gets chosen by the local citizens and has to represent the citizens' interests. Therefore, the municipalities depend on the citizens and the other way around.

The Netherlands

The municipalities are the third administrative layer in the Netherlands. The first one is the central government (figure 14). The government represents the general interests of the Netherlands and is busy with nationwide topics. The central government is also the one who, together with the King, appoints the new mayor. The municipalities are responsible for implementing laws determined by both the government and Province regarding social support laws, work and assistance laws and environmental management laws ("Taken van een gemeente", n.d.). The Dutch government has to maintain in favor of the European Union, being part of it. Therefore, the Netherlands and its municipalities also rely on the goals set by the EU.

The Province

The second administrative layer in the Netherlands is the provinces. They are responsible for the infrastructure, nature construction, regional water authorities, keeping an eye on the environmental laws and the municipalities ("Provincie voert landelijk en eigen beleid uit", n.d.). The municipalities have to get their budgets and expenses checked each year. Next to the municipalities, often the festival needs the approval of the province as well.



Staatsbosbeheer

The 'Staatsbosbeheer' is commissioned by the government. They maintain the nature and fauna of 273.000 hectares of ground and work together with municipalities, healthcare institutions and CSO's ("Over Staatsbosbeheer", n.d.). They want to 'protect, experience and use' the nature of their grounds. They work together with organizations to develop sustainable initiatives and reach their goals. Staatsbosbeheer has the saying over all of its properties. Organizing the festival at one of their locations means working together to receive a permit. They are not always a stakeholder for festivals, since festivals are organized outside of Staatsbosbeheer properties.

The festival landscape

The festival landscape is analyzed as the third stakeholder. Insights from the interviews and desk research helps to create an overview of the world behind this stakeholder. In the chapter 1, p. 30, the distribution of festivals among the Netherlands has been described. There are multiple factors that influence the festival landscape:

- The competition
- Artists and performers: the lineup
- Weather

Next to these influencing factors, there are many more parties who are a key to the boundary conditions of a festival, but do not cause any challenges at this moment.

The competition

Due to the increasing amount of festivals, the competition among them is growing. They need to attract enough visitors and artists to make the festival a success. The huge popularity of this landscape is becoming its own challenge. For a few years, the amount of festivals is even slightly declining (Van Vliet, 2019).

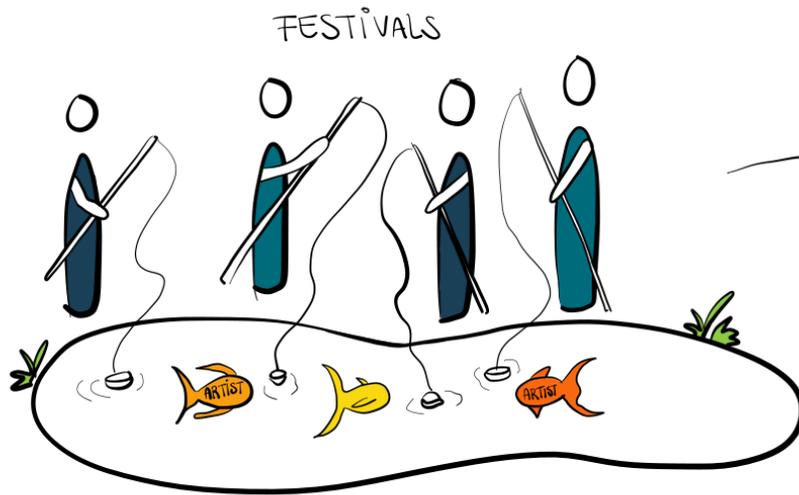
This is caused by stricter regulations, more irritation among citizens, cities warding off festivals and the lack of festivals to organize a distinctive event that adds to the current landscape, also called Mcfestivalisation (Finkel, 2004). Most of the festivals that disappear are the new festivals, who cannot get their permits or do not have enough distinction to attract visitors. A result is that the number of festivals organized with less than five issues increases (van Vliet, 2019). But not

only the small festivals encounter this problem. The big, grounded festivals also stumble upon increasing competition. Pinkpop was not sold out last year (Wielert, 2019). The same thing happened to Lowlands in 2015 ("Lowlands voor het eerst in tien jaar niet uitverkocht", 2015). Festivals need to be cutting edge to attract visitors. Lacking this cutting edge mentality can quickly become fatal. During the interviews, interviewees agreed that the declining number of festivals is not a bad thing. It can be seen as quality control and shows the effects of a lack of innovation or professional organization.

The lineup

In order to attract visitors, festivals need a lineup. This lineup attracts visitors to buy a ticket and enhances the pre-fun (see customer journey, appendix 9) Van Vliet (2019) describes the four different kinds of festival categories in the Netherlands: music, film, art and food. Every kind of festivals has its own kind of lineup. Music festivals focus more on the music lineup, food festivals on the food lineup. This does not mean that a focus excludes the others. What is often seen is that festivals are diverse, with a variety of activities to be done. Music festivals need to be on the cutting edge when it comes to music lineup. A festival is expected to have both vertical differentiation between- and horizontal differentiation within the genres (Hiller, 2016). Festivals aim to book a lineup that includes several headliners (those attract most visitors) and some undiscovered surprises. "Among this hierarchy, there is considerable variation in the genre of music, experience, and perceived quality" (Hiller, 2016, p. 310). Finishing the puzzle of booking the right lineup is, therefore, a challenge. Waldfogel (2012), describes that the quality of the music did not decrease over the last ten years. Even when the music industry and revenue streams changed, the quality remained. In the end, it is all about taste and music is a subjective matter (Hiller, 2016).

A strong lineup can result in more visitors. Stigler (1963) and McAfee, McMillan and Whinston (1989) both wrote about the effect of bundling to increase uniqueness over the product. A festival bundles its artists into one lineup and is, therefore, a bundle. It can be said that festivals are, being a bundle, always unique and exclusive due to the lineup. Hiller (2016) describes that artists who either had previous album releases or had performances in the local environment are about 50% more likely to be booked at a festival. This can suggest that festivals



"The fees of the world artists will continue to increase and become even more unreachable for the smaller festivals. Festivals will have to invest more in other things than just artists." - interviewee

"There are directors who say that if they have a 10% influence on their lineup, it is a lot. An artist decides for itself when it will be touring. You will get a number of available artists and have to deal with it." - interviewee

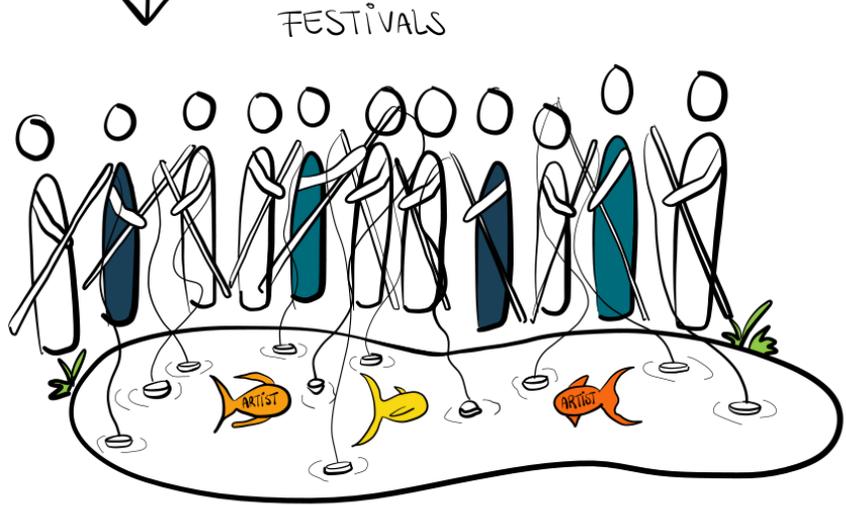


Figure 15, visual representation of changing artist landscape

are trying to create a kind of certainty over their lineup by booking the artists that have been favorable over the last years. If the competition does the same as well, prices increase and the negotiation begins. The lineup and the festival cannot be seen separate from each other. As ITGWO, LeGuessWho and other festivals have shown, is that big headliners are not necessary if the brand positioning does not require them. They try to create a compelling lineup by telling another story. Next to headliners, the opinions of friends also matter when choosing a festival. Since taste is a subjective matter, it is different for everyone and can change over time.

Due to the effect a headliner can have on the ticket sales, the battle for artists has increased. Since there is still only one Radiohead, but many more festivals than a couple of years ago, festivals are fighting over these headliners. There is still the same amount of big fish in the pond, but the amount of fisherman has doubled (figure 15). Due to this fight over who can pay the most, many festivals are dropping out and trying to find headliners they can afford. Exclusivity deals have come up to hire that headliner and in order to give the bundle an even more unique character. With the exclusivity deal, an artist can only perform at a specific festival and not somewhere in the close environment (Hiller, 2014). These deals cost a lot of money and are not reserved for everyone. Festivals try out new, creative ways of making a kind of exclusivity deal with artists, for example by having them play a new song. With this competitive environment, it can be argued whether it is smart to focus solely on music artists. A booker has a little influence on the lineup (see interviews), but it costs the festival a lot of money.

Weather

The weather is an important influencing factor since it is unpredictable and cannot be influenced. Most of the festivals are organized outside and storm or rain can cause a different experience or cancel the festival at all.

“An old festival said that the moment the next summer has really bad weather, chances are that we are bankrupt.” - interviewee

Currently, festivals try to be in control of the weather by having two ‘extreme weather scenarios’: one for extremely hot weather and one for extremely rainy and stormy weather. A thunderstorm is an influencer as well. These ‘just in case’ scenarios often cost a lot of extra money and are, preferably, not taken into action. Having an extra budget for these kinds of situations is necessary for receiving the permit, but it costs the organization a lot of money. It is possible to have insurance for bad weather (Interviews professionals). This can be either for extreme weather, where the major has to officially cancel any events or for bad weather. The insurances are expensive and most festivals do not have the resources to have such expensive insurances. To conclude, there are many things to be done in order to have security over safety when bad weather occurs.

“Where is your entrepreneurship, where is your risk? Even for bad weather a subsidy has to be found, which I find very strange.” - interviewee

The stakeholder map

With the three most important stakeholders determined an overview is created of the problems, needs and hidden needs (figure 16). Next to the described problems and needs, there are tons of other challenges while organizing a festival. Since organizing a festival is like building an entire village, other challenges go very broad from crowd control to building a short term infrastructure. These challenges are not taken into account since they are not described by the interviewees or literature as significant problems at this time.

The main question that arises from the stakeholder map is: why should municipalities want festivals? The stakeholders of the municipalities often have their doubts or need convincing. Also, festivals do not want to be intruders that citizens find irritating. Therefore, the benefits of a festival are discussed in the next chapter on p. 58.

Stakeholder interaction

The different stakeholders described in the stakeholder map are shown in figure 17, including interactions. Here, it can be seen how the different stakeholders interacted and are related to each other.

Narrowing down the stakeholders

First, a decision is made on the focus of the project. Due to the amount of time given to the graduation project, designing for each stakeholder is not possible. In order to gain enough focus, the most important stakeholders are chosen to focus on during this graduation project.

Research shows the importance of the municipalities, being the ones handing out the permit. These municipalities are chosen by the citizens, who tend to become less tolerant towards festivals. Without visitors, festivals would not even exist. In order to have a successful festival, visitors need to be attracted to the festival. The competition influences the visitors as well, trying to attract visitors to their festival. The Netherlands and the province both influence the policy of the municipality. The municipality needs to obey the laws and guidelines set by the government and each year, their budget is checked by the province. Sometimes, the province needs to give their permission to the festival as well in order for the municipality to give a permit.

As seen in figure 18, the local citizens (within a municipality) and the visitors have a decisive role in the success of a festival. This does not mean that the other stakeholders are less important and should be neglected. A recommendation would be to conduct further research on the other stakeholders. For the rest of the project, the focus will be on the local citizens (within the municipality) and the visitors of the festival.

Key insights

Several stakeholders and drivers are identified that influence the festival. Two of them, the festival visitors and local citizens, have currently the most influence on the success of a festival. Therefore, these two stakeholders are focused on for the duration of this project. Both parties have their own needs and problems. Emphasis will be made on the positive effect a festival can create to fulfill the needs of both stakeholders and on decreasing the negative effects of a festival.

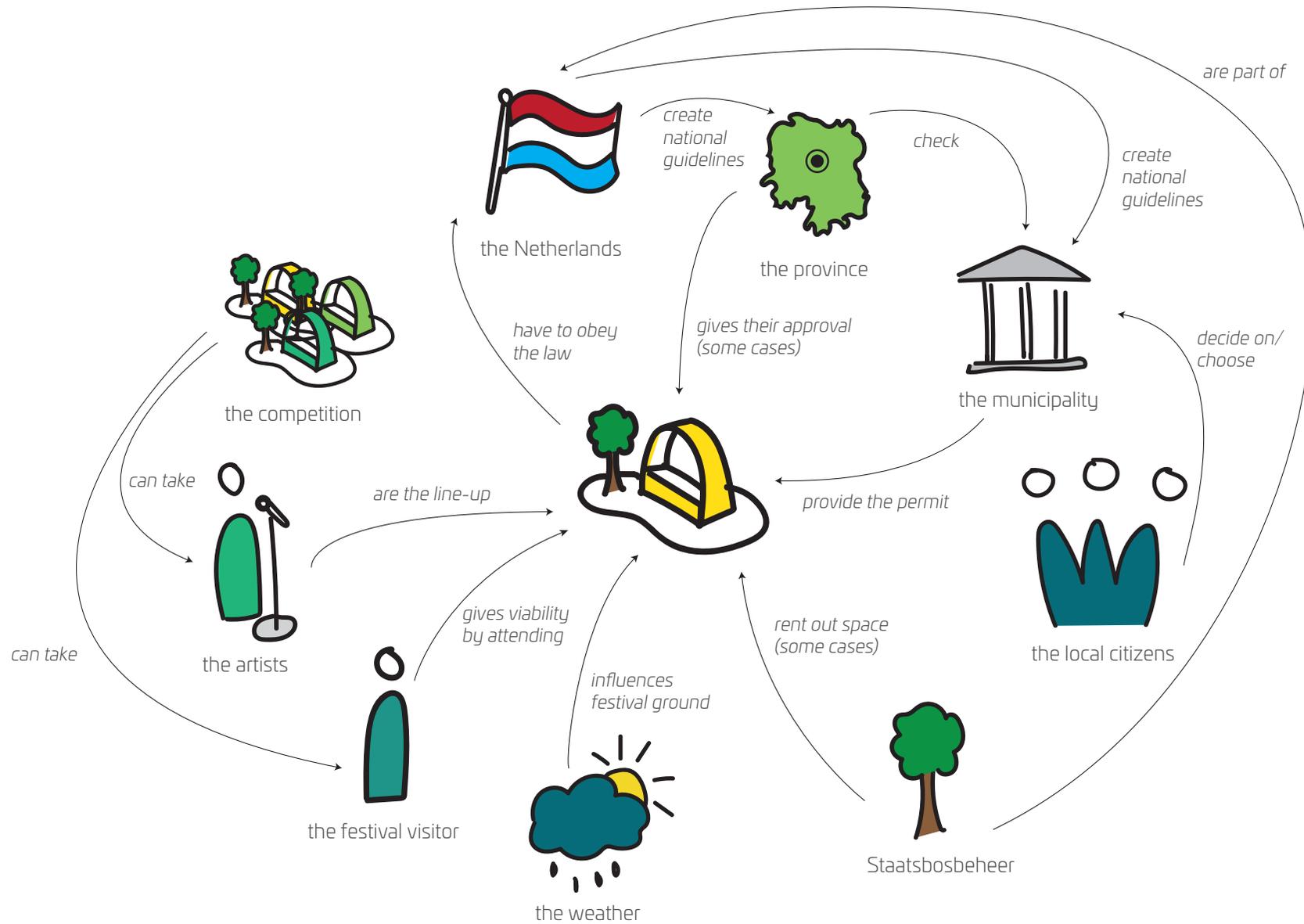


Figure 17, stakeholder interaction overview

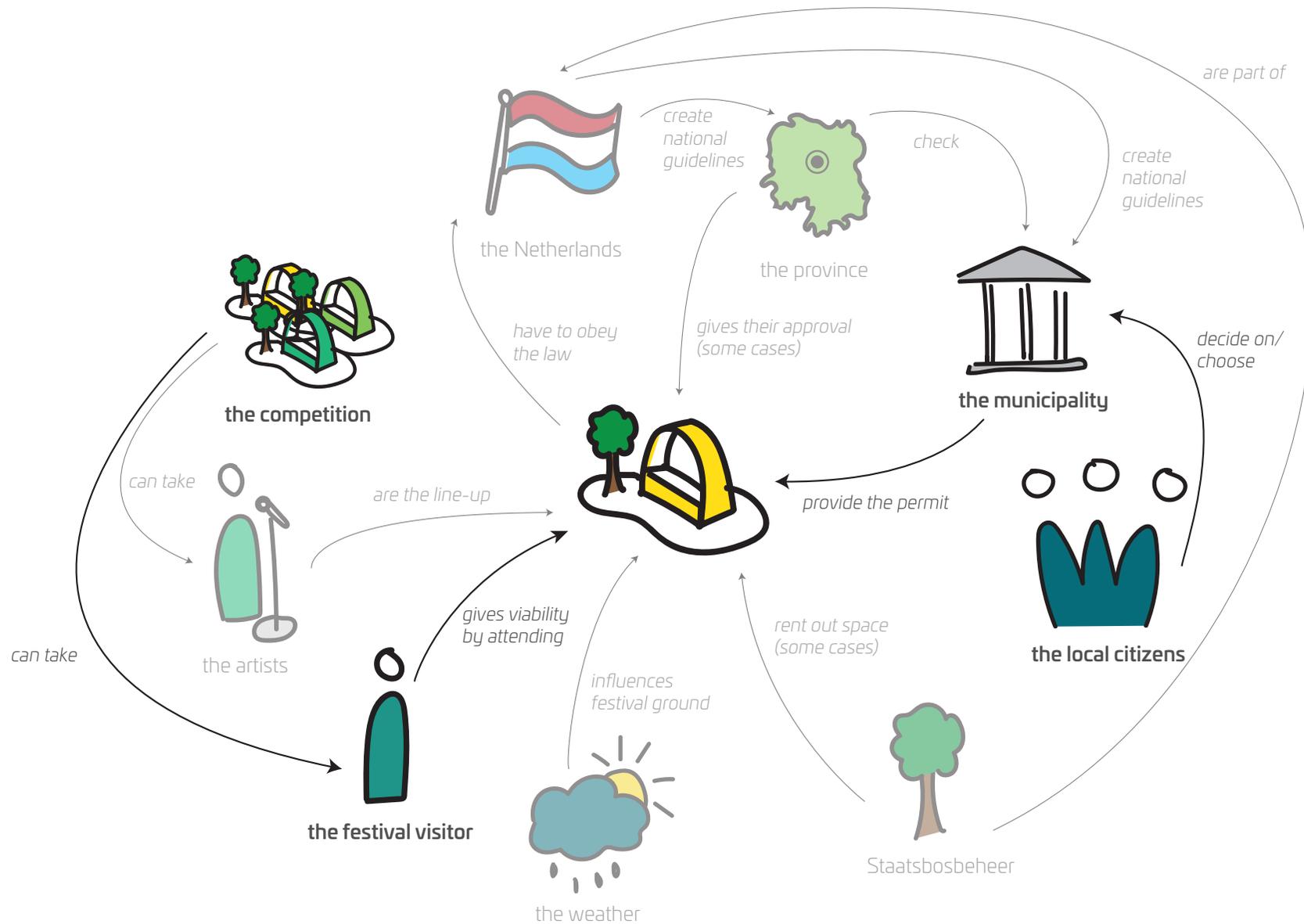


Figure 18 , narrowing down the key stakeholders into visitors and citizens

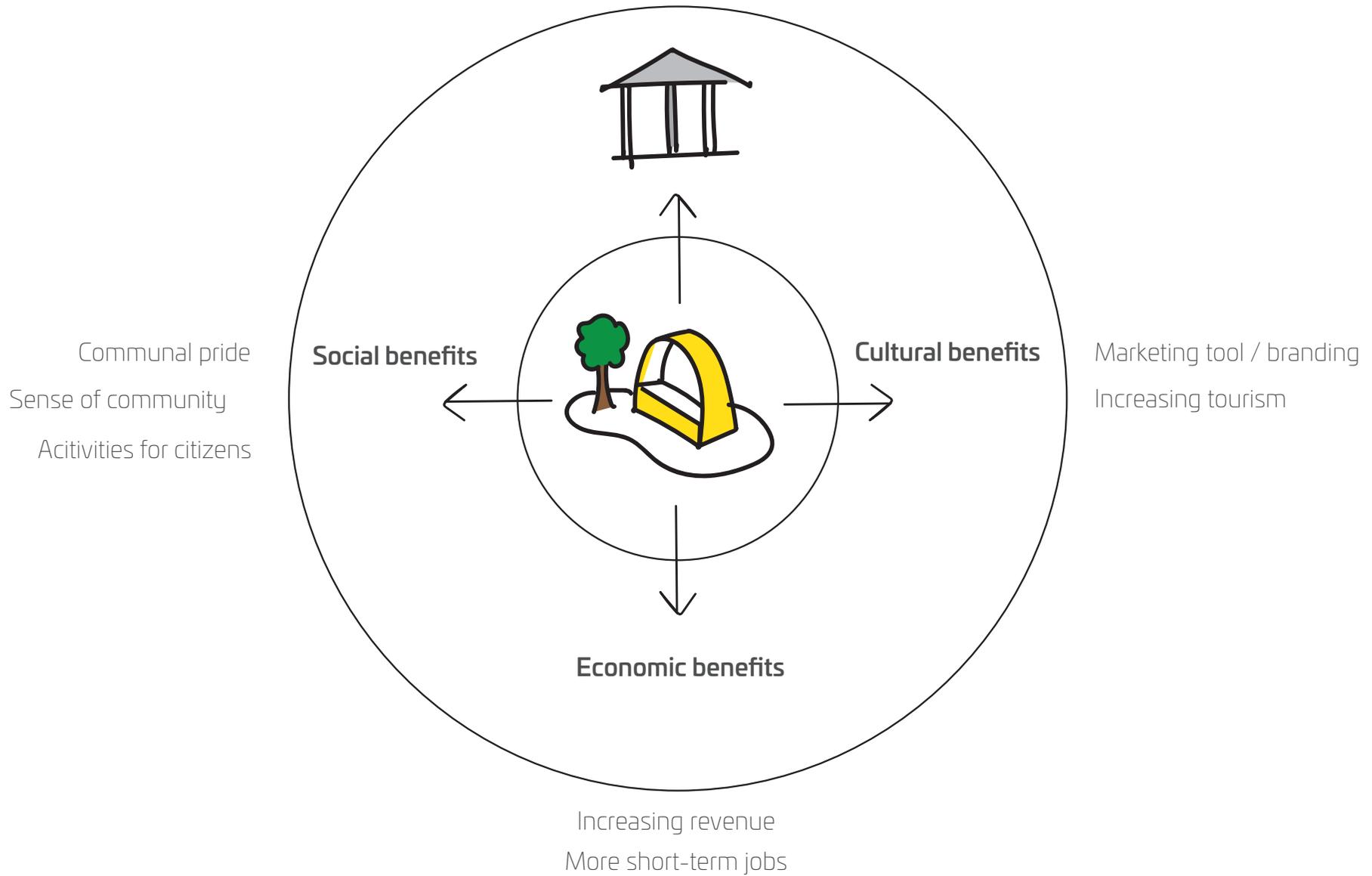


Figure 19, the three benefits of a festival

Benefits and drawbacks of a festival

Approach

In order to gain an understanding of why citizens would want a festival and what the positive and negative effects are of a festival, desk research is conducted. After defining the benefits and drawbacks of a festival, a fictive case study has been done on what the effect will be if festivals would leave society.

Research questions: What are the benefits and drawbacks of festivals? What would happen if festivals would leave society?

Drawbacks

The drawbacks of a festival have already been discussed throughout this chapter. Festivals cause environmental damage, bigger crowds (causing traffic jams) and increased law enforcement costs (Cursoy, Kim & Uysal, 2004). People also complain about the noise disturbance, not being able to stay in their routine or keeping up with their standards such as going to the church quietly on Sunday. Jeong and Santos (2004) describe that deep-rooted cultural norms and political beliefs counteract the positive outcome a festival can generate.

To conclude, the (perceived) drawbacks of a festival are:

- Noise disturbance
- Environmental damage
- Curtailment of the physical living environment due to the closure of public spaces
- Big crowds asking for more law enforcement and causing traffic jams

Benefits

Festivals can attribute to social, economic and cultural changes (van Vliet, 2012) (figure 19). The social and cultural changes regard the communal feeling of a region or town. They can create or reinforce local identity, boost local pride and create a sense of place (Derrett, 2003), a sense of community (Dugas & Schweitzer, 1997) or a sense of well-being (Falassi, 1987; Adams and Goldbard, 2001). As O'Sullivan and Jackson (2002) stated, it improves the quality of life in small regions. Festivals enhance this feeling of local identity and pride by organizing value-added activities or increasing the image of a region more

positively (Getz, Andersson, & Larson, 2006; Grunwell & Ha, 2007; Quinn, 2006). Even though a festival can have social benefits, it is dependent on the level of involvement and acceptance of the citizens (Jepson et al. 2013; Vestrum 2014). Regions and cities are investing in festivals to use it as a marketing tool. Eindhoven did this by using Dutch Design Week as a tool for their branding by positioning itself as a design city. As Rao (2001) argues, festivals can be seen as a 'public good' for connecting local communities.

The economic benefits can be found in the short-term effects of extra jobs, filled hotel rooms or more revenue (Formica & Uysal, 1996). They can also influence start-ups to build a business (Cursoy et al. 2004). These short-term effects are, as described, only temporarily and are often seen as a 'quick fix' to the image problems of regions or cities (Quinn, 2005). In order to gain permanent status, festivals need to become an 'institutional status,' occupying a unique 'niche' in the community, sustaining committed stakeholders, and practicing constant innovation' (quote). These economic benefits can be overestimated due to a wrong estimation of the exact new tourists visiting the region only to go to the festival (Litvin & Fetter, 2006).

The three benefits have resulted in municipalities or regions promoting festivals and targeting them to gain these benefits for their own community. This went well for a couple of years, where big Dutch cities as Rotterdam or Amsterdam attracted festivals. Now, due to the cities being overcrowded, they started to fend festivals off. The Netherlands is densely populated and the number of festivals starts to irritate citizens more often. Therefore, the negative effects often overshadow local benefits.



Photo: Nico Alsemgeest

What are festivals currently doing to add to society?

Currently, festivals are trying to add to society by increasing the economic welfare and sense of a community. They are trying to leave a mark, but this is often hidden and not always directly visible to the citizens. Next to economic welfare, it is often about leaving behind a 'feeling' of pride or a marketing tool for the community.

The economic benefits regard a temporary increase in jobs and revenue, therefore only being interesting for the local entrepreneur. Local restaurants or bars often do not notice any change themselves, since the festival has their own food courts, it is unlikely that most of the visitors will have a drink or bite at their place. Festivals who pay attention to this phenomenon might also stumble upon the challenge to make retail establishments see the added economic benefits. Into the Great Wide Open solved this by having an economic calculation made, that showed how much of the money spent by visitors went to the local catering businesses. Other citizens that do not have anything to do with hospitality services will not notice these 'economic benefits'.

The social and cultural benefits are harder to measure since they cannot be measured by something physical as money. It is about a feeling that citizens and tourists need to gain. Into the Great Wide Open works together with the local schools to build a playground and host mini internships. Sneekweek has put Sneek on the map by hosting one of the biggest sailing events of Europe and by putting effort into the promotion of Sneek. The Dutch Design Week does the same by sharing how interesting the design community in Eindhoven is, making it an important marketing tool for Eindhoven. Currently, few tangible benefits are left behind when a festival leaves at the end of the period. Where there are clear benefits for a municipality to host a festival, the benefits for most of the citizens might not be so self-evident.

The effect of festivals leaving society

When the added benefits of a festival disappear from region or neighborhood, the economic, social and cultural benefits might decrease. Since these benefits are currently established by creating revenue or leaving behind a feeling of pride, this will decrease. A festival is a short-term event, that will return annually, so the noticeable effects will only be missed once a year. If the branding of a region is based on the annual event, the effects might be bigger. It is assumed that other concepts will pop-up on the entertainment side, since people would want to escape daily life and have a place they can go to and relax. A new phenomenon might appear that fills the gap left behind for people in search of a place to dance and party.

Key insights

To conclude, there are three main benefits for communities when a festival is organized. These benefits are cultural, social and economic benefits. When executed properly and when the organization takes the community into account every step in the development process, the communities can have a positive experience from a festival.

Conclusion

Two definitions of a festival are defined: the experiential and practical festival. These definitions complete each other and are during this project seen as the definition for a festival in 2020. Interviews showed that visitors think about multiple day music festivals when considering the meaning of a festival.

The Netherlands is getting more dense and there is less space for festivals. This results in strict environmental laws, de 'omgevingswet', and an increase in complaints of disturbance by citizens. The number of festival has reached a peak with over 1400 festivals a year. This goes hand in hand with the increasing number of complaints. Next to an increasing density, the festival landscape on itself is extremely risky and unstable. Permits are being hand out last minute and festivals are not able to make long term plans. Due to this landscape and the changing world, festivals encounter multiple challenges, such as sustainability, attractiveness and a stable position, for the years to come.

The drawbacks of festivals are becoming more predominate to citizens. The benefits of a festival are often invisible to the local citizens and mostly short term, focusing on economic, social and cultural benefits. If festivals would leave our society, it would be missed by the short term economic benefits, cultural pride and social benefits it induces. Currently, festivals are not putting a lot of effort in leaving a visible or physical benefit behind for the community.

Festivals should ensure a stable and indispensable position with the two most influential stakeholders: the visitors and the citizens. The question that arises from the research is: how can a festival become indispensable for these citizens and festival visitors?

Implications

- The two stakeholders to focus on when wanting to ensure a stable position are the festival visitors and local citizens. These stakeholders currently have the biggest influence.
- Possible design solutions that create an indispensable position are in the field of: sustainability, communication with the local community, dealing with the competition in the field of the lineup and attracting visitors.

2. Vision

Chapter two: vision

- ◇ The Netherlands in 2030 p. 68
- ◇ A new role for festivals p. 74
- ◇ Opportunities for reciprocity p. 76
- ◇ New role, new format p. 82
- ◇ Design goal p. 90
- ◇ Conclusion and implications p. 92

After researching the context of Dutch festivals, it has been concluded that festivals will have to create a permanent position in 2030, keeping in mind their two important stakeholders: the citizens and festival visitors. This chapter takes the next step by researching this 2030 future and defining the new and indispensable role festivals will need to implement in this future. It has been stated that they will have to create reciprocity and fulfill the needs of stakeholders in order to create this indispensable position. Festivals change their role from a good to a service, where they will play a role in tackling societal challenges for the local citizens and creating a meaningful, 'out of this world' experience for the festival visitors. Embracing this new role will be done by becoming a platform where visitors and citizens come together and work together on fulfilling these challenges or needs. Eventually, this will result in the opportunity for festivals to shift its focus and create a strong and permanent base. In order to have a successful platform, a strong relationship between the visitors and citizens have to be created. This design goal will be detailed in chapter three.

3D printers everywhere The traditional radio disappears
Everything needs to be fast and now The first time an actually hit song by a computer is written

On demand

2/3 of the population growth will be due to migration, multicultural grows
Everything can be solved with technology We do everything online and everything can be done online
On demand (designer)drugs that do specifically what you want Soft drugs will not be legalized

VR, AI, holograms & AR have been implemented as a means
Government and authorities fight depressions

Getting away from it all

Globalization decreases Urbanization increases in bigger cities
Economic crisis is upon us, causing a decrease in buying power
25% of employees is at home with a burnout Increasing density in the Netherlands

'Omgevingswet' fully active Sustainable Development Goals are redefined
Nitrogen emissions are decreased actively Decrease of fossil fuels
Less meat, more plants consumed The weather has become more extreme

Living in harmony with nature

More awareness for nature preservation Circular economy is solution to reducing commodities
Flight shame due to social pressure and awareness Decrease of cattle breeding
Less methane emissions Nitrogen emission laws have an effect on industries
Autonomous e-vehicles are found in the streetscene Lobby for increasing biodiversity
Diesel cars are abandoned from Amsterdam

Sharing economy increases, materialistic mindset decreases

Music is only published by separate hits Robotics implemented in each sector
Bio science is making big steps
IoT, always connected
Every product is intelligent

The fast lane

New music genres will occur by mixing and adapting current styles
Number of people travelling by train increases Number of festivals is decreased

The only festivals that will exist have a purpose
Because of the Brexit, there is a reduced mobility of artists
Nostalgia stays important Number of people owning a car decreases
Festivals are for everyone, democratized industry
Increasing individualism, need for physical connections

Focus on experiences

Due to technical development, stages are more of an experience, mostly with VR, holograms or AR
Performances becomes an even more important physical link to music
Fear of missing out: FOMO Everything is an experience

Polarisation increases Less alcohol will be consumed, drinking is the new smoking
Increasing amount of artists and niches. More artists than ever before,
so long term popularity has become more of a challenge. Middle tiers comes up

Digital transparency

Everyone can put their music online Social control of behavior increasing
Sustainability awareness is embedded in every social layer
Superstars don't rely on just music, but create a brand through other platforms

Figure 20, trends clustered into six clusters

The Netherlands in 2030

Approach

In order to design for 2030, an understanding of the trends and developments in 2030 is needed. A trend analysis is done with the use of the DEPEST-method. The different factors that came out of the analysis were clustered in order to reveal and describe underlying patterns. Linking these patterns together created a description of the Netherlands in 2030 and how people interact in this future environment.

Research question: How do people behave in the Netherlands of 2030?

Trend analysis

With the use of the DEPEST-method, a trend analysis was done. The DEPEST-method helped to create a holistic overview and structure findings (Cramer & van der Duin, 2016). The 'M' was added to structure developments regarding the music and event industry. Each factor is given a name and shortly described in appendix 10.

DEPEST is short for:

D = Demographic

E = Ecological

P = Political

E = Economic

S = Social

T = Technological

M = Music & Event industry (added)

As the VIP method (Hekkert & van Dijk, 2011) described, a factor can be a trend, development, state or principle. A trend or development are factors that are changing, a state or principle are stable situations in the world. Each factor is labeled accordingly and most of the trends found are either a trend or development. These can be found in appendix 10.

Creating clusters

The factors were mapped and clustered. Six clusters were identified with a focus on the Netherlands in 2030 (figure 20). These clusters together are embraced by

one main cluster: the purpose economy (figure 21). Figure 22 gives an overview of the developments in the Netherlands in 2030 that have occurred due to climate changes, technological developments, and other factors. It shows possible developments and interactions.



Living in harmony with nature, but in a social dichotomy

With climate change becoming more visible, the Netherlands has started to implement laws that enhance biodiversity and nature to increase. People start to pay more attention to their surroundings, their effect on the environment, and each other. The landscape will become greener, but this will be protected more carefully. Most of the cattle farms disappear, and other, green, initiatives take their place.

Even though we try to live in harmony with nature, we do not do that with each other. Due to polarisation and individualism, there are more conflicts and groups that used to live in harmony stand up against each other.



Digital transparency

There will be an increasing amount of transparency online. Awareness of the effects of emissions, alcohol and other negative influences will increase. The WorldWideWeb will become more transparent and accessible to everyone. This accessibility has resulted in, that more than ever, we know exactly what everyone is doing and thinking on a daily base: big brother is watching. Another effect of accessibility is that everyone can give their opinion in an unqualified way and spread that throughout the internet. This increases social pressure and polarisation.

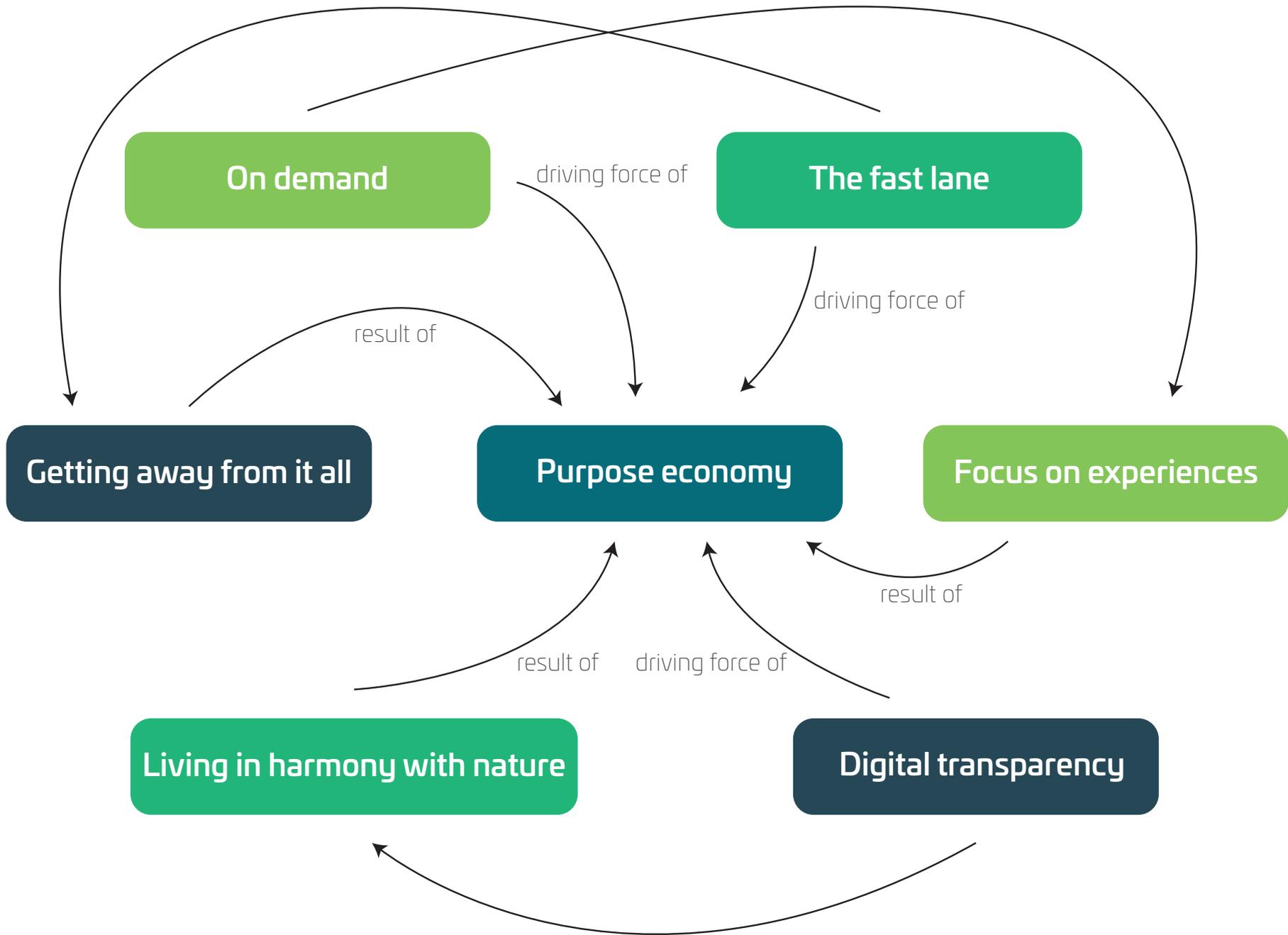


Figure 21, the six clusters linked to main cluster: purpose economy



In the fast lane

The fast world we are currently living in will continue to become faster and more efficient. Everything will be programmed accordingly and will be almost perfect, enhancing efficiency. This is not only expected from the technology, but we also expect perfection and efficiency from each other. The current pressure millennials encounter will therefore still exist and increase.



Focus on experiences

Our world will become an even more experience-oriented society. Materialization has become less important and value is gathered from experiences. These experiences need to be new and fulfilling. We need to be able to share it online with pride, needing it to be desirable and with a feeling of exclusiveness. The sharing economy also increases its focus on experiences: the feeling of ownership is replaced by a new experience.



Getting away from it all

Next to the experience society, escapism will increase. The densely populated cities and the increasing individual pressure makes people want to escape daily life. VR is extremely popular, where people have the ability to escape to another world. The cluster 'the fast lane' enhances this effect even more. Burn-outs and depressions have become even more a topic than 10 years before.



On-demand

Living in the fast lane means increased efficiency and wanting everything tailored by someone's own needs, on-demand. This phenomenon will solve people's needs in daily life, even when society becomes faster and more demanding.

Purpose economy

An overarching cluster that is defined is the 'purpose economy'. In the purpose economy, as described by Aaron Hurst (2014), we look for a 'higher societal purpose' in work, but also daily life. People want to feel good about themselves. Given the current and predicted tension in our society, linking to climate change, immigration, technological developments and individualism, the assumption is that this will increase and becomes an even more important aspect of how we make decisions.

Key Insights

In 2030, our economy will have completely changed to a purpose economy. People feel responsible and want to do something good. Every decision of a person is therefore based on purpose and impact.

The Netherlands of 2030

Due to climate change and technological developments, the world has changed over the last decades. In 2030, the Netherlands tries to make changes that have a positive effect on our society and environment. The Netherlands is taking an active position in the return of biodiversity and nature. Laws have been implemented and every project has to be approved based on social and ecological principles. The Netherlands is trying to become a more balanced country where the landscape is a variety of nature and urbanism, even though it becomes more densely populated. For the future vision, the festivals will have to innovate according to this changing world where the currently new phenomena such as the purpose economy and the decrease in emissions will be fully implemented.

The behavior and values of people in this future

Digital transparency and an economic crisis caused more negativity among citizens and polarisation visible throughout the news. Together with living at a high pace, letting everyone watch and wanting to do good puts more pressure on people. The need to have an 'out of this world' experience and escape reality is more relevant, but due to climate change, we seek it more closely to our home. The millennials are now employees and seek a purpose in their daily life, mostly because everything around them has been disturbed over the last years. They take decisions only based on this need for purpose and doing good. For the future vision, festivals will have to take into account the process of decision making by the festival visitors.



Figure 22, a visual of the developments in the Netherlands in 2030

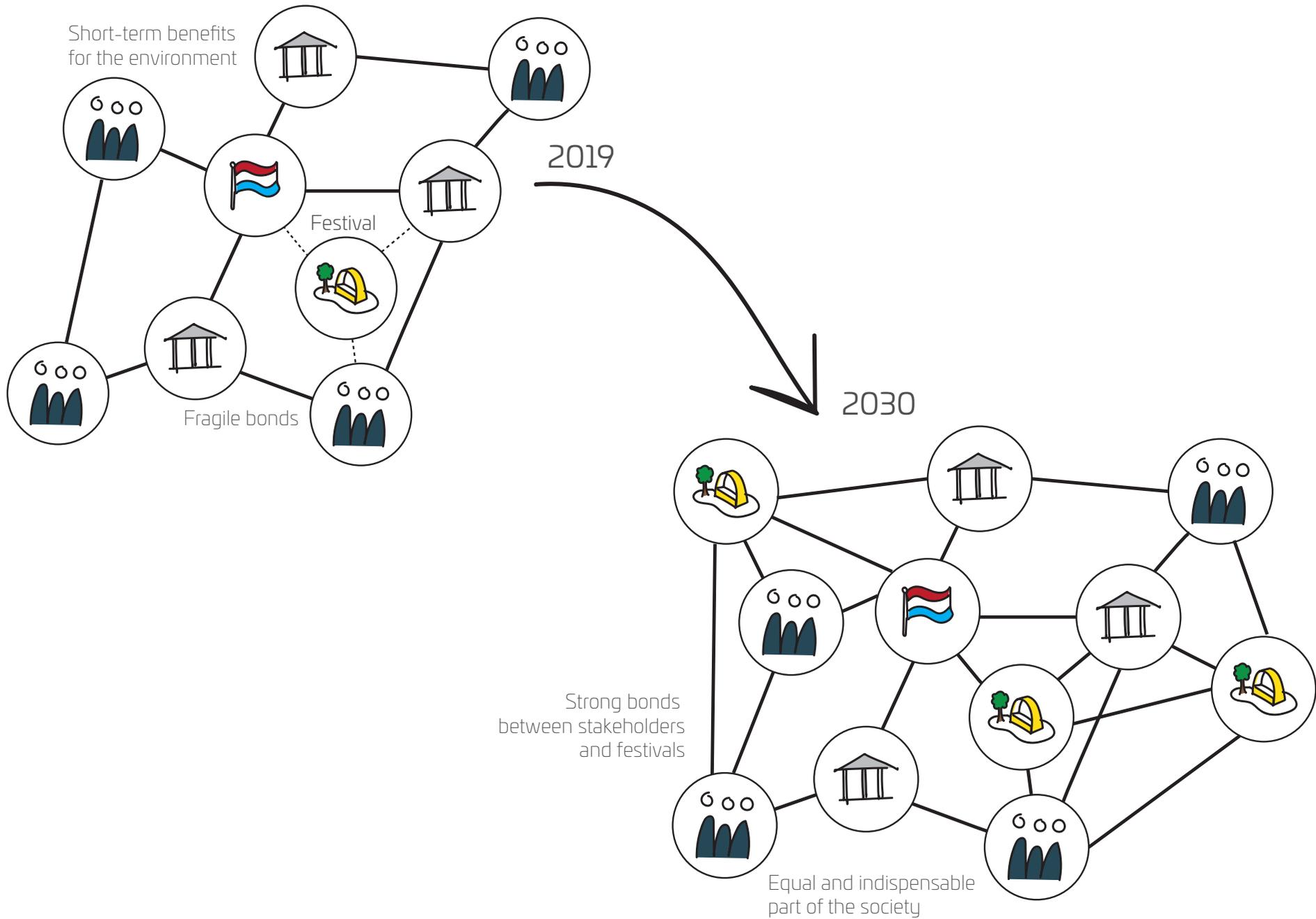
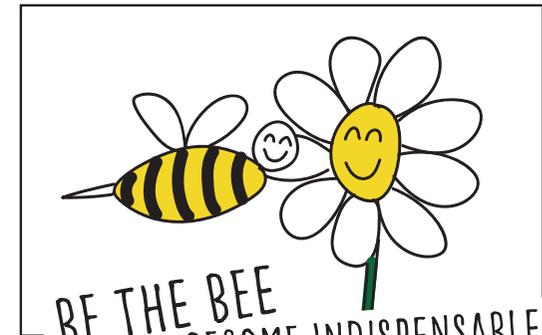
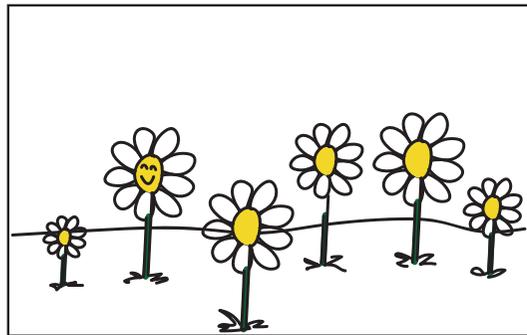
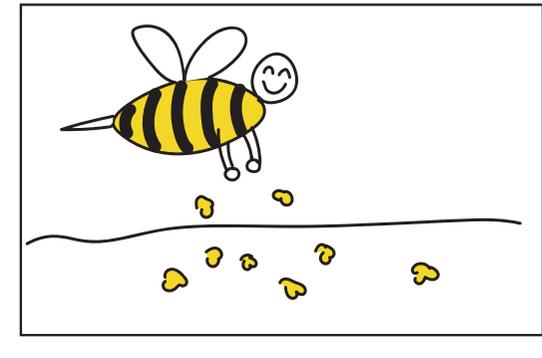
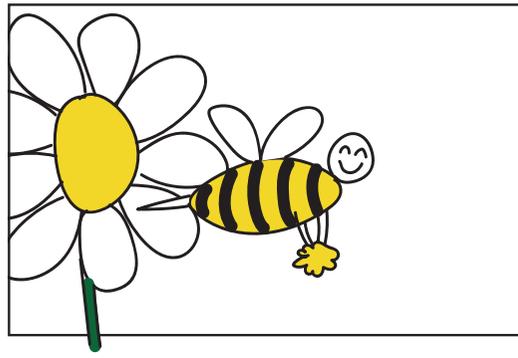
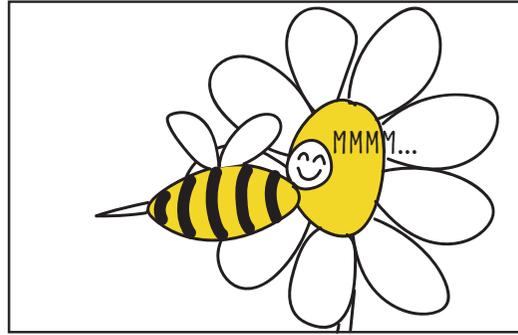


Figure 23, change in societal position of the festival



A new role for festivals

Approach

After researching the possible benefits of a festival and developing a future vision for the Netherlands in 2030, the following question arises: *How can festivals have an indispensable role in this purpose economy of 2030?*

An analogy is used to create a better overview of what an indispensable relationship can mean. This analogy helped to establish the new role of the festival, where it becomes indispensable in relation to its main stakeholders: the visitors and the local citizens.

The concept of indispensability

‘Something or someone that is indispensable is so good or important that you could not manage without it, him, or her (“Indispensable”, n.d.).

In order to become indispensable, the stakeholder has to need the festival in order to achieve its goals and maintain stability. They cannot manage without the festival. Where the current relationship of the festivals with the environment is fragile, it is assumed that becoming indispensable will create a permanent position for the festivals in 2030 (figure 23). Visitors are looking for a purpose in life while being happy. If a festival can create indispensability towards the visitors by fulfilling this need, it is assumed that the festival will stay attractive to this stakeholder.

Two assumptions are made according to the concept of indispensability:

- Becoming indispensable to the municipality will create a permanent position for the festivals in 2030.
- Becoming indispensable to the visitor will be achieved by fulfilling the need for purpose.

Be the Bee

An analogy is used in order to create a better overview of indispensability. The analogy is about the bee and the flower. The bee started off as an intruder, only thinking about itself and taking the nectar from the flower. It noticed the problems of the flowers and started to think about possible solutions to make sure the flower survives and the bee still gets his nectar. By spreading the pollen throughout the area, the bee became indispensable in the ecosystem of the flower. Now they are both happy: the bee gets its nectar while making sure that the flowers can

continue to grow (see figure 24, appendix 11 including text).

What happens if the bee stings?

The bee only stings out of self-defense. When it stings, the bee will die. The same goes for festivals: when they hurt the environment, they will no longer gain a permit and disappear. They will do what they can to prevent this from happening unless maybe cornered (and therefore not paying attention to the rules or relationships with stakeholders anymore).

The role of the festival has changed according to the analogy. Instead of only using the location and its benefits, reciprocity will occur: festivals will have to give back to the environment they currently take advantage of. This will also have an effect on the relationship between the stakeholders. The next question that arises is: what is the pollen in this analogy? How can a festival make itself indispensable to the municipality and the visitors of 2030?

Key Insights

Two assumptions are made according to the concept of indispensability:

- Becoming indispensable to the municipality will create a permanent position for the festivals in 2030.
- Becoming indispensable to the visitor will be achieved by fulfilling the need for purpose.

In order to create an indispensable role, festivals will have to fulfill a need or challenge that the municipality or visitor encounters. With this new role, the relationship between the festival and the stakeholder will change as well.

Social challenges

1. Refugees should be quickly integrated in the Dutch society
2. The board should place the social challenges upfront and be flexible.
3. Trust in other organisations and the government is therefore key.
4. Execution of the SDG's
5. Protect the privacy of citizens
6. Organisation of youth aid
7. Thinking from the perspective of what citizens need
8. Give people the care they need, with a personal approach. People who need extra care should be considered and helped.
9. Prevention of social dichotomy
10. Increase participation in society of citizens
11. Everyone should be helped, in their own way.

Sustainable Development Goal:
3, 5, 10, 16

Sustainable challenges

1. In 2030, the CO2 emissions should be reduced with 49% in comparison to 1990.
2. Execution of the SDG's
3. Climate adaption, energy transition and circular economy

Sustainable Development Goal:
12, 13, 14, 15, 17

Economic challenges

1. Equal employment relations should be the basis
2. Culture and sports should be affordable and accessible for everyone.
3. Investments should be made to connect the rural areas with the bigger cities. Broadband internet has an important role in this.
4. Local investments should still exist in the future
5. Increase the quality of the living environment
6. Guarantee information security and privacy
7. Well functioning internal market
8. Execution of the SDG's
9. Stimulating economy
10. Good housing of schools
11. Responsible for consultation bureaus
12. Good balance between using and protecting the physical living environment
13. Ability to a qualitative education of
14. 16 hours per week for every 0-4 year old child
15. Everyone should feel safe in their own environment
16. Make the police visible

Sustainable Development Goal:
1, 2, 4, 6, 7, 8, 9, 11

Opportunities for reciprocity

Approach

In the previous chapter, an analogy is made with the bee and flower. The 'pollen' are the solution for the bee to become indispensable. In this chapter, the 'pollen' are defined for the festival and opportunities for reciprocity are discovered. After defining the meaning of the 'pollen' from the analogy, the two definitions and their best practices from existing festivals are researched.

Research question: What are opportunities (the pollen) for festivals in 2030 to create reciprocity with the stakeholders?

Defining the 'pollen'

Looking back at the research done, it is described that the citizens' irritation towards festivals is increasing. The citizens can influence and eventually choose the municipalities, making it essential for the municipalities to keep the citizens happy and on their side. As seen in figure 18, the festivals will need to create reciprocity with the municipality and its citizens to create a permanent position in society. The 'pollen' are the solutions that can help municipalities to tackle their societal challenges and needs. The following statement for the 'pollen' with regards to the municipalities is defined:

A festival can create an indispensable role towards local citizens by facilitating a solution that can help municipalities to tackle their societal challenges and needs.

Reciprocity with visitors is necessary to attract visitors and make sure they will be willing to buy a ticket. In order to become indispensable, a festival has to live up to the expectations set by visitors and fulfill their needs. These needs are described in the previous chapter (see p. 46). The 'pollen' is the meaningful experiences that gives the visitors a sense of purpose. The following statement for the 'pollen' with regards to the visitors is defined:

A festival can create an indispensable role towards the festival visitor by facilitating a meaningful, out of this world, experience that gives the visitors a sense of purpose.

Societal challenges of the citizens

In order to establish indispensability, an overview is created of current challenges that municipalities encounter. Since the scope of this project is for the entire Dutch festival landscape, an overview is created looking at the more generic challenges.

The VNG (Vereniging van Nederlandse Gemeenten) is an organization 'connecting all the municipalities in the Netherlands' ("vereniging", n.d.). They have a shared vision of the challenges that municipalities encounter (appendix 12). Next to that, the VNG has created an overview of how Dutch municipalities can take a role in reaching the Sustainable Development Goals (De Global Goals in het gemeentelijk beleid, 2018) (appendix 13). 'Building on the principle of "leaving no one behind", the new Agenda emphasizes a holistic approach to achieving sustainable development for all ("vereniging", n.d.). Combining and clustering the visions creates the overview seen in figure 25.

Social challenges

This cluster consists of visions regarding the relationships and interactions between citizens, but also about the personal wellbeing of someone. Municipalities have to deal with different social groups living together. Making sure these different opinions and backgrounds live together harmoniously can be a challenge. The municipality has to make sure that the safety, wellbeing, and privacy of a citizen gets protected, both online and offline.

Sustainable challenges

The cluster 'sustainable challenges' is about the challenges municipalities currently face with regard to climate change. When tackling climate change, adjustments need to be made to make sure that citizens will have the same resources they used to have. New ways of coping with waste and energy are, therefore, a challenge.

Economic challenges

This cluster is about the challenges municipalities face in the living environment, making it possible for citizens to live a happy and prosperous life. The municipality is responsible for handing out the tools to do so.

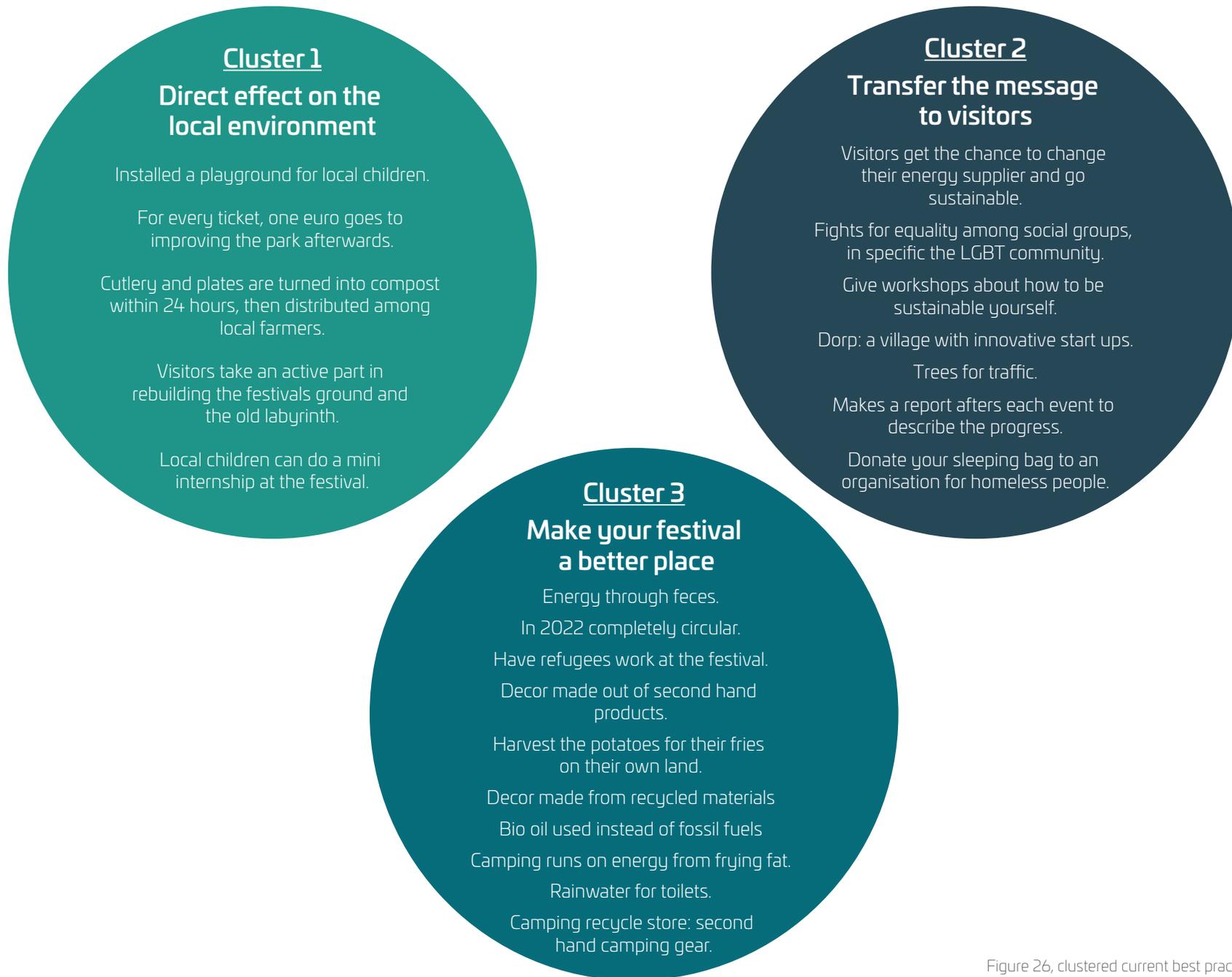


Figure 26, clustered current best practices of festivals

Best practices

How are festivals currently dealing with these challenges municipalities face? And how are festivals adding to those challenges? In order to gain an understanding of what is currently happening, several festivals have been researched (appendix 14). The best practices are clustered into the previous defined challenges (see figure 26). What strikes, is that currently most 'best practices' focus on the cluster of sustainable challenges. Both social and economic challenges are only slightly paid attention to by the festivals.

Note: the aspects mentioned in 'best practices' are the ones spread online, not the ones that are kept silent. In order to change the attitude towards a festival, both citizens and visitors need to be aware of these actions taken by a festival.

Design directions

For each challenge, a possible design direction is created that would combine the strengths (see chapter 1, p. 39) of the festivals with the opportunities.

Social challenges

- Create a multifaceted and approachable identity to withstand polarisation

Sustainable challenges

- Be a place to enhance the light-hearted side of sustainability

Economic challenges

- Be a place of co-evolving the local environment

As described, it is important for municipalities to keep their citizens happy. Even though the municipalities itself support festivals and see the benefits of it, they are highly dependent on the citizens. The citizens need to be happy with the festivals, meaning that the reciprocity should occur between the citizens and festivals. The festivals should add to the challenges that have a direct effect on the majority of the citizens and their wellbeing. The economic challenges will have a direct effect on the wellbeing and welfare of the majority of the citizens, whereas the social challenges mostly focus on specific individuals. The sustainable challenges improve the environment directly, but as research showed, people often do not act directly and care for sustainability when making important decisions.



Out of this world experience



Narrative

Purpose

A meaningful experience for festival visitors

As described above, a festival can create an indispensable role towards the festival visitor by facilitating a meaningful, out of this world, experience that gives the visitors a sense of purpose. To give a sense of how this could work, two examples are used:

Westworld

Westworld is an HBO series that takes place in a futuristic theme park. Visitors arrive, by an old train, in a world that is completely different from daily life. They can take part in different narratives and visit the different parts of this world (figure 27). It gives visitors the ability to become someone else and try something new. The experience is done in such a holistic way that actors play a part in the narratives and visitors are dressed accordingly. Next to becoming someone else, they encounter new experiences and learn new things. By taking part in a narrative, they can have the feeling of adding something to this world and helping to make a change.

Burning Man

As described in Chapter 1, the festival Burning Man is mentioned multiple times by the festival visitors. It gives a sense of belonging and an out of this world experience (figure 27). Visitors actually have to give something to the festival in order to experience it themselves. Money is not an issue since festivals also receive a lot in return. This results in multiple strong concepts and expositions displayed at the festival. It is seen as an out of this world experience where visitors even dress completely different from their daily life.

Combining these two inspirations and ultimate experiences, the experience of festival visitors in 2030 should be 'out of this world', but with a narrative and purpose to it (see figure 27). The narrative will give it a sense of guidance and something to learn from. The purpose is linked to decision making, only wanting to do things that could add to the world. An important aspect is that every touchpoint is somehow connected to this narrative.

Key Insights

In order to gain an indispensable role, a festival should focus on making the citizens satisfied and happy by adding to the economic challenges municipalities currently encounter. They can help improve the local environment and add to the welfare of the majority of the citizens.

For the visitors, a purposeful, 'out of this world' experience can be delivered by combining narrative and purpose where visitors go on a unique journey while adding something to the world.

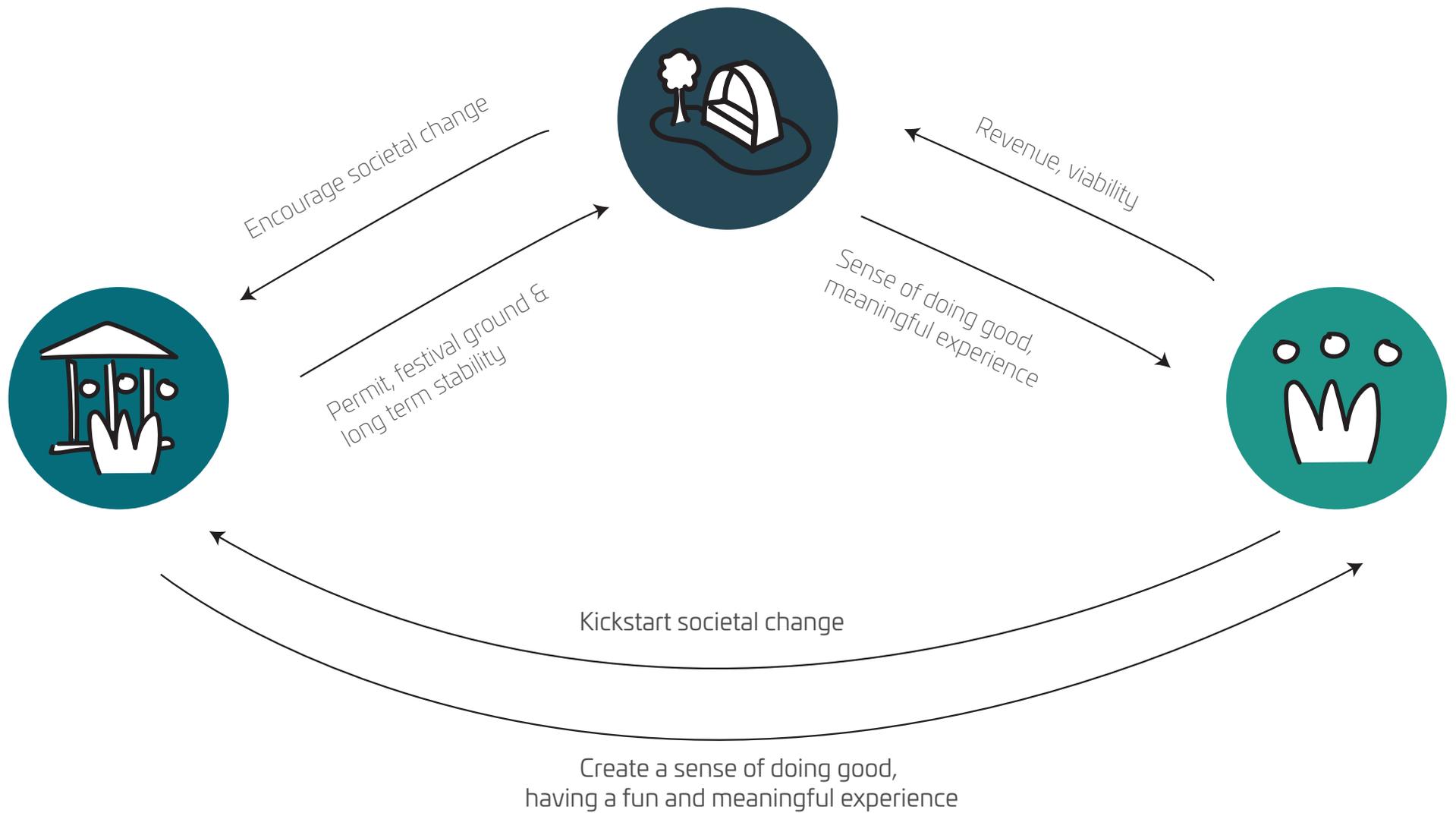


Figure 28, the reciprocal values in the new festival format

New role, new format

Approach

After defining the new role for festivals, it was found that with this new role the festival also changes its form. Instead of a good, it will also become a means to do something and fulfill a certain need for the user. The festival, therefore, becomes a service. The practical definition of a festival moves more to the background where the experiential definition gets a spotlight. In this chapter, this new role as a service is defined and detailed. With the use of the VIP method, it is described what the human-service interaction is and what the relating service qualities are. These qualities help the user to experience the product as the designer intended to. First, the qualities in relation to the interaction are described. After that, characteristics are defined. These characteristics describe the personality of the festival.

Research question: How can a festival change to a stakeholder-oriented service?

Festival as a service

A service is described by Cambridge ("service", n.d) as a 'system or organization that is responsible for a particular type of activity, or for providing a particular thing that people need'. The different parts of a service are often a mix between physical and non-physical parts (Goldstein et al., 2002), where a good consists out of physical parts. The role of the festival is changing from a good (event) to service, where it will meet the needs set by the stakeholders. Instead of focussing on the physical components a festival currently uses in order to succeed, they will have to think from the perspective of the stakeholders and ask the question 'what does my stakeholder need?' (Hekkert & van Dijk, 2011). The festival will be the means to accomplish what the stakeholders will need in 2030. In order to define this, the question was turned around: how do I want municipalities and festival visitors to use a festival in 2030?

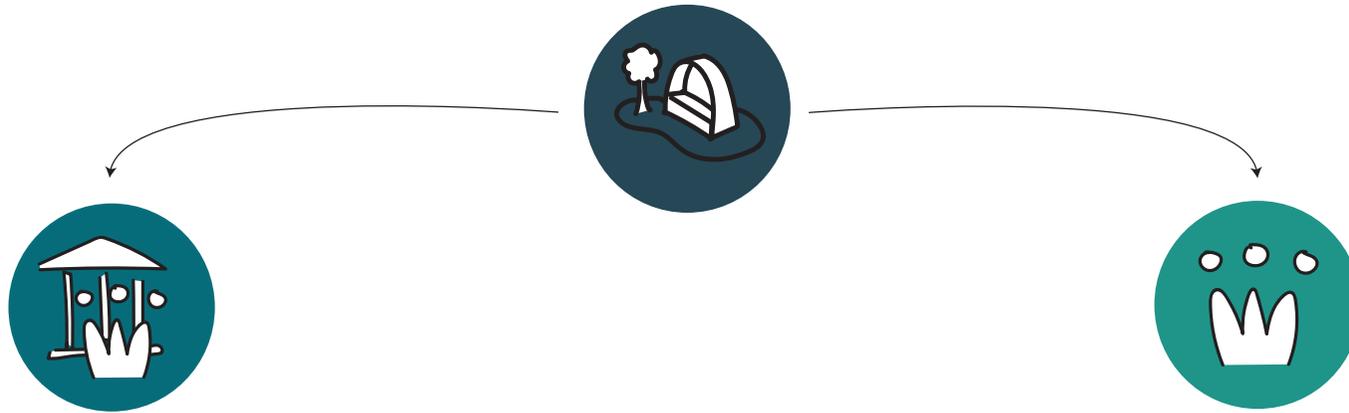
Two definitions of a festival are defined in chapter one. Shifting to a stakeholder-oriented service puts the definition of the experiential festival in the spotlight. Where the physical definition is still important, festivals are advised to focus on the experiential definition and use that perspective as a handle to create the service. How festivals will physically look like after becoming this service is yet undetermined and can change with this new role.

Looking back at the research done, it is assumed that festivals will create an indispensable role in society by helping to tackle the challenges municipalities encounter. Changing this perspective means that municipalities should see this different role of a festival and start using it that way as well. Hereby, reciprocity will occur. I want municipalities to use festivals to tackle societal challenges.

Festival visitors in the 'purpose society' are in need of an activity that gives them a sense of belonging and doing something good. They should see and use festivals for this goal in 2030. Therefore, I want festival visitors to be able to have a positive effect on society while having a carefree festival experience.

In figure 28, an overview is created of this new role and the additional reciprocity of fulfilling needs. Looking at it, the festival can serve as a tool for both stakeholders to fulfill their needs and add value. With this new role, service qualities and characteristics were defined. If citizens feel that they can approach festivals to tackle their societal challenges, the festival will need to be approachable, but also serve as a place to instigate change. The same goes for visitors. Having a carefree experience and being able to have a positive effect means that the festival should hand these tools and act as an instigator to this change. The service qualities and characteristics can be found in figure 29.

I want festivals take on an indispensable role in the Dutch society of 2030, where they play a part in tackling societal challenges and give visitors a meaningful, 'out of this world' experience that gives them a sense of belonging.



I want citizens to use festivals to tackle societal challenges.

I want festival visitors to be able to have a positive effect on society while having a carefree festival experience.

Service qualities

1. Co-creative tool
2. Meeting place

Characteristics

1. Approachable
2. Open-minded
3. Hands-on
4. Powerful

Service qualities

3. Escape reality
4. A means to feel good about yourself
5. Inspiring
6. Activating

Characteristics

5. Extravert
6. Sensory stimulating
7. Surprising

Figure 29, the preferred interactions with fitting service qualities and characteristics

The new interaction

With this new role, a new interaction and relationship between the citizens, visitors and festival occurs. The service qualities and characteristics defined with this new role are used as the base for this changing interaction (figure 29).

The relationship between the citizens and festival changes in a way that is enhances the abilities to work on societal challenges. The festival will embrace their position as a central, co-creative place where citizens can come to and discuss needs. Citizens can work on, and vote, on the best ideas so impact is created. In figure 31, this new interaction is described in a storyboard. Co-creation will enable festivals to implement this new role with more resilience. Working together on a better service enhances the perceived value and satisfaction of the service (Dong, Evans and, Zou, 2008). The different service qualities and characteristics are linked with it.

The relationship between the visitors and festival changes in a way that the visitors can come to the festival to have both a meaningful experience and an 'out of this world' carefree experience. This balance will ensure the visitors to relax, but have a feeling of doing something good and making a difference. Not everyone gets to make a difference in their daily life or job. The festival should embrace this by creating a space where visitors can learn, enjoy themselves and do something good. In figure 32, this new interaction is described in a storyboard. At the festival, the visitors and citizens connect and help each other (figure 30).



Figure 30, the festival as a platform and its opportunity for reciprocity

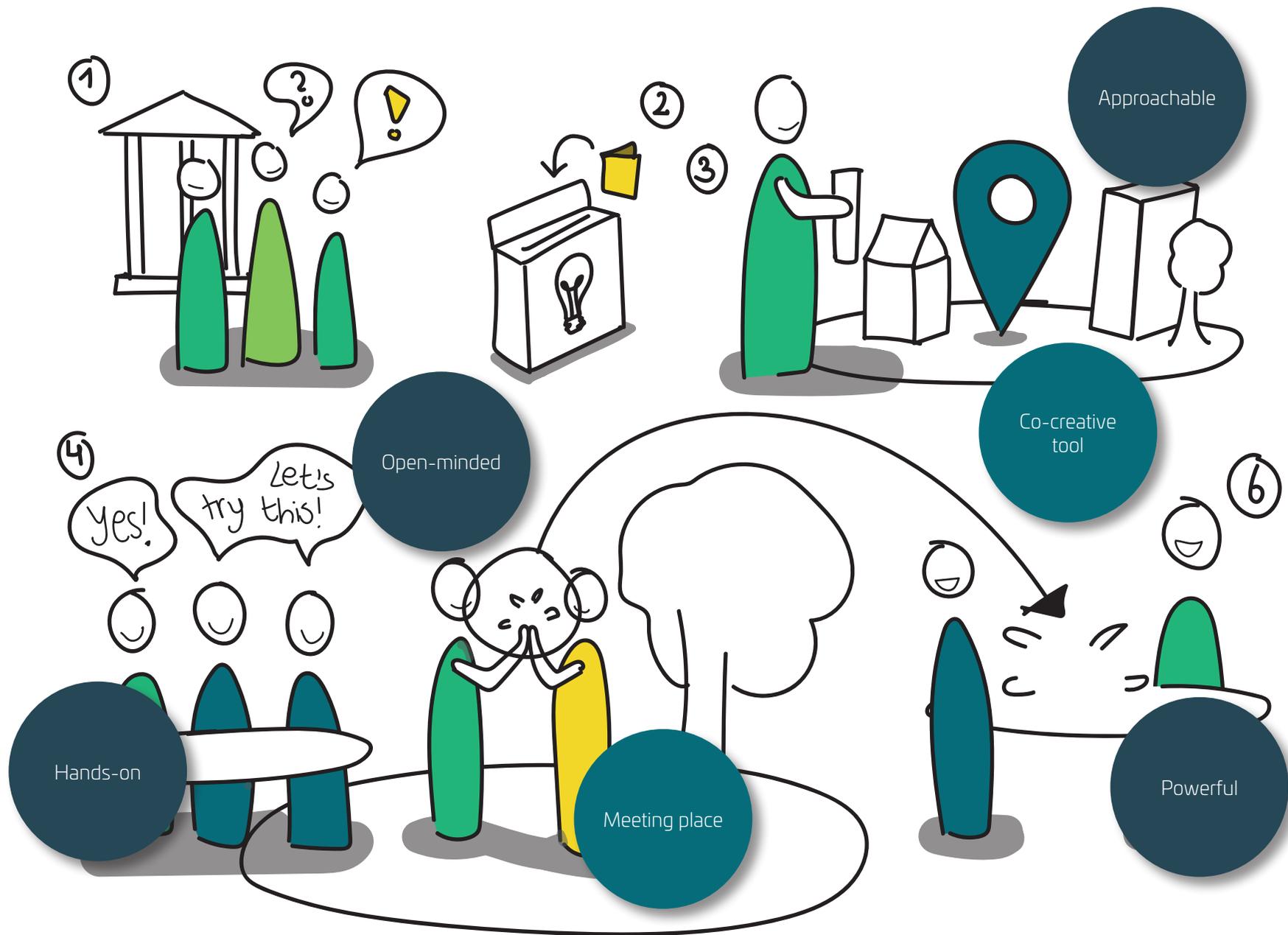


Figure 31, the new interaction between the citizens and festival including service qualities and characteristics

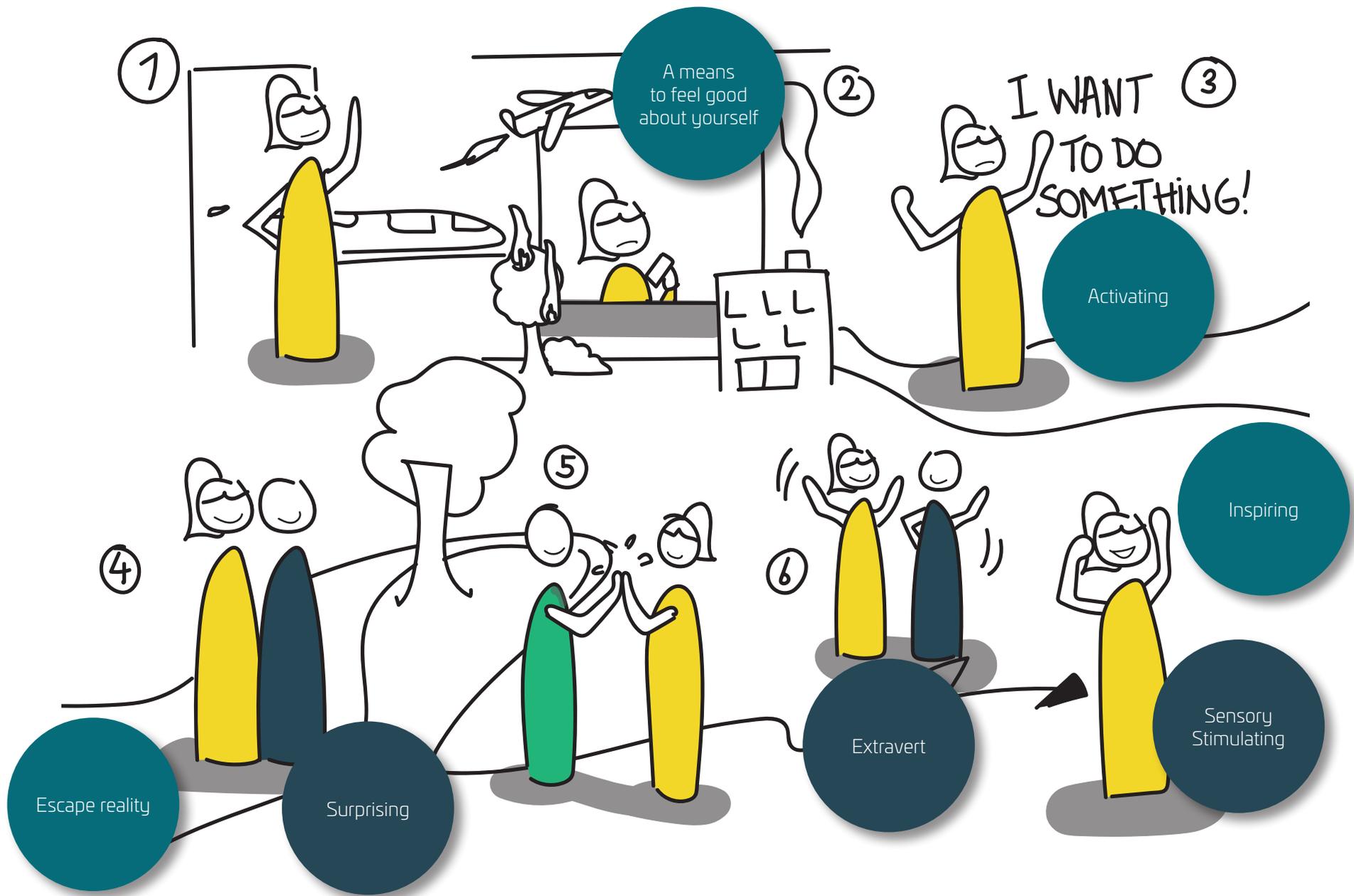


Figure 32, the new interaction between the visitors and festival including service qualities and characteristics

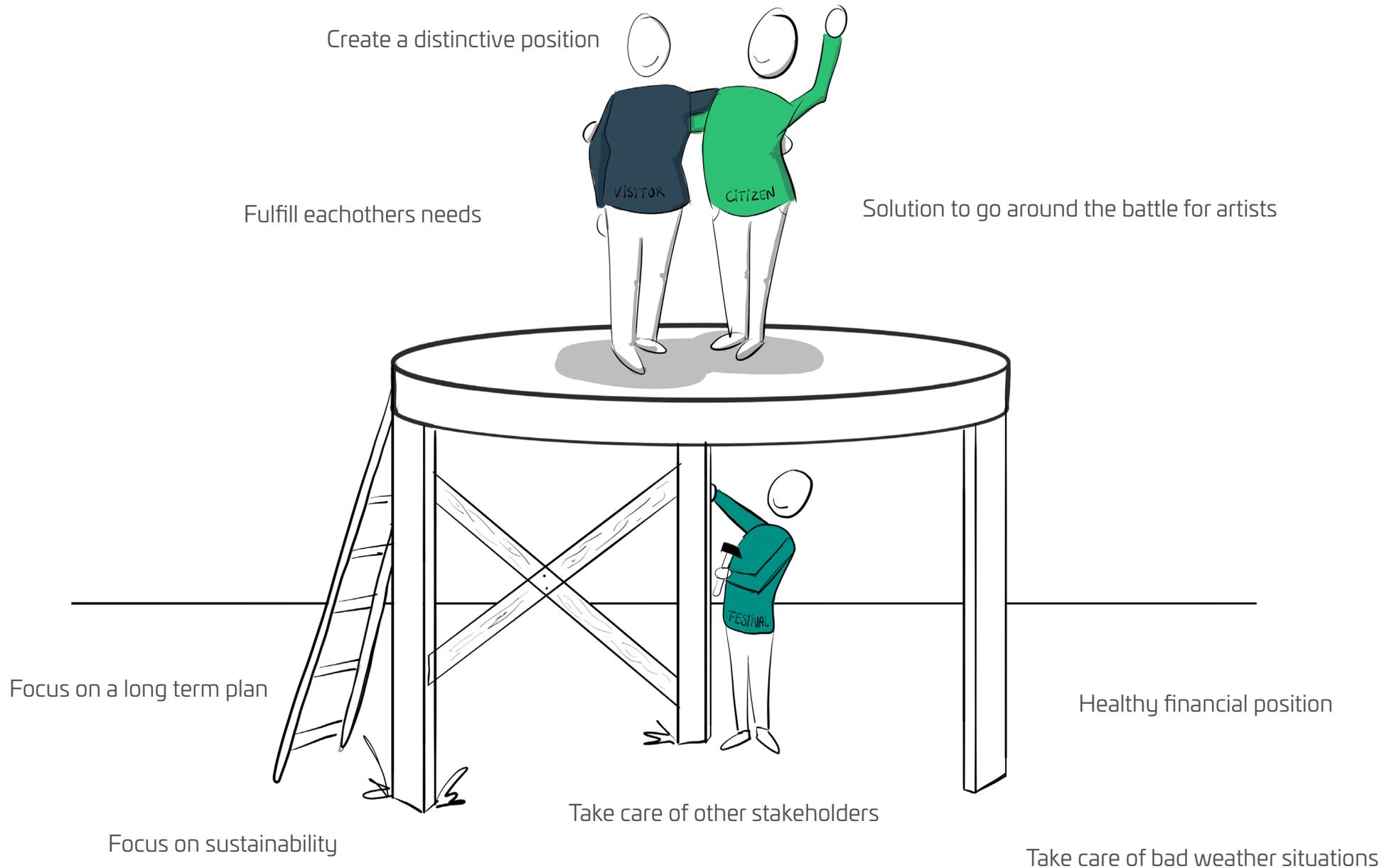


Figure 33, the effect of the festival becoming a platform and having the opportunity to strengthen the base

What should be done in order to embrace this new role as a service?

Focusing on the experiential definition of a festival, the festival can embrace their new role as a service by becoming a platform where they offer stakeholders the opportunity to enhance their specific needs and cultivate their own (local) happiness or sense of belonging.

Effect of becoming a platform

When a festival decides on becoming a platform for both citizens and visitors, they can give a part of their content ownership to the stakeholders. This way, the festival organization can focus and decide on the practical definition of a festival as well and strengthen the base of this festival. The risky festival landscape needs to become a more stable one and festival organizations will only get to work on that if they can give certain parts out of hand. This will eventually evolve in a more professional and stable industry where loyal stakeholders work together. Figure 33 shows this new interaction and what both parties can focus on when a festival decides on taking on the role of a service platform.

Changing the current format: what is in it for the festivals?

Why should festivals be willing to change from their current format into a service? Martijn Paulen from the Dutch Design Week describes in his interview is that one of the strengths of the DDW is embracing that curator role. By giving the responsibility to the users, a feeling of ownership and responsibility is created. This will create more unique and stronger content, in comparison to when the festival orchestrates every single detail themselves. If a festival hands over parts of its content to the stakeholders, it will obtain more time for other organizational details and the stakeholders will have a more positive attitude towards the festivals.

Key Insights

The festival will focus on the experiential definition where it will change its format from being a leisure event to a service and add to the needs and desired experience of their stakeholders. This will change the perspective of the stakeholder towards the festival, letting them use it in a different way. Citizens should use festivals to tackle their societal challenges and festival visitors should use a festival to have a positive effect on society while having a carefree, 'out of this world' festival experience. The festival will become a means to achieve these needs. This new interaction brings new service qualities and characteristics, making the festival more of a co-creative tool where change is instigated.

To conclude, this new role of a stakeholder-oriented service can be embraced by the festival by changing its current format and become a platform for stakeholders that gives them the opportunity to work together on fulfilling their needs.



Photo: Ben Houdijk

Design goal

The design goal of this project is:

I want to design a service for festivals in 2030 that creates a strong relationship between the local community and the festival visitors.

The festival needs to create an indispensable role in both the local community and the lives of the festival visitors. The current relationship between festivals and their environment is fragile and unstable. Even though the municipality might see the benefits, the citizens get irritated by the disturbance more often. This effect, in combination with the uncertainty regarding the permit issue, enhances this unstable relationship. Even so, due to the number of festivals, the relationship with festival visitors needs to be strong in order to create distinction and loyalty. If festivals do not innovate and change with the needs of the visitors, another concept might come along in a couple of years.

Reflecting on this project created the sense that changing both these relationships is the actual aim of the project. If a festival has a strong relationship with the community, reciprocity will occur. The same goes for the festival visitors, by creating a strong relationship the visitors will become loyal and invest more time at the festival. Dependency goes hand in hand with indispensability. The goal of the platform is to create a strong relationship between the stakeholders. The platform can help create a better and more understanding relationship between the visitors and citizens and ensure a more stable and indispensable position of the festivals. If this relationship is weak or non existing, the new role as a platform will not have any effect.

"Festivals are the means to, and not the goal, of innovation." - interviewee

The festival should implement the previously defined characteristics to deliver service qualities. The concept should solve societal challenges, deliver a meaningful, 'out of this world' experience and create a permanent position for the festivals in 2030. Multiple problems that festivals currently encounter (see chapter 1, p. 35 & 38) should therefore be solved. Festivals should give responsibility and ownership to the stakeholders, enabling them to fulfill their needs and have a positive attitude towards their local festivals.

Conclusion

In 2030, the Netherlands will have fully embraced the purpose economy. This means that every decision people make is based on doing something good for the world. It is assumed that as long as climate change, poverty or pollution are a thing, this will not change. Therefore, the pressure on people will remain to increase and technology will make it even more possible to get everything on-demand, right now. This will result in an increasing need to escape reality and take a break from daily life.

In order to create an indispensable position in 2030, festivals will have to give back to the community, create reciprocity, and fulfill the needs of its stakeholders.

Festivals can jump into this need of escapism by facilitating a purposeful, 'out of this world' festival experience for visitors. On the other hand, festivals can help citizens by tackling societal challenges, whether these are economic, sustainable or social challenges. By fulfilling the needs of its stakeholders, the festival will become a service. It will provide a platform for both stakeholders to come together and work on their needs together. This will result in the opportunity for festivals to focus on strengthening their base. Festivals will give a part of their ownership and responsibility to the visitors and citizens, so they can work on boundary conditions to run a platform. In order to have the platform work, a strong relationship between the visitors and citizens has to be created. The design goal then is to design a service for festivals in 2030 that creates a strong relationship between the local community and the festival visitors.

Implications

Design goal: I want to design a service for festivals in 2030 that creates a strong relationship between the local community and the festival visitors.

A strong relationship with the local community should be created by tackling societal challenges. These should be either social, sustainable or economic. A strong relationship with the festival visitors should be created by creating a purposeful, 'out of this world' experience.

The festival will become a service where it encourages the stakeholders to cultivate their own desires and environment. This new role will be embraced by changing into a platform where visitors and citizens come together and work together on fulfilling their needs.

The festival should embrace this as an opportunity to work on strengthening their base and other boundary conditions for a permanent and stable festival.

3. Exploring

Chapter three: exploring

- ◇ Elements of a strong relationship p. 98
- ◇ Evolution of the elements p. 102
- ◇ Conclusion and implications p. 112

In this chapter, the design statement is explored. The constitutive elements of a strong relationship are analyzed and called 'interaction principles'. From that, 'design principles' are constructed. These design principles are guidelines for the final proposal. Next, it is explored how these different elements come together into the future vision of 2030. Within four horizons, the elements will be implemented one by one until it is one united coherent design, creating a strong relationship between the visitors and citizens. By allowing the different horizons to overlap and continue, a fluid innovation process is created. Each before-during-, and after cycle concludes with a peak-end to ensure a positive and loyal relationship with the stakeholders.

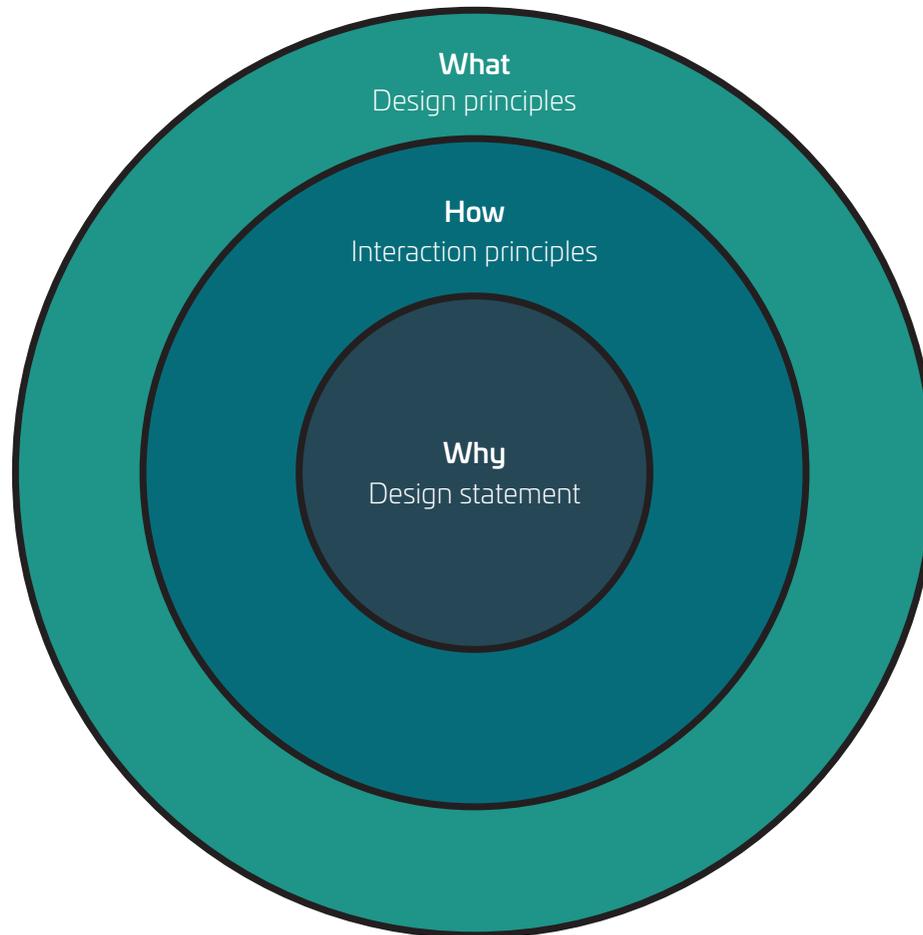


Figure 34, the golden circle by Sinek (2009)

Elements of a strong relationship

Approach

To create boundary conditions for the project, the golden circle by Sinek (2009) (figure 34) is used. This method is used to create a clear overview of the assets necessary to reach the purpose. The 'Why' describes the purpose of the design. The 'How' is about the process and actions taken to realize the 'Why'. The 'What' discusses the result, the conditions of how the new festival can reach its new purpose.

Research Question: What is the Why-How-What of the new approach for festivals in 2030?

How: Interaction principles

As a second step, the interaction principles (the How's) are defined (figure 35). Ledingham (2000) states that a long term relationship has three pillars: trust, commitment, and openness. At the same time, a relationship is about giving and taking (reciprocity). The festival will need to give something back to create this strong relationship, also called 'involvement'. In return, the citizens and the municipality should meet the festival in its needs as well.

Four interaction principles are defined:

1) Involvement: Co-evolve the environment to establish local pride

An opportunity for festivals is to contribute to the societal welfare of the local citizens and create a meaningful experience for visitors (see chapter 2: vision). Local pride will enable citizens to feel good about their local heritage and feel more prosperous. What exactly needs to be tackled in order to establish this local pride depends on the community and will be discussed in the design principles (p. 101). Local pride will also be created by locals cultivating their own environment together with the visitors and festival. This co-creation leads to a higher satisfaction rate (Dong, Evans, and Zou, 2008). It is important is that the citizens believe that they can make a difference. This is why the term 'co-evolve' is embedded in the principle. Co-evolving will be established between the citizens, festival visitors and the festival as the platform to enhance this relationship. By giving visitors the opportunity to make a difference in the environment where they are located, a sense of doing something good will be created. To create a sense of ownership and responsibility to both the visitors and citizens, they will have to be activated and motivated.

2) Commitment: Create a long term effect on the local community and festival visitors

It was discussed that the positive effects of a festival are currently short term. The money flow and job increase are only during the festival itself, and the citizens who do not have a job in the catering industry will not be likely to notice the financial benefits. In order to create a strong relationship, commitment is needed, meaning that the festival will have to show their dedication over a longer period of time. This dedication needs to be either visible or physical to have an effect on the local community. By creating this visible/physical probe, the visitors will be ensured that their loyalty is appreciated and they know what to expect. A relationship goes both ways, so in return the community will have to share their dedication to the festival to make this relationship work.

3) Openness: Be approachable to the festival visitors and local community

The festival will need to have an open attitude to the local community and the visitors to change their relationship into a strong one. Festivals have to be approachable and listen to both the community and visitors in order to hear what they have to share. Conversely, the citizens and visitors will need to listen to the festival with an open attitude as well to create a strong relationship.

4) Trust: Create mutual trust between the festival visitors and the local community

Mutual trust is the last of the four principles. The festival, local community, and visitors will have to trust each other in order for this relationship to become strong. This means transparency and honesty for both parties. Creating this trust will have to happen over a longer period of time, involving the stakeholders in the before- during- after steps of organizing the festival.

Why



Build a strong relationship between the festival visitors and the local community

How



Co-evolve the environment to establish local pride (involvement)



Create a long term effect on both the local community and festival visitors (commitment)



Be approachable to the festival visitors and local community (openness)



Create mutual trust between the festival visitors and local community (trust)

What



Create awareness of local characteristics among festival visitors and activate them to make a difference in cultivating this environment.



Build on a shared interest between the local community and festival visitors.



Motivate local citizens to take an active attitude in cultivating their own environment and pride.



Create a physical/visible benefit to the community



Implement several touch points throughout the year that highlight the mutual commitment.



Create an informal and central place where the local community can discuss their opinions and needs.



Show compassion but communicate the dilemmas the festival encounters as well. Let both parties have ownership over it and give them responsibility in deciding on dilemmas.



Let both parties communicate to each other over the year and share ideas and feedback.

What: Design principles

The next step is to determine design principles that come with the previous defined interaction principles. These design principles are guidelines for how the interaction principles could look in practice and how the design goal can be achieved (figure 35).

Involvement

- Create awareness of local characteristics among festival visitors and activate them to make a difference in cultivating this environment.
- Build on shared interest between the local community and festival visitors.
- Motivate local citizens to take an active attitude in cultivating their own environment and pride.

Commitment

- Create a physical/visible benefit to the community.
- Implement several touch points throughout the year that highlight the mutual commitment.

Openness

- Create an informal and central place/platform where the local community can discuss their opinions and needs.
- Show compassion, show that the festival understands the citizens' frustrations, but also communicate the dilemma's the festival encounters.

Trust

- Create a feeling of ownership of the festival to the local community, give them responsibility in deciding on dilemmas.
- Communicate developments throughout the year to the local community and listen to their feedback.

In figure 35, a visual can be found where the different interaction- and design principles are combined.

Key Insights

In order to gain a strong relationship, a festival should focus on commitment, trust, openness and involving the local environment and visitors.

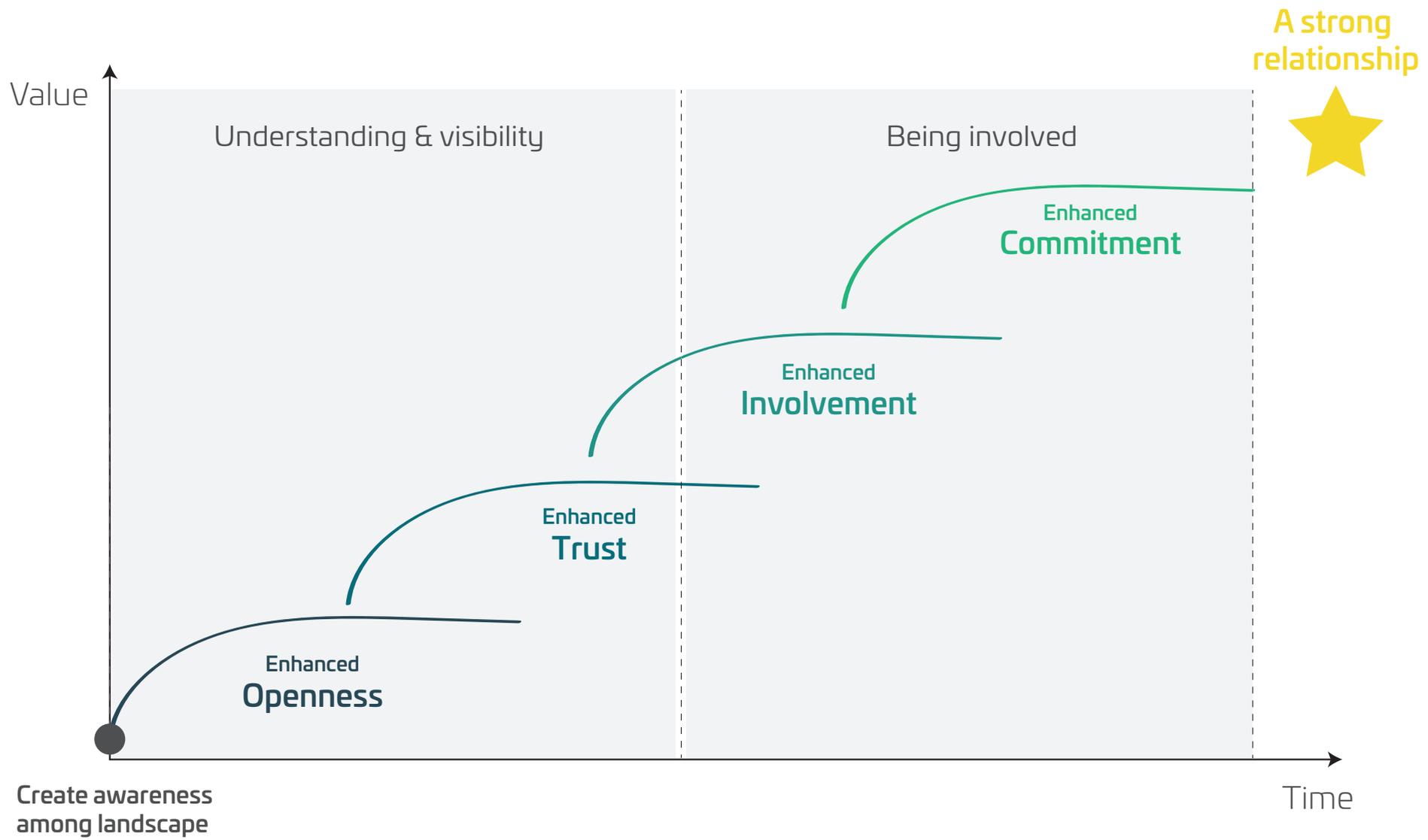


Figure 36, Life cycle graph: four overlapping horizons

Evolution of the elements

Approach

In order to reach the future vision of a strong relationship between the festival visitors and the citizens, the different elements need to be implemented. The steps towards this vision are explored and designed. First, the four different horizons are determined. They partly overlap, meaning that there is continuous innovation (Simonse, 2017). The order and meaning of the interaction principles are determined, and the role they play for each stakeholder is identified. With the help of time pacing (Simonse, 2017) the interventions are divided over the timeline.

Research question: How can the interaction principles be implemented so the future vision will be met in 2030?

The four horizons

The interaction principles are the foundations of the horizons. Each of them represents an element of the future vision and they all need to be implemented in order to be successful. The sequence of the interaction principles has yet to be determined. For determining the sequence and content, the information gathered from the research, trend analysis, and W-H-W were used as a reference.

1) The first horizon will be 'Openness'. Both stakeholders will have to understand and see each other in order to feel responsibility and ownership. They will both need to look to the other side of the fence. The festival will create an open attitude towards both stakeholders to enhance or motivate the stakeholders to do the same.

2) The second horizon will be 'Trust', where the focus will be on establishing a bond of trust between the festival and the citizens. After having established a open attitude towards the stakeholders, trust is created. This will help the festivals to experiment with both stakeholders in the next step. Communicating the developments, showing compassion, and discussing dilemmas are hereby key.

3) The third horizon is 'Involvement'. This will be the first time that the stakeholders will work together on creating a more prosperous environment. This horizon will focus on reaching out to the majority of the stakeholders, bringing the stakeholders together, and kick-starting an active attitude. The second horizon will

have started this by reaching an understanding of each other's environment and motivations. This horizon will be done mostly online to reach the majority of the stakeholders, but also to follow the trends of online engagement.

4) The fourth and final horizon will be 'Commitment'. After setting the base for an active attitude, it is important that the stakeholders feel that this is a long term commitment that entails ownership. A permanent position should be sought for the stakeholders to cultivate their environment and change it physically. Between the third and fourth horizon, a shift will be made from translating the online active attitude to an offline and physical space.

Lifecycles

After determining the sequence of the interaction principles, they are placed in the life cycle graph (see figure 36). This life cycle graph shows that the different steps overlap and create a continuous and fluid innovation cycle (Simonse, 2017). A strong relationship takes time to achieve and by implementing the different horizons carefully step-by-step, this strong relationship will get the chance to flourish and create the most value.

The first cycle will focus on having an approachable attitude. Each stakeholder needs to be able to communicate their opinions and needs. Information and insights are gathered during this cycle. The second cycle will focus on establishing a bond of trust between the festival and the citizens. The visitors will have a more distant role in this horizon, since trust between the citizens and festival is needed to take the next step in experimenting with this new role. The third cycle will focus on reaching all the stakeholders and activate them to take a role in cultivating the environment and have a feeling of ownership. Through this cycle local pride is created. The fourth cycle focuses on translating this communal feeling into a permanent position that shows commitment to all stakeholders. It is a physical place that is visible throughout the year and the stakeholders should feel accountable for having reached this goal. Figure 38 shows the actions taken by the stakeholders per horizon.

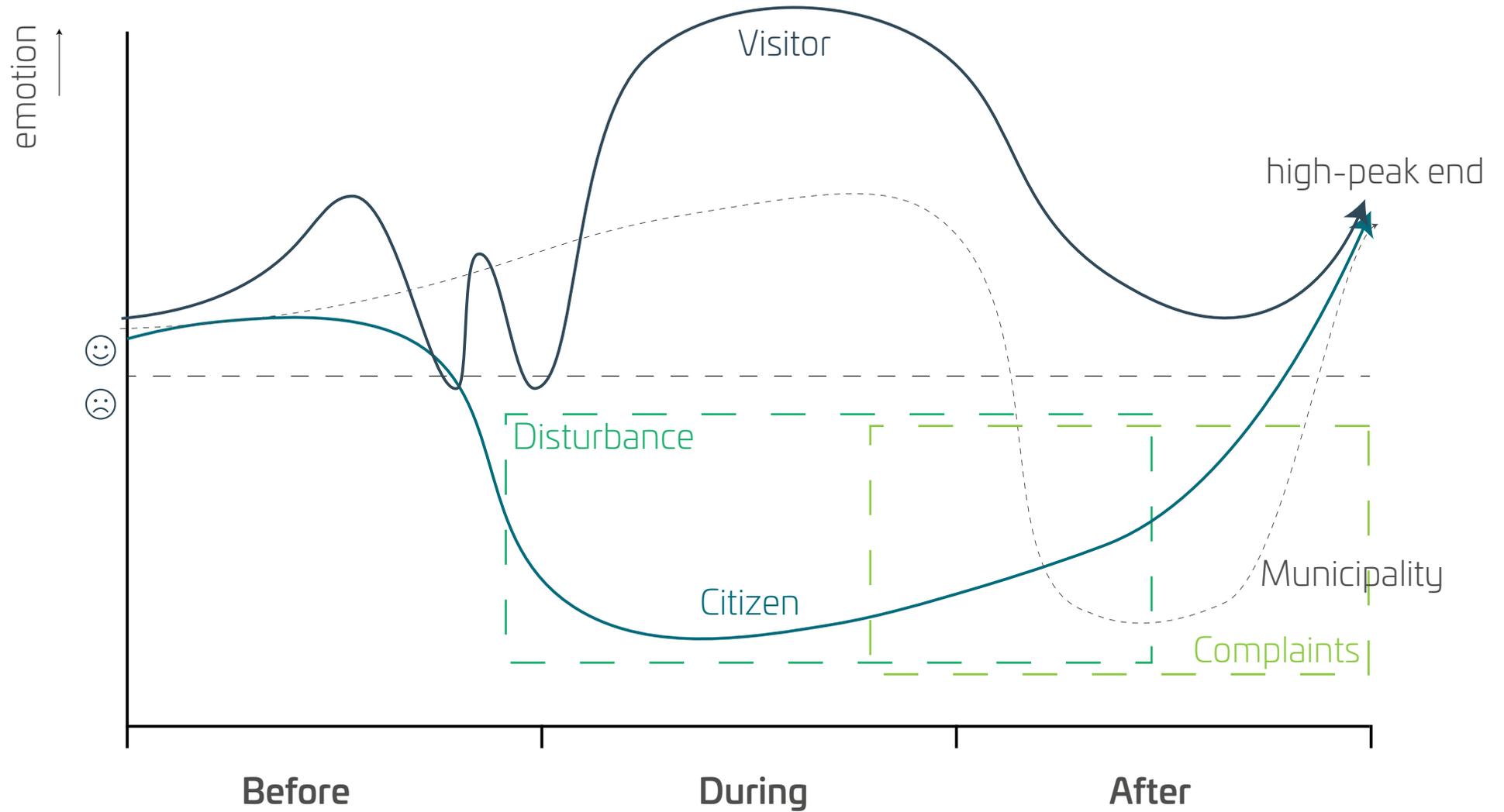


Figure 37, a visual of the emotions stakeholders' emotions with peak-end strategy

Before these lifecycles can start, this new role will have to be communicated and spread throughout the festival landscape. This incubation time is called horizon 0. When festivals become interested and involved, they can start with horizon 1 and the continuous innovation cycle can begin.

Before-during-after & the peak end rule

For each horizon to function optimally, the festival will have to think about the perception of the stakeholder to the festival before, during and after the festival. The peak end rule is a guideline that ensures the stakeholder to have a positive final experience (Kahneman, Wakker, and Sarin, 1997). As they describe, there are two kind of utilities: the instant and remembered utility. The instant utility links in this project to the negative emotions citizens experience immediately. The remembered utility is the experience a person makes long term decisions on. Currently, these are negative and result in a adverse perception towards festival disturbance. With the peak end, this remembered utility can become positive. Both citizens and visitors will have to end with a positive experience to create loyalty. It is after the festival that citizens reflect on their experience and the discussion for a new edition starts. If citizens do not end with a high peak, they will remember the festival more negatively which might affect the outcome of their willingness. As Gilly (1987) describes, when people experience a service as negative but the effort to change it is effective, the people who are complaining can even be convinced to change their perception. The after phase should be used to reflect on the festivals, embrace feedback from the stakeholders and end with a peak end. Figure 37 shows the before-during-after graph with the ideal peak end and the correlation between the disturbance felt by citizens and the complaints received by the municipality. Festivals will have to realize that the settlement of the festival starts in this after phase.

Value proposition

Figure 39 shows the values to the stakeholders per horizon. These values link to the actions taken by the stakeholders.

Time pacing

In order to reach the future vision, the elements will have to be implemented over time. The reason for this is that a strong relationship is not built in a day. It takes time to adjust and imbed, even though this implementation process will eventually be much more fluid than described. By taking a step-by-step approach, the new service can be accepted and implemented, creating this fluid innovation cycle (figure 40-44). Every horizon will have to be implemented in the before-during-after phase. There is time to create feedback moments and reflect on this new approach, making adjustments where needed. These adjustments can entail the way it is implemented or that trends have developed differently over time than expected.

Another aspect is that each step will have to be communicated, not only to the direct stakeholders but also to the outside world. By creating a more transparent and outspoken character, stakeholders know what they can expect and what the main benefits and drawbacks of the festival are. It is impossible for a stakeholder to create a holistic opinion if they do not know what the festival has been doing. Figure 44 shows the time pacing combined.

Horizon 0: Create awareness among the festival landscape

As described before, this new role and vision will have to be communicated and spread throughout the festival landscape before festivals will actually start implementing it. This incubation and lobby time is called horizon 0. When a festival gets in contact with this new vision and wants to take action, it can start with horizon 1. Therefore, the timeline is an estimation of how festivals could implement this once it sees the need for this new vision.

Actions of the stakeholders



Openness

Create an informal and central place, show compassion and dilemma's

Trust

Communicate actions and developments

Involvement

Create a platform that facilitates the stakeholders to take the opportunity and fulfill their needs

Commitment

Create a permanent position that enables the stakeholders to cultivate their needs



Create understanding about the festival and its visitors, feel connected to the festival

Hear about the festival and its plans. Decide on dilemma's and have trust.

Take an active attitude in co-evolving the environment and build on a shared interest with the visitors.

Maintain an active attitude in co-evolving the environment by creating a physical benefit.



Create understanding about the environment citizens are in, feel connected

Hear about the festival and its plans. Decide on dilemma's and have trust.

Take on an active attitude in co-evolving the environment and build on a shared interest with the citizens.

Maintain an active attitude in co-evolving the environment by creating a physical benefit.

Figure 38, generic actions taken by the stakeholders per horizon

Values to the stakeholders

	Openness	Trust	Involvement	Commitment
	Create awareness and understanding on the stakeholders perspectives	Create the stability and trust to experiment with the long term plan	Create a shared purpose that is distinctive for the competition	Having a permanent position to organize the festival
	Have visitors understand in what environment they are in and having the ability to have an equal and open conversation about it	Knowing what to expect, being prepared for the things to come and feeling understood.	Cultivate the living environment together with the help and efforts of the festival visitors	Having a feeling of pride towards the personal living environment and having the feeling of doing something about it
	Having the local citizens understand why the festival is organised and what the positive aspects are.	Knowing what to expect, being prepared for the things to come and feeling understood.	Adding something to the living environment to create a sense of purpose and belonging	Having a continuous feeling of purpose and belonging.

Figure 39, generic values experienced by the stakeholders per horizon

Horizon 1: openness

The first horizon is to become approachable to both stakeholders and create an open character. This will enhance an understanding between the visitors and citizens. This first step will have to start as soon as possible. Creating an open attitude will take time. The first step towards creating openness will take place in 2021. Since festivals start selling their tickets at the beginning of the year, the citizens and visitors will have to be informed beforehand. Informing all the stakeholders will entail an open attitude. The kick-off towards creating openness will start in December 2020 (see figure 40).

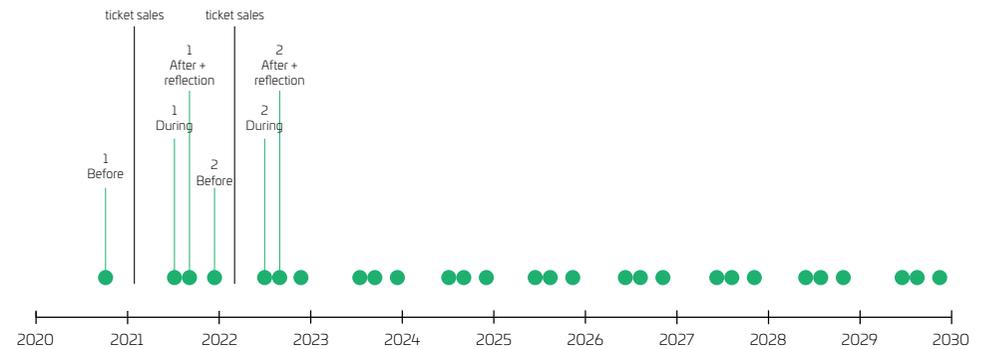


Figure 40, horizon one explained before-during-after

Horizon 2: trust

While continuing to create openness, the next step can be implemented. The second step is to create a bond of trust. In 2021, it will be the first time that the concept of openness is implemented. In 2022, this will be adjusted and done again to improve its quality. Without having established this open character, trust cannot be implemented. Then, in 2023, the next horizon can kick-off and the concept of openness will maintain to be implemented. Therefore, the concept of trust will start to be implemented in 2023 (see figure 41). 2022 will be an overlapping year with the concept of openness in full speed and slowly starting the concept of trust.

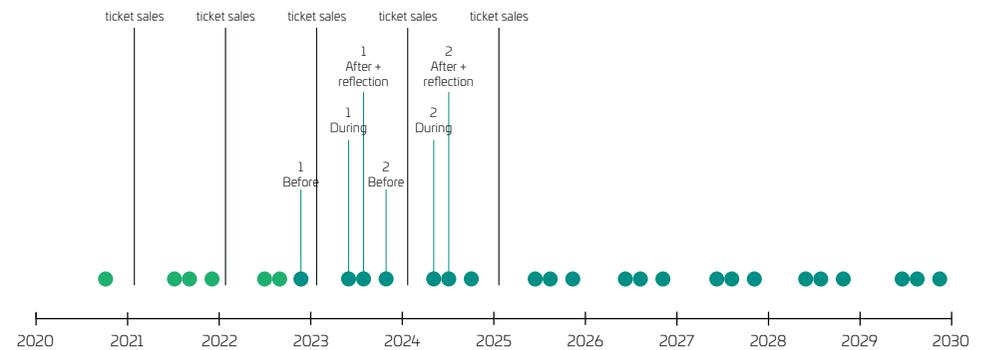


Figure 41, horizon two explained before-during-after

Horizon 3: involvement

Activating the visitors and creating an online platform will be the third horizon towards a strong relationship. In this horizon, insights will be gathered and both stakeholders will build upon a shared interest. It will take some time for the festival to build this platform and create a community. Multiple cycles will be done in order for the community to be fully running and implemented. Therefore, after two cycles of the concept of trust in 2023 and 2024, in 2025 the festival will focus on developing and testing the platform while having it fully run in 2026 (see figure 42).

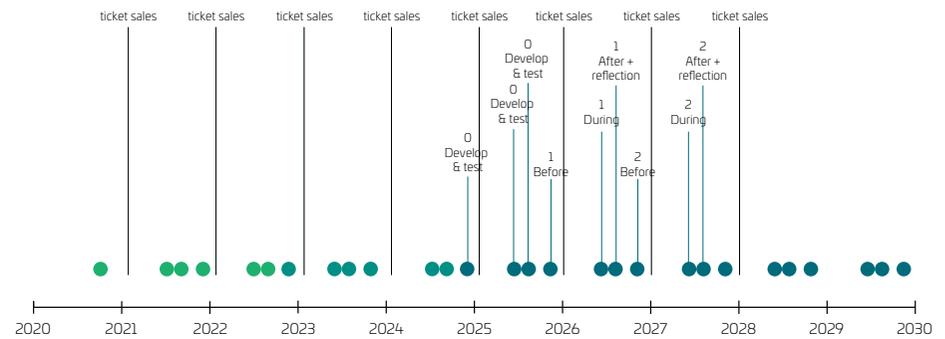


Figure 42, horizon three explained before-during-after

Horizon 4: commitment

In 2027, the concept of involvement will be adjusted and expanded, wherein 2029 the concept of commitment will translate the online platform to the offline world. How this is done will be determined in 2028 and detailed by the stakeholders. Finally, in 2030, each concept will be fully running and integrated (see figure 43).

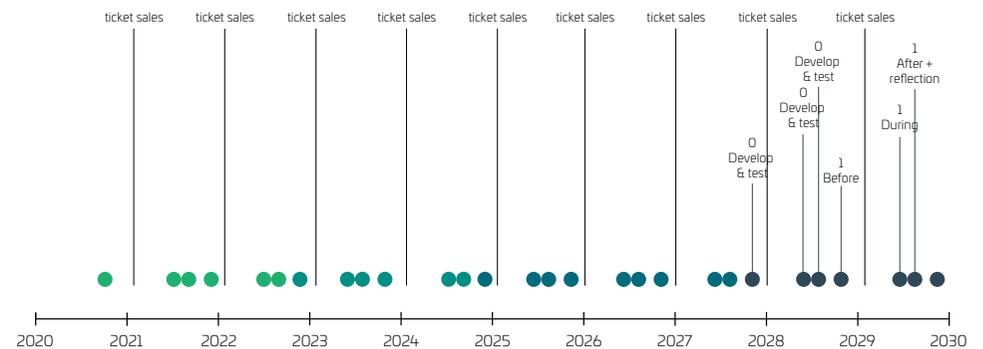


Figure 43, horizon four explained before-during-after

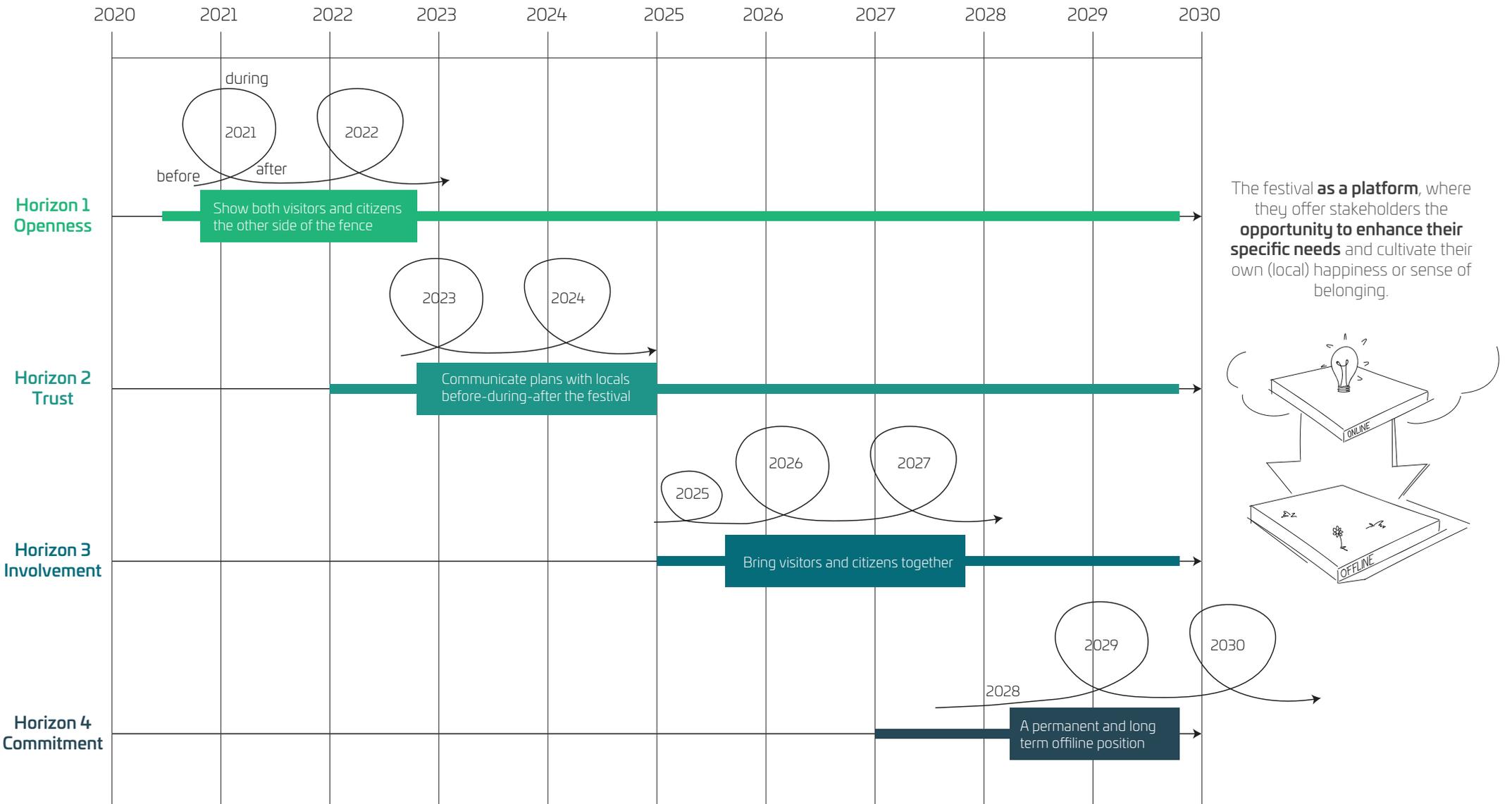


Figure 44, the four horizons combined in a timeline

Key insights

- There are four horizons should be implemented in order to create a strong relationship. Horizon one is 'Openness', horizon two is 'Trust', horizon three is 'Involvement', and horizon four is 'Commitment'.
- The four horizons will be executed as a continuous innovation process. A step by step approach is used to carefully implement each step towards a strong relationship.
- Each horizon will have to be implemented before, during and after the festival. The after phase is important to create a peak end, resulting in loyal and positive stakeholders.
- Even though the innovation process is described here as a step-by-step process, the implementation will be much more fluid and festivals will have to reflect and evaluate on each step.
- Horizon 0 will have to be executed before the innovation process can start. This horizon involves creating awareness among the festival landscape and activating festivals to take on this new vision and role. Once a festival is activated, the advised innovation process can be executed.

Conclusion

In order to create a strong relationship, four interaction principles have to be implemented. These interaction principles form the boundary conditions of a strong relationship. First, an open and approachable attitude between the stakeholders is necessary. Secondly, trust between the citizens and festival will be created. Thirdly, the festival will create a platform where the visitors and citizens can come together and build on a shared interest. During the fourth step, commitment has to be shown by translating the online community to a permanent and offline benefit. The interaction principles use design principles as its guidelines. Each horizon has an added value to the three stakeholders: the festival, local citizens and festival visitors.

These four interaction principles are translated into horizons. These horizons describe the step by step approach to reach the future vision. With the use of time pacing, time frames have been built around these horizons. A step-by-step approach will fluently implement the different interaction principles until a holistic service is built. The horizons will have to be implemented in the before-, during-, and after phase of the festival, ending in a peak end. Building an online platform and exploiting that to optimize the offline platform will help festivals to tap into the trends and behavior of the stakeholders while maintaining their unique assets.

Implications

The interaction principles are distributed over four horizons. For each interaction principle (and therefore horizon) the following design principles will be used as guidelines:

Openness - horizon 1

The festival will create an informal and central place/platform where the local community can discuss their opinions and needs.

Trust - horizon 2

The festival will communicate the actions and developments clearly. Show compassion and dilemmas.

Involvement - horizon 3

The festival will create a platform that facilitates the co-evolution of the environment.

Commitment - horizon 4

The festival will create a physical position that enables the stakeholders to translate the online platform to an offline space.

Festivals will have to implement the horizons in the before-, during- and after phase of the festival. It is important that the after phase concludes with a peak end to ensure a more positive experience and loyal stakeholders. After this peak end, evaluations start and plans are made for next year.

4. Design

Chapter four: design

- ◇ Idea generation p. 118
- ◇ Future scenarios p. 120
 - ◇ Scenario 1 p. 122
 - ◇ Scenario 2 p. 126
 - ◇ Scenario 3 p. 130
- ◇ The online platform p. 136
- ◇ Conclusion and implications p. 138

After determining the horizons, concepts are designed that will help festivals to create a strong relationship between visitors and citizens. By doing this, their new role as a service and platform can be executed with its full potential. The four horizons described in chapter three serve as the basis for the three scenarios that are designed to create a strong relationship. After a creative session with students and an personal idea generation, ideas were clustered both with Into the Great Wide Open and individually. The results have been compared and three different future scenarios are developed. Each future scenario shows a different kind of aim with a strong relationship, enabling festivals to choose the most appropriate direction. The three kinds of strong relationships are: to have a formal relationship, a relationship where the festival creates an impact on the local community and a relationship where the festival is an equal part of the community. To give a feeling of how the online platform functions next to the offline platform, this intervention is detailed. By designing an online platform, a bigger community can be reached and challenges or complexities that occur during the implementation of the concepts can be resolved.

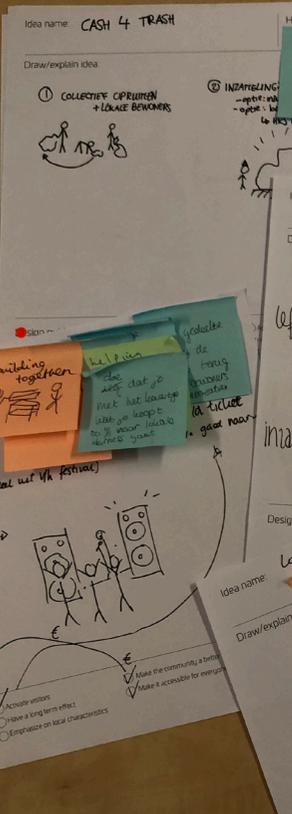
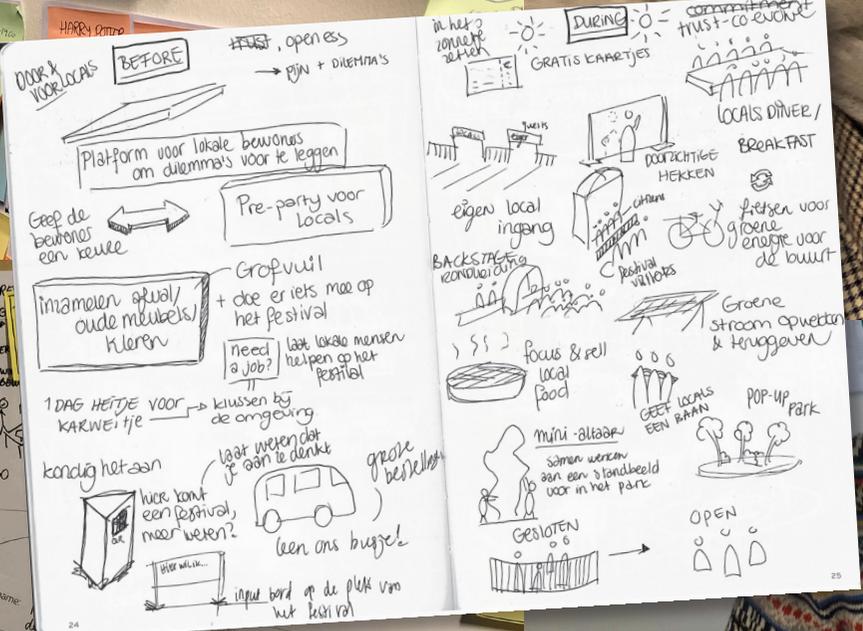


Figure 45. Ideas gained during the idea generation session

Idea generation

Approach

During a creative session with students and by analyzing the research, ideas are generated. The generated ideas were put on cards and divided over the horizons. The ideas are a combination of the strengths and opportunities, aligned with the design goal. With the help of Into the Great Wide Open, ideas were selected for future scenarios.

Idea generation

Ideas were generated with regard to the design goal. A creative session was done in order to kickstart the idea generation (figure 45). This session was organized with six (partly former) students. Three females and three males, of which five (former) design students and one civil engineering student. The schedule of the session can be found in appendix 15. It was started off with a 'how can we..' brainstorm. These insights were clustered and then ranked. The ideas with the most ranks got detailed with the help of an idea sheet (appendix 16).

The ideas generated from the creative session were taken into consideration while doing an individual brainstorm. With this brainstorm, the strengths and opportunities for the festivals were taken into account. The ideas that are generated during these idea generation sessions can be found in appendix 17 and in figure 45.

Clustering per interaction principle

The ideas were put on idea cards and clustered in one of the horizons. This was done two times, one round by Into the Great Wide Open (figure 46) and one individual round. This way, the results could be compared and put together. The clustering of the interaction principles can be found in appendix 18. In appendix 19, the selected ideas of the two sessions can be found distributed over the horizons.

Key insights

Into the Great Wide Open clustered the ideas with a clear goal in mind. The ideas linked to each other in some way. It is concluded from this that festivals will have a specific vision when selecting the ideas.

The size of the community will influence the ideas selected.

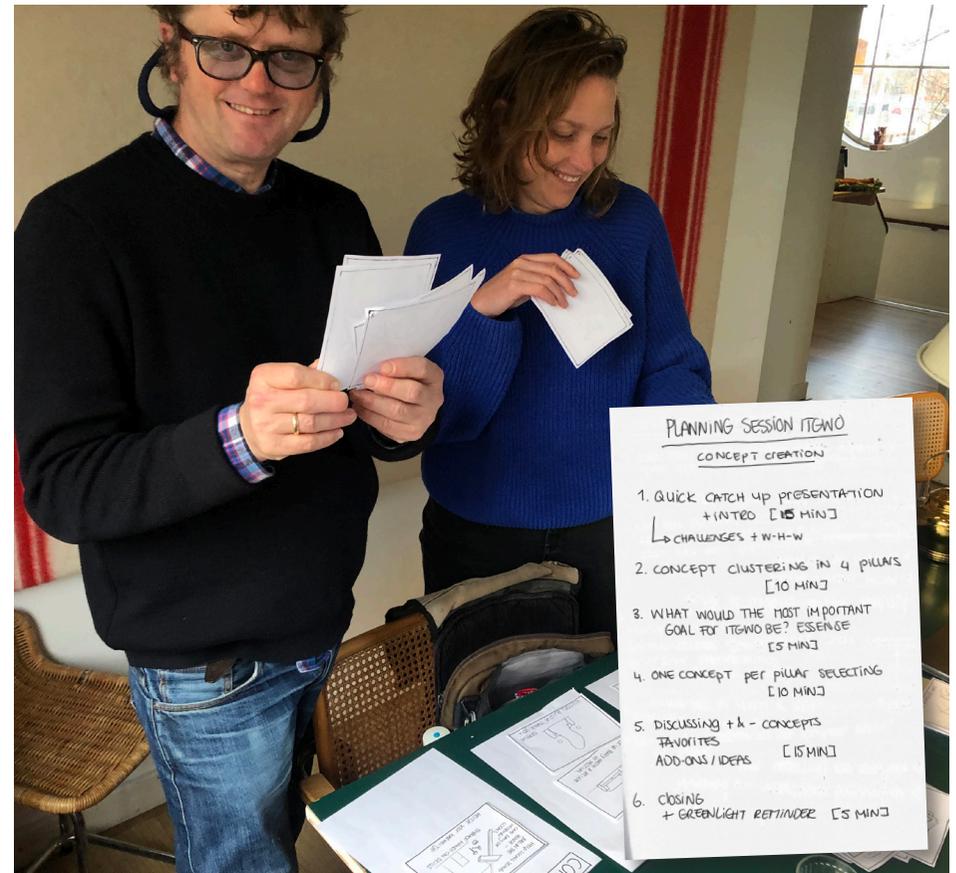


Figure 46, clustering session with ITGWO

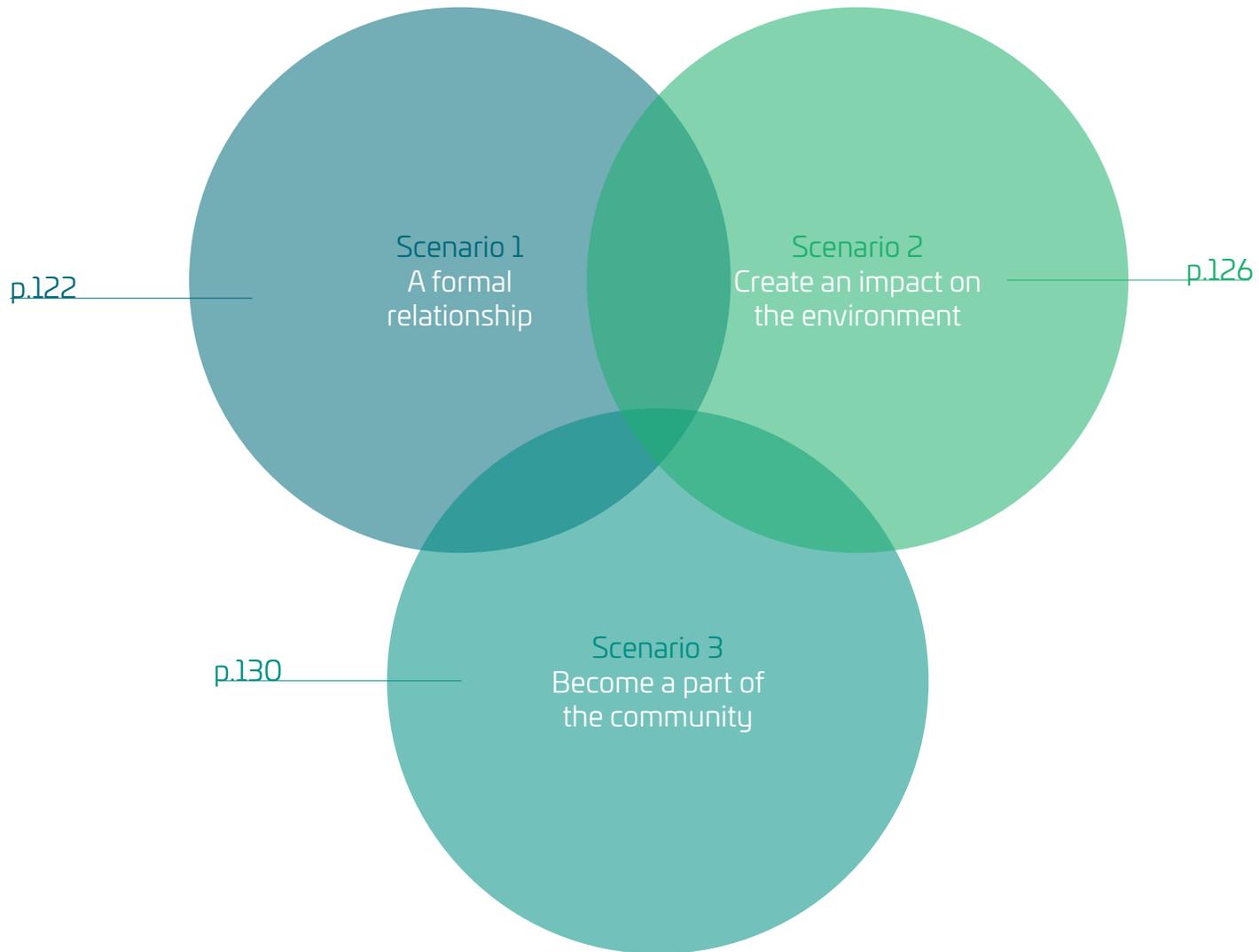


Figure 47, a decision mindmap to determine the kind of ideal relationship for festivals

Future scenarios

Approach

After the ideas are clustered per interaction principle, scenarios are developed. Three different scenarios are developed based on different aims festivals can have with this new, strong relationship. The future scenarios are described and detailed until the future vision of 2030. It is emphasized that every festival that still exists does something good and the future scenarios represent a holistic approach, where each part is implemented. Every festival will have to tailor the scenarios to its own challenges and implement the parts where there is still room for improvement.

Future scenarios

To create future scenarios, ideas are generated on what festivals would want to choose from. To create a holistic overview, these ideas are clustered into three different scenarios that differ per aim of the relationship. In figure 47, an overview is created that shows these three future scenarios and their ability to overlap. When used with overlap or crosslinked, the festival can create a strong relationship in different ways, creating an even more holistic one that are able to reinforce each other. Each future scenario will resolve the problem of an unstable relationship with the environment and enhancing the future relationship with the visitors.

Festival will have to embrace the online world to get most out of their offline concepts. Creating an online platform next to an offline one ensures a broad platform that reaches out to the majority of the stakeholders. Figure 48 shows how these concepts are detailed. The offline ideas are placed on the 'offline arrow' and the online benefits are described above and linked to the offline world. The online ideas consist mostly of the possibilities to sign up, vote or get in contact with both stakeholders.

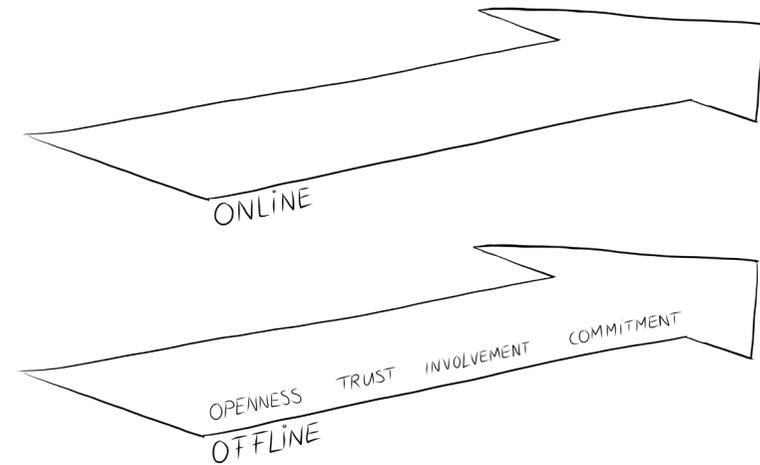
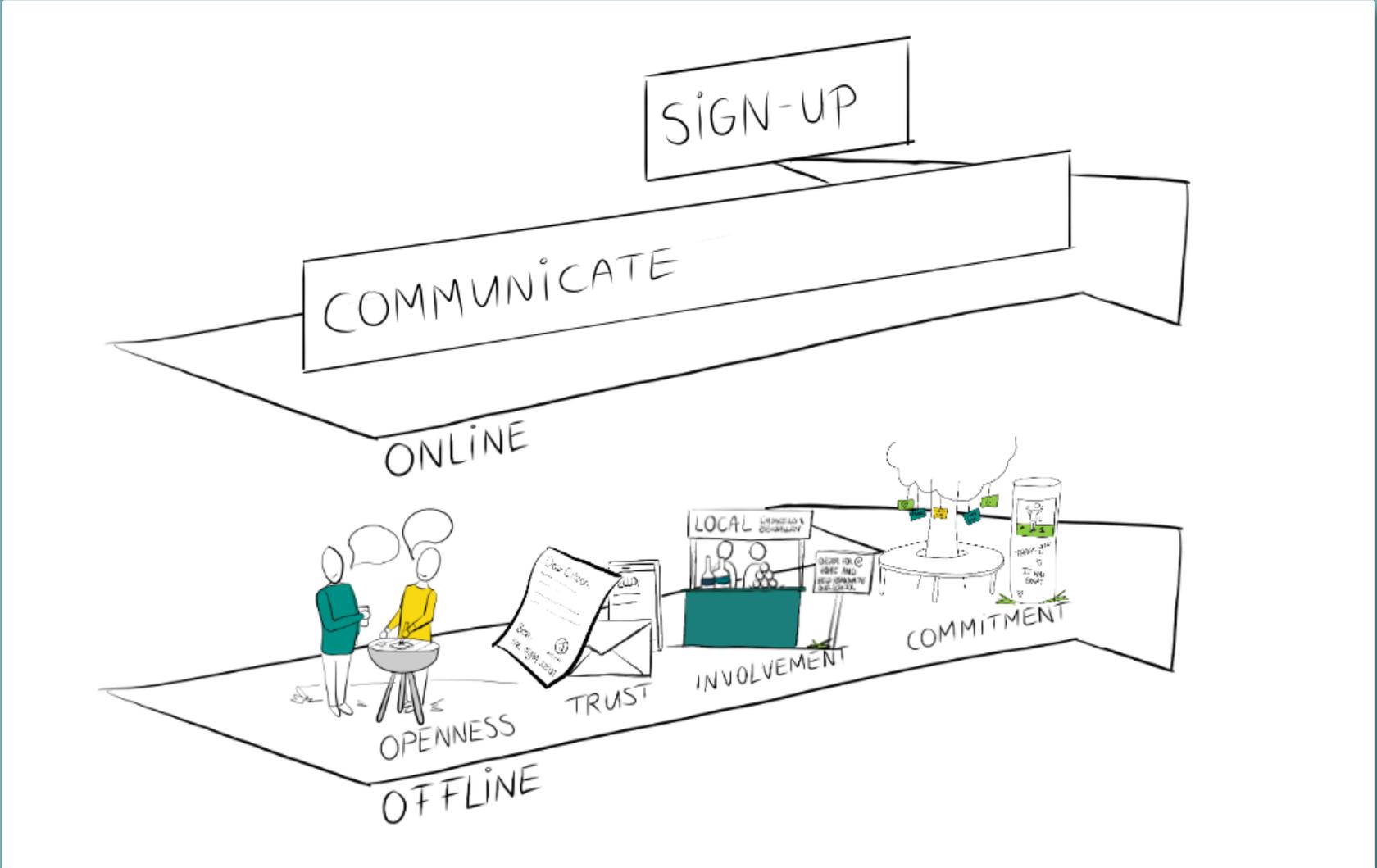


Figure 48, setup of how the scenarios are detailed



Scenario 1: A formal relationship

This scenario is based on a relationship where every stakeholder is a separate party, instead of becoming integrated (figure 4.9, 5.0 & 5.1). The relationship can be described more formally and the festival does not necessarily link its identity to their environment.

Key features

A festival might not want to merge itself completely into the community. It can, therefore, keep a more distant and less involved approach, but still create a strong relationship. This first scenario is about that. There is an exchange between the stakeholders, but these do not necessarily interact with each other continuously. It will be a more suitable option for festivals that do not want to base their identity mostly on the local heritage or the environment.

Openness

The first step is to create an open approach towards both stakeholders by inviting them to a reflection bbq and drinks, where an informal conversation about the positive and more negative effects of the festival can take place. It will be a safe place where people can share interests, ideas and have a good time. Both the citizens and visitors will be connected with each other this way and learn about the other. The reflection bbq can take place after the festival has been organized. They have to be informed before the festival to make them aware of the possibilities. Together with the informative letter from horizon two, a stronger relationship will have been built in the 'before' and 'after' phase of the festival.

Internal changes will be associated with focusing on communication and setting up a small gathering for the bbq.

Trust

The second step for the festival is by communicating their plans, developments, and dilemmas with the locals. This will be done via an informative and compassionate letter both online and offline. This letter will show the understanding side towards the citizens, but also create understanding in return towards the festival itself on its dilemmas. The citizens will have the ability to contact the festival via online messages (for example WhatsApp). They will gain an understanding of the festivals' plans and have a say in their dilemmas. The visitors do not play a role in this first step of the scenario. This step is to let the locals understand the festival and create trust. This way, the festival can start

experimenting. Next to the letter, the understanding messages and communicated dilemmas will have to continue during (or shortly before) the festival and afterwards as a way to reflect (together with horizon one).

Internal changes will have to do with appearance and organizing a communication channel. Many festivals already send out an informative letter to their locals. The tone of voice can often be adjusted.

Involvement

The festival will start using the strengths of both stakeholders by giving them the opportunity to serve their food at the festival. Local establishments or passionate cooks can show and sell their local heritage at the festival. They might even set up a charity purpose or start an 'at home' ordering service. This will strengthen the relationship between the visitors and citizens, creating more awareness of the local environment they are in. For the citizens, it will increase their local pride. A strong relationship is now created in the 'during' phase of the festival.

Internally, the food supply system will have to change from nationally to locally, and be communicated via the organization.

Commitment

The festival will create a long term relationship by adding a physical benefit to the festival ground. This will be done in the form of something that exist in the park. For example a park bench, playground or a pond, with notes written by the visitors that share their experience and thanks to the citizens. A video can enhance this effect by showing interviews of the visitors. The citizens will create an even better understanding of the festival and will feel appreciated by the visitors. The visitors, on their end, can share their common interests with the citizens and have a feeling of doing something small in return. The festival can have some distance from this attribute and remain to have a formal and more separated relationship. Into the Great Wide Open already built a playground in collaboration with the locals. Think about what grand gestures are possible even after all the first three horizons have been executed and festivals start focussing on reciprocity and communication.

The festival will have to come up with a physical attribute that can enhance the festival ground or local environment. This will have to be discussed with the locals as well.

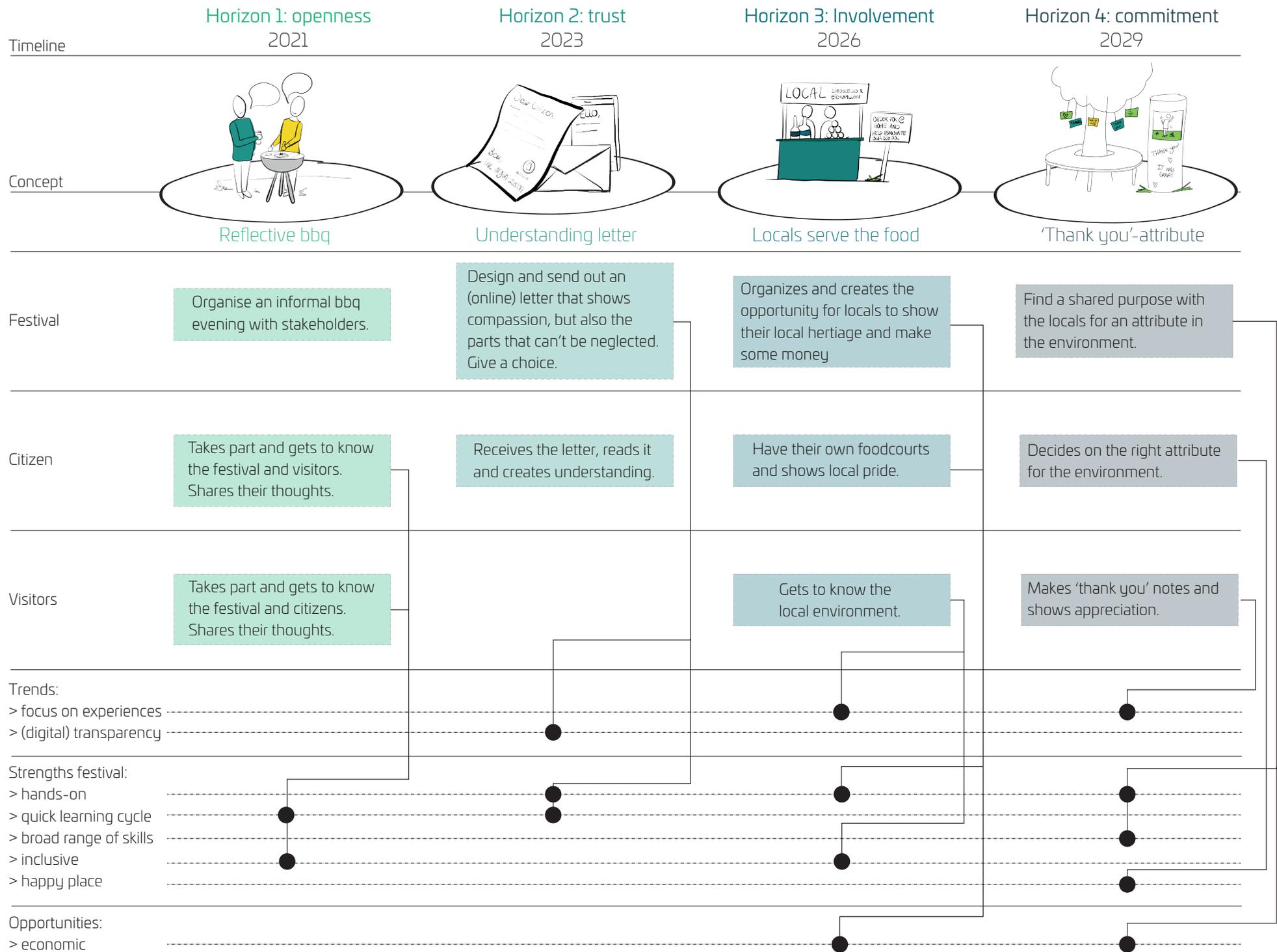


Figure 50, actions by the stakeholders in scenario one linked to the festivals' strengths, opportunities and trends

OPENNESS



A REFLECTIVE BBQ

TRUST



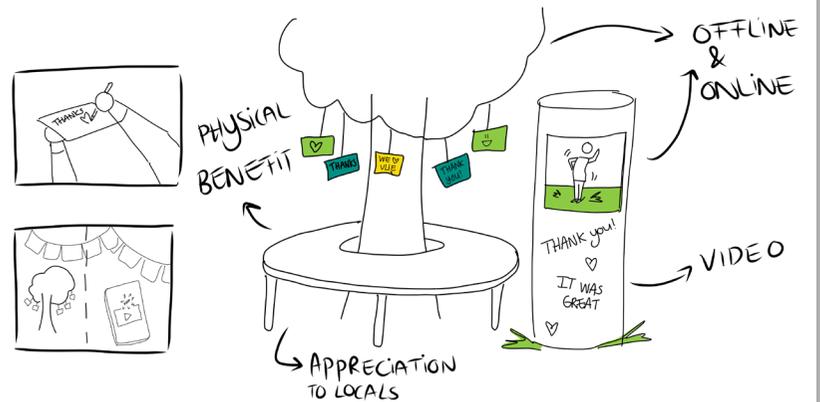
AN UNDERSTANDING LETTER

INVOLVEMENT



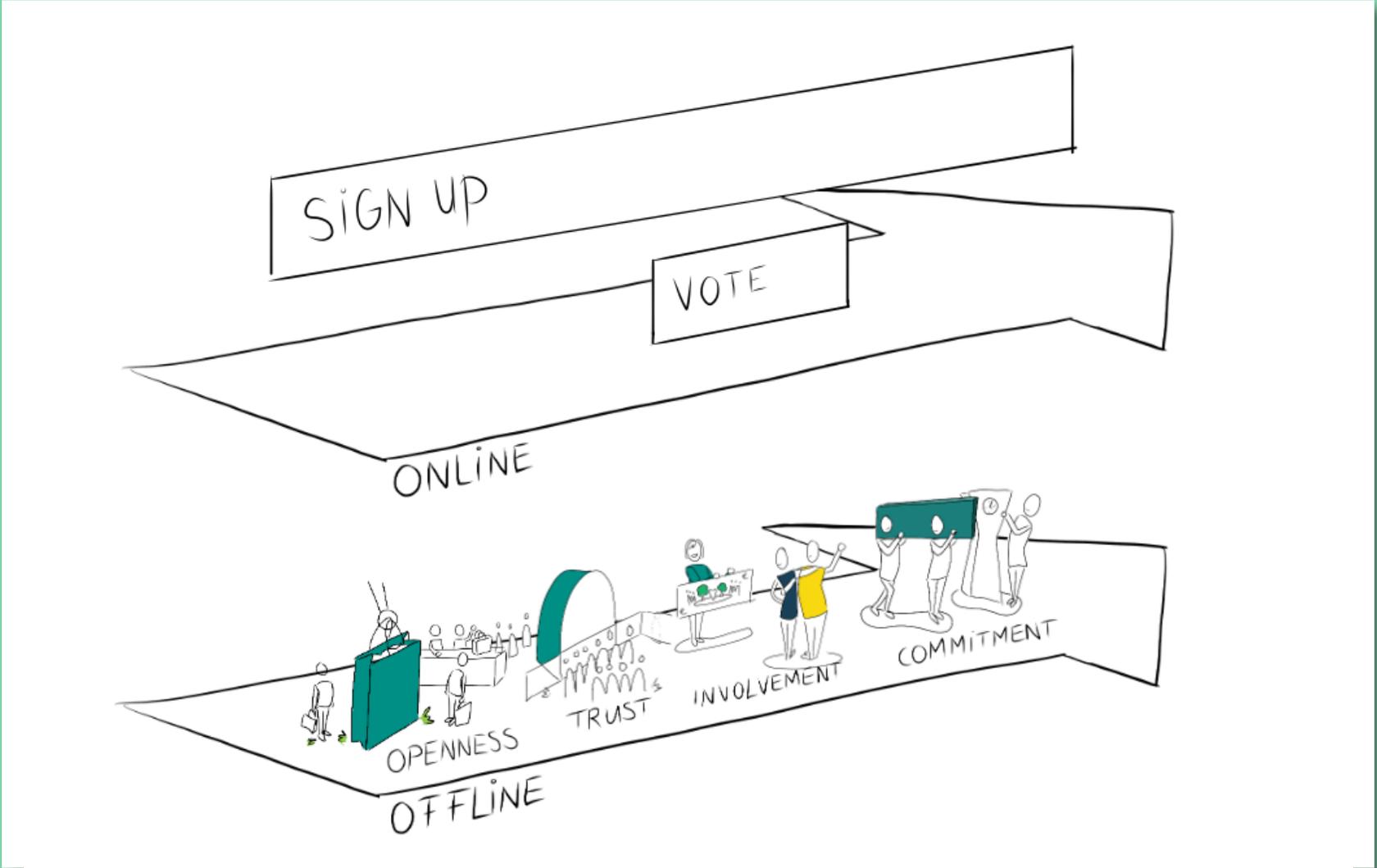
LOCALS SERVE FOOD & DRINKS

COMMITMENT



'THANK YOU' ATTRIBUTE

Figure 51, the four concepts of scenario one detailed



Scenario 2: Having an impact on the environment

This scenario is based on the festival wanting to add something to the environment (figure 52, 53 & 54). This will be their way to create a strong relationship with both the citizens and visitors. The visitors will help and partly be the means to create the impact. Both stakeholders will have part ownership of the impact made.

Key features

This scenario is fitting for festivals that exist for the greater good and want to communicate or show that. The scenario shows that an impact can be created via a low key and personal approach. It tackles the local needs and makes an impact in both more obvious and more subtle ways.

Openness

The festival will continue by setting up a system that enables locals to pick up leftover food or goods. This will help some of the citizens financially and it will benefit them by eating/getting something that they might not have had otherwise. Visitors can donate a meal to the locals who need it or bring a bag of donations to the festival. The festival can then hand it out to those who would like to have it or are in need of it. In their turn, the citizens benefit from it and get to see the festival from a different point of view, enhancing the relationship between the stakeholders. It will make the festival more approachable and the visitors more welcomed.

The festival will have to make adjustments in its waste program and collect all the leftover food or donations.

Trust

The festival will create local trust by giving citizens the chance to create an understanding of the festival by experiencing it. The festival will organize a backstage tour that informs the citizens and gives them a chance to discuss their opinions. This way, the festivals will have the chance to show what it takes to set up a festival and how it is possible that citizens experience discomfort from it. Letting the local experience something that is exclusive enhances loyalty and perception. It will give the citizen a new experience. In addition, the festivals can enhance their visibility to the community by installing some transparent fences. The visitors do not play a role in this first step of the scenario. This step is to let the locals understand what the festivals are about and create trust. The festival can

start experimenting and connect the visitors to the story, this will be the first step to create an impact.

The internal changes are minimal for the tour. Someone from the organisation will have to give the tour and organise the right passes. A special VIP area for the locals can be arranged so they can watch performances from a more special place than regular visitors. The transparent fences will have to be developed in consultation with the company that delivers them.

Involvement

To create more impact, the festival will develop a charity purpose where visitors will donate a part of their ticket price or other expenses to the local 'greater good'. The definition of 'local' is hereby determined by the festival. This local charity can be focused on the municipality, the province or nationwide. The citizens and visitors together should decide on the purpose. This will create ownership towards the donation and strengthen the relationship. The effect of this donation is communicated by the festival throughout the year, where the stakeholders of the donation are kept in touch with each other.

The festival will have to discuss a local greater good and determine the best way to raise money for it. This can be done via a percentage of the income, ticket price or drinks revenue. The online platform can help make a decision on the charity purpose and reach an agreement between the stakeholders.

Commitment

In this final step, the festival will create local environmental impact by picking up the bulky waste of the citizens and re-using it in their festival. This will be a circular approach to decorating the festival. The bulky waste will be picked up during the year. Afterward, the decoration should be re-used as well to create a bigger circular impact. Visitors can decide whether they want to take on a piece of the circular decoration/second-hand goods in return.

The festival will have to use its vans to pick up the bulky waste. This needs to be scheduled in and people from the organisation need to be available. A destination plan for the waste needs to be come up with and it will have to be communicated via the channels.

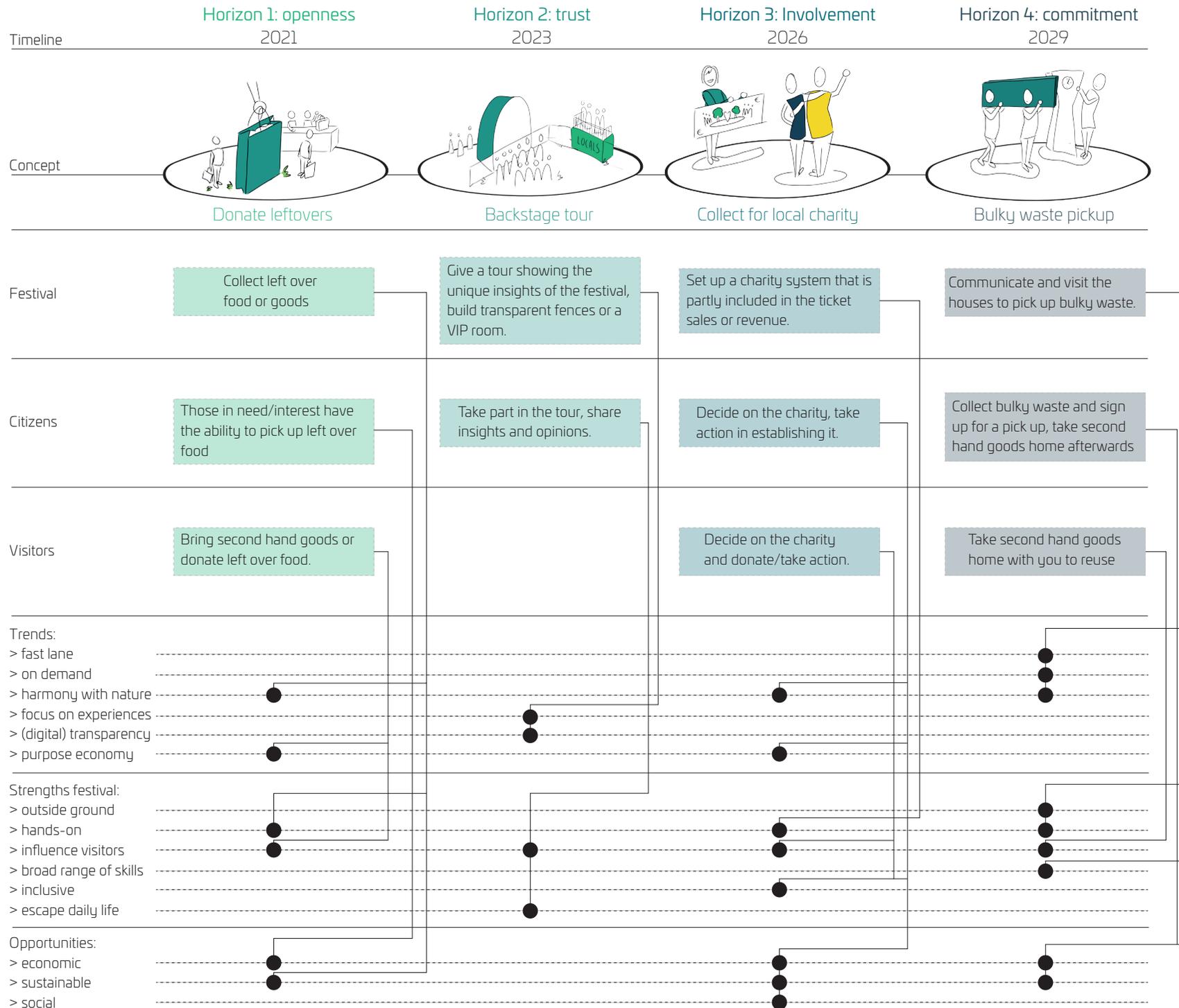


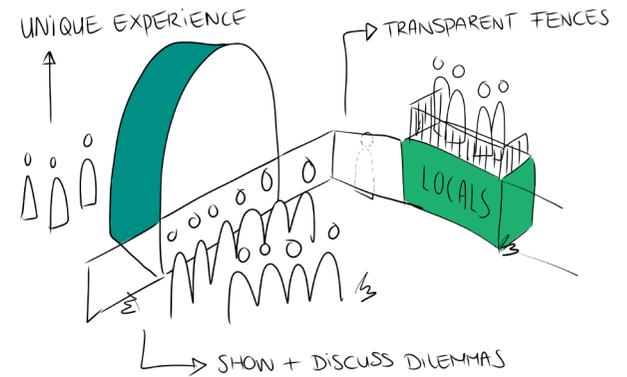
Figure 53, actions by the stakeholders in scenario two linked to the festivals' strengths, opportunities and trends

OPENNESS



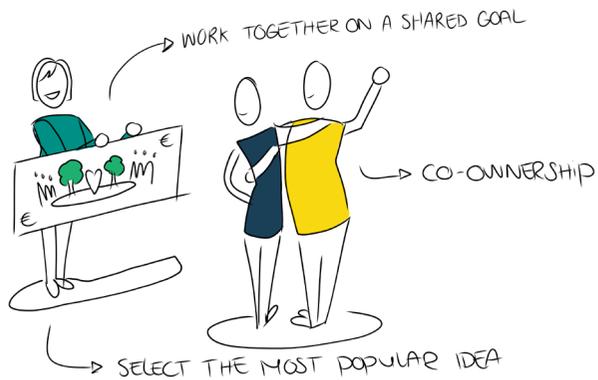
DONATE LEFT OVERS

TRUST



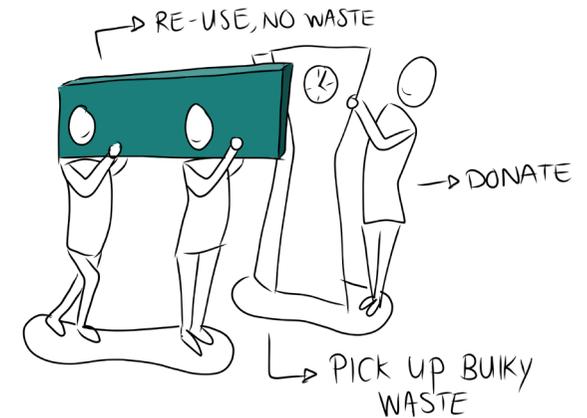
BACKSTAGE TRANSPARENCY

INVOLVEMENT



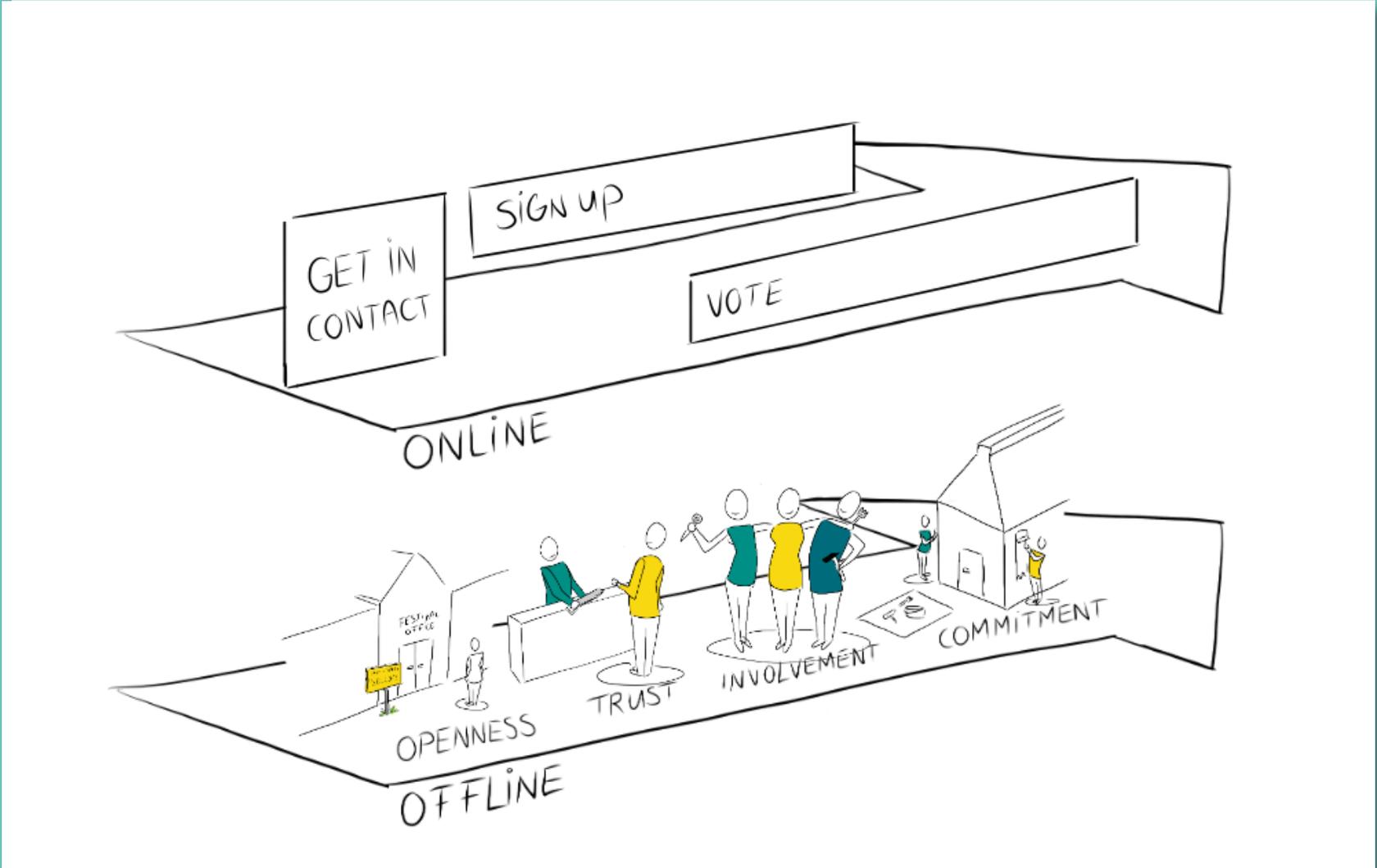
% GOES TO CHARITY

COMMITMENT



PICK-UP BULKY WASTE

Figure 54, the four concepts of scenario two detailed



Scenario 3: Become a part of the community

This scenario is based on the festival wanting to become a part of the community (figure 55, 56 & 57). While becoming part of this community, the relationship will change and become stronger.

Key features

By merging itself into the community the festival's position becomes stronger and more transparent. This option is suited for festivals who notice a gap in connecting with the locals and experience this with negative results. It can also be suited for festivals that are located in very tight and strong communities.

Openness

The first step in becoming part of the community is to actually be stationed at the community. Festivals can do this by building a collaborative and open office on the festival grounds or within the neighborhood. Whether festivals will open their office every day or one day a week, it is important to show the approachable attitude. Invite the citizens and visitors over for a drink and start a conversation. Become a festival hub. Both citizens and visitors will get the chance to meet the festival, see what they are up to and share their thoughts. Festivals will have an increased knowledge over the developments in the neighbourhood and possible complaints. People who have questions or want to complain can now come to the festival office and share their thoughts, instead of going to the police directly.

The internal changes might be big when the festival does not have a permanent office at the festival ground or environment yet. The festival will have to set this up, determine a location or find a collaborative party.

Trust

By becoming a part of the community, the festival will have to trust the community unconditionally and have to show this. This unconditional trust will be shown on the second horizon, where the festival gives the environment the chance to borrow the tools or other goods they have during the festival itself. Citizens can use this opportunity for jobs around the house or move heavy furniture. The annoyance towards the festival will be changed into a fruitful and collaborative weekend. The visitors do not play a role in this first step of the scenario. This step is to let the locals understand what the festival is about and

create trust. This way, the festival can start experimenting and connect the visitors to the story.

The festival will have to get a clear overview of its tools and set up a low key rental company.

Involvement

By letting both locals and visitors take an active role in the completion of the festival, the festival will emerge in the community. It is important to communicate this to the outside world and let them know the local talent it is hosting. Locals and visitors can sign up with their own skills or ideas and have them execute it. Together with the festival, they will show the local heritage on a communal (citizens) and national (visitors) level.

The festival will have to set up a platform where stakeholders can sign up and vote. It has to communicate with the winners afterwards to steer it in the right direction and maintain quality control.

Commitment

In the final horizon, the festival and its visitors will give something back to the community by doing a 'heitje voor karweitje'. This can be either big communal jobs or smaller jobs at the house. The citizens will be helped, the local community will become more prosperous and the visitors can have a feeling of belonging and purpose. Together, the stakeholders decide on the cause they want to add to and what has the most priority. An example can be the improvement of a park or repairing something in the house of the elderly. ITGWO has already helped to renovate an old church and uses that as a stage now. A festival in Italy helps to maintain the old labyrinth ancient garden and in return, therefore hosting a sustainable festival. If this is already happening, one can only imagine what might be possible when festivals embrace this new role as service and platform.

The festival will have to talk with the citizens to establish an overview of things that could be done. It will have to communicate this to the visitors beforehand and activate them.

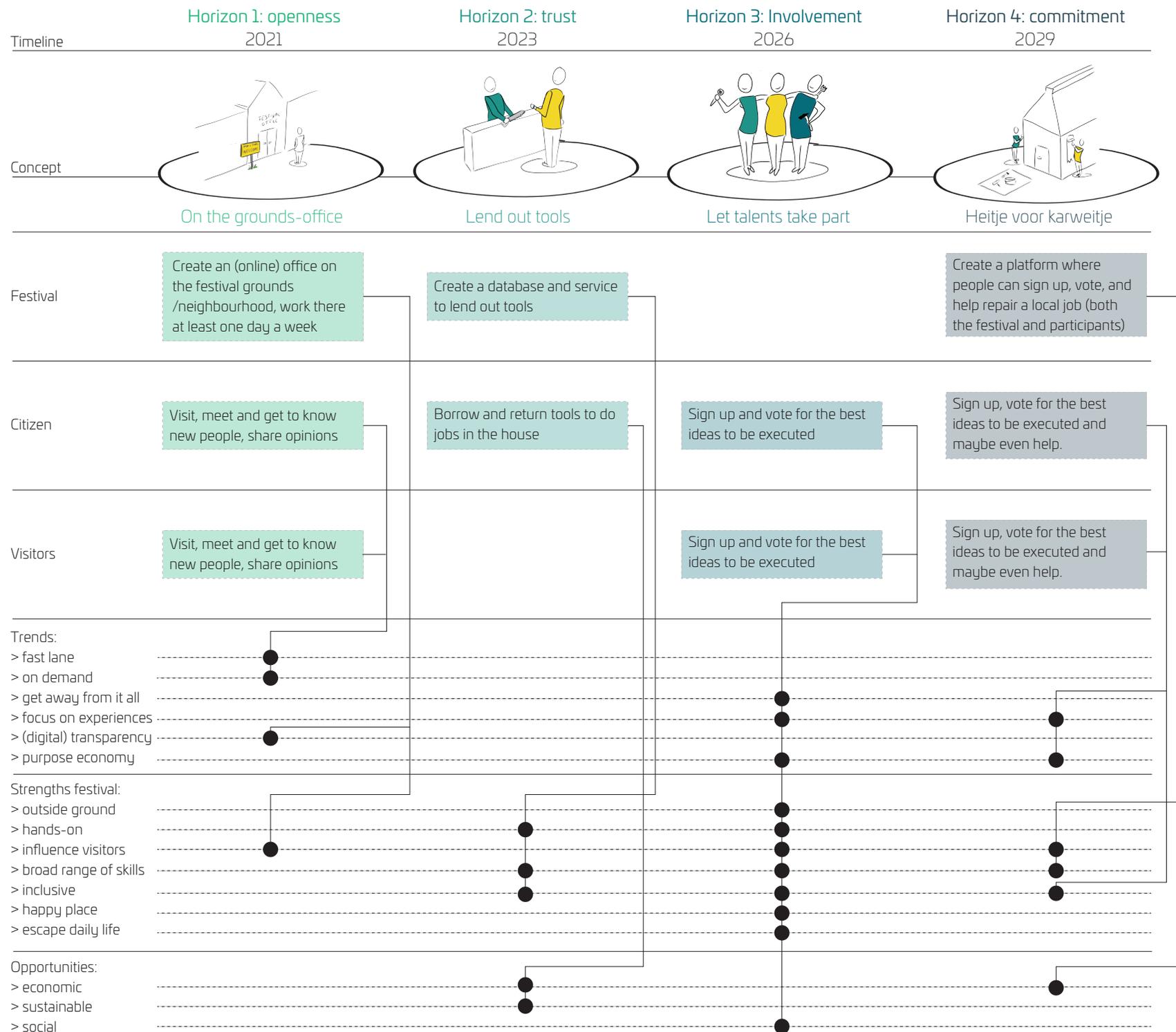
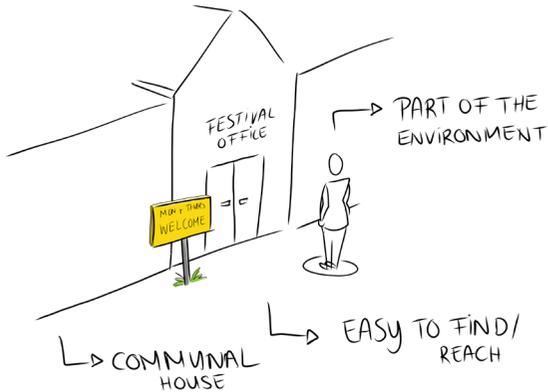
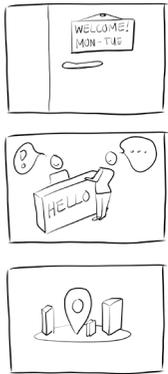


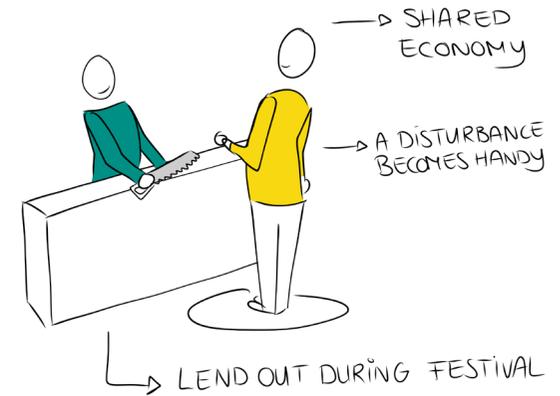
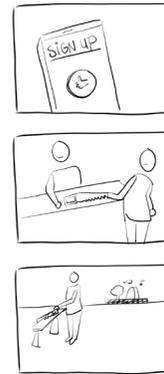
Figure 56, actions by the stakeholders in scenario three linked to the festivals' strengths, opportunities and trends

OPENNESS



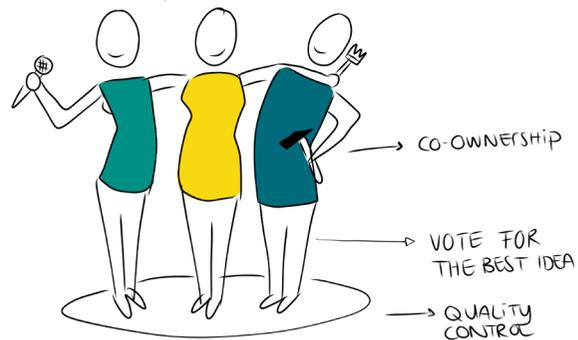
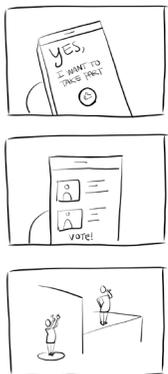
YEAR ROUND OFFICE

TRUST



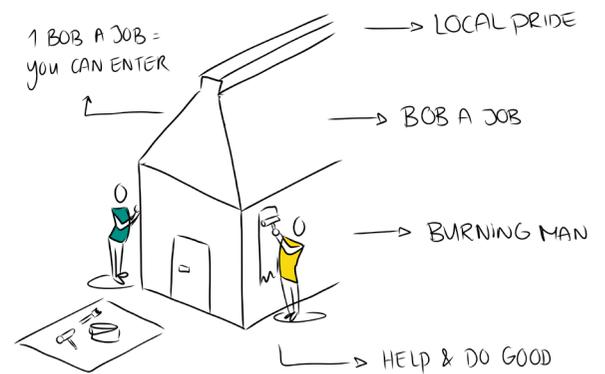
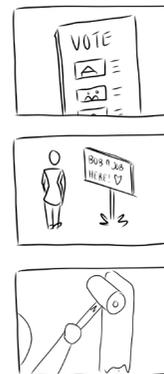
LEND OUT TOOLS

INVOLVEMENT



LET STAKEHOLDERS TAKE PART

COMMITMENT



HEITJE VOOR KARWEITJE

Figure 57, the four concepts of scenario three detailed

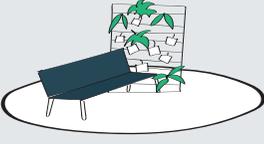
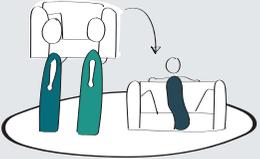
Aim of the festivals relationship:	Openness 2021	Trust 2023	Involvement 2026	Commitment 2029
A formal relationship	 <p data-bbox="595 675 824 699">Reflection drinks/bbq</p>	 <p data-bbox="976 675 1227 699">An understanding letter</p>	 <p data-bbox="1413 651 1588 707">Local bars serve food/drinks</p>	 <p data-bbox="1771 675 2022 699">'Thank you'-park bench</p>
To have an impact on the environment	 <p data-bbox="595 946 824 1002">Donate left over food to the locals</p>	 <p data-bbox="965 970 1247 994">A backstage tour for locals</p>	 <p data-bbox="1400 946 1601 1002">% of profit goes to local charity</p>	 <p data-bbox="1780 946 2013 1002">Pick up bulky waste & re-use at the festival</p>
To be part of the community	 <p data-bbox="584 1233 835 1289">Have an all year round office at the grounds</p>	 <p data-bbox="931 1265 1281 1289">Lend out tools during the festival</p>	 <p data-bbox="1328 1233 1677 1289">Let local talents or visitors design or be a part in the festival</p>	 <p data-bbox="1794 1265 2009 1289">Heitje voor karweitje</p>

Figure 58, the combined three scenarios

Key insights

A distinction is made between three kinds of different aims for a strong relationship. The first scenario aims for a more formal relationship, where the festival does not necessarily have to link its identity to the community. The second scenario aims for a relationship where the festivals helps to make an impact. This scenario is more fitting to festivals who want to make a difference or exist for the greater good. The third scenario aims for a relationship where the festival becomes an equal part of the community. This scenario is more fitting to festivals who want to reach all their local citizens and have an open relationship.

Every scenario uses both the online and offline platform. The online platform will help tackle complexities in the offline platform.

Figure 58 shows the summary of these three scenarios. The scenarios can be cross-linked and combined to create a more fitting relationship that is tailored to the needs of a festival and its stakeholders. Examples show what has already been done and what might be possible in the future.

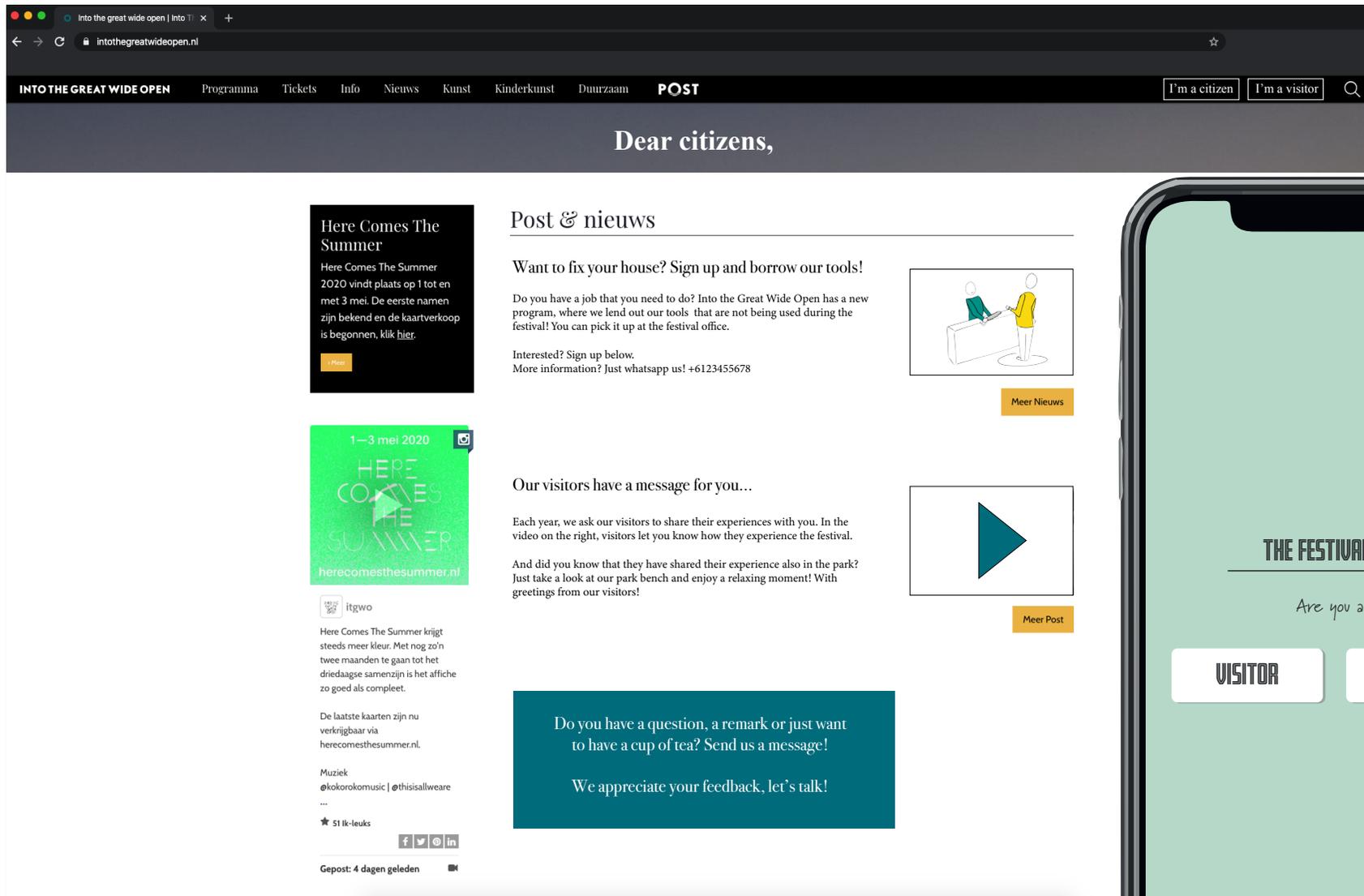


Figure 59, a proposition on how the online platform could look like

The online platform

Approach

After developing three future scenarios, the online platform was detailed. The aim of this is to show the festivals how the online platform could look when used to strengthen the offline platform. The online platform has the possibility to solve the complicated aspects of the offline concepts used during the horizons. The benefits, values, and the requirements of this concept are described. A possible website and app are prototyped to show how this online platform could look (figure 59).

Benefits & values

The benefits and values of the online platform:

- + The platform has multiple functions, therefore solving multiple complications in the offline concepts.
- + The platform takes advantage of the digital and online trend.
- + The platform creates and enhances the online community.
- + The platform creates a low key way to enhance the feeling of ownership and belonging.
- + The platform will reach a bigger group than it would have reached offline.

Things to keep in mind while developing the online platform:

- It should be linked to existing platforms, such as the festival website.
- It takes a team of developers to create a well functioning platform.
- It will take time to create a big and strong online community.
- The festival will have to give control to both the visitors and local citizens.

Requirements

1. It should have multiple functions that creates a holistic platform.
2. The new platform should be linked to the current festival platform.
3. The platform should make a distinction between visitors or citizens.
4. The platform creates the ability for the stakeholders to start a conversation/discussion with each other.
5. The platform communicates new developments to the stakeholders.
6. The platform creates the ability to vote for certain social initiatives (see concepts in horizon 2 & 3).
7. The platform creates the ability to vote for lineup options regarding local/visitors talent (see concepts in horizon 3).
8. The platform shows the services that the festival offers to its community (see concepts in horizon 1, 2 & 3).
9. The platform encourages stakeholders to come up with their own ideas and initiatives (see concepts in horizon 1, 2 & 3).

Concept development

After setting up a list of requirements, the concept is prototyped. The prototype of this online platform can be found in appendix 20. The current website of ITGWOW has been used to show how relatively low-key changes can be made to existing platforms. The prototype is currently shown in an app and website format, but following the future trends this online platform can also exist in VR of other applications.

Key insights

The platform can help tackle complicated situations in the offline concept. It gives an idea of how festivals can translate their offline strengths and qualities to the online world and create a bigger community.

Conclusion

Three future scenarios are developed. The ideas for these scenarios are derived from idea generation sessions. Each future scenario fits a different kind of strong relationship the festival could want to establish. The future scenarios can be used as a tool for festivals to inspire them. To exploit its potential, the scenarios have to be tailored to the specific festival since the current scenarios are complete, festival landscape wide, propositions.

The first future scenario aims for a more formal relationship where the different stakeholders remain mostly separate and the festival does not rely too much on the local identity. The second scenario aims for creating an impact in the environment. It fits festivals that exist for the greater good and want to make a change. The third scenario aims for the festival to become an equal part of the community. Festivals who have difficulty merging with a tight community or want to have security over their position might go for this scenario. These future scenarios can be used crosslinked or parallel to each other to create a more optimized and tailored relationship to the festival.

The offline platform has been detailed to show what the interaction between offline and online could look like. The platform can have multiple functions that help to tackle challenges from the different scenarios. Tapping into the online trend, festivals have to embrace the online community, use it to their advantage, and create a stronger offline position.

In the next chapter, the future scenarios will be placed into a roadmap and serve as a new business model for Dutch festivals, and specifically one for Into the Great Wide Open.

Implications

A festival can choose from three different future scenarios. Each scenario has its own aim for a strong relationship:

- A formal relationship
- To create an impact
- To become an equal part of the community

The online platform serves as a tool to show the online side of the offline festival.

Communication to create reciprocal understanding is a recurring topic within the scenarios. Festivals will have to communicate their vision, plans and actions via their online and offline platform.

5. Deliver

Chapter five: deliver

- ◇ Validation p. 144
- ◇ Roadmap to a strong relationship p. 146
- ◇ A new business model p. 148
- ◇ Other pillars towards future relevance p. 152
- ◇ The first step: creating awareness among festivals p. 154

In this chapter, the future scenarios are detailed in terms of implementation. First, the scenarios have been validated via interviews and, if perceived necessary, adjusted. A roadmap has been made to explain the steps the festivals can take and what trends or values they tackle during this journey. The roadmap can be seen as a schematic, visual representation of how festivals can get to the future vision. Creating a strong relationship goes hand in hand with other innovations that are needed as well to create an optimal position in 2030. Eventually, to get the festivals started, a short step-by-step plan is designed. Changes in the business model for Dutch festivals and in specific Into the Great Wide Open are proposed. The chapter finishes with a plan on how this new vision can be brought to the festivals. This will complete the circle, from giving advice on the implementation and showing the adjustments made according to the future vision in comparison to the current situation.



Photo: Andrew Allcock

Validation

Approach

The new role for festivals is validated in order to increase its feasibility and desirability to the festival landscape. For this validation, interviewees from the research phase (p. 36-37) are asked to discuss and reflect on the different scenarios. Berend Schans (VNPF), Martijn Mulder (researcher POPLIVE), Ferry Roseboom (ITGWO), and Nienke Bodewes (ITGWO) have been interviewed to validate the concepts and give insights on the next steps and implementation. Step by step, the process, and final proposition are discussed. The setup of the validation can be found in appendix 21. The main insights are divided over two sections: feasibility and desirability.

Feasibility

- The scenarios show how festivals can change their relationship without having to spend a lot of money on it.
- The project is not only applicable to festivals but can be used by the entire event, pop venue or other cultural organizations.
- Many concepts can already be implemented before their actual horizon. This makes it feasible in the short term but it should still be relevant in ten years.
- Further research should be aimed at specific communal or environmental challenges per festival. How can old and emotional pains be resolved?

Desirability

- The scenarios explain a change in the attitude of the festivals and how to become a part of the community.
- The symbolic value is relevant for festivals both in the Netherlands, but also in the rest of Europe.
- The desirability differs per festival but every festival can use parts that are interesting to them. Some festivals will have already tackled the future vision better than others. ITGWO is the kind of festival who already has a strong offline platform. Their focus could be on the online platform.
- The most value will be created when the scenarios are used connected to each other.
- The multiple year plan shows as an example on how festivals can tackle challenges. A multiple year plan is not often made.

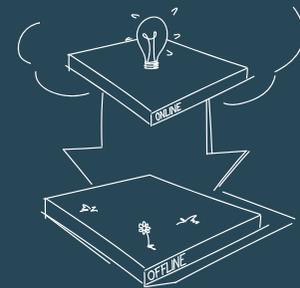
Key insights

- The project seems both feasible and desirable for the festival landscape.
- The project shows a new perspective on how festivals can position itself in the society.
- The final question that remains is whether festivals actually have the decisiveness to instigate this change.

	2021	2023	2026	2029
	Horizon 1 Openness	Horizon 2 Trust	Horizon 3 Involvement	Horizon 4 Commitment
	Understanding & visibility		Involvement	
Trends	<ul style="list-style-type: none"> > Purpose economy > Focus on experiences > On demand > The fast lane > Harmony with nature > Getting away from it all 			
Business model	Value propositions			
	Create awareness, change perception towards each other.	Creating the stability to experiment with a long term plan	Create a shared purpose that is distinctive for the competition	Having a permanent and stable position to organise the festival
Stakeholder values	Have visitors understand the environment they are in	Knowing what to expect, being prepared for the things to come	Cultivate the living environment together with external help	Having a feeling of pride towards your own living environment
	Have citizens understand the importance of the festival	Knowing what to expect, being prepared for the things to come	Adding something to the living environment to create a purpose	Having a continuous feeling of purpose and belonging
Service environment	Visit, see and understand	Talk with the festival and discuss its plans. Decide on dilemmas.	Take the opportunity to fulfill needs by working together. A feeling of purpose, pride and belonging is created.	Maintain the active attitude in co-evolving (local) happiness or a sense of belonging.
	Create an informal and central place or attitude.	Communicate developments, dilemmas and show compassion	Create a platform that facilitates the stakeholders to take the opportunity and fulfill their needs	Create a visible position that enables stakeholders to cultivate their own happiness and purpose.
Service scenarios	1. Formal relationship	An evaluative bbq	Understanding letter	Locals serve food
	2. Create an impact	Donate & collect leftover food	Give a backstage tour	% goes to local charity
	3. Become a part of the community	All year round office	Lend out tools/equipment	Let talents be a part of the festival
Internal	Adjustments	Make it easy to be reached and found by stakeholders	Before-during-after open communication	Have a clearly communicated purpose
	Activities	An approachable and open team	Internal focus on external communication	Development of a platform, introduction of purpose, involve stakeholders actively
				A visible, throughout the year, attribute to keep the festival in sight.
				Focus on creating a permanent position and xperiment

2030 A strong relationship

The festival **as a platform**, where they offer stakeholders the **opportunity to enhance their specific needs** and cultivate their own (local) happiness or sense of belonging.



Trends

Business model

Stakeholder values



Service environment

Service scenarios

Internal

Roadmap to a strong relationship

Approach

The scenarios, trend analysis, and main insights were used to build a roadmap towards a strong relationship. A roadmap is a visual portrayal of innovation elements plotted on a timeline (Simonse, 2017). The different elements were defined and placed in the four horizons. On top, the trends that are tackled in the timeframe are shown. The value propositions of each stakeholder are explained, and the service environment explains the steps taken by the stakeholders. Beneath, the different service scenarios are plotted and the internal changes of the organization are defined. This roadmap serves as an overview for festivals on how to reach the future vision of 2030.

Roadmap to a strong relationship

In figure 60, the roadmap is shown. This roadmap serves as an overview for festivals to see how and when the different horizons can be implemented and what values and trends are linked to these new horizons. The trends are explained in chapter two, page 68-71. Both the value propositions and service environment can be found in chapter three, pages 106 & 107. The scenarios and internal changes are explained in chapter four, page 120-133.

This roadmap can only start when horizon 0, 'creating awareness', has been executed (see p. 154). When horizon 0 is executed, the festival can start implementing horizon 1. The timeframe therefore eventually depends on the execution of horizon 0 and can deviate from the proposed time pacing.

2020-2021

After having described the roadmap, an overview is made on the first steps to implement the roadmap. This can be found in figure 61. The time-space and fluidity between each step depends on the decisive attitude of the festival and its yearly planning.

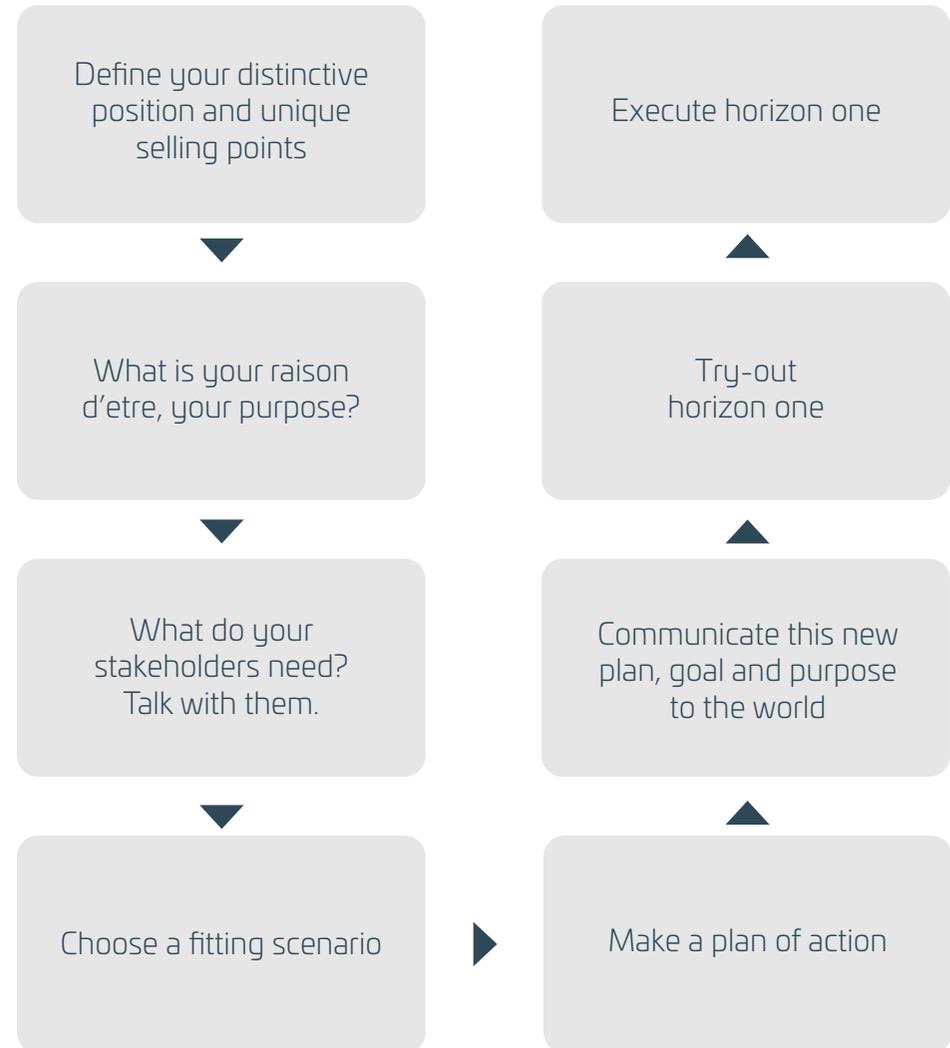


Figure 60, roadmap towards a strong relationship

Figure 61, next steps for festival in 2020-2021



Figure 62, business model for festivals in 2030

A new business model

Approach

To summarize the new findings, a business model canvas has been filled in for Dutch festivals in 2030. This gives an overview of how their key values and relationships change when embracing the new role as a service. The yellow squares are the parts of the business model that will change the most in the future vision. The business model canvas of Into the Great Wide Open in figure 63 has also been adjusted to the future vision of 2030.

A new business model for festivals

Figure 62 shows the new business model canvas for Dutch festivals.

Key partners

Festivals will have to start seeing their visitors and citizens as partners since they can have a lot of influence on the success of a festival. The municipalities, province, and owner of the festival site will remain important partners as well since they are the official organizations who can rent out a festival ground or give a permit.

Key activities

The key activities will slightly change since the festivals will start to give part of their content ownership to the visitors and citizens. This will give them the opportunity to create a stable base that ensures a long term position. The festival will become more a curator of initiatives that has trusts its stakeholders, and the other way round.

Value propositions

The festival will change its value to a service platform that encourages change and initiatives. They will become a meeting place that activates people. As the interviewees described, festivals are currently already a place for social cohesion. They will remain to have that value.

Customer relationships

An important change is that the customer relationship will not be a short term relationship that only exists a couple of days a year. The festival will actively establish a year-round relationship with both stakeholders. A relationship will be built in the before-, during- and after phase of the festival. The peak-end will result in a more loyal and positive relationship.

Channels

The channels will be the offline world and the online platform. Using these platforms together will create a broad support base for reaching out to people.

Customer segments

Festivals have already become inclusive and democratized, meaning that they are for everyone. This will remain to continue, but part of the visitors will consist out of citizens as well. The visitors will be people that either wants to have a feeling of belonging or seek a meaningful 'out of this world' experience.

The new business model does not focus on the financial aspects since this will not change drastically with the new platform. Nevertheless, the new platform will give festivals the opportunity to focus on their costs structure and revenue streams, creating a strong and stable base.



Figure 63, adjusted business model for ITGW0

A new business model for Into the Great Wide Open

ITGWO is already one of the better examples of a festival with a strong offline relationship. Having a small community to focus on, they are able to reach everyone on the island and drink coffee with them, discussing needs. Even for them, there is always room for improvement. It is advised for ITGWO to focus on the online platform and using that to communicate their initiatives and vision.

The definition of a 'local citizen' depends on the scope. Having tackled their local citizens on the island, ITGWO also has accountability for the province. When the citizens of Friesland know what the festival undertakes with regards to sustainability and welfare, loyalty from the local citizens in the province can be created. ITGWO has the potential to become an important nationwide example of blending into the community, resulting in a strong permanent position. What's left is bringing this to the public.

After the clustering session with ITGWO and discussing its possibilities, it is advised to focus on scenario 3: becoming an equal part of the community (figure 64). They indicate that, in their situation, having an impact is not always wanted by the citizens. Combining scenario 3 with elements from scenario 2 could make the future vision holistic. This is discussed during the validation interview.

Offline - Online

ITGWO has the advantage that the community at Vlieland is small and, therefore, easier to reach. Nevertheless, more people could be reached with an online strategy that communicates ITGWO as a progressive festival. The challenges they currently encounter could be overcome by exploiting the online possibilities.

Openness

ITGWO visits the island on a regular base and lives on the island during the run-up of the festival. Having an actual office or central place where people can get in contact whenever they feel like increases the visibility and open character of the festival.

Trust

By creating an attitude of unconditional trust towards the citizens, ITGWO might overcome any instabilities that still exist between the locals and the festival.

Lending out tools during the festival is a low-key way of showing this. With a small community as Vlieland, ITGWO has the opportunity to create this kind of personal trust.

Involvement

The involvement of the locals and visitors could be enhanced by asking them to participate. By giving locals the opportunity to take part in the (organization of the) festival they will help co-create and perceive the festival differently. ITGWO already organizes mini internships for children, creating understanding among parents and involving children.

Commitment

ITGWO already has shown a commitment to the island and its citizens. They have helped restore a church and build a playground. In this horizon, ITGWO has less to win and serves as an example for other festivals.

In figure 64, the adjusted business model for ITGWO can be found. The bigger changes have to do with the changing customer relationship and the new (online) activities that come with this.

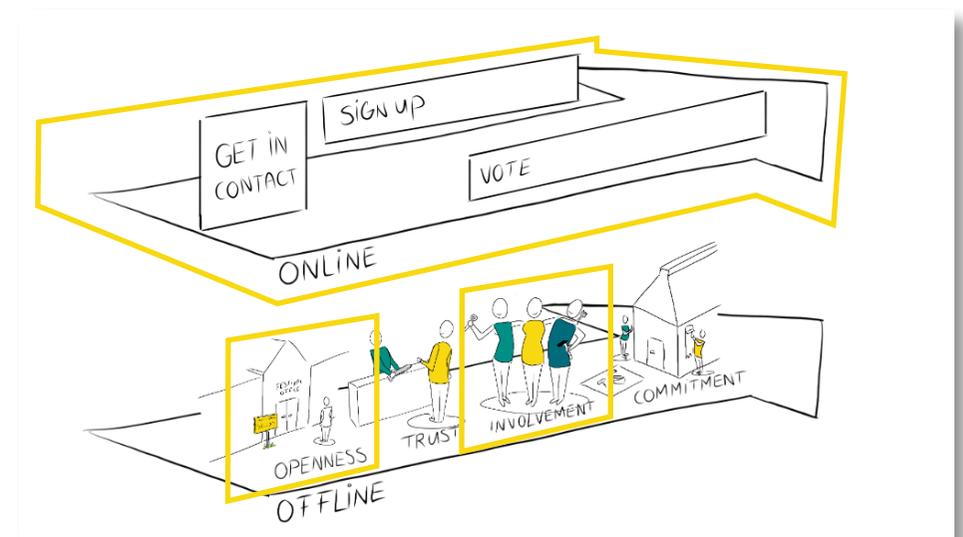


Figure 64, scenario 3 linked to the proposed interesting adjustments for ITGWO (linked in yellow)



Figure 65, other pillars towards future relevance

Other pillars towards future relevance

Approach

This project has been scoped into building a strong relationship with visitors and citizens. During the interviews, it became clear that building this strong relationship is one pillar that will create a strong base. In order to create a holistic strong base, other pillars will have to be implemented as well. The insights from the research have been used to give advice on parallel pillars that festivals have to take into account as well. The strong relationship pillar will create the opportunity for festivals to focus on these other pillars as well.

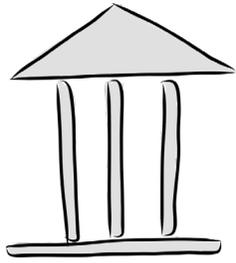
Other pillars towards future relevance

During the project, it was found that there are other pillars that have to be implemented parallel to creating a strong relationship (figure 66). Before tackling the roadmap, festivals should be aware and be able to describe their unique selling points, distinctiveness, and purpose. This will kick start the innovation process. Currently, the upper pillar of the innovation process is detailed. Next to that, festivals will have to keep up with other factors to stay relevant as well. This will help them tackle challenges in the current landscape, such as exclusivity deals.

The first pillar is sustainability since this is a big challenge and it affects every industry. Festivals are already aware of this threat and tackle it step by step. They should maintain in doing so in order to survive. The second pillar is to exploit technological developments. Staying relevant means adapting to the trends and technological developments is one of these trends to implement in the festival. The third pillar is to develop a long term (financial) plan. The festival industry as it is now is young and in order to shift to a strong and risk-free industry, festivals need to think about long term investments. The corona crisis learns us how resilient organizations need to be in order to withstand abrupt setbacks. The final pillar is the use of communication channels. A festival can do so much for the community or in terms of sustainability, but without spreading the word and communicating this it will not have any effect.

To conclude, figure 65 is a combined schematic roadmap of all the other factors that should be looked at in order to create the most optimal version of a festival in 2030.

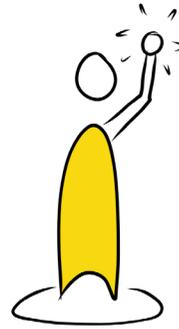
Proposition 1



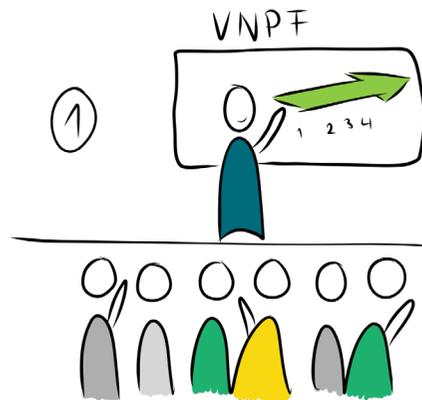
Motivation imposed by law



Proposition 2

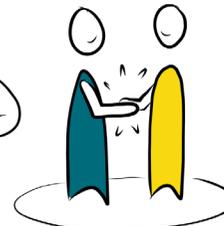


Intrinsic motivation

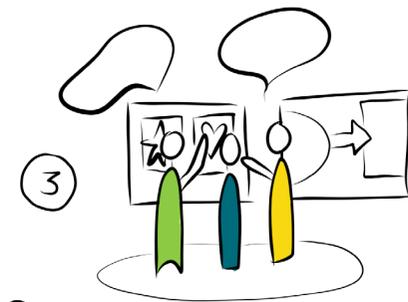


Iterate & collect feedback

2



Show intrinsic motivation



Develop a plan
Iterate on more
specific ideas

Figure 66, two propositions on how festivals will be motivated

The first step: creating awareness among festivals

Approach

In previous chapters, 'horizon 0' is discussed. This horizon represents the first step that needs to be taken in order to communicate and create awareness among festivals. This horizon is not included in the previously described four horizons, since it does not actually create a better relationship. It serves as the 'kick-off' horizon, bringing the new vision to the festivals. The question arises: who is going to lobby this new vision and role for festivals? In order to spread the message, festivals have to be informed. For this, Berend Schans has been interviewed with regard to the possible initiator role of VNPF.

Two propositions

It is assumed that there are two different propositions possible that could make this project fitting and relevant. These two propositions have to do with intrinsic motivation or motivation that is imposed by law (see figure 66).

This project has discussed that festivals will have to intrinsically want to make a change and build a strong relationship, otherwise, the effect would not be as strong. In order to create this intrinsic motivation, festivals first have to be informed and made aware of the new possibilities. The next step is then activation. In this first proposition, interest groups that represent festivals or events will have to spread the word among their members to gain interest.

The second proposition is about motivation imposed by law. When the government, for example the municipalities, changes its policy and starts selecting festivals on different criteria, festivals will have to adjust and change. If a municipality decides that a festival should have a clear purpose or have to create a relationship with their local community, it can have a big impact on the current internal organization of a festival. In this case, municipalities and the government will have to lobby this new idea,

starting from interest groups that represent a local community.

The first step

It is decided to focus on detailing the proposition where a festival builds a strong relationship based on intrinsic motivation since this is independent from any new regulations and can therefore be executed at any moment. For this to happen, the festivals need to be made aware of the effect a stakeholder-centered approach can have. An interest group representing festivals is the key to spreading the word. The possibilities towards this first step of creating awareness via an interest group are discussed with Berend Schans from VNPF (Vereniging Nederlandse Poppodia en Festivals).

In order to share the ideas with interested parties, it was discussed to set up a specific route for festivals during the VNPF congress that enables festivals to think about the new ways of organizing a festival and gaining a strong position, making them aware of how a stakeholder-centered approach can help make a festival a long term success (see figure 66). The goal is to both reflect on their own business and think about future possibilities when becoming an organization that keeps the needs of both visitors and citizens in mind. By spreading the news during the congress, festivals are made aware of the future vision. There is also the opportunity to collect feedback regarding the vision and adjust the approach or project where necessary. When festivals start to show interest, they can go back to VNPF and together with an external party they can help festivals to embrace this new role and manage this organizational change. An external party is important to create a neutral and objective view of the festival and the stakeholders' needs. After setting the purpose and unique selling points, festivals can start working on implementing horizon one (see p. 147, figure 61). A toolkit serving as a guideline on how to manage this change will help a festival take these first steps towards the future vision.

6. Conclusion

Chapter six: conclusion

- ◇ Recommendations for festivals p. 160
- ◇ Conclusion p. 162
- ◇ Limitations p. 164
- ◇ Recommendations for further research p. 166

In this chapter, the project is concluded and reflected upon. A final recommendation is written for festivals on how they adapt to this future vision. The research question and sub-questions have been answered. Within the time frame and scope of the project, limitations of the results are reflected upon and recommendations for further research are made accordingly. Next to creating a meaningful experience for citizens and visitors in 2030, it also has been a meaningful experience on a personal level.

Recommendations...

What are the take aways of this project? In this chapter, a final advice for festivals is given. These final recommendations are a summary of insights derived during the project. Within 'overall mindset', general recommendations are given with regard to how festivals position and organize themselves.

Overall mindset



#1: Every festival does something good

It is important to realize that every festival that still exists does something good. By thinking critically about themselves, there is always room for improvement. Reflect on yourself: how is it possible that the position is often still unstable, the landscape is still risky and how can we change that?



#2: Be critical and reflect

As a music festival, you do create some noise disturbance. When festivals realize and accept this position, understanding is created towards stakeholders who complain. Be critical on the effects the festival has, and show stakeholders how the festival is reacting to it.



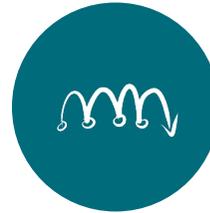
#3: Embrace complaints

Research shows that when an organization starts to see complaints as an opportunity for change, stakeholders will see the service more positively (p.33). People should feel that they can give feedback to the festival and that the festival will listen.



#4: See yourself as a platform that can facilitate great initiatives

Start seeing yourself as a platform that can instigate change and make a difference, and become, in the eyes of the stakeholders, more than a short term yearly leisure event. This new role for festivals will create long term stability that can withstand the change of time.



#5: Create a long term mindset, enhancing long term stability

Schedule time to work on a long term plan and take control. That certain things in the festival industry have been unstable or unsure for so long does not mean that it cannot change. Show this kind of commitment to the stakeholders.



#6: Be aware of your purpose in this purpose economy

As described in this report, the purpose economy is expected to increase (p. 71). As long as climate change and pollution are a thing, millennials will seek purpose and a sense of belonging. As a festival, you will have to be aware of your role and position in this society.



#7: Use the online world to the festivals advantage

Festivals are strong in the offline world. The online platform can help tackle the complexities festivals encounter in the offline platform. By embracing this trend and using the online platform as a means to optimize the offline platform, festivals can create a more holistic position.

... for festivals

The points are divided over two sections: 'a strong relationship with the stakeholders' and 'overall mindset'. The final recommendations of 'a strong relationship with the stakeholders' link to the proposed scenarios and future role.

A strong relationship with the stakeholders



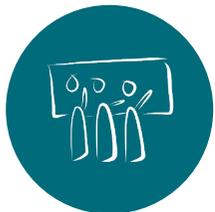
#1: Visitors and citizens are key partners

Seeing the stakeholders as partners, instead of spectators or participants, will create a more personal and involved relationship. Together, the organization and stakeholders will work on the best version of the festival and have more stability.



#2: Work on a strong relationship with the stakeholders, become a user-centered organization

Embrace reciprocity with the stakeholders. 'Giving back' should not be seen as an extra effort but as an investment towards a more stable position. When the festival creates a strong relationship and work on it together with the citizens, people are less likely to turn on the festival (and the other way around).



#3: Co-creation creates a feeling of ownership

It is stated that co-creation helps participants to feel more connected to a product or service (p. 99). Support initiatives and facilitate feedback moments so stakeholders have a saying and the organization can work together on a successful festival.



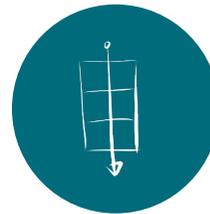
#4: Create a year-round visible relationship

When having touchpoints with your stakeholders throughout the year, the festival will remain top of mind and create a more loyal position. These touchpoints can also be used as ways to create extra activities or financial stability.



#5: Communication is key

If festivals do not communicate their initiatives to the public, it is hard for people to know what they are doing. The online platform can be used as a tool to communicate beliefs and actions, so stakeholders can create a valid opinion and more 'local citizens' are reached.



#6: Focus on the relationship in the before-, during- and after phase of the festival

Do not settle for one touchpoint during the entire journey. A festival has a run-up, the festival itself and after phase where people look back on their experience. Every phase should be considered as important and taken care of.



#7: End every year with a high peak

When stakeholders end their festival journey with a positive end, they will experience the overall festival more positively and become more loyal. This is an important result since permits and evaluation rounds start after this final phase.



How can Dutch festivals stay relevant in the 2030 future when dealing with the needs of both visitors and municipalities?

Festivals in the Netherlands can stay relevant by taking on a new role as a service and creating a strong relationship between visitors and citizens. This will mean that the festival creates insights on the needs of both stakeholders and activate them to take ownership of fulfilling these needs. They will change from their current format into a stakeholder-oriented platform, enabling them to focus on a strong base. Festivals will hereby tackle the trend of a purpose economy and create local pride towards the environment. By strengthening this relationship and letting stakeholders have a feeling of ownership over the festivals' activities, the festival becomes less reliant on influencing factors such as artist availability. The needs of both visitors and municipalities will be met, and the stakeholders will be their own means of achieving this.

Sub questions:

1) How have visitors and municipalities changed in the future of 2030?

The municipalities of 2030

Due to climate change and technological developments, the world has changed over the last decades. In 2030, the Netherlands, and therefore the municipalities, try to make changes that have a positive effect on our society and environment. The municipality is taking an active position in the return of biodiversity and nature. Laws have been implemented by the Netherlands that demand municipalities to check every project based on social and ecological principles. The Netherlands is trying to become a more balanced country where the landscape is a variety of nature and urbanism, even though it becomes more densely populated. The municipalities take lead in cultivating their own environment according to these Dutch laws.

The behavior and values of visitors in this future

Digital transparency and an economic crisis causes more negativity among citizens and polarisation becomes more visible. Together with living at a high pace, letting everyone watch and wanting to do good puts more pressure on

Conclusion

people. The need to have an 'out of this world' experience and escape reality is more relevant but due to climate change, we seek it more closely to our home. The millennials are now employees and seek a purpose in their daily life, mostly because everything around them has been disturbed over the last years. They take decisions only based on this need for purpose and doing good. A festival will be a means for them to escape daily life and have a feeling of belonging.

2) What place will Dutch festivals have in this future?

Festivals will become a central place where visitors can have a meaningful, 'out of this world', experience and citizens can cultivate their environment to create local pride.

To reach this vision, festivals will have to innovate according to this changing world where the currently new phenomena such as the purpose economy and the decrease in emissions will be fully implemented. They also will have to take into account the process of decision making by the festival visitors.

3) What will their business model be?

Festivals will change from a 'leisure event' to a platform that is embedded in Dutch society. The festivals will offer a value that activates stakeholders to fulfill their needs and enhances social cohesion. They will interact in a way that creates a strong relationship with the visitors and citizens, becoming key partners. This will change their main activities from being the organizing party that keeps every detail in their own control to a more curating position. It gives festivals the ability to focus on their long term financial plans and decrease risks.

4) Which products or services do they need to implement in order to reach this future vision?

The motivation and aim for creating a strong relationship differs for each festival. Festivals can choose a scenario that enables them to achieve the most fitting relationship. They can aim for a more formal relationship, to create an impact on the environment or to become a part of the community. It is advised to cross-link and tailor the scenarios to establish a richer relationship. Next to the offline platform, the online platform will help tackle complexities and cover the online trend.

5) How can (the team of) Into the Great Wide Open adapt for the 2030 future?

Into the Great Wide Open will mainly follow scenario three: becoming a part of the community. This will enable them to reach all the citizens and create a better understanding of the unique environment towards the citizens. This will enhance their distinctive position. They have to determine their USP's and purpose while communicating this throughout their stakeholders. Citizens and visitors will become key partners, changing their key activities, value propositions and relationship with the stakeholders. By creating a tailored roadmap and reflecting on their business, they will be ready to adapt for the 2030 future.



Limitations

Limitations in research

This research is grounded in qualitative interviews with eight participants and six visitors. More interviewees would create an even richer understanding of the context. A quantitative research parallel to the in-depth interviews might have validated assumptions from the qualitative interviews on a large scale.

Other interviews could have consisted of festivals that were canceled, municipalities that are keeping out festivals or angry citizens. This would have created a better overview of the more negative motivations. Next to that, the exact needs of local citizens could have enriched the entire spectrum of the project.

More research could have been done into existing old irritations and frustrations. Finding out how these could have been taken away could have put more depth into understanding the context.

A specific direction has been chosen quite soon, focusing on visitors and citizens. As the research shows, there are many more challenges festivals encounter. The chosen direction is based on both research and design experience. With other findings or different personal visions, the direction could differ.

Limitations in vision

The future vision is based on the interpretation of found trends. It is therefore not a truth, but an estimation. Futuristic trends are determined by what is expected and do not take into account unexpected crises such as the covid virus. This can have an effect on the development and execution of the scenario.

The future vision is scoped for the entire Netherlands. The vision might be different and needs adjustments when zooming in to specific rural- or urban areas.

Limitations in design

The final design is a tool that consists of three possible scenarios that show how Dutch festivals can create a strong relationship. It will have to be tailored to each specific festival with the symbolic value and key features in mind. Another restriction is that because of this broad scope the concepts in the scenarios are not prototyped and too detailed. More detail might have given a better overview of the service, but also narrows down the open-minded view festivals can have now with regards to the concepts. They can still tailor it to their own needs.

The design is made from the assumption that visitors and citizens would like to participate. This is based on interviews and research. The designs have not been prototyped and actually tested in the field. The assumption is therefore not completely validated on real actions.

Limitations in implementation

The implementation also focuses on the entire festival landscape, not on one festival in particular. Festivals will have to realize this and ask an external party to come up with a tailored implementation plan.

The financial plan is not adjusted and this design does not directly solve the risks regarding finances.



Photo:Kamiel Scholten

Recommendations for further research

Desirability

A recommendation regarding desirability would be to conduct further research on how the government can or will take a role in this new future vision. This new role for festivals can be lead back all the way to the Dutch policy regarding all events.

Further research is recommended on how this future vision can be applicable to other events or cultural organizations, where people encounter similar unstable situations as Dutch festivals.

Next to that, an in depth research could be done on the specific needs, complaints and desires of all citizens living close to festivals. Few scientific research has been done on citizens' complaints, even though news papers write often about these complaints. The question arises how many people would want to complain when filing a complaint would have a lower threshold.

To increase the desirability, more research could be done on which festivals have interest in the proposed new role and how these festivals are distributed. Changes can be made accordingly.

Feasibility

To increase feasibility of the vision, further research could dive into how visitors and citizens can be activated. This might ease the implementation process for festivals.

Testing the feasibility and effect of the different concepts within the scenarios could create a more grounded argumentation for the vision. Due to the huge number of festivals in the Netherlands, the feasibility differs per festival. Overcoming this might be managed by testing and developing the scenarios on different festivals with different communities.

The final validation sessions are done via Skype (due to covid-19 measures). This has affected the co-creation session with the festivals as it was intended. The implementation plan is therefore less detailed and discussed as meant to. Next steps would be to pick up the final sessions as they were meant to.

Other directions

Due to the complicated landscape festivals are working in, there is a lot more research that can be done in different segments. The variety and number of stakeholders creates a complicated system that is very dependable on each other. Further research into the other (side)pillars (described in chapter five) will enhance the relevance of festivals in 2030.

A personal reflection of the project can be found in appendix 22.

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