

FAN-TO-FUN

Ticket-to-Fun Exploration

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EXECUTIVE SUMMARY

This project is in collaboration with the Effenaar, a pop venue in Eindhoven. Its main focus was on enhancing their visitors' experience when going to a concert or party. My personal main interest during this project was in the before and after experience of visitors, in order to enhance the customer journey.

The already developed and tested Ticket-to-Fun [1] app was warmly welcomed by its users, but faced some challenges regarding making the app viable. This is one of the main reasons why the app never officially launched. With this project, I made an iteration of the app tackling the challenge of creating content in a cost effective way.

Fan-to-Fun is a platform that allows fans of artists with upcoming concerts to contribute in creating content for the app. They are asked to share personal experiences and information about an artist, in the shape of stories and visual material. This concept is an extension to the already existing app and is just one of the multiple possibilities of additions to the app.

PROLOGUE

When choosing the Connecting Realities squad for my final bachelor project, I was especially interested in the collaboration of the Effenaar with the squad. I have always had a major interest in designing for concerts, festivals and venues. I for example did a research on how social interaction can be enhanced during festivals with the help of augmented reality during my B2.2 project.

I want to create products that change people's view on the world through playful and unexpected interactions. Take what's already there and change the users' experience, in order for new ways to look at products and interactions. With the squad having a focus on augmented reality and virtual reality, it is a perfect opportunity to explore this new technology making our everyday lives a bit more special and creating new human product interactions.

Also were the strong Technology & Realization and Math, Data & Computing competence in this squad a good way for me to improve these competencies. Next to that is the collaboration with the Effenaar a good opportunity to put my Business & Entrepreneurship skills into practice and improve them, to carry on what I learned during my internship.

INTRODUCTION

FAN
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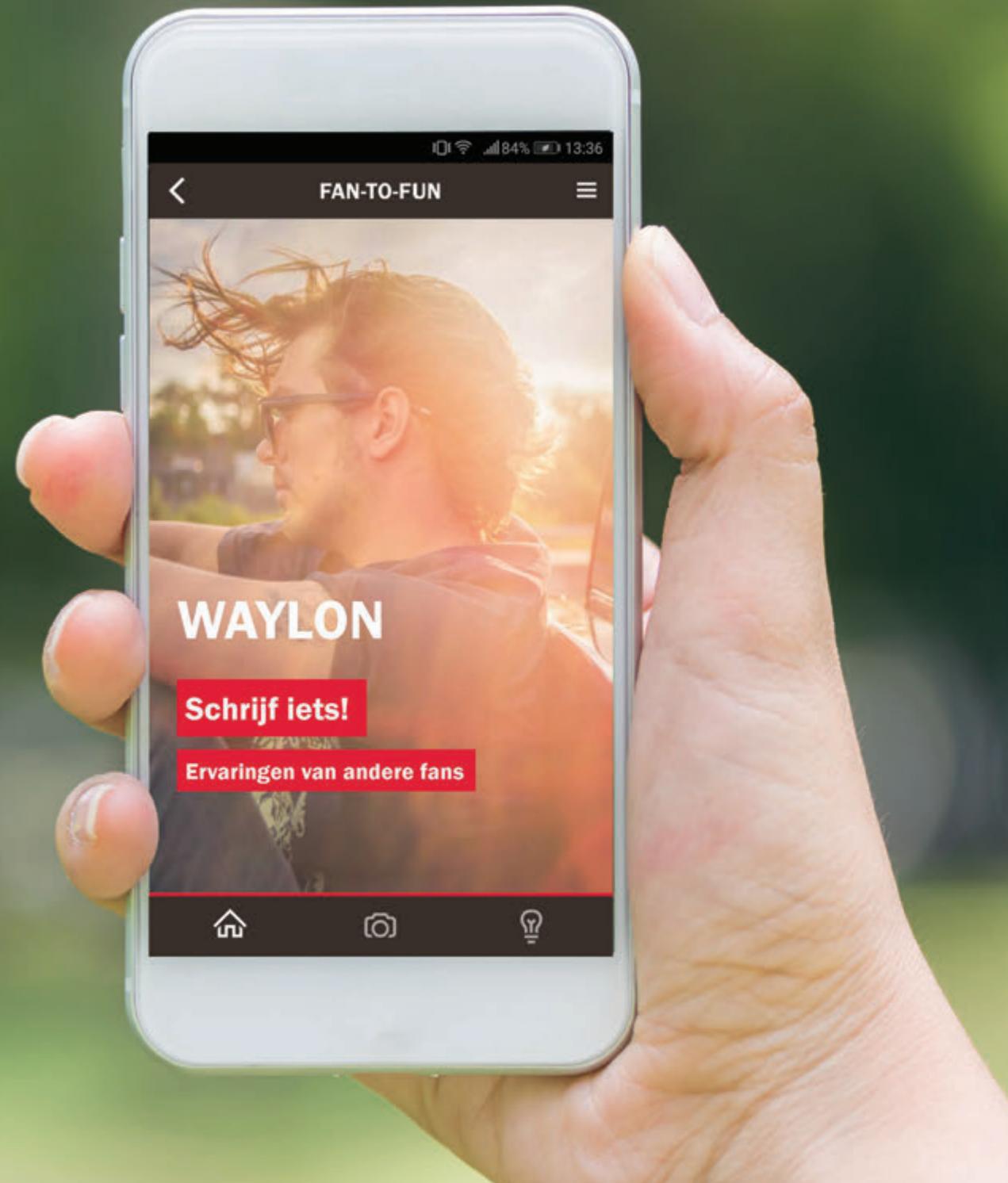


The Effenaar is always looking for new ways to entertain their visitors and therefore has a collaboration with the TU/e. There are three different projects pending at the Effenaar: design for enhancing the fun during parties, design for connecting the audience and design to change behavior of earplug use. I have a main interest in designing for the crowd, but not per se at the event itself.

As a final bachelor student I am allowed to create my own design brief. The design brief I created for myself is to enhance the customer journey of concert visitors by making the before and after experience a bigger part of the total concert experience. Next to that am I making a concept to give new life to the already developed Ticket-to-Fun app.

During this project, I worked closely together with Jos Feijen, the director of the Effenaar. Since I further developed one of his side projects, I also was in contact with all stakeholders involved in that project.

PROJECT



ABOUT THE EFFENAAR

As the biggest pop venue in Eindhoven, the Effenaar is always looking for new ways to entertain their guests. With 350 shows each year, about 160.000 people visit the venue each year.

Trying to shape the future of popmusic and the popmusic experience, they have a venue dedicated to this. In this Smart Venue, magical moments are created, as well as it is a testing spot for new technologies like augmented reality and virtual reality. Since the Connecting Realities squad is collaborating with the Effenaar, we have the chance to test in their Smart Venue.

Jos Feijen, director of the Effenaar, is very interested in how technology can change the pop scene and is a highly involved stakeholder during my project.

EFFENAAR
smart venue



DESIGN PROCES

In order to design the most valuable and suitable solution for my stakeholder's challenge, I chose to go for an iterative approach during this project. This allows me to quickly go through several design processes and reflect on them by myself, with my stakeholders or with my users. During this semester, I made four iterations and one final design.

In this chapter I will take you with me through the steps I took and how it led me to the my final design. Each iteration has the same structure: research, concept/idea, design and an evaluation.

ITERATION I

Literature Research

After reading multiple papers about enhancing the experience during concerts and what an audience 'needs' during an event, I made a selection of the most valuable papers for my project.

One of the most interesting findings in the paper by Lordin [2] is that co-creation is an important factor for an audience to feel connected to each other and create an unique experience. Next to that does interaction with technology has to have a low learning curve and it must not compromise the quality of a performance.

The paper of Reeves, Sherwoord and Brown [3] analyzes the behavior of sport fans during a match. They stress that not only the event itself is important for an enhanced experience, but also the time before and after an event. This finding forms the main focus of my final bachelor project.

Papers I did not use are because they focussed too much on adding a device or new interaction to a concert. I do not think that it is a good solution, since there is a fine line between enhancing and distracting people at events.

User Research

After the literature research, I decided to make a survey of concert visitors' behavior regarding tickets and filming during a concert. I chose to go for these specific subjects, as I was interested in making hard copy tickets again, with AR possibilities to enhance the before and after experience. Out of the 86 participants aged between 18 and 64, 91% always buys an e-ticket. 70% within the group of e-ticket buyers still prints their concert tickets, and 53% of them keeps the ticket. *"It is an extra tangible memory"*. 30% of the total amount of respondents let it depend on the type of ticket (hard copy, e-ticket, etc.): *"A printed A4 ticket is too big to keep and not very decorative. However, I do put musuem and movie tickets up on my wall"*.

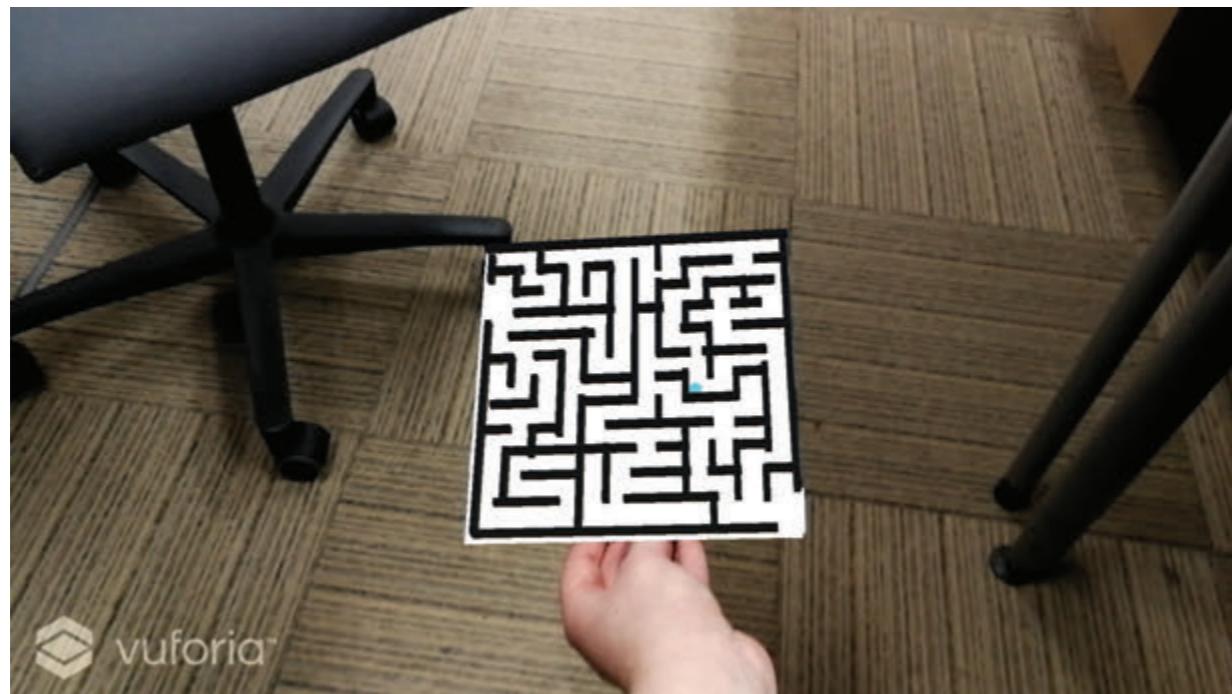
77% of the participants makes at least one video during a concert or festival: *"I want to keep a nice memorabilia of a concert and a video recalls the right atmosphere"*.

The complete dataset can be found in Appendix I.

■ AR Exploration

Within my squad, a workshop to learn the basics of Unity [4] and Vuforia [5] was provided. As I was interested in using augmented reality in my project, I followed the two workshops.

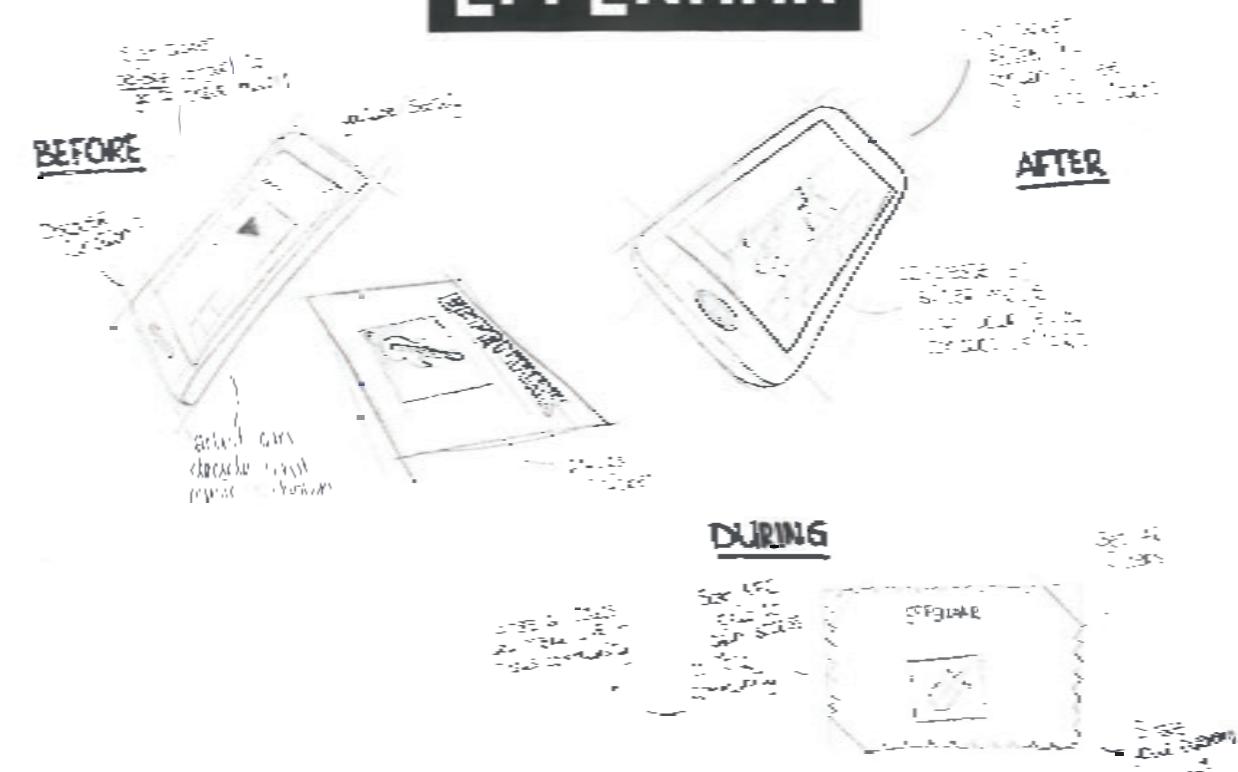
After some experimenting, I was able to make my own mini AR game: a maze. This made me more comfortable using the program, which allowed me to create quick AR prototypes to test my ideas.



vuforia®

I saw some implementations of AR in a concert (venue) at the Effenaar Smart Venue. AR brings 'normal' objects to life and creates a fun and new way of looking at the world, which is part of my vision. That is why I chose to explore this for my first iteration.

EFFENAAR



■ Concept

Combining the findings from the research with my brainstorms, I created the first concept: AR hard copy tickets. When one buys a ticket for a concert, they receive a physical version, which can be brought to live with the help of augmented reality.

Before a concert, the owner of the tickets can scan the ticket with the Effenaar Experiences app [6]. A Spotify playlist with the music of the artist you have a ticket for pops up and you can find extra

information about the artist. During the concert, you can scan the ticket and gain access to a community, in which you can share all pictures and videos you make during that evening.

After the concert, you can find all the visual material in that community in order to have a co-created after experience.

■ Design

When making a first prototype of this concept I was able to create a quick mock-up. During the AR workshop I only learned the very basics, which was good enough for a really simple version. However, if I wanted to further develop this prototype it would have taken me a lot of time and effort to get better at Unity.

The design of the ticket I made can be found in Appendix II.



■ Evaluate

In order to get feedback, I planned a coach meeting with Jun Hu. He advised me to make the co-creation a bigger aspect of the concept to make it clearer for the users. Visitors of a concert make videos during a concert, which are then uploaded to a community. This is the part where the co-creation happens, but the visitors are indeed quite unaware of it. A way to make it clearer for them is to bring the videos to life during the concert and let the visitors see that they are working together towards a greater purpose. This led to a second iteration.

ITERATION II

■ Research

Since I do not like to distract an audience during a concert, I decided to look into other options. The side walls in a venue often are not used during a concert and have a lot of potential for showing videos. As the walls are on the left and right side of the crowd, they do not get distracted all the time. The audience is able to choose if they want to look at the videos or not, instead of having the video behind an artist for example.

Videos also are less distracting if they go along with the rhythm of the music, to create a kind of unity in the venue. In that way they are more an aesthetic part of the show.

■ Concept

In this second iteration, the basic concept is the same as in the first iteration. Before a concert, users can scan the hard copy ticket and gain access to special Spotify playlists and extra information about the artist. After the concert they can find and share all videos made during that concert.

The aspect that differs from the previous concept is the interaction between users and the concept during the concert.

Visitors of a concert are able to see the videos that they are making live on the walls of the venue. I chose to go for the walls to make it less distracting from the act that is playing.

The videos will be in different shapes and go along with the rhythm of the music, in order to make it more of an aesthetic piece.

■ Design



The coloured shapes on the walls represent the videos, each colour is one video, meaning that parts of videos are spread around the venue to make them more interesting. Videos are shown randomly and switch every X amount of time.

Feedback Midterm Demo Day

Iteration II is also the concept I presented during the Midterm Demo Day on April 6th. You can watch the video by scanning the QR code on this page. The feedback and tips I got during this midterm was a huge game changer, which in the end led to my final design.

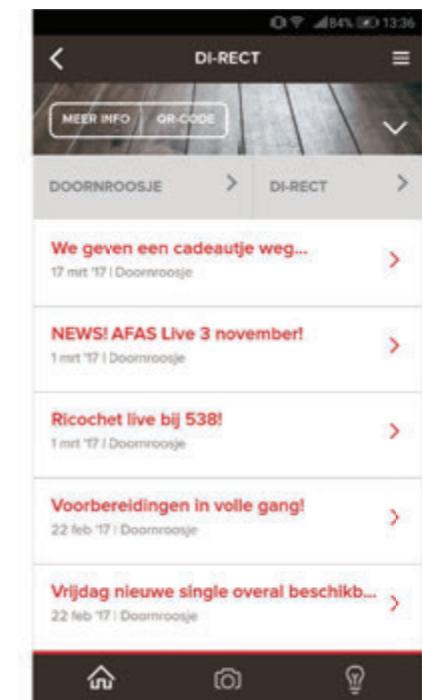
First of all the feedback of the concept I presented. Both Rong-Hao Liang and Jos Feijen thought it was too broad and too much. The lack of focus made it a very messy concept, which had several challenges. One of them is the monitoring of which videos will be shown on the walls, as some visitors may upload weird videos. The videos also might be too distracting, as people can be too busy looking at the walls if and when their videos are shown.

Next to that are hard copy tickets not viable, as they are expensive to make and distribute to people. The main point of feedback was to make a decision between the tickets and the videos on the wall.



Evaluation

After this Midterm Demo Day, I took the time to reflect on all comments and take a critical look at my concept. The most important findings in papers I read before creating both iterations are that a design should not interfere with the concert, in order to make sure the quality of the concert is not compromised [2]. Putting videos in different shapes on the walls might be an overwhelming experience for visitors and will therefore distract them too much.



The main point of bringing back hard copy tickets was to enhance the before and after experience of visitors, which was derived from Reeves, Sherwoord and Brown [3] paper. I personally find this more interesting than adding an experience to a concert itself.

As I am collaborating with the Effenaar, it was important for me to hear what the stakeholder valued the most. He actually introduced me to Ticket-to-Fun [1]. This is a side project of the Effenaar

and is a collaboration between Ticketfun and the venue. It is a respond to the increasing use of smartphones with events. The app adds an extra experience to the concert by offering exclusive content in the run-up to the concert and afterwards, in order to enhance the experience. Next to that will there be special offers for visitors, for example with restaurants near the Effenaar. They started to develop the app in June 2015 and completed the first pilot version in October 2015.

ITERATION III

Research

The Ticket-to-Fun app [1] is an already developed and tested concept with many stakeholders involved. In order to get a clear overview I had to do a lot of research, both field and desk research. I make use of subtitles to show the steps I took within this research.

MEETING WITH STAKEHOLDER

After the Midterm Demo Day, where Jos Feijen introduced me to the Ticket-to-Fun app [1], I planned a meeting with so that he could elaborate. My main focus of the meeting was to get information on the concept, what its challenges are and what future he envisioned for it. The concept is already explained on the previous page.

Ticket-to-Fun's challenge was mainly the business model behind it, or maybe the lack of. Jos created the app two years ago with a friend of his and they did not specifically developed a business plan for it. The app is almost completely dependent on the content providing additional information to a concert or an artist. This content has to be created by the venues themselves, as management of artists are not interested in creating the content. Each venue has their own

style of announcements, which is why 80% of the content is universal and the rest has to be altered by each venue. Say that there are three shows each week on an average base and altering content per show takes three hours, which results in nine hours of extra work per week. The only way to keep the content up to date is to hire an extra employee just for the app, which is way too expensive since the app does not generate money (yet).

ANALYZING USER RESEARCH

The first pilot test took place at the Effenaar between November and December in 2015 with a total of four shows. The second set of pilot tests took place at the Effenaar, Hedon (Zwolle), Melkweg (Amsterdam) and Metropool (Hengelo) between March and May 2016 with a total of 20 shows [7]. In total 698 people downloaded the app and the visitors of six shows got a survey. 84 people responded to the survey sent afterwards. Below the marks participants graded specific parts of the app, with 1 being the lowest and 10 the highest.

	Pilot 1	Pilot 2
Concert information	-	7,9
Messages	6,8	7,1
Photos	7,7	7,7
Animated Ticket	6,6	-
Offers	5,9	6,8
Created a Profile	6,3	7,5
Venue Information	7,5	7,7
Notification	7,4	7,2
Chat	5,9	-

Source: [7]

All aspects of the app are rated quite high, except for the chat function which was removed after the first pilot, as well as the animated ticket. 465 out of 698 (67%) would use the app again, and 192 (28%) [7] answered maybe. Ticket-to-Fun got great responses to both pilot versions, which were only showing a small part of all its possibilities. Because of its high potential, I wanted to bring the app back to life.

EXPLORING THE POSSIBILITIES

After I established that I wanted to move on with the app, it was time to take a closer look to its functions and possibilities. In the questionnaire after the first and second pilot study was already a section where participants were able to give suggestions for the app. A couple of them include:

- Carpooling
- **Digital ticket**
- **Vote for songs on set list**
- **Reviews of the show**
- Merchandise
- **Interaction with artist**
- Sell your photos

The ideas that I found most interesting to actually implement in the app are in bold. After seeing these ideas, I did a brainstorm which resulted in the following additions to the already proposed ideas by the participants. Most interesting ideas again in bold:

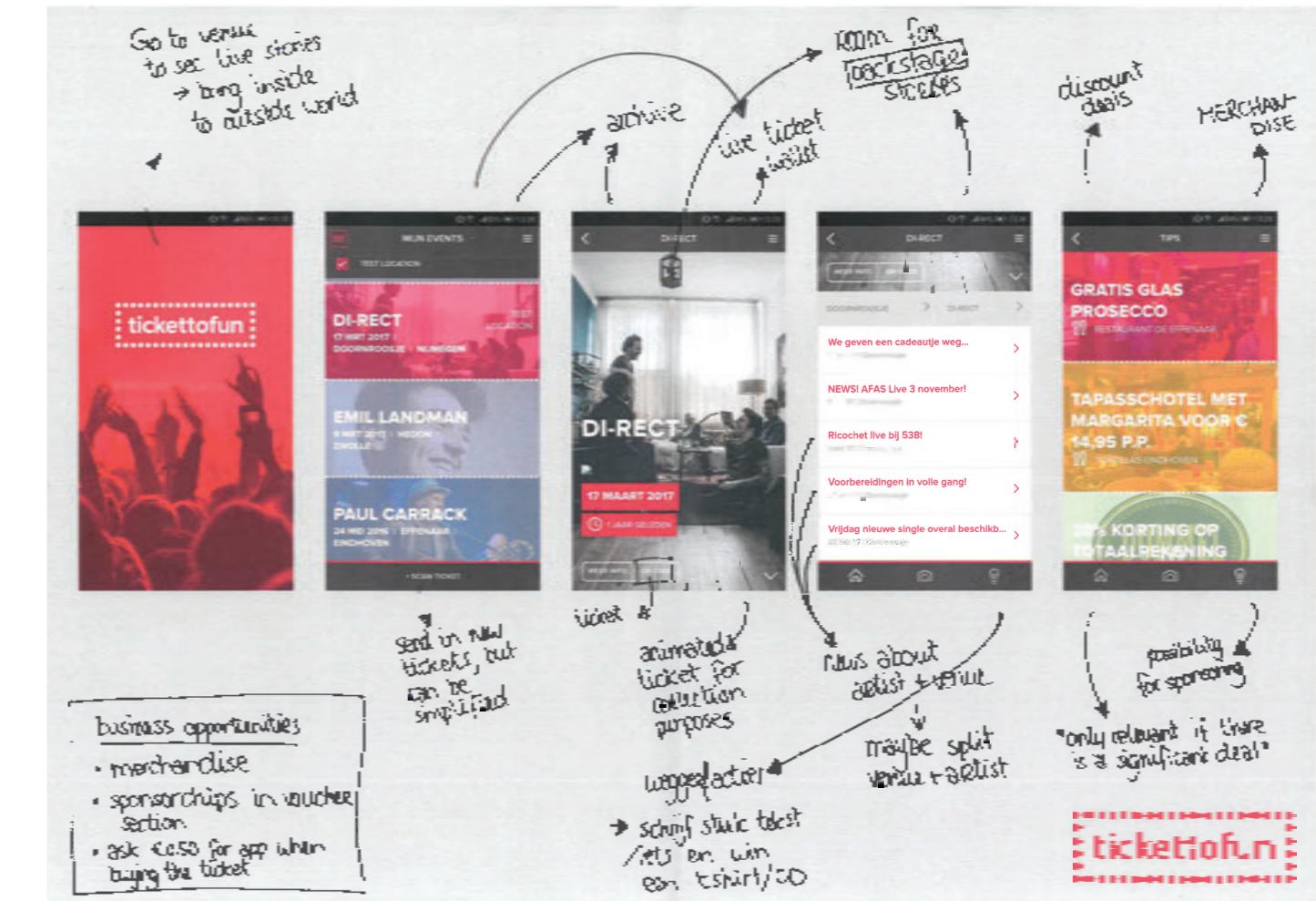
- **Shared photo gallery**
- E-wallet
- Backstage stories
- **(Auto-generated) after movie**

As this are too many options to all implement at once, I had to create a focus for myself and further converge my options.

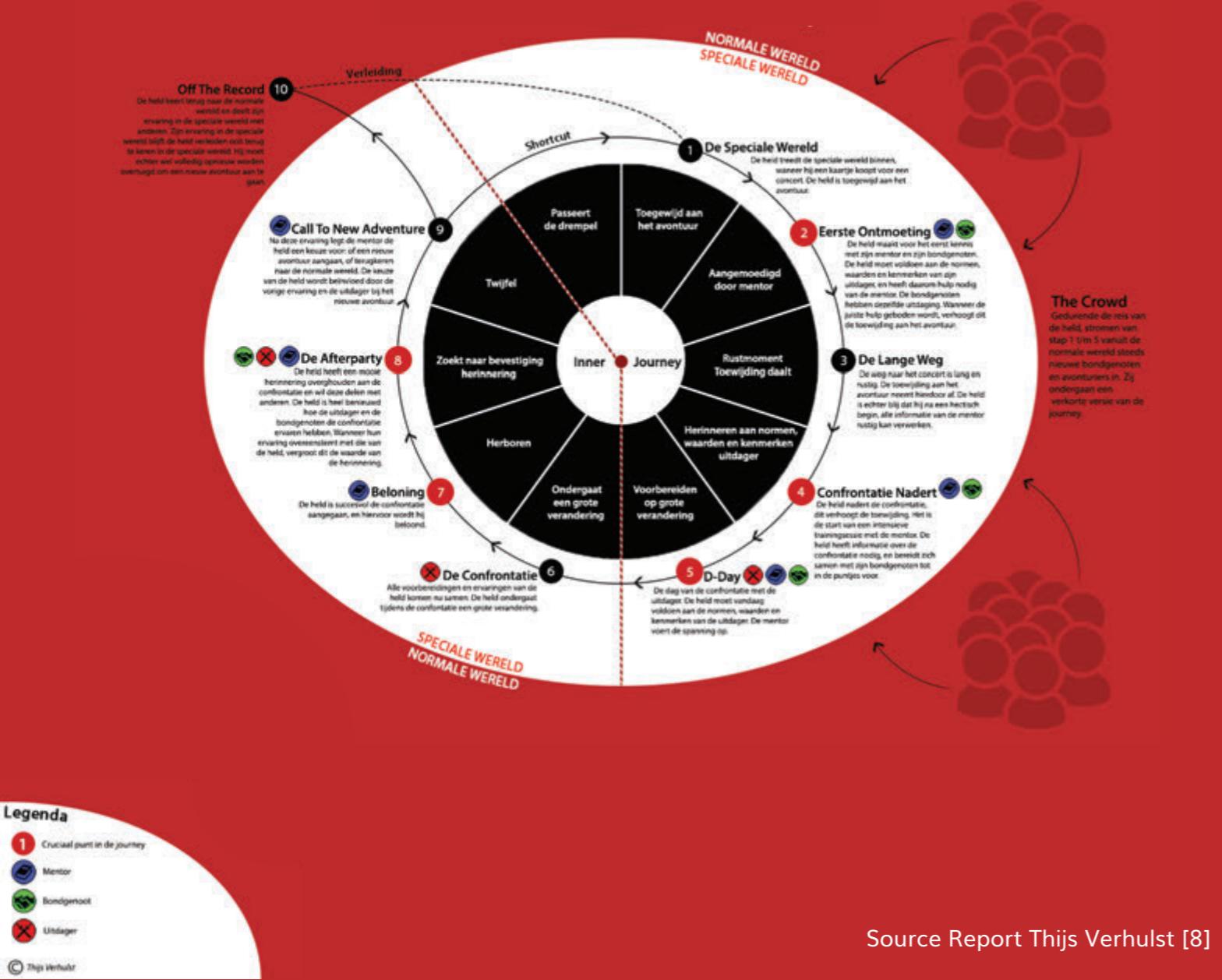
Nowadays, artists are quite active on social media like Facebook, Instagram and Snapchat on which they already provide a more intimate look at their daily lives. Also adding this to the Ticket-to-Fun app may be unnecessary and would not be a extra motivation for people to use the app. That would mean to have a focus on the venues in the app, instead of the artists.

After being in touch with a second stakeholder, Thijs Verhulst (more on him on page 27), I was able to choose a definite direction. He also advised me to go for a focus on the venues. They are then able to improve their bond with the visitors and the app would add something extra for its users.

I also looked at business opportunities within the app and came to the conclusion that the app first needs to be up and running in a breakeven state before looking into this aspect.



De Muzikale Journey

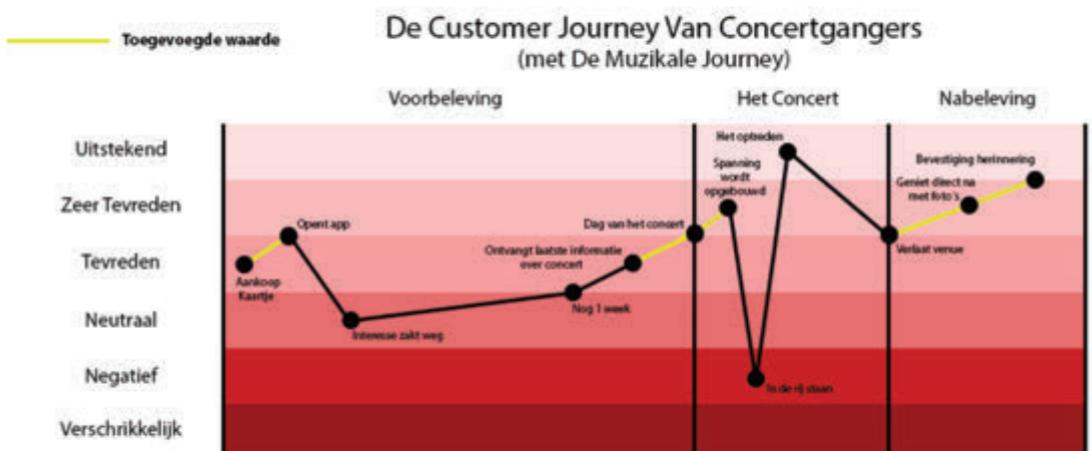


THE MUSICAL JOURNEY

The second stakeholder that I contacted is Thijs Verhulst. He did his graduation internship at the Effenaar, where he did a research on the implementation of Ticket-to-Fun. "How can a unique experience be developed for the Ticket-to-Fun app, which supports the customer journey of the concert visitor digitally?" [8] was his research question. In order to answer it, he thoroughly researched the customer journey and experience of concert visitors, interviewed visitors of the Effenaar and had several brainstorm sessions. After that, he was able to create 'De Muzikale Journey' (The Musical

Journey). This Journey is based on The Hero's Journey [8], which is used in Hollywood as a guideline for movies.

He also analyzed the pilot study of the app. His recommendations for further development included a simplified back-end, more unique content and how it can be differentiated from social media like Facebook. I took these insights with me when developing my concept and conducting user research.



■ Concept

With this concept I tackle the challenge that is withholding the existing app from succeeding: content generating. Many fan pages are online nowadays and there are a lot of fans who enthusiastically write about their favorite artist and/or share pictures. Participants of the pilot studies already mentioned that they want to see some reviews in the app and share photos.

Therefore, I created the concept where users of the app create parts of the content instead of the venues. When one buys a ticket he/she can write a story about the artist they are going, share Spotify playlists and share pictures and videos of previous concerts.

Next to that can all the visitors of the concert share their pictures and videos they made that evening in the app. The app will auto-generate an after movie of the videos shared by the audience. This idea arised during the first user research [Appendix I] I did, were participants valued videos the most because it recalls the atmosphere of that specific evening.

In this way, users are more consciously building up enthusiasm for the concert, as well as get visual reminders of their evening.

■ Design

Important note: This concept is an addition to the already existing Ticket-to-Fun concept. I created this as a working name and lay out.

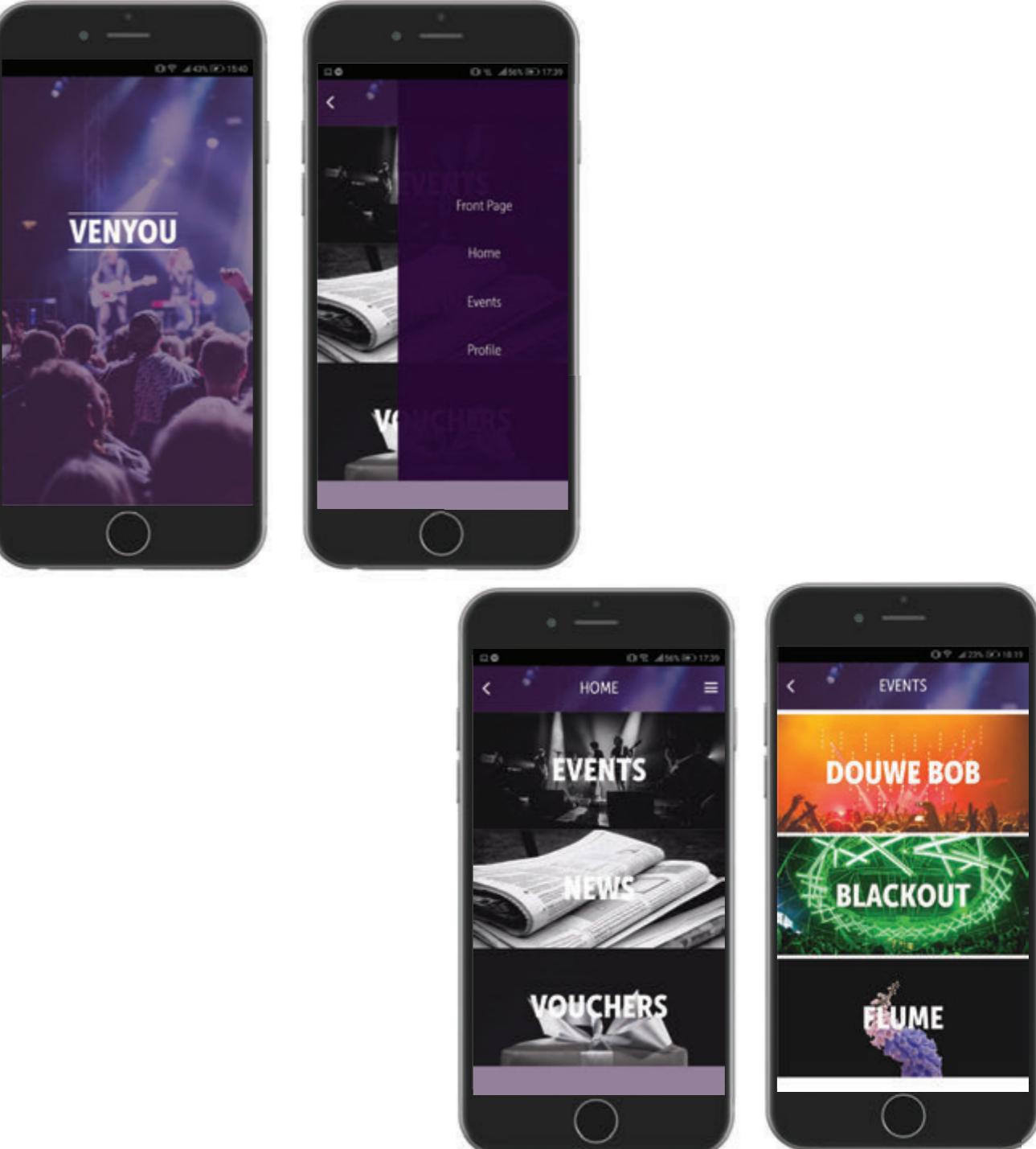
I made a mock-up of a possible app via Adobe Muse, which has the same features a the original app.

■ Evaluate

Quite quick in the design proces, I asked for feedback to my newly assigned coach, Matthias Rauterberg, which is why this concept is not very extensively designed.

He advised me to work with what is already there, since it is an addition to the already existing app. The lay-out of that app is already tested and developed, so putting time and effort in creating my own is at this point a waste of time. Another point of feedback was that the current concept is way to broad.

This insights were just what I needed and made me re-evaluate my concept. Not only is using the Ticket-to-Fun lay-out time saving, but it will also make the concept as a whole clearer as it all looks the same.



ITERATION IV

■ Concept

When narrowing my concept down, I decided to focus on the user generated content aspect. This is the most important one in my opinion, as it has the potential to make the app viable.

The idea is that people who bought a ticket have access to this platform, can fill in some questions about the artist and upload photos and videos before the concert. After the concert the audience can share their pictures with all other visitors of that concert in the Ticket-to-Fun app itself.

■ Design

Since I do not have the skills to build an actual app, I decided to make a working online platform. This allows me to do future user studies, in which people are able to actually fill in questions and upload pictures.

There are two pages with questions. The first one is based on questions on the Verified Fan concept of Ticketmaster. These questions include if they have been to a concert of that artist before, what their top three songs are and if they follow the artist on social media.

The second page is about previous experiences with the artist and your expectations, for example share a review of a concert you have been to and the ability to share some pictures.

For the lay-out, I took the same style as the Ticket-to-Fun app has in order to create recognizability. The platform itself is created in Webflow [9], a webdesign tool. Scan the QR code on the next page to go to the platform. Screenshots can be found in Appendix IV.

■ Evaluate

With the user generated content part working, I was still eager to add another aspect to my addition to the app: sharing pictures after a concert with all other visitors present at that concert. For this to be as realistic as possible, it has to be an actual part of the existing app. As there already is a 'camera roll' where you can upload your own pictures and see those of professional photographers, I thought it shouldn't be that hard to make it sharable in a community.

In order to get access to the source code of the app, I reached out, via Jos, to a

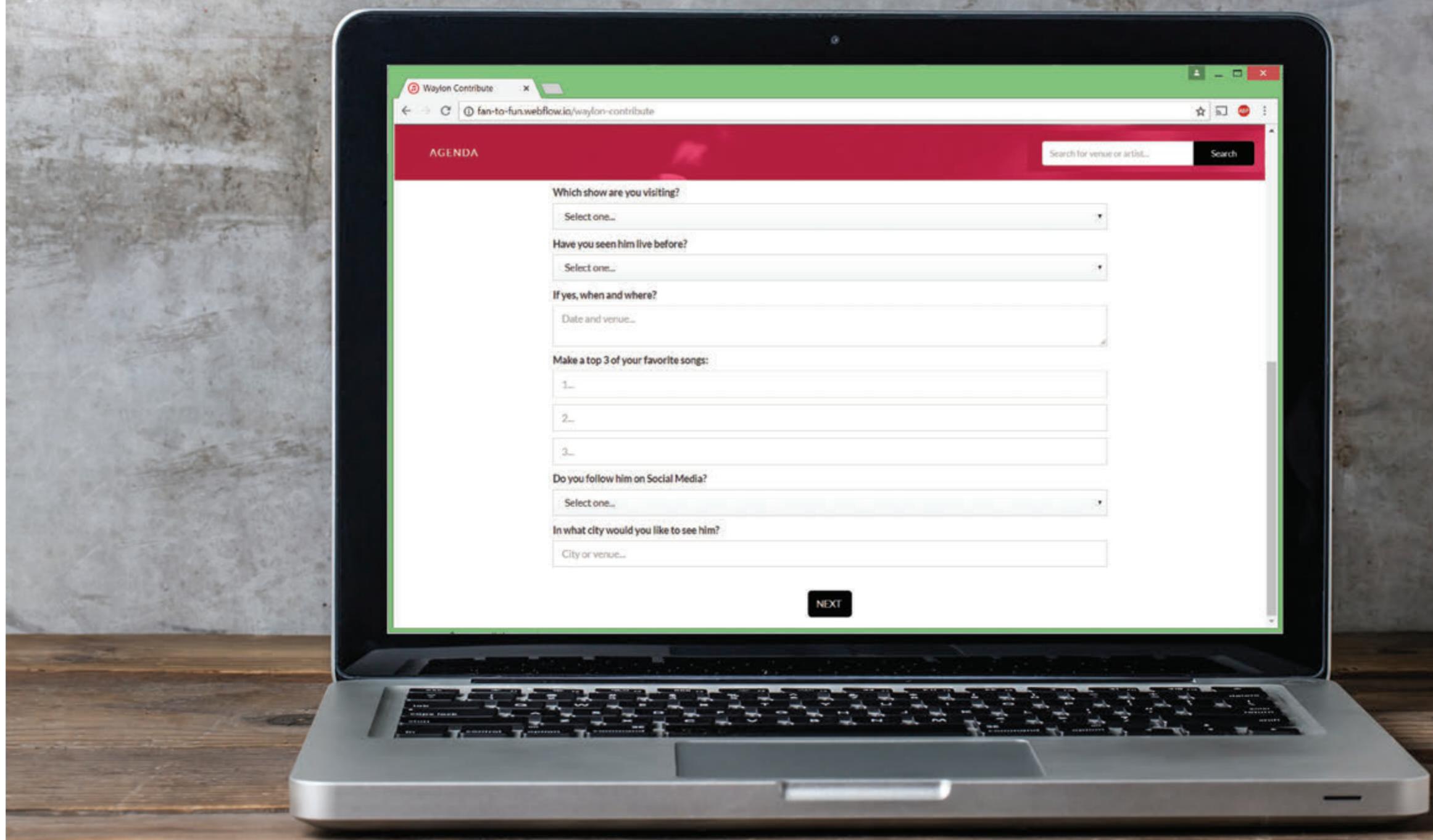
third stakeholder: Joost Pieterse. He was involved in developing some parts of the original app a year ago and was willing to share his knowledge with me.

In the meeting he explained the very basics of the code to me and I quickly realised that this was above my head. Joost also advised me to concentrate on the platform instead of adding a photo community to the app. Which was indeed way more realistic for me.

When presenting this concept in a squad meeting to Rong-Hao, he also said that as a designer, I should focus on the interface and the whole user generated content concept. I agree with that, as it is important to test the concept first and see if users are really interested in such a design.

I value the User & Society competence highly and this also creates the opportunity to co-create an interface with my users in order to design the best experience for this product.

Since my concept is part of the Ticket-to-Fun app, I do think that putting all my additions in an app is the most logical. Now that I created a working platform, I still felt the need to create an app version which is why I created the fifth and last iteration.



FINAL DESIGN: FAN-TO-FUN

■ Research

In order to create a similar interface as the Ticket-to-Fun app, I studied all the elements the app has. I looked into the fonts and color schemes, which resulted in a template made in Adobe Illustrator.

I mostly played around with where text should be and where to place pictures.

■ Concept

When designing this final concept, I took the in my opinion two most important additions to the app into consideration. On one hand the user generated content in order to bring the app back to life by making it viable. On the other hand the photo community so that the after experience of visitors can be enhanced.

This concept is completely designed to be a part of the existing Ticket-to-Fun app. I only focussed on the interface of the app and therefore did not create a working version. Although I did create a mock-up in POP by Marvel [10].

Before a concert, one can fill in the same questions as the platform from the previous iteration in the app. Again, first questions to verify the fan and then

questions about previous experiences or expectations. One can also add pictures.

After the concert users are asked to review the show, as well as the venue and write a short story if they like. They can also share visual material of that evening with the other visitors.



Scan the QR code
to go to the web
version of the app.

■ Design

On the next page, the design can be found.

■ Evaluation

This final concept really shows the progress I made during this semester and I am glad with the outcome. Decision making during this project turned out to be a challenging part for me, but all meetings with stakeholders and coaches helped me going forward. I was overwhelmed with all the possibilities the app has and I got sometimes lost in enthusiasm.

However, I managed to focus on creating a concept that has the potential to make the app viable. In addition to that, does this concept enhance the before and after experience of concert visitors according to the customer journey created by one of my stakeholders. This combination of my vision for the project and a potential business improving design for the Effenaar is exactly what I wanted to get out of this project.

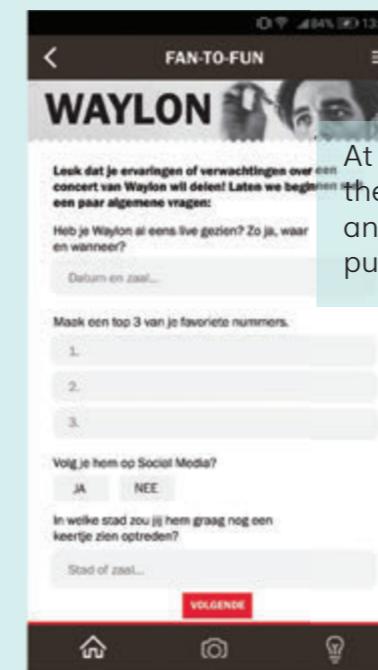
I noticed that doing a project on my own kept me too open minded which withheld me from making decisions. Talking with other people helped me seeing the bigger picture more often. That is why in future projects I am going to consult people around me (coaches, stakeholders, outsiders) more often, to help me steer clear towards my vision.

One thing that is definitely missing at this point is the input of users. Before creating this final concept I wanted to have a co-creation session with potential users in order to see what their needs are. Unfortunately, it did not go as planned and there were no visitors of the Effenaar available in time. But a new user test is planned to take place in the upcoming two weeks and I already have three participants. In this user test I first want to test what their needs are and why they would use this app. After that I give them some creative freedom and let them brainstorm with me for the design of an app, as well as going through several functions of the app.

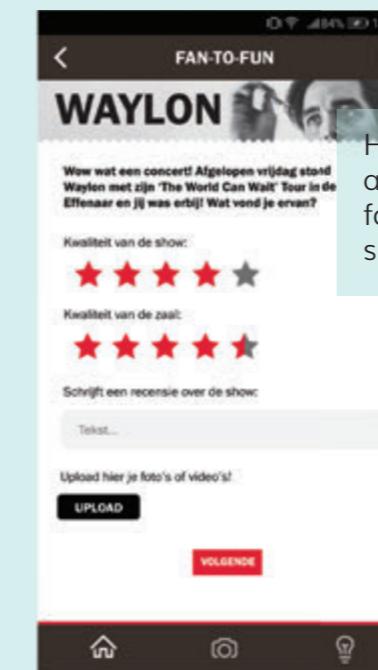
This co-creation session is the last step I am taking during this semester. After that, I am able to propose the actual final design, which I will be showing during my graduation presentation.



This is the same interface as the app currently has. From here on people can write something themselves or scroll through other people's stories.



At this point, people can share their experiences, expectations and photos. This will be published within 3 days.

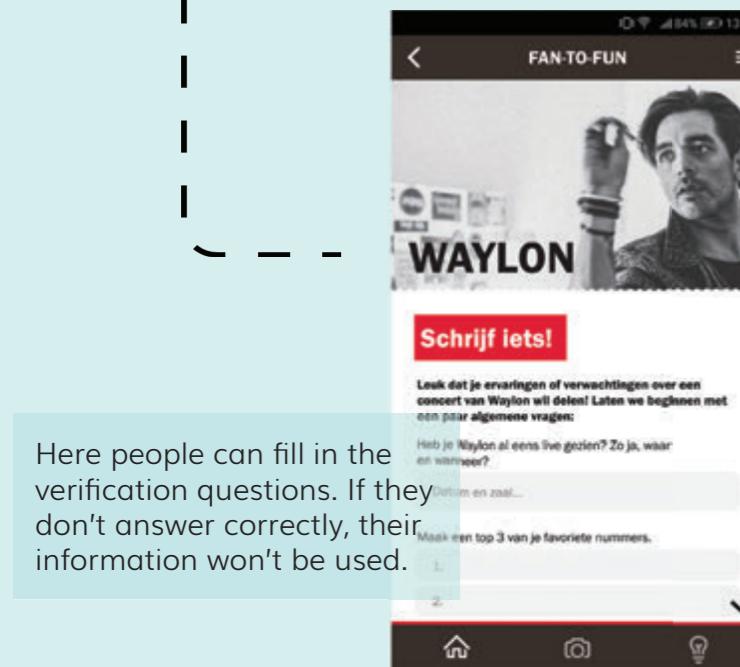


Here a rating of the show, venue and short review is asked to the fan, as well as the possibility to share photos and videos.

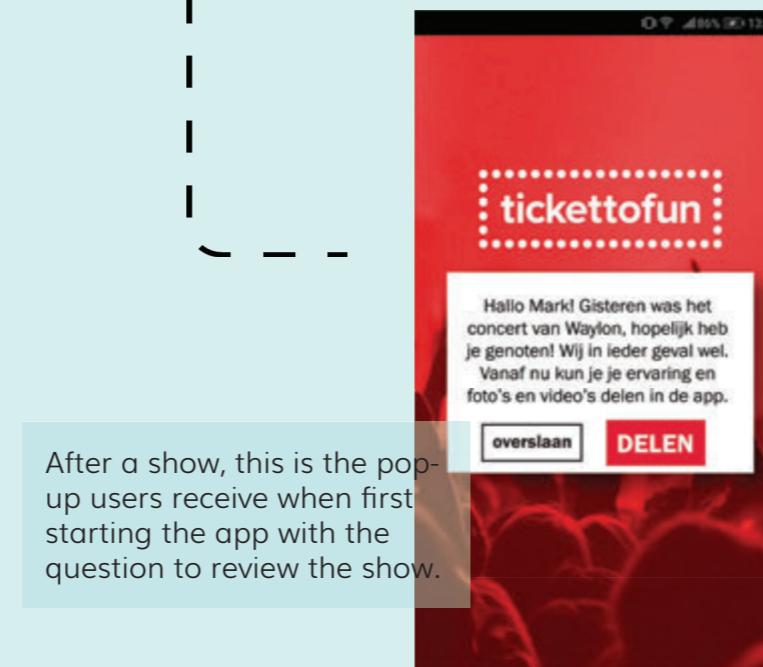


Rasmuzikant Waylon

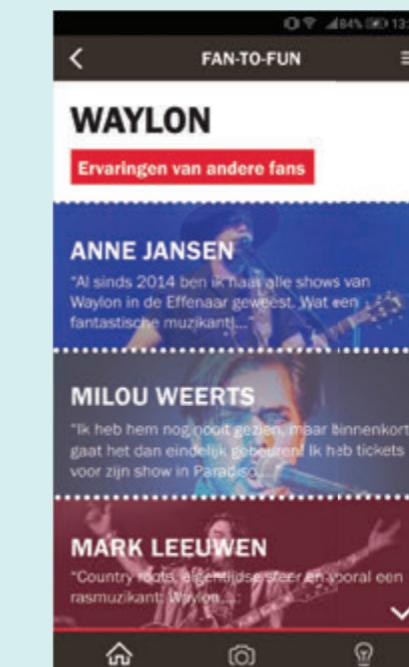
*Country roots, eigenlijke sfeer en vooral een rasmuzikant! Waylon. Zijn passie voor muziek was in de hele zaal te voelen. Hedon de popzaal van Zwolle, was helemaal uitverkocht. Afgeladen vol en erg warm kwam Waylon ons daar vermaaken met zijn talent. De sfeer in het publiek was fantastisch. Zijn grootste hits als Outlaw In 'Em, That's How She Goes in Back Together werden dan ook uit volle borst mee gezongen.
Inmiddels heb ik al vier van zijn shows bezocht en zijn 'The World Can Wait' Tour is toch wel een van de hoogtepunten. Net zoals de vorige kerken heb ik ook weer foto's gemaakt en deze deel ik graag met jullie!



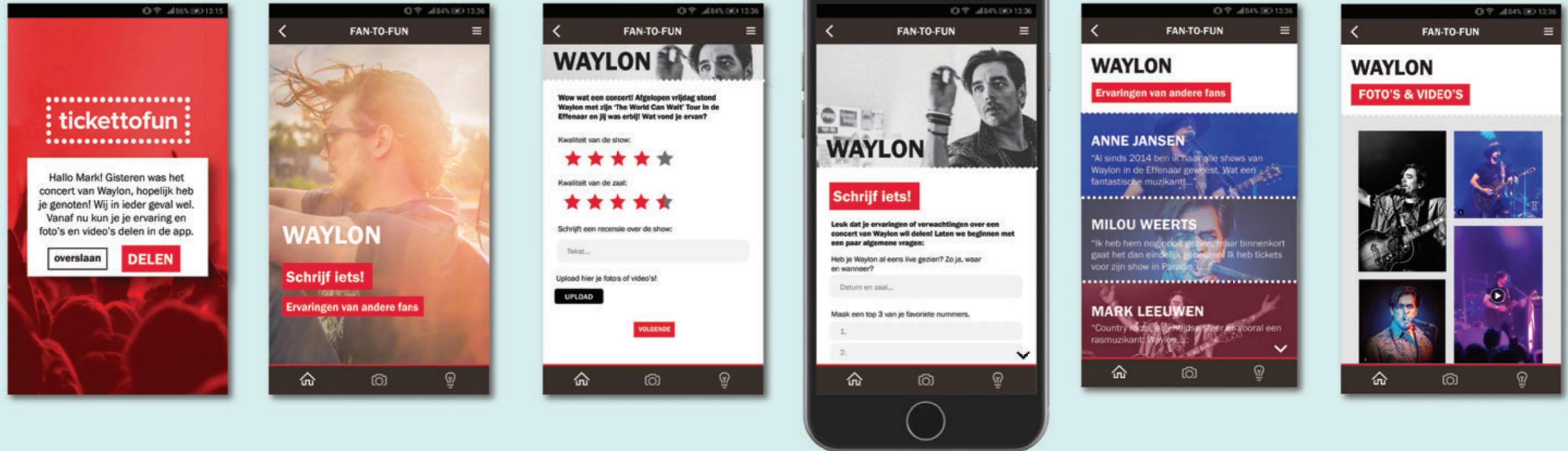
Here people can fill in the verification questions. If they don't answer correctly, their information won't be used.



After a show, this is the pop-up users receive when first starting the app with the question to review the show.



Here, all the content created by fans can be found. Click on articles to see more and find photos.



DISCUSSION

Several points for discussion arose when creating and designing this concept. In this chapter I will elaborate on them.

SOCIAL MEDIA VS APP

The main question multiple people had when hearing of my concept was what the difference between existing social media and this app is. Nowadays artists have their own pages where they share pictures and personal stories. Next to that are there multiple fan pages where content is shared by the fans themselves. One can argue that the app has no

added value, because some elements overlap with social media. However, this is much more than just a platform where fans can share content. The Ticket-to-Fun app is a database for your pictures of concerts, your concert tickets and provides all needed information about the venues you are visiting. In stead of having your e-tickets spread around in your mail, you have them all in one place. Same for the information about a concert and the venue it is taking place.

The sharing of pictures in the app has more value, because you share them specifically with the visitors of the concert

you also attended. All visual material is taken of the concert you have actually seen, which recalls the right atmosphere.

Lastly is it possible that people find it more of an honour to be published in an official app, than in a by fans created Facebook group. This is just an assumption, which I am going to test in my upcoming user study.

CONTENT QUALITY

Another valid point of discussion is the quality of the content. How can you make sure that the stories people write make sense and do not have sensitive information. I try to tackle this by starting with a few verification questions to filter out people with the wrong intentions. I do think that these questions can be bypassed quite easily, so that has to be researched better in order to create stronger questions. A collaboration between Ticketmaster and the app would be a good solution to already have a database of verified fans.

Photos and videos have a date stamp and can therefore be checked with the actual date and time of the concert. Withholding people from uploading weird pictures is more difficult, but there can be a 'mark as unsafe' or 'flag' addition to the app.

PARTNERSHIP

For this app to really launch in the future, a collaboration between the app and a partner has to happen. In that way, the app will gain credibility for other venues as well as its users. Two years ago, the Effenaar was already in touch with Mojo Concerts and they were indeed interested in the app.

Another possible sponsor would be for example Coca-Cola, as many venues already have a partnership with them. This would also allow the app to give discount on beverages or vouchers, which makes the app more interesting for users.

REWARDS

Having a reward system may also be interesting to implement as it motivates users to contribute to the app. Rewards can be in the form of discount on drinks, free locker, a point system like AirMiles or access to exclusive photo filters. This is something that has to be tested and can be taken into consideration for a further development.

MISSING USER STUDY

Biggest point of discussion is the missing user study at this point. Some elements of my final design are still coming from assumptions and need to be tested and researched. As said before, this will be done in time for the final presentation.

CONCLUSION

All in all, Fan-to-Fun definitely has a potential to give the Ticket-to-Fun app new life. The concept tackles one of its biggest challenges: creating content. By giving fans the opportunity to share their knowledge and expectations of artists, the app can provide the extra information its users are looking for.

Because fans are creating content and/or are more updated regularly before a concert, the run-up to a concert will have an enhanced experience. After a concert, people are able to share their own experience and can see how other visitors of that specific evening have experienced

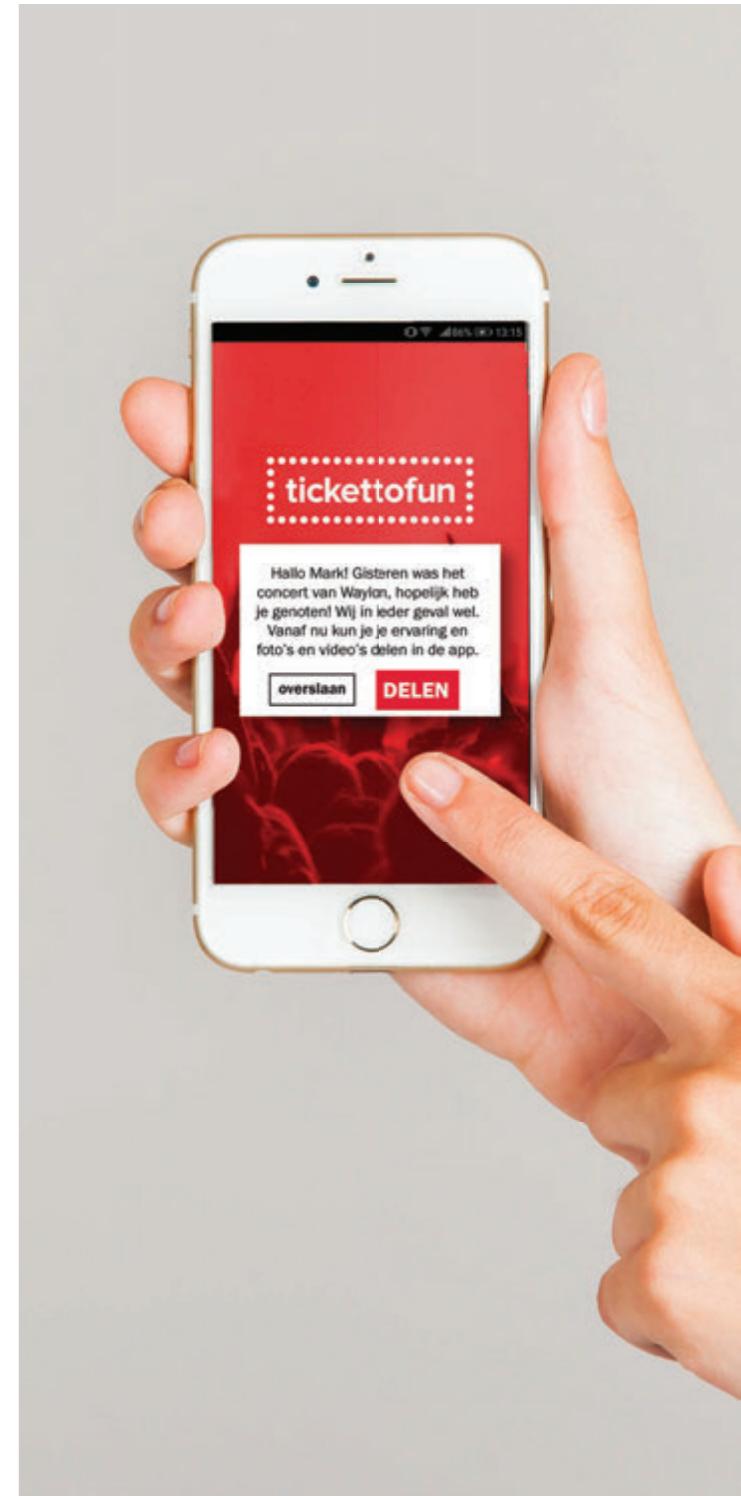
that concert. This benefits the Musical Journey [8] of concert visitors. Enhancing this means a better overall experience for concert visitors, which means happier visitors.

There are still some points to take into consideration. One of them is that there has not been a user study yet, meaning that there are still some assumptions in my final design. Before the final presentation, the user study has taken place and I can give an actual final design.

Main point that is based on assumptions is that this app indeed differs from social media and therefore adds a new dimension to the experience of visitors.

In order for the app to gain credibility, partnerships have to be created. As well as credibility for other venues as for users. Possible partners are Mojo Concerts, Coca-Cola, or other companies the venues have contracts with. In that way, the partner as well as the users of the app can benefit from this partnership in the form of marketing and discount.

To conclude, the concept has to be tested further before it can be officially stated as working or not working. In order to test that, several user tests have to take place as well as meetings with possible partners and stakeholders. If users and partners are interested, I think Fan-to-Fun can add the right aspect to Ticket-to-Fun to make it a successful app.



ACKNOWLEDGEMENTS

During this project, I worked together with several stakeholders who already invested their knowledge and time in the existing Ticket-to-Fun app. Next to that did I get a lot of support from several coaches. Hereby I want to thank them for their help with my exploration, sharing their feedback and knowledge.

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Jun Hu, project coach.



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D. Maynes-Aminzade, R. Pausch, S. Seitz (1991). Techniques for Interactive Audience Participation

L. Barkhuus, T. Jorgensen (2008). Engaging the Crowd - Studies of Audience-Performer Interaction.

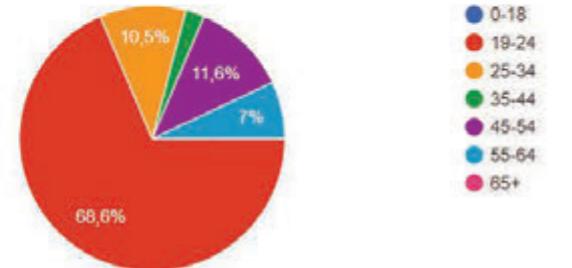
S. Reeves, S. Benford, C. O'Malley, M. Fraser (2005). Designing the Spectator Experience.

K. Baird (2005). Real-Time Generation of Music Notation via Audience Interaction Using Python and GNU Lilypond.

APPENDIX I

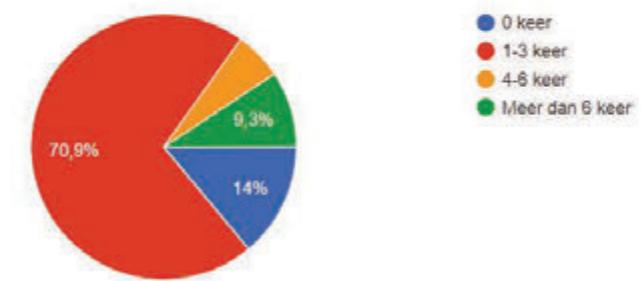
Wat is je leeftijd?

86 reacties



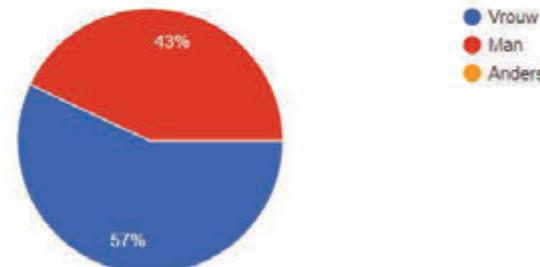
Hoe vaak per jaar ga je naar een concert?

86 reacties



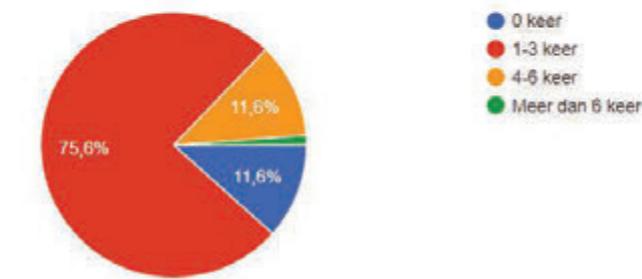
Wat is je geslacht?

86 reacties



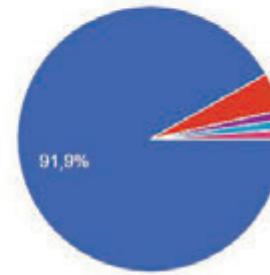
Hoe vaak per jaar ga je naar een festival?

86 reacties



In welke vorm schaf jij doorgaans je ticket aan?

86 reacties



- E-ticket
- Hard copy ticket (online gekocht)
- Hard copy ticket (in een winkel gekocht)
- Hard copy ticket (bij ticketbalie concert/festival gekocht)
- Alle bovenstaande
- Je moet hier meerdere methodes laten, want ik heb ze allemaal wel e...
- Geen

Indien je wel eens een e-ticket koopt, print je deze dan? Waarom wel/waarom niet?

1. Indien je wel eens een e-ticket koopt, print je deze dan? Waarom wel/waarom niet?
2. Ja, sneller + vaak uitdelen aan vrienden
3. Nee, want dit is bijna nooit nodig. Ik kan net zo goed mn ticket op m'n mobiel laten zien.
4. Indien er staat dat er geen fysiek kaartje nodig is print ik hem niet uit. Staat het er niet bij, dan print ik hem uit.
5. Ik print ze altijd voor de zekerheid uit. Na afloop bewaar ik ze in een mapje als een soort herinnering. Maar ik schrijf eerder de artiest en datum op een stuk papier dat ik op mn kast heb dan dat ik echt alle tickets bijhouw.
6. Ja. Voor het geval mijn mobiel leeg is etc.
7. Nee, waarom zou ik? Ze kunnen m gewoon scannen vanaf mn telefoon en dat is veel makkelijker
8. moeilijker om kwijt te raken
9. Alleen als dat moet, anders via de telefoon laten scannen.
10. Ja, geen risico dat mobiel leeg is.
11. Ja, als telefoon uitvalt
12. Als het op mobiel kan heeft dat altijd de voorkeur

13. Nee, makkelijker via mobiel te laten zien
14. Voorheen wel gedaan, nu vrijwel alle tickets op de telefoon.
15. Ja, zekerheid dat hij geaccepteerd wordt
16. Nee, onhandig en niet nodig. Scheelt papiер!
17. Nee, kost veel meer tijd dan via smartphone laten scannen.
18. Ja voor de zekerheid denk ik
19. Nee, het is niet voor niets n E-TICKET
20. Nee, heb mijn mobiel bij me
21. Ja, altijd handig om bij te hebben als telefoon niet werkt/niet goed wordt gelezen en ander som.
22. Jazeker, het is makkelijk mee te nemen
23. Ja , omdat als ik de email kwijt raak ik hem nog altijd heb
24. Ja, puur uit zekerheid
25. ja zekerheid voor acceptatie
26. Soms voor de zekerheid, voor het geval mijn mobiel het begeeft.
27. Back-up voor als het E-ticket niet werkt
28. Scannen van af een scherm werkt niet altijd
29. Vaak wel want stel hij pakt hem niet op je

telefoon ja dan sta je daar te kijken

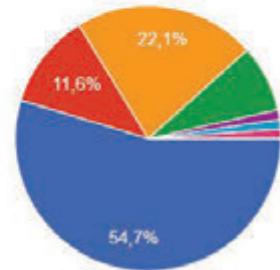
30. Vaak wel want stel hij pakt hem niet op je telefoon ja dan sta je daar te kijken
31. Ja, vaak vraagt de organisatie hier om (wel steeds minder)
32. Wel, voor de zekerheid. Heb ik 'm zowel op papier als op de gsm.
33. Just to be shure
34. Just to be shure
35. Ja, bang dat het misgaat als ik het niet fysiek bij mij heb.
36. Ja, dat is makkelijk
37. Ja handig
38. ja, om ticket in de hand te hebben.
39. Nee, ik sla hem op op mijn mobiel, scheelt papier en ruimte
40. Ja, voor de zekerheid, som is het nodig, je telefoon kan uitvallen, je kan je ticket niet vinden, etc.
41. Ja, voor de zekerheid
42. Meestal niet, onhandig en ze beschadigen snel of je raakt ze toch kwijt.
43. Ja, voor de zekerheid. Bijvoorbeeld voor wan neer mijn telefoon het niet doet.
44. Ja, voor het geval het internet het niet doet
45. Soms, voor het geval mijn mobiel leeg is :)
46. Ja meestal voor de zekerheid omdat ik anders bang ben dat er iets mis is met mijn ticket. Maar uiteindelijk gebruik ik toch meestal de ticket op mijn mobiel.
47. Wel, omdat het aangegeven wordt op 't kaartje en voor de zekerheid
48. Ja, zodat ik ze als hard copy had
49. Nee vaak niet, omdat het op telefoon vaak ook kan tegenwoordig
50. Meestal print ik het ticket omdat ik bang ben dat het niet lukt om hem te openen op mijn telefoon
51. Ja, dat vind ik fijner
52. Nee, laat hem zien op mn telefoon
53. Gemakzucht, milieu, onnodig
54. Ja, ik vind het prettig om het ticket fysiek bij me te hebben.
55. Ja, is handiger als we met een grote groep gaan. Om in 1 keer te acannen
56. Ja, de helderheid van mijn telefoon was in het verleden niet goed genoeg om te scannen. Ook zijn op een festival heel veel mensen bij elkaar dus de kans is

groot dat je netwerk t niet doet. Om dit tegen te gaan is een geprinte versie t beste

57. Wel, stel dat er iets met je telefoon gebeurd. Het is iets veiliger naar mijn mening.
58. Soms voor de zekerheid, maar meestal lukt telefoon wel
59. Soms wel voor de zekerheid dat mijn telefoon niet opeens uitvalt ofzo. Maar soms ook niet als ik daar niet de moeite voor wil doen
60. Ja voor de zekerheid
61. Ja voor de zekerheid
62. Ja, voor de zekerheid
63. Ja, zodat ik hem op mijn telefoon heb en als printje voor als het op mijn telefoon niet werkt
64. Print mijn ticket bijna nooit behalve bij kleinschaligere dingen als ik niet zeker weet of ze een scanner hebben die goed werkt bij telefoons.
65. Ja, dan is het niet erg als mijn telefoon uitvalt/kwijtraakt, of hoeft ik mn telefoon niet mee te nemen.
66. Vrijwel nooit. Behalve In antwerpen heb je een dienst dat je met je concertticket gebruik kan maken van het openbaar vervoer. Dan is t nodig deze uit te printen
67. Ja, tastbaar
68. Nee, tenzij het verplicht is
69. Wel, mocht iets fout gaan met mijn telefoon..
70. Als het op de gsm kan niet. Anders print ik her wel uit
71. Wel, mocht iets fout gaan met mijn telefoon..
72. Nee, geen papierverspilling en meer gemak
73. Wel, omdat ik hem dan kan bewaren.
74. Ja, in case of emergency
75. Wel eens om in een kaart cadeau te geven.
76. Ja, mocht telefoon uitvallen of niet te scannen zijn.
77. Ja, is het makkelijkst.
78. Ja, voelt toch veiliger een tastbaar entreebewijs
79. Ja
80. Ik print het uit . Weet geen andere optie
81. Wel
82. Ja makkelijk
83. Geen
84. Ja, makkelijk
85. Wel, dan heb ik het bij me. Stel de telefoon hapert, dat is niets voor mij.
86. Wel, handig
87. Ja, wel zo handig.
88.

Wat doe je met je ticket na het concert/festival?

86 reacties



- Ik gooi mijn ticket weg.
- Ik bewaar mijn ticket.
- Dat is afhankelijk van het concert/festival waar ik ben geweest.
- Dat is afhankelijk van het type ticket dat ik heb (e-ticket of hard copy).
- Meestal verwijder ik ze met een 'grote schoonmaak' van mn telefoon. Maa...
- Meestal worden deze ingenomen in...
- Geen

Zie bovenstaande vraag. Waarom doe je dit?

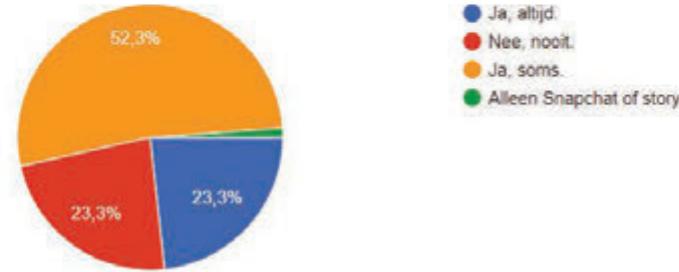
1. Zie bovenstaande vraag. Waarom doe je dit?
2. Is meestal al half kapot als ik door de security ben
3. Ik hecht geen waarde aan een digitale ticket.
4. Het concert is geweest en het kaartje is dus nutteloos in mijn ogen
5. Ter herinnering bewaar ik ze, maar ik doe dit niet altijd. Het is dus voor mij een sporadisch gevoonte om te doen.
6. Als extra tastbare herinnering
7. Ik heb geen reden om het ticket te bewaren
8. leuk om een aandenken te hebben, festival bandjes bewaar ik ook
9. Bewaar het alleen voor emontinele waarde
10. Nutteloos na binnenkomst.
11. Minder rotzooi verzamelen
12. Omdat het ticket zelf voor mij geen emotionele waarde heeft
13. Als herinnering
14. Hecht er geen waarde aan om te bewaren
15. Concert is afgelopen, kaart niet meer nodig.
16. Niet meer van toepassing in de toekomst.

17. Dan kan ik terug zien waar ik allemaal ben geweest.
18. Heb ik niks aan
19. Mooie herinnering
20. Hecht er geen waarde aan
21. Omdat het rommel is
22. Kan je nergens meer voor gebruiken
23. Meestal worden ze ingenomen de etickets, de bandjes gooik na het festival weg
24. Geen meerwaarde
25. herinnering/aandenken
26. Het heeft geen waarde meer voor me.
27. Served it's purpose
28. Om hem later weg te kunnen gooien
29. Je hebt er niks meer aan
30. Je hebt er niks meer aan
31. Ik heb het niet meer nodig
32. Heeft voor mij geen meerwaarde
33. Nostalgie
34. Nostalgie
35. Niet meer nodig
36. Weg is weg
37. Niet meer bruikbaar

38. had ik het maar niet gedaan, ik ga al sinds 1971 naar concerten, daar zaten wat legendarische tussen!!
39. Denk er vaak niet aan om deze weg te gooien
40. Ik hecht niet veel waarde aan een e-ticket (een hard copy zou ik wel bewaren, dit doe ik bijvoorbeeld bij musicals)
41. Ik doe er dan toch niets meer mee
42. Als het een mooi ticket is met een mooie herinnering dan bewaar ik hem
43. Soms is het leuk om deze tick te bewaren, omdat het een bijzonder concert of festival was.
44. Heb er toch niks meer aan
45. Leuk als herinnering als het een gaaf concert was.
46. Als herinnering
47. Leuk als herinnering
48. Leuke herinneringen
49. Soms als het heel vet was dan bewaar ik hem als aandenken en hang ik ze op me kast of prikbord
50. Omdat ik er niks meer aan heb
51. Leuke herinnering
52. Rommel in mijn mail
53. Het kan als een herinnering dienen soms
54. Leuke herinnering/aandenken
55. Als herinnering
56. Vroeger waren het mooie tickets en zou je er een collectie van kunnen maken. Tegenwoordig is alles een e-ticket dus is dit niet meer interessant
57. Omdat ik het een leuk aandenken vind!
58. Hecht geen waarde aan tickets
59. Ik hecht er geen waarde meer aan
60. Als het iets speciaals is, houden als aandenken
61. Sommige zijn speciaal om te bewaren als het uniek is
62. Soms leuk om te bewaren, maar meestal gooik het weg
63. Ik heb hem niet meer nodig, geen reden om te bewaren. Vaak moet je hem ook inleveren op een festival.
64. Ik vind zo'n uitgeprint ticket helemaal niet mooi en vind het leuker om iets moois als herinnering te hebben aan een concert.
65. Een geprint a4tje is te groot om te bewaren en niet echt decoratief (filmkaartjes en museum tickets bewaar ik wel altijd, gaan op mijn prikbord!) Meestal bewaar ik wel het polsbandje!
66. Een ticket is meestal niet het meest waardevolle om mee terug te nemen. Vooral een e ticket niet wat moet je ermee
67. Aandenken
68. Als herinnering
69. Ik heb het niet meer nodig.
70. Ik hecht geen waarde aan het ticket
71. Ik heb het niet meer nodig.
72. E-tickets bewaar ik niet, hardcopy tickets bewaar ik als collectors item
73. Ik vindt het leuk om een verzameling te hebben van concert kaartjes
74. Als herinnering bewaar ik mijn tickets wel eens
75. Omdat ik niks meer aan de ticket heb
76. Ik doe er verder niets mee, dus bewaren heeft geen doel.
77. Ik bewaar de mooie hard copy tickets als aandenken.
78. Wat moet ik ermee?
79. Heeft geen waarde meer.
80. Als ik naar "mijn" eagles ga. Wil ik dat graag bewaren
81. Wat moet er nog mee?
82. Gemakzucht
83. Gewoon
84. Oud papier
85. Ik heb er dan niets meer aan.
86. Ik heb het niet meer nodig.

Maak je video's tijdens een concert/festival?

86 reacties



Waarom maak je wel/geen video's tijdens een concert/festival?

1. Waarom maak je wel/geen video's tijdens een concert/festival?
2. Kwaliteit is toch slecht
3. Als ik filmpjes ga maken kan ik me niet concentreren op het concert. Daarnaast kan het filmen het zicht van andere concertgangers verminderen.
4. Ik weet dat ik filmpjes toch nooit terugkijk, maar foto's nog wel eens. Filmpjes deel ik nog wel eens met familie of vrienden.
5. Het hangt er echt af van wat er gespeeld wordt. Ik maak echt altijd wel een filmpje van mijn (een) lievelingslied. Maar ik wil graag de show / act zien ipv van bezig zijn met het filmen ervan.
6. Weer een extra herinnering, maar soms wil ik er gewoon van genieten en laat ik dat zitten
7. Herinnering
8. aan de ene kant wil ik een herinnering maar de beleving wordt er minder door.
9. Als herinnering
10. Aftermovie heeft toch betere kwaliteit dan mijn mobiel.
11. Kijk t toch nooit terug heb ik gemerkt
12. Ervaring delen en bewaren
13. Als herinnering

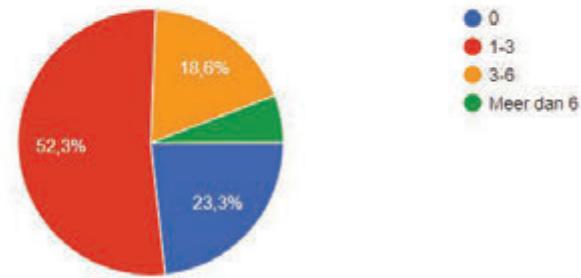
14. Om een mooie herinnering te hebben voor later
15. Om terug te kijken en anderen het te laten zien
16. Voor goede show en muziek op eigen beeld vast te leggen, eventueel te kunnen delen op social media
17. Tijdens het festival zelf is het niet chill om video's te maken, omdat ik dan niet helemaal in het moment zit. Maar het is wel heel leuk om naderhand wat beeldmateriaal te hebben om herinneringen terug te halen.
18. Ik geniet van het moment en ga ze waarschijnlijk toch niet terug kijken.
19. Memory, maar hangt beetje af van mn eigen vibe. Meestal maken vrienden filmpjes en als je zelf staat te spacen dan ben ik daar totaal niet mee bezig
20. Laten zien aan anderen wat ik heb gezien
21. Echt één of twee foto's met de mensen met wie ik ben, verder niet echt. Ik beleef het liever.
22. Je bent daar om plezier te maken en niet om videos te maken
23. Aandenken
24. Herinneringen
25. aandenken
26. Ik geniet van het moment en hoeft niet alles

digitaal vast te leggen.

27. Leuk voor herinnering
28. .
29. Leuk om terug te kijken en aan andere te laten zien
30. Leuk om terug te kijken en aan andere te laten zien
31. Soms is dit leuk
32. Voor naderhand na te kijken
33. Wil genieten van mijn "uitzicht"
34. Wil genieten van mijn "uitzicht"
35. Nvt
36. Zomaar
37. Ik kijk en luister liever
38. Tja, om nog iets tastbaars over te houden.
39. Voor familie/vrienden en als aandenken
40. Ik doe het als ik iets leuk vind om te vinden. Vaak film ik andere mensen. Ik wilm niet perse het evenement zelf, want dat doen andere vaak al.
41. Voor herinneringen en om te kunnen nagenieten
42. Herinnering
43. Om beeldmateriaal te hebben of als bewijs dat ik op dat moment daar was.
44. Zo heb ik een herinnering aan het concert/festival
45. Een sfeer vast leggen zodat ik de beleving opnieuw kan "herleven"
46. Als herinnering
47. Van m'n lievelingsliedje, maar meestal maar heel even omdat ik geen zin heb om constant te filmen
48. Omdat het allemaal herinneren zijn voor later
49. Soms wel, maar vaak ook vergeten omdat ik van het feest geniet
50. Om te delen op social media
51. Leuke herinnering
52. Voor de herinnering
53. Ik wil genieten van het moment
54. Om later terug te kunnen kijken én te delen met vrienden. Ik stoor me er echter aan als mensen de hele tijd staan te filmen ipv genieten van het concert.
55. Als herinnering
56. Wel; leuke herinnering om erna aan andere te laten zien of zelf nog de foto's terug te kijken. Niet; je kan alle sets terugvinden op youtube
57. Als aandenken
58. Ben niet echt met m'n telefoon bezig, maar wel leuk om iets van sfeerimpressie en herinnering te hebben
59. Om te delen met anderen of als aandenken. Maar ik vraag me soms af waarom precies omdat ik het later niet vaak meer terugkijk.
60. Lukt vaak toch niet om goed op te nemen en je kunt beter genieten van moment zelf
61. Om terug te kijken
62. Herinneringen!!!
63. Omdat ik dan iets leuks meemaak.
64. Omdat ik wel iets moois wil overhouden/bewaren van een concert en zo iets wel goed de sfeer en herinnering oproept.
65. Ik maak wel video's als ik een moment wil vastleggen of delen op social media, maar eigenlijk doe ik dit steeds minder omdat ik liever van het moment geniet op het moment zelf.
66. Vooral om een impressie vast te leggen van de sfeer en t podium. Omdat ik hier persoonlijk in geïnteresseerd ben
67. Aandenken
68. Als herinnering een paar, daarna niet meer omdat ik ervan wil genieten en het ongezellig vind om continu met een telefoon omhoog te staan
69. Herinneringen!
70. Om terug te kijken
71. Herinneringen!
72. Voor vrienden, of om later terug te kijken
73. Het is leuk om terug te kijken
74. Je krijgt er dan niets van mee
75. Als herinnering
76. Om het later nog eens terug te kijken.
77. Ik maak altijd veel foto's tijdens concerten. Ik merk dat ik deze vaker terugkijk dan video's.
78. Een aandenken
79. Geen interesse in
80. Als ik heel kort bij sta wel anders niet omdat ik dan meer met mijn gsm bezig ben dan met de artiest
81. Geen, ik wil volledig van het concert genieten!
82. Kijk liever live
83. Niet nodig
84. Geen interesse
85. Leuk om terug te kijken/horen
86. Niet nodig
87. Vind ik storend.
- 88.

Hoeveel video's maak je gemiddeld per concert/festival?

86 reacties

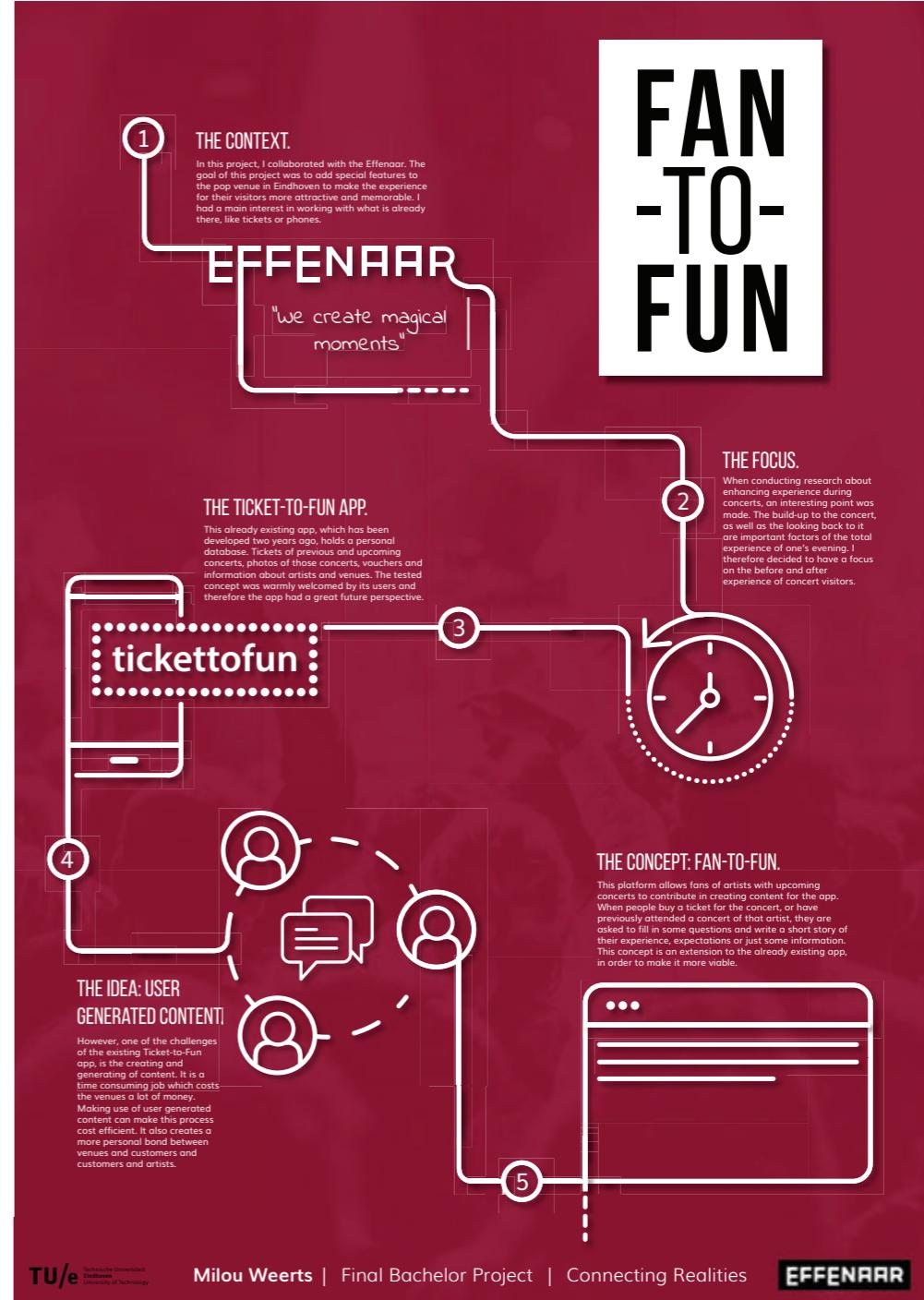
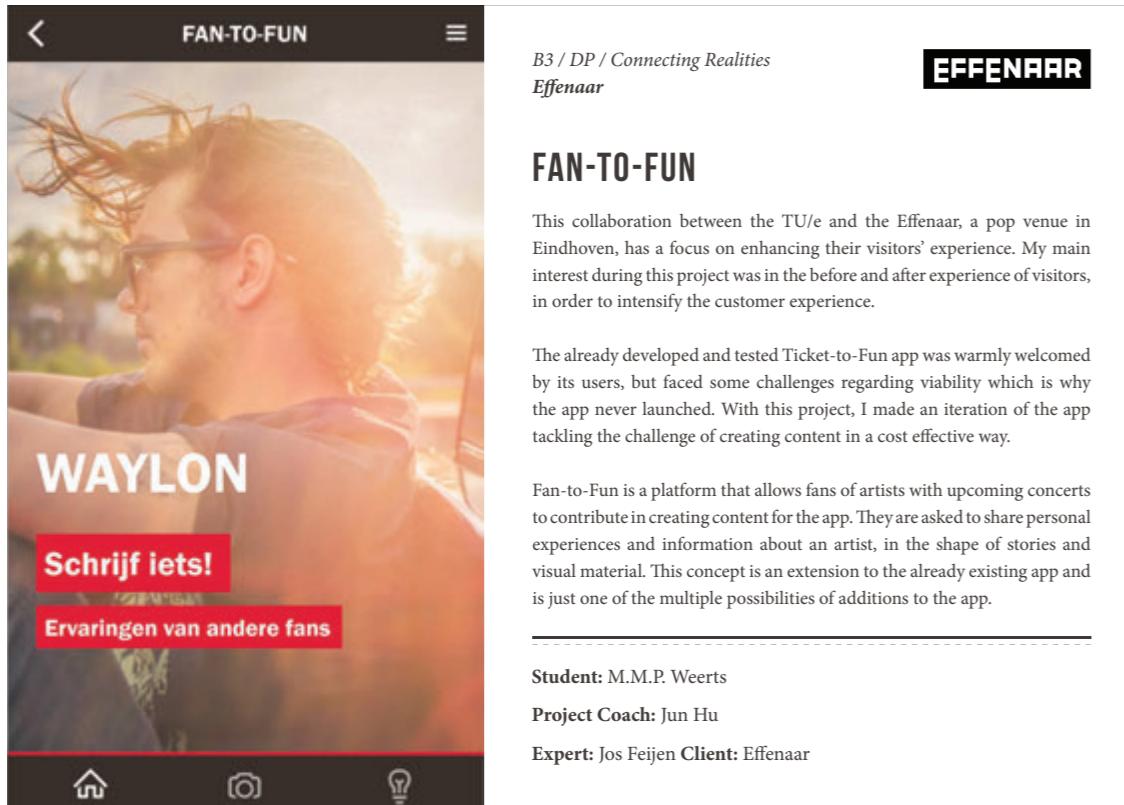


APPENDIX II

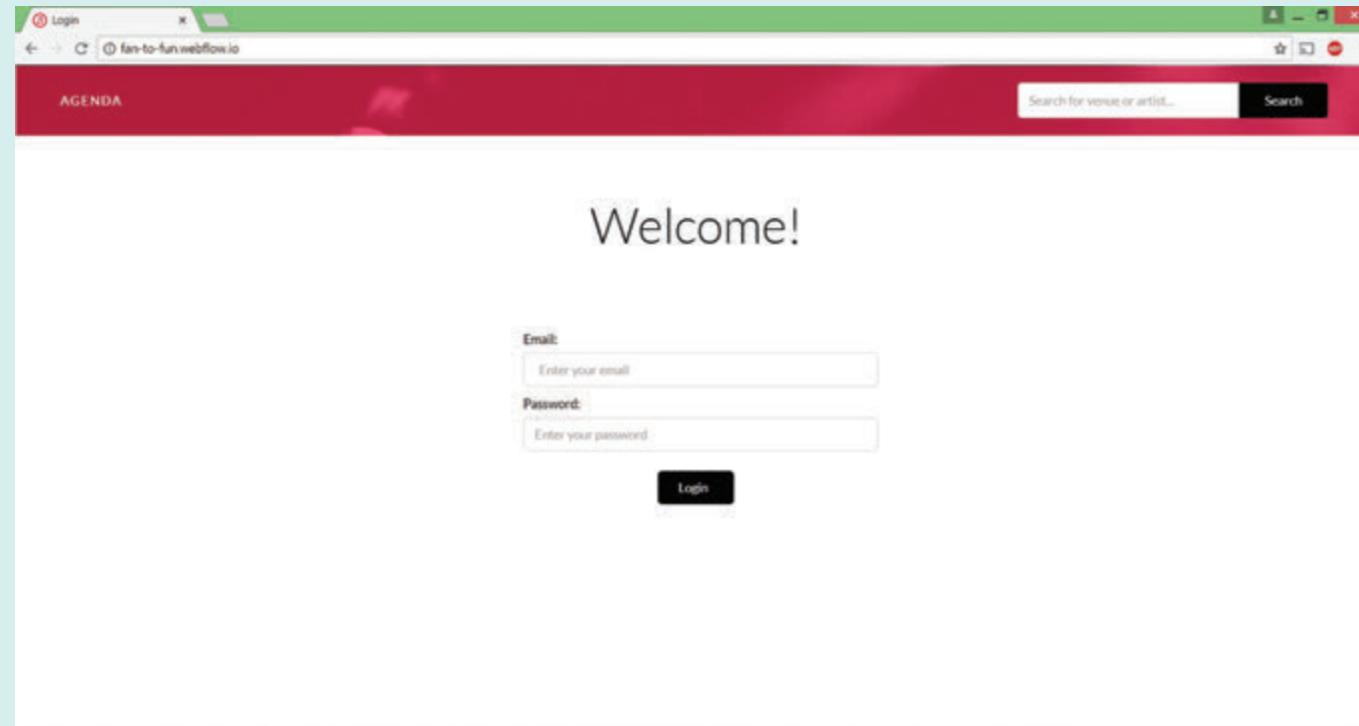


APPENDIX III

Demo Day posters



APPENDIX IV



A screenshot of a web browser showing the 'fan-to-fun.webflow.io/welcome' page. The top navigation bar is red with 'AGENDA' and a search bar. The main content area has a red background with the text 'WELCOME MARK!' in white. Below this is a large black banner with the word 'EFFENAAAR' in white. To the right of the banner is a circular profile picture of a young man with blonde hair, smiling.

A screenshot of a web browser showing the 'fan-to-fun.webflow.io/waylon' page. The top navigation bar is red with 'AGENDA' and a search bar. The main content area features a large black and white portrait of a man with dark hair and a mustache. Above the portrait, the name 'WAYLON' is displayed in white, along with the text 'THE WORLD CAN WAIT | 2018 | WAYLON.NL'. Below the portrait is a section titled 'THE WORLD CAN WAIT TOUR'.

Nadat hij voor Nederland uitkomt op het Eurovisie Songfestival doet Waylon met zijn The World Can Wait Tour ook nog een rondje Nederland. De tour, die een aftrap is van misschien wel het meest bepalende jaar voor Waylon, zal het publiek onder andere een voorproefje geven van het langverwachte persoonlijke album met gelijknamige titel. Het album zal na het songfestival worden gereleased. "The World Can Wait" wordt het

Platform Fan-to-Fun

fan-to-fun.webflow.io/artist

AGENDA

Search for venue or artist... Search

Sorted by artist

WAYLON HAMISH ANDERSON

Waylon Contribute

fan-to-fun.webflow.io/waylon-contribute

AGENDA

Search for venue or artist... Search

Which show are you visiting?

Select one...

Have you seen him live before?

Select one...

If yes, when and where?

Date and venue...

Make a top 3 of your favorite songs:

1..

2..

3..

Do you follow him on Social Media?

Select one...

In what city would you like to see him?

City or venue...

NEXT

Waylon 2

fan-to-fun.webflow.io/waylon

AGENDA

Search for venue or artist... Search

FAN-TO-FUN AGENDA

Awesome concert! - by Anne Jansen

"One of the best concerts I've been to. The music, the atmosphere, everything was exactly as it should have been. After opening with my favourite song, my night couldn't get any better. The entire crowd was happy and sang along..."

58

Waylon

fan-to-fun.webflow.io/waylon

AGENDA

Search for venue or artist... Search

WAYLON
THE WORLD CAN WAIT | 2018 | WAYLON.NL

THE WORLD CAN WAIT TOUR

Nadat hij voor Nederland uitkomt op het Eurovisie Songfestival doet Waylon met zijn The World Can Wait Tour ook nog een rondje Nederland. De tour, die een aftrap is van misschien wel het meest bepalende jaar voor Waylon, zal het publiek onder andere een voorproefje geven van het langverwachte persoonlijke album met gelijknamige titel. Het album zal na het songfestival worden gereleased. "The World Can Wait" wordt het

59