

Tilburg University

Event experience research directions

Richards, Greg

Published in:

A research agenda for event management

Publication date:

2019

Document Version

Publisher's PDF, also known as Version of record

[Link to publication in Tilburg University Research Portal](#)

Citation for published version (APA):

Richards, G. (2019). Event experience research directions. In J. Armbrecht, E. Lundberg, & T. Andersson (Eds.), *A research agenda for event management* (pp. 79-93). Edward Elgar.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

7 Event experience research directions

Greg Richards

Introduction

An emphasis on ‘experiences’ has become widespread in marketing, tourism, hospitality and event research. This is particularly true of event management, which, as Berridge (2012a, p.274) has argued, ‘is largely about delivery of experiences’. Getz and Page (2016, p.8) also state that ‘the essence of a planned event is that of an experience that has been designed’. There also seem to be a number of specific views of experience as far as event management is concerned. Events are seen as carriers, framing devices or stages for experiences. This leads to event experiences being seen as distinct from everyday life, and therefore they are often viewed as being special or ‘memorable experiences’ in event management research (Getz, 2008). There is a particularly strong connection between the distinctive nature of event experiences and their ability to act as marketing or branding devices. This also tends to create a division between event organizers as the designers of experiences (producers), and event visitors as consumers of experiences.

However, this division between the production and consumption roles is beginning to shift as the experience economy (Pine & Gilmore, 1999) develops and increases in sophistication. As Boswijk, Thijssen and Peelen (2007) have argued, specific ‘moments’ in the development of the experience economy have now become evident, moving from the simple presentation of designed experiences to consumers (experience 1.0) to growing co-creation of experiences between producers and consumers (2.0) and more recently the growth of networks or communities linking producers and consumers around an experience (3.0).

This chapter examines the state of the art in event experience research, reviewing the main areas of research focus and emerging research themes. In particular, it focusses on the personal constructs of individual visitor experiences, how these interact to create shared meaning at the audience level, and the effect of experience design and temporal ordering on the event experience. Finally, it identifies research gaps and potential new directions for research.

Event management and experiences

Experiences are arguably growing as a focus of event management, not just because of the growth of the wider 'experience economy' (Pine & Gilmore, 1999), but also because of the overuse of traditional media and the need for events to offer something different, the consumer's growing desire for novelty, individualism and added value and the need to build an emotional attachment to brands (Wood & Masterman, 2008).

Despite the centrality of experience, this was not a topic identified by Mair and Whitford (2013) in their review of events research: event topics, themes and emerging trends. There is also no single widely accepted definition of event experience. Much of the research on event experiences leans heavily on studies conducted in related fields, such as marketing, tourism or leisure studies. From a consumer marketing perspective, Walls, Okumus, Wang and Kwun (2011, p. 10) review the many different approaches to consumer experience, and discuss the range of different approaches, which results in 'a wide-ranging and perplexing set of definitions and theoretical meanings'. They develop a conceptual model of hospitality and tourism consumer experiences that posits that consumer experiences are multidimensional and unique for each context and consumer. They argue that experience should be approached from the perspective of both the supplier and the consumer. Suppliers can orchestrate experience opportunities, but consumers may choose or influence the types of experiences they want to have.

From a visitor studies perspective Packer and Ballantyne (2016) identify the four defining characteristics of the visitor experience as:

- inherently personal and subjective;
- responsive to the affordances of external or staged activities, settings or events;
- bounded in time and space; and
- significant to the visitor.

These characteristics place the focus of research, evaluation and practice predominantly on the responses elicited from visitors, while acknowledging that activities, events and environments can be intentionally designed to increase the likelihood that particular types of experiences will emerge. They see visitor experience as a chain of experiences that affects attitudes and behaviour.

This discussion links to the 'contextual turn' in visitor studies (Falk, 2011). In the context of museums, Falk argues that the visitor experience needs to be understood by 'situating the visitor experience within the life of the visitor, across time and settings' (p. 142). He found that visitors framed their memories in terms of their motivations for visiting, their expectations and their interactions at the site. Visitors made sense of these factors by ascribing them 'identity-related qualities or descriptions', which Falk argues can vary from one day to the next.

Pullman and Gross (2004) sought to link visitor characteristics and context to explain how design elements of a circus event could create enhanced experience and produce behavioural outcomes, such as increased customer loyalty. They found that ‘the relationship between most design elements and loyalty is strongly mediated by eliciting certain types of emotional behaviour’ (p. 551). In line with Packer and Ballantyne’s (2016) findings, they argue that in events, the service designer can design for experience and the operations manager can facilitate an environment for experience by manipulating key elements. They also noted that events provide two important types of interaction: between managers and visitors and between a visitor and the other visitors at the event. Relational elements strongly affected basic emotions in this case and this relationship became the strongest driver of loyalty behaviours.

This theme is restated in a recent special issue of *Event Management* on event experiences (Ramsbottom, Michopoulou & Azara, 2018), where the editors emphasize that event experiences are extremely diverse because of the variety in expectations and the attendant range of satisfiers that exist in the event experience. This complexity is added to by the external context of event experiences, which exist in a network of interpersonal and interorganizational relationships. Ramsbottom et al. argue that there is a need to look beyond single cases and evaluate how everyday practices are connected to larger structures and processes.

This initial review shows that experiences can be viewed in a number of different ways. Basically, four approaches can be discerned:

- personal constructs;
- shared meanings;
- designed contexts; and
- temporal ordering.

These are examined in more detail below.

Personal constructs

Experiences are usually viewed as personal (that is, psychological) constructs that vary with the individual, and much event experience research focusses on the different cognitive, conative and affective dimensions of experience, borrowing heavily from marketing, tourism and leisure studies (de Geus, Richards & Toepoel, 2015). Wood (2009) argues that experience seen from an event management perspective involves a personal occurrence with emotional significance created by an interaction with product- or brand-related stimuli. She argues that not just ‘any old experience’ will achieve marketing objectives, but that the greatest effect is gained through peak experiences (Quan & Wang, 2004). These happen when a state of ‘flow’ (Csikszentmihalyi & Csikszentmihalyi, 1992) is reached in which the consumer is completely immersed in the experience (Mossberg, Chapter 8 this volume).

Much events research has therefore focussed on their 'special' (Morgan, Lugosi & Ritchie, 2010) or 'unique' (Mannell & Iso-Ahola, 1987) nature. These approaches are linked to arguments that people are likely to attend events that are exciting, fun or thrilling (Gursoy, Spangenberg & Rutherford, 2006), which in turn stimulates managerially desirable outcomes, such as customer satisfaction and repeat visitation.

Much experience research has concentrated on the immediate experience of the visitor, analysing the different experience elements such as cognitive and affective processing of information. Usually the visit is treated in isolation, as if the attraction or event experience is separated from everyday life. In some ways, this is a logical outcome of the way in which attractions and events have been defined. Similarly Mossberg (2007) talks about an individual experience occurring when a memorable event is staged that engages the customer in a personal way. This means that the customer does not necessarily need to be entertained in order to have an experience; rather the focus should be on engaging the customer. However, Packer and Ballantyne (2016) also argue that an experience does not need to be emotionally intense to be memorable. It becomes memorable if visitors are given the opportunity to create their own narratives.

Shared meanings

One of the defining features of conventional events is that they bring people together in physical co-presence. This has a number of important consequences, including the development of a shared mood and a common focus of attention. This in turn leads to certain shared experiences and meanings that visitors attach to the event. The management of events can therefore be seen as an inherently social process (Richards, de Brito & Wilks, 2013). As Pullman and Gross (2004) suggest, the relational context of an event is important because it provides opportunities for interaction between visitors, enabling them to influence or change the event experience. The relational component was also emphasized by Nordvall, Pettersson, Svensson and Brown (2014) who used pre-event surveys and interviews during a festival to investigate social interaction, which they found to be a significant influence on festival experience (see also Kitchen & Filep, this volume). In common with much other event experience research (for example, Bowen & Daniels, 2005; Gibson & Connell, 2012), they found 'atmosphere' to be the most important positive experience for visitors. Nordvall et al. (2014) argue that atmosphere is often linked to being with other people, or socializing. They identified three types of socialization at the festival:

- Known-group socialization. These interactions are about spending time with friends and family.
- External socialization. Meeting new people as a motive for attending the festival.
- Audience socialization. Interactions with and within the audience (the mass of other visitors).

The behaviour of the audience was also found to be important for the special atmosphere experienced, in terms of numbers of people (the crowd) and their mood (being surrounded by happy people). The importance of shared experiences has also been highlighted by Collins (2004), whose work indicates that events can be seen as 'interaction rituals', in which a shared focus of attention helps to generate 'emotional energy'.

Similarly Rihova, Buhalis, Moital and Gouthro (2015) examine how consumers at music festivals interact. They identify a range of processes and behaviours linked to the creation and maintenance of social relations at festivals. These include detaching, bonding, belonging, amiability, connecting and communing. For example, some festival participants detach themselves from others in order to engage in known-group socialization, perhaps occupying a specific area in the festival campsite. Taken together, these activities form a practice of 'festivalling', which is created by the festival participants themselves, without any direct intervention from the event organizers. This type of consumer-to-consumer interaction is increasingly important in supporting the atmosphere and ambiance of events.

Designed contexts

Events by definition represent a designed context for experience production and consumption. How can the event organizer ensure that the visitor has a good time and will be more likely to spend money and return in the future? As Pettersson and Getz (2009) note, experiences cannot be fully designed, as they are also influenced by personal, social and cultural factors. But event designers continue to strive for memorable experiences, largely because the corporate sector has adopted experience as a tool to make its businesses more competitive, and its influence has grown in importance in event management as organizations strive to provide consumers with better experiences.

Marketing experiences is becoming more popular in the events industry through the use of live events in marketing communications, which is arguably replacing print media as a more appropriate way of engaging potential customers (Berridge, 2012a). Reflecting basic marketing principles, some events adopt a more holistic approach to touch a wide audience at some point during the event, whereas other events are segmented via branding or theming to appeal to particular groups of individuals (Berridge, 2007, p.193). These two approaches to experience design have been labelled 'generic experiences' and 'specific event experiences', respectively (Pettersson & Getz, 2009). Berridge (2012b) argued that there may be a mismatch between the way an organizer intends event design to work, and how this is experienced by the visitor.

An edited volume on *Event Design* (Richards, Marques & Mein, 2014) brought together many analyses of the ways in which design could be used to improve or optimize the visitor experience of events. These included different techniques for designing events, based on imagineering rituals (Richards, 2014), using 'slow' time

(Simons, 2014), service design (Miettinen, Valtonen & Markuksela, 2014) or the visitor journey (Gerritsen & van Olderen, 2014).

Recent research on experience design has also emphasized the importance of the interaction between visitor experience and context, and that the experience of an event is effectively co-created between participants, organizers and other stakeholders. We can see events as 'experience production systems' (Ferdinand & Williams, 2013), which can be transferred from one context to another. Particularly as event concepts are widely branded, copied and emulated, the question of the relationship between event design, audiences and experience becomes more complex. Colombo and Richards (2017) examine the case of the *Sónar Festival*, which originated in Barcelona but which has been globalized over the past 25 years, being staged in different forms in 19 cities worldwide. In each location, the *Sónar* brand is predominant, and the power of the brand creates expectations about a certain type of experience. But the event is also adapted to the local context in a variety of ways which makes each event unique, even if certain general formats have developed over time.

Another aspect of experience design is the way in which events can be designed for research. Because they are by definition delimited in time and space, events can provide an ideal experimental setting in which to test the effect of preconditions on event experience and eventual event outcomes. Kania (2013) used an experimental design to test the effect of an event on social capital. By measuring levels of social capital in visitor and non-visitor groups before and after an event, she was able to demonstrate that event attendees exhibited significantly increased levels of social capital after the event, and that social capital levels were higher for the event visitors than the non-visitor control group.

Temporal ordering

An event is essentially a temporal phenomenon, but it is surprising that the temporal dimension of events is often missing from experience research. In particular, the ordering of experiences over time in and around an event is important. Developing a temporal dimension in event research may provide an important means of linking the event experience itself with antecedent conditions and subsequent outcomes, as Packer and Ballantyne (2016) suggest.

There are certain antecedents or input conditions to the event experience which include the specific design intentions of the organizers and the anticipation of participants. The core of the event experience includes the elements encountered by the visitors at the event itself, often specifically manipulated by the event managers and modulated by the anticipation and previous experience of visitors. This also implies a temporal variation in experience through the event 'journey' through anticipation, travel, on-site experience and subsequent reflection. The event experience is often also linked to a range of outcomes, including those desired by managers (satisfaction, intention to return) and unintended outcomes such as negative feelings or dissatisfaction.

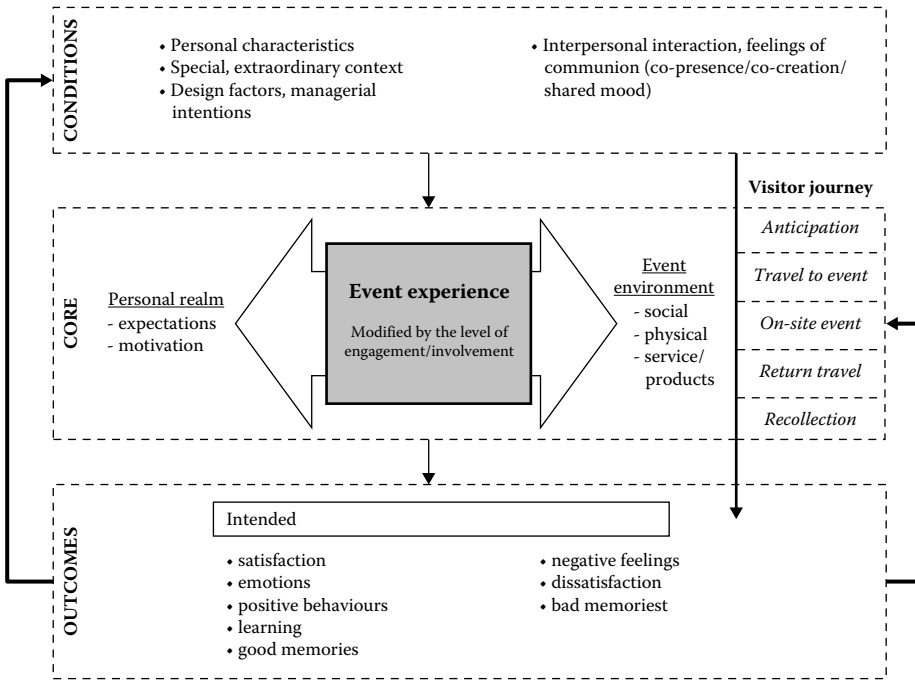
Research on the stages of the event visitor journey has been conducted by Gerritsen and van Olderen (2014), who traced the temporal and spatial journey taken by visitors to events in Rotterdam. They found a strong connection between the visitor journey, the touchpoints encountered by the visitor at different stages and the experience of an event. Geurtsen (2014) addressed the question of how event experiences vary with engagement over time. She found that levels of cognitive engagement, affective engagement, conative engagement and experiencing novelty varied across different phases of the event. During the event, there was a low novelty score, indicating the event did not meet visitor expectations. In the post-event phase there was more affective engagement, related to memory. Some event studies have attempted to capture these different phases. For example, Wood and Moss (2015) used an experience sampling method to provide a better understanding of the complexity of emotional effects triggered by live music events.

The different personal, shared, designed and temporal elements of event experience were brought together in a conceptual model by de Geus et al. (2015). This also traces the journey through the event experience from the conditions present in the pre-event phase, through the event itself to the event outcomes. This revised model is underpinned by a wide-ranging review of the event literature, and incorporates cognitive, conative and affective components (Figure 7.1). The event experience is defined by de Geus et al. (2015) as ‘an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviours, cognition, memories and learning), that can happen at any point in the event journey.’ One of the main challenges, given the complexity of event experiences, is to be able to measure them effectively.

Challenges of measurement

Many previous studies have sought to identify specific dimensions of event experiences in order to make them more easily measurable. However, these dimensions vary widely according to the context and disciplinary perspective. For example, Morgan (2008) studied a folk festival in the UK and identified the main external and internal dimensions of the festival experience as ‘Design and Programming’, ‘Physical Organization’, ‘Social Interaction’, ‘Personal Benefits’, ‘Symbolic Meanings’ and ‘Cultural Communication’. From a marketing perspective, Wood and Masterman (2008) identified seven event attributes (the 7 ‘T’s) which enhance the event experience:

- Involvement – an emotional involvement with the brand, the event, the experience.
- Interaction – with brand ambassadors, with other attendees, with exhibits, with the brand.
- Immersion – of all senses, isolated from other messages.
- Intensity – memorable, high impact.



Source: Based on de Geus et al. (2015)

Figure 7.1 A conceptual model of the event experience

- Individuality – unique, one-to-one opportunities, customization. Each experience is different.
- Innovation – creative in content, location, timing, audience, and so on.
- Integrity – seen as genuine and authentic and providing real benefits and value to the consumer.

More recently, some researchers have sought connections with wider experience research agendas, for example in the application of Pine and Gilmore’s (1999) four experience dimensions (entertainment, education, esthetic and escapist). Rivera, Semrad and Croes (2015) applied Pine and Gilmore’s framework to festivals. They found that overall, survey respondents entertain positive experiences in relation to each experiential domain. But they found that economic value is an important consideration for Gen Y tourists to recommend and revisit a small island destination. The suggestion that experience dimensions may vary according to the background of visitors is reflected in other studies. Yazıcı, Koçak and Altunsöz (2017) developed a scale based on Pine and Gilmore’s (1999) model and suggested that event experiences should integrate all four dimensions to hit the experience ‘sweet spot’. Many other quantitative studies have developed specific event experience scales. Theodorakis, Kaplanidou and Karabaxoglou (2015) developed a scale focussing on service quality while Mykletun and Rumba (2014) tested a

scale during an extreme sport event focussing mainly on emotional aspects of the experience.

Other researchers have adopted qualitative approaches to assessing event experience. Kinnunen and Haahti (2015) collected experience descriptions from festivals and subjected them to discourse analysis. Five different discourses related to cultural festival experiences were identified:

- quality;
- commercialism;
- sense of community;
- chilling out; and
- personal identity.

Pettersson and Getz (2009), in their study of the Alpine Ski Championships in Sweden, identified the importance of surprise in generating positive experiences, and also noted that experiential 'hot spots' could be identified in time and space. This relates to the dimension of 'novelty', identified by de Geus et al. (2015).

Helgadóttir and Dashper (2016) used participant observation at a niche sporting event in Iceland, using an international visitor and a native of Iceland. The data collected raise interesting questions about belonging to a niche market and attending associated events, the social construction of event experiences, about being an insider and an outsider and how these positions are contingent and changeable across spatial and temporal boundaries within the flow of an event.

The range of findings related to the event experience indicate that research results will be heavily influenced by the methodology and methods adopted. This provides an argument for the use of mixed-methods approaches, which now seem to be on the increase. For example, Jensen and Buckley (2014) used surveys and focus groups to assess visitor experience and involvement at science festivals. Packer and Ballantyne (2011) also used surveys and focus groups to analyse the music festival experience. They identified four different dimensions: the music experience, the festival experience, the social experience and the separation experience. Such studies show that there is added value in mixed-method approaches, as these often add qualitative depth to the more traditional survey methods (Holloway, Brown & Shipway, 2010).

Relatively few studies have tried going a step further and adopting a holistic approach to the study of event experiences. This is complicated, because as Figure 7.1 suggests, the 'core' of the experience is the time spent at the event itself, but this is affected by a number of pre-event conditions (interpersonal interaction, group assembly, and so on) and is also linked to a variety of different outcomes, such as satisfaction and the creation of memories. The temporal dimension, or 'event journey' of the participant can also have an effect on the experience, as people will have differing levels of anticipation and will encounter different things during

their travel to the event and during their stay in the event location. Liu, Sparks and Coghlan (2017) have suggested that an event experience needs to be seen as part of an overall 'ecosystem' in which visitor experience is affected by a number of different touchpoints that can be influenced or designed by the organizer and which help to develop relationships that can co-create value. They used photo elicitation to examine these different experience dimensions in situ, asking visitors to take photos of things that contributed to their experience during the event. This study indicated that events generate sensory experience, opportunities for discovery, being entertained and having fun. These outcomes are attained across a diversity of 'moments of impact', ranging from ordinary to extraordinary.

The brief review of event management experience research indicates that most effort has been expended in experience-seeking behaviours at events, analysis of specific event experiences and managerial interventions in experiences. In terms of methodologies there is still a relatively limited range of approaches, with on-site surveys undertaken through convenience sampling (Gelissen, 2016) being predominant. This leaves room for the development of new and innovative approaches to the study of event experiences.

Emerging research issues

Our review shows that experience has often been treated as a general concept, or a 'given' without being defined or measured. There is a lot more scope to develop empirical analyses of event experience that go beyond the usual equation of satisfaction or intention to return with 'experience' (the assumption that if the event experience was good, people will want to repeat it).

This 'black box' approach to event experience research should be replaced by a more theoretically informed approach to the study of events and the relationships between their constituent parts. Developing linkages between different parts of the event experience is important because there is a growing realization that the experience extends beyond the temporal confines of the event itself. Competition is stimulating event organizers to seek ways to connect with their audiences year round, and in different geographical locations. This is supported by the growth of new technologies, such as virtual reality and social media.

In line with Boswijk, Thijssen and Peelen's (2007) model of the development of the experience economy, many events involve experience 3.0: the creation of communities of consumers and producers with a shared interest in the experience. These communities are supported by online contacts that enhance and frame the offline experience of the event itself (or in the case of non-visitors, these online contacts replace the event experience itself). A range of new research questions present themselves in the online extension of event experience, including the influence of online experience on the event itself, the extent of (value) co-creation taking place inside and outside the event, the relative emotional, cognitive and conative

dimensions of online and offline event experiences, and so on. Given the strong link that much event experience research has made between the temporal framing of the live events and ‘memorable’ or ‘peak’ experience, to what extent can these concepts be transferred to the online context? This is a particularly interesting question given the growth of eSports, which combine online streaming media and live events in a new global industry. We might also speculate about the further development of the experience economy: logically, the development of event experience would parallel developments in the broader environment, and so experience 4.0 should link to ‘industry 4.0’, that involves cyber-physical systems integrating physical and software components. This might imply that event experiences will be organized and managed by algorithms rather than human event organizers.

The different interests brought together in event communities also cast light on the role of co-creation in the event experience. Co-creation is not just a question of interaction between event managers and event audiences (which is usually framed in marketing terms as value co-creation), but also happens because of interaction between event visitors themselves, as Rihova et al. (2015) suggest. Our experience of an event is strongly shaped by those around us who create the ‘co-presence’ necessary to generate ‘emotional energy’ (Collins, 2004). But little research has so far been able to analyse the effect of co-presence on the event experience. Given the growing interest in the effects of crowds on individual behaviour, it could be fruitful to explore the differences between individual and crowd-induced emotions at events, and the factors that influence crowd mood (Hopkins et al., 2016).

As well as being shaped by the presence of others, our event experiences also change over time. This is not just a question of the event visitor ‘journey’ through a single event, but also the effect of our accumulated event experiences over a lifetime, or what might be termed the ‘event career’. As planned events become a more prevalent aspect of people’s lives, the events they attend begin to shape the individual and their experience of subsequent events. Regular event visitors will develop competences or skills related to a specific event or an event genre, and become ‘skilled consumers’ (Richards, 1996) who are more expert and capable relative to the events they attend. This may relate to physical skills (such as being able to compete in sports events at a higher level) but it may also apply in a more general way to individuals’ ability to tell stories about the events or themselves based on their event career. The development of an event career is most likely to be pursued by people who engage in ‘serious leisure’, as described by Stebbins (2007). The ability of event visitation to generate a series of unique experiences (not just attending Glastonbury, but having been at ‘the muddiest Glastonbury of all time’), also creates a ‘Fear of Missing Out’ (FOMO), which must also have an effect on the event experience itself.

The longer-term perspective of the event career also highlights the way in which events can increase social capital and knowledge. Knowledge-based events are emerging as a specific niche in the events industry (Podestà & Richards, 2018) but these have so far not been researched in depth. It seems that knowledge-based

events are capable of acting as hubs in knowledge networks, generating new knowledge and disseminating it to other locations and social groups. The knowledge content of events can of course take on many forms, including more traditional artistic or scientific knowledge (for example, Jensen & Buckley, 2014) as well as more popular knowledge spread through Maker Faires (Foster & Lande, 2014) or craft beer festivals (Rogerson & Collins, 2015). There is also scope for researching the influence of global 'field configuring events' on their respective knowledge networks and the experiences these can provide (Colombo & Richards, 2017).

Event managers are looking for ways to enhance visitors' event experiences, or to increase their FOMO levels in an attempt to induce them to attend. The role of management interventions and event design in visitor experience is an area with a rich potential for experimental research. For example, experience sampling could be used to test the effect of changes in event design parameters (such as lighting, sound or interpretation) on audience mood. Because most events provide a closed setting, they function as 'laboratories' that can model the experience of real-world settings. In the Netherlands, for example, networks of dance events have been experimenting with different systems of crowd information and signage to improve visitor flow. The findings of such research can also be applied to the management of visitor flows within cities. The idea of festivals as 'mini-cities' also offers possibilities to apply lessons learned from events in terms of sustainability, waste management and safety in urban environments.

There are also numerous possibilities to apply new research methods to event experiences. Mackellar (2013) sees potential for participant observation in event settings for researching the experiences of audience groups before, during and after the event. New observation methods are also offering themselves as technology developments, allowing researchers to capture more real-time information through social media and personal devices. This may offer opportunities to study the recollection bias that Knobloch, Robertson and Aitken (2017) identify in tourism experience research, by comparing the experience measured in real time with the recollected experience after the event. Experience sampling arguably offers greater 'ecological validity' and less problems of recall (Cherubini & Oliver, 2009). There is also potential for automatic data capture by personal devices (for example the moment at which a photo is taken), which is less likely to disturb the experience moment itself. Blanke, Troster, Franke and Lukowicz (2014) used apps for measuring crowding and flow at an urban festival, but it is also possible to extend such techniques to gamification and experience sampling. Such work provides potential links to the extensive literature on crowds and mood. Zeitz, Tan, Grief, Couns and Zeitz (2009) underline the need for research on how emotions relate to the self-understanding of crowd members, in other words, how event experience is affected by the crowd itself. With city centres becoming increasingly crowded as well as more frequent settings for events (Smith, 2015), these ideas could also be extended to thinking about how cityscapes affect the experience of events, and how events affect the experience of the city itself. Such research could be important in the study of 'eventful cities' (Richards & Palmer, 2010) or event portfolios (Antchak, 2017).

References

- Antchak, V. (2017). Portfolio of major events in Auckland: Characteristics, perspectives and issues. *Journal of Policy Research in Tourism, Leisure and Events*, 9(3), 280–97.
- Berridge, G. (2007). *Events Design and Experience*. Oxford: Elsevier Butterworth-Heinemann.
- Berridge, G. (2012a). Designing event experiences. In S. J. Page & J. Connell (Eds), *The Routledge Handbook of Events* (pp. 273–88). London: Routledge.
- Berridge, G. (2012b). Event experience: A case study of differences between the way in which organizers plan an event experience and the way in which guests receive the experience. *Journal of Park and Recreation Administration*, 30(3), 7–23.
- Blanke, U., Troster, G., Franke, T., & Lukowicz, P. (2014). Capturing crowd dynamics at large scale events using participatory gps-localization. Paper presented at the IEEE Ninth International Conference on Intelligent Sensors, Sensor Networks and Information Processing.
- Boswijk, A., Thijssen, T., & Peelen, E. (2007). *The Experience Economy: A New Perspective*. Amsterdam: Pearson Education.
- Bowen, H. E., & Daniels, M. J. (2005). Does the music matter? Motivations for attending a music festival. *Event Management*, 9(3), 155–64.
- Cherubini, M., & Oliver, N. (2009). A refined experience sampling method to capture mobile user experience. arXiv preprint arXiv:0906.4125
- Collins, R. (2004). *Interaction Ritual Chains*. Princeton, NJ: Princeton University Press.
- Colombo, A., & Richards, G. (2017). Eventful cities as global innovation catalysts: The Sónar Festival network. *Event Management*, 21(5), 621–34.
- Csikszentmihalyi, M., & Csikszentmihalyi, I. S. (1992). *Optimal Experience: Psychological Studies of Flow in Consciousness*. Cambridge: Cambridge University Press.
- de Geus, S., Richards, G., & Toepoel, V. (2015). Conceptualisation and operationalisation of event and festival experiences: Creation of an event experience scale. *Scandinavian Journal of Hospitality and Tourism*, 16(3), 274–96.
- Falk, J. H. (2011). Contextualizing Falk's identity-related visitor motivation model. *Visitor Studies*, 14(2), 141–57.
- Ferdinand, N., & Williams, N. L. (2013). International festivals as experience production systems. *Tourism Management*, 34, 202–10.
- Foster, C. H., & Lande, M. (2014). An ethos of sharing in the maker community. Paper presented at the American Society for Engineering Education Conference, Indianapolis, June 15–18.
- Gelissen, J. (2016). Over de Onderzoekspraktijken in leisure and tourism research. Inaugural address, Tilburg University.
- Gerritsen, D., & van Olderen, R. (2014). From visitor journey to event design. In G. Richards, L. Marques & K. Mein (Eds), *Event Design: Social Perspectives and Practices* (pp. 50–64). London: Routledge.
- Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403–28.
- Getz, D., & Page, S. J. (2016). *Event Studies: Theory, Research and Policy for Planned Events*. London: Routledge.
- Geurtsen, M. (2014). *The Multi-Phase Nature of Event and Festival Experiences*. Tilburg: Tilburg University.
- Gibson, C., & Connell, J. (2012). *Music Festivals and Regional Development in Australia*. Aldershot: Ashgate Publishing.
- Gursoy, D., Spangenberg, E. R., & Rutherford, D. G. (2006). The hedonic and utilitarian dimensions of attendees' attitudes toward festivals. *Journal of Hospitality and Tourism Research*, 30(3), 279–94.
- Helgadóttir, G., & Dashper, K. (2016). 'Dear international guests and friends of the Icelandic horse': Experience, meaning and belonging at a niche sporting event. *Scandinavian Journal of Hospitality and Tourism*, 16(4), 422–41.

- Holloway, I., Brown, L., & Shipway, R. (2010). Meaning not measurement: Using ethnography to bring a deeper understanding to the participant experience of festivals and events. *International Journal of Event and Festival Management*, 1, 74–85.
- Hopkins, N., Reicher, S. D., Khan, S. S., Tewari, S., Srinivasan, N., & Stevenson, C. (2016). Explaining effervescence: Investigating the relationship between shared social identity and positive experience in crowds. *Cognition and Emotion*, 30(1), 20–32.
- Jensen, E., & Buckley, N. (2014). Why people attend science festivals: Interests, motivations and self-reported benefits of public engagement with research. *Public Understanding of Science*, 23(5), 557–73.
- Kania, L. (2013). Social capital in the metropolis BrabantStad. In G. Richards, M. de Brito & L. Wilks (Eds), *Exploring the Social Impacts of Events* (pp. 45–56). London: Routledge.
- Kinnunen, M., & Hahti, A. (2015). Visitor discourses on experiences: Reasons for festival success and failure. *International Journal of Event and Festival Management*, 6(3), 251–68.
- Knobloch, U., Robertson, K., & Aitken, R. (2017). Experience, emotion, and eudaimonia: A consideration of tourist experiences and well-being. *Journal of Travel Research*, 56(5), 651–62.
- Liu, W., Sparks, B., & Coghlan, A. (2017). Event experiences through the lens of attendees. *Event Management*, 21(4), 463–79.
- Mackellar, J. (2013). Participant observation at events: Theory, practice and potential. *International Journal of Event and Festival Management*, 4(1), 56–65.
- Mair, J., & Whitford, M. (2013). An exploration of events research: Event topics, themes and emerging trends. *International Journal of Event and Festival Management*, 4(1), 6–30.
- Mannell, R. C., & Iso-Ahola, S. E. (1987). Psychological nature of leisure and tourism experience. *Annals of Tourism Research*, 14(3), 314–31.
- Miettinen, S., Valtonen, A., & Markuksela, V. (2014). Service design methods in event design. In G. Richards, L. Marques & K. Mein (Eds), *Event Design: Social Perspectives and Practices* (pp. 25–36). London: Routledge.
- Morgan, M. (2008). What makes a good festival? Understanding the event experience. *Event Management*, 12(2), 81–93.
- Morgan, M., Lugosi, P., & Ritchie, J. B. (Eds) (2010). *The Tourism and Leisure Experience: Consumer and Managerial Perspectives*. Bristol: Channel View Publications.
- Mossberg, L. (2007). A marketing approach to the tourist experience. *Scandinavian Journal of Hospitality and Tourism*, 7(1), 59–74.
- Mykletun, R., & Rumba, M. (2014). Athletes' experiences, enjoyment, satisfaction, and memories from the Extreme Sport Week in Voss, Norway. *Sport, Business and Management: An International Journal*, 4(4), 317–35.
- Nordvall, A., Pettersson, R., Svensson, B., & Brown, S. (2014). Designing events for social interaction. *Event Management*, 18(2), 127–40.
- Packer, J., & Ballantyne, J. (2011). The impact of music festival attendance on young people's psychological and social well-being. *Psychology of Music*, 39(2), 164–81.
- Packer, J., & Ballantyne, R. (2016). Conceptualizing the visitor experience: A review of literature and development of a multifaceted model. *Visitor Studies*, 19(2), 128–43.
- Pettersson, R., & Getz, D. (2009). Event experiences in time and space: A study of visitors to the 2007 World Alpine Ski Championships in Åre, Sweden. *Scandinavian Journal of Hospitality and Tourism*, 9(2–3), 308–26.
- Pine, B. J., & Gilmore, J. H. (1999). *The Experience Economy: Work Is Theatre and Every Business a Stage*. Boston, MA: Harvard Business Press.
- Podestà, M., & Richards, G. (2018). Creating knowledge spillovers through knowledge-based festivals: The case of Mantua, Italy. *Journal of Policy Research in Tourism, Leisure and Events*, 10(1), 1–16.
- Pullman, M. E., & Gross, M. A. (2004). Ability of experience design elements to elicit emotions and loyalty behaviors. *Decision Sciences*, 35(3), 551–78.

- Quan, S., & Wang, N. (2004). Towards a structural model of the tourist experience: An illustration from food experiences in tourism. *Tourism Management*, 25(3), 297–305.
- Ramsbottom, O., Michopoulou, E., & Azara, I. (2018). Guest introduction: Making sense of event experiences. *Event Management*, 22(1), 1–8.
- Richards, G. (1996). Skilled consumption and UK ski holidays. *Tourism Management*, 17(1), 25–34.
- Richards, G. (2014). Imagineering events as interaction ritual chains. In G. Richards, L. Marques & K. Mein (Eds), *Event Design: Social Perspectives and Practices* (pp. 14–24). London: Routledge.
- Richards, G., de Brito, M., & Wilks, L. (2013). *Exploring the Social Impacts of Events*. London: Routledge.
- Richards, G., Marques, L., & Mein, K. (2014). *Event Design: Social Perspectives and Practices*. London: Routledge.
- Richards, G., & Palmer, R. (2010). *Eventful Cities: Cultural Management and Urban Revitalisation*. London: Routledge.
- Rihova, I., Buhalis, D., Moital, M., & Gouthro, M. B. (2015). Conceptualising customer-to-customer value co-creation in tourism. *International Journal of Tourism Research*, 17(4), 356–63.
- Rivera, M., Semrad, K., & Croes, R. (2015). The five E's in festival experience in the context of Gen Y: Evidence from a small island destination. *Revista Española de Investigación de Marketing ESIC*, 19(2), 95–106.
- Rogerson, C. M., & Collins, K. J. (2015). Festival tourism in South Africa: Characteristics and motivations of attendees at craft beer festivals. *African Journal for Physical Health Education, Recreation and Dance*, 21, 76–87.
- Simons, I. (2014). How to slay a dragon slowly: Applying slow principles to event design. In G. Richards, L. Marques, & K. Mein (Eds), *Event Design: Social Perspectives and Practices* (pp. 78–91). London: Routledge.
- Smith, A. (2015). *Events in the City: Using Public Spaces as Event Venues*. London: Routledge.
- Stebbins, R. A. (2007). *Serious Leisure: A Perspective for Our Time*. New Brunswick, NJ: Transaction Publishers.
- Theodorakis, N. D., Kaplanidou, K., & Karabaxoglou, I. (2015). Effect of event service quality and satisfaction on happiness among runners of a recurring sport event. *Leisure Sciences*, 37, 87–107.
- Walls, A. R., Okumus, F., Wang, Y., & Kwun, D. J.-W. (2011). An epistemological view of consumer experiences. *International Journal of Hospitality Management*, 30(1), 10–21.
- Wood, E. H. (2009). Evaluating event marketing: experience or outcome? *Journal of Promotion Management*, 15(1–2), 247–68.
- Wood, E. H., & Masterman, G. (2008). Event marketing: Measuring an experience. Paper presented at the 7th International Marketing Trends Congress, Venice.
- Wood, E.H., & Moss, J. (2015). Capturing emotions: Experience sampling at live music events. *Arts and the Market*, 5(1), 45–72.
- Yazıcı, T., Koçak, S., & Altunsöz, I. H. (2017). Examining the effect of experiential marketing on behavioral intentions in a festival with a specific sport event. *European Sport Management Quarterly*, 17(2), 171–92.
- Zeitz, K. M., Tan, H. M., Grief, M., Couns, P. C., & Zeitz, C. J. (2009). Crowd behavior at mass gatherings: A literature review. *Prehospital and Disaster Medicine*, 24(1), 32–8.