



PIG ME

DESIGNING A FOOD EXPERIENCE
FOR ROSKILDE FESTIVAL



Designing a food experience for Roskilde Festival

Master Thesis
Integrated Food Studies
Aalborg University
June 2nd 2016

30 ECTS points
147 pages

Authors

Tove Thoustrup, study no. 20141135
Sofie Gudman Valentin, study no. 20141139

Supervisor

Tenna Doktor Olsen Tvedebrink

ABSTRACT

Background The Danish people are a nation of meat-eaters, especially pork. However, whether this popularity of pork continues in the future can be questioned, as the younger generation (age 19-34) is the segment eating the least amount of pork. This can be an economic and structural problem for the Danish pig farmers, butchers and others dependent on the production and sale of pork, however also from a food cultural perspective, the pig has had a major influence in the Danish food cultural history. Introducing Roskilde Festival as a setting, the younger generation attends the festival, where they seek extraordinary experiences. On a strategic level, the festival works with food and food events with a mission of involving their guests in the festival's way of thinking food and drinks. The vision is to create extraordinary food experiences that change their guests' perception of what festival food is, and in general to create reflection on what they eat. This combined with the festivals wish for innovative solutions, makes it an interesting context for finding a solution to the above stated problem.

Objective This research seeks to investigate how a food experience can be designed for Roskilde Festival that aims to improve food cultural sustainability and affect the guests to eat more pork. It seeks to clarify what characterizes a food experience, food cultural sustainability, the target group and their attitude towards the pig in Denmark, and finally it seeks to clarify which parameters are important in relation to future foods and experiences at Roskilde Festival.

Method This work has applied a list of methods in order to develop the design ideas; (historical) mapping, persona, storyboard and business model canvas. Furthermore, five semi-structured interviews including elements from the urban songline method have been conducted with former Roskilde Festival guests, i.e. potential users of the designed food experience. Furthermore, co-creation has been applied in a workshop setting in order to get inspiration for the development of the design ideas from potential users.

Findings Five conceptual design ideas have been developed; the 'Pig Me' experiences. These are: 1) *The Show Off*, 2) *A Place for Passion*, 3) *The Pig Hotel*, 4) *Eat Like a Pig!* and 5) *The Last Journey*. Furthermore this thesis provides a theoretical and methodological framework for designing solutions to a wicked problem.

Conclusion The findings provide a solution to the research question; *how can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability for the pig and affects encourages guests to eat more pork?* Particularly the use of the theoretical framework of scape combined with the historical mappings were proven valuable in order to explain and understand the two contexts; the pig in Denmark and Roskilde Festival. Furthermore, outside actors with the same aim of encouraging the younger segment to eat more pork could have an interest in the design ideas, i.e. there is potential for future implementation either at Roskilde Festival or in another context.

A special thanks to:

Our supervisor **Tenna Doktor Olsen Tvedebrink** for competent inputs, and sharp and thorough feedback throughout the thesis process, especially during the development of the designs

The **AAU CPH - Roskilde Festival collaboration team** for the facilitation of contacts, the insider information and their eager interest in the design ideas

The **interviewees** and **workshop participants** for sharing their stories and views, and for providing ideas as inspiration for the development of the design

Mille Merrild for talented graphic support and the design of the 'Pig Me' logo

Maxine Thoustrup for a sharp and profound eye during the proofreading

TABLE OF CONTENT

1. Introduction	1
1.1. Research question	4
1.2. Delimitations	4
1.3. Reading guide	5
2. Background: Sustainability	6
2.1. Sustainability	6
2.2. Roskilde Festival	8
2.2.1. Working strategically with sustainability	10
2.3. The pig in Denmark	15
2.3.1. The pig and sustainability	16
2.4. Sustainability and the food experience with pig for Roskilde Festival	21
3. Theoretical Framework	23
3.1. Experiences	23
3.1.1. An experience	23
3.1.2. The need for experiences	26
3.1.3. Experience Economy	27
3.1.4. Food experiences	29
3.1.5. Extraordinary food experiences at Roskilde Festival	32
3.2. Scapes	35
4. Methodological Framework	37
4.1. Design Thinking	37
4.2. Research design	39
4.3. Mapping	41
4.4. Interviews	44
4.4.1. Urban Songlines	44
4.5. Personas	45
4.6. Workshop: Idea generation tools	46
4.7. Storyboard	47
4.8. Business Model Canvas	48
5. Analysis part I: Background	50
5.1. Inspirational analysis	50
5.1.1. Beercycling by the Danish Agriculture and Food Council	50
5.1.2. FoodJam by Madkulturen	52
5.1.3. Gastronomical Underground bt AgroTech	53
5.1.4. GoCook Smagekassen by Coop	54
5.1.5. Pop-up restaurant by Rødder	56
5.2. The Roskilde Festival Food Experiencescape	59
5.2.1. Understanding the Roskilde Festival Food Experiencescape	61
5.2.2. Food Events	63

TABLE OF CONTENT, CONTINUED

6. Analyse part II: The target group	68
6.1. The typical Roskilde Festival guest	68
6.2. Food and experiences at Roskilde Festival	71
6.3. Attitudes towards the pig in Denmark	90
6.3.1. Production	90
6.3.2. Pig as food	92
6.3.3. Traditions and childhood	94
6.4. Personas	97
6.5. Co-creation	102
6.5.1. The participants	102
6.5.2. Introducing vantage point	103
6.5.3. Icebreaker and prompting imagination	103
6.5.4. Idea generation	104
6.5.5. Focusing concepts	105
6.6. Important parameters relating to food and experiences at Roskilde Festival	107
7. Designing the experience	109
7.1. The designs	110
7.2. Storyboard	132
7.3. Business Model Canvas	134
8. Discussion	136
8.1. Choice of methods	137
8.2. Idea development	140
8.3. Future potentials	142
9. Conclusion	146
10. References	148
10.1. References: Pictures and videos	156
10.2. References: Roskilde Festival Food Experiencescape	159
11. Appendices	

LIST OF FIGURES AND TABLES

Figure 1. The four fields of sustainability

Figure 2. Roskilde Festival Moodboard

Figure 3. Organizational structure

Figure 4. The pigscape

Figure 5. The sustainability framework for this work

Figure 6. Factors influencing consumer experience

Figure 7. The three main types of experiences used in this work

Figure 8. Maslow's' Pyramids of Needs

Figure 9. Economic Development

Figure 10. The Four Realms of an Experience

Figure 11. The Five Aspects of Meal Model (FAMM)

Figure 12. The wicked problem of this work

Figure 13. The Double Diamond

Figure 14. The Design Cloud

Figure 15. The Research Design

Figure 16. Evolutionary Tree of Twentieth-Century Architecture

Figure 17. Storyboard template

Figure 18. The Business Model Canvas

Figure 19. The five inspirational food events in the realms of an experience

Figure 20. Moodboard of the five food events presented in the inspirational analysis

Figure 21. The Roskilde Festival Food Experiencescape

Figure 22. Organics in the Roskilde Festival Food Experiencescape

Figure 23. Roskilde Festival Food Events in the Four Realms of an Experience

Figure 24. Camilla's Roskilde Festival journey in relation to food and experiences

Figure 25. Kim's Roskilde Festival journey in relation to food and experiences

Figure 26. Charlotte's Roskilde Festival journey in relation to food and experiences

Figure 27. Jakob's Roskilde Festival journey in relation to food and experiences

Figure 28. Michelle's Roskilde Festival journey in relation to food and experiences

Figure 29. Moodboard: Christian

Figure 30. Moodboard: Louise

Figure 31. From the workshop: Important parameters in relation to food and experiences at Roskilde Festival

Figure 32. Important parameters in relation to future foods and experiences at Roskilde Festival

Figure 33. Inputs going into the design cloud of this research

Figure 34. The Show Off

Figure 35. The important parameters in relation to future foods and experiences at Roskilde Festival in the Show Off

Figure 36. Personas in The Show Off

Figure 37. A place for passion

Figure 38. The important parameters in relation to future foods and experiences at Roskilde Festival in A Place for Passion

Figure 39. Personas in a Place for Passion

Figure 40. The Pig Hotel

Figure 41. The important parameters in relation to future foods and experiences at Roskilde Festival in The Pig Hotel

Figure 42. Personas at The Pig Hotel

Figure 43. Eat Like a Pig!

Figure 44. The important parameters in relation to future foods and experiences at Roskilde Festival in Eat Like a Pig!

Figure 45. Personas in Eat Like a Pig!

Figure 46. The Last Journey

Figure 47. The important parameters in relation to future foods and experiences at Roskilde Festival in The Last Journey

Figure 48. Personas in The Last Journey

Figure 49. Storyboard

Figure 50. The Business Model Canvas for the 'Pig Me' experiences

Table 1. Elements from the common poster in relation to theory

LIST OF APPENDICES

Appendix 1. Full transcription of interviews with Mikkel Sander and the five interviewees

Appendix 2. Infomedia and Google search

Appendix 3. Additional mappings

Appendix 4. Full descriptions of food events from 2015

Appendix 5. Interview guide

Appendix 6. Roskilde Festival moodboard

Appendix 7. Maps with raw data from interviews

Appendix 8. Interviewees' individual Roskilde Festival moodboard

Appendix 9. Pigscape moodboard

Appendix 10. Interviewees' individual pig moodboard

Appendix 11. Workshop - Invitation

Appendix 12. Workshop - Drejebog

Appendix 13. Workshop - PP-Presentation

Appendix 14. Workshop - Common poster for extraordinary experiences at Roskilde Festival

Appendix 15. Video clip - Presentation of the four ideas

Appendix 16. Moodboard - The final four ideas

Appendix 17. List of resources for each event

Appendix 18. Video clip: Interaction during idea generation



INTRODUCTION

INTRODUCTION

The Danish people like to eat meat. Especially for dinner, where 34 % of the food on the plate is meat, which is more than the 20 % The Danish Veterinary and Food Administration recommends in their national dietary advice (Meister, 2015). Focusing on the most popular type of meat, pork has the top score with 43 % of all meat consumed in Denmark (Landbrug & Fødevarer, 2013). This popularity is, however, not represented among the whole population. According to a study on the Danish population's dietary habits by the National Food Institute (DTU), people in the age group 19-34 years old are the segment eating the least amount of pork for dinner (DTU Fødevareinstituttet, 2015). Adding to this, in a news article from DTU (Meister, 2015) it is reported that people below 35 years old eat chicken in preference to pork. Furthermore, research indicates that their knowledge of pork is limited, which makes it difficult for them to assess the quality of the meat and to prepare dishes with pork. The younger segment mainly associate pork with old-fashioned dishes like pork roast with boiled potatoes and gravy, traditions such as Christmas, as being something familiar and as something rooted in the Danish food culture (Landbrug & Fødevarer, 2015).

Besides the large consumption of pork in Denmark, the pig is important as an export commodity. Denmark produces 4.500 tons of pork each day, and 90 % of all pigs produced are exported (Sørensen, 2014, Landbrug & Fødevarer, 2013). Behind this large production and export are the pig farmers and butcheries, who are supported by the interest organization *Danish Agriculture and Food Council* (Landbrug & Fødevarer), which seeks to increase the low consumption of pork in the younger segment, and make the pig and pork popular again. To reach the younger segment, they have launched the campaign *The Magical Pig*, which is an interactive cookbook meant to inspire young people with recipes with pork and know-how on preparation methods (Haubroe, 2015). See picture 1 below of the campaign:



Picture 1. The Magical Pig campaign (Denmagsiskegris.dk, n.d.)

Another market player, for whom pig is important, is the biodynamic and organic butcher *Spis Min Gris* located in Copenhagen. One of their missions is to challenge the consumers to buy

pork cuts they have not tried before, and thereby show them the vast possibilities in pork (Spisingris.dk, n.d.).

With the large pork consumption, sales, production and export, the pig plays an important role in Denmark at various levels from an element on a plate in the average private household to the larger Danish economy. It can, however, be questioned whether these levels of importance will continue in the future, if the younger generation continue to eat lesser amounts of pork. It is therefore of interest for the Danish pig farmers and butchers to highlight, why these consumers chose the food they do.

Food today is not merely a matter of nutritional value. The symbolic value of food plays a large role in the reasoning for our food choices, e.g. meat can be perceived as masculine being full of power and character, where vegetables on the other hand can be perceived as feminine being lighter and healthier (Mikkelsen, 2008, Haar, 2012). Here, identifying cultural norms and values is important to understand food and food choices (Mygind and Jensen, n.d.). In relation to the pig, Muslims and Jews have cultural and religious norms that dictate no pork consumption, i.e. food is a part of the individual's life and identity. On the other hand, food can be used as a means to affect these individual norms, values and identity; the individual's food culture. This requires that the food be in line with the individual's values, but also the food culture in the society. The societal food culture sets the norm of e.g. what is edible, and which elements a meal should consist of (Mygind and Jensen, n.d.). Societal food culture is in ongoing development affected by current trends, which are caused by different elements in society; demographic changes, economic changes, lifestyle changes etc. (Jessen, 2011 and Vejlgard, 2005). This also means that food culture is not uniform, and the Danish food culture can be different depending on geographical area or which segment of the population is in focus (Jessen, 2011).

A current trend in Denmark in regards to meat is the increased focus on higher quality meat. A consumer survey conducted by *The Danish Consumer Council* (Forbrugerrådet Tænk) shows that the perception of quality can be different depending on geographical region, where it was found that consumers from Jutland associate quality meat with Danish produce, and consumers from the greater Copenhagen area turned to organic and free-range as a quality indicator (Jyllandsposten.dk, 2011). Focusing on the age factor, a Gallup study found that sustainability as a quality indicator was more important for the consumer between 18 and 24 year old, than other age-segments in Denmark (Gregersen, 2016). If the general Danish consumer's individual requirements are fulfilled, he or she is more likely to be willing to pay a higher price for their meat, i.e. if the trend matches his/her personal values (Haubroe, 2015, Nørby, 2014).

The examples above show that the question of *where* the meat is produced has become an important factor, leading to a preference for local and Danish produced meats (Landbrug & Fødevarer, 2016). Furthermore, they illustrate an interest in *how* the meat is produced, and especially organic production has increased in popularity (Grunert, 2005), and lastly they show that there is good reason to prioritize sustainability in combination with meat in the future (Gregersen, 2016).

The general consumers also have other types of requirements, namely in regards to experiences. These have changed over the years, as the world economy has developed markedly over the past century, and experience economy is now in focus. The same has happened in Denmark, where in 2011 one fifth of all companies in growth were related to the experience industry (Erhvervs og Byggestyrelsen and Center for Kultur og Oplevelsesøkonomi, 2011). This development means that goods and services are often no longer enough for the general consumer; they now require more.

Researchers in the domain of experience economy thus emphasize that such consumers want experiences that affect them, create memories and transform them, whether it be their attitude, performance or characteristics (Pine and Gilmore, 1999, p. 172). According to Jacobsen (2008), these requirements can also be transferred to the domain of food. Consumers want to link their own values to the characteristics of the food product they buy, and these food products should be something more than merely something to eat (Grunert, 2005); they want memorable food experiences.

A contemporary Danish context for memorable experiences is the annual Roskilde Festival, which is even characterized as a temporary experience city. Here, music, art and food all contribute to providing guests with experiences out of the ordinary (Marling and Kiib, 2011). In regard to food, the festival works strategically with food events, where they seek to involve their guests in the festival's way of thinking food and drinks. Here, food is not just about feeding people, but about creating memorable food experiences that change their guests' perception of what festival food is, and to promote reflection on what they eat (Roskilde Festival, 2014). They target both men and women between the ages of 20-40 years old (Rambøll, 2011). The guests at Roskilde Festival are further described as creative, trend setting, open to new ideas, seeking innovation and are open to new experiences, which makes Roskilde Festival an ideal platform for innovation that is highly suited for testing new products and concepts on a large scale (Roskilde Innovation, n.d.).

Furthermore, the festival wishes to strengthen innovation in Denmark, and collaborates with universities in order to get new ideas and projects to the festival, giving students a chance to test ideas and projects in a real life setting. The goal with such collaboration is to present ideas/projects for the guests, giving them experiences out of their everyday lives, which are meant to encourage them to reflect on the world (Roskilde Innovation, n.d.).

Aalborg University in Copenhagen is one of the partners with whom Roskilde Festival currently collaborates. The collaboration has existed since 2010 and has worked around the theme; sustainability, with four sub-themes; 1) environment, 2) social, 3) experience and 4) food (AAU CPH, 2016). This thesis is a part of the collaboration for Roskilde Festival 2016.

Based on the above, a research question and five working questions for the thesis have been formulated, as presented below.

1.1. Research question

How can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?

1. What characterizes a food experience?
2. What characterizes food cultural sustainability?
3. What characterizes the context for food experiences at Roskilde Festival?
4. Who is the target group, and what are their attitudes towards the pig in Denmark?
5. Which parameters are important in relation to future foods and experiences at Roskilde Festival?

Based on the above research question, and five working questions, the goal of this project is to develop a new food experience for Roskilde Festival that aims to improve food cultural sustainability and affect the young guests to eat more pork.

1.2. Delimitations

This research is subjected to delimitations within two main areas. First, for the contexts of the food experience that is to be designed, *Roskilde Festival* and *the pig in Denmark* are investigated. This investigation delimits itself from questions of:

- The overall economies of both Roskilde Festival and the pig in Denmark
- The two contexts' overall influence on society and its structures, e.g. the investments and services related to the pig producing communities, or Roskilde Festival's role in the Danish society in general
- The two contexts' factual influence on environmental sustainability
- The overview of all types of experiences at Roskilde Festival. This work delimits itself to focus on food and food related experiences in the Roskilde Festival context
- How these two contexts affect the individual consumer/guest both in regards to health, skills and knowledge in a life-span perspective

The second main area where this work has delimitations, is regarding the design process itself. As the timeframe of this thesis does not correlate with the time of the actual Roskilde Festival week, it has not been possible to *test*, *implement* and *evaluate* the designed food experiences in the real life setting, i.e. the last step in the design process is not a part of this work.

1.3. Reading Guide

With the introduction to the topic, context, research questions and the delimitations, the research of this work will now be presented in the following chapters. These include a concept clarification of sustainability, the theoretical and methodological frameworks for the research, background and target group analyses and the designed food experiences that are an outcome of this work. The quality of this outcome is discussed alongside the outcome of the methods and theories used, and future potentials and perspectives are added, before concluding this thesis.

Throughout the work, several visual presentations such as pictures, maps, figures and moodboards are used, some of which deserve more space than the A4 format allows on these pages. Therefore, the reader will encounter references to printed A3 posters that can be found in the envelope in the back of this work. The researchers here strongly encourage the reader to take the time to find and fold out these posters, in order to fully understand the analyses and outcomes presented in this work.



BACKGROUND
SUSTAINABILITY

BACKGROUND

To understand the context for this thesis, *Roskilde Festival* and the subject of *pig in Denmark* will be presented in this chapter. Furthermore, sustainability will be investigated in the two contexts in order to answer the research question of; *what characterizes food cultural sustainability?* that will be the sustainability framework of this work. First, however, a general understanding of sustainability is relevant and presented next.

2.1. Sustainability

“Never harvesting more than what the forest yields in new growth” (Wiersum, 1995)

This was the basic principle behind the first application of the term *Nachhaltigkeit* (the German word for sustainability) that was introduced in the field of forestry in 1713. Of course, the principle in a wider sense has been recognised before, e.g. our early ancestors worrying about adequate amounts of wildlife to hunt, and later on farmers being concerned with maintaining soil fertility to produce enough crops (Kuhlman and Farrington, 2010).

Introducing the time aspect to sustainability, there are examples of indigenous tribes, where the chiefs were considering the impact of their current decisions on the seventh generation to come (Heinberg, 2010). Here, it can be considered whether something can be deemed sustainable, if the future prospects are not considered. Moving up in time, and still with a focus on the generations to come, the time aspect of sustainability was widely acknowledged, when *sustainable development* entered the policy-arena in 1987 via the Brundtland-report from the United Nations’ World Commission on Environment and Development (Heinberg, 2010). The report described sustainable development as:

“Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brundtland, 1987)

This statement is often used as the definition of sustainable development. Langhelle (2000) describes the links in the Brundtland definition as the environment’s ability to meet present and future human needs as a basis for ecological, economic and social aspects of sustainability. This is supported by Goodland (2002) from the World Bank, who describes four main fields of sustainability; *human, social, economic* and *environmental* (illustrated in figure 1). The perspectives and people working in each field of sustainability vary quite markedly, and the broad discussions could therefore benefit from clear identifications of the specific sustainability field in question, though the fields will overlap depending on the context.



Figure 1. The four fields of sustainability (globe image (primap.com, 2007))

Turning to each field of sustainability, human sustainability is described as maintaining human capital, which is the private good of the individual in the form of health, education, skills, knowledge, leadership and access to services related to these. Human sustainability is often talked about in a life-span perspective, which means providing appropriate maternal and child health care and nutrition, and later on 2-3 decades of investments in education and skills to realize the potential human capital of the individual (Goodland, 2002). Even though, the life-span perspective of human sustainability is not directly relevant in the contexts of Roskilde Festival, as it is not guaranteed that the guests participate for more than one festival, this work is an example of how different fields of sustainability can overlap. Aspects from human sustainability are relevant; health, skills and knowledge including the access to the aspects, and these will therefore be incorporated in the descriptions of the other types of sustainability when relevant on the following pages.

First, however, on a more general note of sustainability, several authors describe and criticize that the term is more commonly used, especially by the public, for practices that are merely considered as being more environmentally sound than others (Aiking and de Boer, 2004; Heinberg, 2010; Kuhlman and Farrington, 2010), i.e. leaving out considerations for the human, economic and social sustainabilities. This tendency is further described by Kloppenburg et al. (2000), who exemplifies that several large corporations and companies define sustainability as being; *“ecologically sound, economically viable and socially acceptable”*. Consumers on the other hand, use the term of sustainability to anything *“green and good”*.

Instead of focusing on the differences in the various ways of working with sustainability, Aiking and de Boer (2004) suggest creating a common playing ground for consumers, companies and policy makers, making the work with sustainability more feasible and attractive. This is done by working up from a low level of abstraction with relatively concrete topics, identifying certain *ills* to be avoided (e.g. dependence on pesticide use) and *ideals* to be attained (e.g. recycling). This low level of abstraction can be seen as the general level of knowledge related to the subject,

i.e. the human capital in terms of knowledge in relation to sustainability. Examples of ills, ideals and the work with sustainability in general are presented next in the Roskilde Festival context.

2.2. Roskilde Festival

Once a year, around 85.000 guests and 32.000 volunteers travel to Dyrskuepladsen in Roskilde, turning the bare grass grounds into the fourth largest city in Denmark measured by inhabitants - just for that one week in the beginning of summer (Roskilde Festival, n.d.). They describe themselves as:

“Roskilde Festival is an annual week-long international cultural event offering quality experiences based on modern music and creative kinship. With its attitude towards environmental issues, humanitarian causes and cultural work, Roskilde Festival reflects and challenges the surrounding society and world. Roskilde Festival is a boundary-pushing cultural-political manifestation” (Roskilde Festival, 2012, p.2)

As described in the introduction, young people seek experiences that affect them, create memories and transform them, which is exactly what Roskilde Festival tries to do, whether it is through the music (as seen in picture 2), the art installations or the food. They try to present the guests with something new that promotes rethinking about the world as it is, reflection on how the world could be, which in the end promotes personal development in the guest (Appendix 1, Mikkel Sander, p. 5), i.e. in turn promotes human capital in the individual.



Picture 2. An experience that should move the guests: Concert at Orange (Kristiansen, 2015)

To further understand what Roskilde Festival is and what type of experiences the guests can gain, see the Roskilde Festival Moodboard in figure 2 on the next page.



2.2.1 Working strategically with sustainability

Roskilde Festival is like no other festival. Their visions are plentiful, and they are not afraid to dream:

“A utopia: What does a completely environmentally sustainable festival look like? This is a thought experiment, an idea which we must strive for and be inspired by. Without major changes in the outside world, we cannot get there. And certainly not alone” (Roskilde Festival-gruppen, 2016)

This is how the Roskilde Festival strategy for environmental sustainability begins; with the utopia as an inspiration and not a specific demand for the strategy. The organizers behind the planning of the festival; the Roskilde Festival Group (Roskilde Festival Gruppen, 2016) state that sustainability is a fixed element and firm principle in all development of Roskilde Festival, and should be used actively in the process of making the festival unique. They further aim to be the frontrunner within festivals and set new standards for sustainability and social responsibility for festivals in general.

The festival works with sustainability in several areas. Primarily within environmental sustainability, however, since 2011 socially sustainable food experiences have also been on the strategic agenda (Roskilde Festival, 2014; Roskilde Festival-gruppen, 2016).

Environmental Sustainability

The original term of sustainability; *never harvesting more than what the forest yields in new growth* concerned the field of forestry (in more general terms; environmental sustainability). Goodland (2002) review various definitions of environmental sustainability and gathered them into common in- and output rules. The input rule in renewable resources is equivalent to the original definition from forestry.

Roskilde Festival has strategies within both the input and output rules (Roskilde Festival-gruppen, 2016), e.g:

- Output: Through waste-sorting, they aim to reduce the waste sent to combustion by 10 % by 2019
- Input: Only buying/renting eco-labeled products, when available

Here, Roskilde Festival describes waste that needs to be sent to combustion as an *ill*, and eco-labelled products as an *ideal*, making it easier for partners and guests to understand their view on sustainability. Likewise, the Food and Drinks Strategy (Roskilde Festival, 2014) contain objectives on environmental sustainability. E.g. that all foods served in the food stands by 2017 should be 90 % organic. In an interview with one of the authors behind the strategy, Mikkel Sander, he reveals that it was not the intention, when the strategy work first started that organics would take the focus. From a strategic standpoint they do not favour organics over

local foods, however the organic label is easier to control, as it is a measurable mean in the work with hundreds of volunteers and partners, and as a mirror-effect of the organic focus in today's society (also mentioned in the introduction), organic foods have become a large part of the solution (Appendix 1, Mikkel Sander, p. 3). I.e. it is not only important to promote sustainable solutions at the festival, but it is also important to be able to communicate the initiatives to the partners, volunteers and guests, making them reflect, rethink and develop as individuals (Appendix 1, Mikkel Sander, p. 5).

Social Sustainability

Moving on from environmental sustainability, *socially sustainable food experiences* are also on Roskilde Festival's strategic agenda. Breaking down the term, *social sustainability* according to Goodland (2002) means maintaining social capital, which is the investments and services that create the basis framework for society. Here, mutual benefits are obtained, where there is cohesion or connectedness between groups of people, shared values, tolerance, compassion, patience, forbearance, fellowship, love and commonly accepted standards of honesty, discipline, ethics and rules. *Food experiences* are described later in section 3.1.4.

Roskilde Festival is a society that strives for social sustainability, which in turn means maintaining social capital. The Roskilde Festival planning group not only views the festival as a cultural event with music, but also as a '*temporary experience city*'. Just like permanent cities or societies, people at Roskilde Festival experience an everyday life, where they eat, sleep, shower, shop, go to the cinema, go to the doctor if needed, visit friends etc. (Marling and Kiib, 2011, p. 20). One way of maintaining the framework of this society is by the use of the 32.000 volunteers, who in turn get their ticket to the festival for free. They work in the food stands, build the stages, clean the toilets etc. and there are also many volunteers in the planning groups. In a book on Roskilde Festival, journalist and historian Christensen (2008, pp. 140-147), who himself has been to the festival 23 times, interviewed 10 volunteers from the festival. Common for all were that one of the reasons for volunteering was the feeling of fellowship, cohesion and connectedness with other people, all essential for social sustainability.

Another way of maintaining social sustainability is by community and cultural interactions (Goodland, 2002). Building on the feelings of fellowship, cohesion and connectedness of the volunteers, the festival planners have included these aspects in the density planning of the camping areas (as shown in picture 3) and music scenes. Here, the festival guests are practically forced to have contact with their neighbours and it is impossible to avoid close contact with strangers, when attending a concert. The intention is that it should be impossible to simply mind one's own business at the festival.



Picture 3. Camping area seen from above (SH Luftfoto, 2014)

Likewise, Roskilde Festival is described as a ‘*sensory space*’, where close contact with strangers is totally acceptable e.g. through hugs as seen in picture 4. People are encouraged to dress up and act out (by media, volunteers and peers), which is all part of facilitating personal development in the individuals, as also mentioned earlier in this chapter. The aim from the festival’s perspective is to create a space, where the social attitudes and shared norms and values from the permanent cities are left behind, and that people open their minds for all the new impressions and people by showing tolerance and forbearance. These should be the shared values - at least for the week (Marling and Kiib, 2011, pp. 45-46), and one could even call this a part of the Roskilde Festival culture.



Picture 4. Free Hugs (Ludvigsen, 2012)



Picture 5. Galskab (Engel, 2015)

Goodland (2002) describes cultural interactions as a means of maintaining social capital and thereby social sustainability, as described previously. In addition, a European research network: COST Action IS1007 Investigating Cultural Sustainability elaborate on the relationship between culture and sustainability. Here, culture and society are recognised to some degree to have an iterative and reciprocal relationship, in which culture constructs society, but society also shapes culture. I.e. society and culture are in many ways interlinked, however each contribute with distinctive dimensions to the work with sustainability (Dessein et al., 2015, pp. 24-25). Here, culture is defined as:

“A loosely integrated totality of practices, institutions and mechanisms that deal with the production, distribution, consumption and preservation of collectively shared meanings, as well as the explicit and implicit rules that govern the relevant processes” (Dessein et al., 2015, p. 24)

As Roskilde Festival has existed since 1971 (Roskilde Festival, n.d. 1), it can be hard to distinguish which parts of the Roskilde Festival Culture that have shaped the Roskilde Festival Society and vice versa over the years. However, even though the artistic diversity and physical design has developed markedly, the visions of the festival are still intact (Marling and Kiib, 2011, pp. 37-38). Cultural sustainability in this context is therefore not just about maintaining links to the past, but also keeping in mind that heritage is about much more than preserving materiality or even *‘keeping the past alive’*. It can also be used to explain and understand the cultural context, and thereby develop new cultural practices, attitudes, events and traditions. Here, both the perceptions of the people who shaped the place (former guests, artists, volunteers, employees etc.), as well as wider imaginings and discussions on how development possibilities can be created in the future are relevant (Dessein et al., 2015, p. 39).

Adding to the these perspectives, Pedersen (2010, p. 73) state in a report on the production of culture at Roskilde Festival that the festival is not only a social and aesthetic event, but that the two levels merge together and cannot be separated. This means that the guests’ social performance is an essential part of the Roskilde Festival culture on the same level as the cultural productions from the planners of the festival such as music, food, art, architecture and events.

On an end note, Pedersen (2010, p. 73) describes the festival culture as:

“The short-term experiencescape, we call Roskilde Festival, consists of a complex cocktail of material practices and symbolic connotations, which together can be said to create a space for rock... The aesthetics that characterize Roskilde is then a collage of an anarchist scout camp, youth and expressive behavior added a rebellious soundtrack”

Economic sustainability

The last field of sustainability mentioned by Goodland (2002) is *economic sustainability*, which described quite simply, entails maintaining economic capital. To ensure the economic future of Roskilde Festival, the organizational structure of the work groups has been legally separated as illustrated below in figure 3.



Figure 3. Organizational structure (Roskilde Festival, n.d. 2)

The union (foreningen) organizes the actual festival with the aim of generating surplus money for humanitarian and cultural initiatives, i.e. this surplus cannot be used for future festivals. Since its beginning, the union has generated 225 million kr. for these purposes that in 2015 among others included; Christmas help for children in need, YouthHubAfrica, the Syrian Culture Caravan, CPH:DOX, Sex & Society (Sex & Samfund), DR Concert Hall (symphonic charity concert), and a morning café for the homeless (Roskilde Festival Gruppen, 2016 1, pp. 68-69). Separate from the union, the Roskilde Festival fund offers gear rentals (sound systems, tents etc.), and consulting services in event-development and security. Should the union face economic troubles endangering the future prospects of a festival, the fund can help financially, i.e. one of the purposes of the fund is to financially secure the future of Roskilde Festival (Roskilde Festival, n.d. 2).

Roskilde Festival has now been presented through its strategies and work within environmental, social, cultural and economic sustainability. Whether the festival can be considered sustainable or not, is not in question, however, strategies and activities related to sustainability both on political, organizational and practical levels are relevant, not only for the sustainable festival of today, but also for the sustainable development of future festivals.

As mentioned in the introduction, Aalborg University Copenhagen and Roskilde Festival have established a collaboration regarding student projects and sustainability. The festival wishes to strengthen innovation in Denmark, and help provide sustainable solutions for the future by offering the festival as a real life testing platform, where the guests are characterized as being

open to try new things (Roskilde Innovation, n.d.). Adding to the different fields of sustainability presented in this section, the collaboration group have no firm definitions of the term sustainability, but offer sub-categories that students can work within. Those are as previously mentioned; 1) environment, 2) social, 3) experience and 4) food. Participating projects can overlap in the different sub-categories, and students are encouraged to work beyond these categories if wanted (AAU CPH, 2016).

Taking our vantage-point in the pig in Denmark and experiences at Roskilde Festival, this work will fall within the collaboration's two sub-categories of food and experience sustainabilities at Roskilde Festival. The final sustainability framework of this work incl. the various fields of sustainability will be presented after having described the pig in Denmark in a sustainability perspective.

2.3 The pig in Denmark

Before relating the subject to sustainability, a general introduction is needed. In order to explain and understand the pig in Denmark, the theories of scapes were reviewed and applied in our previous semester project *“Designing a new concept - how to eat pig again”* (see Thoustrup, Valentin & Ørnbo, 2015) to create the *pigscape*, which is presented in figure 4. below. Based on the reviewed theory, the pigscape includes the following elements; physical, socio-cultural, economic, policies, discourses, size, shape, texture and colours. These were investigated on relevant levels from the micro view of a single food to the macro level on an international scale. Furthermore, the relations and interconnectedness of these elements and the pig were explored across levels. The investigation was done in a wide timeframe allowing the possibility of historic influences to explain more recent elements in the pigscape, e.g. when women were introduced to the job market in the 1950s, pre-cooked meals were introduced shortly after, or how the societal discourse of animal welfare was recognized around 1990, the free-range pig was defined in 1992.

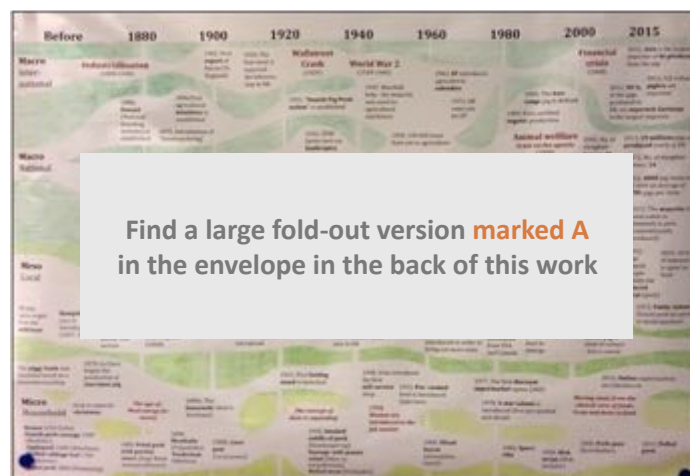


Figure 4. The pigscape (Thoustrup, Valentin & Ørnbo, 2015, inspired by Jencks, 2002)

The information presented in the pigscape will be applied in the following section, when investigating the pig and sustainability.

2.3.1 The pig and sustainability

As shown in the pigscape in figure 4, pig production has figured as an industry in Denmark since the 1880s. Since then, the industry has grown to produce 29 million pigs a year (in 2013), where 90 % are exported, making Denmark the largest exporter of pork in the world. The consumption of pork in Denmark is likewise high, as pork is the best selling type of meat with 43% of the meat market. In order to meet the definition of sustainable development by Brundtland (1987), the pig and its production should meet the needs of the present without compromising the ability of future generations to meet their own needs. Does this then mean that the pig and its production in Denmark is and has been sustainable?

Social (and economic) sustainability

As presented earlier, Goodland (2002) described *social sustainability* as maintaining social capital, which is the investments and services that create the basis framework for society. He adds that social sustainability, when working together and otherwise facilitating cooperation, will lower the costs connected with the work, i.e. trust lowers transaction costs. For this to be achieved, systematic community participation and government is needed. Looking at the pigscape, there have been investments or services made by government and community (in this case the pig-farming community) to create or maintain social capital within the pig production in Denmark, e.g.:

- The National Breeding Systems (1880)
- The shared slaughterhouses (starting in 1887)
- The first Agricultural Ministry (1896)
- The first official interest group; The Danish Pig Production (established in 1931)

These investments or services created cohesion, connections and fellowship in the pig-farming communities, and introduced shared rules and standards, all for mutual benefits of the community, as described by Goodland (2002). These shared rules and standards for pig production have developed over time to being more complex, when Denmark entered the European Union (1972) with all the new rules, regulations and subsidies that followed.

Turning briefly to *economic sustainability*, economic capital should be maintained for it to be sustainable. Furthermore, economic capital is substitutable, however, there is a tendency to over capitalize manufactured capital, e.g. too many fishing boats and sawmills for declining fish stocks and forests (Goodland, 2002). In the pig context, this means that Denmark can produce more pigs than needed for the Danish market, as it is currently done, however, this should be

accounted for on the world-market, in order for there to be a balance in supply and demand. Otherwise economic capital will not be maintained, e.g. by declining prices. An example of the dependence on the world market can be seen on the pignscape when Wall Street crashed (1929). Within three years, 4500 Danish farms went bankrupt as a result of decreased export. However, as this work focuses on merely the pig in Denmark, the world-market economy, European subsidies etc. will not be investigated further. This economic sustainability section should be seen as an acknowledgement of an influence, however not as a description of the influence on the pig in Denmark.

Returning to social sustainability, Goodland (2002) describes western-style capitalism as a threat to social capital, as it can promote competition and individualism over cooperation and community. The number of slaughterhouses has declined quite markedly since 1960, as production has intensified, making few slaughterhouses larger, but also moving some of them out of Denmark in order to pay lower salaries. The numbers have decreased from 62 slaughterhouses to merely 14 in 2015 (4 of which are at the risk of closing), which could be a consequence of competition having priority over cooperation and community. I.e. Social capital requires maintenance. Not only from government and market (the pig-farming community), but also by shared values with the public, either through religious or cultural interactions (Goodland, 2002). Looking at the pignscape and the community of Denmark as a whole, pork has been evident at the household level in the full time period of the pignscape. However, at the meso-level, the consumption of pork has been challenged e.g. by the immigration of Jews (around 1947) and Muslims (around 1967), who do not eat pork because of religious beliefs. More recently, this has led to public debates on whether pork should be served in public institutions such as kindergartens (2013). Here, discussions on how to accommodate diversity in religious beliefs without compromising the existing traditions and (food)cultures is in question - can it be done?

Cultural sustainability

Elaborating on the kindergarten case, cultural sociologist Emilia Von Hauen states that pork is a part of the Danish cultural DNA, and it has been for as long as we can remember. She adds that we as individuals use food for creating or maintaining our own self-image, i.e. food is a cultural indicator of who we are, and which values we live by (Jakobsgaard, 2016), and in addition, which skills and knowledge our human capital consists of. Dessein et al. (2015) describe that historical cultural contexts can be used to explain and understand the current cultural context and the development of new cultural practices, attitudes, events and traditions for the future (Dessein et al., 2015). The kindergarten case exemplifies not only the strong connection between society and culture, but also this development process. Another example was when Denmark started to export the best cuts of meat, while the Danish housewives were left with the cuts most suited for mincing (1920), challenging them on their individual skills; their human capital. Today, minced meat is the form mostly eaten by the Danish population

compared to other cuts (2012), indicating that the cooking skills of the individual might now be challenged, when cooking other cuts of meat.

Looking at the pigscape on the 'upper' micro-level (see figure 4), there are several elements that indicate developments in our food culture; the housewife ideal is developed (1880s), self-service shops are introduced (1948), women are introduced to the job market (1950), discount supermarkets (1977), and online supermarkets (2010) are introduced. All of these elements not only show structural and physical changes in society, but also indicate changes down to a household level and even the meal and plate levels, e.g. the moves from 'most energy for money' (1880s) to the introduction of diets (1920s), the easier cooking campaigns (1950s), to the clinical views on foods to 'nutrition being food' (1990s-2000s). On a plate level, this has meant a move e.g. within the past 20 years from the low-fat e.g. wok strips (1990) to the slow food of pork jaws (2000) and pulled pork (2012), which are still trending.

The abovementioned elements not only indicate a development in the Danish food culture, but also indicate a development in the skills and knowledge needed by the person responsible for feeding the family, whether it be by cooking, buying or securing nutrition and thereby health in the meals. I.e there has been a change in the human capital needed in the everyday life, meaning that in this perspective, human capital has followed the sustainable development criteria of meeting the needs of the present without compromising the ability of future generations to meet their own needs in the timespan of the pigscape.

Interestingly, however, is the current tendency seen in the elements maintaining links to the past, preserving the heritage around the pig, e.g.:

- Fried pork with parsley sauce, which was first introduced in 1880, was announced the Danish National Dish in 2015
- The Bacon Pig was close to being extinct, because the market had developed in the 1980s and 1990s to require more meat and less fat. The stock was down to 36 Bacon Pigs, when the Ministry of Food and a few part time farmers saved the race in 2008

These are examples of not only government and farmers wanting to preserve the heritage around pig, but also the public. Here, the skills and knowledge (the human capital) needed for producing and eating the pig as in earlier days are preserved - potentially for future generations.

Environmental sustainability

Moving on and working our way back in time, Industrialization (1850-1920) has formed the pig-industry as seen by the societal structures described under social sustainability. At the meso-level, this has meant that several pig races have been introduced over the years. Some were imported from other countries; Hampshire (1827), Yorkshire (1860) and more recently Duroc (1977), while others were bred for the Danish market like the Bacon Pig (1918) that had an

extra rib making it able to produce more bacon for export. Recognising that pork was being produced for quantity rather than quality, a small group of pig-farmers introduced production for taste; the Antonious pig (1976). Following this opposition to the industrial way of producing pigs, writer and artist Mikael Witte made the popular protest posters, postcards and stickers against the excessive use of penicillin in pigs (1978) as shown in picture 6. Here, the use of penicillin in the pig production is simplified as an *ill* (Kloppenburger et al., 2000) in the public eye, as it can be hard to quantify what 'excessive use' means for the general public.



Picture 6. Danish pigs are healthy - they are bursting with penicillin (Witte, 1978)

Common for both examples are that they questioned the development in pig production, and thereby the sustainability of the current production. From that point on, *environmental sustainability* is evident in the pigscape in the form described by Aiking and de Boer (2004) from the public's perspective as something *green and good*. As the Danish pig-production produce 90 % for export, the in- and output rules described by Goodland (2002) should be applied in a world-context to be relevant, and as this work focuses on the Danish context, environmental sustainability in this context is delimited to being investigated from the public's perspective.

In the late 1980s and early 1990s, many elements relevant for environmental sustainability appeared within this field:

- Niche pig productions start to emerge (1988)
- First certified organic production (1989)
- Animal welfare is put on the agenda (1990)
- The free range pig is defined (1992)

Here, animal welfare is an example of an *ideal* to be attained in the pig-production and farming in general, where organic and free range productions are feasible means of obtaining these, while also being closer to the *green and good* ideal demanded by the public, which could also

be described as the general level of knowledge, i.e. the general level of human capital regarding this subject.

The fact is that pork is still the most sold type of meat in Denmark, where the majority hereof is conventionally produced (and only 2 % being organic or free range pork). With the younger generation eating the least pork, the current needs from the Danish market can change in the future as the younger generation grows and influences coming generations, so the demand for pork will likely change. What is then needed for the pig in Denmark to have a sustainable development into the future?

Summing up

In order to ensure sustainable development for the pig in Denmark, various measures can be taken within each field of sustainability, such as:

Environmental sustainability

- Working in correlation with the in- and output rules throughout the value chain.
- From the public's perspective, aiming at the green and good or the more environmentally sound solution compared to others

Economic sustainability

- Maintaining economic capital. Here, the capital connected to supply and demand should be defined in the same market

Human sustainability

- Maintaining human capital in the form of skills and knowledge in e.g. health/nutrition, production and preparation methods etc.

Social sustainability

- Maintaining social capital through investments or services that create the basic framework for the pig-producing community and people as consumers, e.g. aligning values to become shared in order for government, market and civil society to make these investments. Shared values are essential

Cultural sustainability

- Creating collectively shared meanings and values promoting the preservation of the pig in the Danish food culture e.g. by preserving the heritage around the pig and using it to explain and understand the cultural context, in order to develop new cultural practices, attitudes, events and traditions around the pig for each generation to come

Having investigated sustainability in relation the contexts of Roskilde Festival and the pig in Denmark, the sustainability framework for designing the food experience with pig for Roskilde Festival is presented next.

2.4. Sustainability and the food experience with pig for Roskilde festival

The above research question states the aim of getting the target group to eat more pork. As explained in the introduction, this means that the pig should figure in the target group's food culture according to their values, in order for them to put pork on their plates. The experience designed for Roskilde Festival should therefore affect the target group's food culture according to their values to *create food cultural sustainability* for the pig.

Having investigated the different fields of sustainability, some elements from the various fields will be of particular relevance in this work to obtain food cultural sustainability in the target group. These are highlighted with orange in figure 5 below.



Figure 5. The sustainability framework for this work

As Goodland (2002) describes, the work with sustainability often overlaps the different fields, which is also the case here.

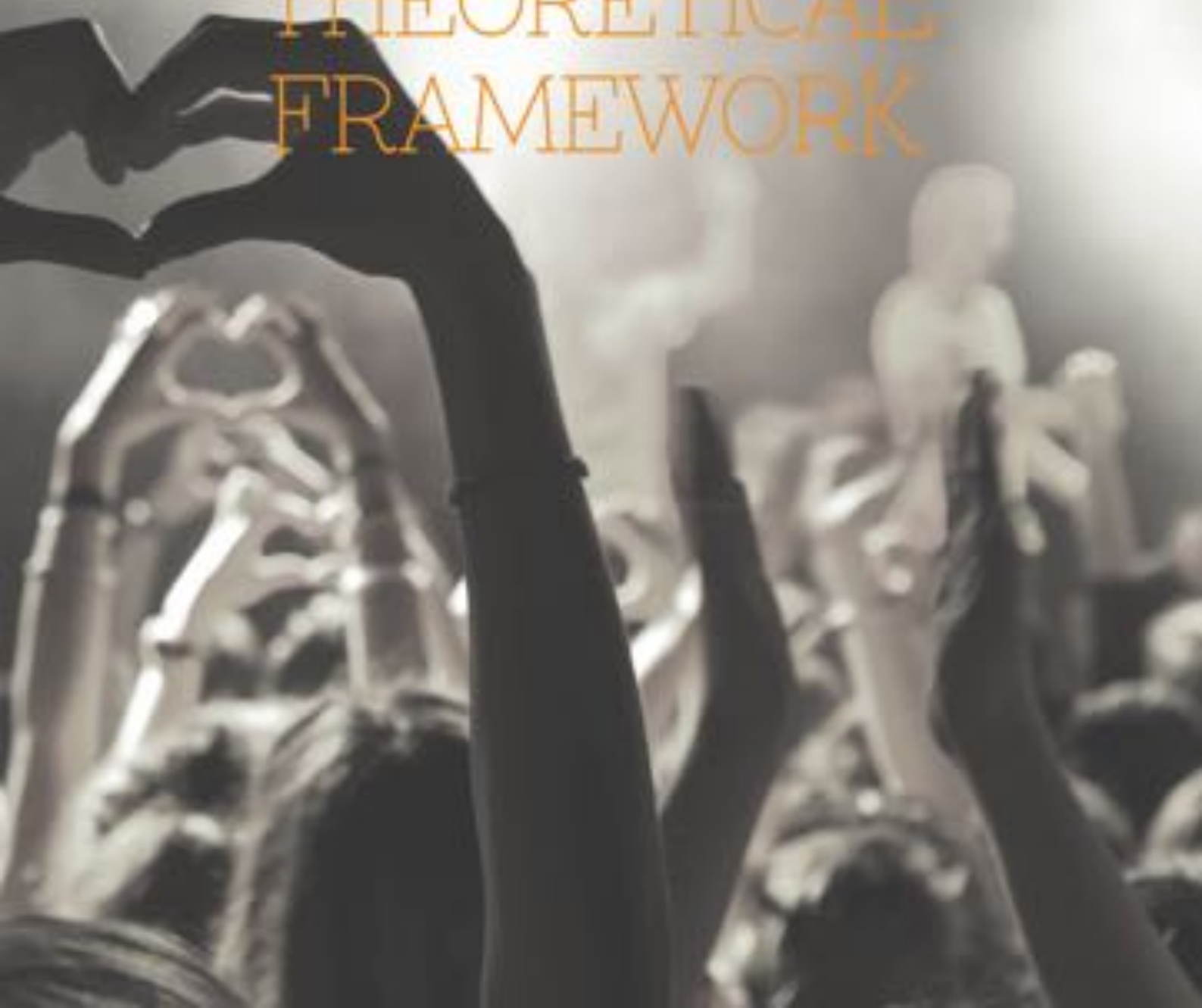
Some of the means used to facilitate shared meanings and values (cultural sustainability) about the pig, will be done by increasing knowledge (human capital) and aligning characteristics of the pig with the *green and good* (the public's definition of environmental sustainability).

Furthermore, the principle of shared values from social sustainability will be used to create cohesion between people (needed for social sustainability) in the experience to ensure the wanted effect. I.e. the elements of the human, social and environmental sustainabilities highlighted in figure 5 will aid in achieving the food cultural sustainability represented in figure 5 as cultural sustainability.

However, as mentioned in the above 'delimitations', this work delimits itself from questions of the overall economies of both Roskilde Festival and the pig production in Denmark, the life-span human capitals of health and skills, the in- and output measures of environmental sustainability, the maintaining of social capital, meaning the investments and services related to the pig producing community, and the overall experiencescape of Roskilde Festival.



THEORETICAL FRAMEWORK



THEORETICAL FRAMEWORK

In this chapter, the theoretical framework for the research is presented. This includes the theories explaining *experiences* and a short introduction to the notion of *scapes*.

3.1. Experiences

To answer the working questions regarding food experiences; what characterizes a food experience? and; *which parameters are important in relation to future foods and experiences at Roskilde Festival?* A general understanding of (food) experiences is needed. This is presented in this section, which is divided into five sub-sections;

- 3.1.1. An experience
- 3.1.2. The need for experiences
- 3.1.3. The experience economy
- 3.1.4. Food experiences
- 3.1.5. Food experiences at Roskilde Festival

First, the experience is investigated.

3.1.1. An Experience

An *experience* is a widely used concept. It consists of a range of elements; the setting, the décor, the people, the story and the theme surrounding it etc. These elements all come together to create a certain state of mind, a mental process that forms the experience by challenging all senses (Sundbo and Darmer, 2008, p. 1). I.e. an experience is determined by external stimuli, and as described by Sundbo & Sørensen (2013, p. 2) and is developed through memories that people have from earlier experiences.

Sundbo and Sørensen (2013, p. 4) give the following definition of an experience:

“The mental impact felt and remembered by an individual caused by the personal perception of external stimuli. The impact might be entertaining and learning, but it does not need to be so; the stimuli may be authentic, but does not have to be; and the combination of stimuli and personal perception may invoke flow, but the definition includes more than optimal flow experiences”

The definition implies that an experience can be of many different kinds, e.g. entertaining, educational or somewhat out of the ordinary, which creates a memory. I.e. in order to leave a memory, an experience must be above the daily routine (Sundbo and Sørensen, 2013. p.4).

Experiences are individual, as what might be a memorable experience for one person, might not be for another. This is based on the assumption that no one shares the same everyday life nor has experienced exactly the same in the past, from which they are affected when experiencing new experiences (Pine and Gilmore, 1999, p. 172). This means that it can be hard to predict what will happen in a person's mind, when exposed to new stimuli in an experience (Sundbo and Sørensen, 2013. p.4).

A concept that can explain the degree to which a person is affected by an experience, can be the concept of *immersion*. It explains the state of mind from where the individual becomes one with the experience and lets him or herself go, which leads to a lack of awareness of time and a loss of self-consciousness (Hansen & Mossberg, 2013 pp. 210-212). Adding to this description, is the concept of flow: "*Flow is the feeling one gets when one carries out a certain activity, when one is fully absorbed by an activity, when one succeeds and when nothing else matters*" (Csikszentmihalyi, 2002). When an experience fully succeeds in immersing the participant, it is extraordinary and has the ability to be recalled many years later; it can be transformative (Hansen & Mossberg, 2013, p. 213).

Hansen & Mossberg (2013, p. 209) describe the type of experience best at generating immersion as an *extraordinary tourist experience*. This is based on the definition by Wang (2002), who describes the tourist as: "*Peak consumers in pursuit of dreams that are difficult to realize in daily activity*". A setting for these extraordinary tourist experiences can be vacations, as they are a contrast to the everyday life and routines, and increase engagement in non-ordinary and extraordinary routines (Hansen & Mossberg, 2013, p. 210). Therefore, when the tourist seeks to realize fantasies and dreams in order to obtain peak experiences as a peak consumer, moments of immersion can occur (Hansen & Mossberg, 2013, p. 210). I.e. immersion can be generated through extraordinary tourist experiences, which will lead to memorable and satisfying experiences that have the chance of becoming a transformative experience. This is why immersion is relevant to focus on in the experience economy, which will be described later in section 3.1.3.

Turning to the external elements and stimuli, which could affect an extraordinary tourist experience, Hansen & Mossberg (2013, p. 224) reviewed and collected these as presented in figure 6 below:

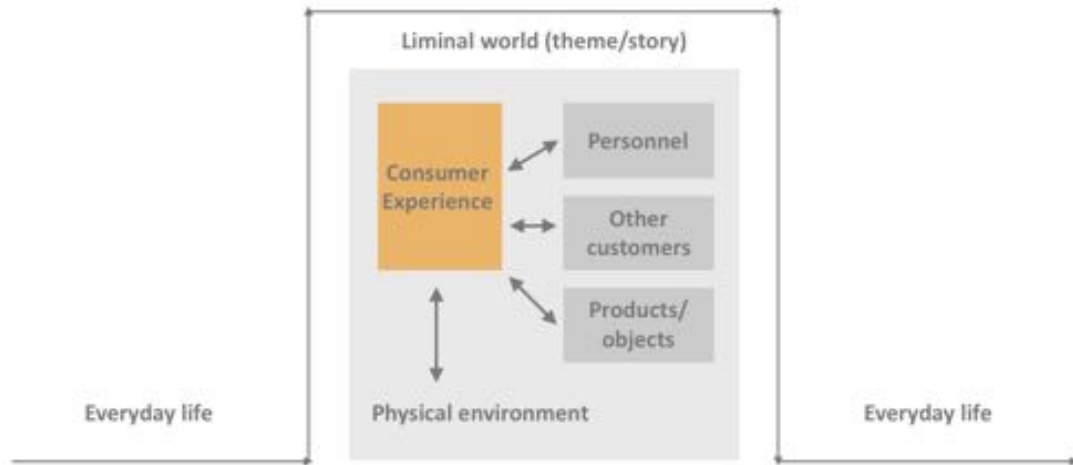


Figure 6. Factors influencing consumer experience (adapted from Hansen and Mossberg, 2013, p. 218 and p. 224)

The model shows there is an everyday life before and after the extraordinary tourist experience, and the time period of the actual experience's occurrence is described as the liminal world. Here, the consumer experience is affected by a list of factors (Hansen & Mossberg, 2013, pp. 218-220 and pp. 223-224):

- *Personnel*: A person or persons who help immersion through provision of information, knowledge, and facilitate socialization.
- *Other consumers*: Familiars or strangers who also participate in the experience. They can affect the experience through direct interaction and as a part of the audience, providing social interaction and positive aspects of togetherness.
- *Products*: Objects involved in the experience. For example a souvenir as a symbol of the experience.
- *Physical environment*: Is where the experience takes place. It includes interaction with the ambient conditions (music, colors, lightning, odors) spatial layout and functionalities (signs, symbols, artefacts). This environment can enhance activities, promote socialization and differentiate the environment from another.

Having gained a general understanding of what an extraordinary tourist experience is and what it can generate of transformative experiences via immersion, it will in this context be referred to as an *extraordinary experience* throughout this work.

Summarizing what an experience can be, figure 7 below illustrates what is meant by three main types of experiences in this work.

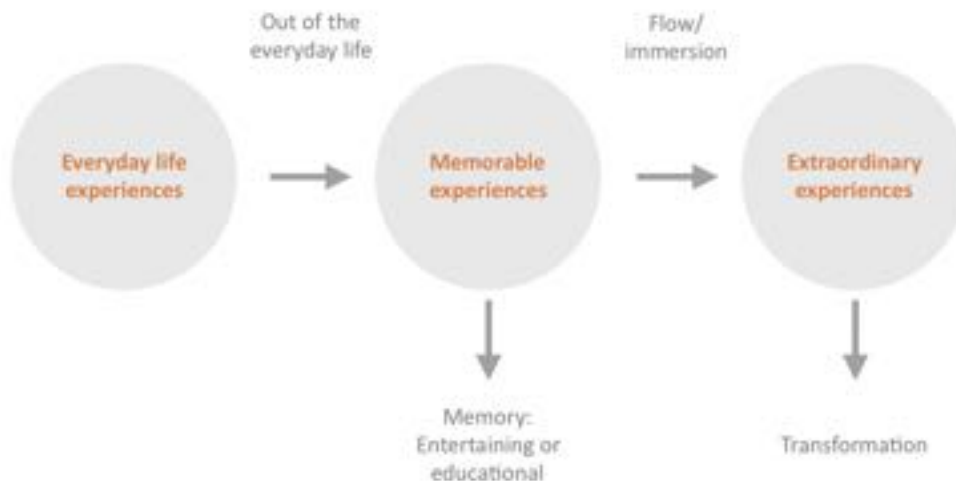


Figure 7. The three main types of experiences used in this work

The need for these three types of experiences is described next.

3.1.2 The need for experiences

Memorable experiences have always existed, but the focus and needs for extraordinary experiences has increased rapidly over the recent years (Sundbo & Sørensen, 2013, p.7). In order to explain the needs of human beings, Maslow (1954) presented the theory of needs illustrated below (see figure 8). The basic needs are at the bottom of the pyramid, above them are the psychological needs, and on top are the needs of self-fulfillment. The basic needs are fulfilled by societal productions and market systems such as goods and services providing everyday life experience. Once these basic needs are taken care of, we as humans seek to fulfill the needs of the upper layers of the pyramid; including feelings, the need for something sensational and self-realization, which can be fulfilled through memorable and extraordinary experiences.



Figure 8. Maslows' Pyramids of Needs (Maslow, 1954)

With the economic growth in the Western societies over the past decades, the basic needs are now generally fulfilled by societal productions and market systems. As an outcome of this, the willingness to pay for elements that can procure memorable and extraordinary experiences is therefore increasing (Sundbo and Sørensen, 2013, p.8), leading to the introduction of the theory of experience economy.

3.1.3. Experience Economy

The founding fathers of the theory of experience economy are Joseph Pine and James Gilmore, who in 1999 published the book *The Experience Economy* (Pine and Gilmore, 1999). They saw the economy based on memorable experiences as a new business movement, which emerged as an area with possibilities for sales and profit (Sundbo and Sørensen, 2013, p. 5).

Sundbo and Sørensen (2013, p. 5) define experience economy as: “*formal economic activities that have the aim to deliver elements that can provoke experiences in people (customers or citizens), who pay directly or indirectly for them*”. Though, it must be acknowledged that memorable experiences are not merely developed through paid activities, but can also occur in sectors, where money is not directly involved, e.g. festivals depending on volunteers, or simply hiking in the forest with friends (Sundbo and Sørensen, 2013, p. 5). These are still a part of the experience economy because even though volunteers are involved, there are still commercial activities from where the incentive for being volunteers occurs, e.g. working voluntarily at a festival gives free access to the festival, and for the hiking experiences, special equipment is required, which forms the basis for an industry specialized in hiking equipment (Sundbo and Sørensen, 2013, p. 5).

Pine and Gilmore (1999) describe the different ages of economy as shown below:



Figure 9. Economic Development (Pine and Gilmore, 1999, p. 170)

In other words, the economy has changed from being dependent on commodities, to goods, to services, to experiences and next to transformations (Pine and Gilmore, 1999, p. 164). The economic development presented above links to the development in the human needs described earlier in *the need for extraordinary experiences* in this chapter. Now, customers are described as having reached a point, where they want to be affected by memorable experiences; affect who we are, what we can accomplish, and where we are going, which should create a reaction that becomes a memory. I.e. The demand for companies to stage memorable experiences that will change us is increasing (Pine and Gilmore, 1999, p. 163 and p. 172). Customers now seek something more lasting than a memory, something beyond what

any goods, service or memorable experience can offer alone, i.e. customers seek transformations (Pine and Gilmore, 1999, p. 164), which again is a description of the need for extraordinary experiences.

As the economy shifts, companies focusing mainly on creating memorable experiences must consider the effect of the experiences and design the experiences based on the desired change in the target group. If this is not considered, there is a risk that the memorable experience in time will become commoditized. One way to overcome commoditization is through customization, which in the end is more likely to lead to a change, as transformations are based on the individual (Pine and Gilmore, 1999, p. 165). If a transformation is accomplished, it induces a long lasting change of attitude, performance or characteristic (Pine and Gilmore, 1999, p. 172).

Transformations are more likely to be achieved, when staging a series of extraordinary experiences, rather than through one isolated event (Pine and Gilmore, 1999, p. 165). When seeking to stage a transformation, the planner (e.g. a company or organization) must understand the customers. Though, even with the best preparation, it is very uncertain whether any change will happen, as no one can be forced to change (Pine and Gilmore, 1999, pp. 173-177). There are, however, some elements that can be taken into account when aiming at obtaining the most successful transformation. These elements are summarized to the four realms of an experience presented in figure 10 below (Pine and Gilmore, 1998; 1999, p.180). Though not mentioned directly, the experience here is described as what is understood as a memorable experience in this work.

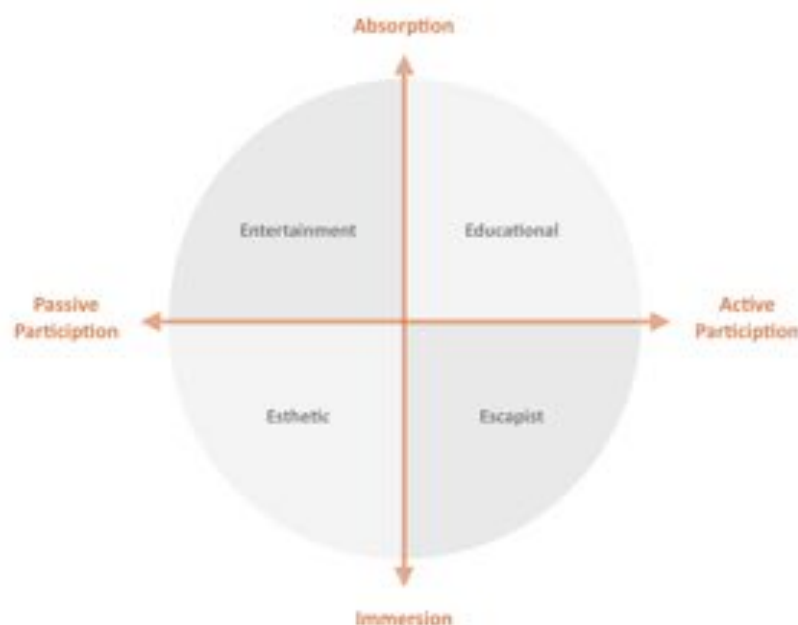


Figure 10. The Four Realms of an Experience (Pine and Gilmore, 1998)

The figure illustrates to what extent each realm induces absorption or immersion, and to what extent it involves passive or active participation from the individual as being a part of the memorable experience. A memorable experience, where the customer does not affect the performance, is related to passive participation i.e. the customer is merely a listener or observer, which induces absorption. If a memorable experience requires active participation, the customer plays an active role in creating the performance that leads to an extraordinary experience, which induces immersion by standing on the “stage” exposed to all sights, sounds, and smells. Examples from the four realms are presented here (Pine & Gilmore, 1998):

- *Entertainment*. E.g. watching television, attending a concert etc. Can alter our view of the world, but does not require any participation from the customer. Therefore, more absorption in this type of experience than immersion.
- *Educational*. E.g. attending a class, taking a ski lesson. Can make us rethink how we fit into the world and requires more active participation, but the participant is still more outside the event than immersed in the action.
- *Escapist*. E.g. acting in a play or playing in an orchestra. Is both entertaining and educational at the same time. Can boost personal capabilities and characteristics to new levels, the customers are hereby immersed, while participating actively.
- *Esthetic*. E.g. visiting an art gallery. Can create a sense of wonder, beauty, and appreciation creating immersion, but requires minimal participation.

In order to create memorable experiences, all realms presented above can be relevant. However, if transformations and thereby extraordinary experiences are wanted, the experience should include immersion as described by Hansen and Mossberg (2013) previously, i.e. the escapist and esthetic realms should be preferred.

3.1.4. Food Experiences

Memorable experiences can take place anywhere and at anytime, and as presented earlier, a memorable experience is anything that is out of the ordinary, which creates a memory. The following section will include a historical perspective that deals with how the requirements for food have changed, incl. a production perspective that deals with the role of the producer. Furthermore, it deals with the factors that could influence the serving of a meal and why individual factors such as the senses are of importance. All these perspectives are described in order to understand what creates and influences a food experience, and why food is a good component for creating memorable experiences.

Going back a 100 years, many Europeans went to bed hungry despite 60 % of their total income being used on food (See pigscape figure 4). Today, the expenditure on food for an average Danish family is less than 10 % of their income, which can be explained by the technological development in the agriculture and food production industries. A consequence of this development is an intensified production with fewer people producing food for more

people i.e. distancing the average person from the production (Jacobsen, 2008). Thus, the need for food to survive has not changed, but what it requires of time, money and effort to get a meal has to a great extent changed and become less demanding.

This development has also changed the focus of what we, as consumers and customers, require from our food; from a focus of getting enough macronutrients to a focus of getting a memorable experience, when we eat, i.e. a *food experience*. Jacobsen (2008, p. 15) describes the development through an example:

“A sausage is no longer just a sausage but also a conveyor of meaning”

Jacobsen (2008, p. 15) adds the following questions that a food producer today, who wants to introduce a new product on the market, can advantageously think about; *who is the primary target group? Which food culture should the product fit into? What kind of story should the product tell? and what kind of experience should it give the customer?*

By reflecting on these questions, the food producers are more likely to provide their customer with a food experience rather than just a product, which is what the consumers are looking for. This is a distinction from earlier, where we ate out of necessity, to now where we eat for pleasure (Gustafsson et. al. 2006). Therefore, when developing a food experience, all chains in the food system should be considered, since each link can be of influence and can contribute to the memorable experience (Sundbo and Darmer, 2008). E.g. information on the living conditions in a specific pig production or how their feed influences the taste of the pork. This information can provide a good story and/or a good experience for the customer tasting the pork, if the information is compatible with the food culture of the consumer. Here, the food producer has the role of a teacher, with the responsibility of both educating and supplying the customer with knowledge on production and giving them a food experience (Jacobsen, 2008).

In order to understand and explain the complexity of a food experience, it is also relevant to understand the elements of a meal experience. Gustafsson et al. (2006) has introduced the FAMM model - The Five Aspects of Meal Model, which describes external factors that can affect a meal experience (see figure XX on the next page). A simple definition of a meal is: *“A meal takes place when somebody eats something”* (Jacobsen, 2008).

The FAMM model consists of five factors that all together influence the meal experience; *room, meeting, products, management control system* and *atmosphere*. They have all been identified to be of importance for the general experience of the meal, and should therefore be considered when developing a meal experience (see figure 11) (Gustafsson et al., 2006). The model was at first developed as a tangible tool for developing meal services in a restaurant context, in order to enhance customer satisfaction. Returning briefly to the description of extraordinary tourist experiences earlier in this chapter; the tourist seeks to realize fantasies and dreams that are difficult to reach in everyday life, in order to obtain peak experiences, which can lead to moments of immersion and transformation. Assuming that restaurant visits are not a part of the average consumer's everyday life, the meal experience described by Gustafsson et al. (2006) are in this work assumed to incl. extraordinary (food) experiences.

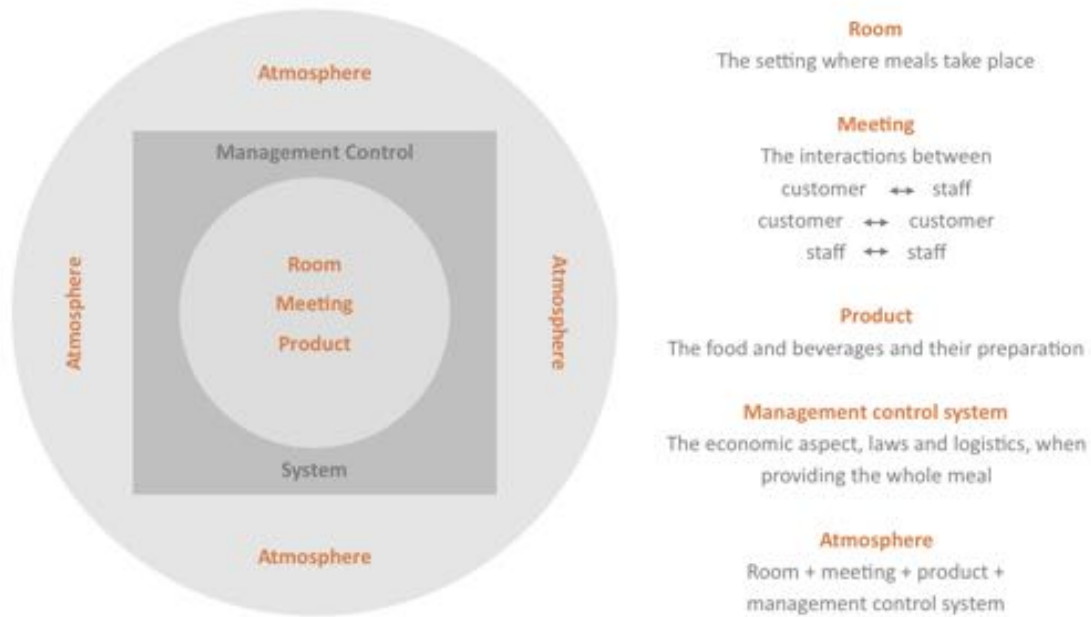


Figure 11. The Five Aspects of Meal Model (FAMM) (Edwards and Gustafsson, 2008)

The five aspects all have an influence on the total experience of the food or meal. The atmosphere surrounds and includes the other aspects (room, meeting, product, management control system) and creates the total impression.

The fact that people physiologically need food every day makes the potential of food experiences almost unlimited. As mentioned earlier, how the memorable experience is experienced is based on the individual's former experiences, which also applies to food experiences. Furthermore, food experiences are influenced by the individual's ethical attitude, current mood, and degree of hunger (Jacobsen, 2008).

When experiencing in general, people use their senses, e.g. odour can trigger memory, as it has a strong connection to the part of the brain, where emotions and memories are stored. This is why certain smells or flavours can create a memorable experience, which will be recalled each time the individual is exposed to the given smell or flavour (Jacobsen, 2008). A component for creating memorable experiences can therefore be food, where the factors that influence a meal/food experiences are our senses - sight, hearing, smell, taste and touch (Gustafsson et al., 2006):

- *Sight*: How do the surroundings of the food look, what does the food look like?
- *Hearing*: Is there any music or other noises in the room, and how does it sound, when the food is prepared and eaten?
- *Smell*: What are the aromas or odours like, both of the surroundings, but especially of the food?
- *Taste*: What are the flavours that are combined to make the dish?

- *Touch*: How are the different textures of the components in the dish? How does it feel to sit where the meal is consumed?

In the study by Hansen, Jensen and Gustafsson (2005), it was concluded that all of the senses must be used in order to reach a satisfying level and to obtain the ultimate meal experience i.e. an extraordinary experience. Therefore, it is essential to consider (all) the senses, when creating an experience with food.

3.1.5. Extraordinary food Experiences at Roskilde Festival

Roskilde Festival is described as a ‘temporary experience city’ by Marling and Kiib (2011) and this is related to the definition of an experience by Jantzen and Vetner (2010): *“An experience is namely the sense of being physically present in the situation”*. With this definition, it can therefore be interpreted that Roskilde Festival in itself is an experience, and by just being physically present at the festival you will get experiences.

‘My free buzz’ - by Thomas Benthin: “At Roskilde Festival in 1996, two of my friends and I were running around at camping area West, naked with our “ædlere dele” packed in hotdog bread. People thought it was very funny and gave us a lot of free beers. This was probably also the reason why I only made it from the beer tent to the Red Stage before I passed out, but this is an experience I will never forget”
(Rydahl and Sjøegaard, 2008)

This story is taken from the book *Roskilde Stories* by Rydahl and Sjøegaard (2008), which contains 300 individual stories describing the festival guests’ best Roskilde Festival experiences. This story and the book in itself illustrate that Roskilde Festival is a physical environment that creates memorable experiences.

At Roskilde Festival, they are working with food and drinks at a strategic level with eight areas of focus; one being food events/involvement. They seek to involve their guests in the festival's way of thinking food and drinks. It is not about feeding a lot of people, but about creating experiences that change their perception of what festival food is and creating reflection about what they eat, i.e. create transformations in the guests through extraordinary food experiences, as described in the overall ambition with the Food and Drinks Strategy:

*“To **create** social and environmental **sustainable** food and drink **experiences** that **challenge** our own, the guests’ and the collaborators **perception** of festival **food** and drinks”* (Roskilde Festival, 2014)

These extraordinary food experiences can for example be facilitated as; food events, workshops, self-service kitchens, pop-up restaurants or something completely new (Roskilde Festival, 2014). A group focusing on food events *More Than Eating* was established in 2012 in

order to fulfill the ambition and organize events related to the guests' needs (More Than Eating, n.d. 1).



Picture 7. More Than Eating Poster (More Than Eating, 2015)

The strategy was established in recognition of the foods' influence on the total festival experience. Furthermore, it was in recognition of the societal values that are associated with food, and that it differs depending on the type of food that is served (Appendix 1, Mikkel Sander p. 2). Furthermore, the head of the Food and Drinking Strategy at Roskilde Festival, Mikkel Sander describes the type of experience(s) the festival wishes to give their guests:

“Well, the festival is trying to change people in many different ways. This is reflected in the music that we book, where we try to present something for people that they haven't heard before, something that creates thoughts and reflections about the world in general. That is also what we do with art and food”

(Appendix 1, Mikkel Sander, p. 5)

The above stated is in line with transformations described earlier in the theoretical framework of experience economy, therefore it can strongly be assumed that Roskilde Festival is an area for transformative experiences in general, and more specifically extraordinary food experiences.

Summing up

An experience

Is affected by different factors, both **internal elements** as earlier experiences, and **external elements** such as; the setting, the décor, people, story and theme. All these elements together create a certain state of mind, which leads to the **creation** of a memory. This is what is described as a **memorable experience**. An experience that creates **immersion** can lead to a **transformation** and is described as an **extraordinary experience**. The experiences, which are a part of the **everyday routines**, are described as **everyday life experience**.

The need for extraordinary experiences

Can be related to the needs of the human (being). We have reached a point in time where all the **basic needs** have been fulfilled, which is why we **seek** to fulfill the needs of the upper layer. These are the needs related to self-fulfillment and include **feelings, sensational** and **self-realization needs**, which all can be fulfilled **through extraordinary experiences**.

The experience economy

Is an economy created on the possibility of **building sales** and profits based on memorable experiences. There has been a **change** in the economy from the consumer being dependent on commodities, to goods, to services, **to memorable experiences and next transformations** created through extraordinary experiences. It is difficult to force an extraordinary experience, but it is more likely to occur if **a series of events** are staged and if the events to some degree include the **four realms** of experiences; entertainment, educational, escapist and esthetic.

Memorable food experiences

The **historical** perspective, the **production** perspective, the **meal serving** perspective and **individual factors** are all explanations for why **food** is such a good **component** for creating memorable experiences. The potential for creating memorable food experiences is unlimited because food is a basic need, but it has changed from being something that was eaten because of the need for macronutrients, to become something that is **more than the food itself**. The FAMM model describes important elements in a food/meal experience; the room, the product, the meeting, the management control system that combine to create an atmosphere defining the total meal experience. Individual elements such as the senses are also relevant to consider when creating a memorable food/meal experience, where all must be activated in order to create the extraordinary food/meal experience.

Extraordinary food experiences at Roskilde Festival

The festival is described as a **temporary experience city**. The Festival seeks to give their guests extraordinary experiences that change their minds and create thoughts and **reflections about the world**. They have recognized that food has a large influence on the values that the festival sends, which is why they have developed a **Food and Drinks Strategy**. The overall aim with the strategy is to create **extraordinary food experiences** that change their guests' perception of festival food and to create reflection on what they eat. A way to reach this goal is through the food event/experience group **More Than Eating**.

In this section, there has been a focus on understanding what (food) experiences are and what affects them. Now, turning to the contexts of where these experiences can occur, theories on scapes are presented.

3.2. Scapes

The term *scape* has already been presented in this work, when introducing the pignscape in the background section. Here, the information on the pig in Denmark was based on the work from our previous semester project, where we reviewed and applied the theories of scapes to explain and understand the pig in Denmark (Thoustrup, Valentin & Ørnbo, 2015). In this work, these theories on scapes will be presented not only to provide a deeper understanding of the background for the pignscape that was already presented, but also as a basis for developing the Roskilde Festival Food Experiencescape that will explain and understand the context for food experiences at Roskilde Festival, both as memorable and transformative food experiences.

In a review study on scapes, Mikkelsen (2011) states that the notion of scapes can be applied to understand and explain the effects of complex social systems, in which humans, artifacts and environments interact. Focusing on food, this means that foodscapes can be used to explain the context of food choice and behaviour (Mikkelsen, 2011).

Though the term *scape* has been adopted by many in academic thinking and writing, little has been done to define the term theoretically (Adema, 2007). The following will therefore be a historical summary of various definitions and added parameters, to explain the elements of the *scape* theories used in this work. For a deeper description of the development of scapes up to the current usage of foodscapes today, see Thoustrup, Valentin & Ørnbo (2015).

- 1598, the original version occurred: *Landscape* (Aldrich, 1966)
- 1773, the noun *scape* was introduced, representing a specific or limited view, or a pictorial representation of such a view. After the introduction of the noun, several new scapes emerged, e.g.; *seascape*, *skyscape*, *townscape* and *waterscape* (Aldrich, 1966)
- 1960s, the *townscape* gained new meaning, when introduced to the area of housing development and architecture. Here, the architect and urban designer Gordon Cullen introduced the 'serial vision' method, where the context analysis was to include a series of viewpoints that could explain any possible disproportional effects in the third dimension (Cullen, 1961, pp. 17-19). Likewise, *dreamscapes* were introduced (e.g. the hallucinatory result of LSD), moving away from the pictorial representation suggesting that scapes are **highly subjective** and constructed from the **viewer's reality** (Aldrich, 1966)
- From the original form of *scape*, the simple definition of a *foodscape* can be; "*the actual sites, where we find food*" (Mikkelsen, 2011). However, recognising the ever-changing world the individual is faced with in everyday life, new parameters were found to have an influence on the modern *foodscape*. Besides the **physical** elements that can be seen with the naked eye, these were; **socio-cultural**, **economic** and **policies** (Lake et al., 2010)

- To help explain the complex social systems, levels were likewise added to the foodscape; **macro, meso** and **micro** (Lake et al., 2010 and Mikkelsen, 2011) and further micro-levels; *kitchen, table, plate* and *foodscapes*, where parameters include; size, shape, texture and colour (Sobal & Wansink, 2007)
- Explaining the effect that foodscapes have on the lives of the individual, the importance of the **relations** or **interconnectedness** were added (Panelli & Tipa, 2009). They advise additional research on the viewer/consumer to fully understand how they are affected.
- The last addition for this work on scapes, is the description of the foodscape as a social construction that captures and consists of **cultural ideals**, which provide a framework for **discourses** around the subject; food. Here, **historical** elements can be included to explain and understand these ideals and discourses (Adema, 2007 and Johnston, Biro and MacKendrick, 2009).

Based on the reviewed theory, the Roskilde Festival Food Experiencescape will be developed using the following elements; physical, socio-cultural, economic, policies, cultural ideals/discourses. These will be investigated on relevant levels from the micro view of a single food to the macro level outside of Roskilde Festival. Furthermore, the relations and interconnectedness of these elements will be explored across levels. The scape will include elements over a timeframe, allowing past elements to explain more recent items.

The Roskilde Festival Food Experiencescape will be applied, acknowledging the subjectivity of not only viewing and reading the scape, but also through its development. Further research on the individual's food choices and behaviour will support the findings.



METHODOLOGICAL FRAMEWORK



METHODOLOGICAL FRAMEWORK

4.1. Design Thinking

In order to understand the overall research approach used in this work, the following section is needed. It seeks to give the reasoning behind the chosen methods used for the various investigations. The overall research question is as stated: *How can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?* I.e. this work is about designing an experience. The research question further seeks to find a solution to a problem by improving food cultural sustainability, and it seeks to change behavior, which can affect the guests to eat more pork.

Kolko (2010) describes design as a way of organizing complexity or finding clarity in chaos. A problem can be of wicked character, which means that it has innumerable causes, is tough to describe and does not have one right answer. I.e. design can be a solution, since it can provide creative and innovative solutions (Camillus, 2008). Figure 12 below defines wicked problems as being: *ambiguous, complex* and *ill-structured*. The problem in this work is illustrated as such; a wicked problem.

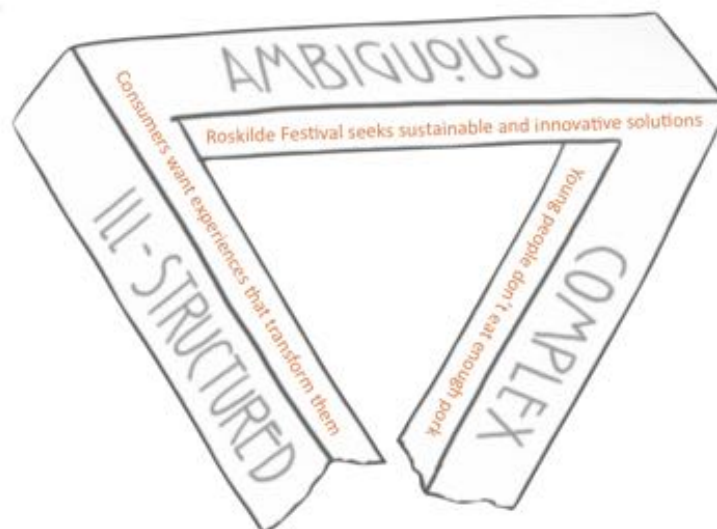


Figure 12. The wicked problem of this work (inspired by ViaCreativeBusiness, 2014)

Tim Brown from IDEO defines design thinking as:

“A discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity” (Brown, 2008)

This definition focuses mainly on business, and in an attempt to expand the definition to a larger field, it could also be described as: “*Design Thinking converts need to demand*” (Brown, 2008 1). This focus still has a hint of business, but the overall idea is the presence of a need/problem, which can be solved through design thinking.

Including the elements of *co-creation* in the design process can be an advantage. Co-creation includes bringing potential customers of the concept into the development process, which provides insight to their needs and wants, but also creates opportunities to get new ideas. In co-creation, the idea generation can be facilitated through various methods, e.g. workshops (Stickdorn and Schneider, 2015).

The design process itself can advantageously be *iterative*, which means going back and forth between the steps in the process when needed, adding flexibility to the process (Stickdorn, 2015), i.e. the process should not be seen as a strict linear process. An iterative process could cover the following phases, as suggested by the Design Council (n.d.):

- **Discover** - exploring user and market/context needs
- **Define** - interpreting data and finding the core needs/problems
- **Develop** - the iterative process of creating and re-testing ideas and concepts
- **Deliver** - building, narrowing down and finalizing the ideas and concepts before implementing and evaluating the concepts into the real world setting

As described in the ‘delimitations’ in section 1.2., the design of this work will not reach implementation and evaluation within the thesis period. This design process will, however, follow the four design phases presented, and adopt the freedom and flexibility of the iterative process. The four phases of the iterative design process are illustrated in figure 13 below.



Figure 13. The Double Diamond (Design Council, n.d.)

Having understood an iterative design process, one might wonder, where the actual design idea comes from, as Kolko (2010) describes; “*ideas produced seem arbitrary or magically derived*”. To aid this understanding, the four design phases are illustrated in the Design Cloud in figure 14 below (Tvedebrink, 2014).

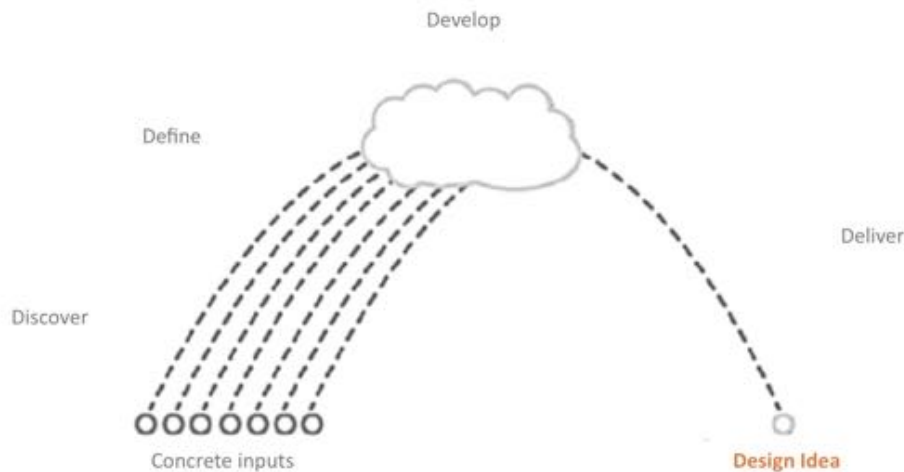


Figure 14. The Design Cloud (Adapted from Tvedebrink, 2014)

The figure shows a collection of inputs going into the cloud. These inputs are gathered in what the Design Council (n.d.) describes as the *discover* and *define* phases. Inside the cloud, ideas are *developed* using different methods, tools, the inputs from the *discover* and *define* phases, and the designers’ intuition and experience, which Kolko (2010) describes as the *abductive logic*. It is therefore difficult or impossible to explain, which inputs lead to the foundation of the design ideas in a design process. The single line coming out of the cloud represents the *deliver* phase, where the design idea or concept is narrowed down and finalized for implementation (Design Council, n.d.).

Using the process of the Double Diamond, the research design of this work will be presented next.

4.2. Research Design

As stated in section 1.1., the problem statement for the thesis consists of one overall research question: *How can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?* In order to answer this question and develop the design ideas, various inputs are needed for the creation process. These are accounted for in the five working questions that are added to the research, and the following section will explain the methodological considerations related to each of these working questions:

1. *What characterizes a food experience?* Here, theories related to (food) experiences are reviewed, and based on these; an inspirational analysis is made to ensure the understanding of what a food experience can be in this work.
2. *What characterizes food cultural sustainability?* Here, different types of sustainability are investigated in relation to the context of this research; Roskilde Festival and the subject of the pig in Denmark, and based on these; the framework for food cultural sustainability in this work is presented.
3. *What characterizes the context for food experiences at Roskilde Festival?* Here, the Roskilde Festival Food Experiencescape is presented after mapping food and food related experiences at the festival using the scape-parameters
4. *Who is the target group, and what are their attitudes towards the pig in Denmark?* Here, demographics of the Roskilde Festival guests alongside data from interviews with Roskilde Festival guests fitting the demographics will be the basis for developing two personas, which will represent the target group in this work.
5. *Which parameters are important in relation to future foods and experiences at Roskilde Festival?* Mappings and other data from the interviews, the results from the previous characterization of a food experience, and data from a workshop with Roskilde Festival guests will provide the answer.

Returning to the research question: *How can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?* The process of answering this question relies on *co-creation*. Here, the idea generation will include a workshop with Roskilde Festival guests fitting the target group. The further idea development of the experience will, however, be done by the researchers to ensure optimal use and delivery of the design ideas, when applying the previous analyses and further development tools; Storyboard and Business Model Canvas.

The research in this work has followed the design presented below in figure 15 on the next page. Each research question is framed by dotted lines showing which methods and following analyses are answering the question.

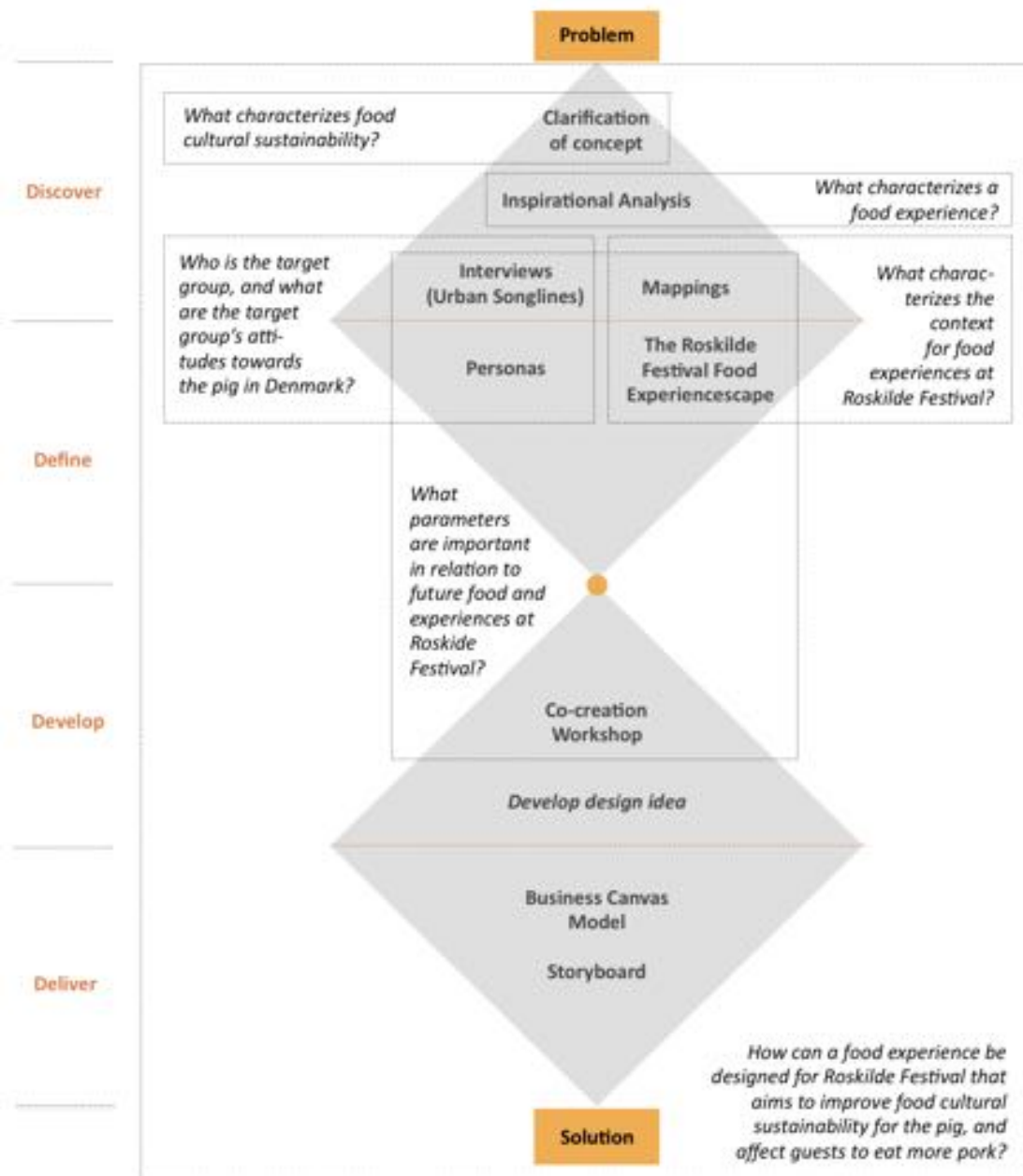


Figure 15. The Research Design (inspired by the Design Council, n.d.)

Though the research design is illustrated as a linear process (from top to bottom), the process in this work has been iterative, as described in the previous section 4.1.

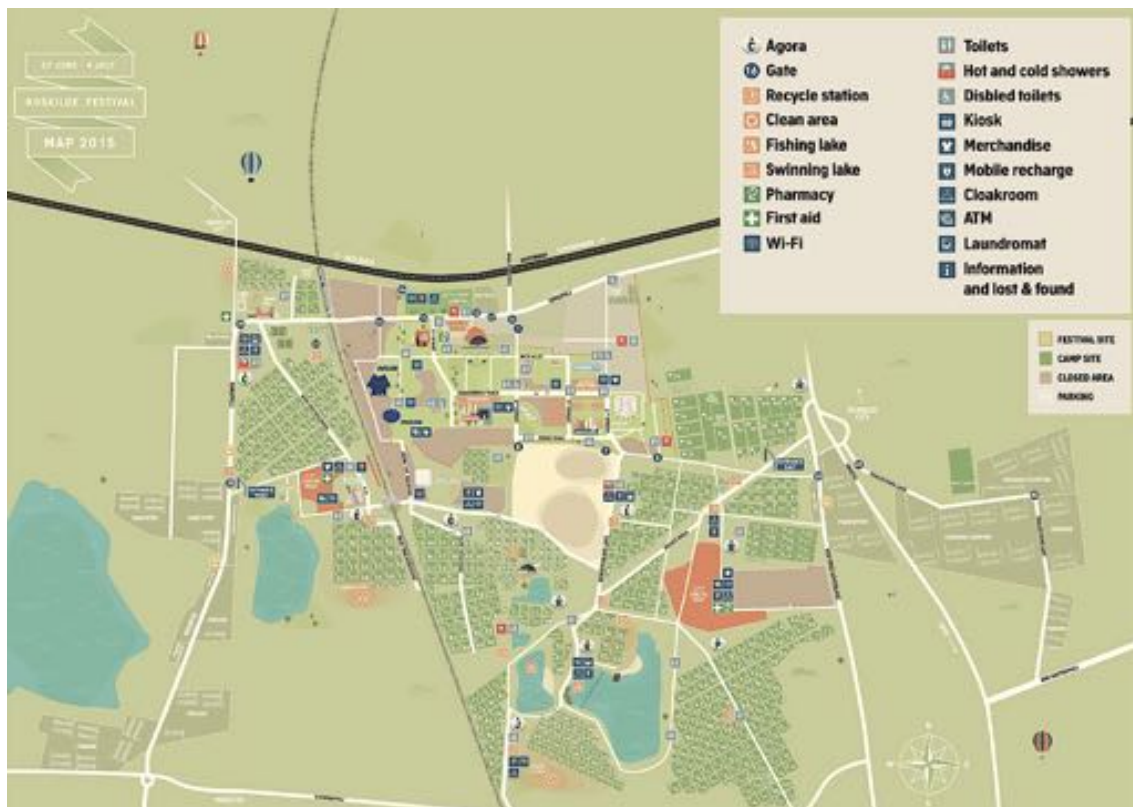
4.3. Mapping

Through the method of mapping, the knowledge of a world surrounding a subject can be communicated by visualizing, conceptualizing, recording, representing or creating spaces

graphically (Cosgrove, 1999, pp. 1-2). I.e. mapping is a useful method when investigating the context of food experiences at Roskilde Festival and the worlds of the target group in this context.

Anything can be mapped, e.g. places, history, objects, networks, landmarks, discourses, layers and so on (Tvedebrink, 2015), and maps can illustrate dimensions, attributes and relations between these elements, unfolding potentials in the investigated subject, e.g. when connecting elements or illustrating patterns. The data used in the mapping can be obtained from the remembered, the imagined or the examined, however, common for all is that it is captured and interpreted by the mapmaker, who unavoidably has an agenda, whether conscious or unconscious, and is constantly faced with choices on what to include or exclude (Cosgrove, 1999, pp. 1-14).

As mentioned by Cosgrove (1999, pp. 1-2), mappings can be communicated in various ways. The most common being the space created graphically, where places, landmarks, objects etc. are mapped, as seen in the example below (picture 8).



Picture 8. Roskilde Festival Map 2015 (Roskilde Festival Guide, 2015)

As described by Johnston, Biro and MacKendrick (2009) in the theoretical framework of scapes in section 3.2., historical elements can be included to explain and understand cultural ideals and discourses within a scape. For the development of such a scape, mappings including historical elements demand another type of presentation, e.g. including a timeline. One way of doing so, was presented by an American architect and designer Charles Jencks, who wanted to

map the architectural evolution over the 20th century (see figure 16). Jencks (2011) found that when historians looked at the recent past, they often excluded the variety, contradictions, mess and creative wealth in their presentations, which were perspectives he wished to include in his mapping. He therefore spent 30 years developing a method; the Evolutionary Tree that even though it cannot be said to include all perspectives, provides a balance in the selected elements.

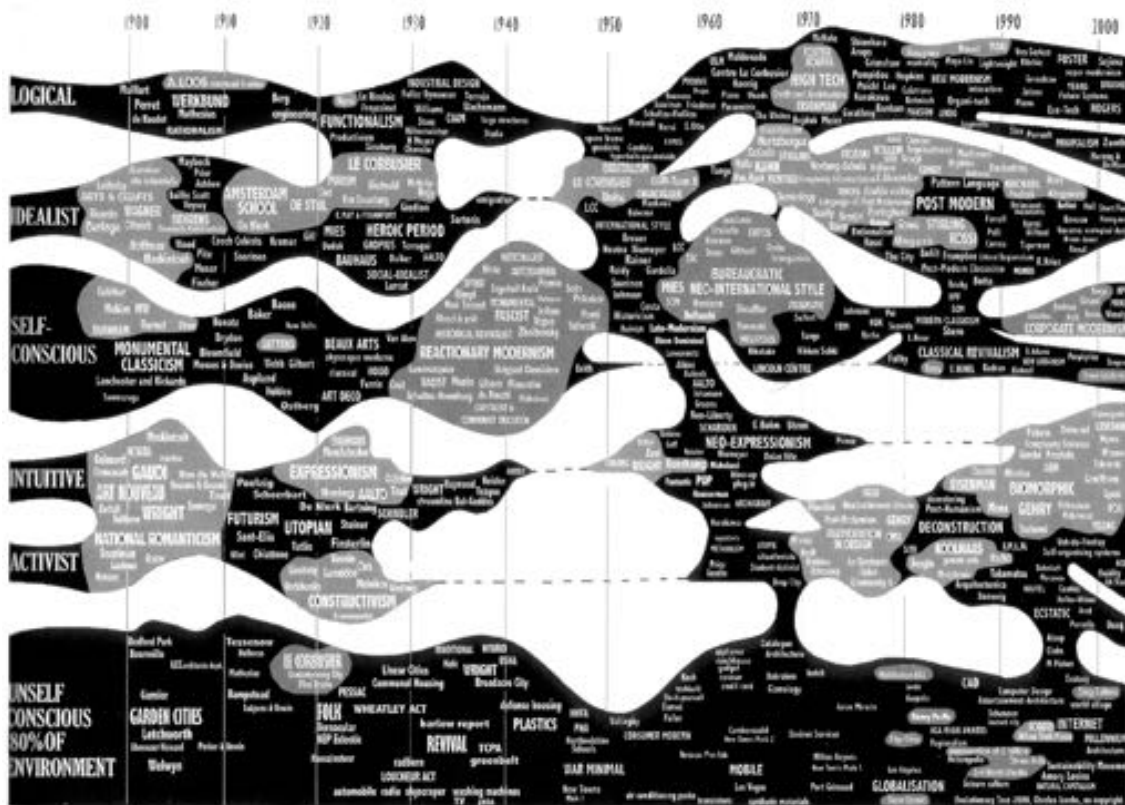


Figure 16. Evolutionary Tree of Twentieth-Century Architecture (Jencks, 2011)

As shown in the Evolutionary Tree, Jencks has placed some classifiers in the far left of the figure. These were made based on the assumption that there are coherent traditions that tend to organize themselves around the underlying structures, i.e. that architects and their work tend to specialize towards these classifiers, and not place themselves somewhere in between. Jencks (2011) acknowledges that architects dislike being put in a box, and prefer universality, freedom and openness, however, only in rare cases do they in fact span over several classifiers - or in between as illustrated by the emptiness of the white blobs in the figure.

Though this historical mapping was done on architecture, the Evolutionary Tree method can be applied in other areas, as seen in the pigscape (figure 4) presented earlier in section 2.3. Here, the classifiers were levels in society; macro (international), macro (national), meso (local), and micro (household) levels, which were inspired by the scape theories. In this case, several elements could overlap the classifier levels, however, the elements were indeed found to fit

one level better than others, allowing specifications of the information given by each element, while still allowing the illustration of connectedness between elements at various levels.

All maps are bound within a discursive framework that historically or culturally create unconscious values for the reader (Cosgrove, 1999, p. 7). This is supported by Panelli and Tipa (2009), who in the former section on scapes (section 3.2.) describe this framework to have an impact on the lives of the individual, and therefore recommend further research into the individuals in the scape, i.e. the person viewing or experiencing the map. In this work, this is done by investigating the target group in relation to the context, and therefore, interviews incl. *Urban Songlines* are presented next.

4.4. Interviews

Qualitative research and methods for data collection are suitable when analyzing knowledge and understanding of human experiences, intentions, actions and motives, (Christensen, Nielsen and Schmidt, 2011). The philosophy of qualitative research is to approach the world as it is by understanding, explaining and describing a given social phenomena 'from the inside' (Flick, 2007). This is why the method of interviewing and qualitative research go so well hand-in-hand. An interview can take a semi-structured form, which allows the interviewer to keep an open mind as to which questions to ask, if an answer takes them in another direction than first anticipated. I.e. the semi-structured interview form leaves room for spontaneity (Bryman, 2012, p. 12). The semi-structured interview still follows an interview-guide, but is able to vary the sequence of questions (Bryman, 2012, p. 212), which means that two semi-structured interviews following the same interview-guide can vary, and have different follow-up questions for each interviewee.

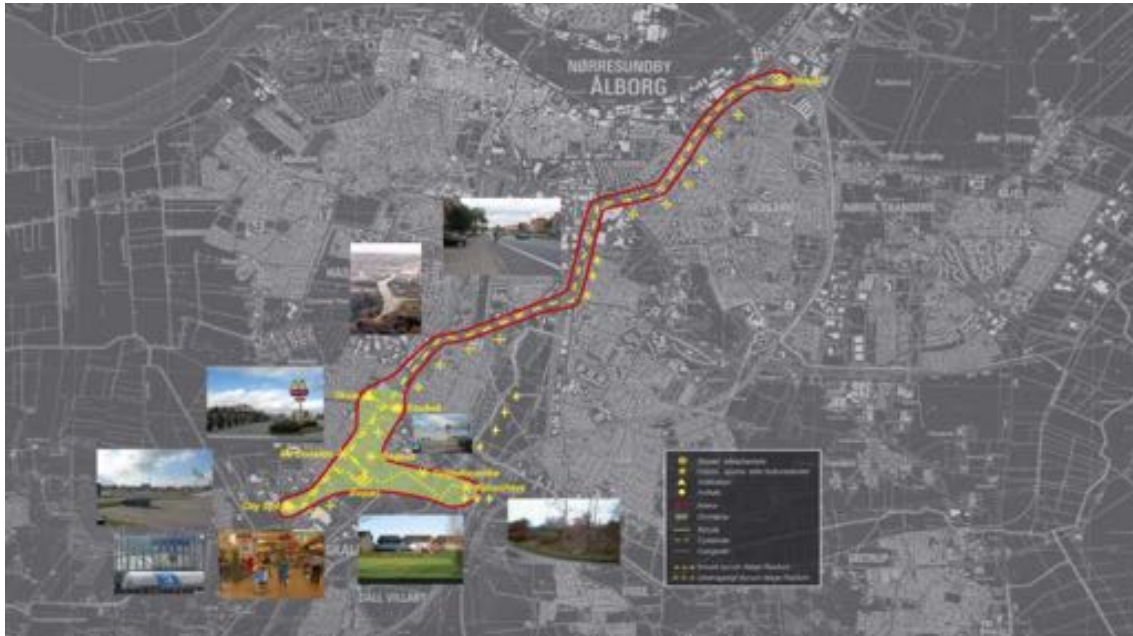
After the conduction of the interview, these can advantageously be transcribed and coded, in order to categorize the data into themes, making appropriate data more available to the researcher (Christensen, Nielsen and Schmidt, 2011).

In order to gain insight to an interviewee's typical day (his/hers experiences, intentions, actions and motives), elements from the *Urban Songlines* method can be included in the interview guide and during the course of the interview.

4.4.1. Urban Songlines

An Urban Songlines is defined as "*the trail that we follow in our daily movement from one place of importance to the next place of importance*", and it is to those songlines that we attach our existence and our experiences. For the individual person, the songlines constitute a field or arena that can be both concrete physical places, but also mental connections. I.e. the everyday life consists of special places, also called domains, of physical, mental and symbolic importance (Marling, 2003 pp. 12-13). In order to describe a typical day, materials such as a map and

pictures should be used. Picture 9 below shows an example of an urban songline map that was developed in a study investigating the use of urban architecture and social geography in Aalborg, Denmark:



Picture 9. An urban songline (Marling, n.d.)

When solving a problem that involves a specific target group, insights and understanding of the wants and needs of the target group are important, before designing appropriate solutions. These insights can be provided through the interview and urban songline methods. A tool to develop this understanding even further is *Personas* (Dijk, Kelly and Raijmakers, 2015), which is presented next.

4.5. Personas

A persona is a fictional character that is developed based on data of real people, typically the target group, which the persona then represents. The data can be gathered from different channels using both quantitative and qualitative research methods, and can include the following information; demographics, characteristics, habits and attitudes (Grudin and Pruitt, 2002). However, a clear advantage of personas is that the focus can be shifted from abstract demographics towards the feel of a real person/people, meaning that even though the persona is fictitious, the motivations, wants and actions they exhibit are real. This means that the persona can advantageously be brought to life, e.g. by the use of visual representations and/or detailed anecdotal profiles (Dijk, Kelly and Raijmakers, 2015).

Personas can be useful in the design process, when questioning different elements on what would happen, if these were implemented in the real world - what would the persona think?

I.e. personas can be used in the reasoning behind decisions in the design process (Grudin and Pruitt, 2002).

Summing up, during interviews and urban songlines, interviewees can be asked to go back in time and recall their former attitudes and experiences. These data can provide the basis for the development of personas, which can then be used in the development phase, i.e. the personas represent the data in this phase.

4.6. Workshop: Idea generation tools

When working in the *develop* phase of the design process, inspiration and inputs of different kinds are needed, as illustrated in the Design Cloud in figure 14 previously. These inputs can advantageously include perspectives from the target group, and can be obtained from a co-creation workshop (Dijk, Kelly and Raijmakers, 2015). In contrast to the interviews and urban songline methods, the workshop asks the participants to focus on the future, and generate ideas for a new concept for the future Roskilde Festival. Each method therefore has two different time perspectives, and provides different types of data to the Design Cloud; the persona that can help test any of the ideas in the iterative process, and actual ideas or elements of ideas that can be further developed.

A workshop can be defined as: *“A meeting at which a group of people engage in intensive discussion and activity on a particular subject or project”* (Oxford Dictionaries, n.d.). The workshop setting can be used as a co-creation session, where potential users are involved in the development process. The aim of a co-creation session is to explore different directions and to get a range of perspectives in the design process (Dijk, Kelly and Raijmakers, 2015), which offer different data than the personas.

In order to secure and obtain different perspectives, idea generation can be applied. Idea generation is used to structure and inspire group brainstorming sessions and often consists of simple exercises, which can be used to stimulate simple group discussions and provide a structure within the workshop process. Here, the participants can feed off each other's energy and ideas, and create a synergy effect for the process (Dijk, Kelly and Raijmakers, 2015).

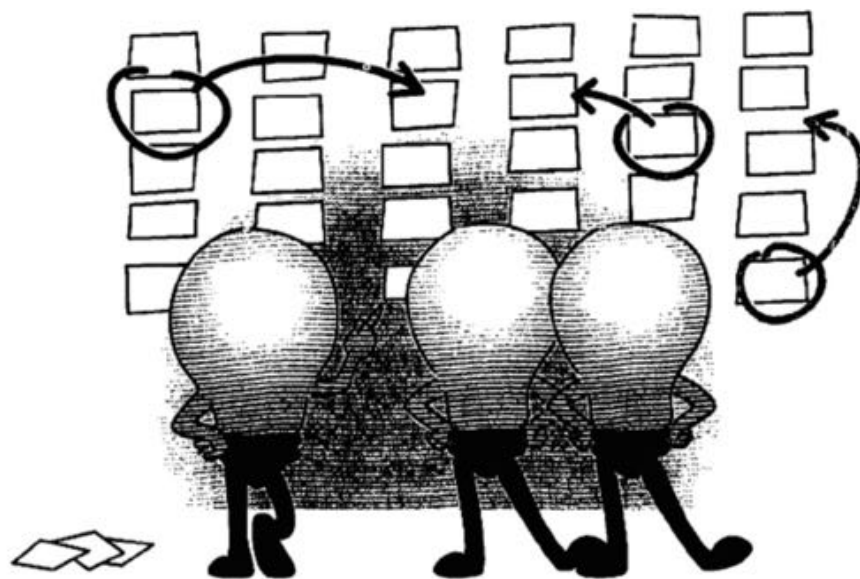
The workshop within this thesis has followed four phases in idea generation in order to get the most useful outcome:

- **Introducing vantage point** is used to get the participants to focus on the subject (Belmonte and Perez, 2015)
- **Icebreaker** is used to relax the participants and to get them to think creatively (Dijk, Kelly and Raijmakers, 2015)
- **Prompting imagination** is used to open up participants' minds and thoughts to imagine alternative solutions (Dijk, Kelly and Raijmakers, 2015)
- **Focusing concepts** is used for narrowing down the concepts and to make sure that the researchers understand the ideas (Hegeman, 2015)

The overall goal with these phases is to stimulate idea generation and to get the group sessions to work more smoothly (Dijk, Kelly and Raijmakers, 2015). The results of the co-creation workshop will be used as inspiration when designing the concepts, giving input to the creation phase in a design process. For the development of the concepts and when working in a design process with complex problems, storyboarding can be a useful tool to define the various aspects of the problem, while describing the process for solving it (Higgins, 1994, p. 161).

4.7. Storyboard

A storyboard is a creative tool that consists of a series of drawings or pictures that illustrate a particular sequence of events, most commonly presented in a comic-strip format. Here, stories about user experiences can be brought into the process, adding perspectives to the provided solution or prototype of the solution. In other words, storyboards allow the designed solutions to be put into the proper context (though, not physically), and thereby spark further analyses, questions or areas of opportunity for further development (Dijk, Kelly and Raijmakers, 2015), as illustrated in picture 10 below.



Picture 10. The storyboarding process (Higgins, 1994, p. 171)

In a storyboard, the designers can include as many conceptual details as possible, in order for any viewer to understand the key problem, aspects and solutions (Dijk, Kelly and Raijmakers, 2015), i.e. the storyboard can be an important tool for communicating complex problems and the user experience of the designed solution. An example of what a storyboard could include is presented below in figure 17.



Figure 17. Storyboard template (Fisker, 2015)

Another means of describing a designed solution to a problem, is the use of a Business Model Canvas that allows one to describe, design, challenge, and invent the business model for the design solution (Strategyzer AG, 2016). A key benefit here is the clarity it can bring to the core aims of the solutions, while identifying strengths, weaknesses and priorities (Dijk, Kelly and Raijmakers, 2015).

4.8. Business Model Canvas

The Business Model Canvas is divided into nine sections, which collectively are said to make up a successful business model, and can advantageously be printed or sketched on a large writeable surface, in order to fill it out collectively in the design group, and as a tool to return to in the design process (Dijk, Kelly and Raijmakers, 2015). The canvas is shown in figure 18 below.

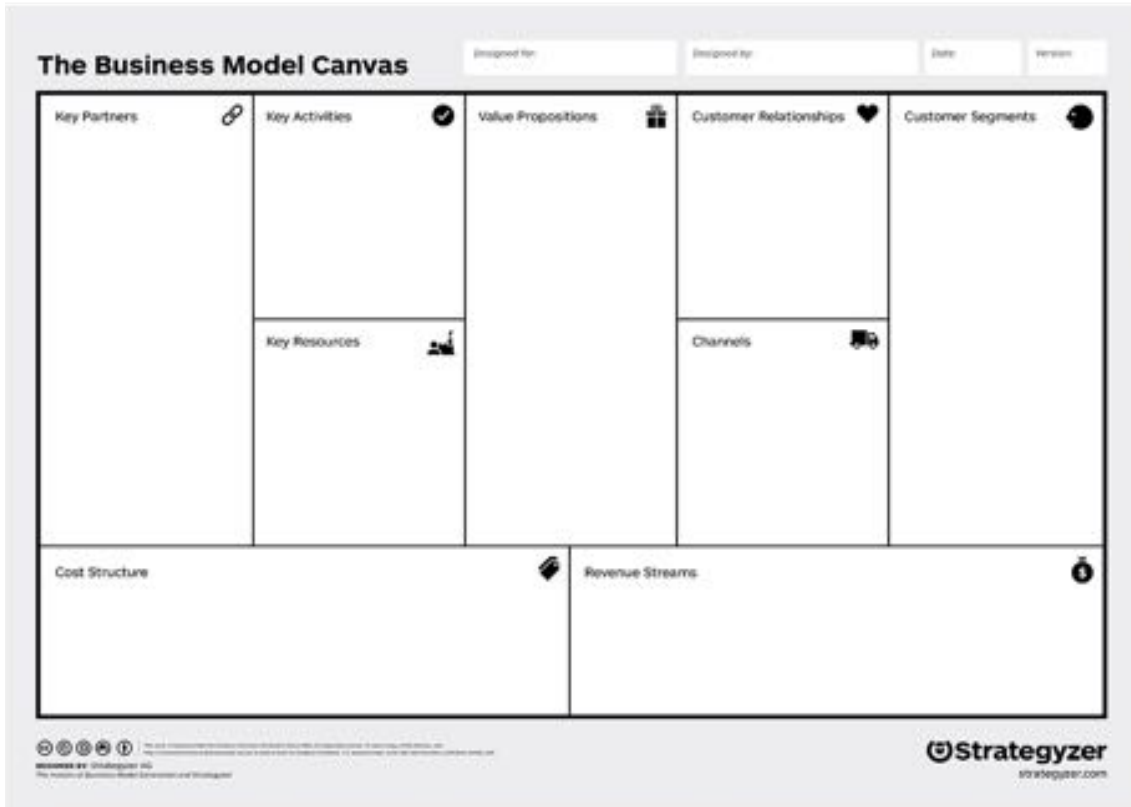


Figure 18. The Business Model Canvas (Strategyzer AG, 2016)

Having presented the concepts, theoretical framework and methods used in this research in the above chapters, the first part of the analysis will be presented next.



ANALYSIS PART I: BACKGROUND

ANALYSIS PART I: BACKGROUND

In this first part of the analysis, the background information needed for the further work is presented. The chapter is divided into two sections; first, the inspirational analysis investigating memorable food experiences, and secondly, the Roskilde Festival Food Experiencescape is presented in order to explain and understand the context for memorable food experiences at Roskilde Festival.

5.1. Inspirational Analysis

The following section is a description of five different food events and how elements from each event can be used as inspiration, when answering the research question: *How can a food experience with pig be designed for Roskilde Festival that aims to improve food cultural sustainability and affect the guests to eat more pork?* Furthermore, it gives an insight to what a memorable food experience can be at a practical level. Based on the theoretical framework for memorable (food) experiences in section x, the five food events are chosen to represent events in and outside of the Roskilde Festival context (*physical setting*), various target groups (*consumer experiences*), various themes, messages and stories (*liminal worlds*), various actors, hosts and senders (*other consumers and personnel*), and various levels of participation (*passive or active participation*).

The events can therefore also be seen as examples of what is meant by a memorable *food experience* in this work, and thereby used when answering the working question: *What characterizes a food experience?*

The five food events will be presented on the following pages.

5.1.1. Beercycling by the Danish Agriculture and Food Council

The event took place during Roskilde Festival 2015 (SKOLE, Landbrug & Fødevarer, 2015) with the aim of creating awareness and educating the younger target group on the good and sustainable story of agriculture in Denmark, and what agriculture can do (Landbrug & Fødevarer, n.d.; Nielsen, 2016). Five urinals were connected to a specially designed, 100 % sustainable system that collected the urine of the participating festival guests (Landbrug & Fødevarer, n.d.) The message was *“Don’t waste your piss. Danish farmers can turn it into beer again”* as shown in picture 12 below (Landbrug & Fødevarer, n.d.). A user of the experience (Jesper Thomsen, guest at Roskilde Festival 2015) states: *“When you see a poster like this, where one’s urine is used for something positive, then you actually choose to go the extra meters to donate urine”* (SKOLE, Landbrug & Fødevarer, 2015).

The collected urine will be used as fertilizer in 2016 by a local farmer for the grain type; malting barley. When the grain is harvested, it is transported to a brewery that is responsible for brewing beer for the Roskilde Festival 2017 (SKOLE, Landbrug & Fødevarer, 2015). 54.000 liters of urine were collected in 2015, which will turn into approximately 100.000 liters of beer in 2017 (SKOLE, Landbrug & Fødevarer, 2015). The news about the event was shared all over the world, and is considered to be the most successful press story from the Danish Agriculture and Food council, based on the number of times it was mentioned in the press (Landbrug & Fødevarer, n.d.).



Picture 11. Beercycling add (Landbrug & Fødevarer, n.d.)



Picture 12. Beercycling urinals at the festival (Gangsted, 2015)

Characteristics of Beercycling that can be used as inspiration in this work:

The campaign has a **greater purpose** of creating positive awareness on recycling, sustainability and Danish agriculture. As described by Hansen and Mossberg (2013, pp. 218-224), the theme and story around the event, influences the consumer experience. In this case, the story has a **motivational** aspect; the piss is recycled, and does not just end up on the ground (or in "pis-hegnet"), i.e. turning something negative (the ongoing problem with piss-dust) into something positive (beer).

The Beercycling event has elements that are **unexpected, surprising and fun**; you can use piss to make beer, which is a topic guests at Roskilde Festival do not expect to be confronted with. I.e. it is something out of the ordinary, which is what Sundbo and Sørensen (2013, p. 4) see as a part of the memorable experience. The whole setup is very **convenient and** encourages **social** interaction, as the urinals can host many urinals at the same time, meaning smaller queues, and cup holders have even been added to the urinals, so the guests can bring their beer. The event is therefore an activity that can be done together with other festival guests, which is in line with the theoretical framework by Hansen and Mossberg (2013, pp.218-224), where the presence of other consumers and objects are an influencing factor for the consumer experience. Furthermore, the whole setup being a urinal helps to fulfill the festival guests basic **needs**, which is included in Maslow's (1954) pyramid of needs.

5.1.2. FoodJam by Madkulturen

This event has been a part of the Roskilde Festival since 2012 with an overall aim of creating better food for all (Madkulturen, n.d.). FoodJam is an active kitchen consisting of cooking sessions, where participants (Roskilde Festival guests) prepare and eat their meal at long tables in the FoodJam tent. What they prepare, they decide themselves and they can always seek guidance from culinary supervisors, who introduce them to ingredients, encourage them to try new dishes, and instruct them in new cooking techniques (Madkulturen, 2015; Madkulturen, 2016). All ingredients are fresh, seasonal, organic and locally produced (Madkulturen, 2016). It costs 50 DKkr. to participate, and the event is marketed as an experience with others that will give the ability to make healthy, exciting food on a low budget (Madkulturen, 2016).

The number of participants has increased since 2012, and during the festival in 2015, 3700 festival guests participated with 71 % being women (Madkulturen 1, 2016; Madkulturen, 2015). 98 % of all participants in 2015 had highly recommended FoodJam to others, and some weeks after participating, 40 % of the participants reported that they had been highly inspired to cook at home with their friends, and 38 % reported that they had tried new ingredients (Madkulturen, 2015).



Picture 13.
Sample of ingredients
(Spangberg, 2014)



Picture 14. The FoodJam tent
(The Food Culture, 2014)



Picture 15. Food in the making
(Madkulturen, 2014)

Characteristics from FoodJam that can be used as inspiration in this work:

FoodJam is based on **active participation**, where the participants learn first-hand how to prepare food. Active participation is according to Pine and Gilmore (1998) an element for reaching immersion, which includes the escapist realm in the four realms of experience. In this context, it is likely that the participants will become immersed and boost their capabilities, i.e. FoodJam can provide extraordinary food experiences.

FoodJam also encourages experimentation; by letting the participants decide the menu themselves. This is related to the theoretical framework of Pine and Gilmore (1999), who describe that in order to lead to a change in the target group, **customization** is a means that can lead to transformation. The customization of the menu also encourages testing

of food courage by trying something new, and hereby expanding the participant's individual horizons. The activities at FoodJam occur **together with friends** and with **guidance** from the culinary supervisors. These two factors are in line with Hansen and Mossberg's (2013, pp.218-224) factors (*other consumers*, and *personnel*) for influencing a consumer experience. Furthermore, participating in FoodJam is a **low-cost activity**/meal, where the guests have access to an abundance of ingredients for 50 kr., which is cheaper than most festival meals.

5.1.3. Gastronomical Underground by AgroTech

This pop-up event located in the Aarhus area, highlights the gastronomical underground scene, creating an innovative playground for up-and-coming chefs either under the age of 26 or in training (Gastronomisk Undergrund, n.d.). Gastronomical Underground provides these chefs with the opportunity to test, taste, feel, and play with the products, culminating in them serving exactly what they want for the guests. As a guest, you are therefore not guaranteed a coherent menu, but an interesting sneak peek into what is moving in the gastronomical underground (Gastronomisk Undergrund, n.d.). There are 40 guests at each event (4-6 events a year), 5-7 chefs preparing the food (Gastronomisk Undergrund, n.d.), and the location of the events varies from time to time, as each event can have a specific theme, as shown in picture 18 (AgroTech n.d.). All profits from the event go to a charity decided upon from time to time by the participating chefs (Gastronomisk Undergrund, n.d.). Tickets for the events are presold via Facebook and are always sold out within minutes, i.e. the event is popular and successful (AgroTech, n.d.).



Picture 16. Welcome by the chefs (Gammelmark, 2012)



Picture 17. Example of dish (Gammelmark, 2015)



Picture 18. Christmas themed serving (Gastronomisk Undergrund, 2013)

Characteristics of Gastronomical Underground that can be used as inspiration in this work:

Even though Gastronomical Underground has 4-6 events a year, these can be considered one-off events, as each event is unique/different both in theme and location. The tickets are hard to get and this makes each event **exclusive** and attractive. Sundbo and Sørensen (2013, p. 4) define a memorable experience as something out of the ordinary, which is also the case with Gastronomical Underground. This is related to the change in the requirements for food stated by Jacobsen (2008), where food is not only about getting enough macronutrients, but a means to obtain memorable experiences. The fact that the menu is **unknown** for the guests when they buy their ticket, can be related to the notion that when eating at restaurants (or any other meal out of the everyday life), we eat for pleasure and not from necessity, as stated by Gustafsson et. al (2006). I.e. it is not what they get to eat that is the primary motivator, but it is the surrounding aspects that create the total atmosphere that are important for the memorable food experience, as described in the FAMM model by Edwards and Gustafsson (2008). **Looking behind the scenes** as chefs prepare, plate and present the dishes, gives insight into an unknown world, which can be a part of the aspect that influences a meal experience.

Furthermore, Gastronomical Underground has a **higher purpose**, since surplus goes to charity. As with the Beercycling, there is a story around the event that can be a motivational factor for the guest, as described by Hansen and Mossberg (2013, pp. 218-224).

5.1.4. GoCook Smagekassen by Coop

The mission with “GoCook Smagekassen” is to give school children new taste experiences and more appetite for healthy, green and delicious food, which they prepare themselves in the school kitchen (Coop, n.d.). The “GoCook Smagekassen” is the largest school activity for students in 4th to 7th grade out of five activities related to the overall GoCook concept. The activity consists of a box of free ingredients, educational material and 24 recipe books that the home economics teacher picks up in the local Coop store (Coop, 2013). One home economics teacher states: *“I only get positive feedback from the pupils. They use it [re: the recipe book] actively at home and have even got a weekly day where they cook”* (Coop, 2016).

The “GoCook Smagekassen” activity takes place each year in week 43, 44 and 45. In 2015, 6.800 classes participated, which is a total of 161.000 schoolchildren. 75 % of all primary schools in Denmark are enrolled in the activity (Coop, 2013).



Picture 19. Cooking class
(Folkeskolen.dk, 2014)



Picture 20. Smagekassen (Coop, 2014)

Characteristics from GoCook Smagekassen that can be used as inspiration in this work:

Coop, which has developed the “GoCook Smagekassen”, and the schools, have the same missions; teaching the children to cook. “GoCook Smagekassen” is therefore **in line with partnering strategy** (i.e. the schools), making the activity easily implemented in the schools. Here, the schools and Coop share the same theme, providing a shared liminal world for the experience, as described by Hansen and Mossberg (2013, pp. 218-224). Furthermore, the concept is in line with Jacobsen (2008), who states that the food producer, in this case Coop as retailer, has the responsibility of educating and supplying the customer, in this case the schools and the school children, with knowledge on production, ingredients etc. in order to give them a memorable food experience.

The concept is **convenient and low-cost** for the schools, since the teachers only have to go to the local Coop store to get the three weeks of educational material and ingredients. Everything is free, which is in line with Sundbo and Sørensen’s (2013, p. 4) statement that memorable experience are not merely developed through paid activities. The “GoCook Smagekassen” requires **active participation**, which can be motivational for adapting the behavior in other contexts i.e. participants are immersed and transformed, as personal capabilities are boosted, as described in the escapist realm of experiences by Pine and Gilmore (1998). Adding to this behavior, the school children receive a recipe book i.e. an **object** that brings the experience home and promotes the behavior in a home context, and as described by Hansen and Mossberg (2013, pp. 218-224), objects are also seen as factors influencing the consumer experience.

5.1.5. Pop-up Restaurant by Rødder

The aim of the event is to cook and serve good food that makes people happy. The focus is on getting back to the “roots” e.g. through preparation methods, but also to spread the knowledge about good ingredients and wine, where it comes from, who produces it and why (Carstad, 2012; Spiseliv.dk, 2011; Vitto, 2016). An event with Rødder happens in a casual setting and always in a new location. It includes dinner and drinks, and takes place during an evening of 4-5 hours (Carstad, 2012; Fetz & Fieseler, 2014). The pop-up restaurant has existed since 2010 and arranges one pop-up each month. Tickets are sold in advance, cost approximately 350-400 kr., and most events are sold in advance (Rødder, n.d.).

The next pop-up event with Rødder, in collaboration with KOST and Sweet Sneak, is a barbecue long-table dinner located at the industrial area along the train racks at Dybbølsbro in Copenhagen. The menu consists of free-range lamb and locally produced biodynamic vegetables, and a lot of other delicious ingredients. (Rødder & Sweet Sneak, 2016).



Picture 21. Dining at long tables (Roddercph, 2016)



Picture 22. The owners of Rødder, Esben Grundtvig and Solfinn Danielsen (Rødder, 2013)



Picture 23. The woolpig that was served at an event (Rødder, 2015)

Characteristics from the pop-up restaurant that can be used as inspiration in this work:

When developing a memorable food experience, Sundbo and Darmer (2008) suggest information on all steps in the food chain to be included. This is what Rødder does, when bringing **information and stories** behind the ingredients, menu, craftsmanship, taste and production. This leads the guests closer to the meal, **making them think and reflect** on the processes behind, which makes the food educational, which is one of the four realms of an experience according to Pine and Gilmore (1998). The setting for the dinner with Rødder takes place at **unique locations** i.e. something out of the ordinary, which is a catalyzer for memorable experiences according to Sundbo and Sørensen (2013, p. 4). Furthermore, the setting takes place at an informal long-table encouraging contact with the **other participants** i.e. other consumers, which is a factor for the consumer experience according to Hansen and Mossberg (20013, pp.218-224).

Five different food events have now been analyzed. To see which of the memorable food experiences provided by the above food events could have a potential of being extraordinary food experiences, i.e. transformative for the participants, each food event was placed within the four realms of an experience, as described by Pine and Gilmore (1998). These are shown below in figure 19.

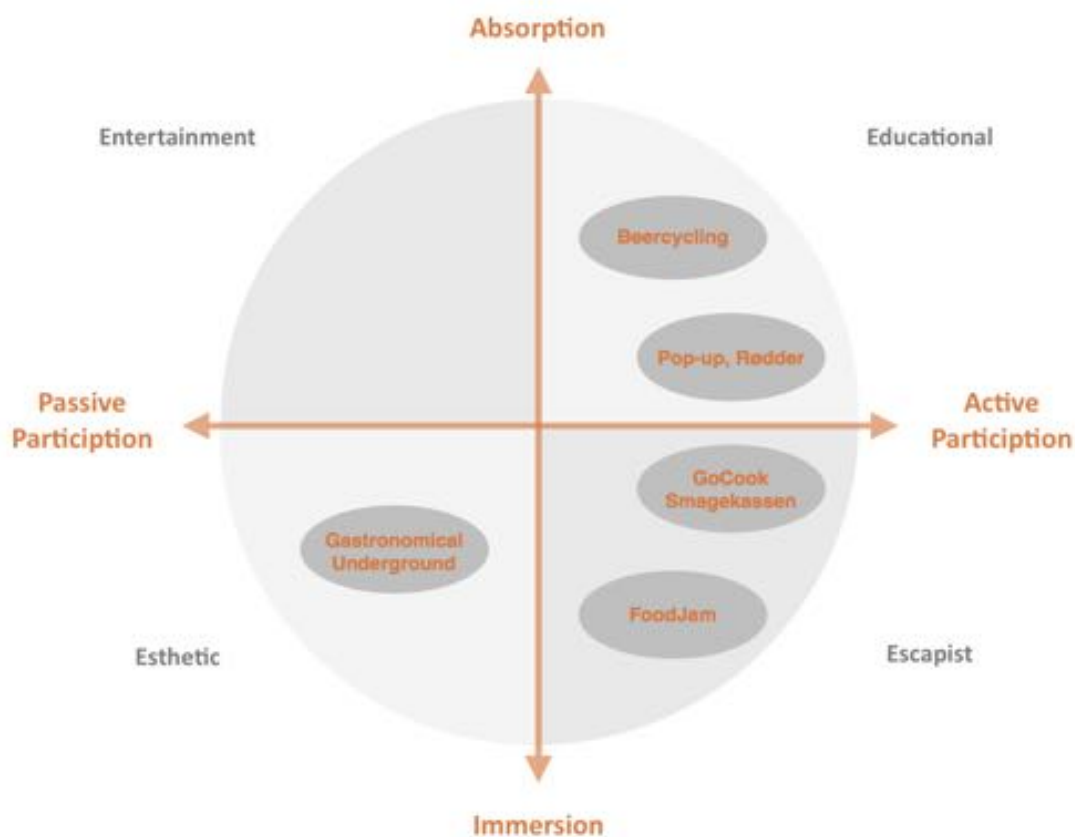


Figure 19. The five inspirational food events in the realms of an experience (inspired by Pine and Gilmore, 1998)

As Hansen and Mossberg (2013, p.209) describe, immersion and extraordinary experiences are interlinked, meaning that based on the above analyses, the three food events most likely to generate extraordinary food experiences are; Gastronomical Underground, GoCook Smagekassen and FoodJam. BeerCycling and the Pop-up restaurant by Rødder require active participation, which makes participants reflect on how they fit into the world, however, participants are still more outside, than immersed in the action (or theme/story of the event) (Pine and Gilmore, 1998, Hansen and Mossberg, 2013, pp. 218-224).

To sum up this inspirational analysis, several elements can be taken from each of the food events. All of which are in line with the theoretical framework for memorable and extraordinary experiences, as described throughout the analyses in this section. These results are summarized and illustrated in the moodboard figure 20 on the following page.



Behind the scenes



Greater purpose

Unknown elements
→ curiosity

Unexpected or surprising

Exclusivity - for the few

Storytelling



In line with host's strategy



Fulfills basic needs



Convenient free/low-cost



Object or souvenir



Active participation

Guidance from personnel



Experimental and Customizing

Setting that promotes socializing; other participants



With the inspirational characteristics of food experiences presented in this section, it is now relevant to analyze the context for memorable food experiences at Roskilde Festival.

5.2. The Roskilde Festival Food Experiencescape

The Roskilde Festival Food Experiencescape (RFFES) was developed to explain and understand the context of food experiences at Roskilde Festival, and thereby answer the working question; *what characterizes the context for food experiences at Roskilde Festival?*, (see figure 21 on the next page).

Adema (2007) and Johnston, Biro and MacKendrick (2009) describe foodscapes as social constructions that capture and consist of cultural ideals that provide a framework for the investigated subject; Food experiences at Roskilde Festival. The mappings for RFFES were therefore done with a historical timeline to illustrate, explain and understand these ideals, discourses, and their potential developments, or *evolutions* as described by Jencks (2011) in the methodological framework section 4.3. The timeframe was set to be 2011-2015, leaving open spaces for both 'before' and 'future (until 2017)', as the strategic planning group for the festival experienced an increasing recognition that food played a large role in the total festival experience for their guests (Appendix 1. Mikkel Sander, p. 2), and since 2011, food has been recognized strategically on the same level as music and arts at the festival, resulting in the Food and Drinks Strategy 2014-2017 report (Roskilde Festival, 2014). Furthermore, food events have only been present at the festival for the past five years (Roskilde Nyheder, 2015). The 'future' is delimited to 2017, which is the timeframe for the current Food and Drinks Strategy (Roskilde Festival, 2014).

In the development phase of the scape, several mappings were made using the parameters from the scape theories described in the theoretical framework of scapes section 3.2., being; physical, economic, socio-cultural, policies (and in this case incl. strategies), socio-cultural, and discourses. Furthermore, the scape is divided into levels, as also described by the scape theory presented in section 3.2.:

- Macro (outside Roskilde Festival)
- Macro (inside Roskilde Festival)
- Meso (areas and events)
- Micro (food and dishes)

The information needed for the content of the top-level; macro (outside Roskilde Festival) was found by searching each parameter within the timeframe. The references used here can be found in a separate list in the reference chapter 10.2. of this work. Particularly in this section of results, the subjectivity of the mapping process must be stressed, as described in the methods section 4.3. on mapping. It is hereby acknowledged that if anyone else were to do this mapping, the elements would be different. Likewise, subjectivity is present when analysing the

scape, as described by Aldrich (1966) in the theory section 3.2., i.e. if any other researchers were to interpret the mappings, other results might be highlighted.

Setting the context for the inside of Roskilde Festival in the lower three levels, allows a more systematic mapping. The information is here delimited to:

- Directly from Roskilde Festival sources (Roskilde Festival, 2015, Roskilde Festival Guide, 2015, More Than Eating, n.d.)
- An InfoMedia search of the past five years using the search words “madoplevelser Roskilde Festival” (food experiences Roskilde Festival). 23 out of 73 articles were found to be of relevance
- An InfoMedia search of the past five years using the search words “mad Roskilde Festival” (food Roskilde Festival). 25 out of 87 articles were found to be of relevance
- A Google search using the search words “madoplevelser Roskilde Festival” (food experiences Roskilde Festival). The first five pages of the 2720 results were reviewed, and 26 articles were found to be relevant.

For further information about the results of the Infomedia and Google search, see appendix 2. Additional mappings of food stands on the Roskilde Festival area, dishes, events and strategies can be seen in appendix 3.

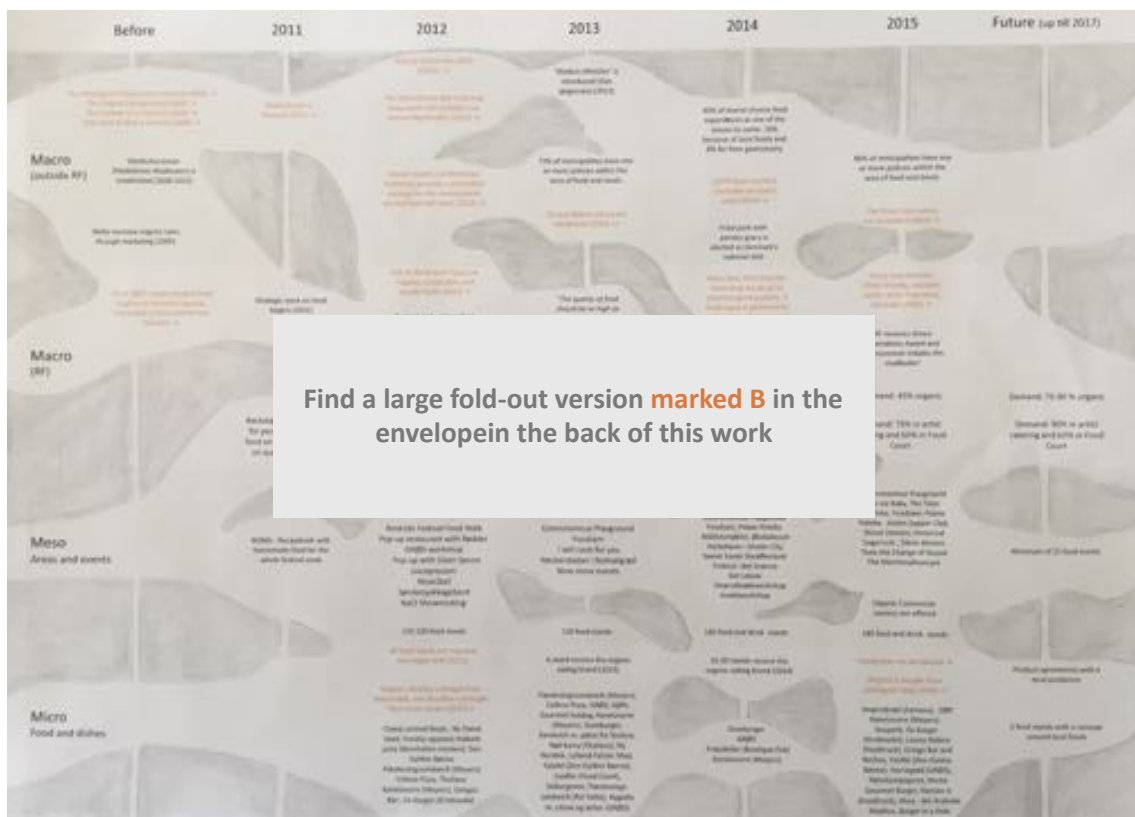


Figure 21. The Roskilde Festival Food Experiencescape

The RFFES shows the context of food experiences at the festival. Here, the interconnectedness of the elements across levels is identified, which in this case means that tendencies going from the macro to the micro levels are identified, and potential tendencies on the meso and micro-levels will be identified for the future (2016 and 2017).

5.2.1. Understanding the Roskilde Festival Food Experiencescape

An example of how to read the interconnectedness in the scape, is that of organics. Looking at the macro-level outside the festival, Netto increased organic sales through marketing back in 2005. This indicates not only talented Netto marketing people, but also that there was a market push for organics, which Netto recognized as a potential market. Moving on, the organic eating brand was introduced in Denmark (macro-level outside of the festival) in 2009, making it possible for restaurants and other kitchens to brand themselves according to their organic percentage. As argued for by Jencks (2011) in section 4.3., elements in this type of historical mapping have a tendency to cluster around different classifiers. In this case, the Whole Grain Partnership (2008) and the Keyhole Label (2009) were established at approximately the same time as the organic eating brand, exemplifying a clustering around a tendency of labelling (at the macro-level outside the festival). These labels made it possible for food providers to brand themselves as a better option for the consumers, i.e. consumers were presented with several labels on their daily groceries in the supermarkets. It can be assumed that these labels all provide a signal value for the products they are placed upon, which presents an alternative or even a better option than similar products without any label. In turn, this means that based on these labels, it is easier for the consumer to choose products that align with their personal values, as described by Grunert (2005) in the introduction of this work.

At this time (2009), Roskilde Festival was still not working strategically with food; however, there had been a focus on minimizing food waste (from an environmentally sustainable perspective) since 2007. In 2011 they started the strategic work on foods, based on the realization that food played an important part of the guests' overall festival experience, and the focus on organic and sustainable foods followed the next year (2012). Here, the festival demanded that 20 % of the commodities used in the food stands were organic, which resulted in e.g. all dairy being organic and bought from Naturmælk, all coffee being organic and bought from Peter Larsen Coffee, and freshly squeezed juices from Bornholms Mosteri were introduced. Furthermore, as a result of the sustainability focus, all food stands were required to offer a vegetarian meal on their menus.

The Organic Action Plan 2020 was introduced by the government in 2012, and since then, the organic demands from the festival have increased; 25 % (2013), 30 % (2014), 45 % (2015), and 75-90 % by 2017. Furthermore, organic conversion courses are offered for the food stands (2015). I.e. Roskilde Festival guests can expect more organic food in the future.

As described earlier in the section on sustainability, the strategic planning group behind the Food and Drinks Strategy at Roskilde Festival did, in the beginning, not mean to favor organic

foods over local foods in their effort to provide sustainable food solutions for their guests. However, the organic label is a well-known label and a measurable mean and thereby much easier to control, when working with thousands of volunteers and partners than e.g. the term *local*. Furthermore, the label sends a strong signal to the guests about the festival's views on food (Appendix 1, Mikkel Sander, p. 3). I.e. the organic label has for Roskilde Festival developed into a *cultural ideal*, which is an example of the social construction of the scape, as described by Johnston, Biro and MacKendrick, 2009. Furthermore, the organic label is an *ideal* which, as described by Aiking and de Boer (2004) in the sustainability section x of this work, can be a tangible common ground for all those involved. Revisiting the clustering of elements around classifiers, described by Jencks (2011), the organic elements cluster around various classifiers from the macro-level outside the festival: Organic Action Plan 2020 to the micro-level; various food stands and dishes, as shown in the figure 22.

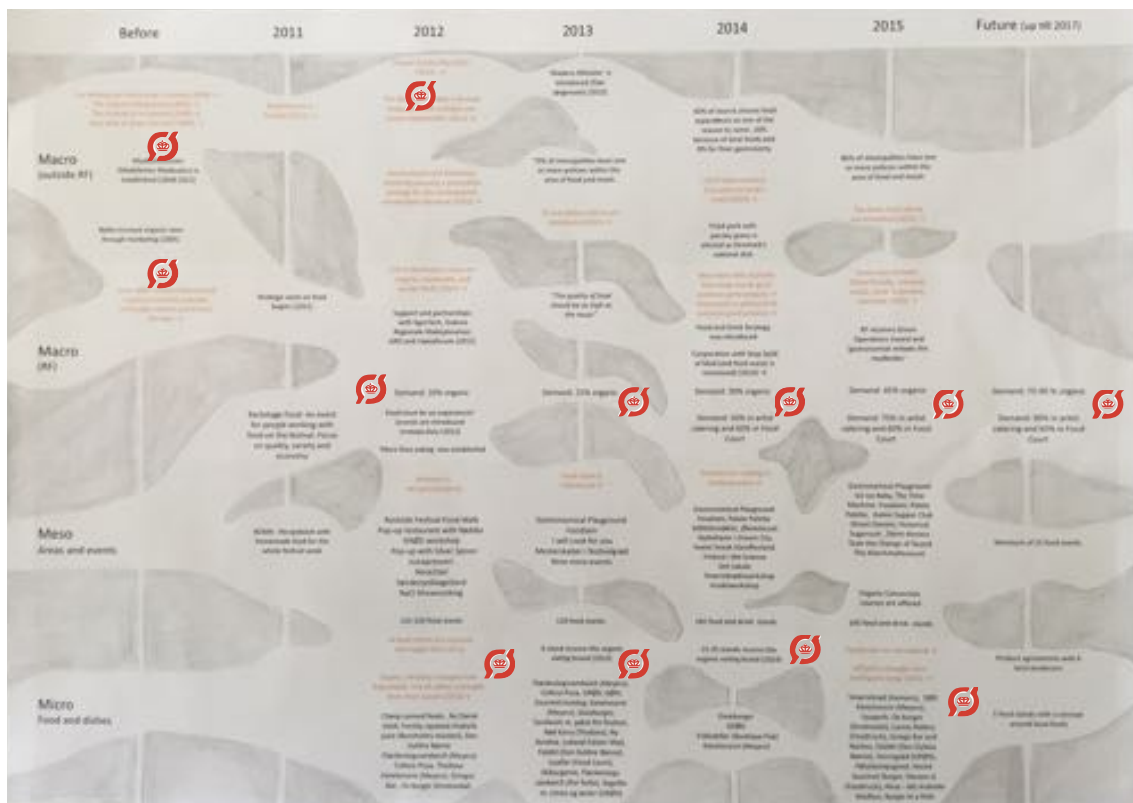


Figure 22. Organics in the Roskilde Festival Food Experiencescape

Turning to local foods, there are examples of these early in the RFFES, e.g. partnership with Grønne Regionale Madoplevelser (Green Regional Food experiences) (2012), Sønderjyskagebord (Cake buffet from Southern Jutland) (2012) and Lolland-Falster Food (2013), however, it is only mentioned as a focus area for the 2015 festival. This focus follows the tendency on the macro-level outside of the festival, where 26 % of tourists came to Denmark because of local foods (2014), and is also present in the future strategy for the festival. Here, the aim is to procure product agreements with 6 local producers and to have 5 food stands with concepts around local foods. I.e. the Roskilde Festival guests can expect more local foods in the future.

5.2.2. Food events

Looking at the food events (at the meso-level) on the RFFES, these have also developed over the years. Starting at the macro-level outside the festival, Madeleines Madteater (Madeleine's Food Theatre) set a great example of staging food and the meal as an experience (2008-2012). This is mirrored at the macro-level inside the festival on the RFFES, where the vision of “*food must be an experience!*” was set in 2012, and a group focusing on food events ‘More Than Eating’ was established. This was also the first year where food events were included in the program, which they have been every year since. Looking at the various events, there seems to be no strict theme for either the food or the type of experience, which was confirmed by one of the authors of the Food and Drinks Strategy (Appendix 1, Mikkel Sander, p. 4). He adds:

“We consider food events as a part of the content, just like music or art... as a more integrated part of the festival, and not just catering. We have a curator group that, just as if it was an art exhibition, curates the food events to find the exciting actors that can provide the cool stuff. Something different and fun!” Mikkel Sander (appendix x, p. 4)

At the most recent Roskilde Festival, 11 food events were listed in the program (for full descriptions on the events from 2015, see appendix 4). These are represented by the following pictures (More Than Eating, n.d):





Reviewing the factors that influence a consumer experience from section x, the theme/story sets the liminal world for the other factors involved (Hansen and Mossberg, 2013, p. 218-224). These themes/stories varied in focus:

- **Experimental gastronomy** in *Gastronomical Playground*, *Ice Ice Baby*, *Palete Palette* and *The Marshmallow Cure*. Here, food is used as components for satisfying senses
- **The setting and senses** in *Taste the Change of Sound* and *Silent Dinners*. Here, the setting changes the taste of food and the meal experience
- **History** in *The Time Machine* and *Historical Sugarrush*. Here, food is used as a means of communicating history
- **Socializing** in *Italian Supper Club* and *Street Dinners*, and socializing while cooking in *FoodJam*. Here, food is used as a gathering point for social interaction, and in the case of *FoodJam* also learning

Though these specific themes are not mentioned in the Food and Drink Strategy (Roskilde Festival, 2014) at the macro-level inside the festival, most of them do follow some of the public

focus areas presented in the scape. E.g. the elected national dish was fried pork strips with parsley sauce (2014), which is a dish that, as shown in the pigscape in section 2.3., dates back to 1880. Here, the public chose, whether consciously or not, a historic dish to represent the Danish Cuisine. These historic links are represented in the events *The Time Machine* and *Historical Sugarrush*. Furthermore, the current Food Minister Dan Jørgensen formed a group to investigate and formulate meal guidelines for the Danish population, which were presented in 2015. These are:

- *Learn to cook*, which is a main activity in *FoodJam* and *Street Dinners*
- *Eat with others*, which is the main activity in *Italian Supper Club*, *Silent Dinner*, *Street Dinners* and *FoodJam*
- *Use commodities that are acquired responsibly for people, animals and planet*. Though none of the food events from 2015 have this last advice as a main focus, several of them do include descriptions of the food used in the event in the program; *Italian Supper Club* uses biodynamic foods, *FoodJam* uses organic foods and *Street Dinners* promise honest food.

Looking to the future (until 2017). At the macro-level, the strategy aims to include product agreements with local producers and introducing food stands with concepts around local foods. This indicates an interest in where and how the food for Roskilde Festival is produced, which follows the focus areas of the festival as seen in the macro-level inside the festival in the RFFES; organic, sustainable, quality (2012), seasonal, climate-friendly, Nordic, local and Fairtrade (2015), and the third meal advice mentioned above.

This interest in where the food comes from and how it is produced, has been seen as a main focus in previous food events at the festival, e.g.; pop-up restaurant with Rødder focusing on local foods (2012), the Nose2tail event, when the chefs cut up an entire pig (2012) and Nyttehaver i Dream City (Vegetable Plots in Dream City) (2014), where guests were invited to get their hands dirty by taking care of the vegetable plots. An even wider perspective was added in 2014, when the Insect Workshop questioned where protein should come from in the future.

The theme/story is one of the factors presented in figure 6 that influence a memorable experience. Roskilde Festival, however, envisages their experiences to go further than merely being memorable:

“The festival is trying to change people in many different ways... This is reflected in the music that we book, where we try to present something for people that they haven’t heard before, something that creates thought and reflection about the world in general. That is also what we do with art and food”

(Appendix 1, Mikkel Sander, p. 5)

While memorable experiences can create thought and reflection, Roskilde Festival needs extraordinary experiences to transform/change the guests. Using the four realms of an experience, each of the 11 food events from 2015 was analyzed and plotted into the primary realm that fits each experience. This analysis was based on the descriptions provided by Roskilde Festival, see appendix 4.

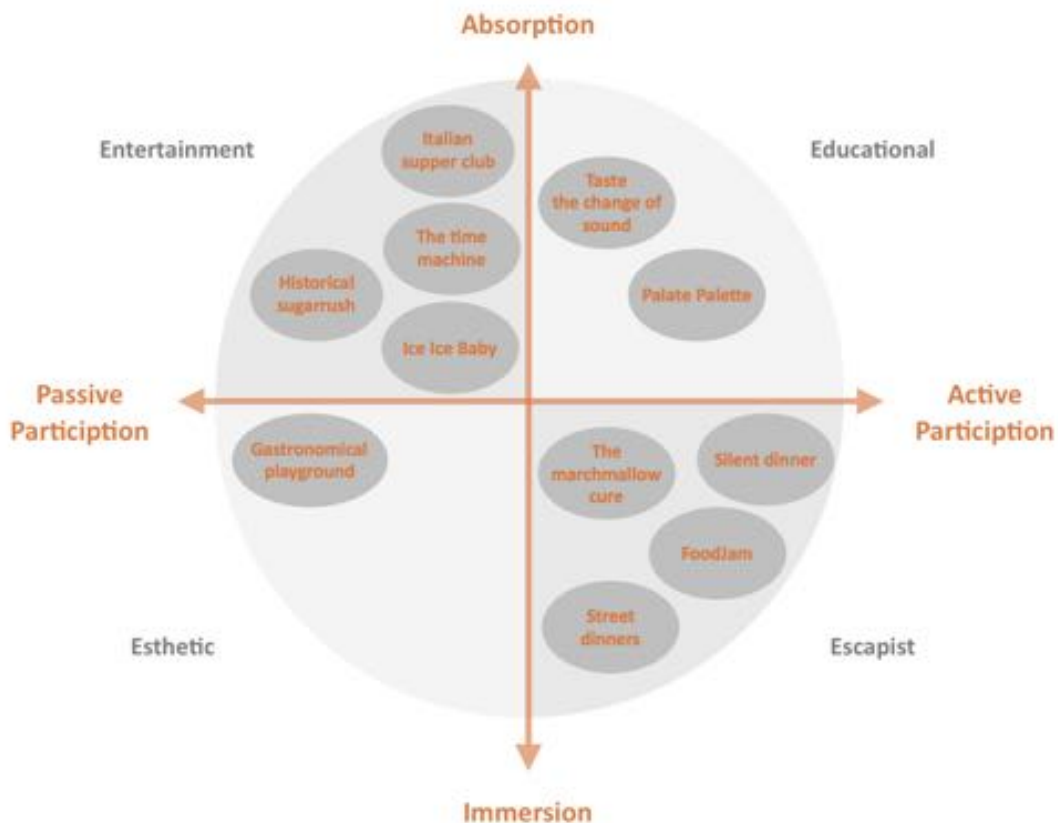


Figure 23. Roskilde Festival Food Events in the Four Realms of an Experience (adapted from Pine and Gilmore, 1998).

In this figure, six of the food events are placed in the *entertainment* or *educational* realm; Italian Supper Club, The Time Machine, Ice Ice Baby, Historical Sugarrush, Taste the Change of Sound, and Palate Palette. These events can alter the guest’s view of the world and/or make them rethink how they themselves fit into the world. Though the participation varies from viewing the world from the outside (passive participation) to relating themselves to the world (more active participation), all of these events leave the guests more outside any action than immersed in the action, hence they are placed in the absorption. These events can be said to provide memorable food experiences that fulfill the second part of Roskilde Festival’s vision presented above; *“something that creates thought and reflection about the world in general”*. Moving on to the food events, where guests potentially become more immersed, the remaining five are placed here; Gastronomical Playground, The Marshmallow Cure, Silent Dinner, Street Dinners, and FoodJam.

Dinner, FoodJam and Street Dinners. Here, Gastronomical Playground (with the main aim of challenging the guests by presenting common food in new and surprising shapes and textures) is placed in the esthetic realm, as the event can create wonder and appreciation, which can create immersion, while requiring minimal participation. The remaining events are placed in the escapist realm, meaning that the events are both entertaining and educational, and can boost personal capabilities and characteristics to new levels. Here, guests are immersed, while participating actively. These events can therefore be said to potentially provide transformation in the guests, and thereby be the extraordinary food experiences that Roskilde Festival are looking for, to fulfill their full vision of changing people, as was presented above.

Summing up

The RFFES was developed to answer the working question; *what characterizes the context for food experiences at Roskilde Festival?*, which shows an increased interest and focus on food and food events at Roskilde Festival over the past 5 years. As an example, the *organic* food focus has followed the increasing organic focus in society outside the festival, and the festival has increased the organic standards for the food stands. Other focuses (on the macro-level inside the festival) include; sustainable, quality, seasonal, climate-friendly, Nordic, local and Fairtrade, some of which can be seen at the lower levels of the RFFES. Furthermore, local foods have acquired more space in the Food and Drinks Strategy, requiring new product agreements with local producers and new food stands with concepts around local foods for the coming festivals, i.e. where and how commodities for Roskilde Festival are produced is in focus.

The RFFES introduces food as an experience, both on a strategic level (macro-level inside the festival) and on a practical level through food events (meso-level). The most recent food events (from 2015) were analyzed to find indications of whether they fulfilled the vision of the festival; to change people through food. Five out of eleven food events were found to have transformative potential, i.e. be extraordinary food experiences.

Based on the RFFES and the above analysis, it can therefore be expected that the guests will experience even more food events and food stands in the future (2016–2017), where the focus will be on where and how food is produced.



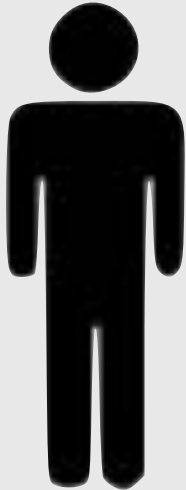
ANALYSIS PART II:
THE TARGET GROUPS

ANALYSIS PART II: THE TARGET GROUP

In this chapter, the results of the target group analyses are presented, when answering the research questions; *who is the target group*, and *what are their attitudes towards the pig in Denmark?* and as a step when answering; *which parameters are important in relation to future foods and experiences at Roskilde Festival?* Based on these analyses, personas will be developed to be used in the design of the food experience for Roskilde Festival later in this work. First, the typical Roskilde Festival guest is described.

6.1. The typical Roskilde Festival guest

The description on the following page presents the demographics of the Roskilde Festival guests based on user surveys and information from Roskilde Festival (Sørensen, 2009, Rambøll, 2011, Tuchsén, 2015).



- The **average age is 23** years old
- **49.1% live in the greater Copenhagen area.** After Copenhagen, most guests live in the bigger university cities; Odense, Aarhus and Aalborg
(Rambøll, 2011)
- **90.5% are from Denmark**, 4% are from Norway, and 3% come from Sweden
- 49% are men and 51% are women
- **58% are single**, 35% have a girl- or boyfriend, and 5.2% are married
- **49% are students**, 29% are in jobs, and 4.3% are seeking jobs
- The majority of the guests have a monthly **disposable income of 2.001-5.000 kr.** and expect to spend 1.001-2.000 kr. during the festival.
- The **average expenditure during the festival is 2.265 kr.**
(Tuchsen, 2015)



The top-three reasons for going to Roskilde Festival (Rambøll, 2011):

- 61.7% come for the **music**
- 55.9% come for the **social aspects**
- 46.3% come for **'the party/fun'**

Other factors are the festival's location, size, traditions, and to volunteer

In 2009, guests reported that (Sørensen, 2009):

- 9% have been to the festival 11 times or more
- 17% have been to the festival 6-10 times
- **45% have been to the festival 2-5 times**
- 29% have been to the festival once

One third of the Roskilde Festival guests report having worked as a volunteer during the festival. The primary motivation has been the fun and cozy times, but of course a big part of it was to get the ticket for free. The next reason in line to work for a good cause (Rambøll, 2011).

Moving on, the data for the remainder of this chapter is that gathered from interviews with five Roskilde Festival guests, whose ages match the target group of Roskilde (20-40 years old) and that of the younger generation, who eat the least pork in Denmark (20-35 years old).

The interviewees were:



Picture 24. Camilla (Villesen, 2015)

Camilla, 24 years old, Copenhagen, CBS-student, has been to Roskilde Festival six times



Picture 25. Kim (Maintz, 2015)

Kim, 30 years old, Copenhagen, journalist, has been to Roskilde Festival six times



Picture 26. Charlotte (Simonsen, 2012)

Charlotte, 27 years old, Copenhagen, student teacher, has been to Roskilde Festival four times



Picture 27. Jakob (Valentin, 2014)

Jakob, 20 years old, Svendborg, sabbatical year, has been to Roskilde Festival twice



Picture 28, Michelle (Ludvigsen, 2012)

Michelle, 31 years old, Aarhus, psychologist, has been to Roskilde Festival three times

The interviewees not only fall within the age group, but are also a mix of Roskilde Festival guests in jobs, studying or 'other', and the majority live in the bigger university cities, and one from a smaller city.

6.2. Food and Experiences at Roskilde Festival

An interview guide was developed for the interviews, which included elements from the theoretical framework of experiences (section 3.1.) for the thesis. These elements were based on the factors influencing a consumer experience described by Hansen and Mossberg (2013, pp. 218-224); the physical environment, personnel, others tourist, and products and physical objects. The influencing factors were used when formulating the questions, e.g.; *can you describe the physical surroundings? Was there any staff and what did they do? Were there any other participants? And are there any objects that you connect to the experience?* (See Appendix 5 for interview guide, theme 9).

During the interviews, interviewees were asked to select 5-10 pictures between approximately 100 different printed pictures that represented Roskilde Festival for them, and also, pictures that illustrated their typical Roskilde Festival (see appendix 6 for all pictures). Examples of these pictures are:



Picture 29. Girl at a concert (Wojick, 2015)

Picture 30. Boy in camp (Borberg, 2013)

Picture 31. Dream City (Dept9, 2014)

Picture 32. The naked run (Sæderup, 2007)

The pictures presented to the interviewees were pre-chosen by the researchers based on the different parameters from the scape theory, as described in section x. E.g. the Dream City picture above represents a physical area at the meso-level, while the naked-run picture can be seen as a result of a cultural ideal in the socio-cultural parameter.

Pictures from the interviewees' own collections were added as well, not only to gain more personal insights to their characteristics, habits and attitudes, when at the festival, but also in

order to understand which parameters were important for them in relation to food and experiences at Roskilde Festival. Some of these included:



Picture 33. Beer bong (Maintz, 2015)

Picture 35. Random nakedness (Ludvigsen, 2012)

Picture 34. Total immersion (Maintz, 2015)

Picture 36. Going shopping (Simonsen, 2012)

The pictures were used, alongside a Roskilde Festival Map, to create their individual Roskilde Festival journey maps in relation to food and experiences, which included quotations, where the interviewee elaborates on certain touch points. The process of creating this map at the interview can be seen next:



Picture 37. Choosing pictures



Picture 38. A map in the raw data form

To ensure that all information from the maps can be grasped by the reader, the maps presented in the following section for each interviewee contain touch-points and quotations, while the pictures are presented in the text interpreting the maps. The maps can be folded out, in order to have it in view while reading the interpretation of the map. The clearly marked maps can be found in the envelope at the end of this work. The raw data maps can be found in appendix 7.

On each map, red dotted lines represent the general footpaths the interviewees took during the festival, and it can thereby be seen, where and which areas they mainly visited. Furthermore, their typical activities are shown in different colored boxes, representing music related activities (green), parties and other social activities (yellow), and more basic needs activities such as camp, showers and food (orange).

Camilla



Figure 24. Camilla's Roskilde Festival journey in relation to food and experiences



Camilla is a 24 year-old communications student at Copenhagen Business School, who is single and lives in Copenhagen. She has been to Roskilde Festival six times, and has always gone with her seven girlfriends from high school. She always thinks that this year is going to be the last, as she finds it physically draining to be at the festival all week. However, she is always persuaded to go in the end. She and her girlfriends always come early to wait in the queue (see picture 39 below) to be ready if/when the fence is toppled, in order to get a nice spot to camp in the area they prefer, which is around the Skate Arena at the top left corner of the map. This preference is

based on her previous memorable experiences from Roskilde Festival, which will affect her when experiencing something new, as described by Pine and Gilmore (1999, p. 172).

Over the years, Camilla and her girlfriends have volunteered several times at different bars and food stands in order to get their tickets for free (e.g. Gringo Bar and Sauna Bar close to the music stages that are marked in the orange squares in the middle of the map). When volunteering, Camilla and her friends enjoy the benefits of employee showers, cheap food, coffee and alcohol in the employee camping areas (see picture 40 below), even though they

themselves prefer to camp outside in the ‘real’ festival camping (see ‘Employee Camp’ orange squares marked in two spots outside the festival area; one to the far left, and one in the top middle of the map). Here, the perks of the job, which can be described as products, influence the entire memorable experience of volunteering at the festival for Camilla, as described by Hansen and Mossberg (2013, pp. 218-224).



Picture 39. Camilla and her friends waiting in line (Villesen, 2015)

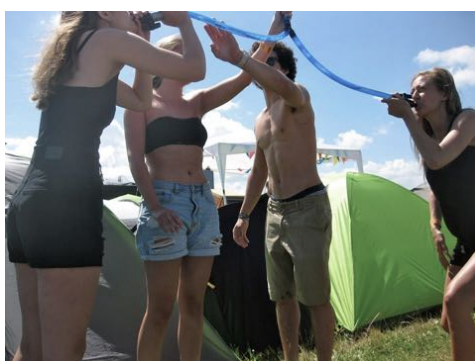


Picture 40. Camilla and her friends enjoying free coffee in the employee camp (Villesen, 2015)

The red dotted line on Camilla’s map indicate that she moves around a lot in the camping areas; all the way from her own camp in the top West corner by Skate to the lower East corner, where she visits friends or her girlfriends’ friends. These trips are mostly impulsive, and adding to this, one of the integral parts of being at the festival is, for Camilla, the random meetings with strangers (mostly boys/men) (see picture 41, 42 and 43 below), when hanging out or walking around in the camping areas. In these situations, Camilla is usually drunk or tipsy. Here, another factor influencing her experience; the relation/interaction with other festival participants is highlighted (Hansen and Mossberg, 2013, pp. 218-224).



Picture 41. Hugging strangers (Ludvigsen, 2012)



Picture 42. Drinking beer bong (Villesen, 2015)



Picture 43. Skating with skaterboys (Villesen, 2015)

During the warm up days, Camilla enjoys the music events at the Skate Arena and in City Center West (which are marked on the map by the two green squares extreme left on the

map), and during the festival, she participates in the big concerts at the Orange Stage, where she has had some amazing, crazy and extraordinary concert experiences (marked by the last green square in the middle of the map) (see picture 44). Here, music plays a larger role, than at the concerts in the warm up days, where the party and people present contribute more to the experiences. In this case, the theme or story, as presented by (Hansen and Mossberg, 2013, pp. 218-224) for the two types of concerts differ, depending on whether she went for the music, the party, the people or something else (see picture 45).



Picture 44. Music at the Orange stage (Andersen, 2013)



Picture 45. Social interaction at concert (Villesen, 2015)

Camilla always looks forward to when the festival area opens, as she feels the food is way better inside the festival area than in the camping areas. Here, she likes to explore the various new things, e.g. in Food Court, and her expectations for the meals are higher. The food experiences Camilla gets here, can be placed in the esthetic realm of experiences, where Camilla can become immersed with minimal participation, meaning that there is a potential for extraordinary food experiences (Pine and Gilmore, 1998). On the other hand, which can be seen in the middle quote on the map, Camilla describes good festival food to be value for money; be plentiful; taste good, and repair/prevent/minimize hangovers, which are needs that can be identified in the lower levels of the pyramid of needs by Maslow (1954). The good meal experience should include delicious food, a nice location (preferably where you can watch other people), and be in the company of people she likes. This could e.g. be at Meyers, which is marked as the 'Best food experience' in an orange square in the top left of the map. These are the visible elements to the consumer in the Five Aspects of Meal Model by Edwards and Gustafsson (2008). Together with the management control system, these elements will make up the atmosphere of the meal experience.

For more pictures, see appendix 8 for Camilla's Roskilde Festival Moodboard.

Kim



Figure 25. Kim's Roskilde Festival journey in relation to food and experiences



Kim is a 30-year-old journalist, who lives in Copenhagen with his girlfriend. Kim has been to Roskilde Festival six times, always with the same group of friends, though with a couple of newcomers every year. The last couple of years, Kim and his friends have bought Get-A-Tent tickets, meaning that the festival provides already set up tents in a restricted area (marked with the orange square 'camp, Get-a-tent' on the right side of the map) close to the festival area. As Kim describes in the quote in the bottom middle of the map, as he has gotten older, has more money and become more complacent, this solution is the perfect fit for his needs, as it also provides the

possibility of only attending the festival for the music days (four days), which Kim does. Here, Kim describes that not only his basic physiological, but also his psychological needs have changed as he has gotten older for him to require more of his physical setting than before, i.e. he has climbed up the pyramid of needs (Maslow, 1954). This can also be illustrated in picture 46 (below) from Kim's camp in Get-a-Tent that e.g. includes a sunbed, and picture 47 (below) he chose to represent camp life outside of Get-a-Tent.



Picture 46. Hanging out in the camp Get-a-Tent (Maintz, 2015)



Picture 47. Camp life outside Get-a-Tent according to Kim (Maintz, 2015)

Kim uses the camp area for hanging out with his friends, relaxing, drinking (see picture 48 below) and the usual stuff they have to do at Roskilde Festival, e.g. the annual music quiz that Kim hosts (see picture 49 below). Here, friends gather around a common interest; music. In this case, Kim and his friends have had good memorable experiences from the music quiz at the previous festivals.



Picture 48. The usual drink of the camp is mixed; vodka and cordial (Maintz, 2015)



Picture 49. Kim hosts the annual music quiz (Maintz, 2015)

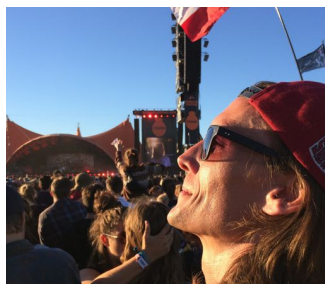
Kim's red dotted lines, as seen on the map, are limited to the path between his camp and the festival area, where Kim spends most of his time at the festival. The music program means a lot to Kim (also when buying the ticket), as it sets the theme/story for the festival, as described by Hansen and Mossberg (2013, pp. 218-224) as a factor influencing consumer experience. Particularly the major artists playing at the Orange Stage or Arena have provided Kim with some extraordinary concert experiences. In the quote on the top left of the map, Kim describes this extraordinary experience; his 'Roskilde moments' as being when everything comes together; the meaningful music, the weather, the atmosphere, the people, the buzz, topped off with confetti and a crazy lightshow! Kim's experience is what Sundbo and Darmer (2008, p. 1) described as a range of elements that all come together to create a state of mind, a process

that forms the experience by challenging all senses. Furthermore, the orange stage is for Kim, what Marling (2013) describes as a place of importance.

Kim further describes, in the quote on the middle left of the map, that these extraordinary experiences are often the culmination of a full day of these above elements. Kim shows this in the following pictures:



Picture 50. Bromance (Maintz, 2015)



Picture 51. Enjoying the weather (Maintz, 2015)



Picture 52. Smoking when you are drunk (Maintz, 2015)

The hero also has to eat, and Kim has in the recent years started connecting Roskilde Festival with more delicious and extraordinary food experiences, e.g. at Food Court, marked in an orange square on the map. Here, he enjoys seeing the effort that goes into the food and the concepts developed especially for the festival. In this case, Kim acknowledges what Edwards and Gustafsson (2008) describe as the product (the food and its preparation) and he further recognizes the efforts behind that make up the story/theme for the food or meal experience as described by Hansen and Mossberg (2013, pp. 218-224) as a factor influencing the experience. That being said, Kim is mainly driven by his mood and physical state, when choosing what to eat at the festival, which e.g. results in him mostly eating a sandwich from the same place close to his camp for breakfast/lunch every day during the festival. Then, once his hangovers are taken care of, he might be more adventurous in the afternoon and evening, when they are typically at the festival area (see picture 53 below). For his last meal of the day (typically around 01-02 on his way back to the camp), Kim is usually affected by alcohol, and just wants some salty foods, e.g. fried pork strips (see picture 54 below), i.e. his physical state and mood takes over once again. Here, Kim exemplifies moving up and down the pyramid of needs (Maslow, 1954) according to whether his physiological needs are taken care of.



Picture 53. Feeling adventurous at Food Court (Visit Copenhagen, 2014)



Picture 54. Fried pork strips: Good when drunk (Maintz, 2015)

For more pictures, see appendix 8 for Kim's Roskilde Festival Moodboard.

Charlotte



Figure 26. Charlotte's Roskilde Festival journey in relation to food and experiences



Charlotte is a 27 year-old teachers college student, who has a boyfriend and lives in Copenhagen. She has been to Roskilde 4 times, and goes primarily for the fun and cozy times with friends and for meeting new people. She has no set traditions, and it varies from year to year, who she goes to Roskilde Festival with. However, Charlotte has always volunteered during the festival in order to get her ticket for free, but also to have something to do with her girlfriends, the perks that come with the job e.g. free food or coffee depending on the job, and to meet new people. The perks (which can be described as products) and the social aspect being with friends and meeting new people (which can be described as other customers), influence the entire memorable experience of volunteering at the festival for Charlotte, as described by Hansen and Mossberg (2013, pp. 218-224). In Charlotte's most recent festival she volunteered for Peter Larsen Coffee, which is marked in the center of the map in the orange square. Below is a picture of Charlotte and her girlfriend at work.



Picture 55. Charlotte, happy at her volunteer job with her friend (Simonsen, 2012)

Looking at Charlotte's Roskilde journey map, she has highlighted several activities (yellow squares) such as 'hanging out by ...' or 'exploring ...'. Charlotte enjoys exploring what the festival has to offer, not only by attending musical concerts, but also the different installations; art and culture. She likes to feel inspired, and often takes this inspiration home to her everyday life after the festival. This is in line with Pine and Gilmore's (1998) theoretical work from the four realms of experience, since these 'exploring installations' activities can be described as aesthetic. They require minimal participation (only watching), but induce immersion, as it is something she takes home from the Festival. This connection to her everyday life is also seen when she seeks out concerts with music that she already knows and can relate to, however, there is still room for the random experiences that have actually given her some of her extraordinary experiences at Roskilde e.g. the Balkan concert. Charlotte elaborates further on this concert:

"It was such a crazy concert, we danced and I sweated so much that I had almost taken off all of my clothes... It really just wasn't something I expected, but then you got there, and the atmosphere was really good and the weather was really nice" (Appendix 1, Charlotte, p. 55)

It is not just random music, she is intrigued by. As already mentioned, Charlotte prioritizes having time to explore and as shown by the red dotted lines on the map, she gets around to various areas of the festival. Here, she tries to be open to the opportunities that might arise, when she is up and about e.g. participating in a random foam party, when she was actually on her way to see a concert. This indicates that Charlotte seeks to fulfill the top layers of Maslow's (1954) Pyramid of needs, which includes the need for something sensational i.e. something unexpected.

Charlotte is always with her friends (primarily girlfriends) for all of her activities, whether they are exploring, going to concerts, eating or working, which is illustrated in the pictures below.



Picture 56. Hanging out at the camp (Simonsen, 2012)



Picture 57. Peeing at the fence (Posselt, 2011)



Picture 58. Going shopping in the city (Simonsen, 2012)

Food wise, Charlotte brings a lot of food (and alcohol) from home or goes shopping in Roskilde City (as shown in picture 58 above). This is mainly because this food is cheaper than what you buy at the festival, but again it is something that she and her friends can do together, whether it is going shopping or the preparation before the festival of who brings what etc. Charlotte's relation to food at the festival is mainly related to fulfilling her basic needs (Maslow, 1954), but also has elements of social interaction with her girlfriends, which can be described as other customers thereby being a factor influencing an experience according to Hansen and Mossberg (2013, pp. 218-224). For more pictures, see appendix 8 for Charlotte's Roskilde Festival Moodboard.

Jakob



Figure 27. Jakob's Roskilde Festival journey in relation to food and experiences



Jakob is 20 year old, and taking a sabbatical year between high school and university. He lives at home with his parents in Svendborg, and has worked most of the past year, but is now about to go travelling across the U.S. with three friends.

Jakob has been to Roskilde Festival twice, both times with friends. At his most recent festival (in 2014), he and another friend were the only two in the camp, who had been to Roskilde Festival before, so they were the ones who did most of the planning, as they wanted to show their friends the best parts of the festival. They decided to camp in the L area (marked by the orange square 'camp' in the center of the map), where they had experienced the previous year, that the party went down, i.e. leaving some memorable experiences. Furthermore, the L area is a popular camping area, which was important for Jakob and his friend, as it meant that there would be a constant flow of people. Relations or interactions with people were described by Hansen and Mossberg (2013, pp. 218-224) as a factor for the individual consumer experience, which explains the priority that Jakob and his friends had, when choosing a popular camping area with plenty of opportunities to interact with strangers.

Another important factor for Jakob is the music program, which determines whether he buys a ticket or not. The music program here can be said to set a liminal world or in other words a musical theme/story for festival, before it even starts (see picture 59 below for the 2014 music program). Jakob has had some extraordinary music experiences, e.g. at Arena (marked on the map by the green square 'best concert', and illustrated in picture 60 below), where it was not just what he had read in the program and planned to see, but also the concerts that have left an unexpected impression. He explains that an amazing thing about these concerts is that he shares the experiences with not just his friends, but with everyone there. According to Hansen and Mossberg (2013, pp. 218-224), the music could here be described as the liminal world and the theme of the experiences. Furthermore, this is an example that the relations between the people in the liminal world of the experience do not need direct contact for there to be a relation. Summing up, it is important for Jakob when at Roskilde Festival to explore the music scene and go with the flow, in order to gain these unexpected extraordinary experiences.



Picture 59. 2014 music program: Jakob's reason for buying a ticket (Roskilde-festival-guide, 2014)



Picture 60. Concert at Arena (Leland, 2014)

Not only the music at concerts is important for him, but he and his friends also need music for their parties and just hanging out in the camping area, i.e. an object (music system) is needed to create the optimal physical environment, as described by Hansen and Mossberg (2013, pp. 218-224). This is seen, when they choose to venture out instead of hanging out at their camp, because the sound system is not working properly. This brings them about, e.g. to visit their friends camping in G, who have a working sound system (and are marked on the map in the yellow square in the center). Pictures from these visits can be seen below.



Picture 61. Hanging out with friends (Valentin, 2014)



Picture 62. Beer bowling (Valentin, 2014)

Jakob expects unpredictable things to happen at Roskilde Festival. He states:

“The lineup means a lot to me, whether I want to come or not... I primarily come for the great music experiences, but then there are a lot of other things, you get besides that... that you can't really predict” (Appendix 1, Jakob, p. 77)

Here, the unpredictable things represent something out of the everyday life at Roskilde Festival, which in itself can provide memorable experiences, as described by Sundbo and Sørensen (2013, p. 4).

The red dotted line on the map not only takes them to their friends in G, but also to the West camping area at the far left of the map. Here, Jakob and his friends attend Funen-Party, where they go to not only to meet friends and strangers, but also to get free lemonade and cake. Here, the relations to other people and objects (free cake and lemonade) are attracting them, and furthermore, the theme of the party; Funen-Party is relatable to their everyday life at home living on Funen, as described by Hansen and Mossberg (2013, pp. 218-224) as all influencing the consumer experience.

In relation to food, Jakob generally did not think that much about what he ate. He describes himself as a non-picky eater, happy about the large selection of food available. Many of his friends brought food from home such as ryebread or canned beans, but Jakob had the economic freedom to buy what he felt like such as burger with fries, meaning he could fulfill not only the energy requirements of his basic needs, but could choose his food from psychological and self-fulfillment needs, as described by Maslow's pyramid of needs (Maslow, 1954). Though Jakob had the economic means, he still ended up eating most of the same types

of food all week, and did not seek out memorable food experiences at the festival. He did though, have one clear memorable food experience; a pork sandwich from the red bus (see picture 63 below). He describes the first meeting with the red bus and a the pork sandwich as a fairytale, and that the main reason for it being memorable, was that it was way better than the other similar sandwiches he had had all week. This sandwich was out of the ordinary in relation to the other food he had eaten at Roskilde Festival, and was therefore a memorable food experience for Jakob.



Picture 63. The red bus from Jakob’s fairytale (Kjær, 2012)

For more pictures, see appendix x for Jakob’s Roskilde Festival Moodboard.

Michelle

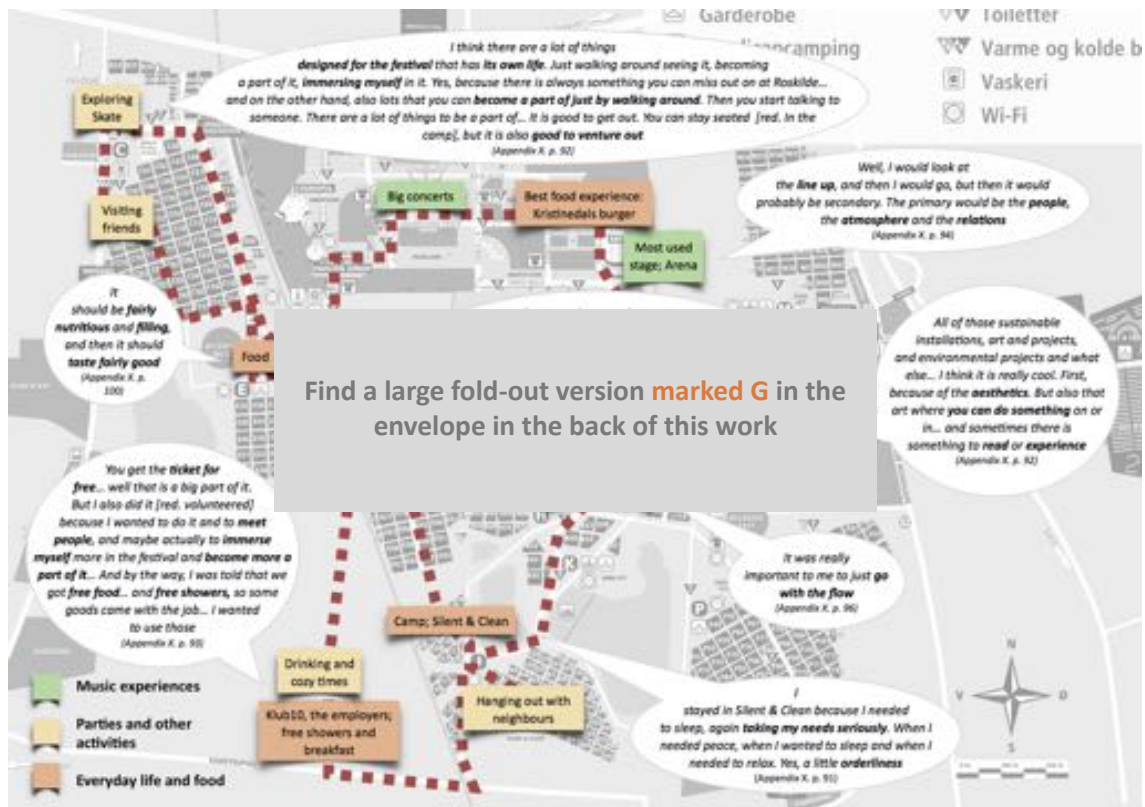
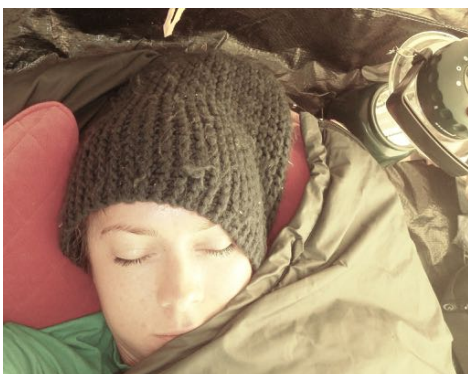


Figure 28. Michelle’s Roskilde Festival journey in relation to food and experiences



Michelle is a 31-year-old psychologist living in Aarhus. She is single and has been to Roskilde Festival three times. Each time, she has gone with different people, for different purposes and has had completely different experiences. This mapping was done solely on her most recent festival, which she describes as her absolute best festival, which can never be topped.

Michelle did look at the music program for the festival, when deciding whether or not to go, but in the end, she went for the people, the atmosphere and the relations, i.e. these elements were the theme/story of Michelle's overall festival experience, as described by Hansen and Mossberg (2013, pp. 218-224). Michelle went with two girlfriends, and they stayed in a camp with a third friend and her friends. Before the festival, Michelle had decided that for this Roskilde Festival, she was going to do whatever she felt like, while still acknowledging her basic needs, as described by the levels from basic physiological needs to self-realizations needs (Maslow, 1954). When deciding to camp in Silent & Clean, she respected her basic physiological need for sleep, as shown in picture 64 below. In addition, Michelle's only thoughts on food at Roskilde Festival were that it should be fairly nutritious and filling (basic needs) and should taste fairly good as well. An example of such a meal for Michelle is illustrated in picture 65.



Picture 64. Michelle respecting her need for sleep (Ludvigsen, 2012)



Picture 65. A fairly nutritious, filling and fairly tasty meal (Ludvigsen, 2012)

Michelle volunteered at the festival to get her ticket for free. She chose to be a camping guard in order to get around and see something different, meet a lot of new people and she was able to work with her friends, which she expected to be a lot of fun. All these factors are described by Hansen and Mossberg (2013, pp. 218-224) as influencing individual consumer experiences. Michelle further elaborates that she also did it because she wanted to feel more a part of the festival, than she had done before from previous experiences by immersing herself into the work and get the sense of community that followed, as described by Hansen and Mossberg (2013, pp. 210-212). Here, Michelle's previous festival experiences had made her rethink herself in relation to Roskilde Festival, placing her in the educational realm described by Pine and Gilmore (1998), where even though she participated actively, she was not immersed in the

experience. Her mission of being a camping guard was total immersion while participating actively, placing her in the escapist realm of an experience (Pine and Gilmore, 1998). This explains why Michelle experienced the recent festival described here, as being the best. This is where she had her extraordinary experiences. Michelle’s experiences as a camping guard are illustrated in the pictures below.



Picture 66. Exploring the physical environment: What is piss and what is mud? (Ludvigsen, 2012)



Picture 67. Making new friends; a fellow camping guard (Ludvigsen, 2012)



Picture 68. Seeing something different: random nakedness (Ludvigsen, 2012)

As the red dotted line on the map illustrates, Michelle moved around a lot both in the camping areas, the festival area, and even outside of Roskilde Festival, where Klub10, whom she worked for, had its headquarters (see orange square in the bottom left corner). Here she would hang out, meet new people and enjoy the benefits such as free breakfast and showers. The pictures below illustrate the benefits of volunteering at Klub10.



Picture 69. She got her ticket for free (Ludvigsen, 2012)



Picture 70. Hanging out with new people at Klub10 (Ludvigsen, 2012)

Several of her activities are marked as ‘exploring’, which was important for Michelle to have the time to do, and as she describes: *“It was really important for me to just go with the flow”* (Appendix 1, Michelle, p. 96). While exploring, she would experience things outside of

not only her everyday life at home, but also at the festival (Hansen and Mossberg, 2013, pp. 218-224). She mentioned the sustainable art installations by City Center East (the yellow square in the middle right of the map, and seen in picture 71 below) and the Skate Scene in the top left corner as perfect settings for exploration. First, she likes the esthetics, but she also likes the installations that invite to active participation, or where there is some kind of take-home message, when reading or experiencing something. She describes these elements that have been designed for the festival as having their own life, and something she can become a part of. Michelle explains that at Roskilde Festival there are lots of things the guests can become a part of simply by venturing out. Here, she describes experiences within the esthetic realm that require minimal participation, but can still create immersion, and thereby extraordinary experiences (Pine and Gilmore, 1998).



Picture 71. Sustainable art installations (Søndergaard, 2013)

For more pictures, see appendix 8 for Michelle's Roskilde Festival Moodboard.

Summing up: The five interviewees' food and experiences at Roskilde Festival

Camilla is a 24-year-old student who lives in Copenhagen. She went to Roskilde festival with her girlfriends, where they all volunteer. At the festival she seeks **parties, music** and **social interactions**. She is **explorative** and **impulsive** strolling around at the camping area where she, **together with her friends**, likes to **meet random people**. Camilla describes some of her most extraordinary experiences as being at concerts at the Orange stage, with the words amazing and crazy. In relation to food, the most important factors for Camilla are; that it **fills her up**, is good **value for money**, is **good for hangovers** and that it **tastes good**. She likes trying new things at the Food Court, where she expects a memorable food experience to include delicious food, being together with her friends and a **nice location**, where they can look at other people.

Kim is a 30-year-old journalist who lives in Copenhagen. He went to Roskilde Festival **together with his group of friends**, and they like to hangout in their camp, where they relax, party, and Kim hosts the annual music quiz, which is a **tradition**. Besides being in the

camp, he primarily goes to the festival area for **concerts**. The **music program** plays an important factor for Kim. He has had some of his best moments at the festival during concerts. These can be described as extraordinary experiences, which he describes as everything going crazy, coming together in front of the Orange Stage; **Roskilde moments!** Besides music, Kim also connects being at the festival with food experiences that he can get at food court, but he also just follows his **mood** and **physical state** when deciding what to eat e.g. when being affected by alcohol, he craves salty foods.

Charlotte is a 27-year-old student who lives in Copenhagen. She went to Roskilde Festival for the **fun** and **social times** with her **girlfriends** and for meeting **new people**, which she can fulfill through her **volunteer** work at the festival. Charlotte enjoys **exploring** what the festival has to offer, be it **music, art** or **sustainable installations** from where she can **be inspired** and bring the inspiration **home to her everyday life** after the festival. She is very **open** for the **unexpected** and **unknown**, which is where she has had the most extraordinary experiences. E.g. a Balkan concert that she describes as crazy with an **atmosphere** that just made her dance like crazy and take her clothes off. Food wise, it is important for Charlotte that it is **cheap** and that it is something she eats **together with her friends**.

Jakob is 20 years old and lives in Svendborg, where he is taking a sabbatical year working and travelling. He went to Roskilde Festival **with a group of friends** for **partying** and **meeting strangers**. Besides these factors, the **music program** is a determining factor for whether Jakob buys a ticket or not. Jakob has had some extraordinary experiences during concerts with artists that he knew before hand, but also with **unknown artists**, whose concerts he **attended by chance**, and these have especially **left an impression**. He and his friends also like to **explore the area** beyond their camp, which provides them with experiences, they had **not expected**. Food is not a large part of Jakob's consciousness, while at the festival, though he has a memorable experience of an **extremely tasty** pork sandwich that he ate together with his friend Christian at the Red Bus.

Michelle is a 31-year-old psychologist who lives in Aarhus. She went to Roskilde Festival with her two girlfriends. Michelle had a clear goal with participating in the festival; she **wanted to become immersed in** the festival, which is also a reason why she **volunteered** as a camping guard. It gave her the **opportunity to see something different** and **meet a lot of new people**. Her mindset was to do whatever she felt like doing, **releasing her inhibitions**, which she describes as just to **go with the flow**. Michelle also likes the installations that encourage **active participation** and where there is a **take-home message**. She sees these as something having their own life, where she has the opportunity to become a part of them. Regarding food at the festival, the most important factors for her are; **nutrition**, quantity and **taste**.

The above-mentioned characteristics from section 6.1., combined with the characteristics, habits and attitudes from the above analyses will be used later in this chapter for the development of two personas that are to represent the target group in the further design process. First, however, the interviewees' attitudes towards the pig in Denmark are presented next.

6.3. Attitudes towards the pig in Denmark

In order to answer the research question; *what are the target group's attitudes towards the pig in Denmark?* These were investigated during the five interviews conducted with the representatives from the target group that were presented in section 6.1. Here, interviewees were asked to choose 5-10 pictures that represent what the interviewee associates with the pig in Denmark. They had approximately 70 pictures to choose from that had been pre-chosen by the researchers. These were based on information and knowledge obtained from the pignscape, which represent the different parameters from the scape theory being; physical, economic, social, cultural, policies, discourses, size, shape, texture, and color, on the macro, meso and micro levels (see appendix 9 for all the pig pictures).

The 5-10 chosen pictures and the associated explanations for each made the basis for each interviewee's individual pig moodboard, which can be seen in appendix 10. To elaborate further, an interview guide was made that included questions for all levels of the pignscape, e.g. *'what do you think of the taste of pork?'* at the micro-level to *'what is your perception of the Danish pig production'* at the macro-level. The interview guide for the theme of the pig can be seen in appendix 5, themes 2-5.

In order to make the data more accessible to the researcher, the interviews were transcribed and coded after completion. Here, several themes occurred, which allowed for the following three overall themes; *production, pig as food, and tradition and childhood*. The interviewees' attitudes towards the pig in Denmark are presented according to these themes in the following.

6.3.1. Production

The attitudes towards the production of pigs in Denmark are mixed with both perceptions of negative and positive character. The interviewees are conscious of the production being large with many pigs (as Charlotte and Kim illustrated by choosing picture 72 below) and as an important export good for Denmark. Furthermore, this focus removes the pigs from being animals to become money (Appendix 1, Kim, p. 26; Michelle, 87). One interviewee elaborates:



"I think of it as a mass production with bad conditions, and that it has to be as cheap as possible, and the more the better. That is where I think the quality decreases"

(Appendix 1, Camilla, p. 12)

Picture 72. Pig farm seen from above (JydskeVestkysten, 2010)

Here, the size of the production is correlated with the quality of the meat i.e. the larger the production, the lower quality of the meat. Another concern related to the production, is animal welfare, where there is a doubt about the conventional pigs' living conditions in the crowded stables (Appendix 1, Kim, p. 26). This is expressed here towards picture x below:



"This is a bit more like worst-case-scenario, but I know that this is probably what it looks like at many conventional farms"

(Appendix 1, Charlotte, p. 44)

Picture 73. Pigs in a stable (Adrian, n.d.)

Another concerning perspective for some interviewees, is the occurring bacteria MRSA (Appendix 1, Kim, p. 24). This concern has regularly been published in the media, which may have had an effect on the target group's perception, making them fear MRSA and its possible consequences (see picture 74 below). One interviewee states:



"I think that it is scary. Something [red. the pig], which is such a large part of our food culture is infected with something [red. MRSA] that might be very dangerous.. It is like you don't know, when they [red. MRSA bacteria] will strike, and if they do, I have already eaten so much pork that maybe I will die from it.. It feels like some sort of invisible risk"

(Appendix 1, Michelle, p. 85)

Picture 74. Newspaper front-page about MRSA (Gylle.dk, 2015)

This contributes to a more negative perception and attitude towards the pig in Denmark. There are, however, also positive perceptions mentioned by the interviewees relating to the theme of production:



Picture 75. Danish Crown Logo - 100 % Danish (Danish Crown, n.d.)

“My impression is, without knowing how it is in other countries, that Denmark has a reasonably high standard in relation to the production of pigs, the meat and farming in general.. This is how I feel, though without having an exact knowledge about it, but it is like a quality stamp for me”

(Appendix 1, Jakob, pp. 69-70)

Overall, the production of the pig is associated with being industrial, large and Danish. Several interviewees admit to a level of ignorance and doubt about how it really is (Appendix 1, Camilla, p. 7), which makes it difficult for them to relate to the production:

“It is another part of Denmark. An industrial part of Denmark that for me is kind of behind the scenes of my life. Something that I am not participating in, besides buying their products” (Appendix 1, Michelle, p. 85)

6.3.2. Pig as Food

Moving on from the target group’s view on production to their attitudes related to the *pig as food*, there is generally a positive perception of the taste of pork, when related to specific dishes/forms. This can be explained by the target group having memorable experiences with these specific types of dishes. This is in line with what Jacobsen (2008) describes; that a certain smell or flavor can be a trigger for creating memorable experiences, which will be recalled each time the individual is exposed to the given smell or flavor. E.g. all interviewees enjoy grilled sausages, and some think that it is in this form, they eat most pork (Appendix 1, Charlotte, p. 45; Camilla, p. 7). Some of them preferred a special type of grilled sausage, as illustrated in picture 76:



“Those are cheese sausages, which I freaking love!” (Appendix 1, Michelle, p. 83)

“it looks like cheese sausages, where the cheese is about to burst out. That is really the best sausage in the whole world!” (Appendix 1, Kim, p. 25)

Picture 76. Grilled Sausages (Weberklubben, 2010)

Besides grilled sausages; bacon, meatballs (frikadeller) and cold cuts are also associated as the form/dish, where they consume most pork (Appendix 1, Jakob, p. 70; Michelle, p. 89; Kim, p. 25). Elaborating on this, Jakob states:



“That is what pork looks like to me in my everyday life. I don’t think about it being pork, though. It’s just cold cuts on bread” (Appendix 1, Jakob, p. 69)

Picture 77. Lunch box with cold cuts (Noget om Mad, n.d.)

When grocery shopping, the interviewees consider both the form and the type of pork they buy:

“It’s summer, you are with your friends, you go somewhere, where you buy a disposable grill and some sausages, because it’s quick and easy... and then you are good-to-go” (Appendix 1, Jakob, p. 67)



“When I buy meat, I try to buy organic, because I have an idea that it’s better. That it’s also better for the pigs. I am thinking of the feed that they get and how it can affect me and maybe also the environment” (Appendix 1, Charlotte, p. 44)

Picture 78. Free-range/ Organic logo (Danish Crown, 2012)

This view does not stand alone and the fact of whether the pork is Danish or not also has an influence:

“My mother has always bought Danish meat, and I think that’s a value I have inherited. So that’s definitely something I think about”
(Appendix 1, Jakob, p. 69)

Here, some interviewees connect the pork they buy with the production. Another interviewee, however, does not link the two in the buying situation:

“When I am standing in the supermarket and about to buy pork, I don’t think that far; I don’t think about how the pigs are feeling. The only time I think about that, is when I am at a restaurant and reading about a free-range pig from a farm on the island of Mors. Or something like a delicacy product - then I think about it” (Appendix 1, Kim, p. 27)

When buying groceries for dinner, pork is generally not on the shopping list, as chicken and beef is preferred over pork by most of the interviewees (Appendix 1, Camilla, p. 9; Kim, p. 27; Charlotte, p. 47). Chicken is preferred because it is less tough, more delicious, easy to prepare and it does not require much to make it interesting (Appendix 1, Camilla, p. 9; Charlotte, p. 47). Beef is preferred because it is found to have a better taste, being more delicious and has a variety of applications (Appendix 1, Camilla, p. 9; Kim, p. 28). These preferences can be linked to how pork is perceived both according to taste, structure and looks. Some interviewees believe that pork is greasier than other types of meat, and that the structure is a bit tough and rubbery (Appendix 1, Kim, p. 28; Camilla, p. 9). One interviewee even claimed to have an overall negative perception of pork, which is expressed in the following:

“I think that it is [Red. pork] a bit disgusting.. It is a bit too obvious, what is the skin, the fat-layer and what is the pig inside. And I just can’t eat fat like that!” (Appendix 1, Camilla, p. 8)

Therefore, based on these investigations, there are both positive and negative attitudes towards pork, and the pig as food among the interviewees. Moving on to more positive attitudes towards the pig, the pig in relation to traditions and childhood are presented next.

6.3.3. Traditions and Childhood

When turning to traditions and childhood memories, there are positive associations towards the pig, implying good memorable food experiences with pig. Several interviewees associate the pig as belonging to the past e.g. something they ate as a child, or something associated to their grandparents’ generation (Appendix 1, Michelle, p. 84; Charlotte, p. 45). Therefore, dishes with pork are also described as old-fashioned (Appendix 1, Kim, p. 25; Camilla, p. 7). One interviewee states about the picture with various cuts of pork (picture 79):



"I do not associate any of this with food I cook myself" (Appendix 1, Kim, p. 25)

Picture 79. Pork cuts (Dyssegårdens Juletræsplantage, 2014)

Besides the link to the past, pork is also associated with and is a symbol of family, seasons and other celebrations. Statements elaborating this are:

"We will always end up with a sausage [when barbecuing]... It is like a tradition related to eating pork, but without being aware of choosing pork" (Appendix 1, Kim, p. 25)

"It is something that I connect with gathering of the family" (Appendix 1, Michelle, p. 84)



"It is very difficult to be at a Christmas party and avoid a pork roast" (Appendix 1, Camilla, p. 46)

Picture 80. Roast Pork (Madpassionen.dk, 2013)

Furthermore, grilled sausages are an obligatory element of the meal, when watching a soccer match at a stadium (Appendix 1, Jakob, p. 67; Michelle, p. 83). This is in line with Hansen and Mossberg (2013, pp. 218-224), who describe other customers and the physical environment, i.e. soccer fans and the stadium, as factors influencing the experience.

Summing up: Attitudes towards the pig in Denmark

Production

The interviewees see the current production as a **mass production** that **decreases the quality** of the meat, and they acknowledge that the pig production is a **large export** for Denmark and this may imply pigs become money and not animals. All leading to an impression of **low animal welfare** and a fear for the **MRSA** bacteria.

Pig as food

The target group associates the pig with **specific pork dishes or forms**. Especially **grilled sausages**, bacon, meatballs and cold cuts. Some are conscious of buying **organic** and **Danish pork**, but when shopping for groceries it is difficult for some to relate the product to the production form, and in general, they **prefer chicken or beef**.

Traditions and childhood

The interviewees relate eating pork to childhood **memories** (i.e. *memorable food experiences*) and something belonging to **the past**. It is associated with their parents or **grandparents**, and something they cook especially for **Christmas**. This is also why the interviewees associate pork with something **familiar**. Furthermore, it is associated with the summer **season**, here related to barbecuing and grilled sausages.

Although, the box above is a summary for all of the interviewees, there is some diversity among their attitudes. The male interviewees prefer to eat beef for dinner, while the female interviewees prefer chicken. However, when they do choose to buy pork, as they rarely do, it should be organic. One of the female interviewees, Michelle, who grew up next to a pig farm in Jutland, however, states that she likes pork, and buys organic pork regularly. The rest of the interviewees live in Copenhagen and one on Funen. Based on this, there are some differences between the genders, and where they grew up.

6.4. Personas

As presented in the above analyses, several demographics, characteristics, habits and attitudes are presented, both in relation to Roskilde Festival and the pig in Denmark, i.e. there was a need to develop two personas in order to clearly represent the main findings from the above sections.

The analysis in section 6.3. presented mainly two groupings of attitudes towards the pig in Denmark, which also followed the difference in gender, i.e. the personas were to represent both the male and female attitudes in this case.

The two personas; Christian and Louise are presented figure 29 and 30 in the following. First by a short description of their demographic background, characteristics, habits and attitudes, and hereafter in a moodboard that will show the atmospheres, relations, food (objects/ products), theme/story and physical settings, in order to illustrate what can otherwise be difficult to describe in words.



CHRISTIAN

Background

- 29 years old
- Lives in Aarhus with his girlfriend
- Journalist

Characteristics

- Openminded and easy-going

Roskilde Festival (RF)

Habits

- Has been to RF eight times with the same group of friends that he has known since high-school
- RF-budget: He does not keep track
- Lives in Get-A-Tent East, as he has become more complacent over the years
- Buys all his food and alcohol at RF (three meals a day). His food choices are based on his current mood and physical state, and nutrition or money are not factors here
- Has several traditions e.g. certain quizzes and games

Attitudes

- Attends RF to get away from everyday life, for the big music experiences, and for the parties filled with spontaneity and frolicsome atmospheres, which provide stories that are often retold
- The comradery/bromances is the vantagepoint

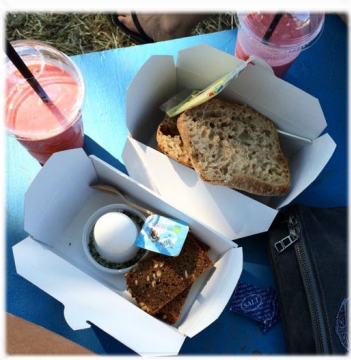
Pig

Habits

- Eats pork two-three a week, often for lunch in the canteen at work
- Eats what is put in front of him, and does not think much about what he eats
- Rarely cooks, and would typically choose beef over pork, if he was shopping himself, eating take-out or at a restaurant. He finds beef to be tastier than pork. Pork is boring to him, however, he does find bacon to be 'the spice of life'
- When at restaurants or other memorable food experience settings, he does, however, get drawn by storytelling on products or dishes, and would choose pork if attracted by a unique story

Attitudes

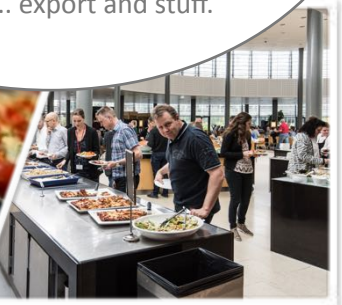
- Likes the taste of pork, and he connects it with the food he ate in his childhood
- Has visited pig farms and has a general understanding of the production and economy, this however does not affect his choice. It is though important for him that the meat he buys is Danish.
- He associates the Danish pig industry with larger economies and risks such as MRSA, however considers the large pig industry and meat production in general as a necessity



I always go with the same group of guys. I go to get away from everyday life, for the extraordinary music experiences and for the spontaneous parties and frolic atmosphere.



I'll eat anything put in front of me! Who doesn't like bacon and sausages!? I ate a lot of pork growing up, and still do at my grandparents house. I would never chose it myself though I prefer beef - It's tastier. The meat must be Danish though!! By the way, I find the mass production to be a necessity.. export and stuff.



LOUISE



Background

- 24 years old
- Single
- Student at teachers college
- Lives in Copenhagen

Characteristics

- Curious and reflective
- Open to new experiences and people

Roskilde Festival (RF)

Habits

- Has been to RF three times
- RF-budget: 1200 kr.
- Volunteers at a foodstand at City Center East
- Stays in a camp in the L-area with 3 girlfriends
- Brings food and alcohol from home for several days, and goes into Roskilde City to shop once during the festival. Due to her limited budget, food must be cheap, filling, however, still fairly nutritious and tasty, i.e. good value for money
- Likes to explore the festival area, whether it being music, camps, food or art installations

Attitudes

- Attends RF for the new, funny, crazy and unique experiences
- Acknowledges RF as a context for selfrealization and an arena to meet and interact with strangers
- Finds it interesting to experience what the context does to people and their relations, and enjoys the feeling of RF being one united party

Pig

Habits

- Eats pork once a week, often as cold cuts or bacon, when it is served for her, but she does not buy it herself
- Prefers to eat chicken, as she finds it easy to cook, it goes with everything, and tastes good
- In general, does not eat much meat (4-5 times a week) due to concerns about animal welfare and the environment
- On the rare occasions where she does buy pork, it must be organic!

Attitudes

- Finds that pork is rubbery and greasy, however the taste can be good in certain forms e.g. sausages
- Negative perception of the Danish pig production: A mass industry that produces cheap and low quality meat, and has low standards regarding animal welfare, i.e. a production type that does not correlate with her values.



I am going with three girlfriends. I go for the new, crazy and unique extraordinary experiences - both with friends and strangers. It's a great place to meet new poeple!



I find pork greasy and rubber-like, so I prefer chicken. I don't eat much meat though, 'cause I value animal welfare and the environment!



DYRENES BESKYTTELSE | 
VELFÆRDSDELİKATESSER®



In the above, the data collection was focused on the typical Roskilde Festival guest, and the interviewees and their past experiences, attitudes and feelings at Roskilde Festival in order to develop personas. Having developed two personas, these will represent the target group in the development of the design ideas later in this work. Here, they can be helpful in questioning different elements in the iterative design process; what would happen, if these were implemented in the real world; would the persona like this or not? I.e. the personas can provide answers in the decision making process.

Before moving directly to the development phase in the design process, further inputs are needed from potential users of the food experience to be designed. This will be done through *co-creation*, where the aim is to explore different directions and to get a range of perspectives for the design process, i.e. the participants look towards the future experiences instead of the past, as in the above, and provide further input for the development phase.

6.5. Co-creation

A workshop including co-creation has been a part of the data collection in this thesis. Here, inputs from potential users of the food experience will provide insight to their needs and wants for the particular experience, but also create opportunities to get new ideas, as described in section 4.1. This means that this section will provide inputs when answering the working question; *which parameters are important in relation to future foods and experiences at Roskilde Festival?* And the co-creation will provide ideas or elements of ideas for the final design concepts in the later development phase of the design process.

6.5.1. The participants

Four persons participated in the workshop, who were recruited through facebook and personal network. The invitation for the workshop (see appendix 11) was shared by 9 different facebook profiles, and was additionally seen by 149 persons in two facebook groups. The selection criteria were based on the same as for the interviews described in section 6.1.

The participants:

- **Kim:** 30 years old, journalist, has been to Roskilde Festival 6 times
- **Nikolaj:** 28 years old, IT consultant, has been to Roskilde Festival 8 times
- **Agnete:** 26 years old, MSc in Public Health, has been to Roskilde Festival 3 times
- **Anders:** 29 years old, pedagogue, has been to Roskilde Festival 7 times

The workshop took place on the 30th of March 2016 from 5 pm to 8 pm. For a detailed plan of the workshop, see appendix 12, which was developed based on the four steps recommended

in a co-creation workshop: 1) Introducing vantage point, 2) icebreaker, 3) prompting imagination and 4) focusing concepts. The workshop progressed as follows:

6.5.2. Introducing vantage point

The workshop began with a welcome speech and an introduction to the problem including a description of the pig in Denmark (see picture 82 below) and the context of Roskilde Festival (*Introducing vantage point*), the agenda of the workshop and the theme (see appendix 13 for presentation).

6.5.3. Icebreaker and prompting imagination

In the *icebreaker* activity, participants were asked to elaborate on the uses of a cardboard tube, which would spark their creative thinking (see picture 83 below). The activity was advised not to include the theme of the workshop; Roskilde Festival, as it was the creativity of finding solutions to something that no one knew anything about, that was in focus.



Picture 81. The room setup



Picture 82. Introducing problem



Picture 83. Icebreaker

To get the participants to open up their minds and thoughts in relation to the context of Roskilde Festival, each participant was asked to choose five different pictures representing their best experiences at Roskilde Festival (in a selection of approximately 100 pictures from Roskilde Festival chosen by the researchers based on the parameters from the scape theories presented in section 3.2.). These pictures were meant as visual stimuli to help the participants not only remember elements from Roskilde Festival, but also the atmosphere and total experience of being at Roskilde Festival.

Hereafter, participants were asked to present the pictures for each other and together make one common poster (See appendix 14) with pictures and words describing the extraordinary Roskilde Festival experience. Though the main focus of this exercise was to prompt imagination, the data from the common poster provides inputs for answering the working question; *which parameters are important in relation to future foods and experiences at Roskilde Festival?*

Table 1 below presents the information from the common poster plus notes taken by the researchers during observations of the activity, and how these are related to what is known from the theory.

Table 1. Elements from the common poster in relation to theory

Common poster + notes	Theory
<ul style="list-style-type: none"> • Inviting to social interaction • Together with friends • Together with strangers • Sharing experiences • Sense of community • Cozy 	<p>These are in line with one of the factors, <i>other customers</i>, which Hansen and Mossberg (2013, pp. 218-224) state as influencing factor for a customer experience</p>
<ul style="list-style-type: none"> • Out of the everyday life • The discovery 	<p>The theoretical framework by Sundbo and Sørensen (2013, p. 4) describes an experience as something out of the everyday life.</p>
<ul style="list-style-type: none"> • Fun 	<p>Relates to the overall <i>theme/story</i> of the context Roskilde Festival, which Hansen and Mossberg (2013, pp. 218-224) describe as <i>the</i> liminal world</p>
<ul style="list-style-type: none"> • Forgets everything else • The Orange feeling • Everything is allowed 	<p>In line with the theory about immersion, where the individual becomes one with the experience and lets him/herself go (Hansen and Mossberg, 2012, pp. 210-212)</p>
<ul style="list-style-type: none"> • Fulfill basic needs (e.g. provide food) 	<p>The lower layer of Maslow's (1954) pyramids of needs</p>

6.5.4. Idea generation

In the second activity within prompting imagination, participants were to generate ideas for the extraordinary food experience for Roskilde Festival. For this, the *Experience Pig'O'meter* a tool was developed, inspired by the *Food'o'meter* by Image Consult (2015). The *Experience Pig'o'meter* consists of 9 different categories with 5-10 elements in each. The categories are; pigs, actors, objects, situation, impressions, activity, place, message and target group, which

were chosen inspired by the factors influencing an experience described by Hansen and Mossberg (2013, pp. 218-224). An example of elements in a category is for *activity*; playing, competing, feeding, hunting, slaughtering, breeding, cooking and inseminating. These elements were brainstormed by the researchers inspired by the pigscape presented in section 2.3. and the 100 images from Roskilde Festival already described in this section.

The participants were asked to form groups of two and then start the idea generation process by using a dice that randomly lead them to a category within the *Experience Pig'o'meter*. Each idea was based on four elements from different categories, and written down, in order for them to recall the idea later on. The idea generation activity is illustrated in the pictures below:



Picture 84. The Experience Pig'O'meter



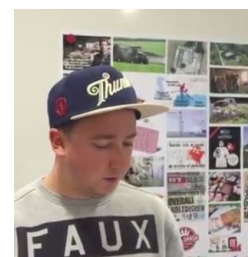
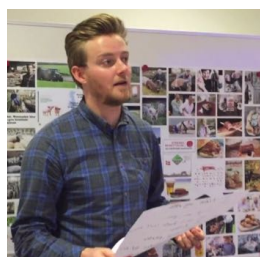
Picture 85. Idea generation



Picture 86. Taking notes

6.5.5. Focusing Concepts

In the last step of the workshop, each group was asked to present all their ideas, and hereafter decide upon the four best ideas. These ideas were then developed further collectively by the four participants and presented using a poster for each at the end of the workshop.



Picture 87. The participants presenting the final ideas (see appendix 15 for videos of the presentations)

After the workshop, a moodboard for each of the four final ideas was developed (See appendix X). The titles of the ideas are presented below:

1. In the footsteps of the pig: Dig, smell and find the way to food - and eat it like a pig!
2. Kill and eat: Butcher a pig - kill and carve!
3. Pig Race: Teams compete in drinking as a pig, mud wrestling etc.
4. Pig Quiz: Pig quiz in the Festival App with your friends in the camp

The four ideas include some of the factors described by Hansen and Mossberg (2013, pp. 218-224) as influencing consumer experience. All of them include elements of *objects* in the form of a reward from winning a competition or through getting food. Furthermore, they include contact with other people; either friends or strangers (which by the theory is described as *other customers*) and they include facilitation by a host or through an app (which by the theory is described as *personnel*). Three of the ideas (No. 1, 2, 3) include *active participation* through competing, while two ideas demand ‘acting’ in the activity, and thereby include *immersion* according to Pine and Gilmore (1998), i.e. two out of the four ideas (no. 1 and 3) can be placed in the escapist realm of experiences, making them possible extraordinary food experiences.

6.5.6. Summing up the workshop

All elements; common poster representing the participants’ extraordinary Roskilde Festival experiences, notes taken during observations, all ideas developed using the *Experience Pig’O’Meter*, and the four final ideas from the workshop have been a part of the inspiration and research used in the *develop* phase in the design process presented in the coming chapter.

Figure X below summarizes the elements (marked in orange), which the potential users of the food experience find to be important parameters in relation to future foods and experiences at Roskilde Festival. The elements are compared to the three main types of experiences used in this work, described in section 3.1.3.

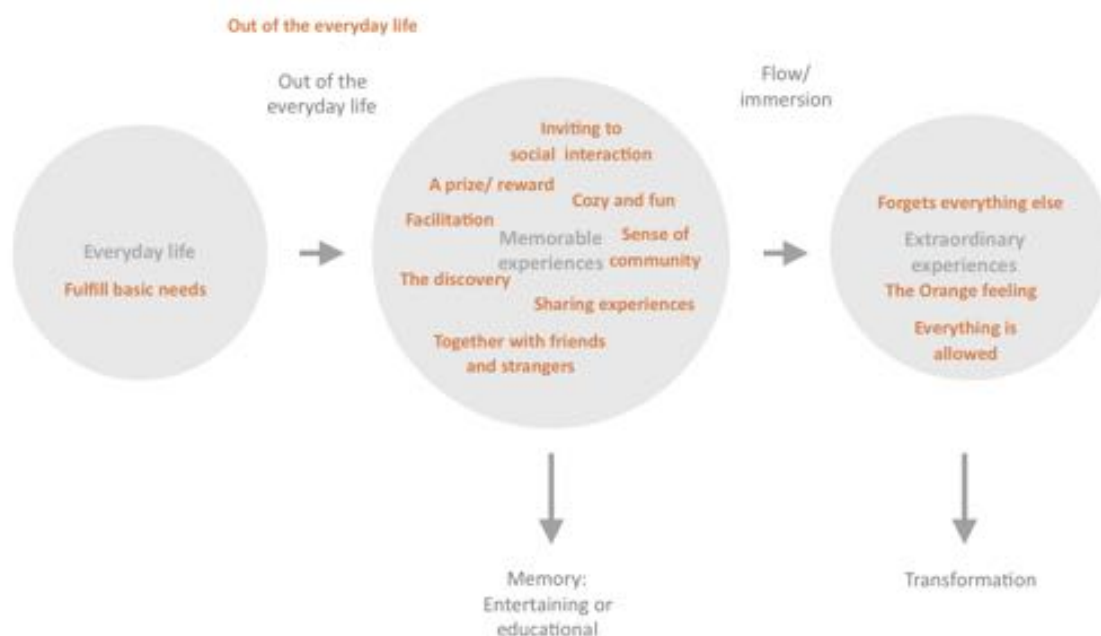


Figure 31. From the workshop: Important parameters in relation to food and experiences at Roskilde Festival

As shown in the figure, the elements are mainly related to memorable experiences, one is related to the everyday life, and three are related to extraordinary experiences. All of the elements are in line with what the theory states about these three types of experiences, which were stated in the above sections. These elements help answer the working question: *Which parameters are important in relation to future foods and experiences at Roskilde Festival?* However, clear differentiations are needed according to which types of future experiences are wanted.

6.6. Important parameters in relation to future food and experiences at Roskilde Festival

Based on the findings from the inspirational analysis section 5.1., the target group analysis related to food and experiences at Roskilde Festival section 6.2., and the co-creation section 6.5., the figure 32 below has been developed to make a total summary of these analyses, and answer the working question; *which parameters are important in relation to future foods and experiences at Roskilde Festival?*

The figure contains the elements presented in the theoretical framework of experience in section 3.1. With a combination of Hansen and Mossberg's (2013) descriptions of *factors influencing consumer experience* and Edwards and Gustafsson's (2008) *The Five Aspects of Meal Model (FAMM)*. The orange box within the figure illustrates the individual person and his/her experience, which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience represented in the grey circle. The experience occurs out of the everyday life, as illustrated by the arrows going in and out of the. Furthermore, the RFFES has been added to the context, which the individual enters, when leaving the everyday life.

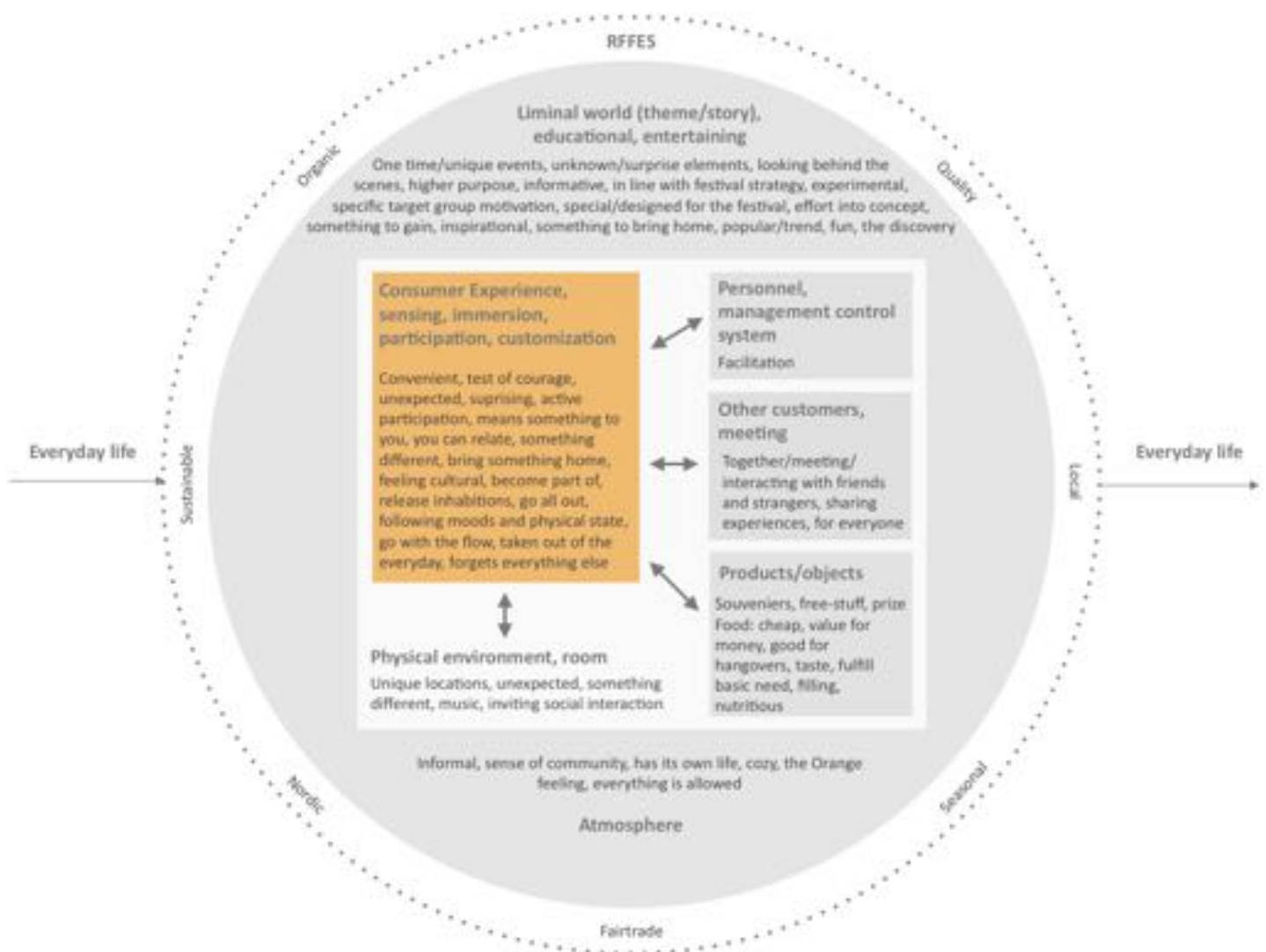


Figure 32. Important parameters in relation to future foods and experiences at Roskilde Festival (Inspired by Hansen and Mossberg, 2013, and Edwards and Gustafsson, 2008)

The parameters important in relation to future foods and experiences at Roskilde Festival presented above are all inputs that will be used in the next phase in the design process; *develop*. Alongside the other findings in this work, these will be utilized in the following chapter; designing the food experience.



DESIGNING THE EXPERIENCE

FESTIVAL
SERVICE

DESIGNING THE EXPERIENCE

The previous chapters in this work have provided answers to the working questions:

1. *What characterizes a food experience?*
See theory section 3.1.4. and inspiration analysis section 5.1. (sum up box)
2. *What characterizes food cultural sustainability?*
See section 2.4.
3. *What characterizes the context for food experiences at Roskilde Festival?*
See RFFES section 5.2.
4. *Who is the target group, and what are their attitudes towards the pig in Denmark?*
See personas section 6.4.
5. *Which parameters are important in relation to future foods and experiences at Roskilde Festival?*
See section 6.6.

All of the above analyses and inputs were, as illustrated in figure 33 below, entered in the Design Cloud for the development phase.

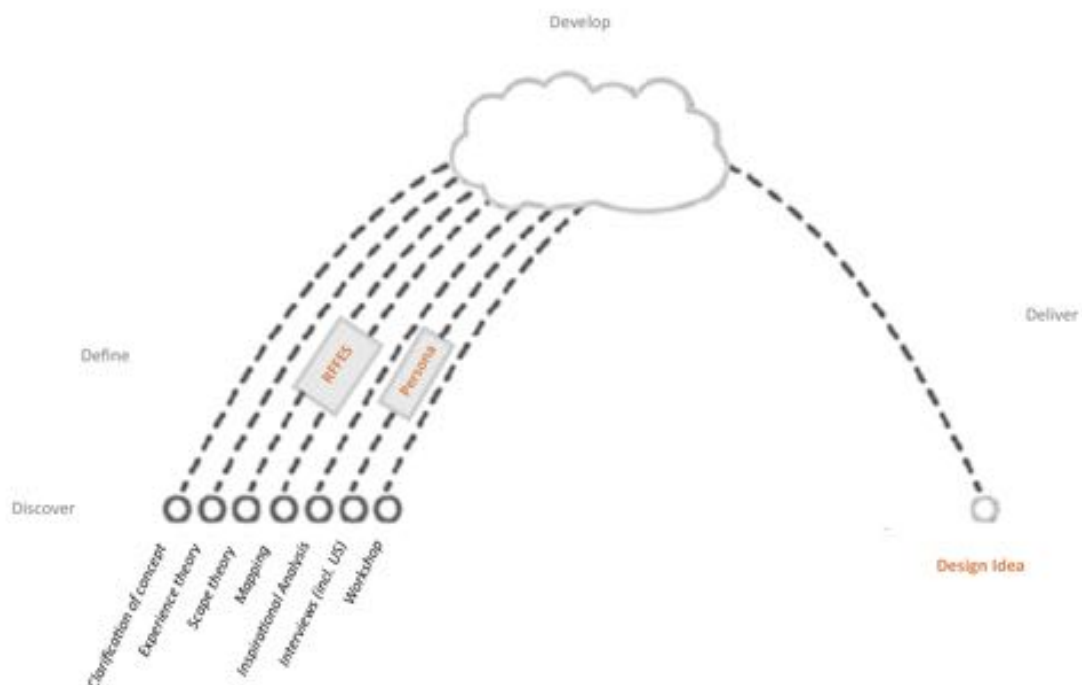


Figure 33. Inputs going into the design cloud of this research (inspired by Tvedebrink, 2014)

In the development phase, the inputs were the basis for the iterative process of creating, testing and re-testing ideas within the design group, where especially the personas were actively utilized, as a basis for decision making (described in the methods section x).

7.1. The designs

In order to answer the research question; how can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork? Five 'Pig Me' food experiences were developed. They are called:



Picture 88. The 'Pig Me' experience's logo

It is intended that the five 'Pig Me' experiences take place at the *Pig'Mazing Arena* located in the center of the whole festival area close to camping area G, the music scene Cosmopol and next to the Festival Radio. This area was chosen based on the findings from the interviews, where 4 out of 5 interviewees passed through this area regularly during their festival. It can be considered as a nerve centre of the festival, and an area where people hang out or pass by on their way between the East and West areas of the festival (see picture 89 for the exact location).



Picture 89. The location of the Pig'Mazing Arena

The 'Pig'Mazing Arena' is open throughout most of the festival days, where the five 'Pig Me' experiences are running at specific dates and times, similar to the music program for the festival, as illustrated in picture 90 below.



Picture 90. The program for the 'Pig'Mazing' Arena'

Between each 'Pig Me' experience, the setting of the 'Pig'Mazing' arena is transformed, however, some elements such as hay bales are used in all of the events. See appendix 17 for a list of resources used in each event.

It is the intention that the personas are attracted by each event at the 'Pig'Mazing Arena' instead of passing the location of the arena. This is based on findings from the interviews, where all five interviewees commented on the difficulties of planning, when being at Roskilde Festival. It has therefore been a priority, when designing the experiences that participation can happen on a drop-by basis, where participants do not have to plan ahead. However, perhaps after having an extraordinary experience at one of the events, the personas will make an effort to come back to participate in more 'Pig Me' experiences. Just as Roskilde Festival as an experience in itself can make people come back year after year, which has been the case with the interviewees, who have participated in the festival from 3-6 times.

The five conceptual ideas are introduced in the following.

7.1.1. The Show Off

The first event in the program for the Pig'mazing Arena is *The Show Off* which is running on Monday at noon from 12PM till 3PM. The event is illustrated in figure 34 on the next page.

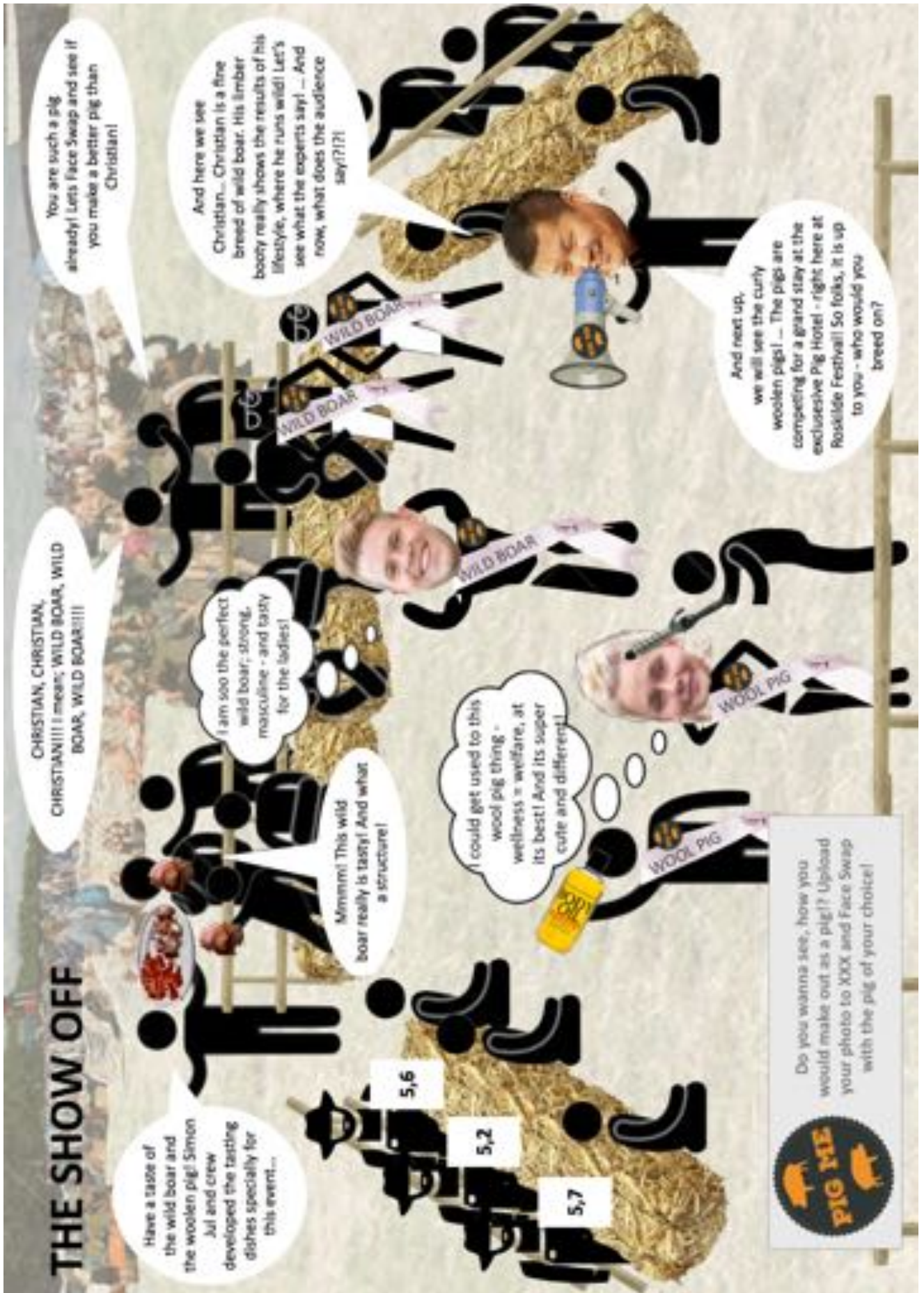


Figure 34. The Show Off

The Pig'mazing arena is for this event decorated as a fitting room and show space. Emphasising the idea, hay bales surround the arena from where the spectators can sit and watch the transformations of the participants in the competition (from human to pig), and they later on enjoy the show off competition. Three farmers are the judges, who decide the winner in the two categories; wild boar and Wool Pig. The prize for winning the competition is an unforgettable stay at the exclusive Pig Hotel running on Tuesday at 8PM till check-out Wednesday at 11AM. Besides watching the show, the spectators can have fun using an app, where they can face-swap with a pig. Furthermore, they are offered two finger food tastings, one with wild boar and one with Wool Pig. These are meant to illustrate the differences in the meat according to the traits of the individual races that are presented during *the show off* competition, e.g. the wild boar has a strong taste and firm structure that are the results of its lifestyle, where it runs wild, compared to the higher fat-marbling that gives a softer texture of the meat in the Wool Pig.

Summarizing *The Show Off* in relation to important parameters for future foods and experiences at Roskilde Festival presented in section 6.6., figure 35 is presented next. More specifically, it provides information on the individual person's experience (orange box), which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience, which occurs out of the everyday life, as the arrows leading into and out of the circle indicates.

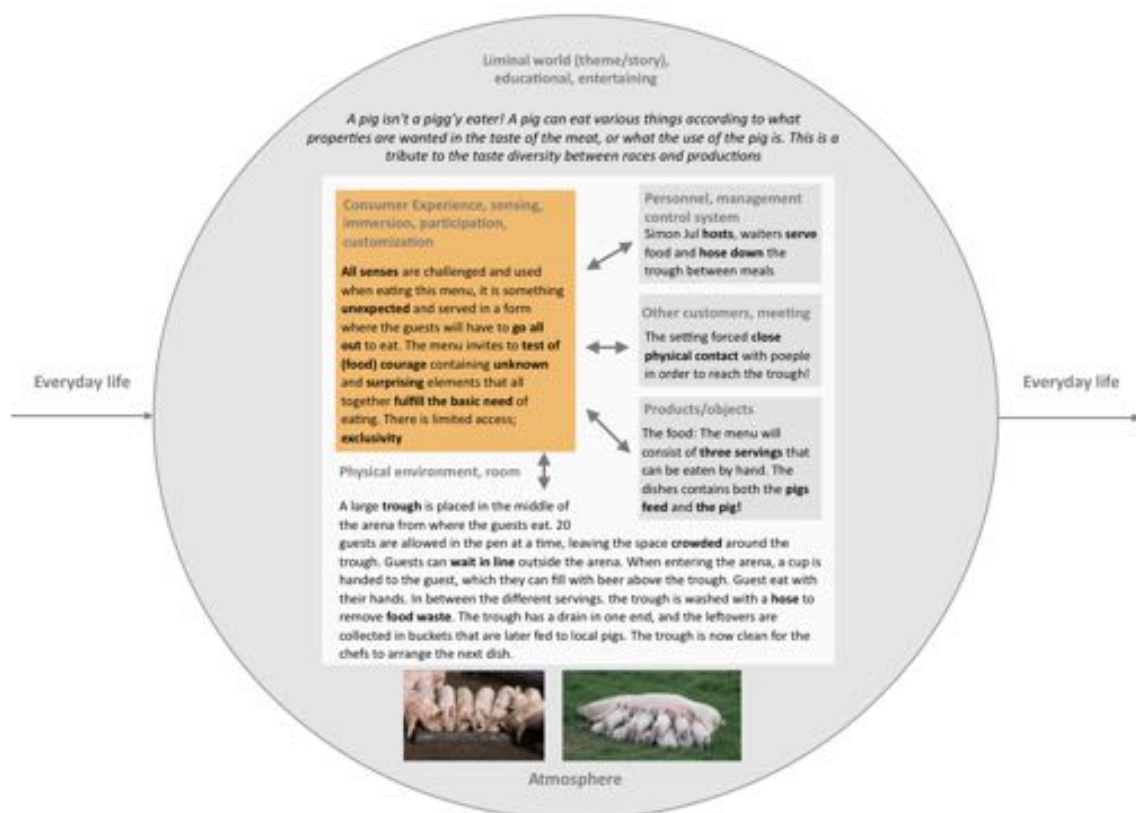


Figure 35. The important parameters in relation to future foods and experiences at Roskilde Festival in the Show Off (inspired by Hansen and Mossberg, 2013, p. 218 and 224; Edwards and Gustafsson, 2008)

To further explain *The Show Off*, each persona's potential experience (as seen from the orange box in the figure above) is described below.

Christian in The Show Off

As seen in the description of Christian, the persona section 6.4., his festival is all about having fun with his friends, whether it is at a concert, at a party or something entirely different. It is therefore assumed that an event like *The Show Off* could attract the persona and his friends, and that Christian would accept the challenge, if his friends dared him to participate in competition. During the warm-up days the persona, Christian, daily passes by the area, where the 'Pig'Mazing' arena is located, in order to get to the Rising stage, where new and upcoming artists are playing.

The persona has been described as willing to eat anything put in front of him, however, the tasting samples are furthermore intended to attract him, being similar to the slices of meat or sausages, which he often eats either at lunch in the canteen at work, or when he is barbequing with his friends. I.e. the food is in a familiar form, which was presented as an important parameter in relation to future food and experiences at Roskilde Festival in the summing-up in section 6.6. The idea behind the concept is to help Christian discover the variety in the taste of pork, e.g. depending on the race of the pig, and that pork can be just as tasty as beef, which is what he normally prefers. I.e. that pork can in fact satisfy his mood and physical needs, which was described as the persona's main reasoning behind his food choices.

Louise in The Show Off

A main goal for the second developed persona Louise, when at Roskilde Festival, is to be open to new people and to have fun, crazy and unique experiences. This is exactly the intention that the concept *The Show Off* can provide. I.e. it is assumed that the persona is ready to participate, if she and her girlfriends drop by The Pig'mazing Arena, while exploring the festival. Furthermore, the intention is that the persona, Louise, will be attracted by the prize for winning the show off; a night at the Pig Hotel. Louise has a limited budget for the festival, and this prize could provide a nice get-away from her dirty camp, warm tent and canned food.

The developed persona has a negative perception of the Danish pig production, which she associates with a mass production that produces pork for quantity over quality. However, by participating in *The Show Off* and tasting the two finger food samples, the intention is to affect this perception by showing her that pork can be diverse, and does not necessarily come from a uniform mass production. In these alternative pigs, it is intended that the persona find pork that is acceptable to her values regarding animal welfare and environmental sustainability.

Summing up, both personas participate actively in *the Show Off*, when acting out the role of a contesting pig, which demands immersion, i.e. the concept has the potential to provide extraordinary experiences for both personas, and both personas are placed in the escapist realm, as shown in figure x below. Furthermore, the food experience in *the Show Off* is aimed at creating a sense of wonder and appreciation in the individual, which requires immersion but minimal participation, i.e. the meal experience can be placed in the escapist realm.

The two types of experiences outlined above, can be said to have transformative potential, as they require immersion. Another type of experience that can be added to this event is the spectators' experiences in the *entertainment* realm. Here, the event can alter the spectator's' view of the world, without requiring active participation.

The various types of experiences are summarized in figure 36 below.

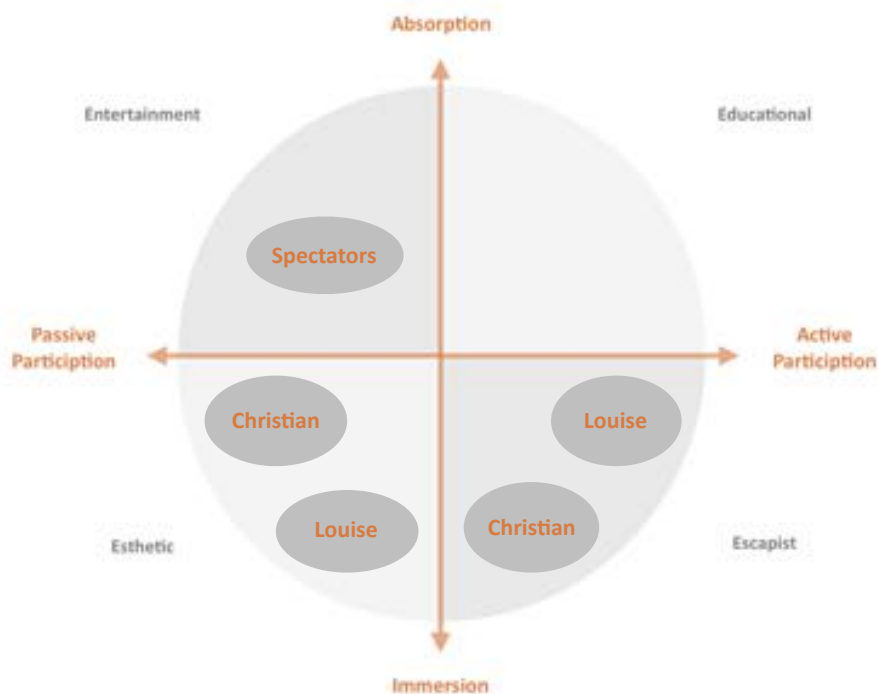


Figure 36. Personas in The Show Off (Inspired by Pine and Gilmore, 1998)

Later the same day, the next 'Pig Me' experience is on the program, which is described next.

7.1.2. A Place for Passion

The second 'Pig Me' experience in the program for the Pig'mazing Arena is *A Place for Passion* on Monday evening from 8PM till midnight. The event is illustrated in figure 37 below.



Figure 37. A place for passion

In the timeframe of the event, people can come in, sit down and get comfortable on soft hay bales, where the setting allows for two people sitting close together. Soft and evocative music is playing, and there is a small space for dancing. Soft fabrics are lining the arena, gently moving in the light breeze. The sun is setting, and the lanterns allow just enough light for you to see your partner. Two videos are playing; one with images of the courting act of the pig, and one with the courting act of the human, setting a sensual mood for the scene.

Simon Jul is serving sexy cocktails for sharing in the 'Pig Me' Bar, and a waiter is serving finger food pork dishes for two that include aphrodisiac ingredients that can be fed to one another.

Summarizing *A Place for Passion* in relation to important parameters for future foods and experiences at Roskilde Festival presented in section 6.6., figure 38 is presented next. More specifically, it provides information on the individual person's experience (orange box), which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience, which occurs out of the everyday life, as the arrows leading into and out of the circle indicates.

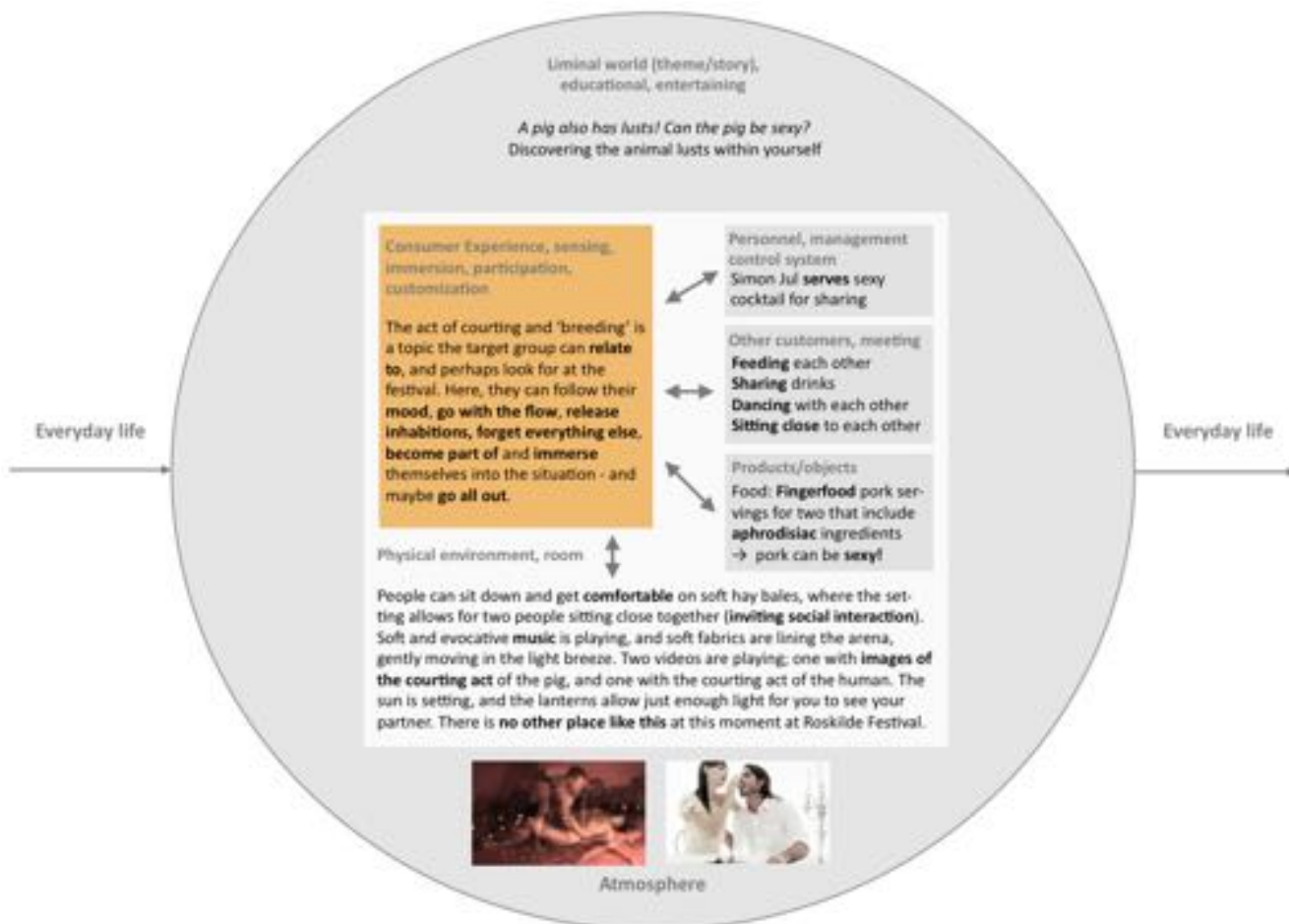


Figure 38. The important parameters in relation to future foods and experiences at Roskilde Festival in A Place for Passion (inspired by Hansen and Mossberg, 2013, p. 218 and 224; Edwards and Gustafsson, 2008)

To further explain *A Place for Passion*, each persona's potential experience (as seen from the orange box in the figure above) is described below.

Christian in A Place for Passion

The developed persona Christian, who is presented in section 6.4., is described as being an open minded and easygoing person. Christian seeks memorable and extraordinary experiences at Roskilde Festival, which in his case means spontaneity and frolic atmospheres with the relation to his friends as the vantagepoint (bromance). It can be assumed that the persona could be attracted to the theme of the concept '*a pig also has lusts*' finding it surprising and entertaining, and a place where him and his friends would stop up and hang out for a while.

Many different relations/interactions can take place in "A Place for Passion", e.g. being served sexy cocktails by Simon Jul, sharing food and drinks with his friends, and simply being in close proximity to others might invite interactions. Though, Christian and his friends might not themselves feel the animal lust and the sensual setting, the idea behind the concept is to help Christian find the event entertaining and memorable, placing the entire event in the *entertainment* realm of experiences for the persona, e.g. instead of immersing the bacon oyster dish as an aphrodisiac, they would find it entertaining how much it could look like female genitalia, as shown in picture 91 below, providing a memorable experience. Perhaps, as the evening progresses and more and more sexy cocktails are shared, the persona and his friends will start feeding each other 'female genitalia' with their all-time favourite spice 'bacon', allowing themselves to become more and more immersed in the action and participate actively, moving the experience into the escapist realm, potentially providing an extraordinary food experience. An evening like this will leave stories that can be told time and time again among the boys in the future, as described likely in the presentation of the persona in section 6.4.



Picture 91. Oyster resembling female genitalia (Grant, 2013)

Louise in a Place for Passion

As described in the presentation of the persona Louise in section 6.4., a main goal, when at Roskilde Festival, is to meet and interact with strangers, and therefore spend a lot of time wandering the festival areas with her girlfriends. One of the ideas behind *A Place for Passion* is to provide a meeting point. Here, people can come, and whether or not you have a partner for the evening, the servings and seating promotes the invitations to friends or strangers to share something two-and-two, which is meant to attract the persona. Furthermore, the persona is described to be interested in what a context does to people and their relations, i.e. she could both get an extraordinary experience from being in the *esthetic* realm viewing and wondering, or in the *escapist* realm, where she participates actively.

Having animal welfare as a focus point, Louise rarely eats pork, as she associates the mass pig production with having low standards regarding animal welfare. In this setting, the idea is that Louise sees images of pigs living out their natural behavior, as shown in figure 37, where the pigs are sniffing each other, when courting. This is intended to harmonise with Louise's values, showing her that pork can reach her standards of animal welfare. At least on this point.

Summing up, the concept *A Place for Passion* has the potential to provide extraordinary food experiences for both personas, however, it aims in particular at Louise, as seen in the figure below. Here, both personas figure in the realms esthetic and escapist demanding immersion in the experience, i.e. in these particular cases, extraordinary food experiences can occur.

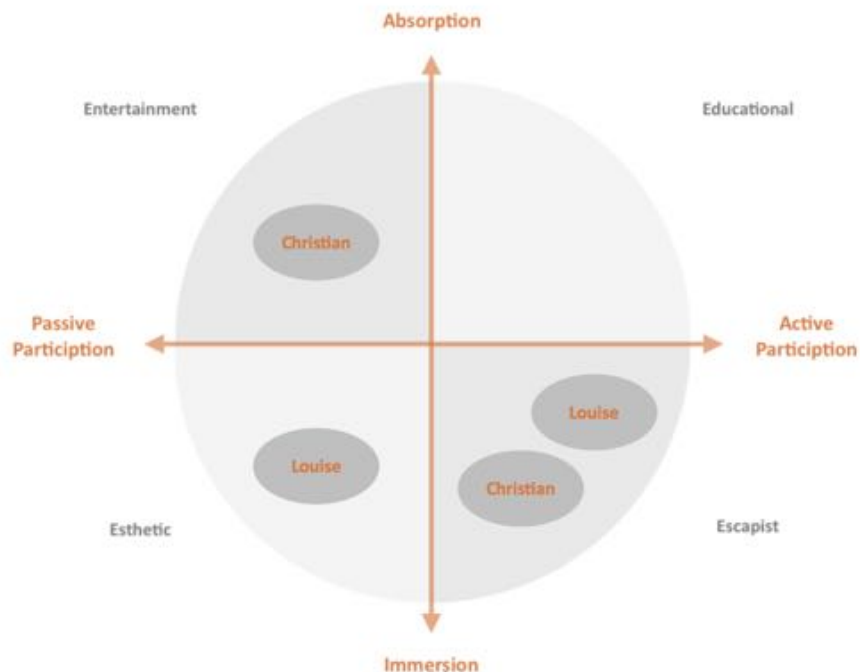


Figure 39. Personas in a Place for Passion

After a lustful evening in *A Place for Passion*, the arena needs a larger transformation for the next 'Pig Me' experience, which is described next.

7.1.3. The Pig Hotel

The third event in the program for the Pig'mazing Arena is the overnight stay at *The Pig Hotel* starting Tuesday at 8PM till check-out Wednesday at 11AM. The event is illustrated in figure 40 below in the Thursday morning setting.



Figure 40. The Pig Hotel

The Pig'mazing arena is now decorated as a luxurious hotel room where hay bale beds covered with nice clean linen are close to each other inviting to social interaction. The hotel has a wellness service with mud foot baths, slippers, hot towels and robes, and there is room service, where the guests can order breakfast in bed, which is prepared and served as the sun rises over the festival area. *The Pig Hotel* has room for the two winners of *The Show Off* competition, and the winners can each bring 5 persons with them, friends or strangers, whatever they prefer. A night at the hotel is therefore very exclusive.

Summarizing *The Pig Hotel* in relation to important parameters for future foods and experiences at Roskilde Festival presented in section 6.6., figure 41 is presented next. More specifically, it provides information on the individual person's experience (orange box), which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience, which occurs out of the everyday life, as the arrows leading into and out of the circle indicates.

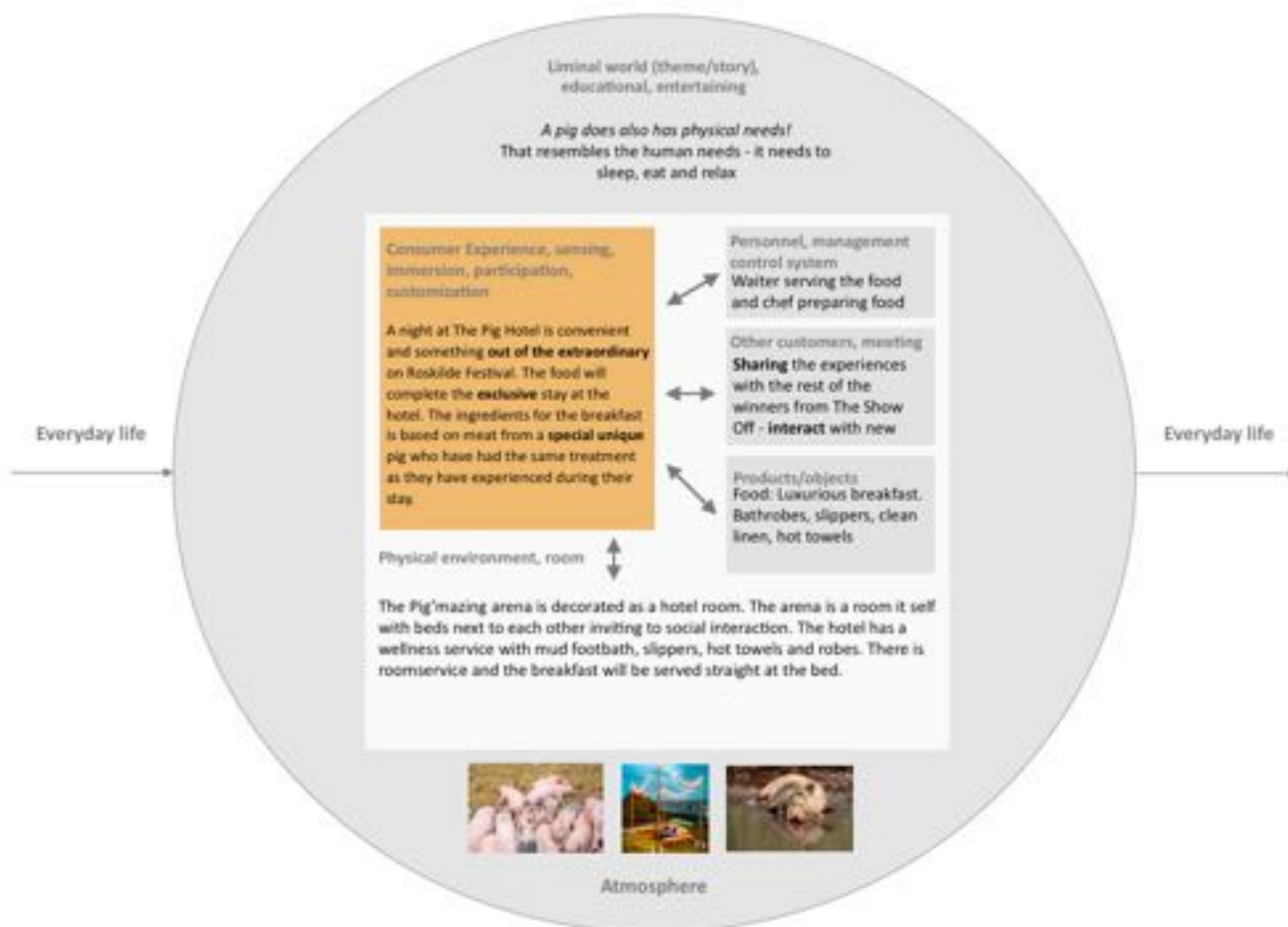


Figure 41. The important parameters in relation to future foods and experiences at Roskilde Festival in *The Pig Hotel* (inspired by Hansen and Mossberg, 2013, p. 218 and 224; Edwards and Gustafsson, 2008)

To further explain *The Pig Hotel*, each persona's potential experience (as seen in the orange box in the figure above) is described below.

Christian at The Pig Hotel

The developed persona Christian is thought to be one of the two winners of *The Show Off competition*. Besides winning the stay as a prize, he could be attracted by the concept *The Pig Hotel*, since the theme corresponds with his more comfortable habits, as shown when he chose to live in Get-A-Tent instead of staying at the regular camping area described in the presentation of the persona in section 6.4. Furthermore, *The Pig Hotel* is a setting for having a good time with friends in an informal atmosphere giving room for bromance, which is a vantage point for the persona, when going to Roskilde festival.

The breakfast menu delivered in bed by room service is again thought to be compatible with the persona's habits of eating what is in front of him or nearest to him when waking up in his tent after a wild day/night of drinking and having an instant craving for something good for hangovers, which for him, as shown in the moodboard figure 29, should be salty and tasty. The persona would normally prefer beef, or if pork it should be in the form of bacon or sausages. However, the taste of the exclusive pork in this breakfast is thought to surprise the persona, and provide a tasty pork experience, i.e. making him wonder and appreciate pork. This can inspire the persona, when buying meat in the future, since it could make him think of pork in combinations he has not thought of before, hereby making pork much more attractive to him. Particularly for the meal part of the experience and the reflections it creates, the persona can here be placed in the *esthetic* realm of experiences described by Pine and Gilmore (1998).

Louise at The Pig Hotel

The idea is that the persona, Louise, is one of the winners of *The Show Off* competition. Furthermore, a night at *The Pig Hotel* is intended to provide an unexpected, surprising, unique and exclusive experience in the context of Roskilde Festival, which is an experience in line with what Louise, the persona, seeks at the festival. The persona normally camps in the L area, which is known for its wild parties and non-stop music, and furthermore she lives on a limited budget, where she e.g. eats the cheapest options available, and only rarely splurges on nice food experiences. I.e. the Pig Hotel experience is meant to provide her with a luxurious break from the everyday life at the festival.

The breakfast will complete the exclusive stay at the hotel. The persona finds that the Danish pig production focuses more on quantity than quality, which is why she rarely eats pork, which she in addition finds rubbery and greasy. The pork used for this breakfast is from a unique pig that cannot be bought in the average supermarket, and is intended to show the persona, Louise, nuances in the pig production in Denmark. That pork is not necessarily what you see wrapped in plastic in the supermarket, but it can be something else. This meal experience is

meant to make Louise reflect and wonder about the pig/pork, placing this experience in the *esthetic* realm of experiences described by Pine and Gilmore (1998).

Summing up, *The Pig Hotel* has the potential to provide extraordinary experiences for both of the developed personas, since they are more inside the experience by being a guest at the hotel, than outside. Furthermore, the setting invites the guests to play a role in order for concept to be executed as intended, e.g. they need actively to order the breakfast through the room service function. Based on the above, the personas' total *Pig Hotel* experiences are placed in the *escapist* realm according to Pine and Gilmore's (1998) four realm of experiences, while their meal experiences are placed in the *esthetic* realm, as described above.

The people passing by *The Pig Hotel* might find the whole setting entertaining, as it is something not seen on Roskilde Festival before, these will be placed in the entertainment realm as they are outside of the experience watching it.

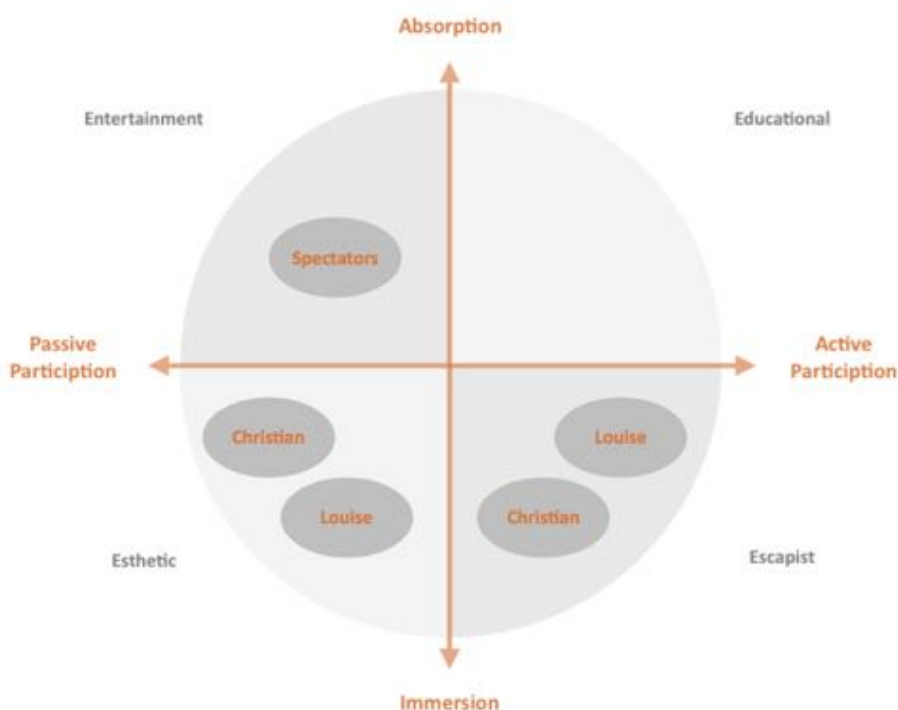


Figure 42. Personas at The Pig Hotel (Inspired by Pine and Gilmore, 1998)

Next up in the program for the Pig'mazing Arena, is *Eat Like a Pig!*

7.1.4. Eat Like a Pig!

The fourth event in the program for the Pig'mazing Arena is *Eat Like a Pig!* on Thursday at noon till 4PM. The event is illustrated in figure 43 below.

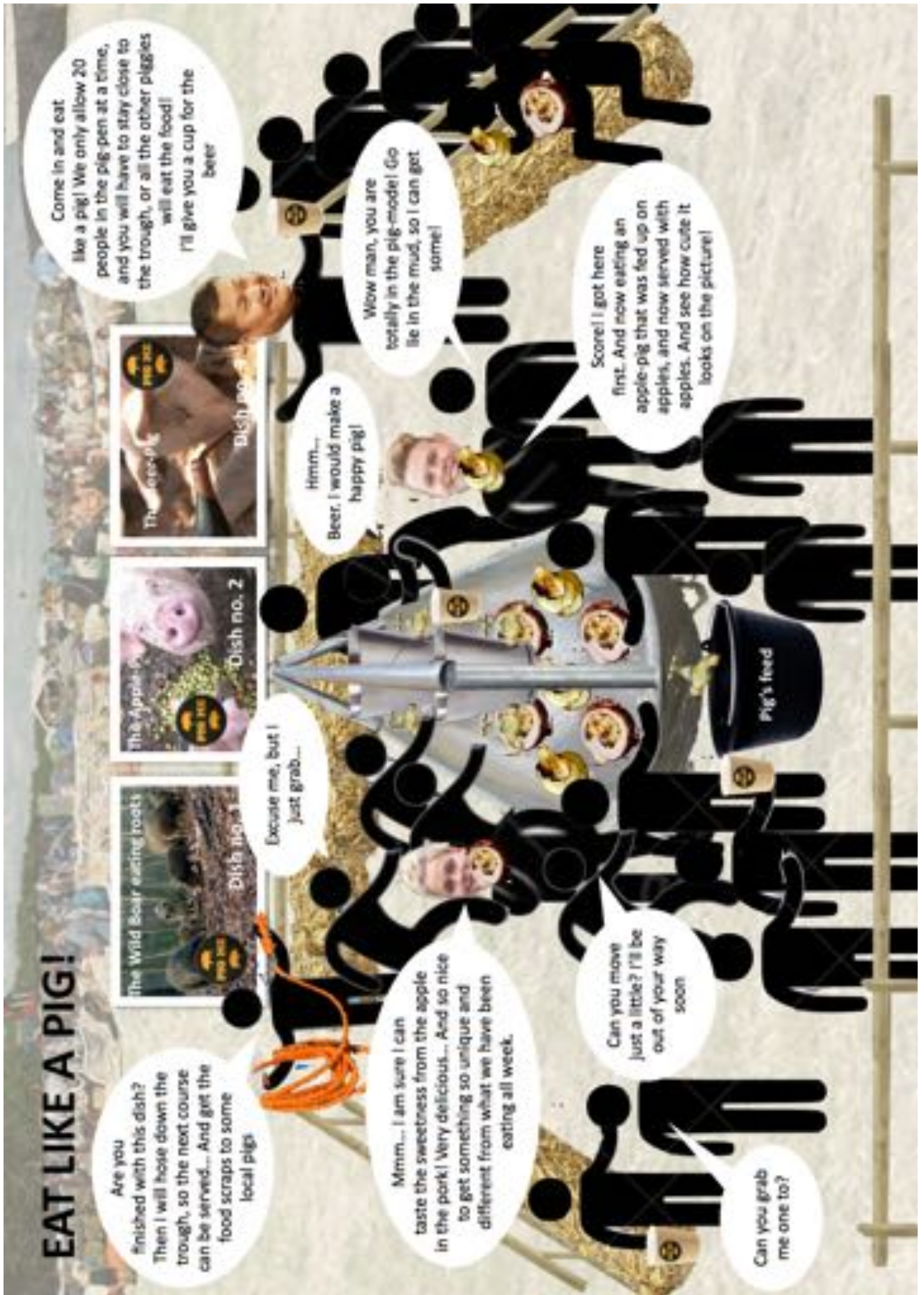


Figure 43. Eat Like a Pig!

In continuation of the previous pig events, The Pig’Mazing Arena is now decorated with a large trough in the middle from where the guests eat the food with their hands. Buckets with beer are placed above the trough from where the guests can help themselves to beer. The idea is to create an atmosphere which is fun, crazy and a bit chaotic, since the guests need to stay close to the trough in order to taste the three dishes prepared and served by the chefs. The concept is “eat like a pig”, while eating the pig and eating what the pig eats.

Summarizing *Eat Like a Pig!* in relation to important parameters for future foods and experiences at Roskilde Festival presented in section 6.6., figure 44 is presented next. More specifically, it provides information on the individual’s experience (orange box), which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience, which occurs out of the everyday life, as the arrows leading into and out of the circle indicates.

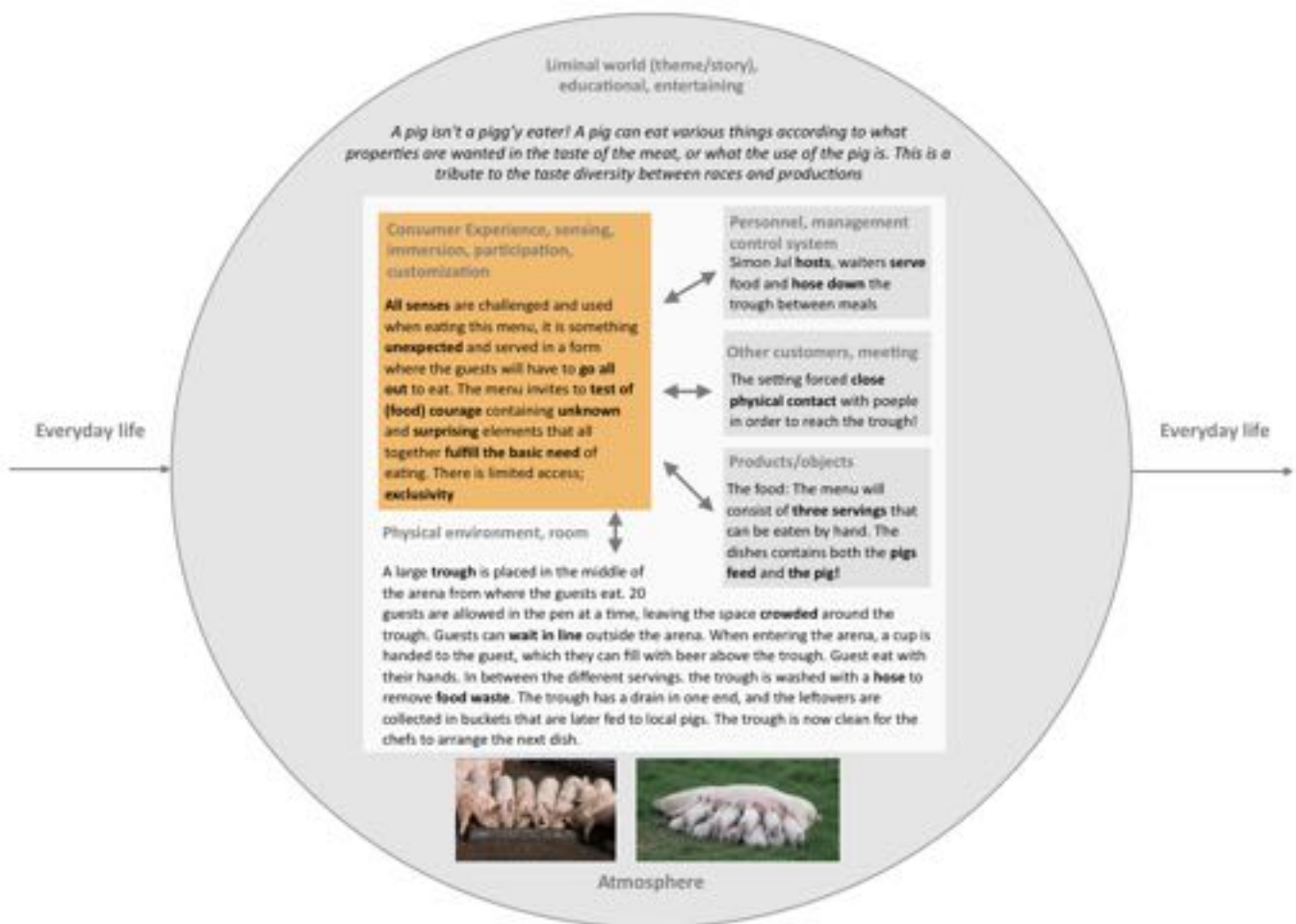


Figure 44. The important parameters in relation to future foods and experiences at Roskilde Festival in Eat Like a Pig! (inspired by Hansen and Mossberg, 2013, p. 218 and 224; Edwards and Gustafsson, 2008)

To further explain *Eat Like a Pig!*, each persona's potential experience (as seen from the orange box in the figure above) is described below.

Christian in Eat Like a Pig!

The thought is that the persona, Christian's attention is immediately attracted by the chaotic and fun vibes humming from *The Pig'Mazing Arena*, as it is turned into the concept *Eat Like a Pig!* The current guests are laughing, drinking and eating and it is imagined that with Christian's desire for spontaneity and frolicsome atmospheres, as described in section 6.4., he does not want to miss this. After waiting in line he and his friends are ready to eat, and get as much food and beer as possible. The persona and his friends have been described to enjoying games, and it can therefore be imagined that they spent the time waiting in line making their own internal competition, as to who gets the most food and beer, or who reaches the trough first and keeps the front position for the longest time.

Imagining that the persona and his friends will go all out in this 'Pig Me' experience, they can be placed in the *escapist* realm of experiences, as the activity is both entertaining and educational at the same time. The visual presentation of the pigs on the one side of the arena, are meant to remind the persona of the pig and its story, which he, according to the persona description in section 6.4. is intrigued by.

Louise in Eat Like a Pig!

Compared to the persona, Christian, It can be imagined that the developed persona Louise on her way to the Skate Scene in West gets drawn by a large crowd of people having fun. Based on her characteristics, presented in the persona description in section 6.4., she sees this as an obvious reason to interact with strangers and is curious to find out, why they are behaving as they do. Therefore, she enters the line for the 'Pig Me' Experience; *Eat Like a Pig!* The rest of the guests are completely immersed in the experience, which affects the persona to go all in as well. The persona seeks interaction with strangers when at the festival, so the intention is that the participants should fight as small piglets to get the best spot at the trough, i.e. the persona is in close contact with strangers. Besides having a fun and crazy time, the persona Louise gets to taste pork, as she has never tasted it before. Especially dish no. 2 made with pork from the apple pig combined with apples makes her receptive to alternative uses of pork - that pork can be exciting, different and tasty at the same time. Furthermore, the intention is to show her that pig production can be in smaller units, and is not just the mass industry she normally associates with pig production.

Summing up, the concept *Eat like a pig!* is more action based with a higher intensity than the other 'Pig Me' experiences, and has the potential to provide both personas with an extraordinary food experience. The personas are both placed in the *escapist* realm, since the intention is that they will participate very actively, while being immersed. A difference between

the two personas could be that Christian is very much into the premise of the theme/story right away. Here the other persona, Louise might first need to adapt her behavior, when she sees how the rest of the participants behave. This premise is based on her reflective nature and interest in seeing how contexts can affect people.

The people passing by *Eating Like a Pig!* will presumably find the whole setting entertaining, as it is surprising and different from other events at Roskilde Festival. These spectators will be placed in the entertainment realm, as they are outside the experience watching it.

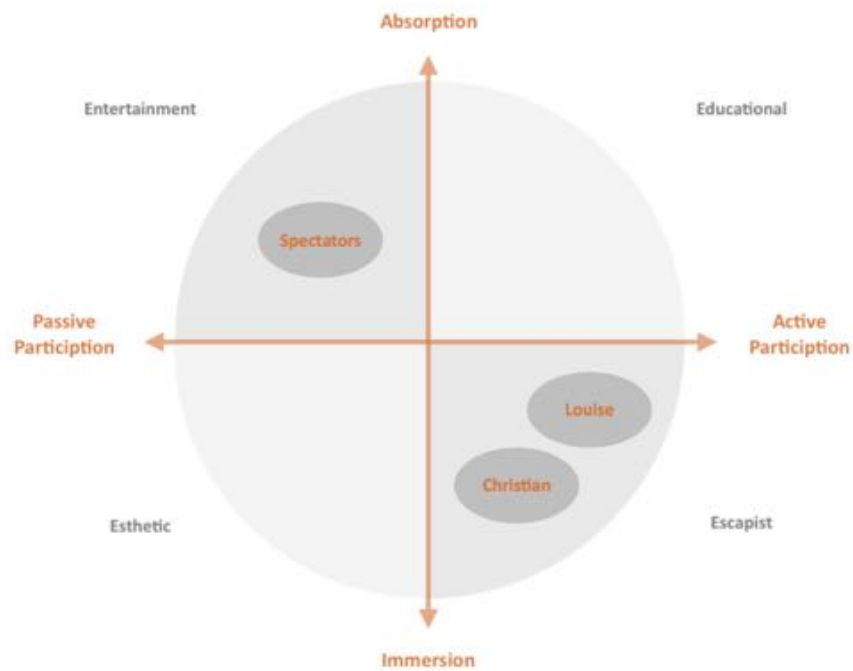


Figure 45. Personas in Eat Like a Pig!

7.1.5. The Last Journey

The fifth and final event in the program for the concept of The Pig'mazing Arena is *The Last Journey* on Saturday at noon from 11AM till 2PM. The event is illustrated in figure 46 below.

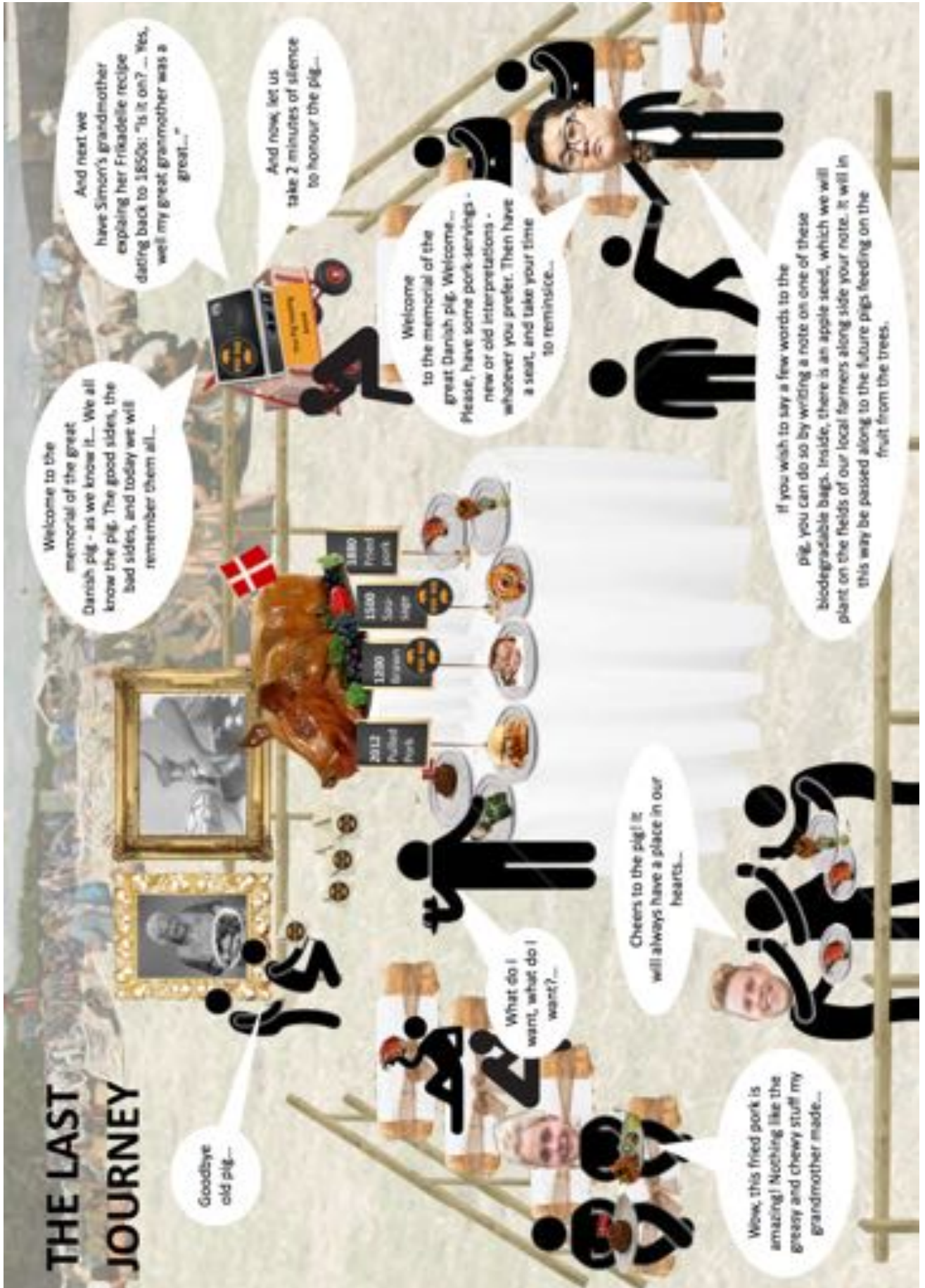


Figure 46. The Last Journey

The Pig'mazing Arena is now turned into a memorial banquet for the pig. A banquet can both be a memorial and a celebration, and it sets the frame for showing the great history of the pig in Denmark, and how it can continue on in the future - the last journey of the old-fashioned and boring being reborn into the new. The guests can choose whatever they feel like from the banquet table and they can enjoy it at the benches made from hay bales together with their friends and other guests. A memorial speech to the pig is playing on the sound system, together with stories about old recipes and an invitation to keep two minutes of silence to honor the pig. Furthermore, the guests have the opportunity to leave a goodbye note to the old pig on a biodegradable bag containing an apple seed that will be planted at the fields of a local farmer whose pigs eventually will feed on the apples.

Summarizing *The Last Journey* in relation to important parameters for future foods and experiences at Roskilde Festival presented in section 6.6., figure 47 is presented next. More specifically, it provides information on the individual's experience (orange box), which can be affected by outside parameters (the grey boxes connected to the orange box with arrows). Other factors are the total atmosphere and the theme/story for the food experience, which occurs out of the everyday life, as the arrows leading into and out of the circle indicates.

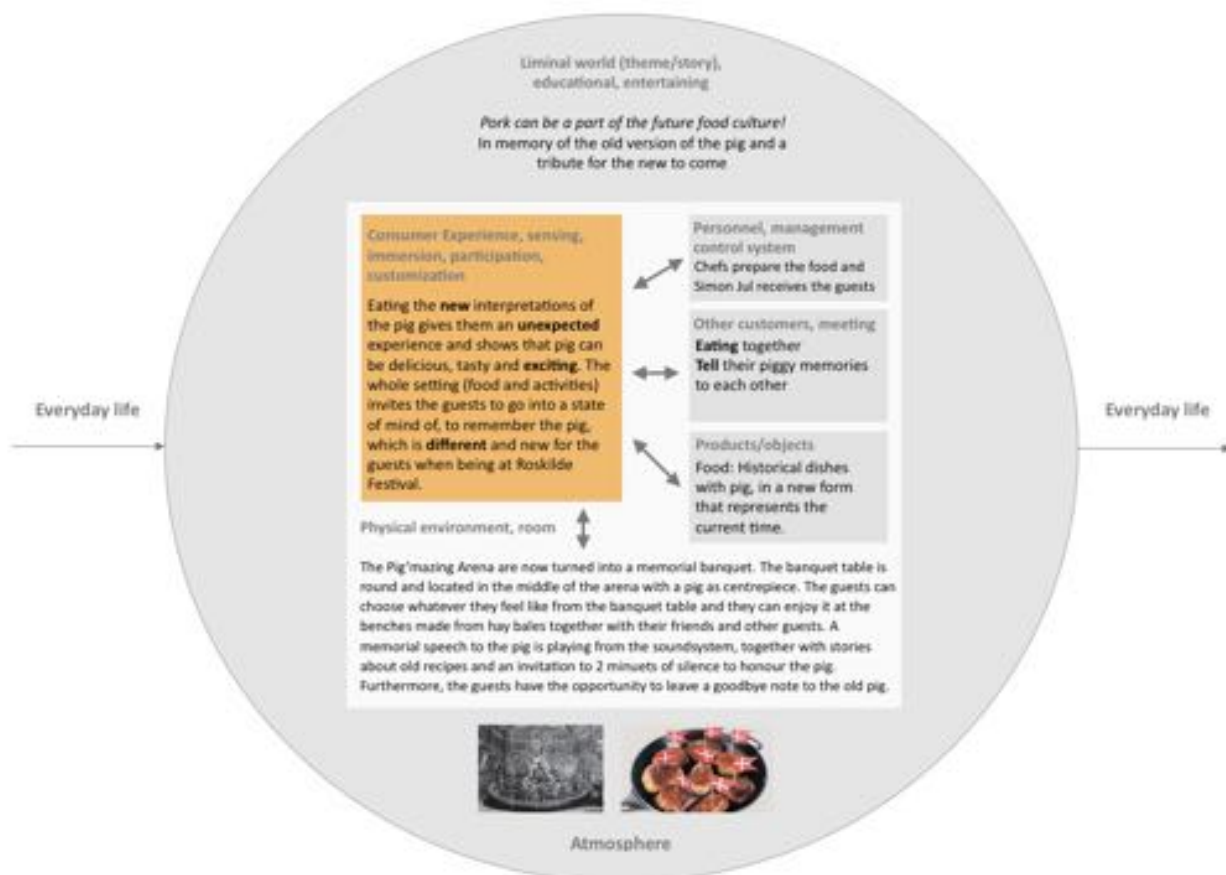


Figure 47. The important parameters in relation to future foods and experiences at Roskilde Festival in *The Last Journey* (inspired by Hansen and Mossberg, 2013, p. 218 and 224; Edwards and Gustafsson, 2008)

To further explain *The Last Journey*, each persona's potential experience (as seen from the orange box in the figure above) is described below.

Christian in The Last Journey

It is intended that Christian, the persona, gets drawn by the concept *The Last Journey*, because he appreciates a unique story, when seeking for memorable food experiences, as described in section 6.4. The banquet setting with different types of food boosts his hunger and desire to taste it all. When entering The Pig'mazing Arena, the persona being open minded and easygoing, it can be imagined that he immediately will adopt the premise of the concept, and perhaps after a drink or two propose a toast in memory of the old pig, and in between eating he could write a goodbye note and keep the two minutes of silence. When seeing all of the old-fashioned dishes, the persona is intended to be taken back to his childhood and the good memorable food experiences he had with pork, and perhaps make him reflect on why he does not eat the old dishes anymore. Showing old dishes and new dishes next to each other illustrate that the pig is not something that belongs to the past, but that it can also be line with the present time and perhaps the future. Both in taste and look, which will hopefully get Christian to consider pork in the future.

Louise in The Last Journey

The developed persona Louise could be attracted by the concept *The Last Journey* on one of her tours exploring the festival. It is the intention that she finds the whole constellation of having a memorial and a celebration of the pig funny, crazy and not a thing she could ever have imagined before. Her curiosity leads her into The Pig'Mazing Arena even though she is not that keen on eating pork herself. The theme/story will probably make her adopt the premise of the concept and make her reflect about her current attitude towards the pig/pork. The persona is described as being interested in what contexts does to people and their relations, and it is the intention that by displaying the history, the housewife ideal, and the older generation in relation to the pig/pork, Louise will reflect on the pig and its role in the Danish food culture, and perhaps appreciate it from a historical perspective. Furthermore, the new interpretations of the old-fashioned dishes with pork, presented at the banquet table can help her realize that pork can be exciting, different and tasty at the same time. The persona will hopefully, based on this experience, not only associate the pig and pork with low quality mass production.

Summing up, *The Last Journey* has the potential to provide extraordinary experiences for both of the developed personas, since they both are more inside the experience, than outside, i.e. they are immersed. Though the persona, Louise is more reflective around the theme/story of the concept that leaves her with wonder around her attitude towards the pig/pork placing, she is placed in the *esthetic* realm of experiences. Christian, the other persona is placed in the

escapist realm, as he could immediately adopt the theme/story of the concept and participate more actively, as described earlier.

The people passing by *The Last Journey* will presumably find the whole setting entertaining, as it is something not seen on Roskilde Festival before. These spectators will be placed in the entertainment realm, as they are outside the experience watching it.

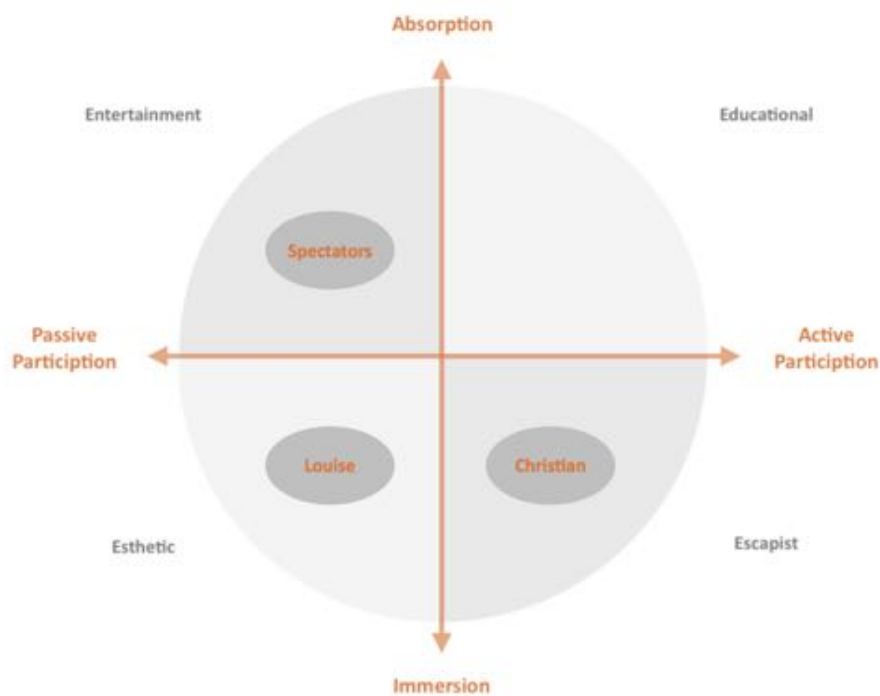


Figure 48. Personas in *The Last Journey* (Inspired by Pine and Gilmore, 1998)

The five 'Pig Me' experiences have now been presented. In order to communicate the complex problem of this work alongside the process of solving it, and lastly the final design ideas, a storyboard was developed.

7.2. Storyboard

The storyboard presented in figure 49 presents the overall story of the development of this work from the initial needs/problem to the wanted future.



Find a large fold-out version **marked H** in the envelope in the back of this work

Find a large fold-out version **marked I** in the envelope in the back of this work

Figure 49. Storyboard

Having presented the design ideas in the storyboard above, a Business Model Canvas for the designs are presented next, in order to bring clarity to the core aims of the solutions, while identifying strengths, weaknesses and priorities.

7.3. Business Model Canvas

In order to describe, design, challenge, and invent the business model for the ‘Pig Me’ experiences, the Business Model Canvas (BMC) is applied in this section. The BMC is the final method applied, which ends the *deliver* phase in the iterative design of this work process, as described by the DesignCouncil (n.d.).

The aim of this BMC was to bring clarity to the core aims of the solutions, while identifying strengths, weaknesses and priorities. In the methods section 4.8., the BMC was advised to be divided into nine sections, which collectively would make up a successful business model. In this project, however, for the ‘Pig Me’ experiences to be implemented at Roskilde Festival, the design calls for a partnering actor, who in the above was exemplified as *Spis min Gris* with the chef Mikkel Hesselager and partner Simon Jul. As the partnering actor is not in place, the BMC of this project is an adapted version consisting of eight sections instead of nine, as the ‘revenue streams’ section has been removed, as it depend on the future partner. Furthermore, this explains the change of ‘key partners’ to ‘potential key partners’ in this model, which is seen in figure 50 below.

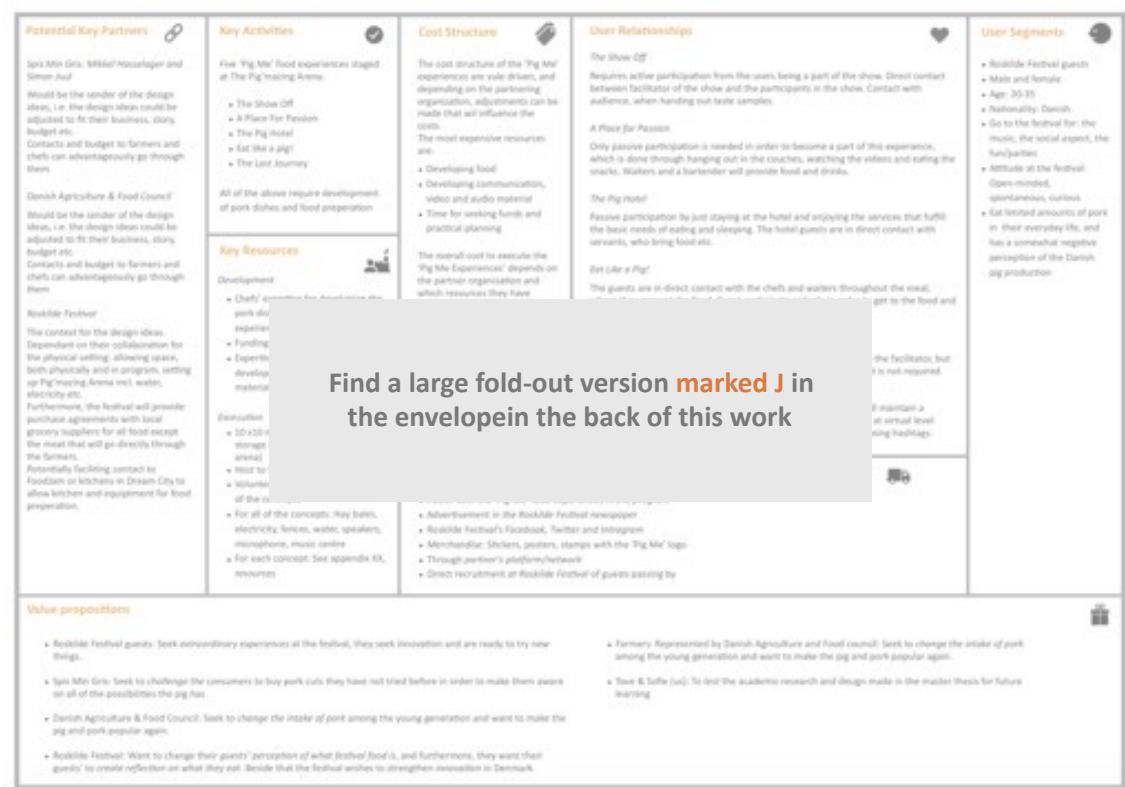


Figure 50. The Business Model Canvas for the ‘Pig Me’ experiences

Several elements in the figure above, have not been mentioned in the presentation of the design ideas in sections 7.1. and 7.2., where mainly front stage actors and elements were included. However, these play an essential role in the further development and execution of the 'Pig Me' experiences, e.g. the individual farmer will provide not only the pork, but the precise stories of the pigs and their production used for each food experience, which will influence the overall theme/story of the experience, as described by Hansen and Mossberg (2013, pp. 218-224). To further this example, *Spis Min Gris* already has established collaborations with farmers, e.g. Knuthenlund who delivers organic and free-range pigs (Knuthenlund, n.d.), and it can likewise be presumed that the Danish Agriculture and Food Council has contacts to farmers, who can deliver the meat, and chefs who can develop and prepare the food for each experience.

As shown in the 'value propositions' in figure 50, many actors can benefit from the 'Pig Me' experiences, if they work as intended and fulfill the aim to improve food cultural sustainability around the pig and affect guests to eat more pork. The BMC is furthermore successful in providing clarity as to what is needed from a potential key partner (the role as the *sender* of the 'Pig Me' experiences, contact to farmers and chefs, funds or the means to apply for funds etc.), and how these needs can be combined with Roskilde Festival (as a fixed key partner for this context).

Turning to the weaknesses of the design ideas, the BMC shows the gaps/uncertainties of the solutions as a result of not having established a partnership that is a vital part of the implementation. As described in figure 50, the design ideas will require adjustments according to which partner is interested in following the theme/story and budgetary measures for each experience. At this point, it cannot be said whether these adjustments include minor physical changes in the arena such as type of fencing, or a larger change e.g. in theme/story according to which type of pig is used (which would be particularly important to the persona Louise with her interest in animal welfare and the environment). Furthermore, an essential part of the 'Pig Me' experiences; the pork dishes have not yet been developed, hence, which chef is used can have a major influence on the food experience. All of these above factors can, according to Hansen and Mossberg (2013, pp.218-224) affect the customer experience.

As described in the delimitations of this work in section 1.2., this design process was not intended to include an implementation step, however, in the next step needed towards implementation it should be prioritized to find a business partner, adjust the BMC to fulfil their objectives and budget, and, hereafter, the planning of the implementation and evaluation can start. This last step will take place after the completion of this thesis.

Reflections on these findings will be elaborated in chapter 8 next; *discussion*.



DISCUSSION



DISCUSSION

This study was initiated after having investigated the large role of the pig in Denmark in a previous semester project, combined with the lower consumption of pork in the younger target group aged 20-35, and furthermore, Roskilde Festival inviting innovative and sustainable projects. The aim of this work was to design a food experience for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect the (young) guests to eat more pork. In order to fulfill this aim, five working questions were investigated:

1. What characterizes a food experience? Here, (food) experience theories were reviewed and an inspirational analysis analyzing five food experiences was made. The findings from the analysis corresponded with elements from the theory, and furthermore gave an understanding of what is meant by a food experience in this work (see the theoretical framework of experiences in section 3.1. and the inspiration analysis section 5.1.).

2. What characterizes food cultural sustainability? The term sustainability was investigated in the two contexts; Roskilde Festival and the pig in Denmark, and based on these, the sustainability framework for this research was identified. I.e. food cultural sustainability means facilitating shared meanings and values about the pig. This is intended to be done by increasing knowledge (human capital) and aligning characteristics of the pig with the green and good (the public's definition of environmental sustainability). Furthermore, the principle of shared values from social sustainability is intended to be used to create cohesion between people (needed for social sustainability) in the 'Pig Me' experience to ensure the wanted effect. Hence, the elements of the human, social and environmental sustainabilities are intended to aid in improving the food cultural sustainability around the pig (see section 2.4.).

3. What characterizes the context for food experiences at Roskilde Festival? The Roskilde Festival Food Experiencescape was developed in order to understand and explain the context, which among other elements showed an increased interest and focus on food and food experiences at Roskilde Festival over the past 5 years. Several strategic focus areas were identified, the main one being organic through the past five years, however adding local foods for the future. I.e. there is an increased focus on where and how commodities for the festival are produced. Furthermore, Roskilde Festival wanted to transform people via food experiences. Five out of eleven food events from 2015 were found to have transformative potential; be extraordinary food experiences (see section 5.2.2.).

4. Who is the target group, and what are their attitudes towards the pig in Denmark? The target group is Roskilde Festival guests from 20 to 35 years old. The interviewees fitting the target group profile were found to currently have a rather negative perception of the Danish pig production, where the main concerns were regarding a decreased quality of the meat from

the mass production, low animal welfare standards and the fear of MRSA. The meat itself, they related to childhood memories, their parents or grandparents, and traditions. They further associated pork with specific dishes or forms, e.g. grilled sausages, bacon, meatballs and cold cuts, which they like. Some are conscious of buying organic and Danish pork, but when shopping for groceries it is difficult for some to relate the product to the production form. In general, they prefer chicken or beef over pork (see section 6.3. sum up). Two personas were developed to represent the target group in the further work, see section 6.4.

5. Which parameters are important in relation to future foods and experiences at Roskilde Festival? Data from the inspirational analysis, interviews incl. urban songline mappings, and the workshop were gathered and reviewed using the theoretical framework of experiences. The parameters corresponded with theory and are summarized in section 6.6.

Based on the preliminary results from the above mentioned research, a series of design ideas for a food experience for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect the (young) guests to eat more pork, were developed using a co-creation workshop, and the method of storyboarding. Lastly, a business model canvas was developed to further communicate the ideas. In total, this thesis as such presents a theoretical and methodological framework for designing solutions to the wicked problem presented in this work.

In this chapter, the quality of the above mentioned research and results will be discussed based on reflections on:

- 8.1 Choice of Methods
- 8.2 Idea Development
- 8.3 Future Potentials

8.1. Choice of Methods

Taking our vantage point in Design Thinking, Tim Brown from IDEO defines the term as:

“A discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity” (Brown, 2008)

Though the definition mainly focuses on business on the outcome measures, the process of 'the designer's sensibility and methods to match...' were key in this thesis, when choosing research methods and when developing the design. The data used in this work was collected through a range of qualitative research methods that were mixed and matched, using the most suitable elements from one method in combination with elements from other methods, i.e. they were chosen based on the designer's sensibility and methods. E.g. semi-structured interviews were combined with mapping interviewee's activities from Urban Songlines, and using pictures chosen based on the scape theory framework used in this work.

An advantage of using this approach was the freedom to explore the usability of different research methods and the liberty to pick and choose elements from the methods in use. On the contrary, this explorative approach presents a risk of leaving out essential parts of a method, overlooking important data, or the benefit of using the method to its fullest potential. An example of this is in the five interviews conducted. They followed an overall form of a semi-structured interview with a traditional interview guide setting the frame of the interview. However, we found that elements in the interview guide required other, more in depth user-oriented activities than the classic answering of questions. These activities were inspired by the research method; Urban Songlines and the research tactic of mapping. Here, interviewees could use maps and pictures to express personal meaning, feeling or experience that might be difficult to explain simply through words in an interview. Furthermore, interviewers gained insight into and understanding of the interviewees' life world in relation to Roskilde Festival, previous experiences and food preferences, as well as their attitude towards pork and the pig in Denmark. In its full use, the Urban Songlines method developed by Marling (2013) calls for collecting and creating data of the moment on site. These can be mapped, e.g. by following in the interviewee's footsteps. But, due to the timeframe of this thesis not correlating with the week of Roskilde Festival, this was not possible, as also described in the *delimitations* in section 1.2. of this work. Instead, as an attempt to capture a deeper understanding of the interviewees' meanings, feelings and experiences, the interviewees were asked to recall memories from a minimum of eight months ago, where the visual aids were meant to help the interviewee with this recollection. Hence, parts of the tactics from the Urban Songline method were adopted and merged with the interviews.

Having researched what makes a memorable experience; something outside the everyday life, it was assumed that the interviewees were able to recall these experiences from Roskilde Festival in the interviews. However, whether the remembrance of the factors influencing their experiences; theme/story, atmosphere, personnel, other consumers (guests), objects/products, physical environment, and management control system (Hansen and Mossberg, 2013, pp. 218-224, and Edwards and Gustafsson, 2008) was in fact what made their experiences memorable or extraordinary, cannot be said for certain. E.g. only on rare occasions are *management control system* or *personnel* mentioned by the interviewees as an influencing factor. However, this does not mean that these factors did not influence their experiences, i.e. the factor in itself was not memorable, which can explain why these factors are not dominating the results from the interviews.

When formulating the interview guide, an attempt was made to make up for potential holes in the interviewees' memories regarding these factors. Here, supplementary questions were formulated on the basis of the theoretical framework of experiences (section 3.1.), which e.g. included questions on the role of any personnel (see appendix 5, theme 9). However, as the interview form allowed the interviewer to skip questions in the guide if elaborations on other questions pushed the time etc., these questions were not asked to all interviewees, and if they were, they were asked in a manner, where the interviewee did not have to reflect on each individual factor, but more on a general note; e.g. *"what influenced the experience? the relations? the music? the personnel? the atmosphere? or other things?."*

In future research of this kind, a prioritization could advantageously be made of the questions in the interview guide, making sure that the most important questions are answered and elaborated on by the interviewee. Furthermore, the questions can be formulated more concretely, e.g. *"what was the role of the personnel in your experience?"* and hereafter allowing the interviewee time to reflect and answer. If the interviewee still does not remember much, further visual aids could help, e.g. more pictures of volunteers in orange vests doing various activities and showing different relations between the guests and themselves could be included.

Moving on from the data collection focusing on the target group and their past experiences, attitudes and feelings at Roskilde Festival, a workshop was conducted including a co-creation process involving potential users of the food experience with pig at Roskilde festival. Unlike the interviews and urban songline methods, the workshop asked the participants to focus on the future, and generate ideas for a new concept for the future Roskilde Festival. By using co-creation in the design process, the creative process and the service that the design will end up with can be improved (Steen, Manscout and De Koning, 2011), as the aim of a co-creation session is to explore different directions and to get a range of perspectives for the design process (Dijk, Kelly and Raijmakers, 2015). Though it can be questioned to what extent the participants were aware of what he/she wanted or needed in the given situation. Here, the designers can choose methods accordingly to aid the participants' reflections on the topic. An example from this workshop was that participants were introduced to what an experience can be by exemplifying *The Naked Run* (incl. the factors influencing consumer experiences by Hansen and Mossberg (2013, pp. 218-224). This was intended to help them reflect and thereby answer what a good experience is for them (see presentation appendix 13 for further details).

In the workshop setting, the participants' opinions and perceptions can be susceptible to the influence of others, e.g. if one participant is more dominating than the others. Here, participants could adapt the opinions of one another, especially if the problem is something they have not been aware of before, or something they simply do not have any opinion about. As described in the *prompting imagination* section 6.5.2. the tool Experience Pig'O'Meter was introduced for the idea generation process. Here, participants were paired up as teams, when doing the exercise that provided random cards from various categories that the participants then had to generate ideas from. This encouraged teamwork and them feeding off one another's ideas, which was described as an advantage in the methods section 4.6. An example

of this interaction during the idea generation can be seen in the video clip in appendix 18. Based on observations from the workshop, the participants seemed to be a dynamic group, where everybody contributed with opinions and ideas, i.e. the above stated issue with one being more dominating was not considered a problem in this case, and the Experience Pig'O'meter was proved to be a valuable tool, which can advantageously be used in the future for idea generation (adjusted to the subject).

The co-creation has been a valuable and useful method in order to get insight into the potential users' mindsets and preferences in relation to future foods and experiences at Roskilde Festival. In particular, the co-creation session had the participants illustrate what the design ideas/solutions could look like from their perspective, and thereby which experiences they could see themselves participate in, as illustrated in the participants' four final ideas from the workshop presented in appendix 16. Three of these four ideas include active participation, e.g. as shown in idea number three, where guests are to mud-wrestle against each other after drinking like a pig (appendix 16). Through these four final ideas, the participants showed no limits as to how much active participation the ideas could demand, e.g. it was not an inhibitor, if the guests would become dirty or act out in other ways. These ideas exemplify that when at Roskilde Festival, guests experience a release of inhibitions, which allows them to do things, they would not do in their everyday life, as also described in the summing-up of the target group analysis section x. I.e. no limits were set in this regard for the further idea development. Furthermore, the co-creation idea generation and the final four ideas provided elements that triggered idea generation and development in the further design process, e.g. in idea number 1 from the workshop, the title states: 'Eat like a pig', which, even though the activities are completely different, might have triggered the final design idea of *Eat like a pig!* presented in section 7.1.

To elaborate further on how these final design ideas have '*magically derived*' as described by Kolko (2010), the idea development process is discussed next.

8.2. Idea Development

The overall approach for this thesis originated in the domain of Design Thinking. As argued for in section 4.1. *Design Thinking*, it is very complex and often practically impossible to say which specific input going into the Design Cloud leads to the specific design idea that comes out. The development process has been described as arbitrary, where ideas seem to magically derive. Furthermore, the development phase is influenced by the individual designer's or more designers' intuition, experience, sensibility and their preferable methods or as Kolko (2010) describes it; the abductive logic of the designer. One might therefore assume that the design ideas coming out of the Design Cloud would be different if another designer was involved, both when choosing the methods used for the *discover* and *define* phases, but also in the *development* phase of the design process.

This assumption raises the question of whether the design idea is the best suited idea to solve the given problem, or if there might be a better solution? Based on the knowledge of the researchers, no other attempts have been made to provide a solution for this particular wicked problem that combines; 1) young people wanting transformative experiences, 2) Roskilde Festival seeking sustainable and innovative solutions, and 3) young people eating the least pork. I.e. currently, the design ideas in this work are the only possible solutions to this particular wicked problem. The question is then whether the design ideas provide a solution at all, or if they can be improved to become better solutions?

Having been through an iterative design process, where the ideas have been tested, developed further and re-tested several times internally in the design group using the personas actively as representatives for the target group, the design ideas presented in this work are the best possible solutions based on: *“the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity”* (Brown, 2008). However, as presented in the BMC in section 7.3., there are still gaps or uncertainties in the solutions, e.g. the lack of a clear cost structure, agreements with suppliers of the pork needed etc., which are the results of lacking the key partner needed as a host organization for the project. Depending on the key partner, the design solutions will probably need adjustments, which at this point cannot be said to be smaller, e.g. minor physical changes in the arena such as type of fencing, or bigger factors that might influence the total customer experiences, such as a change in theme/story according to what type of pig is used (which would be particularly important to the persona Louise with her interest in animal welfare and the environment), or the huge uncertainty in the food served that is to be developed by a chef - but which chef?

Though many uncertainties are currently evident for the design solutions, these can advantageously be seen as still in the iterative design process, i.e. changes can be made.

According to the Design Council (n.d.) in section 4.1., the *delivery* of the design ideas means; building, narrowing down and finalizing the ideas and concepts before implementing and evaluating the concepts into the real world setting. As described in the delimitations of this work in section 2.1., the implementation and evaluation step has not been possible within the timeframe of this thesis. However, these could advantageously be done in order to investigate whether the food experiences do in fact improve food cultural sustainability around the pig and affect guests to eat more pork, e.g. through pre- and post-intervention questionnaires or interviews with participants.

Assuming that this evaluation proves the food experience to be successful in fulfilling its aim and a partnering organization or business is interested in the design ideas, the future potentials for these are discussed next.

8.3. Future potentials

According to the Roskilde Festival Food Experiencescape, the overall themes of the strategic work with food with Roskilde Festival, e.g. organic, local, sustainable, i.e. an interest in where and how food is produced etc. follow the tendencies on the macro-level in society outside of the festival. It can therefore be assumed that there is an actor outside of Roskilde Festival that could have an interest in the design ideas. It could be interesting to consider the possibility of transferring the concepts to other contexts, in order to reach a larger target group.

Possible inheritors that might have an interest in implementing the design concepts are *Spis min Gris* (described in the introduction chapter 1) and *the Danish Agriculture and Food Council* (described in the introduction chapter 1).

Throughout the thesis-process, there has been a dialogue with the Danish Agriculture and Food council. In their project; *The Magical Pig* presented in the introduction, they show the same overall aim as in this thesis; getting young people to eat more pork. Besides an app containing recipes with pork, they have been a part of the street parties in Copenhagen, Distortion, and the Food Festival in Aarhus, where they handed out recipes and tasting samples. Now, they wish to broaden their focus from preparation, cooking and eating pork to e.g. the pig production, and the nature of the pig. The project group behind the Magical Pig is therefore interested in the final design ideas, however, not necessarily in the Roskilde Festival context (Falkesgaard and Persson, 2016).

If the design ideas are transferred to another context, questions can arise as to whether they will maintain the same, have the same intended effect, and on a more general term; where is the limit for changing or adjusting a concept for it still to be the same concept?

As the concepts have been designed specifically for Roskilde Festival and their festival guests, a potential transfer could require adjustments of the original ideas for both the new context and target group. E.g. if the design ideas were to be transferred to the context of Food Festival in Aarhus, one might consider each of the design ideas according to which experience realm they occupy. The aim of the Food Festival is:

“We unite the most influential Nordic breeders, chefs, and producers, with whom we exchange experiences and create involving food debates. Our goal is to be active facilitators and mediators, promoting knowledge about Nordic food both nationally and internationally. Food Festival is a gathering for food enthusiasts and we believe that food experiences should be experienced at all ages” (Food Festival, 2016)

From this description, their aim is to promote knowledge by the sharing of experiences and food debates. I.e. for the average guest, these experiences generally lie within the educational realm of experiences, where the guests rethink how they fit into the world, which requires active participation, but more absorption than immersion. Examples of such an experiences are illustrated in pictures 92 and 93 below.



Picture 92. Claus Meyer giving a speech (Food Festival, 2014)



Picture 93. Panel debate on food waste (Food Festival, 2013)

Assuming that these are the type of experiences, the adult guests of the Food Festival expect, how would the design ideas from this work fit into that context?

If, e.g. the final design idea number one: *The Show Off*, which is placed in the escapist realm and require active participation and immersion from the participants, as they are to act as a pig, was to be implemented here, it can be questioned whether there would be any guests willing to participate at all? On the contrary, based on the target group analyses of this work (see summary section 6.2.), the target group for the design idea at Roskilde Festival seeked experiences that immersed them, where they could release inhibitions and go all out, which is what *The Show Off* provides.

In the description from the Food Festival above they do, however mention that food experiences should be experienced at all ages, indicating that their target group includes children, as also illustrated in the activities from the festival below.



Picture 94. Children milking (Food Festival, 2015 1)



Picture 95. Children planting (Food Festival, 2015 2)

Assuming that children have fewer inhibitions when it comes to acting (as a pig) than the adult guests at the Food Festival, this particular food experience can advantageously be targeted the children at the Food Festival. In this case, the children would get an extraordinary food experience, while the adults that might be watching could get an entertaining or educational experience, i.e. a memorable food experience.

One of the design ideas that could provide an extraordinary food experience for the adult guests at Food Festival could be number 5: The Last Journey that is placed within the esthetic realm, i.e. required less active participation, but can create a sense of wonder. Here, the adjustment of the concept could lie within the actual pork served (object/product) or the theme/story the Danish pig that should be adjusted to fit the Food Festival's aim of promoting knowledge about Nordic food.

These examples show the importance of understanding the target group's need for the different types of experiences, and that the factors influencing consumer experience can be adjusted according to a potential new context and/or target group (in this case the theme/story and object/product).

Summing up

The research question of this research was; how can a food experience be designed for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?

In order to answer this question, five working questions have been answered throughout this work as described in the beginning of this chapter. Based on the answers of these five working questions, the designs for the research question were developed. These included five design ideas/concepts for food experiences at Roskilde Festival as presented in section 7.1.

In this discussion, the quality of these designs has been questioned. Having been through an iterative design process, where the ideas have been tested, developed further and re-tested several times internally in the design group using the personas actively as representatives for the target group, the design ideas presented in this work are the best possible solutions based on Brown's (2008) definition of design thinking: "*the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity*" (Brown, 2008).

This work leaves the design ideas in the *deliver* phase, as described by the Design Council (n.d.) in section 4.1. This phase includes; building, narrowing down and finalizing the ideas and concepts before implementing and evaluating the concepts into the real world setting. As described in the delimitations of this work in section 1.2., the implementation and evaluation step has not been possible within the timeframe of this thesis. However, these could advantageously be done in order to investigate whether the food experiences do in fact improve food cultural sustainability around the pig and affect guests to eat more pork, e.g. through pre- and post-intervention questionnaires or interviews with participants. I.e. the designs ideas that were developed based on the research presented in this work provide a design solution for the wicked problem, as described in section 4.1., and thereby answer the research question above.

Other actors have the same aim as this research in getting the younger generation to eat more pork. In particular the project group for the Magical Pig by the Danish Agriculture and Food Council, who furthermore shows an interest in the design ideas, however not necessarily in the Roskilde Festival context. In this section, the possibility for transferring the design ideas was discussed, and a feasibility study was recommended in order to make appropriate recommendations for adjustments. The discussion, however further stressed the importance of the research on the target group and experience context. I.e. the research and design ideas from this work can serve as inspiration and background material for other actors with the same aim.

Moving on from the specific outcome of this work being the design ideas to the various elements within the research, the theoretical framework of scape and the historical mappings were proved valuable to explain and understand the cultural ideals in the context, as described in the RFFES section 5.2. This particular combination of theory and methods was first used (at least to the researchers' knowledge) in a previous semester project in the development and use of the pignscape (presented in section 3.2.). However, this work shows that this combination works as intended in another context being food and experiences at Roskilde Festival. I.e. this combination of theory and methods can advantageously be used in the future, when wanting to explain and understand a context for a particular subject.



CONCLUSION

CONCLUSION

The Danish people are a nation of meat-eaters, especially pork. However, whether this popularity of pork continues in the future can be questioned, as the younger generation (age 19-34) is the segment eating the least amount of pork. They eat chicken or beef in preference to pork. This can be an economic and structural problem for the Danish pig farmers, butchers and others dependent on the production and sale of pork. From a food cultural perspective, the pig has had a major influence on the Danish food cultural history to date as presented in the pignscape, where the pig/pork is evident at all levels of society from the plate-level of fried pork being voted the Danish national dish anno 2015 to the macro-levels of the Danish export-identity as a pork-country.

Introducing Roskilde Festival as a setting for the younger segment to seek out experiences and the festival itself to seek innovative solutions to improve current conditions in society, the aim of this thesis was to design a food experience for Roskilde Festival that aims to improve food cultural sustainability around the pig and affect guests to eat more pork. In order to answer this question, five working questions were answered throughout the work. First; *what characterizes a food experience?* Based on theory, three types of experiences have been used in this work; *everyday experiences*, which fulfill basic needs such as eating, *a memorable experience* being something out of the ordinary leaving a memory and thirdly, *an extraordinary experience* being a memorable experience that creates immersion and has the potential to create a transformation. Furthermore, theory showed that factors such as: objects/products, room/physical environment, personnel/management control system, meeting/other consumers, atmosphere and theme/story all are influencing factors of a memorable food experience. Furthermore, an inspirational analysis presented five food events that on a practical level described what was meant by a food experience in this work.

The second question was; *what characterizes food cultural sustainability?* The term sustainability was investigated in the two contexts; Roskilde Festival and the pig in Denmark, and based on these; the sustainability framework for this research was identified. I.e. food cultural sustainability means facilitating shared meanings and values around the pig. Moving on; *what characterizes the context for food experiences at Roskilde Festival?* The Roskilde Festival Food Experiencescape was developed using a combination of historical mapping and scape theory. This was done in order to understand and explain the context, which among other elements showed an increased interest and focus on food and food experiences at Roskilde Festival over the past 5 years, and several strategic focus areas were identified, the main one being *organic*, however adding *local foods* for the future. I.e. this work showed an increased focus on where and how commodities for the festival are produced. Furthermore, Roskilde Festival has had an increased focus on using food as a means to transform people, which is their overall vision.

Moving on from focusing on the context to the target group, the questions; *who is the target group*, and *what are their attitudes towards the pig in Denmark?* were answered based on demographic data of the typical Roskilde Festival guests, and by using a combination of semi-structured interviews and urban songlines. Here, the target group was set to be Roskilde Festival guests at the age of 20-35 years old, and via interviewees fitting the target group profile, they were found to currently have a rather negative perception of the Danish pig production, where the main concerns included a poorer meat quality in the mass production, low animal welfare standards and the fear of MRSA. Pork was related to childhood memories, parents or grandparents, and traditions such as Christmas. Pork was furthermore associated with specific dishes or forms, e.g. grilled sausages, bacon, meatballs and cold cuts, which they liked. Some are conscious of buying organic and Danish pork, but when shopping for groceries it was difficult for some to relate the product to the production form. Two personas were developed to represent the target group in the design process. The fifth and last working question was; *which parameters are important in relation to future foods and experiences at Roskilde Festival?* Using data from the inspirational analyses, the semi-structures interviews combined with tactics from the urban songline method, and the co-creation workshop, important parameters were identified and reviewed using the theoretical framework of experiences. The parameters were found to be related to the elements presented in the theoretical framework.

Based on the above, five conceptual design ideas; the 'Pig Me' experiences were developed: 1. *The Show Off*, 2. *A Place for Passion*, 3. *The Pig Hotel*, 4. *Eat Like a Pig!* and 5. *The Last Journey*, which were finally presented in a storyboard and a Business Model Canvas.

This work was delimited from testing, implementing and evaluating the design ideas in the real life setting. However, if an outside actor were to find the design ideas interesting to implement either in the Roskilde Festival context or elsewhere, the ideas could advantageously be tested and evaluated in order to investigate whether the 'Pig Me' experiences do in fact improve food cultural sustainability around the pig and affect guests to eat more pork.

Having been through an iterative design process, where the ideas have been tested, developed further and re-tested several times internally in the design group using the personas actively, the design ideas presented in this work provide a solution to the problem presented in this work. Furthermore, theoretical and methodological approaches used in this work provide a framework for future potential design processes of this kind, and thereby answer the research question of; *how can a food experience for Roskilde Festival be designed that aims to improve food cultural sustainability around the pig and affect guests to eat more pork?* Particularly the use of the theoretical framework of scape combined with the historical mappings were proven valuable in order to explain and understand the two contexts; the pig in Denmark and Roskilde Festival.



REFERENCES AND
APPENDICES

REFERENCES

- AAU CPH, 2016. AAU CPH at Roskilde Festival - Roskilde Festival 2016. [pdf] Copenhagen. Available through: AAU Moodle https://www.moodle.aau.dk/pluginfile.php/697053/mod_resource/content/2/INFO-DAY%20slides%20%288th%20february%29.pdf [Accessed 9 June 2016]
- Adema, P., 2007. Foodscape: An emulsion of food and landscape. *Gastronomica: The journal of food and culture*, 7(1), p. 3
- AgroTech, n.d. *Gastronomisk Undergrund*. [online] Available at: <http://www.agrotech.dk/projekter/project/gastronomisk-undergrund> [Accessed 29 March 2016]
- Aiking, H. and de Boer, J., 2004. Food sustainability. *British Food Journal*. 106(5) pp. 359-365.
- Aldrich, R. I., 1966. The development of “-scape”. *American Speech*, 41(2), pp. 155-157
- Belmonte, B. and Pérez, A., 2015. Funky Projects’ Process. In: M. Stickdorn and J. Schneider 2015. *This is service design thinking*. Amsterdam: BIS Publishers. Pp.254-265
- Brown, T. 2008. Design Thinking. *Harvard Business Review*. [online] Available at: https://www.ideo.com/images/uploads/thoughts/IDEO_HBR_Design_Thinking.pdf [Accessed 12 May 2016]
- Brown, T. 2008, 1. *Definitions of design thinking*. [online] Available at: <http://designthinking.ideo.com/?p=49> [Accessed 12 May 2016]
- Brundtland, G.H., 1987. *Our Common Future*. Oxford: Oxford University Press
- Bryman, A. 2012. *Social research methods*. 4th edition. New York: Oxford University Press, Inc.
- Camillus, J.C. 2008. Strategy as a wicked problem. *Harvard Business Review*. [online] Available at: <https://hbr.org/2008/05/strategy-as-a-wicked-problem> [Accessed 18 May 2016]
- Carstad, J., 2012. *Q&A: Rødder på Roskilde*. [online] Available at: <http://www.euroman.dk/gastro/restaurant/rodder-pa-roskilde/> [Accessed 4 April 2016]
- Christensen, B., 2008. *Roskilde Festival: Keep on rockin’*. Danmark: DR
- Christensen, U., Nielsen, A. and Schmidt, L., 2011. Det kvalitative forskningsinterview. In: S. Vallgård and L. Koch, ed., *Forskningsmetoder i folkesundhedsvidenskab*, 4th ed. København: Munksgaard Danmark, pp.61-89
- Coop, n.d. *GoCook Smagekassen*. [online] Available at: <http://skolekontakten.dk/gocook/gocook-smagekassen> [Accessed 4 April 2016]
- Coop, 2013. *Om GoCook*. [online] Available at: <http://gocook.dk/om-gocook> [Accessed 4 April 2016]
- Coop, 2016. *Evalueringen viser at vi er godt på vej*. [online] Available at: <http://skolekontakten.dk/nyheder/evalueringen-viser-vi-er-godt-paa-vej> [Accessed 4 April 2016]

Cosgrove, D., 1999. *Mappings*. London: Reaktion Books

Csikszentmihalyi, M. 2002. *Flow*. London: Rider

Cullen, G., 1961. *The concise townscape*. New York: Architectural Press

Design Council, n.d. *A study of the design process*. [pdf] London: Design Council. Available at: [http://www.designcouncil.org.uk/sites/default/files/asset/document/ElevenLessons_Design_Council%20\(2\).pdf](http://www.designcouncil.org.uk/sites/default/files/asset/document/ElevenLessons_Design_Council%20(2).pdf) [Accessed 28 April 2016]

Dessein, J., Soini, K., Fairclough, G. and Horlings, L., eds., 2015. *Culture in, for and as Sustainable Development*. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. University of Jyväskylä, Finland

Dijk, G. V., Kelly, L. and Raijmakers, B. eds., 2015. What are the tools of Service Design? In: S. Stickdorn and J. Schneider, 2015. *This is Service Design Thinking*. Amsterdam: BIS Publishers. Pp. 144-215.

DTU Fødevareinstituttet, 2015. *Populære retter i danskernes aftensmad*. [pdf] Available at: <http://www.food.dtu.dk/Nyheder/2015/07/Koedet-dominerer-den-danske-aftensmad?id=140c2984-0cdc-429a-b105-fae2dd02fe92> [Accessed 30 May 2016]

Edwards, J. S. A. and Gustafsson, I. B., 2008. The Five Aspects of Meal Model. *Journal of Foodservice*. 19, pp.4-12.

Erhvervs- og Byggestyrelsen and Center for Kultur- og Oplevelsesøkonomi, 2011. *Vækst via Oplevelser 2011 - en analyse af Danmark i Oplevelsesøkonomien*. pdf]. Rosendahl- Schultz Grafisk Distribution. Available at: https://regionalt.erhvervsstyrelsen.dk/sites/default/files/vaekst_via_oplevelser.pdf [Accessed 30 May 2016]

Falkesgaard, A.B. and Persson, M.R. 2016. *Thesis and The Magical Plg* [conversation] (Personal communication. 8 March 2016)

Fetz, S., and Fieseler, K., (2014). *I pop up, you pop up, we pop up*. [pdf] Available at: <http://studenttheses.cbs.dk/handle/10417/4950> [Accessed 4 April 2016]

Fisker, A. M., 2015. *Food Concept Design: Storyboarding*. [online via internal Moodle] Aalborg University. Available at: <https://www.moodle.aau.dk/mod/folder/view.php?id=359953> [Accessed 14 May 2016]

Flick, U. 2007. Editorial Introduction. In S. Kvale, ed. *Doing Interviews*. London: Sage Publications Ltd. Pp. vii-xxi.

Folkeskolen.dk, 2014. *School Children Cooking*. [online image] Available at: <http://www.folkeskolen.dk/551468/158000-elever-laver-sund-fastfood-med-gocook> [Accessed 6 April 2016]

Food Festival, 2016. *About Food Festival*. [online] Available at: <http://www.foodfestival.dk/en/info/about-food-festival/> [Accessed 26 May 2016]

Gastronomisk Undergrund, n.d. *Gastronomisk Undergrund*. [online] Available at: <https://www.facebook.com/gastronomiskundergrund/timeline> [Accessed 29 March 2016]

Goodland, R., 2002. *Sustainability: Human, Social, Economic and Environmental*. [pdf] John Wiley & Sons, Ltd. Available at: <http://eu.wiley.com/legacy/wileychi/egec/pdf/GA811-W.PDF> [Accessed 4 April 2016]

Gregersen, M. 2016. Bæredygtighed kan være nøglen til at flytte fremtidens forbrugere. [online] Available at: <http://www.foodculture.dk/debat/samfund-og-forbrug/2016/baeredygtighed-betyder-mest-for-unge-og-kan-vaere-noeglen-til-at-flytte-fremtidens-forbrugere.aspx#.V0vsNjN97Bj> [Accessed 30 May 2016]

Grudin, J. and Pruitt, J., 2002. Personas, participatory design and product development: An infrastructure for engagement. In: T. Binder et al. PDC.Participatory Conference, Malmø, Sweden, 23-25 May 2002, pp. 144-155

Grunert, K.G. 2005. *Food quality and safety: consumer perception and demand*. European Review of Agricultural Economics. 32(3). [e-journal]. Pp.369-391. Available through: Aalborg University Library website: <http://erae.oxfordjournals.org/content/32/3/369.full.pdf+html> [Accessed 6 May 2016]

Gustafsson, I.B., Öström, Å., Johansson, J. and Mossberg, L. 2006. The Five Aspects Meal Model: a tool for developing meal services in restaurants. *Journal of Foodservice*. 17, pp.84-93.

Haar, J. 2012. Mænd vil have smag og kvinder vil have sundhed. [online] Available at: <http://www.foodculture.dk/tema/samfund-og-forbrug/2012/danskernes-mad/maend-vil-have-smag-og-kvinder-sundhed-naar-vi-koeber-foedevarer.aspx#.Vz7IPpN97Bj> [Accessed 6 May 2016]

Hansen, A.H. and Mossberg, L. 2013. Consumer immersion: a key to extraordinary experiences. In Sundbo, J. and Sørensen, F. eds. 2013. *Handbook on the Experience Economy*. Cheltenham: Edward Elgar Publishing Limited. Ch. 11.

Hansen, K.V., Jensen, Ø. and Gustafsson, I.B. 2005. The Meal Experiences of à la Carte Restaurant Customers. *Scandinavian Journal of Hospitality and Tourism*, 5:2, pp. 135-151.

Hansen, A.H., and Mossberg, L., 2013. Consumer Immersion: a key to extraordinary experiences. In: Sundbo, J. and Sørensen, F. 2013. *Handbook on the experience economy*. Cheltenham: Edward Elgar Publishing, Inc. Ch.11.

Haubroe, L., 2015. *De unge skal lære at spise gris - igen*. Landbrugsavisen [online]. 11 December. Available at: <http://landbrugsavisen.dk/de-unge-skal-l%C3%A6re-spise-gris-igen> [Accessed 2 May 2016]

Hegeman, J., 2015. Carnegie Mellon University's process. In: M. Stickdorn and J. Schneider. 2015. *This is service design thinking*. Amsterdam: BIS Publishers. Pp.270-279

Heinberg, R., 2010. What is Sustainability? In: R. Heinberg and D. Lerch, eds. 2010. *The Post Carbon Reader: Managing the 21st Century's Sustainability Crisis*. Healdsburg, CA: Watershed Media. Pp. 1-9.

Higgins, J. M., 1994. 101 creative problem solving techniques: The handbook of new ideas for business. Florida: New Management Publishing Company, Inc

Image Consult, 2015. Innovations Workshop - *Food O' Meter*. [Power point presentation] Presented November 2015

Jacobsen, J.K., 2008. The food and eating experience. In: Sundbo, J. and Darmer, P. eds. 2008. *Creating Experiences in the Experience Economy*. Cheltenham: Edward Elgar Publishing Limited. Ch.2.

Jantzen, C. and Vetner, M., 2010. *Weinermelang: 'hjemlighed' og fremmedhad - den æstetiske tilrettelæggelse af oplevelser i byrummet*. Aalborg: Institut for kommunikation, Aalborg Universitet

Jakobsgaard, N., 2016. *Svinekød er en del af vores kulturelle DNA*. [online] Available at: <http://www.b.dk/nationalt/svinekoed-er-en-del-af-vores-kulturelle-dna> [Accessed 14 April 2016]

Jencks, C., 2002. *The New Paradigm in Architecture: The Language of Postmodernism*. Yale University Press

Jencks, C., 2011. *2000 July: Jencks' Theory of Evolution, an Overview of 20th Century Architecture*. [online] Available through the Architectural Review website: <http://www.architectural-review.com/oldarchive/2000-july-jencks-theory-of-evolution-an-overview-of-20th-century-architecture/8623596.fullarticle> [accessed 18 May 2016]

Jessen, J.G., 2011. *Guide til Danske råvarer*. [pdf] København: Landbrug & Fødevarer, and Forbrugerrådet. Available at: http://www.voresmad.dk/~media/voresmad/Om%20os/Bestil%20materialer/Foto/Raavareguide_august%202011.ashx [Accessed 2 May 2016]

Johnston, J., Biro, A. and MacKendrick, N., 2009. Lost in the supermarket: The corporate-organic foodscape and the struggle for food democracy. *Antipode*. 41(3), pp. 509-532

Kloppenburger, J., Lezberg, S., De Master, K., Stevenson, G.W. and Hendrickson, J., 2000. Tasting food, tasting sustainability: defining the attributes of an alternative food system with competent, ordinary people. *Human Organization*. 59(2), pp. 177-86

Knuthenlund, n.d. Vores fritgående dyr. [online] Available at: <http://knuthenlund.dk/oekologisk-koed/> [Accessed 27 May 2016]

Kolko, J. 2010, Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. *MIT's Design Issues* [online] Available at: <http://www.jonkolko.com/writingAbductiveThinking.php> [Accessed 18 May 2016]

Kuhlman, T. and Farrington, J., 2010. What is Sustainability? *Sustainability* 2(11), 3436-3448: doi; 10.3390/su2113436

Lake, A. A., Burgoine, T., Greenhalgh, F., Stamp, E. and Tyrrell, R., 2010. The foodscape: Classification and field validation of secondary data sources. *Health and place*. 16, pp. 666-673

Landbrug & Fødevarer, 2013. Danskernes forbrug af kød. [online]. Available at: https://www.google.dk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&cad=rja&uact=8&ved=0ahUKEwi7p4n70N7MAhWCDcWkHeNiD9YQFggfMAE&url=http%3A%2F%2Fwww.lf.dk%2Ftal-og-analyser%2Fanalyser%2Fforbrug-og-detail%2Fanalyse-af-danskernes-koedforbrug&usq=AFQjCNHSH6mhio-WDoljWOSljyZQxOviA&sig2=evtjoE_Xla1M6JAsTVNlow&bvm=bv.122129774,d.bGg [Accessed 26 April 2016]

Landbrug & Fødevarer, 2015. Forbrugere er usikre på svinekød. [Internal document: pdf]. Fødevareranalysen, May 2015.

Landbrug & Fødevarer, 2016. Svinekød skal være dansk og med god dyrevelfærd. [pdf] Available at: <http://www.lf.dk/tal-og-analyser/analyser/forbrug-og-detail/svinekoed-skal-vare-dansk> [Accessed 2 May 2016]

Landbrug & Fødevarer, n.d. Beercycling - et bæredygtighedsprojekt i øjenhøjde. [Internal document: PowerPoint] Landbrug & Fødevarer

Langhelle, O., 2000. Sustainable Development and Social Justice: Expanding the Rawlsian Framework of Global Justice. *Environmental Values*, 9(3), pp. 295-323

Lorenzen, M. and Bredsdorff, M. 2016. Stærkt voksende kødforbrug er en tikkende bombe under klimaet. *Ingeniøren* [online] Available at: <https://ing.dk/artikel/staerkt-voksende-kodforbrug-er-en-tikkende-bombe-under-klimaet-183319> [Accessed 25 May 2016]

Madkulturen, n.d. *Om madkulturen*. [online] Available at: <http://madkulturen.dk/servicemenu/om/> [Accessed 5 April 2016]

Madkulturen, 2015. *Foodjam 2015 evalueringsrapport*. [pdf] Available at: http://madkulturen.dk/fileadmin/user_upload/madkulturen.dk/Dokumenter/Projekter/FoodJam/Evalueringsrapport_FoodJam_2015 [Accessed 18 March 2016]

Madkulturen, 2016. *Foodjam*. [online] Available at: <http://madkulturen.dk/servicemenu/projekter/foodjam/> [Accessed 18 March 2016]

Madkulturen 1, 2016. *Gæsteoplevelsen*. [online] Available at: <http://madkulturen.dk/servicemenu/projekter/foodjam/partnerskaber/> [Accessed 18 March 2016]

Maslow, A. 1954. *Motivation and Personality*. New York: Harper. Chap.4

Marling, G. n.d. Urban Songlines - the city experienced by ordinary people. [online document] Available at: https://www.google.dk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&cad=rja&uact=8&ved=0ahUKEwjrx-d-1s_XMAhUCiCwKHU4zC64QFggMAM&url=http%3A%2F%2Fvbn.aau.dk%2Ffiles%2F110788011%2FUrban_Songlines_arti_10.11.12.doc&usq=AFQjCNG8I4XtqGDL3Wni6WCjE1uiTEL_Wg&sig2=n5aQ6-iOiZAaHYM3BzSfIA&bvm=bv.122852650,d.bGg [Accessed 25 May 2016]

Marling, G., 2003. *Urban Songlines- Hverdagslivets drømmespor*. Aalborg: Aalborg Universitetsforlag

Marling, G. and Kiib, H., 2011. *Instant City@ Roskilde Festival*. Aalborg: Aalborg University Press

Meister, M., 2015. Kødet dominerer den danske aftenmad. [Online] Available at: <http://www.food.dtu.dk/Nyheder/2015/07/Koedet-dominerer-den-danske-aftenmad?id=140c2984-0cdc-429a-b105-fae2dd02fe92> [Accessed 26 April 2016].

Mikkelsen, P.B., 2008. Uddannede mænd spiser som kvinder. [pdf] Available at: http://www.foodculture.dk/~media/foodculture/Arkiv/Aktuelt/2008/18/FC_18_2008.ashx [Accessed 20 May 2016]

Mikkelsen, B. E., 2011. Images of foodscapes: Introduction to foodscape studies and their application in the study of healthy eating out-of-home environments. *Perspectives in public health*, [E-journal] 131(5). Available at: http://vbn.aau.dk/files/55805878/images_of_foodscapes.pdf [Accessed 12 May 2016]

More Than Eating, n.d. *Arts and Events; more than eating*. [online] Available at: <http://www.roskilde-festival.dk/arts-events/food-events> [Accessed 2 February 2016]

More Than Eating, n.d. 1., *Sideoplysninger - lang beskrivelse* [Facebook page]. Available at: <https://www.facebook.com/MoreThanEating> [Accessed 14 April 2016]

Mygind, A. and Jensen, H., n.d. *Madens betydning i menneskers personlige og sociale liv*. [online] Sundhedsstyrelsen. Available at: <https://sundhedsstyrelsen.dk/~media/6BCFD8E21C474390B4DA474AE8BB8495.ashx> [Accessed 2 May 2016]

Nielsen, L., 2016. Samtale med L&Fs kommunikations direktør omkring Beercycling. [phonecall] (personal communication, 2 February 2016)

Nørby, F. 2014. Danskerne er blevet mere skeptiske overfor fødevarer. *FødevarerWatch* [online] 17 September. Available at: <http://fodevarewatch.dk/Fodevarer/article7029039.ece> [Accessed 2 May 2016]

Oxford Dictionaries, n.d. *Oxford Dictionaries - Language Matters*. [online] Oxford University Press. Available at: <http://www.oxforddictionaries.com/definition/english/workshop> [Accessed 13 May 2016]

Panelli, R. and Tipa, G., 2009. Beyond the foodscapes: Considering geographics of indigenous well-being. *Health and place*. 15, pp. 455-465

Pedersen, K.M., 2010. *Flygtige forbindelser og midlertidige mobiliseringer: Om kulturel produktion på Roskilde Festival*. Institut for Interkulturel Kommunikation og Ledelse, Copenhagen Business School. Available at: <http://openarchive.cbs.dk/cbsweb/handle/10398/8058> [Accessed 12 April 2016]

Pine, B.J. & Gilmore, J.H., 1999. The consumer is the product. In: *The Experience Economy, Work is a Theatre and Every Business a Stage*. Boston: Harvard Business School Press. Pp. 163-183

Pine, B.J. and Gilmore, J.H., 1998. Welcome to the Experience Economy. [online] Available at: <https://hbr.org/1998/07/welcome-to-the-experience-economy> [Accessed 12 April 2016] *Harvard Business Review*.

Rambøll, 2011. *Roskilde Festival; den kulturelle og økonomiske betydning*. [online] Available at: <http://dansklive.dk/wp-content/uploads/Roskilde-Festival.pdf> [Accessed 23 April 2016]

Roskilde Festival, n.d. *Fun Facts*. [online] Available at: <http://www.roskilde-festival.dk/more/press/fun-facts> [Accessed 4 April 2016]

Roskilde Festival, n.d. 1. *About Roskilde Festival*. [online] Available at: <http://www.roskilde-festival.dk/more/about-roskilde-festival> [Accessed 11 April 2016]

Roskilde Festival, n.d. 2. *Gruppens Organisering*. [online] Available at: <http://www.roskilde-festival.dk/more/about-roskilde-festival/roskilde-festival-gruppen/gruppens-organisering> [Accessed 12 April 2016]

Roskilde Festival, 2012. *Værd at vide som frivillig på Roskilde Festival: Nyttig og brugbar information til dig og publikum*. [online] Available at: <http://docplayer.dk/440385-Vaerd-at-vidе-som-frivillig-paa->

roskilde-festival-roskilde-festival-dk-nyttig-og-brugbar-information-til-dig-og-publikum.html [Accessed 10 March 2016]

Roskilde Festival, 2014. *Mad og Drikkestrategi 2014-2017*. [Unpublished work] Roskilde Festival

Roskilde Festival, 2015. *Roskilde Festival* (Version 6.0.0) [mobile application software]. Retrieved from: <https://itunes.apple.com/app/id514909274> [Accessed 30 June 2015]

Roskilde Festival Gruppen, 2016. *Strategi for miljømæssig bæredygtighed 2016-2019*. [Unpublished work] Roskilde Festival

Roskilde Festival Gruppen, 2016 1. *Roskilde Festival årsskrift 2015*. [online] Available at: http://drw5li4pnyc3g.cloudfront.net/2004/rf15_årsskrift_2016.pdf [Accessed 15 April 2016]

Roskilde Nyheder, 2015. *Madevents på Roskilde Festival*. [online] Available at: <http://www.roskildenyheder.dk/index.php/da/mad-drikke/681-madevents-pa-roskilde-festival.html> [Accessed 11 March 2016]

Roskilde Innovation, n.d. *Innovation på Roskilde Festival*. [online] Available at: <https://roskilde-innovation.23video.com/page/about> [Accessed 9 May 2016]

Rydahl, K. and Søgaard, K., 2008. *Roskilde Stories*. København: Forlaget Radius.

Rødde, n.d. *Rødde - Lokal Virksomhed*. [facebook] Available at: <https://www.facebook.com/rodde.dk/> [Accessed 4 April 2016]

Rødde & Sweet Sneak, 2016. *Pop-Up Barbecue med Kost, Rødde & Sweet Sneak*. [facebook]. 30 April. Available at: <https://www.facebook.com/events/825402097605264/> [Accessed 4 April 2016]

SKOLE, Landbrug & Fødevarer, 2015. *Fra tis til øl - beercycling*. [online] Available at: <http://www.skole.lf.dk/Laeremidler/Vare?product=fra-tis-til-ael---beer-cycling> [Accessed 17 March 2016]

Sobel, J. and Wansink, B., 2007. Kitchenscapes, tablescape, platescapes and foodscapes. *Environment and behaviour*. [E-journal] 39(124). Available at: <http://eab.sagepub.com/content/39/1/124.abstract> [Accessed 12 May 2016]

Spiseliv.dk, 2011. *Hold øje med Rødde*. [online] Available at: <http://spiseliv.dk/artikel/roedde> [Accessed 4 April 2016]

Spisingris.dk, n.d. *Ti Bud*. [online] Available at: <http://spisingris.dk/ti-bud/> [Accessed 20 May 2016]

Steen, M., Manscout, M., and De Koning, N. 2011. Benefits of Co-design in Service Design Projects. *International Journal of Design*. 5(2), pp. 53-60

Stickdorn, M. 2015. It is an iterative process. In: M. Stickdorn and J. Schneider. 2015. 5th ed. *This is service design thinking*. Amsterdam: BIS Publishers. Pp.122-135

Stickdorn, M. and Schneider, J. 2015. *This Is Service Design Thinking*. 5th ed. Amsterdam: BIS Publishers.

Strategyzer AG, 2016. *The Business Model Canvas*. [online] Available at: <http://www.businessmodelgeneration.com/canvas/bmc> [Accessed 14 May 2016]

Sundbo, J. and Darmer, P. eds. 2008. *Creating Experiences in the Experience Economy*. Cheltenham: Edward Elgar Publishing Limited

Sundbo, J. and Sørensen, F. eds. 2013. *Handbook on the Experience Economy*. Cheltenham: Edward Elgar Publishing Limited

Sørensen, L. M., 2014. Overblik: 20 fakta om dansk svineproduktion. *Dr.dk Nyheder*. [online]. Available at: <http://www.dr.dk/nyheder/indland/overblik-20-fakta-om-dansk-svineproduktion> [Accessed 26 April 2016]

Sørensen, D.H., 2009. Den typiske Roskilde gæst bruger 4.700 kroner. *Politiken*. [online] 9 February 2009. Available at: <http://politiken.dk/kultur/musik/roskildefestival/ECE645043/den-typiske-roskilde-gaest-bruger-4700-kroner/> [Accessed 23 April 2016]

Thoustrup, T., Valentin, S. G., Ørnbo, L. E., 2015. Designing a new concept; how to eat pig again. [internal document] Aalborg University Copenhagen

Tuchsen, H., 2015. Her er den typiske Roskilde gæst. *FødevarerWatch* [online] 3 July 2015. Available at: <http://foedevarewatch.dk/Fodevarer/article7846984.ece> [Accessed 23 April 2016]

Tvedebrink, T. D. O., 2014. *Lec3_pres_TheDesignerlyWayOfThinking_19sep2014*. [online via internal Moodle] Aalborg University. Available at: https://www.moodle.aau.dk/pluginfile.php/337986/mod_folder/content/0/pres_p1_tdot_19sep2014_upload.pdf?forcedownload=1 [Accessed 12 May 2016]

Tvedebrink, T. D. O., 2015. *Lec4_pres_P3mapping_24sep2015*. [online via internal Moodle] Aalborg University. Available at: <https://www.moodle.aau.dk/mod/folder/view.php?id=359939> [Accessed 18 May 2016]

Vejlgaard, H., 2005. *Trend Management - en guide til at arbejde med trends*. 2nd ed. Børsens Forlag. Ch. 4.

Vitto, J., 2016. *Fire and Ice: Here's What's Happening at the Epicenter of the New Nordic Scene*. [online] Available at: <http://www.pastemagazine.com/articles/2016/03/fire-and-ice-an-update-on-dynamic-new-nordic-cuisi.html> [Accessed 4 April 2016]

Wang, N., 2002. The tourist as peak consumer. In: G. M. S. Dann ed. *The tourist metaphor of the social world*. Cambridge, MA: CABI Publishing, pp. 281-295

Wiersum, K.F., 1995. 200 years of sustainability in forestry: Lessons from history. *Environmental Management*. 19(3) pp. 321-329

Witte, M., 1978. Danske svin er sunde - de strutter af penicillin. [Electronic print]. Available at: <http://www.dn.dk/Default.aspx?ID=2372&PID=10482&NewsID=1891> [accessed 14 April 2016]

References: Pictures and Videos

Adrian, J., n.d. *Pigs in a stable*. [online image] Available at: <http://politiken.dk/forbrugogliv/forbrug/forbrugersikkerhed/ECE2492449/hver-fjerde-svineavler-undlader-at-bade-efter-besog-i-stalden/> [Accessed 20 April 2016] Politiken arkiv.

Andersen, I. 2013. Music at the Orange stage. [online image] Available at: <http://www.lydsport.nu/roskilde-festival-countdown-fem-favoritter/> [Accessed 27 May 2016]

Borberg, T., 2013. Boy in camp. [online image] Available at: <http://politiken.dk/kultur/musik/roskildefestival/ECE2017137/aarets-roskilde-camp-naeste-aar-tager-vi-ild-med/> [Accessed 27 May 2016]

Coop, 2014. *Smagekassen*. [online image] Available at: <http://coopforum.dk/nyheder/skal-din-lokale-skole-vaere-med-i-gocook-smagekassen> [Accessed 6 April 2016]

Danish Crown., n.d. *Danish Crown Logo - 100 % Danish*. [online image] Available at: <http://www.danishcrown.dk/Forbruger/Produkter/Svinekoed.aspx> [Accessed 20 April 2016]

Danish Crown, 2012. *Free-range/Organic Logo*. [online image] Available at: <http://www.danishcrown.dk/page3181.aspx> [Accessed 21 April 2016]

Dept, 2014. Dream City. [online image] Available at: <http://rejseblokken.dk/dream-city-roskilde/> [Accessed 27 May 2016]

Denmagiskegris.dk, n.d. Den Magiske Gris. [online image] Available at: <http://denmagiskegris.dk> [Accessed 15 May 2016]

Dyssegårdens Juletræsplantage, 2014. *Udskæringer*. [online image] Available at: <http://dyssegaarden.com/gaardbutik/koed/frilandsgrise/> [Accessed 13 May 2016]

Food Festival, 2013. *Panel debate on food waste*. [online image] Available at: <http://www.foodfestival.dk/galleri/2013/> [Accessed 26 May 2016]

Food Festival, 2014. *Claus Meyer giving a speech*. [online image] Available at: <http://www.foodfestival.dk/galleri/2014/> [Accessed 26 May 2016]

Food Festival, 2015 1. Children milking. [online image] Available at: <http://www.foodfestival.dk/galleri/2015/> [Accessed 26 May 2016]

Food Festival, 2015 2. Children planting. [online image] Available at: <http://www.foodfestival.dk/galleri/2015/> [Accessed 26 May 2016]

Gammelmark, S., 2012. *Chefs standing in front of guests*. [online image] Available at: <https://www.facebook.com/gastronomiskundergrund/photos/pb.133099480074087.-2207520000.1459929904./445004935550205/?type=3&theater> [accessed 6 April 2016]

Gammelmark, S., 2015. *Fermenteret gulerod med muskatnød*. [online image] Available at: <https://www.facebook.com/gastronomiskundergrund/photos/pb.133099480074087.-2207520000.1459929798./1167522069965151/?type=3&theater> [Accessed 6 April 2016]

- Gangsted, S., 2015. *From piss to beer urinal*. [online image] Available at: <http://www.b.dk/kultur/ville-du-drikke-dit-egget-pis#> [Accessed 6 April 2016]
- Gastronomisk Undergrund, 2013. *'Julefrokost'*. [online image] Available at: <https://www.facebook.com/gastronomiskundergrund/photos/pb.133099480074087.-2207520000.1459929867./634238679960162/?type=3&theater> [Accessed 6 April 2016]
- Grant, E., 2013. 14 Vagina-Shaped Foods to Feed Your Appetite: Oyster. [online image] Available at: <http://www.thefrisky.com/photos/thats-vaginal-10-animals-that-look-like-ladyflowers/oyster-jpg/> [Accessed 23 May 2016]
- Gylle.dk, 2015. *Newspaper frontpage with MRSA*. [online image] Available at: <http://gylle.dk/mrsa-stafylokokker-i-hver-3-pakke-svinekoed/> [Accessed 20 April 2016]
- JydskeVestkysten, 2010. *Pig farm seen from above*. [online image] Available at: <http://www.jv.dk/artikel/914097:Varde--Nykredit-bOed-mest-ved-tvangsaukaktion-paa-mega-svinefarm> [Accessed 20 April 2016]
- Kjær, B. 2012. *The red bus from Jakob's fairytale*. [online image] Available at: <http://politiken.dk/kultur/musik/roskildefestival/cafekontrol/ECE1682363/cafekontrollen-goes-roskilde-bussen-er-lastet-med-flaeskesteg/> [Accessed 27 May 2016]
- Kristiansen, V.S., 2015. *Roskilde Festival afslører årets spilleplan*. [online image] Available at: <http://www.undertoner.dk/2015/04/roskilde-festival-afsloerer-aarets-spilleplan/> [Accessed 12 April 2016]
- Landbrug & Fødevarer 1, n.d. Campaign poster of guy peeing. [Internal document] Landbrug & Fødevarer
- Landbrug & Fødevarer, 2015. *Bæredygtighed på Roskilde Festivalen*. [Video]. Available at: <https://twitter.com/KarenHaek/status/613618503254441984> [Accessed 17 March 2016]
- Legéne, L., 2012. *Seje tøser på Roskilde Festival*. [online image] Available at: <http://www.viunge.dk/mode/street-style/seje-toeser-paa-roskilde-festival> [Accessed 6 April 2016]
- Leland, K.M., 2014. *Concert at Arena*. [online image] Available at: <http://www.soundcheck.dk/galleries/gallery/55669#/0> [Accessed 27 May 2016]
- Ludvigsen, M. B., 2012. [photographs] (Michelle's private collection)
- Madkulturen, 2014. *Young people cooking*. [online image] Available at: <http://madkulturen.dk/servicemenu/nyhed/nyhed/foerste-hold-kulinariske-vejledere-klar-til-roskilde/> [Accessed 6 April 2016]
- Madpassionen.dk, 2013. *Roasted Pork*. [online image] Available at: <http://www.madpassionen.dk/nytmadforum/viewtopic.php?f=4&t=1827> [Accessed 21 April 2016]
- Maintz, K., 2015. [photographs] (Kim's private collection)
- More Than Eating, 2015. *More Than Eating Poster*. [online image]. Available at: <https://www.facebook.com/MoreThanEating/photos/pb.321051831312605.-2207520000.1461500803./854118501339266/?type=3&theater> [Accessed 24 April 2016]

- Noget Om Mad, n.d. *Lunch box with cold cuts*. [online image] Available at: <http://nogetommad.blogspot.dk/2012/08/de-danske-skolemadpakker.html> [Accessed 20 April 2016]
- Posselt, L. 2011. Peeing at the fence [online image] Available at: <http://politiken.dk/kultur/musik/roskildefestival/ECE1193583/hvordan-stopper-man-roskilde-folket-i-at-pisse-op-ad-hegnet/> [Accessed 27 May 2016]
- Primap.com, 2007. *Globus-Projektion, Satellitenfoto*. [online image] Available at: <http://www.primap.com/html/karten.html> [Accessed 10 May 2016]
- Roddercph, 2016. *Dinnersetting*. [Instagram image] accessed via personal Instagram account
- Roskilde-festival-guide, 2014. *The 2014 music program: The reason for Jakob buying his ticket*. [online image] Available at: <http://roskilde-festival-guide.dk/bandliste-roskilde-2014/> [Accessed 27 May 2016]
- Roskilde Festival Guide, 2015. *Roskilde Festival Kort 2015 – Oversigtskort*. [online image] Available at: <http://roskilde-festival-guide.dk/roskilde-festival-kort-2015-oversigtskort/> [Accessed 8 February 2016]
- Rødder, 2013. *Portrait of the men behind Rødder*. [online image] Available at: <https://www.facebook.com/rodder.dk/photos/a.130756343642245.40490.130755606975652/808461839205022/?type=3&theater> [Accessed 6 April 2016]
- Rødder, 2015. *Uldgris*. [online image] Available at: <https://www.facebook.com/rodder.dk/photos/pb.130755606975652.-2207520000.1459947839./1111633072221229/?type=3&theater> [Accessed 6 April 2016]
- Simonsen, C., 2015. [photographs] (Charlotte's private collection)
- SH Luftfoto, 2014. *Roskilde Festival*. [online image] Available at: <http://www.vinkkbh.com/articles/2862014094715> [Accessed 12 April 2016]
- Spangberg, U., 2014. *Fresh vegetables*. [online image] Available at: <https://www.facebook.com/photo.php?fbid=10152173738737742&set=g.1492719964279739&type=1&theater> [Accessed 6 April 2016]
- Sæderup, K. 2007. The naked run [online image] Available at: <http://www.aok.dk/roskilde/roskilde-festival-traditionerne> [Accessed 27 May 2016]
- Søndergaard, M. 2013. Sustainable art installation [online image] Available at: <https://ing.dk/blog/dtu-studerende-paa-roskilde-med-3d-printere-160230> [Accessed 27 May 2016]
- The Food Culture, 2014. *FoodJam tent seen from outside*. [online image] Available at: <http://thefoodieculture.com/2014/07/16/foodjam/> [Accessed 6 April 2016]
- Valentin, J. G., 2015. [photographs] (Jakob's private collection)
- ViaCreativeBusiness, 2014. Strategic Design Practice- Animation Film. [video] Available at: <https://vimeo.com/84112134> [Accessed 11 May 2016]

Villesen, C, 2015. [photographs] (Camilla's private collection)

Visitcopenhagen, 2014. *Feeling adventurous at Food Court*. [online image] Available at: <http://www.visitcopenhagen.dk/da/vestsjaelland/gastronomi/roskilde-festival-saetter-nye-standarder-mad-og-miljoe> [Accessed 27 May 2016]

Weberklubben, 2010. *Grilled Sausages*. [online image] Available at: <http://www.weberklubben.dk/Default.aspx?ID=1389&PID=10351&Action=1&NewsId=808> [Accessed 20 April 2016]

Woman.dk, 2013. *18 hotte mænd på Roskilde Festival: Andreas Bnthien*. [online image] Available at: <http://woman.dk/maend/18-hotte-maend-pa-roskilde-festival#slide=14> [Accessed 6 April 2016]

Wojick, J. 2015. *Girl at concert* [online image] Available at: <http://soundvenue.com/tech/2015/06/roskilde-festival-goer-det-nemmere-at-finde-en-fest-i-samarbejde-med-party-app-151656> [Accessed 27 May 2016]

References: Roskilde Festival Food Experiencescape

Albæk, M.M., 2013. *Dan Jørgensen en kæmpe overraskelse som ny fødevareminister*. [online] Available at: <http://www.dr.dk/nyheder/politik/dan-joergensen-en-kaempeoverraskelse-som-ny-foedevareminister> [Accessed 18 March 2016]

Bauer, J.E., 2015. *Danskerne får tre nye måltidsråd*. [online] Available at: <https://www.kost.dk/danskerne-faar-tre-nye-maaltidsraad> [Accessed 18 March 2016]

Bossen, H., 2016. *Økologisk markedsnotat 2015*. [online] Available at: <http://okologi.dk/virksomhed/markedsinformation/oekologisk-markedsnotat> [Accessed 18 March 2016]

Christiansen, N. S., Holmberg, T., Hærvig, K. K., Christensen, A. I. and Rod, M. H., 2015. *Kortlægning: Kommunernes arbejde med implementering af Sundhedsstyrelsens forebyggelsespakker 2015*. [online] Available at: [http://www.kl.dk/PageFiles/1328679/Kortlægning%20af%20kommunernes%20arbejde%20med%20implementering%20af%20Sundhedsstyrelsens%20forebyggelsespakker%20fra%202013-2015%20\(januar%202016\).pdf](http://www.kl.dk/PageFiles/1328679/Kortlægning%20af%20kommunernes%20arbejde%20med%20implementering%20af%20Sundhedsstyrelsens%20forebyggelsespakker%20fra%202013-2015%20(januar%202016).pdf) [Accessed 18 March 2016]

Center for Interventionsforskning, Statens Institut for Folkesundhed, Syddansk Universitet. Available at: http://www.altinget.dk/misc/Kortlægning_forebyggelsespakker_2015.pdf [Accessed 18 March 2016]

Christensen, L. W. and Winström, C. T. *Her er de nye kostråd*. Berlingske, [online] (17. september 2013). Available at: <http://www.b.dk/nationalt/her-er-de-nye-kostraad> [Accessed 18 March 2016]

- Erin-Madsen, C., 2014. *Coop vil forbedre danskernes madkultur*. [online] Available at: <http://www.foodculture.dk/samfund-og-forbrug/madkultur/2014/coop-vil-forbedre-danskernes-madkultur.aspx#.VuvHFZOAoko> [Accessed 18 March 2016]
- Fuldkornspartnerskabet, n.d. *Historien*. [online] Available at: <http://fuldkorn.dk/om-partnerskabet/73-historien> [Accessed 18 March 2016]
- Fødevarerstyrelsen, n.d. *Fakta om Nielsen undersøgelsen og Nøglehullet*. [pdf] Søborg: Ministeret for Fødevarer, Landbrug og Fiskeri. Available at: http://mfvm.dk/fileadmin/user_upload/FVM.dk/Nyhedsfiler/Faktaark_om_noeglehulsmaerket.pdf [Accessed 18 March 2016]
- Landbrug & Fødevarer, n.d. *Økologiske Mærker*. [online] Available at: http://www.lf.dk/viden_om/okologi/okomaerker.aspx [Accessed 18 March 2016]
- Lassen, A.D., Vogensen, K.M. and Gross, G., 2014. *Nøglehullet på spisesteder: Erfaringer fra certificeret spisesteder*. [pdf] København: DTU Fødevareinstituttet. Available at: <http://altomkost.dk/nyheder/nyhed/nyhed/sundere-udbud-paa-noeglehulscertificerede-spisesteder/> [Accessed 18 March 2016]
- Ministeriet for Fødevarer, Landbrug og Fiskeri. *Økologisk Handlingsplan 2020*. [online] Ministeriet for Fødevarer, Landbrug og Fiskeri. Available at: http://mfvm.dk/fileadmin/user_upload/FVM.dk/Dokumenter/Landbrug/Indsatser/Oekologi/Oekologisk_Handlingsplan_2020.pdf [Accessed 18 March 2016]
- Måltidspartnerskabet, n.d. *Om partnerskabet*. [online] Available at: <http://maaltidspartnerskabet.dk/om-partnerskabet/> [Accessed 18 March 2016]
- Erhvervs og vækstministeriet, 2012. *Besvarelse af spørgsmål S 2343 stillet af Michael Aastrup Jensen (V) den 24. februar 2012*. [pdf] København: Erhvervs og vækstministeriet. Available at: <http://www.ft.dk/samling/20111/spoergsmaal/s2343/svar/863690/1088929.pdf> [Accessed 18 March 2016]
- NaturErhvervstyrelsen, 2013. *Vedtægter for madkulturen*. [pdf] København: Ministeriet for Fødevarer, Landbrug og Fiskeri. Available at: http://madkulturen.dk/fileadmin/user_upload/madkulturen.dk/Dokumenter/Om_madkulturen/20130910_Underskrevet_vedtaegt_Madkulturen_gældende.pdf [Accessed 18 March 2016]
- Politiken, 2014. *Flæsk er hele Danmarks Nationalret*. [online] Available at: <http://politiken.dk/mad/madnyt/ECE2459449/flaesk-er-hele-danmarks-nationalret/> [Accessed 18 March 2016]
- VisitDenmark, n.d. *Madoplevelser på ferien i Danmark*. [online] Available at: <http://www.visitdenmark.dk/da/danmark/madoplevelser-paa-ferien-i-danmark> [Accessed 18 March 2016]
- Stop Spild af Mad, n.d. *Spørgsmål og svar*. [online] Available at: <http://www.stopspildafmad.dk/spoergsmaalogsvar.html> [Accessed 18 March 2016]