

Table of Contents

Table of Pictures	2
Table of Figures	3
Table.....	4
1 Introduction.....	5
2 Methodology.....	8
2.1 The Mixed Methods Research	8
2.2 The Research Design	10
2.2.1 Sampling	10
2.2.2 Qualitative Interview	13
2.2.3 Quantitative Survey	14
2.2.4 Participant Observation	18
2.3 Reliability and Validity	18
3 Theory.....	21
3.1 The Festival and Event Experience	21
3.1.1 The Definition of an Experience.....	22
3.1.2 The Meanings of Experiences	27
3.1.3 Towards the Meaningful Experiences of Events and Festivals	29
3.2 Experience Design for Events and Festivals.....	34
3.2.1 Design – A Whole Event Process	34
3.2.2 The Experience Realm	36
3.3 The Innovation Process of Experience Design	40
3.3.1 Framing the Experience	44
3.3.3 Shaping the Concept	46
Analysis.....	52
4 The Experience Design of CA.....	52
4.1 Carnival Theme.....	52

4.2	Framing the Experience	54
4.3	Shaping the Concept	56
4.3.1	The breadth of expression – Five components	57
4.3.2	Duration of Experience	66
4.3.3	Intensity	74
5	Designed Experiences from CA	77
5.1	The CA's Core Experience.....	77
5.2	Other Meaningful Experiences of CA	82
5.2.1	Possible Meaningful Experiences Created by CA.....	82
5.2.2	The CA's Dominant Experiences based on Visitors' Perspectives ...	93
5.3	The Experience Realm of CA.....	94
6	Conclusion	100
	Bibliography	104
	Appendix 1: Bystrup (2010)	108
	Appendix 2: Survey via SurveyXact	123
	Appendix 3: Open Questions.....	134
	Appendix 4: Street Interviews	158

Table of Pictures

Picture 1:	CA's image and official symbol. Picture is from CA's Facebook group profile pictures.....	56
Picture 2:	The CA's Grand Parade's routes and their starting times (Karnevaliaalborg, j).....	58
Picture 3:	From left to right: The international parade; participants' parade; music truck; participants dress up costumes. The pictures are taken by the author.	59

Picture 4: From left to right: Concert in Kildeparken; Big screen in Kildeparken. The photos are from CA's gallery "Karnevalsfest I Kildeparken 2010" at main website.	60
Picture 5: Branding CA on Facebook CA official group (Facebook, 2010).....	62
Picture 6: The ways visitors can buy Carnival tickets for entering Kildeparken (Karnevaliaalborg, h).	63

Table of Figures

Figure 1: The sampling size for the survey via SurveyXact.	11
Figure 2: The total experience product (Sundbo & Hagedorn-Rasmussen, 2008, p. 98)	27
Figure 3: the meanings of experiences (Diller, Shedroff, & Rhea, 2008, pp. 32-36)	30
Figure 4: The Experience Realms (Pine & Gilmore, 1999, p. 30)	37
Figure 5: Conceptual links between creative persons, processes, situations and products (Woodman et al., 1993 in Larsen 2009)	41
Figure 6: The process for designing meaningful experiences proceeds through five phases, starting with a broad exploration of opportunity and progressing to the final detailed expression through products, services, brand and all other consumer touch points (Diller, Shedroff, & Rhea, 2008, p. 63)	42
Figure 7: Five components of experience: product, service, brand, channel, promotion (Diller, Shedroff, & Rhea, 2008, pp. 93-97)	47
Figure 8: Duration of Experience, based on Diller et al (2008).....	48
Figure 9: The theme of CA from 1992 – 2010 (karnevaliaalborg, b).	53
Figure 10: The result from SurveyXact about "how do you know about CA"	65
Figure 11: Five components of breadth applied to CA (designed by the author,	

inspired by Diller et al).	66
Figure 12: The duration of experience from CA organization, designed by the author, inspired by Diller et al (2008).	70
Figure 13: The survey result from SurveyXact about the question “If possible, would you like to attend the Aalborg Carnival in the future?”	70
Figure 14: The statements from respondents about where CA should be improved.	72
Figure 15: The survey result about the costumes from SurveyXact.	75
Figure 16: The survey result from SurveyXact with the question “ <i>Can you feel that you are being entirely yourself and do whatever you want in general during the Carnival?</i> ”	79
Figure 17: The survey result from SurveyXact with the question “Do you feel that you can be different than normal life?”	81
Figure 18: The meaningful experiences created through designing and making costumes for the CA 2010. The number shows the percentage of all respondents via SurveyXact.	85
Figure 19: The result from SurveyXact on the question “why do you participate in CA”	90
Figure 20: The possible meaningful experiences offered by CA on the basis of Diller et al (2008), survey and open questions carried out by the author. ...	92
Figure 21: The result from self-completing questionnaire on experience realms in relation to CA.	98

Table

Table 1: The profile of respondents for open questions.	12
--------------------------------------------------------------	----

1 Introduction

The experience economy has been adopted as part of the ongoing considerations by many companies and institutions in Denmark since last few decades. The design of experience is becoming crucial, as it is not only related to how experience offers are being built and delivered to the consumers, but also how the quality of experience products and influences are achieved.

In relation to tourism, city festivals and events have a close connection to the experience economy and experience design, since they create a platform where the designed experiences are able to be created and delivered between visitors and experience stagers. Furthermore, they have tremendous potentials to affect the memory and perception of a destination. Therefore many public authorities make use of city festivals and events as one kind of destination attractions. On the other hand, big festivals and events often call people's attention in a large-scale, and at the same time it seems more and more people have willingness to travel so as to engage in different festivals and make them self as part of the performance.

The connection between experience design and city festivals and events leads to a focus on the Carnival in Aalborg (which hereafter will be referred to as CA), as one of its aims is to provide meaningful experiences during the festival. Due to the successful design of authentic experiences, it attracts massive locals as well as tourists outside from Aalborg to attend the festival each year. Therefore since 1990, after seven years of founding, it becomes the biggest Carnival in Northern Europe, even though there are other Carnivals, such as Carnival in Copenhagen, which is normally considered to have the location priority since it is held in the capital city of Denmark.

According to the literature sources, there are not so many concerns relating to the experience design of Carnival. The challenge of designing experience could be that it is comparatively difficult to successfully deliver the designed concepts to consumers, as each person may have entirely different views on the same concept. In addition,

most literature connects the experience design with restaurants, museums, art galleries or theaters, and rarely towards a festival or an event (Jacobsen, 2008; Pine & Gilmore, 1999; Hannah & Harsløf, 2008; Quan & Wang, 2004; Sundbo & Hagedom-Rasmussen, 2008). Compared with restaurants and theaters, where consumers are able to follow certain paths to create own experiences, such as enjoying a delicious dinner or watching a performance, a festival like Carnival offers much less such certain paths to consumers, who have relatively more responsibility and space to assimilate and create personal experiences. Due to the highly dependence on consumer themselves, it makes the experience design towards a festival difficult to study and launch. Therefore it inspires the author an interest to study and analyze how a festival is designed to create meaningful experiences. This study will look into the experience design of the CA and the visitors' perspectives of it, as they are the main receivers of the experiences and their involvements and recreations play an important role on the quality of them. However, the focus is on the festival itself, rather than on the broader discussions in society. Furthermore, it will not concentrate on the informants' backgrounds, such as age, education, etc. Based on the above, the problem formulation is constructed as follows.

What is the experience design of the Aalborg Carnival? How visitors perceive it?

To specify the problem formulation the author will use Pine & Gilmore's experience realms model and Diller et al's innovation process of experience design to define the experience design in relation to CA. Thereafter the author will look into the meaningful experiences created during the Carnival based on the Diller et al's 15 meaningful experiences. In order to collect efficient data for the study, a mixed methods research will be adapted. That is, an interview with the CA coordinator Klaus Bystrup will be carried out to attain information of CA's meaningful experiences and

how they are designed in the experience design process, from viewpoints of the experience stager. To examine the visitors' perspectives, street interviews with random participants and survey (including a general survey and open questions) will be both conducted, considering the possible difficulties in collecting data on the Carnival day. At the same time the author will act as an observer to see the facilities supplied by the organization as well as the expressions and reactions of visitors. The author believes that all the collected data will give a comprehensive answer for the problem formulation, since the data contains usable information from both experience stager and the consumers.

For answering the problem formulation, the concrete methodology employed in this project will be presented in the next chapter. It will be then followed by the theoretical analysis, where theories in relation to experience, the experience design and experience realms, will be elaborated. Later on the CA case study will be analyzed according to the theories. In the end, a conclusion concerning the answers and findings of the problem formulation will be presented in the last chapter.

2 Methodology

To certify that the study is conducted relevant to this paper, it is essential to interpret the methodological concerns that are employed to approach the subject. In this chapter, the author intends to describe the research method and design of the paper. Later on, the Validity and reliability will also be explained.

2.1 The Mixed Methods Research

Avramenko & Kraslawski (2008) claim that an experience situation is represented by a case, which can be a single event that consists specific knowledge, may display how a task is carried out or how a piece of knowledge is applied. This paper uses an event – CA as the case study to discuss the experience design for a city festival – the process of how an experience is finally carried out to the reality. In order to generate an intensive and detailed examination of a case, the case study design is often in favor of qualitative methods, such as observation and interviewing of informants; however, it is a frequently sites for the employment a mixed methods research (Bryman, 2008). The way that the data is generated in this paper is in accordance with the mixed methods research, which is a combination of qualitative method and quantitative method, since the author conducts personal interviews and survey together to get information as much as possible.

There are various ways on combining qualitative and quantitative research. The author employs *confirm and discover* and *completeness*, which according to Bryman (2008), the former refers to the situation that the quantitative research examines the findings that are derived from a qualitative study; the latter indicates that a more comprehensive answers to a research question can be achieved by including both quantitative and qualitative methods . The *confirm and discover* is adopted mainly due to the design of problem formulation, which inspires the author to employ collected data from visitors to examine and confirm the statements from the CA

organization. Consequently the author carried out a semi-structured interview with CA coordinator Klaus Bystrup, discussing how the organization defines the meaningful experiences and how they design the Carnival, based on Diller et al's innovation process of experience design. At the same time the author also conducted street interviews with visitors on the Carnival day to get information on their preparations and comments for the festival. By considering the possible difficulties on interviewing people during the festival, the author also sent out open questions to 20 participants so as to get an overall concept on visitors' viewpoints on the experiences delivered by CA and the festival design. Furthermore, the author also acted as a participant observer, who saw through the eyes of the visitors to know their feelings on the festival, e.g. if they were happy or not. At the same time the author also looked into behaviors and expressions of visitors and observes the environment and relevant facilities.

On the other hand, the *completeness* is used mainly due to the difficulties the author encountered on the Carnival day. It turned out to be hardly possible to merely employ qualitative research when studying the Carnival visitors' perspectives on the designed experience, given the fact that on the Carnival day, most of the people did not want to spend time on answering many questions, especially those who participated in the parade. They were more willing to drink beer, watch or follow the parade, have fun with friends, rather than being interviewed, even with a very short time. What is more, the people who were in the parade were mostly not in a clear mood so that it made the interview more difficult to carry out. As a result, the author turned to construct a survey via SurveyXact to replace the street interviews, so as to complete the data collection. However, the author managed to interview five respondents who shared their own experiences on the Carnival day and their statements will be utilized.

The techniques from mixed methods research are sometimes closer to what researchers actually use in practice in today's complex and dynamic research world (Burke Johnson & Onwuegbuzie, 2006). According to the research problem, both

qualitative and quantitative research methods are conducted to get a complete research answer.

Bryman (2008) declares that one case study cannot be a sample to a known population. The same goes to the people who are informants in the survey, they are not meant to be representative of a population. The findings from the research are to generalize theory instead of populations (Bryman, 2008). The CA is merely a single case study on experience design for a festival, rather than a representative study of the area. However, the experience recorded in a case has to contain some findings which could be found useful (Avramenko & Kraslawski, 2008). The knowledge and the findings from this paper might shed light on the further study of experience design, and especially the experience design on a festival. In the following part the research design will be introduced.

2.2 The Research Design

In this section the paper mainly present the ways that sampling is chosen, data is collected and analyzed for the empirical analysis. As mentioned before, the author uses three main methods to collect data, namely interviews, survey and own observation, thus in the following part the sampling, qualitative interviews, quantitative survey as well as participation observation will be illustrated.

2.2.1 Sampling

This paper adopts convenience sampling and snowball sampling when the survey is carried out. The convenience sampling is used because it is relatively difficult for the author to find a proper sampling size to send out the survey via SurveyXact, since the sampling size should not be too small in order to gather enough findings from respondents' perspectives. With the help from Carsten Stig Poulsen, a professor from Aalborg University, and Elin Larsen, the research secretary of Department of History, International and Social Studies in Aalborg University, the author enables to collect

615 student email addresses from Aalborg University for the survey. The information of sampling status is shown in Figure 1.

Samlet status

	Respondenter	Procent
Ny	0	0,0%
Distribueret	498	81,0%
Nogen svar	14	2,3%
Gennemført	103	16,7%
Frafaldet	0	0,0%
I alt	615	100,0%

Figure 1: The sampling size for the survey via SurveyXact.

However, followed by Carsten Stig Poulsen, who recommended that the survey via SurveyXact should be designed as simple as possible so that more respondents would be involved, the survey was finally designed with merely multiple choices. In order to collect more detailed data, the author thinks it would be of importance to find more respondents with different culture background. As a result, the snowball sampling method is also employed. The author firstly sent out open questions to known friends and asked them to deliver it to other people through their social network. Furthermore the author also attempted to get more email addresses by leaving a post on CA Facebook webpage as well as asking email addresses from visitors on the Carnival day. In the end 20 respondents from 12 countries agreed to fill out the open questions. The author believes that in this way it is easier to find respondents who are willing to answer open questions in comparison to random sampling method, as unknown people feel less interesting and responsibility to deal with them. Furthermore, their answers might be more specific, since some of the respondents show the high motivation to give perspectives, as they contact the author from their own initiatives. The remaining may feel more comfortable and trustable to share opinions, as they are in some extent familiar to the author. In Table 1 is the profile of the sampling.

Respondents for open questions	Nationality	Age	Current living place
Antonio Arfè	Italy	26	Aalborg
Mette Gadegård	Denmark		Aalborg
Tia-Maria Frank	Denmark	26	Aalborg
Konstantin Bengtson	Denmar	23	Aalborg
Mike Olesen	Denmark	26	Aalborg
Jacob Nilsen	Denmark	21	The other place in Denmark
Pradeep Silpakar	Nepal	26	Aalborg
Prasanth A G	India	32	Aalborg
Junko Yamaga	Japan	22	Aalborg
Jakub Ruzicka	Czech Republic	2	Aalborg
Marketa Sobotkova	Czach Republic	21	Aalborg
Julija Acuviene	Lithuanian	3	Aalborg
Sebastian Liszka	Poland	27	Aalborg
Milosz Miskiewicz	Poland	25	Aalborg
Aneta Adamczyk	Poland	25	Aalborg
Marika Nguyen	Poland	24	Aalborg
Xi Li	China	28	Aalborg
Fatih	Turkey	25	Aalborg
Kristina	Latvia	35	Aalborg
No name	Spain	22	Aalborg

Table 1: The profile of respondents for open questions.

With these two sampling approaches, the author is able to collect data towards the viewpoints from visitors. However, biases also arise when these approaches are employed. First of all, most of the survey respondents are students from Aalborg University, which means that other people with different status has less concerned. However, the 20 respondents who answered open questions are in different social status, such as employees in companies, tourists, students, therefore the perspectives in relation to other social status are also concerned. Most of the respondents, especially the student respondents, are Danish nationalities, which may turn the result into one-side viewpoint. Considering the 11 international respondents through snow-small sampling, the knowledge from other countries is not completely

disregarded. Furthermore, it is even hardly possible to know whether the student respondents from survey are mostly Danish nationalities or not, as there are also many international students enrolled at Aalborg University. Their e-mail addresses were chosen through random sampling approach and thus their nationalities are unknown. It is also important to acknowledge that a large number of respondents are geographically located in Aalborg, which means that the visitors who particularly come for the Carnival is left in the dark. However, there is one respondent who declared that he lived in a town not far away from Aalborg and he came only for the festival. This means that some knowledge concerning people who live outside of Aalborg is also gained. In the next part the qualitative interview will be presented.

2.2.2 Qualitative Interview

Compared to quantitative method, qualitative method concentrates more on words and requires a deeper insight into the point of views from informants on research topics, thus their opinions and suggestions during interviews play an impact role on the research results (Bryman, 2008). It also offers more flexibility and less structure, since it can be achieved by semi-structured and unstructured interviews and the researchers can change direction on his or her investigation earlier than quantitative method (Ibid). The author uses semi-structured interviews to gather information from the supply-side of experience design as well as the demand-side of perspectives, as it is relatively flexible and easy to change topic and questions according to the informant's actions. Meanwhile the semi-structured interviews give the author an overall concept on what kind of the information could be selected from the conversations.

The interview with Klaus Bystrup was constructed in a form of many open questions (see App. 1). During the interview the author's questions are mainly related to: what are CA's core and supporting experiences and how does the organization think of the possible Carnival experiences on the basis of Diller et al's 15 meaningful experiences argument. For instance, Klaus Bystrup was asked about the experience of freedom

and self-control, which could be created on the Carnival day. In addition, the author also goes through a deep insight views from the organization on how do they achieve to deliver these experiences, mainly referring to shaping and framing process, according to Diller et al's five components (product, service, brand, channel, promotion) of the *breadth of expression, duration of experience (initiation, immersion, conclusion and continuation) and intensity*. All the information gathered from interview will be used as the main source in the analysis chapter. The whole interview took place at the CA office in Aalborg and it lasted around 45 minutes. The author used a Dictaphone to record the dialogues so as to avoid missing information which might be important data to the case study.

The author also carried out street interviews with six visitors in Kilderparken during the break of concert. The interview consists six questions: 1) how do they prepare the Carnival; 2) what Carnival means to them; 3) what experiences do they think they have on the festival; 4) where is the special part of CA and 5-6) its positive and negative aspects. From the first question, the author is able to see their attitude on preparing for the festival. The second and third questions can be used in analyzing the possible meaningful experiences, for instance, the author will verify whether their experiences agree upon Diller et al's 15 meaningful experiences or not. The last three questions are related to *conclusion and continuation* in analysis. The aim of gathering information from street interviews is to give an overall concept of how visitors have experienced the Carnival day and how they perceive the whole event. The interviewees are all Danish who also located in Aalborg.

In the next part the quantitative survey will be illustrated.

2.2.3 Quantitative Survey

Rather than concerning merely to describe how things are, Quantitative method intends to work with why things are the way they are (Bryman, 2008). Towards the designed experience by CA organization, quantitative research helps examine visitors'

perceptions on it, for instance, it enables to figure out what Carnival means to visitors and why they perceive in such way. In order to reach this goal, survey is conducted in this paper.

The survey is designed to focus on respondents' experiences and their purpose of attending the festival. In order to see whether their experiences are in coincidence with Diller et al's 15 meaningful experiences, such as experience of beauty, oneness, freedom, etc., the author tried to ask many questions to cover of them. Diller et al (2008) mention that it is very difficult to learn what is meaningful to the potential consumers, especially when it is dealing with consumer experiences, thus the methods concerning with how to figure out the meaning is crucial. Sometimes it may not easy to ask direct questions, instead, indirect questionings are able to explore related attitudes, beliefs and any other evidence which uncover the role of meaning to a person (Diller, Shedroff, & Rhea, 2008). It may also be easier for respondents to understand the questions when using indirect questionings, since some phrases are not common used in daily life, such as "experience design", or "peripheral experience". This paper adopts indirect questionings in the survey to transform various concepts from theory so that respondents are able to understand better on designed questions. There could be many experiences (such as beauty, accomplishment, community, creation, etc) being created in relation to designing costumes, the author made questions which on the one hand express the meanings of the experiences with oral language , on the other hand concern to costumes. For instance, in order to present the experience of accomplishment, one question "*I want to feel satisfied with my design of costume*" was made to express the meaning of accomplishment - Achieving goals and making something of oneself; a sense of satisfaction. Other questions were also designed in the similar method (See App. 2). Furthermore, in order to examine CA organization's component of promotion, the respondents were also asked to choose where they know of the festival.

The survey was sent out via SurveyXact program, which is supported by the Aalborg

University. It consists of seven questions, which all are multiple choices, so that the respondents will be more likely to answer them. However, in order to get deep and comprehensive information from these seven questions, some questions are made with sub-questions; especially towards the reasons which lead respondents to attend the CA and their understandings to the meaning of experience. In case that not all the possible multiple choices are suitable for some of the question settings, an extra choice of “other” is provided with open space so that respondents are able to fully state their perspectives based on own thinking. Concerning the questions about the experiences, the multiple choices were made as “completely agree”, “agree”, “Neither agree or disagree”, “disagree”, “completely disagree”, and “don’t know/cannot say”, in order to involve as much opinions as possible. All the results from survey turn out in a form of statistical percentages, which the author will utilize as figures in the analysis to see what the most respondents’ choices towards a specific experience.

Compared to interviews, survey is less costing but faster to administer, as it can get in touch with respondents via mails and what is more, the questionnaire can be sent out in a large quantities at the same time (Bryman, 2008). However, according to Bryman, it has disadvantages. First of all, it is not possible to observe respondents through eyes, expressions, languages and behaviours as interviews, so it makes very difficult to collect additional data outside from closed questions (Ibid). Second, it is difficult to ask many questions, as long survey may make respondents lose patience and lead to “respondent fatigue”, as a result, they might give up answering it (Ibid). In addition, it is also not easy to ask open questions, since respondents tend to have low willingness to write very much to a question (Ibid). Another problem is that questionnaires often have lower response rate than interviews (Ibid). These limitations are especially visible to the survey carried out in this paper. The survey was started on June 23, 2010 and it lasted two weeks. There are 102 out of 615 students finished the survey and another 14 students partly answered it. Thus the usable sampling accounts for merely

18.9% of the whole sampling size. Even though low response rate is often related to low representativeness, Bryman (2008) claim that there is no need to despair with it, as a great deal of published research also encounter low response rate. “The key point is to recognize and acknowledge the implications of the possible limitations of a low response rate” (Bryman, 2008, p. 246). Therefore the low response rate in this paper is less significant, as long as there are usable answers in response to the research problem formulation.

Due to these limitations from Survey, the author also sent out open questions to 20 respondents through snowball sampling approach. The purpose is to attain more information from visitors and examine whether their perspectives are in line with the CA organization. If not, the author attempts to find the differences between the two sides. The questions contain several aspects, such as the core experiences, the experience realm, and their viewpoints about the festival in general (See App. 3). When making questions, the author also transformed academic language from theory into informal language so as to make it easier for respondents to understand. For instance, when express the experience of the core experience (transforming), the author used “*Can you feel you are being entirely yourself and do whatever you want in general*” and “*Do you feel the street is your own stage that you feel free to dance, show the costumer and do other things*”, instead of asking “*Do you have the experience of transforming*”. Other questions were made in the similar way to know if they are active or passive participating and if they are absorbed or immersed into experience. The information from open questions will be used as either supporting point or comparing point towards the indication from CA organization.

The survey and open questions together provide relatively integral data from CA visitors’ side. However, to gather more concrete information, the author also worked as a participant observer on the Carnival day. In the next part observation will be introduced.

2.2.4 Participant Observation

In order to get access to the festival and get a close contact with all the programs on the Carnival day, the author was given a Press card and Kilderparken pass from Klaus Bystrup so that it made possible to directly observe the visitors from different places without cost and at the same time, the author was able to participate in the festival and experience the whole circumstance as other visitors. Consequently the author also collected data as participant observer.

Participant observation means the researcher sees through the eyes of the participants (Bryman, 2008). During the festival, the author was engaged in the parade at one of the main parade route Boulevarden and the activities in the Kilderparken, aiming to observe visitors' expressions, actions and thus to figure out if the environment constraints their behaviors, and if they are actively being involved in the atmosphere, etc. The author also observed the festival facilities (such as toilets, polices, etc.) on the street to examine the festival service. At the same time the author self also noted own experiences at different time and different places.

The observation data will be used in analyzing the possible meaningful experiences, the experience realms and the service of CA. For instance, from visitors' behaviors and actions it is able to see if they actively or passively participate in the festival, and therefore it might be possible to match different groups of visitors' experiences with experience realms. Similarly the author's own experiences from Carnival could also be a supporting point when analyzing the meaningful experiences.

In the next part the reliability and validity of this paper will be discussed.

2.3 Reliability and Validity

In social research, reliability can be equalized as "repeatability" or "consistency", that is, a measure is considered reliable if it gives the same result over and over again (Trochim, 2006). However, there are some elements which may affect the result of the

research, such as nationality, gender, age, personal background and geographic locations. The respondents from survey and street interviews are mostly young students between 20 – 30 years old, thus the research result might not be highly reliable if all the data would be collected again with other group of respondents from different age groups. However the author found two respondents who were from 30 – 40 years old, the knowledge relating other age-groups are not completely unconcerned. Additionally, the time when the survey was carried out was the examination period for students from Aalborg University, which means that many students were busy with own projects and examinations, therefore it is possible for them to spend less time on answering the survey. This may also explain the reason on a low response rate.

All of the mentioned aspects have an influence on the reliability of the research study, especially if the survey was carried out at another time, with different respondents, the research result might not be exactly the same. Furthermore, the nature of the study subject is highly subjective and individual. This means that one individual may experience variously at different occasions and time, at the same time different people perceive things so differently that it makes more difficult to achieve the same result if the survey involved other respondents. Therefore the reliability of this research is not very high. However, this does not mean that the research is unusable, since there are internal studies with CA organization, and the findings from survey is a first time connection between visitors, designed experience and the CA organization. Moreover, the students account for a large amount of total visitors of the CA, thus their statements could reflect some of the overall knowledge of that specific group. Additionally, the research might create a framework for further study on experience design towards festivals.

When study reliability of a research, the validity is often concerned, since they are closely related to each other (Trochim, 2006). The validity is about the integrity of the conclusions which are generated from research (Bryman, 2008). To make the study generalisable, this paper focuses on the internal validity, which according to Bjerke &

Arbnor (2009), affects the core of the relation between the existing theory of a study and data. This means that it is important for the respondents to clearly understand the questions being asked, both from the personal interviews and the survey, and thereby freely express their thoughts. The language barrier between the author and the potential interviewees might be a problem when carrying out the street interviews, since the author could not speak Danish and many of Danes might feel uneasy to speak English, especially the family spectators, who could have been the potential interviewees as they were not personally in the parade and they were staying at one place for longer time. Even though the survey and street interviews were carried out in English, which is not the daily language for most of the people, the author assumes that most of the respondents get the meaning of the questions and leave valuable comments and suggestions. The author also formulated all the questions by informal language to make them easy to understand. However, validity problem may be caused when the author tries to transform academic language into daily language. For instance, in order to express the meaning of harmony experience, which according to Diller et al (2007), means a pleasant relationship to be a part of the whole society or nature, the author expresses it as “*I want to be easily involved in the Carnival atmosphere*” in the survey to examine whether respondents have harmony experience or not when designing costumes. This expression might be vague for some respondents and hence the results collected might lose its value. It should be declared that validity might be raised in the survey design.

All the respondents participated in the process of data collection with their own willingness; at the same time they were entirely free to express the perceptions individually and independently. Therefore the data collected can be considered to be not only substantive and representative of them self, but also contributive to the study. In this way this paper has a certain level of the validity.

In the following chapter, the theoretical considerations about the experience, the innovation process of experience design, will be introduced.

3 Theory

This chapter presents the theoretical background of experience design in relation to festivals and events. Silverman (2000) mentions that theories provide a set of concepts which help understand the phenomenon. In order to illustrate the experience design, it is essential to elaborate the experience in the experience economy so as to better identify the design of experience. As mentioned that the experience design towards a festival is relatively a new field, the author employs existential theories regarding to experience and event design and management to express the experience design of CA. The theory is essential to the project, as it is a guideline to analyze the empirical case and answer the problem formulation.

3.1 The Festival and Event Experience

Experience economy occurs long before the term was created; Tourism in particular, has a long history on producing experiences (Sørensen & Sundbo, 2008). According to Pine & Gilmore (1999), the experience economy is becoming the latest economic stage, which undergoes from formal three stages: agrarian economy, industrial economy, and service economy. However, it does not mean that the new economy stage takes the place of the other. The remaining stages still exist in the present economy even though the overall economy has moved from an agrarian to an experience economy (Darmer & Sundbo, 2008).

The experience economy is considered to be an area of great possibilities. Darmer & Sundbo (2008) claim that even though it is still on the brink of the experience economy, companies and organizations who embrace it will gain a competitive advantage than those that ignore it. However, similar to goods and services, which are facing significant competition among different providers, the experience stagers are also required to be innovative enough to create new experience products in order to stay competitive (Darmer & Sundbo, 2008).

Festivals and events can be seen as good examples to present experiences in experience economy; however, the concept of experience varies enormously in different occasions. In the following part the definition of experience in line with this paper will be discussed and employed to guide the understanding of experience design.

3.1.1 The Definition of an Experience

The experience economy is becoming unfolded and the experiences are getting more attention, however, the opinions about what an experience is and how is it designed are still obscure. Since the definition of a term can vary in different context, the author seeks to find a definition of the experience that is in accordance with the author's perspective of the term, and at the same time is suitable for the case study.

Darmer & Sundbo (2008) consider an experience “can consist of a product, for example a theatre play. (...) can be a supplement to the product, such as a dinner at a certain restaurant or the experience can be the whole package, making the experience not just a product, but a mental process, a state of mind...”. They declare that it is the supplement part of a product or a service that provide the consumer with the experience. Such experience could be, for instance, the design, the usage and the symbolic value of the shoes which show the consumer's personalities and fashionable status (Ibid). Thus they think it is the story or the theme, rather than the shoes self, which attract consumers to buy. Darmer & Sundbo's viewpoint mainly connect an experience to the process of mind creation; however, they omit the importance of how this mind process is produced. Pine & Gilmore (1999) defines experiences in another way as “experiences are events that engage individuals in a personal way”. They also further state that experiences are inherently personal and thus no two people can have the same experience, due to the fact that each experience relies on the interaction between the individual's prior state of mind and the staged event (Pine & Gilmore, 1999). Pine & Gilmore's argument focuses more on personal experiences, which is an

important concept employed in this paper.

When designing experience, it is important to figure out who is responsible for the experience creation; since it helps the experience stagers better understand their roles in delivering experiences. Pine & Gilmore (1999) emphasize the role of the experience supplier, who provides a physical and/or virtual environment where entertainment, educational, escapist, aesthetic and design aspects all play an important role. Their perspective is to certify that the experience of the environment is directed and staged as fully as possible (Boswijk et al, 2007). However, Mossberg is more on the side of consumers. She argues it is more beneficial to concentrate on how consumers perceive experiences, as companies merely are artefacts providers that enable consumers to create their personal experiences (Mossberg, 2001). Furthermore Jantzen et al perceive experiences as being entirely individual and cannot be forced to consumers. They claim that consumers are individually responsible for creating experiences, as they must have the willingness to accept the designed experiences; otherwise experiences are not created (Jantzen, Rasmussen, & Vetner, 2006). Among the above, Boswijk et al (2007), Berridge (2007) and Pettersson & Getz (2009) give radically different viewpoint. They focus on the interactions between the consumers and suppliers, particularly Boswijk et al (2008) utilize the viewpoint of an experience environment from Prahalad & Ramaswamy that an experience environment that enables dialogue, access and transparency; an environment in which both suppliers and consumers are more or less of the same importance, that is, they co-creation to the experience. Therefore they argue that an experience is created in a process in which the offering party is also engaged, in addition to the individual and other people (Boswijk, Thijssen, & Peelen, 2007). Despite the differences, both Pine & Gilmore and Prahalad & Ramaswamy agree the fact that experience suppliers perspectives remains at the forefront (Ibid).

In this paper the perspectives from Boswijk et al is applied because the author thinks that both experience suppliers and consumers play an important role in creating

experiences. Even though suppliers mainly provide a physical or virtual occasion that enables the consumers to develop their own experiences, the way of designing experiences and their behaviors and services potentially affect the experiences that are created by consumers. On the other hand consumers are the ones who decide whether or not to receive and create the experiences and will be the final judge of them. It is hereby the co-creation experiences between experience supplier and consumer.

As mentioned it is difficult to give a clear and stationary expression of an experience, since perceptions concerning with experiences vary significantly among different scholars. However, on the basis of the experiences expressed by CA and the understandings from the author, Diller et al's perception of experiences is chosen for this paper.

“An experience can be described simply as the sensation of change. In other words, an experience is any process we're conscious of and involved in as it happens. To experience something requires that we recognize an alternation to our environment, our bodies, our minds, our spirits, or any other aspect of ourselves that can sense change” (Diller, Shedroff, & Rhea, 2008, p. 18).

Diller et al (2008) refer sensations to what consumers can perceive through sensual elements. Such sensual elements can be individual's taste, smell, vision, hearing and touch, even though not all are necessarily active (Berridge 2007). As a continuing viewpoint of this, Jacobsen (2008) further indicate that the experience of sensation from an event is not only concerning with the body, but also a combination of mind. The body tastes, smells, hears, sees, feels while the mind reads through activated emotions and memories consciously or unconsciously (Jacobsen, 2008). This is in line with the definition of an experience from Diller et al, who argue that the sense of change occurs from not only the body sensations (taste, smell, vision...) but also mind, spirit, or any other aspects from the individual. Both Diller et al and Berridge acknowledge the potentials of individual sensation of change from events and

festivals. They argue that an event setting is able to affect individual's sensual environment, and the resources of sensations is extraordinarily rich, for instance, the experience stager can use color, music, shape, texture, rhythm, aroma, vibration, and anything else that can stimulate human senses (Diller, Shedroff, & Rhea, 2008; Berridge, 2007). Thus it is highly possible for festivals and events to consider sensation aspects in the innovation process so as to reinforce the meaningful experience.

The author uses this definition as the general concept of an experience in this paper because it is easy to understand, that is, an experience can be created as long as there is a change of sensation, regarding to the person himself or to the environment. Additionally, this definition acknowledges the point of co-creation to an experience. It not only tells that an individual should be "involved in as it happens", which is provided by the experience stager, but also states that the individual should be self "conscious of", which means he or she is also supposed to open self to get engaged in the environment. An experience is thereby created through the process of co-creation between individual and the experience stager. Furthermore, this definition also claims the importance of personal experience, which requires that an individual are able to recognize the change of sensation through own environment, bodies, minds, spirits, or any other parts of self. This is as also stated by Pine & Gilmore (1999, p 12) that "they actually occur within any individual who has been engaged on an emotional, physical, intellectual, or even spiritual level". The last but not the least, compared to Darmer & Sundbo's viewpoint, this definition also concerns how the mental process is produced, namely the individual should be actively adapted to the change of self or the environment.

Diller et al's definition of an experience guides the author on the study of the scope of designed experiences from the perceptions of visitors about the CA, that is, all kinds of experiences will be accounted as long as visitors have sort of sensorial changes due to the festival. However, it may lead to the situation that many different experiences are created by different visitors, even though the event or festival may mainly present one

certain experience. On the other hand, a city festival often create various experiences, since it involves many activities and different people hardly experience the same on one activity, therefore it is essential for experience stagers to design one or two main experiences which can be accepted by most of visitors, which can stand out from mass of other potential experiences.

Sundbo & Hagedorn-Rasmussen (2008) consider the whole experience contains the core experience and the peripheral experiences. According to their arguments, the core experience includes the core, which is the pure performance – the art or the intended performance, such as a theatre play or a football game, and the story of the core, which adds stories to the core so that it gives a framework to understand the performance; Such stories can be produced by experience stager or the artists (actor or press) (Sundbo & Hagedorn-Rasmussen, 2008). The peripheral experiences includes other relevant experiences that serve the core experiences, such as the cleaning of the stage, the bathroom facilities, restaurants, shops, food and so on that play a role for the visitors' perception of the total experience (Ibid). The following Figure 2 is their total experience product concept:

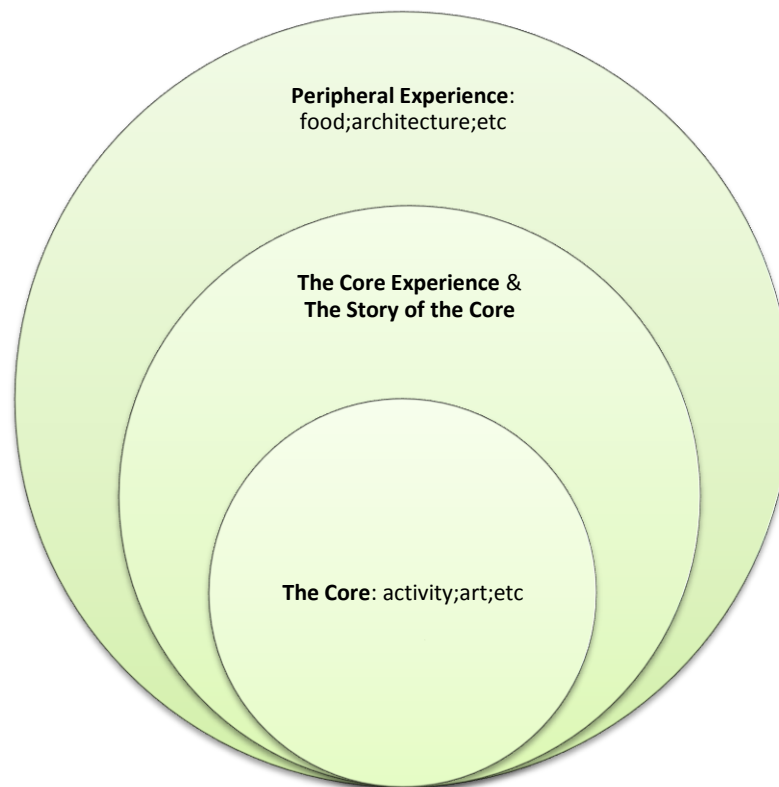


Figure 2: The total experience product (Sundbo & Hagedorn-Rasmussen, 2008, p. 98)

Sundbo & Hagedorn-Rasmussen's total experience concept differentiates various possible experiences which can be created by festivals and events. The author will use it to analyze both the core experience and peripheral experience provided by CA, which are in line with the viewpoints from CEO of CA. When seeking experiences, consumers are often perusing values or a certain meaning from them. At the same time it is crucial that the experience stagers are able to reach the values when designing experiences so as to ensure that experiences delivered to consumers are meaningful. In the following part the meaning of experiences will be discussed.

3.1.2 The Meanings of Experiences

Getz (2007) (in Pettersson & Getz 2009, p 309) has recently argued that the core aspect of event is the "planned event experience and meanings attached to it". Experiences are supposed to provide a certain values or meanings, which encourage consumers to pay higher price than services or products for them. Pine & Gilmore

(1999) claim that experiences are highly valued so that they are memorable. Such values could be personal, social and cultural, societal and economical (Boswijk, Thijssen, & Peelen, 2007). However, this paper merely focus on the personal aspect of values, as the author mainly observe and collect data from the individuals and in the meanwhile the study concentrates on their perceptions of the designed experiences, rather than the large scale of social and societal level.

Towards the personal value, the meanings of experiences should not be disregarded, as they are the core value of the experiences. Boswijk et al (2007) and Diller et al (2008) both mention the importance of “meaningful experiences”. According to their perspectives, the experience stagers are supposed to design experiences which are meaningful to consumers. Boswijk et al (2007, p 24) further discuss that a meaningful experience “leads the individual to gain insight into himself and the way in which he might want to change or transform himself”. In other words, a festival with meaningful experiences may encourage the individual to find real self and thereby lead them to transform self from normal life.

Diller et al (2008) defines meaning as the sense we make of reality. They further divide the meaning into personal meaning and corporate meaning. When referring to personal meaning, it means that individuals seek the products, services and experiences which fit his own concept of self, and thereby each of the items he consumes is a building block in the reality he construct for himself (Diller, Shedroff, & Rhea, 2008). However, there are also individuals who derive a sense of meaning by associating with a group, who are like-minded people and express their meanings in similar ways (Ibid). Towards the corporate meaning, it means that when individuals seek uniqueness, the values from products, services and experiences will add meaning to some part of his story (Ibid). In other words, these products, services and experiences and the individuals’ own lives interact and corporate a sense of meaning to the individual (Ibid). Assigning meaning to experience is how individuals create the story of own life and its ultimate value and purpose (Darmer & Sundbo, 2008). It is

therefore saying that consumers' personal background and lives are often involved in absorbing meanings.

Understanding the meaning of experiences is essential for experience stagers, since it enables them to recognize what kind of meanings should be embarked in the experiences so that they can be valued by consumers. At the same time it also guides this paper to carry out the survey with CA visitors, with the knowledge that they will bond the designed experiences with their own concept of lives as well as the meanings that fit them. In the next part the meaningful experiences related to festivals and events will be elaborated.

3.1.3 Towards the Meaningful Experiences of Events and Festivals

The heart and soul of designing experiences is to evoke meanings to them (Diller, Shedroff, & Rhea, 2008). In order to find out such meanings, Diller et al interview 100,000 individuals with different cultures and backgrounds from all over the world and conclude 15 meanings that mention most in interviews and appear to be universal among people's values. In this section the author mainly employs Diller et al (2008)'s meaningful experiences which can possibly be co-created by visitors and CA group.

Meaningful Experiences	Meanings
Accomplishment	Achieving goals and making something of oneself; a sense of satisfaction.
Beauty	The appreciation of qualities that give pleasure to the sense or spirit. Individuals aspire beauty in all that surround them, from architecture and fine furnishing to clothes and cars. It can also be a sense that something is "correctly" or efficiently with an elegance of purpose and use.
Creation	The sense of having produced something new and original, and in doing so, to have made a lasting contribution.
Community	A sense of unity with others around us and a general connection with other human beings.
Duty	The willing application of oneself to a responsibility. It can also

	relate to responsibilities to oneself or family.
Enlightenment	Clear understanding through logic or inspiration. This experience is not limited to those who meditate and fast, it is a core expectation of offerings.
Freedom	The sense of living without unwanted constraints.
Harmony	The balanced and pleasing relationship of parts to a whole, whether in nature, society, or an individual. Much of the aesthetic appeal of design depends on our personal desire for the visual experience of harmony.
Oneness	A sense of unity with everything around us.
Redemption	Atonement or deliverance from past failure or decline. It has a basis in religion. Any sensation that delivers us from a less desirable condition to a more pleasing one can be redemptive.
Security	The freedom from worry about loss.
Truth	A commitment to honesty and integrity. This experience plays an important role in most personal relationships.
Validation	The recognition of oneself as a valued individual worthy of respect.
Wonder	Awe in the presence of a creation beyond one's understanding.

Figure 3: the meanings of experiences (Diller, Shedroff, & Rhea, 2008, pp. 32-36)

Figure 3 presents the 15 meaningful experiences concluded by Diller et al. In addition to them, Diller et al (2008) underline that the meaning of “*control*”, “*enrichment*” or “*happiness*” should be the starting points for considering the meaningful experiences the experience stagers might evoke. However, they also declare that there might be other meaningful experiences, which are as effective as long as they represent the consumers’ values (Diller, Shedroff, & Rhea, 2008). It seems experiences can be so different and countless, however, Berridge (2007) thinks this is the very essence and nature part of experiences and events, since they are contextualized by groups and individuals and as a result, every version of experience is different. They also claims that even though to some extent, some of Diller et al’s 15 experience meanings may not be so easily transferable, they are still relevant to festivals and events if we think about them not as specific meanings but ones that can have adaptability (Berridge, 2007). The author employs these meaningful experiences to connect CA on the basis

of their adaptability and probability. On the other hand, Boswijk et al (2007) bring forward “authenticity” as another meaningful experience. In their perspectives, authenticity means that consumers rediscover traditions and values and interpret them in a new way within a progressive context, given the consideration that the individuals are willing to search for genuineness and originality: for the core and essence of things, which is about purity and originality. What is more, they further explain the freedom experiences, which they think consumers become self-builder of their own lives by getting rid of rules and regulations (Boswijk, Thijssen, & Peelen, 2007). They are pursuing feelings as “here and now” and free self-expression and own identity development (Ibid).

When studying the experience design, the mentioned-above meaningful experiences are of importance to a festival like Carnival, as Carnival normally appears to be a very big city festival which involves a large number of people and creates various experiences, which are considered as meaningful and memorable.

It is hardly possible to find out a general definition of Carnival. However, the term “Carnival” has a close connection with the Catholic religion in Italy, whose followers used “carnevale”, which means “to put away the meat”, to a wild costume festival right before the first day of Lent (Allahwe, 2006). As Italy became powerful and famous, the Carnival tradition was also spread out to the other parts of the world (Ibid). During the development of Carnival, the ancient African tradition has a great influence on the Carnival arts, such as parade and circus (Ibid). Carnival also learned from the African tradition of putting natural objects (bones, feathers, grasses, beads, shells, fabric) together to create a piece of sculpture, a mask, or costume, with each creation representing a certain meaning or spiritual force (Ibid). Nowadays Carnival becomes an annual celebration, which is not religion-related event, but “more of street party with lots of music and dancing” (Brazil in the Primary School, 2002). It typically involves “a public celebration or parade combining some elements of a circus, mask and public street party” (Wikipedia, Carnival, 2010a). Within the Caribbean, it is

a festival of colors, steel band music, dance and any other arts, which are transformed into costumes. (Caribbeanchoice, 1998). During the Carnival season, people often dress up or masquerade during the celebrations in order to be different than the daily life (Wikipedia, 2010a).

One of the world-famous Carnivals would be the Rio Carnival, which is an big annual festival held in Rio de Janeiro. During the Rio Carnival, the town's traffic is closed so that live bands march along the streets playing Sambas or marchers followed by pageant revelers, who are also called as "blocos", consisting of a group of people who dress up with costumes or special clothes with themes and logos while performing instruments and dancing (Brazil in the Primary School, 2002; Wikipedia, 2010b). The most important part of Rio Carnival would be the samba parades, all of which have a theme and a storyline, performed by some large groups called samba schools (Brazil in the Primary School, 2002). They perform in the Sambodromo, which locates in the city center of Rio. They are also part of an official competition, in which a single school can be the winner based on the costume, theme, band music and the performance (Wikipedia, 2010b).

Since each year different themes, music, costumes, etc. are created, the Rio Carnival not only attracts a huge number of tourists from all over the world, which accounts almost 1/6 of the total number of tourists per year, but also marks the city Rio de Janeiro as an authentic place to visit (Magalhaes, Serdoura, & Xavier, 2002). It becomes a symbol of the city and a big attraction worldwide. Both spectators and participants can experience the whole event through various activities, such as parade, Samba and/or street parties (Ibid). Moreover, there is an intense use of streets and public space during the Carnival, for instance, many people "live" on the street, since they do not have places to stay (Ibid). Such experience can be entirely different from the daily life. It also changes local inhabitant's experience of living – many of local inhabitants travel and leave the city while "outsiders" swarm into it – a sense of "Inversion" (Ibid).

It is acknowledged that Carnival, such Rio Carnival, deeply influence the image of the city, at the same time the Carnival traditions become a part of the city's culture. Bakhtin introduces "Carnivalization", which is "a term that derives from Carnival, a socio-cultural practice whose main function is to effect a temporary inversion of 'official' hierarchical structures" (Plaza, 2009). The central meaning of Carnivalism refers to the opposition of everything that is considered normal, as Bakhtin describes "...feast of time, the feasts of becoming, change and renewal" (FreeEssays, 2003). Bakhtin continues arguing that "the carnival offers the chance to have a new outlook on the world, to realize the relative nature of all that exists, and to enter a completely new order of things" (Bakhtin, 1984, p. 34), thus it "makes it possible to extend the narrow sense of life" (Ibid, p. 177). In addition to this, Bakhtin also indicate the equality and freedom aspect of Carnival by giving arguments that "People who in life are separated by impenetrable hierarchical barriers enter into free and familiar contact on the carnival square" (Ibid, p. 123). Furthermore, During the Carnival, the unique sense of atmosphere results in the collectivity feelings from individuals, at which point they are no longer only themselves (Wikipedia, 2010c). Through the costumes and masks, individuals exchange bodies and are renewed, at the same time "there arises a heightened awareness of one's sensual, material, bodily unity and community" (Ibid). Therefore we can see that Carnival has a long history to create various experiences, which according to Diller et al, are meaningful and memorable. Even though the modern Carnival no longer means the same as the original one, the possibility of creating experiences maintains. Such experiences might be able to connect to Diller et al's meaningful experiences in Figure 3.

However, nowadays because of high competition between different festivals and events, festival experiences should be carefully designed by experience stager, who is supposed to consider consumer's willingness. Even though this paper indicates the meaningful experiences are co-created between consumer and experience supplier. The supplier merely provides a physical or virtual environment where meaningful

experiences are created by consumer. As Diller et al (2008) point out that the experiences people have from events and festivals are only partly depends on what a company might envision and endeavor to provide. No company are able to create exactly the meaningful experience a consumer wanted, since the company cannot understand every details of each person's life completely, and it is also impossible for them to control every interaction of the experience (Ibid). It is therefore said that the bulk of the experience is actually created by the experiencer; this is the reason why the experience is highly relevant for the individual. However, what a company should do is to understand its consumers as much as possible and design an experience for them that conveys its intention and encourage them to complete it (Ibid). In the next section the design of meaningful experiences will be presented.

3.2 Experience Design for Events and Festivals

Many researchers have shown much attention on how experiences are designed and facilitated (Pettersson & Getz, 2009). In this section the theoretical background of experience design for events and festivals is introduced so as to give guidelines for the empirical analysis of how CA organization designs experiences to its visitors. The author here firstly present the meaning of design that is related to an experience, it is followed by Pine & Gilmore's experience realm, as it tells what elements a good experience should contains. Later on Diller et al and Boswijk et al's perspectives on innovation process of experience design will be applied.

3.2.1 Design – A Whole Event Process

When considering design, the common view is that it is related to some elements of artistic interpretation for anything from clothes to cars (Byars 2004 in Berridge 2006). In fact, the term "design" is far widely used in other aspects, such as festivals and events. However, some studies of event management tend to identify design as merely part of the event process, and thereby separating design out as a specialist activity

regarding only with the creative part of artistic designing and decorating (Berridge, 2007). Brown & James (in Berridge 2006, p 82) claim that “design is essential to an event’s success because it leads to improvement of the event on every level”. In continuing of this viewpoint, Berridge (2007) argues the importance of design should be seen as the integral element of the whole event process in the context of event management, even though its role has greater levels of creativity for some aspects of the event than others. This is especially applied to festivals, which is “highly cooperative endeavour among many actors”, it is thereby problematic to consider a festival an isolated project (Larson, 2009, p. 289). As a result, event design must be also treated as a whole package (Berridge, 2007). If some elements are neglected, the designed experience will be viewed as a poor one and the event will reflected the event design in a negative way (Ibid).

Based on these viewpoints, Diller et al (2008) further explain that design can be viewed as a mechanism for consciously creating value based on fully understanding and caring about consumers and their real willingness, and being compassionate toward them. The core of design techniques is to identify consumer needs and desires specifically so they can address them through “touch points” – products, services, and events, yielding experiences – that evoke a consistent sense of its essence, that are valuable to both consumers and companies (Diller, Shedroff, & Rhea, 2008). Therefore they conclude that the design is “a process that can reliably build value for customers using a repeatable process with a testable outcome” (Ibid, p 63).

In a word, the design of experience is a whole event process, which means that “design” exists whenever an experience is structured, framed, planed and delivered to any events and festivals. During this process, valuable meanings are created and interacted between both consumer and organization sides. Understanding this concept is essential to further discuss the innovation process of the experience design, which shows how an experience is designed from the beginning to the end. In the next section the experience realm from Pine & Gilmore will be introduced.

3.2.2 The Experience Realm

It is acknowledged that festival visitors tend to search for new, different and exciting experiences (Larson, 2009). Thus in the experience economy, the key task for the experience stagers is to design and stage experiences. In the 3.3.3 section, the author looked into the components of experience; however, Berridge (2007) argues that it is not enough to only analyze the different component part of the experience; the way of how each of them integrates to create the whole experience should also be regarded. Thereby Pine & Gilmore's experience realms will be introduced.

Entertainment has been used in many events in delivering experiences, however, according to Pine & Gilmore, it is merely one aspect of an experience. They declare that "staging experiences is not about entertaining customers; it's about *engaging* them" (Pine & Gilmore, 1999, p. 30). In their opinion there are two main dimensions which measures guests' engagement with experiences, namely: the level of *guest participation* and the *connection or environmental relationship* that links the consumers and the event or performance (Pine & Gilmore, 1999). On the basis of these two dimensions they created the experience realms, which are presented in the following Figure 4.

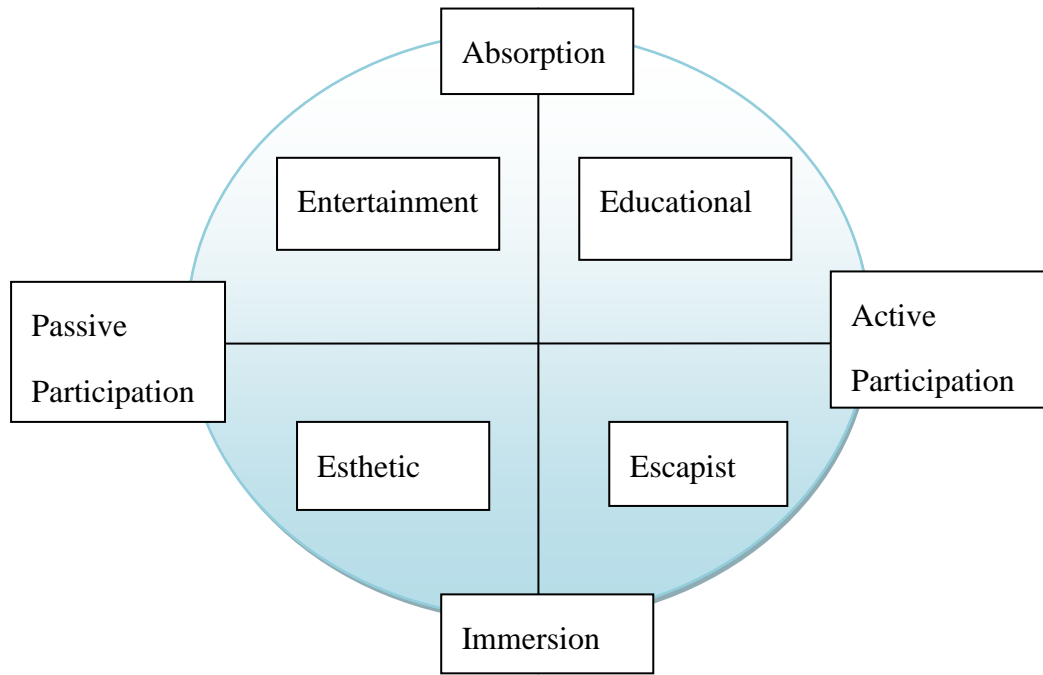


Figure 4: The Experience Realms (Pine & Gilmore, 1999, p. 30)

In Pine & Gilmore (1999)'s experience realms model, the horizontal axis is divided to passive participation and active participation, according to the levels of guests' participation in the event. The former means that consumers has no direct affection to the experience, for instance, they experience an event as pure listeners or observers; whereas the latter means that they make personal influences on the experience (Pine & Gilmore, 1999). The vertical axis, divides the relationship and connection between the guest and the event, into absorption (the experience "goes in" the guest") and immersion (the guest "goes into" the experience) (Ibid). In order to give a better explanation, Pine & Gilmore (1999) give an example that if the participant is watching TV, he is absorbing the experience. But if he is playing a virtual reality game, he is then immersed in the experience.

In line with Pine & Gilmore (1999)'s argument, an experience is defined into four realms by these two axes, namely: *entertainment*, *educational*, *escapist* and *esthetic*. The most developed and commonplace experiences are placed in entertainment realm, where a guest passively participates in the event and absorbs an experience mainly through sensorial elements, such as listening to music or viewing a performance (Ibid).

When he is more actively participate in absorbing the event, the experience goes into the educational realm (Ibid). This could be lectures at a university, where students absorb the experience with individual active participation, especially their mind (Ibid). The escapist experience can be seen as the polar opposite of pure entertainment experience, this means the guest is entirely immersed in an event with active participation (Ibid). In this case, he becomes the actor, who enables to influence the actual performance. Pine & Gilmore (1999, p. 34) further indicate that “despite the appellation, guests participating in escapist experiences do not just embark from but also voyage to some specific place and activity worth of their time”. In other words, in escapist experiences participants are also searching for experiences that are completely different than their daily lives. They define the final experiential realm as esthetic, which means guests immerse into the event with little or no affection (passively participating), thus the environment of the experience remains untouched (Pine & Gilmore, 1999). This can be recognized by e.g. visiting an art gallery or museum, touring a national park (Ibid).

Based on the experience realms, Pine & Gilmore claim that “the richest experiences encompass aspects of all four realms”, this means that the experience stagers should make the delivered experiences possible to involve all aspects of the experience realms at a distinctive place (Pine & Gilmore, 1999, p. 39). Regarding to city festival like Carnival, according to Pine & Gilmore the finest experience will be the one that includes realms in relation to entertainment, educational, escapist as well as aesthetic. This may require activities to maximize guests’ sensorial experiences. In other words, visitors are able to be motivated to full use their sensations, which according to Diller et al, results in the creation of experiences.

Relations between experience realms and meaningful experiences

When introducing experience realms model in the paper, the author believes that it can be related to Diller et al's meaningful experiences, which is introduced in section 3.1.3. The experience realms model tells how consumers engage into the co-creation of experiences with experience stager, that is, whether they are passive or active participate into the event and whether the designed experience goes into the consumer or vice versa. Similarly, the meaningful experiences argument explains the result of the co-creation – what kinds of experiences are finally created from the event. From this point of view, Diller et al's meaningful experiences argument can be seen as the further illustration of Pine & Gilmore's experience realms. On the other hand, Diller et al and Pine & Gilmore indicate experiences in different angels. The former mainly present each meaning of a single experience, whereas the latter induct all the possible experiences into four realms – entertainment, educational, escapist and aesthetic. From this viewpoint, however, Pine & Gilmore's experience realms model can be also seen as sort of summary or conclusion to Diller's meaningful experiences argument. Following this thinking, the 15 meaningful experiences introduced in Figure 2 might be able to find their own realms in the experience realms model, depends on how consumers' attend in the event. For instance, visitor's experience of “freedom” might be in a relation to escapist, if he or she is actively participating and is fully immersed into the event. Furthermore, Diller et al's meaningful experiences are concluded and indicated on the basis of viewpoints from consumers. By contract, Pine & Gilmore's experience realms model is a discussion which stands on the side of experience stagers. Therefore it is necessary to employ these two arguments, since in this paper the supplier side and consumer side are both concerned.

The author uses the experience realms model to analyze what experience realms are involved according to the offerings from CA. However, Pine & Gilmore mostly concentrate on the role of suppliers when staging an experience, thus the perspectives of experiences from consumers are ignored. As mentioned before that an experience

setting requires interactions from both consumers and suppliers, thus it is essential to keep an eye on consumers' side. Even though this paper mainly stand on the experience provider side to study how CA design experiences, the importance of consumers and their perceptions are still highly valued, as visitors' perceptions will be studied and analysed. Even though Pine & Gilmore's experience realm explains what elements the experience stagers should embed into an experience so as to stage a finest experience, it does not, however, focus on in which way they could design such experiences. Therefore in the following part the designing of experiences will be discussed.

3.3 The Innovation Process of Experience Design

Sundbo & Hagadorn-Rasmussen (2008) view the delivery of an experience as a process moving from backstage to frontstage, which is a theater metaphor. The frontstage is where the experience is co-created and the backstage is the management, back-up organization, strategies, planning and any other relevant aspects that are not visible in the experience (Sundbo & Hagedorn-Rasmussen, 2008). The classic experience production (such as "arts") has no or very limited backstage attention; however, there is a greater emphasis on this stage, since the experience is getting more concern (Ibid). This paper will mainly focus on the backstage on the experience design process; however, the frontstage will be also examined through author's observations and the survey from participants.

When talk about the process of experience design, the innovation aspect cannot be disregarded, as the term "design" is often related to newness and creativity. Larsen (2009) claims that the innovation elements of festivals are very crucial, as festivals have high competition with other events and experiences; therefore it is risky to attract repeat visitors if festivals do not stay innovative. She focuses on the importance of creative behavior in order to consciously achieve the innovation of festivals, which is highly affected by creative persons, creative groups and creative

organizations, as a result, the creativity elements – something for the first time or new knowledge, are produced and thus the creative output is designed (Larson, 2009). The overall process of a product is produced in connection with creativities, shown as in Figure 5.

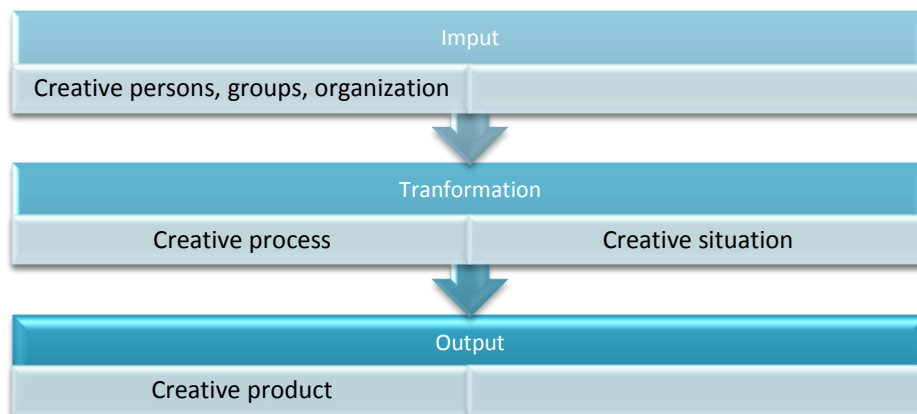


Figure 5: Conceptual links between creative persons, processes, situations and products (Woodman et al., 1993 in Larsen 2009)

The figure above tells that a creative product is made from required inputs (creative persons, groups and organization) and it goes through the transforming process, where changes input ingredients to output. Designing experience of festival also encounters this process, as designed experience can be seen as a final product, which is based on goods and services (Darmer & Sundbo, 2008; Pine & Gilmore, 1999). However, this figure does not show the detailed information on how the transforming process is carried out with innovation aspects. In continuing this viewpoint, Diller et al look deeper into the transforming process and conclude a five-step innovation process of designing meaningful experiences, seen as the Figure 6 below.

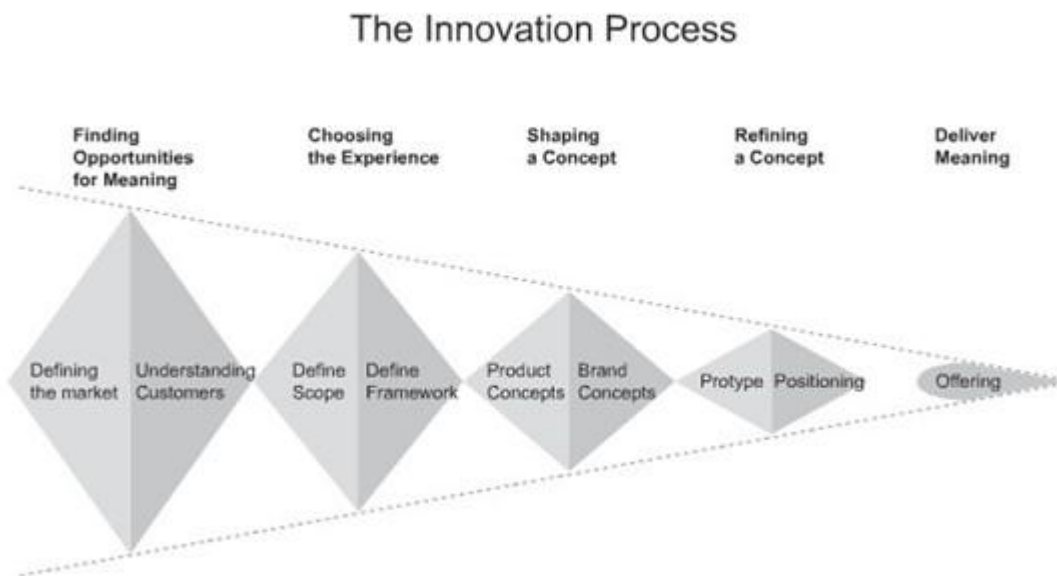


Figure 6: The process for designing meaningful experiences proceeds through five phases, starting with a broad exploration of opportunity and progressing to the final detailed expression through products, services, brand and all other consumer touch points (Diller, Shedroff, & Rhea, 2008, p. 63)

In their perspective, the design of meaningful experiences begins by identifying the opportunity for meaning and concluding ongoing support for it through a multitude of consumer touch points. This stage mainly figures out how, where and when consumer want to connect to new or deeper experiences. It is also a time to examine the competitors' offerings and understand the market dynamics , especially the communication with likely consumers. Following their indications, once the opportunity is defined, the company should frame the business idea – envision and scope out how to act on that opportunity to make it possible. It includes a consideration of all aspects of execution; for instance, create a plan, organize an innovation team, set deadlines, etc. The next stage is to shape the experience concept. The innovation team mainly focus on the experiences a company wants to evoke, based on the condition that meaningful experiences are delivered through the full range of consumer touch points, which are supposed to be consistent and integrated. After experience concept is shaped, Diller et al (2008) thinks it is very important to refine the experience. Feedback is the common strategy used in this stage to test

products, services and all the other interactions with potential consumers. This stage is critical to consumer's final perceptions of the experience, as it is where the fine points of meaning are worked out and the experience being offered are understood and appreciated by consumer. The final stage of the design process is to express the experiences. It is the stage of active and outbound marketing that attracts and communicates with the right consumers, and convinces them to try something new, better, different, or similar (Diller, Shedroff, & Rhea, 2008).

Identify Theme VS Identify the Opportunity for Meaning

Diller et al emphasize the meaning to the evoked experiences, thus according to their viewpoint, it is very important to identify the opportunity of meaning in the beginning of the designing process. Different from this perspective, both Pine & Gilmore and Boswijk et al refer a well-defined theme as the crucial step to start with toward staging an experience. Pine & Gilmore (1999, p 49) consider theming an experience as "scripting a story that would seem incomplete without guests' participation", given an example that Disney creates a theme based on movies and updated fairy tales. They claim that the key to successfully theme an experience depends on determining what will prove to be compelling and captivating, and it can be followed by certain principles: first, an engaging theme should alter guests' sense of reality, which offers differences from every day, such as geographic location, environmental condition, self-image or social affiliation. Such sense of reality must be achieved by affecting the experience of space, time and matter, which should also be integrated into a cohesive, realistic whole. Furthermore, a theme should fit the character of the experience stager and it can be strengthened by creating multiple places within a place. For instance, to achieve the theme of "play", Disney designs nine distinct play areas within the same location so that it enables children and parents to construct own play-time story (Pine & Gilmore, 1999). Therefore they conclude that a good theme should connect all the design elements and staged events of experiences with a storyline that is able to

captivate consumers (Ibid).

Even though Diller et al and Pine & Gilmore perceive the way to start designing experience in different ways, the formal focus on putting meanings to an experience while the latter declare the importance of theme, the author thinks that it is important for CA to create a theme so that it inspires visitors on what to prepare. However, the theme should deliver a certain meaning such as freedom or creation; such meaning should be easily recognized and accepted by visitors. In the next part the detailed discussion of innovation process on experience design will be elaborated based on Diller et al's design process of meaningful experiences. However, the meaning of CA and its core experience have been designed and remained since the festival started in 1980s, thus this paper will only focus on the process of framing and shaping experiences, rather than the entire five steps of innovation process, as these two processes are innovated each year. On the other hand, they are also the main concerns regarding with design of experiences, which suits the problem formulation in this paper. In the next section, Diller et al's viewpoint of framing and shaping the experiences will be introduced.

3.3.1 Framing the Experience

In this stage, Diller et al (2008) declare that the experience stager may be forced to eliminate some meanings which are not beneficial to the company and/or consumers. In this case the focus should be turned into one or two desired meanings that can be integrated into a cohesive and appealing experience, as a result, the meaning of experience is not vague to understand and accept by consumers. In order to reach this goal, Diller et al further claim the importance of defining the experience. They think that once the experience is clarified, all the team members will communicate a shared vision so that it enables a cross-department collaboration to design an experience that contains multiple touch points. From their experience, someone such as CEO, senior marketing executive constructs a brief framework that highlights the central meaning

of the experience and any main factors related to the success of the experience (Diller, Shedroff, & Rhea, 2008). Even though these main factors can be anything that is critical for the company, Diller et al think it is necessary to consider the following four fundamental inclusions into account, as they said “these each need to be articulated and related to the overall meaning at this stage...” (Ibid., p. 84).

Functional value – this is primarily refers to product or service’s purpose. Diller et al (2008) declare that each product or service should have a certain level of function, and it is also of critical importance to the meaning of experience according to their experience model. **Economic value** – the meaning of the experience will to some extent relate to the financial elements, if an experience model includes economic value as a major attribute. This could mean that the price of the offered experience will be higher or lower than competitive offerings (Diller, Shedroff, & Rhea, 2008).

Emotional value – if an experience model emphasis on emotional benefit, such as excitement, happiness, it is essential to indicate sensory stimuli to create a strong feeling state (Ibid). **Identity value** – this is when an experience concentrates on identity, which means that the experience will mainly relies on the integration of recognized symbols and images linked to specific beliefs and values (Ibid).

Diller et al (2008) consider the experience model is constructed by these four values, and they guide what a company will provide and mediate the conflicts. Since they mainly refer to designed experiences which are delivered through products or services, thus their experience model also contains the importance of the functional value. However, when applied to festivals and events, which may directly offer experiences without or very less integrated to a certain products or services, the author thinks that the functional model might be less of importance as some festivals may no longer emphasis or consider functional aspect.

Since experience is framed, the shaping process can be considered as a further movement. In the next sector how concepts are shaped will be discussed.

3.3.3 Shaping the Concept

According to Diller et al (2008)'s innovation process, after the experience is framed, the experience stager will have to shape a new concept from the consumer's vantage point, so that it enables them to know what to provide. However, they also argue that in this stage the company often faces two of the most common failure of experience design: *errors of omission* and *conflicts of intent*. *Errors of omission* occur when an experience is eventually not delivered as it is not designed to reach all the touch points. They gave an example of Toyota Prius hybrid car. Even though it has interesting features and benefits, however, few of the salespeople in Toyota dealerships know how the car worked. Thus it brought unhappy experiences to consumer when they test the car. Similarly *conflicts of intent* occur when some aspects of an experience actually does not reach its desired meaning. They also gave an example of a fast food restaurant, where it was supposed to be time-saving but it ended up as a long queue and people had to spend long time on waiting. These two failures can be identified and prevented at the concept development stage, as long as the experience stager takes time to fully consider all dimensions of the experience (Diller, Shedroff, & Rhea, 2008).

In order to make it easier to prevent the failures and shape the concept, Diller et al (2008) further divide all the dimensions of a concept into three key aspects: *the breadth of its expression*, *the duration of the experience*, and *the intensity of the customer's interaction*. This paper will follow these three key dimensions of an experience to examine the experiences designed by CA.

Breadth of Expression

Breadth of expression refers to how breadth the experience stager will reach to express the meaning of the desired experience. Berridge (2007) indicates that an experience is a combination of multitude of components, which should be consciously

concerned to design the event and its environment. Diller et al (2008) connect five major components to an experience: product, service, brand, channel and promotion. However, depending on the company's category and capacity, the list can be expanded. Figure 7 shows Diller et al's five components of breadth.

Five components of breadth	Concepts based on Diller et al (2008)
Product	A physical or digital artifact – a “thing” that can be seen, touched, heard or smelled. People often connect a product to its functional value; however, it can be also added to a meaningful experience with careful design, beginning with a clear understanding of what experience the consumer desires and integrate the product to support that specific experience.
Service	Is often together with product. In most cases the service itself has a close interaction with some physical object that can be fully designed. For instance, movies are delivered through physical objects such as tickets, seats, and popcorn.
Brand	Is the expression of an offering's personality and it combines all components of the offering into an easy recognizable form. The ideal condition would be that design embedded in the brand so completely throughout all the components and dimensions that the whole experience is branded. Thus to branding is to protect the experience design by declaring its uniqueness and its ownership.
Channel	Is about in which way the desired experience is delivered to its consumers. It can be all types of retail, direct sales, or online venues. For instance, the channel should be determined on the basis of the meaning of the experience. Furthermore, some aspects such as accessibility, the way of displaying, should be also considered.
Promotion	It includes any communication of the experience or its relevant components, such as publicity, advertising, merchandising, etc. It is concerned with how potential consumers recognize and get to know the new offerings and how the desired experience is reinforced through all programs.

Figure 7: Five components of experience: product, service, brand, channel, promotion (Diller, Shedroff, & Rhea, 2008, pp. 93-97)

Diller et al's arguments of product mainly refer to an objective "thing", which consumers can easily see and use. In relation to festivals and events, Berridge (2007) connects product to a physical setting, where many decorating objects, the thematic and staging elements of the event are located. This paper will analyze CA's product based on its physical settings.

All the components mentioned above will have impacts on the final experience; however, there can be more components for a meaningful experience if the experience stager has the capacity. After breadth of experience is fully analyzed, Diller et al think the duration should be considered in the next step.

Duration of experience

When consumers encounter an experience, they will experience it from the beginning to the end. A failure of any part during the whole duration will affect their perceptions of the experience. Therefore it is crucial that the design process covers an experience over time. Different than Larsen (2009), Diller et al (2008) define the beginning, middle and the ending process as initiation, immersion and conclusion and continuation, on the basis of consumer's role. Each of the three periods is closely relevant to the components analyzed above. Figure 8 tells the duration of experience.

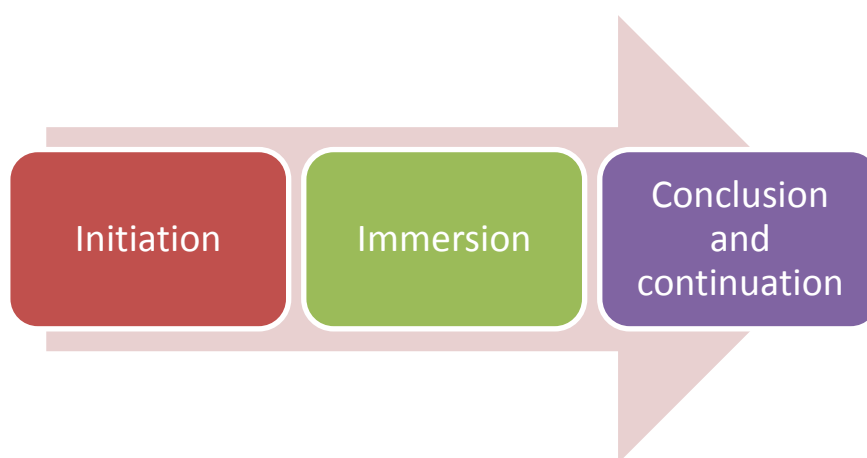


Figure 8: Duration of Experience, based on Diller et al (2008)

Diller et al (2008) think initiation is the time when a consumer first time meets at least one experiential component (product, service, brand, channel, promotion). There could be many ways to interact with these components. Diller et al (2008) comment that it is common for the consumer to encounter the brand through promotion such as reading an advertisement in a magazine, or he sees others using the product or service, or he meets the company employee. Since initiation is closely connected with the breadth of its components, the experience stagers should consider how consumers will interact with them when designing an experience (Ibid). On the other hand, any initial contact will often encourage people to be interested in the experience and therefore attract them to accept it (Ibid).

They name the second period of duration as immersion, which also has a close interaction with as many different experiential components as available. The meaning of immersion from Diller et al is different from the immersion in Pine & Gilmore experience realms. The former refers to the whole process of experience creation from the start of the festival to the end, whereas the latter means the level of connection between consumers and the festival. Diller et al (2008) asset that the more components involved in immersion, the higher possibilities a company deliver a meaningful experience; however, the number of components should be based on the meaning of the experience. They give an example that towards Budweiser, only the beer and the package is necessary to coordinate to deliver the right experience, however, as for the Starbucks, all the components should be coordinated (Ibid).

According to Diller et al, the last period of duration is called conclusion, which is the time when the consumers finish the interaction with the experiential components. Even though the contact may end in conclusion, the consumers' images about the experience will continue. They may judge and contrast it to other offerings or previous experiences, or regard the experience and identify what they expect in the future (Diller, Shedroff, & Rhea, 2008). This period has a crucial effect on the delivered experience. For instance, a bad check-out service from a hotel can easily

turn the experience a guest has to negative, even if he liked the initial experience and the immersion time she spent at the hotel (Ibid). This is in line with Sundbo & Hagedorn-Rasmussen (2008)'s arguments that even though the core experience is the major consideration when designing an experience, the peripheral experience should also be well designed, since consumers connect them together with the total experience and may even consider the core and peripheral experiences as of the same importance. On the other hand, in order to make an experience stay each year, the intensity should not be disregarded, as it measures the relationship between consumers and the experience.

Intensity

Diller et al (2008, p 102) defines intensity as “a measure of the connection a consumer has with the experience” in the experience design. There are three levels of intensity – reflexive, habitual, and engagement. However, as Diller et al (2008) state, reflexive has very limited relevance with the experience design, as it mostly refers to products with highly generic or low-priced with little risk of disappointment. Thus in this paper only the habitual and engagement level of intensity will be discussed.

According to Diller et al (2008), a habit is a repeat pattern, behavior or thought and it develops from a need for efficiency or convenience, or just from early training. If a company wants people to use its offerings in a habitual manner, a deep meaning should be embedded into the offerings so they are able to continue over a sustained period (Ibid). Another level of intensity is engagement, which means that an experience can catch consumer's conscious attention through different experiential components at the duration of experience (Ibid). People may be easily engaged by something emotionally or intellectually, such as music, art, drama and other kinds of entertainment (Ibid).

There are different viewpoints on whether an experience should be engaging or not. Diller et al (2008) thinks that experiences are not always habitual or engaging. It is the

consumer who decides the degree of intensity with the experience they want. Therefore choosing weather to design for habit or engagement should be on the basis of consumer's willingness. However, Pine & Gilmore (1999) focus on the engagement aspect and argue that an experience should *engage* consumers so that it can be memorable. There might be arguments on this viewpoint, however, as Diller et al (2008) further declare, engagement always provide a good opportunity to convey meaning. This paper will study what kind of intensity does CA tries to approach when designing the experience; meanwhile the visitors' choices of the intensity with the delivered experience will also be considered.

In conclusion, the experience stager plays an indispensable role in experience design, even though consumers are the final judger of it. Thus the experience stager should frame and shape the experience as fully as possible to offer meaningful and memorial experiences. However, as Petterson & Getz (2009, p. 310) argue that "experiences cannot be fully designed, as they are both personal (i.e. psychological) constructs that vary with the individual, as well as being social and cultural constructs related to influences on the individual and the (often) social nature of events". People may have different experiences towards the same events and activities (Petterson & Getz 2009; Pine & Gilmore 1999). Therefore the mentioned-above innovation process is merely a tool to analyze the CA experience based on organization side. Whether the individual experience the same depends on self creation.

In the following analysis chapter, the author will use theory to look into CA from organization side to study its experience design, particularly on the innovation process of designing meaningful experience. In order to fully present some of the aspects in the innovation process, the perspectives from visitors through survey and open questions will be employed and the findings from the author's observation will also be used.

Analysis

This chapter describes the experience design of CA and the visitors' perspectives on it. It will first introduce the experience design of CA, mainly on the process of shaping and framing the experience. It will then present the experiences of CA, where the core experience and CA's other meaningful experiences will be analyzed. In this part the paper will also describes the experience realms according to Pine & Gilmore's experience realms model. During the analysis, interview from Klaus Bystrup, the CEO of CA, and the survey results (including open questions) from Carnival visitors, will be presented in order to illustrate the perspectives from both CA organization and its visitors.

4 The Experience Design of CA

In this section this paper will look into CA's experience design. The author focuses on the process of experience framing and shaping on the basis of Diller et al's five-step innovation process, since these two steps are more relevant to the problem formulation and at the same time they are the key aspects in the innovation process.

4.1 Carnival Theme

The current CA organization presents a new Carnival theme each year in order to inspire and encourage visitors to make more creative costumes. For instance, in 2010, the theme was "Mars & Venus", which means people can dress up with two different or opposite elements. However, all other costumes are welcomed in the festival, as people are entirely free to choose own costumes.

Theme is of importance for CA, as it not only makes the festival more entertaining, but also changes visitors' sense of reality, which means it offers differences from their daily lives. The organization thinks in this way it gains higher possibility to attract

people's motivation for participation. What is more, the theme acts as a source of inspiration for the participants (karnevaliaalborg, b). The CA organization encourages visitors to make costumes based on their own understandings of the themes, as it is stated in the CA website "...be inspired by this years' theme or previous ideas and create your own fabulous costume!" (Ibid). Figure 9 shows the themes from 2000 – 2010.

Year	Theme
2000	New Horizon
2001	Faith, Hope & Honesty
2002	Reflection
2003	Trends, Trans & Traditions
2004	Atlantic
2005	The Shepherdess and the Chimney Sweep – and other Fairytales
2006	Exotic – Erotic
2007	Masquerade
2008	Magic in the Air
2009	La Dolce Vita – The Sweet Life
2010	Mars & Venus

Figure 9: The theme of CA from 1992 – 2010 (karnevaliaalborg, b).

However, the author thinks some meanings of themes are vague, and there are no further explanations to illustrate them. It would be clearer if the website shows a short story of how the theme is created and the overall background of it.

Even though the CA organization is responsible to create a new theme each year, the visitors' opinions and suggestions are considered when frame the theme. Bystrup indicates that *"we are looking at that (theme) and we are also acting if we get some responses in some way, like from Facebook, or email, some chat phones or whatever it can be. We listen to what all people are saying – does it make sense..."* (Bystrup, 2010). In this way the theme can be accepted by visitors in a large scale.

4.2 Framing the Experience

The core experience – transformation, has been defined since the first CA was hold in Aalborg in 1983. The first chairman Bramwell Flyckt planned to transform the city of Aalborg into a gigantic theater, where the streets could be transformed as the stages, citizens as actors and the body as a dancing sculpture (Karnevaliaalborg, a). In other words, CA was designed as a big city party, where all people are welcomed to either being as spectators or the Grand Parade participants. On the Carnival day, the streets could be turned to party stages, where different music, drums, rhythms can be heard in every corner of the parade routes. Visitors are able to fully free to dance, show their costumes, or even being fully drunk just like in the private parties. Any crazy behaviors which are considered as unusual could be accepted on the Carnival day. After over 20 years this core experience is achieved and maintained, even though the theme varies each year. In recent years, the CA organization framed a supporting experience – the Battle of Carnival Bands, which consists of a parade where international carnival groups compete to win the title “Best Carnival Group of the Year” (Karnevaliaalborg, d). It is often hold on Friday, a day before Carnival day starts, to display international Carnival traditions and great costumes. Bystrup thinks the experience from “Battle of Carnival Bands” is more entertaining, by giving statement that *“It’s about having great experience by having fun or being entertained by stuff that you haven’t seen before. It’s more traditional kind of experience by you just looking”* (Bystrup, 2010). He thinks this is one main peripheral experience which supports the core experience.

As discussed in the theory that an experience contains a certain values to both the experience stager as well as its customers. Here we look into four fundamental inclusions.

Functional value: different from a product or service, which has an obvious level of function, CA seems do not offer such concrete functions which people can easily

recognize. However, its functional value can be acknowledged as offering something different from normal life. Such as an environment which cannot be found any other time and anywhere else.

Economic value: CA is a non-economic orientated organization, thus the design of experience does not rely on its experience value. The fund for various events is mainly from membership payments, donations, local authorities, etc (Karnevaliaalborg, f). There are also benefits from Carnival shops and the sales from the Carnival day. For instance, visitors are charged 100 Danish Kroner for entering Kildeparken, at the same time visitors are not allowed to bring any food and beverage into the park. This is because all the performers and musicians inside the park are paid, and the maintenance of the park also costs money. Except Kildeparken, all other programs are free on Carnival day. For instance, it is totally free to participate in the Grand Parade.

Emotional value: CA focuses on emotional values, thus the festival atmosphere stimulates visitors sensorial aspects, both from body and mind, to create a strong feeling state. This explains why participants from survey are able to feel so many different feelings and experiences, which will be discussed in chapter 5.

Identify value: CA identifies itself with symbol, which represents itself in the public. It also images self as a festival which brings a lot of happiness, a world of colors, impressive costumes, music, rhythms and dance (Karnevaliaalborg, c). Consequently, the Carnival press often combines the symbol with the image as CA's identity. Picture 1 shows one example of public release picture on Facebook with CA symbol and image.



Picture 1: CA's image and official symbol. Picture is from CA's Facebook group profile pictures.

In a word, the core experience of CA has been framed and designed before the first it started in 1983. The current CA maintains the core experience and added “Battle of Carnival Bands” to support it and at the same time to make the whole festival more entertaining and attractive. The Carnival focuses more on *emotional* and *identify* values than *economical* and *functional*, since its main purpose is to deliver experiences and set up identity, rather than gain economical benefits. After the experience is framed, the next step, following Diller et al’s innovation process, is shaping the concept, which will be discussed in the next section.

4.3 Shaping the Concept

Based on the framed experience, this section will analyze how the CA’s core experience is delivered and recognized by visitors. The paper will look into three dimensions – *the breadth of expression*, *the duration of the experience*, and *the*

intensity of visitors' interaction, in order to know the whole delivering process of the experience.

4.3.1 The breadth of expression – Five components

In this part the author mainly focuses on the five main components of breadth: product, service, brand, channel and promotion, which are applied to CA.

Product

According to Bystrup (2010), the main product of CA is the frame, which the CA organization set up so that people are able to dress up themselves. This frame consists of many different aspects, both tangible and intangible. For instance, it involves the theme, which is informed on the main website almost one year beforehand. It also involves many tangible objects, such as the parade routes, the music tracks, the fence, etc. In addition to the main product, CA also offers another product –Kildeparken area, where big screens, stages are put up and music, drinks, food, and concerts are also arranged in similar to any other festivals (Bystrup, 2010). The festival in Kildeparken is the backup and continuance of the Grand Parade, therefore the Kildeparken area can be considered as the supporting product of the Carnival. Here the author presents the main products of the festival – Grand Parade and party in Kildeparken.

The Grand Parade

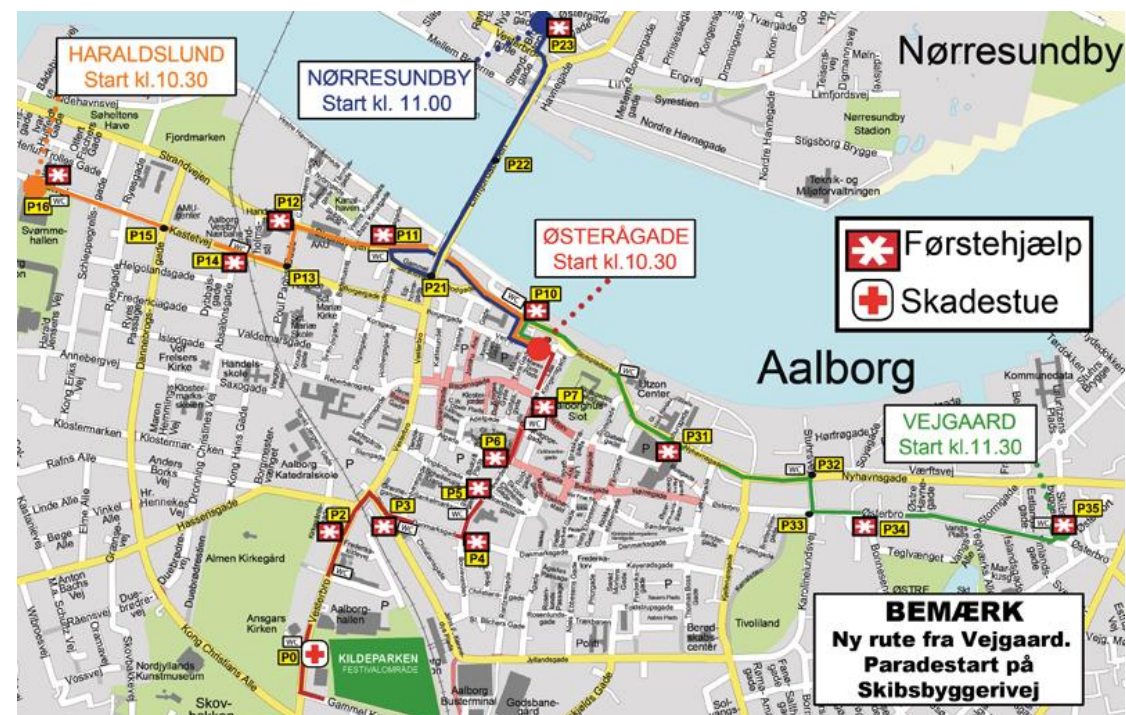
The Grand Parade includes two parts: international professional parade and participants' parade. It starts with the first part, when many international Carnival groups have performances to show Carnival traditions, such as great costumes and rhythms from different countries (Karnevaliaalborg, i). It is then followed by participants' parade, which is also called "Carnivalists' parade", where everybody is invited to engage in the parade route and behave in a crazy way, such as dance on the street, show off costumes, etc. Music Wagons are provided in all parade routes to

create the Carnival atmosphere.

According to the CA's main website, there are four Carnival routes, which are started at Haraldslund, Vejgård, Nørresundby and Østergårde respectively. The main parade route starts at Østergårde, following by other three routes with different starting times. Each route has own path towards the city center. In the end all the routes meet at Østergårde and assemble into one big parade route, which continues along the Østergårde towards Kildeparken, where the parade ends (Karnevaliaalborg, j). Picture 2 shows the route maps and their start times.

Vælg selv startssted og starttidspunkt for dit karneval:

<p>Kl. 10.30 HARALDSLUND</p>	<p>Kl. 11.30 VEJGAARD: Nyt startsted: Paraden starter fra Told&Skats P-Plads, ved Shell/7-eleven på Østerbro.</p>
<p>Kl. 11.00 NØRRESUNDBY</p>	<p>Kl. 10.30 ØSTERGAARDE: Hovedparadestart med internationale og organiserede grupper starter her.</p>



Picture 2: The CA's Grand Parade's routes and their starting times (Karnevaliaalborg, j).

There is different music wagon in each route, for instance, Disco and Latin music is provided along the Haraldslund, while rock and pop music is mainly provided in Vejgård. Here are some photos taken by the author about the Grand Parade (Picture 3).



Picture 3: From left to right: The international parade; participants' parade; music truck; participants dress up costumes. The pictures are taken by the author.

From picture 3, it can be seen that international Carnival groups dress up costumes to show the theme of CA 2010. On the main parade route, music trucks and participants with costumes are filled up the whole street.

Kildeparken area

When the Grand Parade ends, the festival continues in Kildeparken and the surrounding areas. Inside the park, various music, food and beverage, concerts, performances, are provided. For instance, it is the desire place for music experiences, such as salsa, disco, pop, rock and samba is filled (Karnevaliaalborg, k). It is also a place with created activities, such as “speed wedding” ceremony, which means one person can get married to a stranger (Ibid). Besides all the activities, several toilets and medical facilities are also set up. The party in the park lasts until midnight, ending with fireworks to represent a celebration of the whole festival. Here are some photos from CA’s website.



Picture 4: From left to right: Concert in Kildeparken; Big screen in Kildeparken. The photos are from CA’s gallery “Karnevalsfest I Kildeparken 2010” at main website.

The Grand Parade and Party in kildeparken are the main products provided by CA organization. They are also the main places where various meaningful experiences are created.

Service

CA is a non-profit organization mostly based on voluntary work (Karnevaliaalborg, e), thus the quality of service is mainly depends on the efforts from volunteers. Each year CA gathers thousands of volunteers to help guarantee the security, put up stages, clean up the city, etc. Moreover, with tens of thousands visitors come to CA each year, the toilet facilities and fences are also carefully considered. In CA 2010, the author found out that fences were put up in the main street from Østerågade to Boulevarden before the festival started in order to facilitate the Grand Parade and at the same time separate spectators and parade participants. There were a few moving toilets standing alongside the main street so that people could easily find them. Similarly in the Kildeparken, toilets located in three different places, including handicap toilet. During the parade, many polices were around to guarantee the safety.

However, from the street interviews, two participants complained about the difficulty of finding toilets on the way during the parade. One of them commented that *“For girls there are not enough toilets and it is also disgusting that guys pee all over – there could be more toilets on the route”* (Line, Denmark). In addition, the author saw many male participants urinate in public; no matter they were at parade routes or in Kildeparken.

CA organization has been trying to improve service quality each year. There was a major improvement in the Kildeparken, where a big screen was put up on the backward of the main stage with many cameras on, thus visitors are able to get a clear visual details of performances on the stage from a long distance (Bystrup, 2010). A new disco stage was also set up at one part of the park, where there was no entertainment at all before (Ibid). For the CA 2011, more toilets along the Parade routes will be planned and more first-aid stations will be also set up for better treatment of injuries (Karnevaliaalborg, Safety Guide, g). In Kildeparken, an advanced emergency room will be arranged with nurses and doctors ready to help (Ibid).

Brand

The CA organization brands CA as the biggest Carnival in the northern Europe, a place with self-expressing, a place where people can just paint faces and dance on streets (Bystrup, 2010). The brand expression can easily be found on the CA main website, where many web pages show the slogan “The street is the stage – you are the entertainer!”. Through the slogan, it also delivers a message of the core experience – the transformation of the city and festival visitors. In other words, the city becomes the stage and participants are their own entertainer and experience maker. Together with the slogan, the website further illustrates the uniqueness of the brand by differentiating CA from other large Carnivals. The former is for everyone to act on his and/or her instincts and celebrate their own costumes, while the latter normally are exclusive for professional participants (Karnevaliaalborg, c). Therefore the organization utilizes the “biggest Carnival in Northern Europe” combines the Carnival’s core experience to brand the festival. Picture 5 shows an example of the brand from Facebook.



Picture 5: Branding CA on Facebook CA official group (Facebook, 2010).

Channel

All the meaningful experiences are delivered through the Carnival atmosphere which is created by CA organization. The atmosphere can be every element which enables people to experience. For instance, it can be the Grand Parade with amazing costumes, feathers, drums and exotic rhythms (Karnevaliaalborg, c). It can also be the music tracks where some people dress up and dance with extreme loud disco music. It can be all the concerts and different music in Kildeparken. Most of the program is free of charge. Visitors are only asked to come to Aalborg center on Carnival day if they are eager to see and experience something different. However, it is not free to enter Kildeparken. People can buy the tickets from various ways, such as online sales system, or different shops and supermarkets in Nordjylland, or at the entrance of Kildeparken. The places where tickets are sold can be found on the main website.

Find dit salgssted i nedenstående oversigt:

Online salg

KARNEVAL BILLETEN
Køb billet hos Karneval i Aalborg.
Karneval Billetten (forsalget er slut)

Køb billetten der hvor du køber
kostumer:



Karneval Shoppen



Blikfang.com



Fuglsang og Co.

Funny-Toys.dk

Funny Toys



Kostume Bixen

Aalborg

NET-KIOSKEN

- Kastetvej 55
- Kaverødsgade 6

TELLA

- Bispensgade 16
- Bispensgade 31



- Danmarksqade 16



- Friis City Center



- Vejgård Bymidte 10

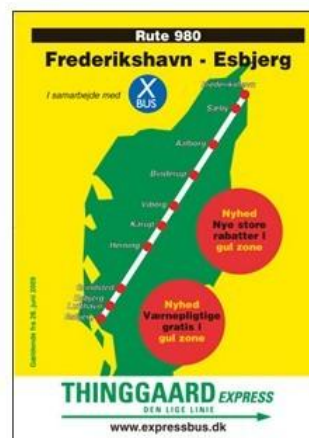
Nordjylland



Springvandspladsen

Gistrup, Nøvlingvej 25
Hirtshals, Jørgen Fibigers Gade 1
Nibe, Toften 1A
Pandrup, Bredgade 9
Sindal, Nørregade 7
Svenstrup, Godthåbsvej 12
Vester Hassing,

Annonce:



Picture 6: The ways visitors can buy Carnival tickets for entering Kildeparken (Karnevaliaalborg, h).

Promotion

The CA organization promotes the Carnival mainly through CA website – karnevaliaalborg.dk, where all the information is divided into eight aspects of the festival, namely the programme, tickets, practical information, gallery, inspiration, communities, about Carnival and the press. All of which consists many other relative information. For instance, when click “about Carnival” on the main website, it shows not only the history of the Carnival, but also the six Carnival traditions, the organization and related development projects, such as European spectacles. The website contains five international languages, with Danish and English as the main languages and the rest as short inspirations. Brstrup (2010) thinks that the main website is also used for many other hosts who operate websites. They get feeds from the CA main website and employ information feedback into a large scale. However, he also claims that the current website could be better (Bystrup, 2010). For instance, they are working on to make English webpage catch the standards as the Danish webpage.

In addition to the main website, CA is also promoted through newspapers from Jutland and Fyn, Facebook, television, radio and journalists (Bystrup, 2010). Particularly CA sets its official group on Facebook, where the organization communicates directly with people who have interests on the festival. Brstrup found out that people in the Facebook group also help broadcast the CA website, as he mentioned *“last year there were 130 groups, which were organized around the Carnival [...] most of the groups actually also pointed out that if you want to know more information, you can go to the Carnival website. So we have a lot of advertisers out there doing marketing for us”* (Bystrup, 2010). At the same time people in the group also communicate with each other and tell the great Carnival experiences mouth by mouth, since each of them have profiles on Facebook, so they can easily put up photos and update posts on the group webpage. Thus *“now people get a lot of tools where they can express, where they can marketing the Carnival and their own*

experiences” (Ibid). Except the Facebook, other popular websites, such as DKBN, Youtube, Flickr, also presents CA, especially photo galleries. Another way where people get information about CA is from the articles written by journalists, who hold interviews with organization staffs. The CA organization set up the main frame of the festival, which later on is communicated to the public by mass media (Ibid).

In order to find out how visitors get the information of CA, the author made a question about where do survey participants know the Carnival via SurveyXact. The result shows in the following Figure 10.

How do you know about the Aalborg Carnival? (Multiple choice)		
	Respondents	Percent
From friends and family	106	96,4%
Facebook	38	34,5%
Website	30	27,3%
Brochure	6	5,5%
Advertisement on magazines and newspapers	34	30,9%
Others	27	24,5%
Total	110	100,0%

Figure 10: The result from SurveyXact about “how do you know about CA”.

From the result, it seems most of the participants (106 out of 110) know CA from friends or family, which accounts for 96.4%. The second popular tool is Faceook, which is followed by advertisement on magazines and newspapers. The CA main website accounts only for the forth popular place people get information about the festival. Some participants also know the Carnival through other ways, which are not stated. Few participants hear about the festival from Brochure.

The result gives different information from the interview with Bystrup. Even though the CA organization promotes mostly through the CA main website, the participants do not think it is the main place where they know the festival. On the contrary, they consider friends and/or families are the promoter of CA. Furthermore, Facebook is

also an important tool for the festival, both on advertising for the organization and getting information for the participants. Newspapers and advertisement on magazines is also playing an important part in promotion of CA, according to survey. On the basis of the above-discussion, the author concludes the five components in the Figure 11.

Five components of breadth	Applied to CA
Product	Main product: The frame of CA – theme, Grand Parade Supporting product: party in Kildeparken area
Service	Based on voluntary work on all the facilities for the Carnival, such as toilet facility, fences, cleaning, disco stages and big screen in Kildeparken, etc.
Brand	The biggest Carnival in northern Europe. “The street is the stage – you are the entertainer!”
Channel	Carnival experiences are delivered through Carnival atmosphere – Grand Parade, music tracks, drums, amazing costumes, concerts. People can buy Carnival tickets from online websites, or shops and supermarkets in Nordjylland.
Promotion	CA main website, newspapers, Facebook, interviews with journalists, mouth by mouth among people, television and radio.

Figure 11: Five components of breadth applied to CA (designed by the author, inspired by Diller et al).

It seems the CA organization has touched all the five components, which affects whether the Carnival will be recognized by visitors and whether the experiences will be successfully delivered as the way they are designed. In the next part, the CA’s duration of experience will be presented.

4.3.2 Duration of Experience

In this part the author discusses the visitors’ whole process from knowing the Carnival to finally self participating it. This process is divided into three parts, namely initiation, immersion and conclusion and continuation. The author presents viewpoints from both CA organization and the visitors.

Initiation

The CA organization utilizes Carnival's main website to attract new visitors, who could have connection with the festival for the first time. Bystrup (2010) commented that *"We try to explain on the internet how it is. We try to explain how it is organized, so you get an idea of what should you do if you are first time here"*. Thus it is easy to see that the organization uses component of promotion to bring people an initial concept of the festival. Except the main website, the organization also advertises on newspapers, Facebook to tell the great experiences CA can bring. Bystrup also have interviews with journalists to spread all the information about the festival. However, the author find out that photos from each year's festival are used as a major tool to express the Carnival experiences on website. There are no documents, statements or any other stories from participants to present the core experience, thus the author find it difficult to know what kind of experiences CA offers. At least there is no clear way to understand the concept of the core experience and other possible experiences. The organization is planning to document CA's core experience of self-expressing with photos, statements and small videos, for instance, they can document participants' presentation on their own experiences and stories about the Carnival, so that it enables people, especially those who know CA for the first time, to get a general concept from the website about the core experience (Bystrup, 2010). Bystrup (2010) thinks the organization has not been capable to express the core experience on the website; however, they are going to work on it. He stated that *"We try to do it this year to make more documents. It would be in stories – what people are having stories about "we did this, we did that, and it was so fun..."* (Bystrup, 2010).

Even though the organization intends to set CA's main website as the major tool to connect its potential participants, it seems most of people know the festival from friends and families for the first time, according to the survey result discussed above. Thus the CA organization could focus more on mouth-to-mouth as a promotion method.

Immersion

During the Carnival, most of visitors have a certain level of interaction with CA products, which contain the Carnival theme, the Grand Parade and the Kildeparken area, no matter whether they are spectators or parade participants. Visitors also enjoy services provided by the CA organization, such as toilets, fences, police, food and beverage, etc. The component of channel is also involved, since most of visitors are involved in the festival atmosphere, such as music tracks, drums, amazing costumes, etc. Therefore during the immersion period, participants have close connecting with three components (product, service, and channel) so that meaningful experiences are created between CA and the visitors.

Conclusion and Continuation

The Carnival organization goes through conclusion and continuation in order to make the festival attractive in a long run. According to Bystrup (2010), the organization makes evaluation and conclusion about the festival all year around and tries to make improvements for a better Carnival each year. Such improvements involve all the experience components related to the festival, such as design of activities, facilities, services, etc, as Bystrup (2010) stated *“It could be improvements on our website. It could be improvements in the park – how scene is put up and how good it could be. It could be a lot of these different stuffs. It could be how roads are cleaned; it could be how garbage is collected...”*.

In addition to all the improvements, the CA organization also attempts to bring new ideas to the festival. For instance, Bystrup (2010) mentioned that in the future floating idea could be embedded in on Saturday and new events could be designed in Kildeparken. All the new ideas are from both the organization and the people outside who have advices and suggestions (Bystrup, 2010). An example can be given is that the organization are trying to look through the comments from Facebook group to

collect new stories and ideas.

In the near future, the CA organization is planning to raise the quality of the festival in all aspects – performances, logistics, the organization information (Bystrup, 2010). Bystrup (2010) defined it as “artistic quality”, which means better costumes will be made by having sort of limitations and at the same time artistic performance will be developed, such as a big cleaning competition, a big boat Carnival on the river side or even a night Carnival. In general, the organization intends to make the festival as professional as possible – all experiences on the street and in the park, service facilities, security, etc.

However, the organization has no systematic methods (survey, questionnaire, etc) to collect feedback from visitors. Brystrup thought people have set themselves up to be in contact with the organization if they have suggestions and advices (Bystrup, 2010). Right now the organization utilizes phones and Facebook to get feedbacks from visitors. Even though there is less information being collected compared to systematic methods, Brystrup thought the organization have had qualified information so far (Ibid). On the basis of above discussion, the duration of experience is concluded in Figure 12.

Duration of Experience	Organizational Design	Reached Components
Initiation	<p>Now: Main CA website; Facebook; Interviews with journalists; Newspapers.</p> <p>Future: document stories from visitors’ experiences to present CA’s core experience more clearly on website.</p>	Promotion
Immersion	Visitors interact with Carnival theme, the Grand Parade and the Kildeparken area; toilets, fences, police, food; festival atmosphere.	Product; Service; Channel
Conclusion and Continuation	<p>Now: Evaluate and Conclude the festival all year round each year.</p> <p>Make improvements in all aspects, such</p>	Product; Service; Brand; Channel; Promotion.

	as design of activities, facilities, services.	
	Future: Raise quality – artistic quality, which means better costumes; better performance; better events and activities; better organizational information.	

Figure 12: The duration of experience from CA organization, designed by the author, inspired by Diller et al (2008).

On the other hand, the author intends to know how visitors conclude the festival. Even though CA 2010 was finished on May 28, 2010, participants' image about the festival experiences continues. For instance, many people shared stories and experiences on the Carnival group on Facebook, by posting their own photos and comments. The author also asked respondents about whether they will attend CA in the future through survey, 70.3 % of total respondents stated that they will participant in the festival again, with 20.8 % chose "maybe". There are merely 6.9% of the respondents think they will not attend the Carnival in the future. The result is show in Figure 13.

If possible, would you like to attend the Aalborg Carnival in the future?

	Respondents	Percent
Yes, absolutely	71	70,3%
Maybe	21	20,8%
No, don't think so	7	6,9%
Can't say	2	2,0%
Total	101	100,0%

Figure 13: The survey result from SurveyXact about the question "If possible, would you like to attend the Aalborg Carnival in the future?".

From the survey result, it can be submitted that most of respondents are willing to participant in CA in the future. This means their Carnival experiences will be continued. However, there must be negative aspects which counteract some people's willingness to revisit the festival. In order to find out these negative aspects, the author asked respondents from open questions as well as street interviewees to state

their viewpoints on where CA should be improved. Figure 14 tells the results.

Statements on where CA can make improvements.	Respondents (First Name, Nationality)
More performance. 1. “The battle of Carnival band was a bit boring. It should be more spectacular, maybe fireworks from the fjord, corianders from the top of the buildings, and music everywhere” 2. “Maybe some competitions for participants” 3. “The official wagons in the parade (with music on them), there were not enough of them this year, and those that were there drove too fast.” 4. Maybe not to do every year the same things; do something different.	Antonio (Italy) Pradeep (Nepeal). Sebastian (Poland). Kristine (Denmark); Fatih (Turkey)
Cheaper or free entrance fee for Kildeparken.	Jakub (Czech Republic); Kristine (Denmark); Rolf (Denmark); Sebastian (Poland); Konstantin (Denmark); Tia-Maria (Denmark); Marika (Poland); Jesper (Denmark)
Too many drunken people.	Pradeep (Nepeal); Junko (Japan); Jilija (Lithuanian); Line (Denmak);
More toilets on the routes.	Line (Denmak); Kristine (Denmark); Tia-Maria (Denmark); Aneta (Poland);
Too dirty street.	Line (Denmak); No name (Spanish).
Better promotion. 1. Maybe bigger advertisement, to be more popular among other countries.	Marketa (Czech Republic)

<p>2. “Maybe it could be improved by preparing some decorations on the street to create a desirable atmosphere, make a feeling that something will happen, that it is a huge event because I guess random travelers could not see that if they didn’t hear about the event before.”</p>	Marika (Poland)
<p>More corporations with local shops. “The local shops could be involved more so that they could benefit from all the people that is down town during the carnival”.</p>	Anne (Denmark) Jesper (Denmark)
<p>Too crowded. “There is big logistic problem by getting so many people move from A to B.”</p>	Peter (Denmark); Xi (China)
<p>Do something for outside area of the Kildeparken. “Organize sound system for people in the outside park area (for the one who did not enter)”.</p>	Sebastian (Poland)
<p>Medical facility. “There should be set up paramedics in the city centre. A lot of people got smaller injuries and had to go all the way to Sygehus Syd for the nearest emergency room.”</p>	Konstantin (Denmark)
<p>Lower the tempo of professional parade. “The parade went a bit too crowded sometimes and I couldn’t see all, which I would have liked to.”</p>	Xi (China)
<p>Better CA main website. “There should be more people to take photographs of all the participants for watching on their website, plus a big video with as many of the participants as possible that could be downloaded on their website”.</p>	Jacob (Denmark)

Figure 14: The statements from respondents about where CA should be improved.

In particular, there are two respondents pointing out the negative aspects from the whole design of the festival. One of them commented that the image of CA is a festival for the drunken people. It should be changed to a more positive image. Here is his statement:

“... it would be nice if the focus could change from being a big drunken party to being something beautiful. But it has to do something with the culture, and of course how you look at it – and where and when you observe the carnival” (Mike, Denmark)

Towards the entrance fee for Kildeparken, another respondent criticized that it decreased the sense of community, since expensive fee kept people away from enjoying the events in the park. The CA organization should make profit from other places and methods, rather than just charging experience entrance fee. He commented

“Kildeparken should and could be the main attraction, but in contrast to both the parade and the atmosphere in the green areas around the park, kildeparken is both boring and expensive!

The important community spirit is striped at the admission-gate, where capitalism and traditional festival attractions takes over. The focus shifts from the participants to the attractions... from being a party with the people of the city to a party for some of the people - arranged by some sort of authority. The sense of community is hereby completely removed.

The carnival arrangers need to understand that the parade IS the carnival. Therefore profits should also be made during the parade... selling beer, merchandise (t-shirts, flags, things that make noise) and food during the parade would make endlessly more profit than the admission fee to kildeparken” (Jesper, Denmark)

These two respondents criticize the organization’s design of the festival, which turned out to be a place with mostly drunken people, expensive entrance fee and uninteresting activities in Kildeparken. From all respondents’ statements, it seems many of them also think the entrance fee for Kildeparken should be lower or made it free to public. There should also be better service facilities, such as more toilets on parade routes to avoid people urinate on the street, and medical room could also be set up. There could be more performances and events, such as fireworks near fjord, competitions among participants, activities outside Kildeparken area, etc. The statements are concerning with all the five components, which are the key elements in framing the whole experience of CA.

To sum up, five components of experience are being reached in each process of duration design. It explains why there are so many visitors coming for CA each year and many of them are eager to attend the festival in the future. However, on the basis of respondents' statements, the organization may need to improve some aspects in relation to five components so that the quality of CA can be raised.

4.3.3 Intensity

Even though CA welcomes all kinds of visitors, the organization intends to attract more people who are willing to have a certain level of engagement with the festival. Bystrup (2010) stated the main attracting visitors as "*People who want to do something about dressing up*", no matter which age group are they from, since people in different age engage in the festival differently. Thus CA is "*a pool with all ages in, taking parts*" (Bystrup, 2010).

The organization always encourages visitors to prepare costumes for the festival. To confirm whether visitors make own costumes or not, the author asked if they have made costumers and whether costumes are important for them. The results are shown in Figure 15.

Have you ever made your own costume for the Carnival?

	Respondents	Percent
Yes	4	80,0%
No	1	20,0%
Can't remember	0	0,0%
Total	5	100,0%

Is designing your own costume important to you?

	Respondents	Percent
Very important	1	16,7%
Somewhat important	2	33,3%
Slightly important	1	16,7%
Not at all important	2	33,3%
Don't know	0	0,0%
Total	6	100,0%

Figure 15: The survey result about the costumes from SurveyXact.

Even though there were very few respondents (five and six respondents respectively) answered these two questions, most of them have made own costumes and consider designing costumes as above slightly important in preparation for CA. Therefore according to the survey result, most of them are the group of people that CA organization attempts to attract. At the same time 11 out of 20 respondents from open questions claimed that making own costumes is important (See App. 3: 2).

In conclusion, five components of experience (product, service, brand, channel and promotion) are carefully designed by CA organization so that many different meaningful experiences can be delivered and created during visitors' whole experience of the festival – initiation, immersion and conclusion and continuation. For instance, the CA organization attempts to deliver Carnival's initiate experience mainly through its promotion, such as main website, Facebook, etc, which tell relevant information about the festival so that visitors are able to have a general concept about all the experiences. During the festival, the organization designs various Carnival products and services (such as the Grand Parade, events in

Kildeparken, music trucks, costumes, toilet facilities, etc.) to create such atmosphere where different meaningful experiences are created by visitors. After the big festival, the organization concludes CA by collecting feedbacks through phones and Facebook groups from participants in order to make improvements for a better continuation. Consequently a better qualified CA can be designed year by year and more people will be attracted in the future.

5 Designed Experiences from CA

In this chapter the author will look into the results achieved from the experience design of CA. In the following section a discussion of both the core and the potential peripheral experiences offered from CA will be indicated. To begin with, the paper introduces CA's core experience based on the interview from Klaus Bystrup and the CA's main website. In order to know the visitors' viewpoints of the core experience, the statements from 22 visitors who attend the CA 2010 will be employed. Thereafter an analysis of other meaningful experiences followed by Diller et al's 15 meaningful experiences will be elaborated, on the basis of the survey as well as the author's participant observation.

5.1 The CA's Core Experience

According to Klaus Bystrup, the core experience that CA offers is transformation, which means that an individual could transform himself into another mood and place, where he could have possibilities to do anything that is different from normal life, where he could entirely release himself from any limitations or restrictions. For instance, CA enables to turn a person who normally is very quiet and shy to "another" himself, who could be talkative and outstanding. As Klaus Bystrup mentioned "*That's the possibility to do something that you can't do anywhere else... You can play; you can act like a child, do some funny stuff. So the possibility to play, the possibility to just use your fantasy, without any kind of borders. Of course there are borders, but yeah, you can do a lot of stuff...*" (Bystrup, 2010).

It is thereby said that the transformation experience is able to encourage an individual to find various possibilities to be a real self, and to do whatever he wants in order to enjoy the festival. In addition, the transformation also refer to self-expressing, which explains that Carnival provides the possible environment where an individual is able to express real self through many ways, such as costumes, behavior, expression, or

any other methods. No other people would mind the way how the individual express self, as they expect to see something new and different. Bystrup (2010) describes in the interview that *“That (self-expressing) is the transformation for yourself. But of course for the people who are looking, it is fun for them to see all the different costumes”*.

Furthermore the transformation experience is not only in connection with people, but also the city of Aalborg. According to the English website of CA, the intention of the festival is *“...a transformation of the city into a gigantic theatre with the citizens as actors, the street as the stage and the body as a dancing sculpture...”* (Karnevaliaalborg, a). That is to say, CA also attempts to change the original status of Aalborg city into a very different pattern during the festival. The city becomes a big party, with its main streets as stages, where thousands of people from all over the world gather together and have fun. The city is no longer the city in normal concept, which is often quiet and un-crowded. By contrast, it becomes extremely loud and crowded during the festival, as there is always loud music going on the whole Saturday.

To sum up, CA attempts to deliver its core experience – transformation, which is related to both visitors and Aalborg city. It enables festival visitors to show another side of self through many ways (costumes, behavior, etc.) without restrictions; at the same time it also turns the city into a big party stage, where all the people can be actors. As mentioned in the theory that an experience is co-created between consumer and the experience stager. It is thereby important to examine what are visitors' viewpoints of the core experience. The author sent out a survey from SurveXact to 615 students, who study at Aalborg University, asking about the core experience in in-directed questioning: *“Can you feel that you are being entirely yourself and do whatever you want in general during the Carnival?”*. 89 of them answered the question, which is shown as follows:

	Respondents	Percent
Completely agree	28	31,5%
Agree	32	36,0%
Neither agree nor disagree	17	19,1%
Disagree	6	6,7%
Completely disagree	1	1,1%
Don't know/cannot say	5	5,6%
Total	89	100,0%

Figure 16: The survey result from SurveyXact with the question “Can you feel that you are being entirely yourself and do whatever you want in general during the Carnival?”.

The survey result shows that 67.5% of participants agree that CA makes them feel being themselves and at the same time they feel there are no borders in general on behaviors, interactions, etc. Only 7.8% participants think there is no transformation experience during the Carnival. However, 19.1% with the answer “neither agree nor disagree” and 5.6% with “don’t know/cannot say”. The former result might due to the fact that they partly feel the transformation experience. Namely, they are partly released but they still feel the restrictions to act entirely as they want. The latter result might be caused by the possible reasons that they could not understand the question, or they do not know their feelings at the time when answering the question, or the question is not well-formed. There might be other reasons, which are not included in the paper, affect the survey result.

In order to get detailed information on visitors’ thinking, the author also sent out open questions to 22 participants who have been to CA 2010. Towards to the same question, except one person who could not understand the question, there were 18 (account for 81.1%) participants answering “yes”, which means that they were able to feel that they were real self on the Carnival and there were no restrictions in general. Here are some of their statements.

“Yes! The best part is nobody cares what other people do but only make and feel good. In this festival though you are entirely on yourself but still one can feel part of it when you hear people shouting , music rolling and

dancing in your tunes.” (Pradeep, Nepal)

“Yes, I think you act more exaggerated...” (Konstanstin, Denmark)

“I am entirely myself and can do everything what is appropriate.” (Sebastian, Poland)

“Yes, I definitively feel myself. Maybe I can even feel like doing something more than usual since everybody is doing crazy things.” (Antonio, Italy)

The rest three participants (account for 13.6%) show the different opinions on the question. They consider CA gives them partly or no such feelings. Their comments are shown as follows.

“A little bit, not too much for me. But I enjoy seeing other people doing so.” (Xi, China)

“I feel that all the time. I mean I don’t have a feeling that I can release myself during the carnival. I am normal I guess and I can control myself so never lead to situations in which other people can be seen during the event (Meaning drinkers) as I don’t approve that.” (Marika, Poland)

“No. I have to change to a different mode if I want to do whatever I want. But as I am now, I care about the society and will not do anything stupid.” (Prasanth, India)

Furthermore, the author also asked all the participants on whether do they feel different from normal life on Carnival day. From the survey on SurveyXact, 56.7% of participants think CA enables them to feel different from daily life, while 14.4% disagree with it. The following figure shows the result.

	Respondents	Percent
Completely agree	17	18,9%
Agree	34	37,8%
Neither agree nor disagree	19	21,1%
Disagree	9	10,0%
Completely disagree	4	4,4%
Don't know/cannot say	7	7,8%
Total	90	100,0%

Figure 17: The survey result from SurveyXact with the question “Do you feel that you can be different than normal life?”.

However, according to the open questions, 19 out of 22 respondents (account for 86.4%) agree that CA makes them feel different from normal life, whereas one (account for 4.5%) answered “partly” and one (account for 4.5%) answered “not really”, and the last one (account for 4.5%) did not give any answer. Here are some statements from respondents.

“Yes. Normally I can be shy but at Carnival I am less because everyone there do crazy things and it is okay. Especially if I wear big costume with mask, then I can dance crazy.” (Jacob, Denmark)

“Yes, I think so. Of course you behave differently than in a normal day because the scene of life is changed for a day. But this is not an excuse to do things which you cannot stand for as the person you are.” (Mike B., Danmark)

“It is totally different than normal life experience here in Aalborg especially because of sound , music , noise and crowd that you see all in one place with all funny costumes with lively characters on street.” (Pradeep, Nepal)

“As for me, not really. I usually enjoy parties, music, even to wear a costume. Contrariwise, I guess it might be a common feeling (feeling different than in the normal life) for all the other people (especially the Danes) since I've never seen Danes as community/captive and relaxed as in any other occasions.” (Antonio, Italy)

According to the above-cited statements, it can be concluded that CA enables to deliver experience of transformation to some visitors, since they consider themselves different on the Carnival day and they can feel entirely self during the festival. They commented that the CA atmosphere – music, costumes, and crowded visitors, all created a feeling of doing something unusual and crazy by not feeling negative, as no other people would mind their behaviors. On the other hand, some visitors feel only partly self and consider the offerings from CA not so different from daily lives. However, they agreed that many visitors (e.g. Danes) are in a mood of self-expressing.

In conclusion, on the basis of the survey, it seems most of visitors have the experience of “transformation”, which means that they feel entirely or partly real self and act without borders in general. During the Carnival, most visitors also feel that they can be very different from their daily life, for instance, a normal shy and reserved person can be very open and act even crazy on the Carnival day. However, experience is highly individual subject, people can experience diversely due to different background. A small group of people thinks it is still difficult for them to transform themselves during the Carnival, and they personally do not feel very different from normal life.

5.2 Other Meaningful Experiences of CA

In this section all the possible meaningful experiences created by CA will be introduced. Thereafter the dominant experiences of CA which are stated from survey and open questions will be concluded.

5.2.1 Possible Meaningful Experiences Created by CA

As mentioned in the theory that the total experience contains the core experience and the peripheral experience. CA, as a marketable city festival in Aalborg, delivers not only the core experience – transformation, but also many other experiences, whose

meanings can be significantly diverse among different individuals. Here we will analyze all the other meaningful experiences provided by CA, on the basis of Diller et al.'s meaningful experiences, which was shown in Figure 2 in the theory section 3.1.3. It is confirmed by CA organization that before the Carnival, many visitors will prepare costumes, either individually or in a group. According to the results from SurveyXact, it seems that many experiences are created in relation to design and make costumes. First of all, there could be **Accomplishment** experience, which means that visitors normally make costumes by themselves to achieve any goals, for instance, it could be for a sense of satisfaction or just to be more immersed into the festival. According to street interview, one with robot costume comments that CA as “*a chance to show off my creative robot building skills*” (Jesper, Denmark). Secondly, visitors might be searching for **Beauty** experience, which can be achieved by designing costumes with different techniques to give pleasure to the senses and the spirit from themselves or the spectators, such as eyes or mind happiness. At the same time the **Creation** experience can also be created, as they make own costumes based on creativity that reflects their personal choices, and hence the sense of having produced something new and original is framed. One visitor from street interview states that “*I see a lot of creativity. There are always some costumes that are more creative and well done than the other*” (Rolf, Denmark).

Furthermore, the costumes can be seen as their recognitions, which might be used to catch attention from others. As a result, the search of **Validation** experience is also produced. Many visitors also claim that it is easier to be involved in the Carnival with costumes, as they can feel deeply as a part of the festival rather than a “stranger” who does not dress up, especially when most of people are having costumes. According to figure 2, the willingness of being a part to a whole atmosphere or society is considered as **Harmony** experience, which CA visitors may also demand from costumes. Due to the Carnival tradition, some visitors may feel responsible to have costumes, which in their viewpoints, is a need, rather than a selection. In this case,

Duty experience occurs. In addition, many visitors are looking for **Community** experience by making group costumers, for instance, a group of people all dress up as robots. They are willing to have a connection with other visitors and enjoy the sense of unity with them. However, community experience also occurs during the festival, as long as one individual has sensual contacts with other human beings.

In the survey the author asked participants on the above-mentioned experiences with in-directed questions, which are in the form of multiple choices. The results are shown as in Figure 18.

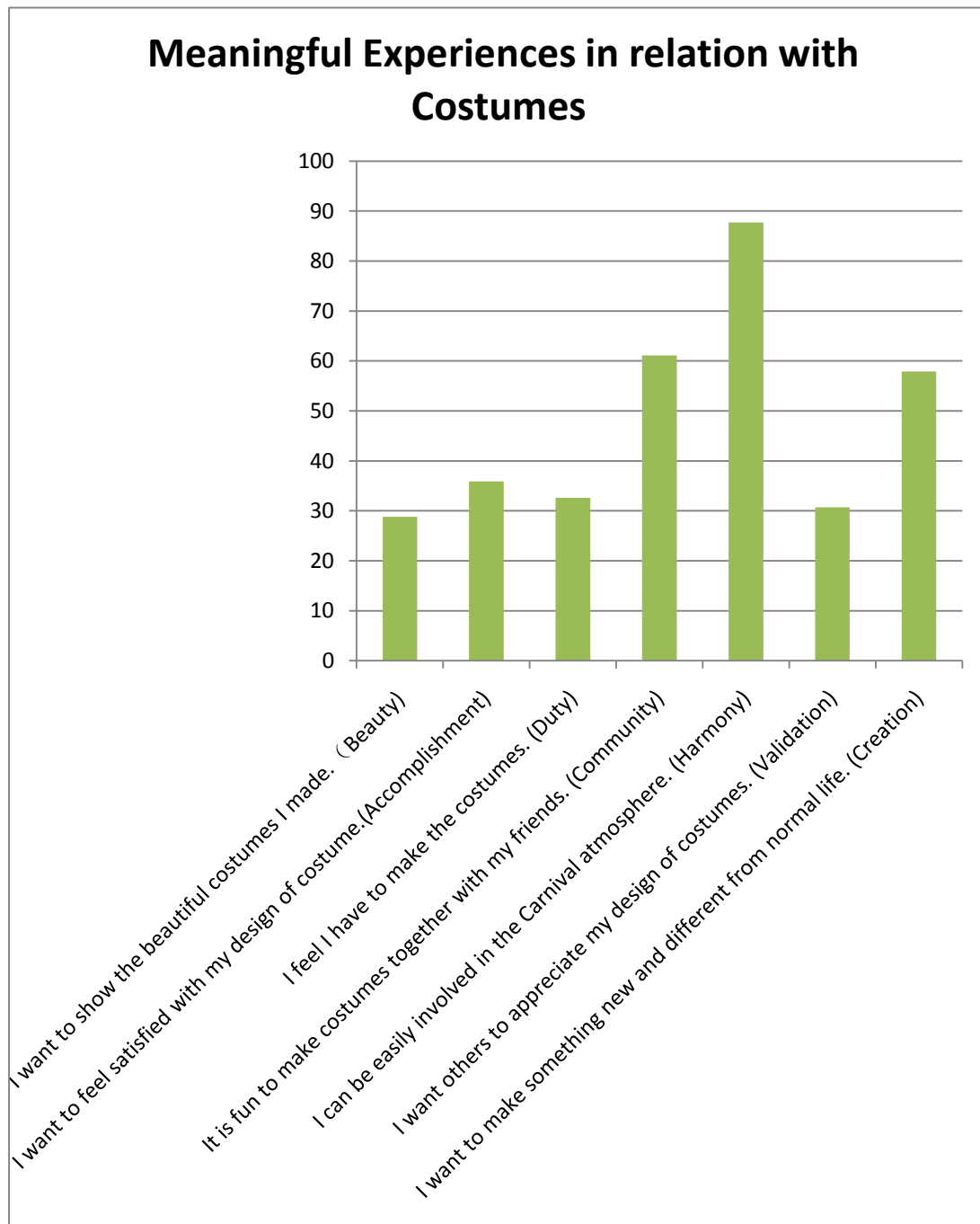


Figure 18: The meaningful experiences created through designing and making costumes for the CA 2010. The number shows the percentage of all respondents via SurveyXact.

According to the result, it seems that all the mentioned experiences, namely accomplishment, beauty, community, harmony, validation, creation, communication, are created by designing and making Carnival costumes, even though the result varies, since each experience was voted with different percentage of respondents. In this survey, most respondents (account for 87.7%) are searching for harmony experience.

They agree that costumes enable to make them feel as a part of the Carnival. There are also many participants goes for creation and community experiences, which account for 61.1% and 57.9% respectively.

In addition to the mentioned experiences related to costumes, CA also creates many other experiences which were presented in Figure 2. Previously it has the original meaning of Carnival – **Justice**, which means that every single individual is treated as an equal and fair person. CA welcomes people from all over the world without any personal requirements. At the same time all the visitors are allowed to participate in Parade on an equal basis. This may explain why there are visitors from different nationalities in different ages each year. One visitor comments it as *“The special atmosphere where everyone is invited and therefore also accepted”* (Line, Denmark). Another possible experience CA offers could be **Freedom**. As mentioned that CA allows visitors to do everything without restrictions in general. They could behave entirely free, such as free to do crazy things (dance everywhere, etc). However, the meaning of freedom is merely based on the purpose on enjoyment of the Carnival, not to a broader sense. In other words, such freedom should obey the general laws and regulations. People cannot do crimes or any other similar things that is harmful to other individuals or to the public security. Meanwhile, visitors are also looking for the freedom experience through Carnival, where they could express themselves without constraints. Even though there is a theme each year, visitors are able to decide whether they are going to follow it or not. Similarly they can also decide whether they want to dress up or just attend with normal dress. As Bystrup mentioned *“They can also decide that: we don’t want to follow this theme – Mars & Venus, for example, we do something else”* (Bystrup, 2010). From the open questions and street interviews, two respondents commented that *“I definitely feel released, later I feel pretty drunk and unrestrained”* (Jacob, Denmark); *“You talk to everyone and there are (almost) no boundaries of people’s behavior”* (Line, Denmark)

Similarly when people are enjoying the experience of freedom, they also become controllers who decide their own Carnival experiences. That is to say, they are entirely responsible to determine in which way they are engaged into CA, for instance, they can just be a spectator or a parade participant, or just have own small parties instead of following the Carnival routes. In this way the **Self-control** experience is generated. However, self-control experience is highly connected to the core experience, which has a meaning of self-expressing. The author thinks that self-expressing is in a sense very relevant to self-control. Both of which can mean that it is the visitors who decide what and how do they want to express/experience. As it is said by Bystrup (2010) that:

“...you should have this feeling that you are a controller of it. Let’s say people are the controller of themselves. They are controllers of how they act in it. If they do it at the time when we say “are you mad”, they will do it anyway [...] they will just find another solution.”

However, self-expressing, as one meaning of transformation, is mostly about the mental constructions – an individual’s personal inspiration, mind thinking and feeling. On the other hand, when mention self-control, it is common to also relate it to people’s behaviors. Bystrup argues another meaning of self-control as people are supposed to control themselves (actions and behaviors) so they can follow the basic Carnival regulations. He comments that:

“A lot of self-control in the Carnival, because we can’t control 50,000 people being drunk. So we have to set up the theme. We have to have agenda – what is going on. What you can do and what you can’t do. For example, ask them not take the shopping track. We had around 800 each year just being used in the parade. But last year we had only four. But now we are actually working on the glasses, the glass bottles, from which people don’t get hurt. But it should be self controlled. People have to be responsibility for themselves...” (Bystrup, 2010).

Consequently it seems that self-control experience occurs whenever visitors try to control own mind constructions or actions and behaviors. Except the mentioned experiences, **Oneness** can also be an experience which is created in the festival. This possible experience happens when visitors has a sense of unity with everything around them, such as festival environment, friends, etc. For instance, parade participants might feel the sense of unity with the music, group costume themes, or parade atmosphere, or the behaviors from others. The alcohol drinkers may have the unity senses by drinking more beers, since many others do the same. One visitor indicates the oneness experience as *“When I go to carnival there is a special feeling of being in one big group and of being accepted”* (Line, Denmark).

What’s more, **Wonder** experience comes into being when the visitors think something is beyond their understandings. For instance, through talking with foreign visitors, some of whom commented that they were very surprised to see how drunk the Danes were and how strange they could behave on the Carnival day, such as urinate everywhere in public. Some also indicated the surprising population differences during the Carnival compared to the normal time.

According to Figure 2, if people clearly understand anything related to CA through their logic or inspiration, **Enlightenment** experience should also be taken into account. It could occur when visitors understand that it is totally normal to see crazy behaviors or drunken people on the Carnival day. One of the open question respondents states that *“It is accepted to act crazier at the carnival...”* (Konstantin, Denmark). It shows he logically knows what people will behave and accepts to see uncommon behaviors from Carnival. In this way his enlightenment experience is created. In addition, if CA turns an individual’s sensation to a better condition, he may also have **Redemption** experience on the basis of Diller et al’s argument, since they consider any sensation which delivers a person from a less desirable condition to a more pleasing one can be redemptive. For instance, a person can be redemptive when CA changes his bad mood to a happier one.

Diller et al also mention security experience and truth experience, which are also listed in Figure 2. However, the author thinks that these two experiences have very less connection to CA, the former refers to an escape from worry about loss (e.g. insurance business) and the latter focuses on a commitment to honesty (e.g. personal relationships). Thus they will not be analyzed in this paper, even though there might be few people looking for such experiences. Similarly the experience of **Happiness** is always required by people in most of festivals, as mentioned in the theory that it is considered as a starting point for delivering meaningful experiences. The author thinks CA certainly creates the experience of happiness; hence it will also not be further discussed.

The author asked via SurveyXacts about the purpose of participating CA 2010, in order to get more information on the experiences people are looking for from Carnival. Here shows the results.

Why do you participate in the Aalborg Carnival? (Multiple choice)

	Respondents	Percent
To be with friends	84	81,6%
To participate in the parade	46	44,7%
To experience something different	48	46,6%
To have fun	92	89,3%
To see different costumes	40	38,8%
For the beer and music	60	58,3%
To feel the festival atmosphere	78	75,7%
It's a tradition	46	44,7%
To see others having fun	32	31,1%
Other (write:)	6	5,8%
Total	103	100,0%

Why do you participate in the Aalborg Carnival? (Multiple choice) - Other (write:)
didn't participate
because I'm stupid
sex
I haven't participated in the Aalborg Carnival
to dress up
I don't
girls

Figure 19: The result from SurveyXact on the question "why do you participate in CA".

According to the results, most of respondents (account for 89.3%) are searching for happiness and enjoyment, which is considered as a starting point in any festival. the following largest group participants come to CA for community experience by means of being with friends. On the other hand, it seems all the above-mentioned experiences are created during the Carnival. However, it does not mean that each possible experience can merely created in one specific time and place. On the contrary, it may be produced during one period of time or the whole Carnival day, at any places. For instance, some visitors may have the experience of oneness during the whole festival because they feel they are united with the environment all the time. Furthermore, one event may produce many experiences. For instance, Grand Parade can be connected to many different experiences or even all of the mentioned ones,

since it is the ideal time and place for people to show their unique costumes, release themselves freely, enjoy the music, talk to people, and do many activities. It is also the time when most of spectators are gathering together behind the fences and creating own experiences.

The result also shows that some visitors are searching for sex experience in the Carnival, as two participants answered “sex” and “girl” for the purpose of participating in CA. even though there is no study on this experience based on Diller et al’s 15 consumer experiences, it should not be disregarded, since from a few visitors’ point of view, it is one possible experience which CA potentially creates.

In particular, it is highly possible that one individual may receive many experiences at one time, as long as the experience components (will be analyzed in 5.3.1) touch different parts of one’s sensations. The above survey question is designed in multiple choices, thus one participant may choose more than one answers in order to express all experiences they encountered. Even though the author is not able to examine whether one person gives several answers or not on SurveyXact, the results from open questions and street interviews may show certain marks.

“I felt relaxed and never afraid. Free to go around and enjoy the time with my friends” (Antonio, Italy)

“It is a lot of fun and an opportunity to party with friends and meet a lot of cool people!” (Konstantin, Denmark)

“Freedom, party, friends and party” (Mette, Denmark)

“Being part of the parade is most fun. Looking at great costumes, dancing, singing, yelling to very loud music. Feeling the spirit of the parade community, like being a part of huge positive movement. Cheering with and talking to complete strangers. Meeting up with old and new friends and laughing at their costumes” (Jesper, Denmark)

According to the cited statements, it can be seen that one person are able to have many different experiences on the Carnival day. For instance, the experience of freedom and community are created by Antonio, while the experience of happiness, community, harmony, and oneness are involved by Jesper.

Different from other experiences, one respondent also mentioned **Authentic** experience, by giving a statement that *“It is a special kind of party for me, not like any other and the atmosphere is always extremely great”* (Jacob, Denmark). Even though it is difficult to analyze the meaningful experiences based on the participants’ purpose of being to CA, as some results are vague, it provides an inspiration to look into all the mentioned experiences and to know better on visitors’ motivation towards to the Carnival. In the following figure the author submit the possible experiences on the basis of the survey and open questions.

The possible meaningful experiences offered by CA	Accomplishment
	Beauty
	Creation
	Validation
	Harmony
	Duty
	Community
	Justice
	Freedom
	Self-control
	Oneness
	Wonder
	Enlightenment
	Redemption
	Happiness
	Authenticity
	Sex

Figure 20: The possible meaningful experiences offered by CA on the basis of Diller et al (2008), survey and open questions carried out by the author.

In a word, on the basis of survey results and street interviews, visitors receive various meaningful experiences during the Carnival, no matter whether they experience all at one specific time or during the whole Carnival day. Some visitors comment that they are willing to show off the costumes, while others are looking for the freedom atmosphere.

5.2.2 The CA's Dominant Experiences based on Visitors' Perspectives

Even though visitors are able to create many experiences during the Carnival, there are some experiences which are most common ones among a large number of populations. According to the survey in previous part (Figure 19), it is easy to recognize that most of visitors participate in CA for the experience of happiness and enjoyment, which is considered as the basic experience in many festivals and events. The second most common experience visitors search from CA is communication, which means they consider the festival as an ideal time and place to be with old friends and meet new people. Another popular experience which both CA organization and visitors concerning is freedom, which in the visitors point of view, the festival gives them free space to do things without boundaries. This is also one of the organization's intentions when designing self-expressing – free atmosphere is provided so that visitors are expected to self performance and self experience. Furthermore, it seems harmony experience is also highly demanded regarding with designing costumes, since visitors have strong willingness to be partly or entirely involved in the festival atmosphere.

To sum up, among so many different possible experiences created by CA, the experience of happiness, freedom, community and harmony seem dominant the festival experiences, as most of respondents from survey and open questions stated them as the major reasons for participating in the festival and the major intention for making own costumes.

In this section the discussion of all possible experiences is based on Diller et al's consumer experiences, which are mainly from the perspectives of experience consumers. In the next section, this paper will look into another aspect of experiences which are concluded from viewpoints of experience stager.

5.3 The Experience Realm of CA

In this section the author will employ the Pine & Gilmore's experience realms to CA. Different from each meaningful experience discussed in the previous section, here all the experiences which are created in the CA are catalogued into four realms as entertainment, educational, escapist and aesthetic, according to visitors' levels of participation and their connections to the Carnival.

The experiences from parade are considered to be in the entertainment realm to the spectators, who mainly stand behind the fence and watch the Parade without costumes and any actions, since their levels of participation are not high (even though some are not entirely passive participating), and they have no effect to their experiences, at the same time they mainly receive experiences from the festival without own production. During the Carnival day, the author observed one parade route which was from Østerågade to Boulevarden, where the author found that there were a large number of spectators, mainly families with children and other people who appear over 30 years old, watching the parade without dressing up and any other actions to show their excitement. Many of them walked away after the international parade. For this group of people, CA delivers them more entertaining than any other experiences, as they acted e.g. audiences for an art performance.

However, the experiences from spectators, who have low level of participation but mentally immersed into the environment, can be termed as esthetic. They have a close connection to the Carnival environment, as their minds are automatically prepared for experiencing, even though their experiences are remained and unaffected. From the author's observation, this group of people normally watched the parade behind the

fence with costumes and often showed their feelings by actions, such as small movements according to music, or following the parade.

On the contract, the experience from CA can be also placed in educational realm, since the people are able to see international Carnival performance and at the same time appreciate and get inspirations about impressive costumers from professional performers as well as other visitors. Furthermore, the educational realm of an experience occurs if visitors are active participation and absorb into the experience. The author thinks they were mostly the people, who participated in the parade with costumes. They might talk to friends, or observe others' dresses while following the parade routes. However, they acted normally in general sense. In addition, the educational realm of experience can also be reflected from the CA main website, where people are informed and inspired by costumes making, body painting.

To some visitors, the experience can be termed as escapist, which means that they are mentally immersed into the Carnival and at the same time they actively participate into the activities, such parade. It seems most of them dressed up and/or body painting either in groups or individually and during the parade, they tried everything to make themselves enjoying the festival as much as possible, such as dancing on the street or in music tracks, showing off costumes with fully enthusiasm, making funny expressions to spectators, or even shouting and singing. They seemed they were highly involved in the festival and they acted as they were the main actors in this big city party. It is similar in the Kildeparken, where many people danced according to the music rhythm during the concerts. Some even yielding while dancing and making fun of costumes.

Even though CA welcomes all the visitors from all over the world, no matter whether they will be active or passively participation, and whether they will have close connection to the festival or not. Klaus Bystrup still wishes that people could be more active and have a more intensive relationship to the activities in the Carnival, rather than just being passive participation and have no contact with festival atmosphere. He

stated that “...and we are really looking forward to your coming and do something. So I try to really set up the theme that YOU CAN DO IT...”. He also commented that people who want to come to CA are supposed to prepare something, such as costumes, because this is one part of the party. As he said:

“...people are just drunk and not have fancy dresses, and then it wasn't that way that people want to make better dresses every year because they don't want to stand in the situation with costumes. Then they are not a part of the party. So all the time put into the step 'Do something! Do something!'. Finally idea could be a conceptual idea, where you don't have a lot of things to do but you have to do something...” (Bystrup, 2010)

Bystrup's statements are in line with the main experience of the Carnival – self-expressing, which requires visitors' to have a certain level of participation and/or environment relationship with the festival in order to express self. Therefore it seems the experience of self-expressing can be placed in any of the experience realms, depending on how visitors are involved in and connect to the festival. Follow this point of view, the experience from people who has no participation cannot be self-expressing. However, it is acknowledged that personal experience is highly subjective, thus each people has a different method to construct own experience and express self with sensations. Some people may still have self-expressing experience even though they do not participate in Carnival or there is no physical connection between them and the festival. For instance, stressed person, who experiences Carnival atmosphere by just looking out from windows of home, is able to release pressures and transform self into a happier mood. Similarly a drunken person can also be transformed to another side of self by keeping drinking alcohols without interaction with any Carnival activities.

The author also asked participants from open questions on their participation in Carnival so as to know whether CA covers all the four experience realms from visitors' perspectives. A multiple-choice question was made to ask about active or passive

participating, and whether their feelings occur before Carnival starts or the festival brings them feelings after it starts (See App 3: 10).

Three participants (Aneta, Poland; Fatih, Turkey; Jacob, Denmark) selected active participating – participate in the parade and/or Kildeparken and being totally engaged in the Carnival atmosphere. At the same time they also selected that they felt normal before parade starts, however, the Parade or other activities brought them experiences, such as happiness, freedom. According to previous discussion, their experience from CA can be cataloged in educational realm. Another two participant (Pradeep, Nepal; Xi, China) claimed that they were passive participating, which means they participated only to watch the parade, enjoy the music, etc. In the meanwhile they also felt that experiences went to them after it started. In this case they had entertainment realm of experience. Similarly one participant (Konstantin, Denmark) indicated that he was active participating and he already had own feelings (happiness/excitement or other feelings) before CA starts. Later on he was mentally immersed into the festival automatically. It is thereby said that he had escapist realm of CA experience.

Different from above, one participant (Mike, Denmark) claimed that he participated in CA passively, however, he sometimes received experiences from the festival and sometimes he were automatically immersed into own experiences. According to his selection, his experience can be termed as entertainment realm and esthetic realm. His selection might be caused due to the misunderstanding of the question. It might also because he connected the question with all of his previous Carnival experiences, not only from Carnival 2010, or his experience on Carnival 2010 involved two experience realms. The rest participants only chose one selection, even though the question was designed to let people choose one choice from first two selections, and another choice from the third and forth selections. Here shows the graph result.

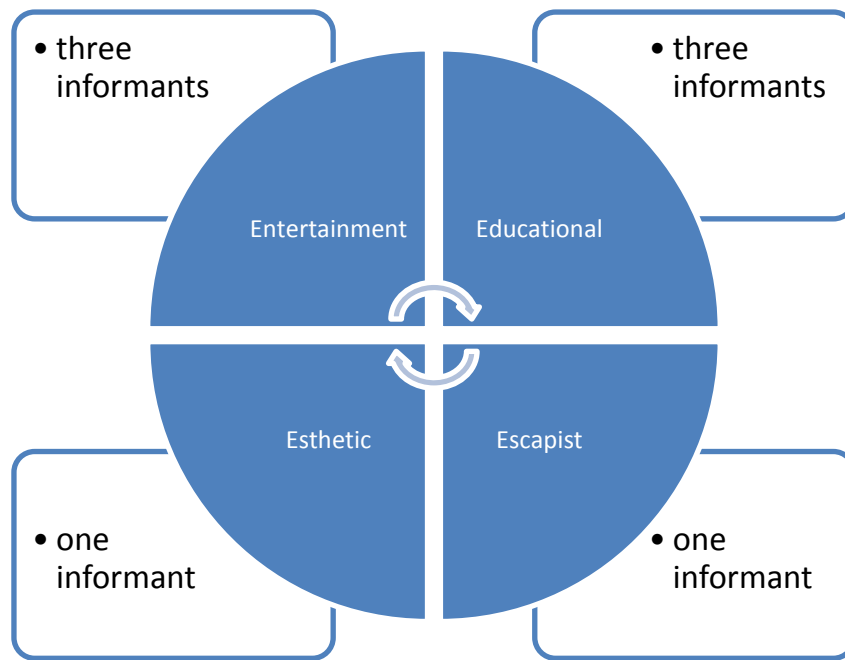


Figure 21: The result from self-completing questionnaire on experience realms in relation to CA.

According to the results, it seems that experiences from CA are placed in all of the four experience realms, and thus in line with Pine & Gilmore, CA can be considered to provide richest experiences. What is more, it seems one person's experience may also involve more than one experience realm. The author personally has had such experience.

On CA 2010, the author acted as a spectator who observes visitors behaviors and at the same time enjoyed beautiful costumes and experienced the professional Parade. In that period the experience from the festival was mainly termed in entertainment realm, as the author passively participated in the event and absorbed into the atmosphere. Therefore the author did not affect the whole experience. After the professional Parade, the author participated in the visitors' Parade, where everybody is free to join. The author followed one Parade routine, which was from Østerågade down to Kildeparken. During this period, the author's experience changed to esthetic realm, since the author's mind started to immerse into the festival atmosphere (e.g. music) due to the environment as well as the people around. The author felt that the festival atmosphere created by Carnival easily made the author's mind automatically go into

the festival and became excited. However, the author mainly followed other participants and acted mostly passively. When entered in Kildeparken, the author started to be more active and walked around in the park and observed people's costumes and what they were doing at the same time. At that moment the author's festival experience turned into educational realm. Later on the author participated in the concerts in Kildeparken. The author followed the music and danced together with the people around. In this way the author was very active participation and highly immersed into the concert. At that time the author also felt that everybody was a friend, even though people did not know each other. According to Pine & Gilmore's argument, the author's Carnival experience was termed as escapist realm.

To sum up, the author's own experience further improves that CA has created such festival experiences that cover all the four experience realms. At the same time visitors' experiences can be connected with over one experience realm. It is highly possible that one person's experience at different period of Carnival can be concluded to different experience realms. For instance, the experience from the time when a person is in the Parade can be very different from the time when he is having break. His experience from the former period could be escapist, while the latter could change to entertainment. In this case it seems CA enables to create such environment where visitors' personal experiences are stimulated and maximized. This may also explain why there are so many different meaningful experiences can be co-created between visitors and the festival, as we discussed in section 5.1.

In the following chapter, a conclusion about the problem formulation will be conducted.

6 Conclusion

The CA organization attempts to deliver the experience of transformation as CA's core experience, which means visitors are expected to transform into "another" self, who are different from their daily life without any restrictions. Such experience can also be described as self-expressing, which means visitors are responsible for expressing real self through different approaches, such as showing costumes, dancing on the street or any other behaviors which they are willing to achieve. At the same time the core experience also indicates that the festival enables Aalborg city to be transformed into a gigantic stage with colorful costumes and dancing visitors. According to the collected data, the transformation experience is successfully received by most of the respondents from survey and open questions. This indicates that the designed experience matches respondents' willingness.

The core experience seems to cover all the four experience realms. However, it can be placed in different experience realms, if visitors changed their environment relationships with the festival and/or the manners in participating. Therefore there are various other meaningful experiences (such as freedom, self-control, communication, etc.) are also created by the careful design of Carnival products and services, e.g. the Grand Parade, music, rhythm, party in Kildeparken, etc. However, the organization intends to encourage people to have a certain level of participation and connection with CA rather than going to the festival without doing anything. This means escapist realm is expected to be focused more, so that a larger number of visitors with engagement intensity can be attracted.

In order to achieve all the meaningful experiences, the CA organization carefully designs the tracks of how experiences are delivered. Thus the experience design of the festival is carried out. The organization set up theme each year not only to make the festival more attractive, but also to encourage and inspire visitors to design own costumes, since colorful and creative costumes are able to shed light on the festival.

However, the year's theme could be further explained in details so that it will be easier for people to understand and hence being inspired from it. Except the theme, experiences are also framed mainly in forms of emotional and identify values. It means the festival is designed to identify itself as happiness, various performances and events, impressive costumes, dance, a world of colors and music to create CA atmosphere, which stimulates visitors to maximize sensorial aspects, both in a strong physical and emotional feeling state.

To reach these two values, the concept of the festival is framed. All the experiences are delivered through five components – product, service, brand, channel, and promotion. During the festival, CA's products and services are the fundamental elements, which are often combined together to guarantee the channel of experiences – Carnival atmosphere. For instance, the streets, music trucks, fences and toilet facilities are set up for the Grand Parade, where visitor's many experiences are created. Similarly entrance tickets, concerts, performances, big screen, food and beverage are also built up in Kildeparken so that the possibilities of various experiences are also highlighted. These three components are mostly involved during the immersion, when visitors and the festival meet and interact with each other. On the contrary, CA's brand and promotion are often integrated together during the initiation, when visitors have the pre-contact with the festival before it starts. The CA's main website is determined as the main promotion method, with other tools, such as Facebook, Youtube, newspapers, as the supporting methods, so that all the information about the festival and its diversified experiences can be promoted not only in Denmark, but also in foreign countries. Consequently it can be indicated that the core experience is delivered in a success through these five components according to the collected data, and *errors of omission* and *conflicts of intent* are avoided.

However, there are drawbacks which are concluded by visitors after the festival. For instance some respondents in this paper stated that the toilet facility could be added more on parade routes; the entrance fee for Kildeparken could be lowered; the

performances could be added more or have a certain changes each year to keep the festival interesting; the promotion methods could be improved to make the festival well-known in other countries; the CA image could better made by setting a certain control of drunken people; the main website could be improved to let potential visitors get more information about the festival; the cooperation with local shops could be strengthened. Particularly the most common suggestion from open questions and street interviews is the entrance fee for Kildeparken. Some of them think their experiences were limited because of the high entrance fee. They also commented that the organization should earn profit from other ways, such as selling beers and food on the parade route or cooperating with local shops, instead of raising the entrance fee higher and higher. Some also left statement that it could be set free for people with costumes so that visitors are potentially motivated to design costumes.

The CA organization also concludes the whole festival and attempts to make improvements for a better continuation, therefore new events is going to be designed, main website will be ameliorated and products and serviced plans to be improved. However, the organization has no systematic methods to collect feedbacks, at the same time the organization also expects that people will contact them if they have advices and suggestions, thus the information and feedbacks collected during conclusion period might be limited. One possible approach could be that the organization design a survey link and post it on Facebook CA group or the main website so that participants are able to make comments towards the festival.

The CA's main website is designed as a key tool in branding and promotion. It is also determined as the main connection with all potential visitors during the initiation. However, on the basis of the collected data, most of visitors know CA from friends and families, followed by Facebook. The website merely accounts the forth popular method out of the six in total. This means that on the one hand, the organization should focus more on promoting its main website so that more people can use it as an approach for getting to know the festival; on the other hand the organization should

also highlight the importance of mouth-to-mouth method, which means they could make effects to encourage visitors to tell and share their great experiences to others in form of words, videos, articles, photos, etc. Another possibility would be that the organization document stories from visitors and post them on the main website so that it enables people to have a clear concept about the core experience and other meaningful experiences from the festival. In addition, CA's core experience is not clearly expressed from its main website, since there is no saying about it, neither with words nor videos. The organization could aim at express the experience of transformation more clearly on the website in the future by sharing visitors' stories, videos or directly making a statement of it.

Another finding in this paper is that most of respondents participate in Carnival for happiness and being with friends. The transformation experience is not the most important motivation towards them, despite that it is designed as the core experience by the organization. This means the experience of communication and happiness could be highlighted together with the core experience in experience design in the future. For instance, these two experiences could be expressed in CA's main website to define the festival as an ideal occasion to meet both old and new friends, who can have fun with.

Thus based on the research carried out in this paper it can be extracted that the experience design of CA is in a good standard so that various meaningful experiences are delivered to the respondents. As mentioned above, certain aspects in innovation process could be improved in order to maximize visitors' sensorial experiences and raise the quality of the festival. Therefore this paper can be viewed as a starting point in studying the experience design for CA and a contribution for further research on the same topic.

Bibliography

- Allahwe. (2006, January 3). *All Ah We: Building Bridges Through Culture*. Retrieved August 28, 2010, from All ah We: <http://www.allahwe.org/History.html>
- Avramenko, Y., & Kraslawski, A. (2008). *Case Based Design: Applications in Process Engineering*. Berlin, Heidelberg: Springer-Verlag Berlin Heidelberg.
- Bakhtin, M. (1984). *Rabelais and His World*. (H. Iswolsky, Trans.) Bloomington: Indiana University Press.
- Berridge, G. (2007). *Events Design and Experience*. London: Butterworth-Heinemann.
- Bjerke, B., & Arbnor, I. (2009). *Methodology for Creating Business Knowledge* (3 ed.). London: Sage Publications Ltd.
- Boswijk, A., Thijssen, T., & Peelen, E. (2007). *The Experience Economy - A New Perspective*. Amsterdam: Pearson Education Benelux.
- Brazil in the Primary School*. (2002). Retrieved 08 28, 2010, from Embassy of Brazil in London: <http://www.brazil.org.uk/school/primary.html>
- Bryman, A. (2008). *social Research Methods* (Third ed.). Oxford: Oxford University Press.
- Burke Johnson, R., & Onwuegbuzie, A. J. (2006). Mixed Methods Research: A Research Paradigm Whose Time Has Come. In A. Bryman, *Mixed Methods* (Vol. 2, pp. 25-48). London: SAGE Publications.
- Bystrup, K. (2010, 04 27). Carnival in Aalborg. (M. Tang, Interviewer)
- Caribbeanchoice. (1998). *What is Carnival?* Retrieved 08 28, 2010, from Caribbean Choice: <http://www.caribbeanchoice.com/carnival/whatis carnival.asp>
- Darmer, P., & Sundbo, J. (2008). Introduction to experience creation. In J. Sundbo, & P. Darmer, *creating experiences in the experience economy* (pp. 1-13). Cheltenham: Edward Elgar.
- Diller, S., Shedroff, N., & Rhea, D. (2008). *Making meaning : how successful businesses deliver meaningful customer experiences*. Berkeley, CA: New Riders.

Facebook. (2010, 09 07). *Karneval i Aalborg - Aalborg Carnival*. Retrieved 10 06, 2010, from Facebook: <http://www.facebook.com/karnevaliaalborg.dk>

FreeEssays. (2003). *Carnivalism And Its Effect On Literature*. Retrieved 08 31, 2010, from FreeEssays.cc: <http://www.freeessays.cc/db/18/exw262.shtml>

Hannah, D., & Harsløf, O. (2008). *Performance Design*. Copenhagen: Museum Tusculanum Press.

Jacobsen, J. K. (2008). The food and eating experience. In J. Sundbo, & P. Darmer, *Creating experiences in the experience economy* (pp. 13-32). Cheltenham: Edward Elgar.

Jantzen, C., Rasmussen, T. A., & Vetner, M. (2006). Bag om dillen, oplevelsesøkonomiens aktive forbrugere. In C. & Jantzen, *Oplevelser: Koblinger og transformationer* (p. 181). Aalborg: Aalborg Universitetsforlag.

Karnevaliaalborg. (d). *Battle of Carnival Bands 2011* . Retrieved 10 03, 2010, from karnevaliaalborg.dk: http://www.karnevaliaalborg.dk/english/programme_gb/2011/battle.htm

Karnevaliaalborg. (h). *Billetter til Fest i Kildeparken d. 28. maj 2011*. Retrieved 10 06, 2010, from karnevaliaalborg.dk: http://www.karnevaliaalborg.dk/billetter/billetter_forside.htm

karnevaliaalborg. (b). *Carnival Theme*. Retrieved 10 2, 2010, from karnevaliaalborg.dk: http://www.karnevaliaalborg.dk/english/history_gb/carnival_theme.htm

Karnevaliaalborg. (i). *Grand Parade 2010*. Retrieved 10 20, 2010, from Karnevaliaalborg: http://www.karnevaliaalborg.dk/english/programme_gb/2010/grand_parade_2010.htm

Karnevaliaalborg. (e). *How to participate - Battle of Carnival Bands* . Retrieved 10 04, 2010, from karnevaliaalborg.dk: <http://www.karnevaliaalborg.dk/english/battle.htm>

Karnevaliaalborg. (j). *Karnevalsparade - Paraderuter*. Retrieved 10 20, 2010, from Karnevaliaalborg: <http://www.karnevaliaalborg.dk/info/oversigtskort/paraderuter.htm>

Karnevaliaalborg. (k). *Party in Kildeparken 2010*. Retrieved 10 20, 2010, from

Karnevaliaalborg:

http://www.karnevaliaalborg.dk/english/programme_gb/2010/kildeparken_2010.htm

Karnevaliaalborg. (f). *Principles* . Retrieved 10 06, 2010, from karnevaliaalborg.dk:

http://www.karnevaliaalborg.dk/english/history_gb/principles.htm

Karnevaliaalborg. (g). *Safety Guide*. Retrieved 10 05, 2010, from Karnevaliaalborg.dk:

http://www.karnevaliaalborg.dk/english/info_gb/Info/safetyguide_gb.htm#Flere

toiletter

Karnevaliaalborg. (a). *The story of Carnival in Aalborg*. Retrieved 09 09, 2010, from

Karnevaliaalborg:

http://www.karnevaliaalborg.dk/english/history_gb/the_history_behind.htm

Karnevaliaalborg. (c). *Welcome to Aalborg in Carnival*. Retrieved 10 3, 2010, from

karnevaliaalborg.dk: <http://www.karnevaliaalborg.dk/english/jetcom.htm>

Larson, M. (2009). Festival Innovation: Complex and Dynamic Network Interaction. In *Scandinavian Journal of Hospitality and Tourism* (Vol. 9:2, pp. 288-307). Routledge.

Magalhaes, F., Serdoura, F., & Xavier, H. N. (2002). *Positive and negative impacts of major events in two cities -the case of Rio Carnival and Lisbon Football Championship*.

Retrieved 08 30, 2010, from ISOCARP:

http://www.isocarp.net/Data/case_studies/159.pdf

Mossberg, L. (2001). *Wow - Upplevelser och Marknadsföring*. Göteborg: Turism-Marknadsföring.

Pettersson, R., & Getz, D. (2009). Event Experiences in Time and Space: A Study of Visitors to the 2007 World Alpine Ski Championships in Åre, Sweden. In *Scandinavian Journal of Hospitality and Tourism* (pp. 308-326). Routledge.

Pine, B. J., & Gilmore, J. H. (1999). *The experience economy : work is theatre & every business a stage*. Boston, Massachusetts: Harvard Business School Press.

Plaza, J. (2009, 04 05). *Process of Carnivalization in Hamlet: The Gravediggers*.

Retrieved 08 31, 2010, from Shvoong.com: The Global Source for Summaries &

Reviews:

<http://www.shvoong.com/humanities/1881250-process-carnivalization-hamlet-gravediggers/>

Silverman, D. (2000). *Doing Qualitative Research: A Practical Handbook*. United Kingdom: Sage.

Sørensen, A., & Sundbo, J. (2008). Cases from the experience economy - a brief introduction. In A. Sørensen, & J. Sundbo, *Cases from the Experience Economy* (pp. 5-6). Roskilde, Denmark: Nykøbing Falster : CELF Center for Leisure Management Research : Roskilde University.

Sundbo, J., & Hagedorn-Rasmussen, P. (2008). The backstaging of experience production. In J. Sundbo, & P. Darmer, *Creating Experiences in the Experience Economy* (pp. 83-110). Cheltenham: Edward Elgar Publishing Limited.

Trochim, W. M. (2006, 10 20). *Research Methods: Knowledge Base*. Retrieved 07 15, 2010, from [socialresearchmethods.net: http://www.socialresearchmethods.net/kb/index.php](http://www.socialresearchmethods.net/kb/index.php)

Trochim, W. M. (2006, 10 20). *Research Methods: Knowledge Base*. Retrieved 07 19, 2010, from [socialresearchmethods.net: http://www.socialresearchmethods.net/kb/relandval.php](http://www.socialresearchmethods.net/kb/relandval.php)

Wikipedia. (2010b, 08 20). *Brazilian Carnival*. Retrieved 08 30, 2010, from Wikipedia: http://en.wikipedia.org/wiki/Brazilian_Carnaval

Wikipedia. (2010a, 08 27). *Carnival*. Retrieved 08 29, 2010, from Wikipedia: <http://en.wikipedia.org/wiki/Carnival>

Wikipedia. (2010c, 07 16). *Rabelais and His World*. Retrieved 08 31, 2010, from Wikipedia: http://en.wikipedia.org/wiki/Rabelais_and_His_World#cite_note-4

Appendix 1: Bystrup (2010)

Interview with Klaus Bystrup

M=Mengyao K: Klaus

M: My master thesis is about experience design of the Carnival, and I will also study what guests' think about of your experience design. So I will go to Carnival. On Saturday I will go to street and interview people about their experiences and what do they think about your design and the whole festival.

K: Yeah

M: Even though I already know a little bit about the Carnival. But I want to ask some questions from the very beginning. The first one is about your product. **What do you offer on the festival? What is your main product?**

K: The main product is actually the theme, the frame that we put up where people could dress up themselves. So there is actually a stage for self-performance. That's our main product.

M: Do you have other products that support the main product?

K: Yes. We have the festival area in the Kilderpark. That's like all other kinds of festivals – with music, with drinks, with foods, and possibility again to, as you say, to support main product – people can see each other. Because in the park people can walk around and see what others are dressed up like. They could contact them and have fun. They could make theater. So it is not only the place where you are looking for what's going on – big screams or stages. The main product is still self-entertainment. So we just switch or transform the stage from where you are than the streets people are looking at you where you are. In the park, enjoy yourself, being at same spots, all kinds of stuff.

M: In order to deliver a product, you have to do some kind of service to maintain this product to go on in the right way. What kind of service do you have in order to have the festival?

K: We actually have not done much survey. It's mostly just ...

M: I heard you have many volunteers..?

K: Yes. We have feedback from the people who work as volunteers. We have feedback from the people who are a part of the Carnival. But not in a very structured way.

M: About the Service. How do you provide for example the toilets, the cleanness of environment. Do you organize people to do it?

K: Yes, we have. So it is also part of the product. It's both that you have to provide the possibility to self-performance, but the framework of the environment and the stages; we have to take care of them. That means we have to facilitate toilets. We have to facilitate first stages, security, cleaning up, and all that kind of stuff. And proper space with fences that people could go around and look. So all these are part of products.

M: If I was a guest coming for the first time, how and where do I know the Carnival? Basically how people can get to know the Carnival?

K: We try to explain on the internet how it is. You can find information on the internet. We try to explain how it is organized, so you get an idea of what should you do if you are first time here.

M: Do you have any advertisement on magazine or somewhere else?

K: We advertise on newspapers in Jutland. But the main advertisement is the website.

M: And you also have Facebook?

K: Yes. And also with a lot of internet and guests.

M: Is the newspaper called Nordjylland?

K: It is from Jutland and Fyn.

M: Does Carnival have its brand? How do you brand it?

K: We certainly brand it as the biggest Carnival parade in northern Europe. Brand it as a place with self-experience, where you can just paint your face, dance on streets and Slogan in English.

M: Do you have any logos or symbols?

K: yeah, we have.

M: Does it change each year?

K: No. It is only one, but we have symbolized it to support the main product. To be used as a Carnival expression to the people who are making their dresses as a kick start, you know.

M: How do you promote the festival each year?

K: Through the internet, and by talking to the journalists, mouth by mouth. All the people who have been part of it are actually promoting the Carnival. Facebook for example, last year there were 130 groups, which were organized around the Carnival. Now all the groups, most of the groups actually also pointed out that if you want to know more information, you can go to the Carnival website. So we have a lot of advertisers out there doing marketing for us.

M: So the website is the main source that people can find relevant information.

K: Yes, it is the main source used for a lot of other hosts – who has own hubs, like information hubs, people who operates all the websites. So they get feeds from us, then they have a lot of contacts, so it's actually kind information feedback on the internet that makes it so strong.

M: You mentioned the mouth by mouth?

K: Yeah, people telling each other about the great experiences, and they also do it in a rare way on the internet. Facebook, and all like. Especially Facebook, it is a great tool for sharing kind of experiences. Because people have profiles, they could easily put up photos and they could easily do something in a stage' updates, so now people get a lot of tools where they can express, where they can marketing the Carnival and their own experiences.

M: You also mention that Carnival offers lots of experiences, like people can self-experience themselves on the street. In your opinion, what is the main experience from the Carnival? The Core experience?

K: Experience?

M: What kind of experiences do you want to offer?

K: That is – in Danish is “Forvandling”, self expressing, but also some kind of transformation – that one day of a year actually could transform yourself into another road. If you are little quiet and shy to be “wow” (exciting and outstanding), so you could do a lot of transformation, you could act in another road – let’s call it experiences.

M: You mean a very quiet people in normal day can be very crazy in the Carnival?

K: Yeah!Yeah! This is the core experience that we offer: that’s the possibility to do something that you can’t do anywhere else. And you could do it in a safe way, because people expect that kind of behavior. So you can do it and get a lot of positive feedback and experiencing something. You can play, you can act like a child, do some funny stuff, so the possibility to play, the possibility to just use your fantasy, without any kind of borders. Of course there are borders, but yeah, you can do a lot of stuff. So that’s the core experience we actually offer. That is the transformation for yourself. But of course for the people who are looking, it is fun for them to see all the different costumes.

M: Do you also have some sort of stories, for example, your team creates a story to tell people how good the Carnival is?

K: Yeah, we had some which are made on the internet, but actually we have decided that we try to collect some stories, because people have a lot of stories of how they have experienced the Carnival – very funny stories, lots of different stuff.

M: In which way you collect those stories? From Facebook or somewhere else?

K: Now we have started something from Facebook. I think we use it (Facebook) as a tool to collect more stories. Then we will do it also in the Carnival to collect the people to get the photos from them, to be able to contact them to get some stories. Yeah, we have the PRESS team, so we have to put it more... that’s actually one of the things I want to work with, so we can document our core experience more than what we have actually do already. Now we just have photos of the core experience of

self-expressing, it is not document right now. But it would be in stories – what people are having stories about “we did this, we did that, and it was so fun”. So there are both with photos, statements, small videos and interviews and all that kind of stuff.

M: So you are going to do it this year?

K: We try to do it this year to make more documents of that kind. So it is one of our problems if you can say in that way in our PR – that we haven’t not yet been very capable to actually express the core experience. Do you understand what I am saying?

M: Kind of. I visited your website, which mentions the memorable experiences. But there is no clue of what exactly how memorable it is.

K: Yeah, we don’t have any this kind of statements.

M: If I haven’t been to the Carnival here, I would not know exactly the experience it offers to me. I also think it will be good idea to have that in the Carnival, you can be another angle of yourself – the differences between daily life and the Carnival.

K: Yeah!

M: How do you guarantee that the experiences are really goes to the people who attend the Carnival? For example, how do you encourage the guests to release themselves and experience everything you offer?

K: In every press release and in every interview I make. I try to set up that theme that you just come, do something and it is so fun, and people dress up in this and this, and we are really looking forward to your coming and do something. So I try to really set up the theme that YOU CAN DO IT. Yeah, we encourage them to do a lot of stuff, for example, we are also trying...we are not...we have just started on that actually...for many years... but we are not there where we should all be own-inspiration. You know if you are hard called IT nerds. There are lots of sites which are inspiring how to do this, how to do that. You do this program, and you do that and the computer can work. All of that kind stuff. We want to do the same in the Carnival area – how to do this hat and how to do this kind of technique. I got a brand new idea and see this way of

constructing things, so the Carnival inspiration is universe.

M: So it is like some kind of tips or instructions to teach people how to dress up.

K: Yeah! Yeah! Just get them some new techniques and ideas. We have done that and we would like to have more of that, but it takes a lot of resources. This is one of the problems.

M: So you are working on this area.

K: Yes!

M: Is it a whole week Carnival?

K: No, actually it is mostly two days.

M: I read on the website that it says it is 7 days.

K: Yeah, we tried to do it a whole week, but it is actually not a week. You know, we have children's Carnival. We have the international kind of Carnival that is crowded and is a big Carnival. To many of the people in the Carnival; it is mostly one day, which is Saturday – from the morning to the late night.

M: How do you guarantee the quality of the Carnival?

K: We try to document what are the best costume and the funniest costume on the internet. We do that and put a lot of pictures on the internet. Useless people are just drunk and not have fancy dresses, and then it wasn't that way that people want to make better dresses every year because they don't want to stand in the situation with costumes. Then they are not a part of the party. So all the time put into the step "do something! Do something!". Finally idea could be a conceptual idea, where you don't have a lot of things to do but you have to do something – that has some kind of scenic consequence.

M: I also saw on the website that you have some information on how to do some hats and stuff like that.

K: Yes. That's the section we want to make it better.

M: After the Carnival, does you team make sort of conclusion about how is the Carnival this year, and try to make better next year?

K: Yeah, we do this all the time. All the time and all the year round. It could be improvements in our organization. It could be improvements on our website. It could be improvements in the park. How scene is put up and how good it could be. It could be a lot of these different stuffs. It could be how roads are cleaned; it could be how garbage is collected. It could be a lot of stuff. Actually to all the areas up to Carnival, both activities and etc, which we evaluate it. If some people say yes, that's good enough. That could work next year also a little bit with something we just make some improvements directly.

M: Do you have examples of improvements you have done from the past years?

K: In the park we did a major improvement on last day stage by putting up a big screen on the backward and have cameras on, so people looking at this stage actually get a clear visual details of the costumes and also when they are a long way from the stage, they both get the whole show and the small details of players, because there are so many cameras on. So that's one major improvement. That's one stage. We have a lot of new disco stages. This is also a major improvement. We have, for example, the first part of the park that's actually put up in play for the last two years and hasn't been in play before because there has been no entertainment. So we're putting in a lot of forms and areas in the part during the festival. In the streets, we have put up fences from last two years. That is also a new thing. And for the security, we have put on a first-aid post. For two years ago we only had one. So that's also a major improvement. So for the security we have made major improvements. For the information we have made major improvements. For all the aspects we have made a lot of improvements. We try to do it on the PRESS section also by being a little bit organizing about how to get all the stories we have talked about to catch the experiences.

M: Do you also have a place on your main website, where people can state their experiences?

K: No, but we might do that. Or we just let them do it on Facebook. Then catch them in some way, because there are more on Facebook than there will be on our website.

M: Do you have any strategies to make people come back each year, especially people from outside Aalborg?

K: Just to try to make it as professional as possible; to make all the security as good as possible; to make all the experiences in the park as good as possible; to make the experience on the street as good as possible by putting in more music cars for example, by putting the quality of the music cars. More music, and all this kind of stuff. So on that points we have also confirm to have DJ-wan to have around 50.

M: Do you have a specific person to brand the Carnival outside of the Denmark?

K: Yeah, we try to do it on the PRESS section, but it depends on the resources on the secretary – how much has done. As you can see now that the English website is a bit lousy. It could be better. Actually now we try to catch the same standard as the Danish website. This is where we try to make an equal website in English. We are not totally there, but we are on the way. So we could have 6 languages on the website, but we could not administrate it. So we decided just to do the English and then have some short inspirations we can see in other languages.

M: From the theory of experiences, it is acknowledged that people want some kind of “control” in the festival, and the festival has to offer some kind of “self-control” to them.

K: A lot of self-control in the Carnival, because we can't control 50,000 people being drunk. So we have to set up the theme. We have to have agenda – what is going on. What you can do and what you can't do. But come to what we just said that take care of each other and take care of the Carnival, now we go into more direct communication with them. For example, ask them not take the shopping track. We had around 800 each year just being used in the parade. But last year we had only 4. People are making new other tools to bring on their stuff, you know. But now we are actually working on the glasses, the glass bottles, from which people don't get hurt. But it should be self controlled. People have to be responsibility for themselves, so we have to be very aware how we can communicate them. So we don't communicate

down, we communicate directly to them, says that you should do this, because that make sense for everybody. Please don't drop your bottles; otherwise the others will get hurt.

M: Do you communicate directly to the people on the street?

K: In the Carnival?

M: Yeah, for example.

K: Yeah, but again if you talk to someone in the Carnival. It might be 5-10 people. There are thousands, so you can't do it in that way. All the communication has to be effective in some way. It has to be in public. With the direct communication you can actually do a lot of stuff. You have to set up – the mind-set up, that you can you do, what you can't do, before the Carnival, before people are in the party mood. We have to decide what we can do and what we cannot do. So that's before the festival in Medias, in the press and of course on the website of the Carnival – how do we talk about this: what we can do and what we can't do.

M: What about the Self-control in the experiences? You have the theme, and you encourage people to dress up. But they have a lot of control that they can decide what kind of dress they want to put on?

K: Yeah! They can also decide that: we don't want to follow this theme, we say Mars & Venus, for example, we do something else.

M: It is totally free for them and they can decide for themselves?

K: Yeah! Yeah! That's the key point for us of freedom to self-expressing that you decide what do you want to express. That's the ideal idea and that's the core products. That's also why we have to aware of how we communicate around this product, because you should have this feeling that you are a controller of it. Let's say people are the controller of themselves. They are controllers of how they act in it. So we cannot help it in that picture, or mental construction. But we can be in a dialog with them. We can talk with them and communicate to them. We say do this and this. If they do it at the time when we say "are you mad", they will do it anyway. We can't

just bring up “You are mad”, they will just find another solution. So this is also part of it. We must say: you must not do that; you should not do it to close the Carnival.

M: You said you communicate with people, how do you do it normally?

K: Facebook, internet, interviews. It’s directly on mass Media communication. We set up the minds about the Carnival, then mass mediated communication. Some staff is actually mostly said in interviews and not written on the papers that we say you should do like this and this, because this form is better.

M: who is in charge of this?

K: It is me.

M: How do you interview people?

K: No, I don’t interview people. It is the journalists who interview me. We are not in direct contact with people. We could be on Facebook, and that’s new. We could work on that way. We could work and count what people are written. So that’s new sources that actually in some way supports how core experience is.

M: So the way your organization communicates with people is mainly from Facebook and website?

K: Facebook, website, interviews, newspapers, television and radio.

M: There are no directly interviews with the people who come to the Carnival?

K: No. not directly. Only when people contact us by mail, phone. Of course there are dialogs directly, but it is with the few people. As you hear here we haven’t heard telephone ringing very much because the most information is from Media. You can get access to what do you want to know about the Carnival. So we are not in the situation anymore that people have to phone us.

M: If there is no direct contact with visitors, how do you guarantee that what your offer experience is exactly what they want?

K: We are not going to work on what they want in that way. We are not a pleasing company on that way.

M: It is like you create a theme, and then people just come?

K: Yeah, of course we are looking at that and we are also acting if we get some responses in some way, like from Facebook, or email, some chat phones or whatever it can be. We listen to what all people are saying – does it make sense; could we do something better here; is it the same missing music we are running or can we get more music albums out in the streets; is it bad music? So we listen to responses that suggests, and of course we do. But of course it is not very systematic, you know.

M: But the response is not from direct talking with people. For example, you can do a survey on the website to ask what kind of music and what theme do you want. Do you have similar way to get response?

K: No, we haven't done it yet. Yeah, maybe we goanna do it but it is difficult, I see. Because the other phone where a few people are collecting and directing. They have been working. They have set themselves up to be in contact with us. So they have to use more energy, so there's more focus in some way in the responses. So we get less information but we get more qualified information actually from somewhere, but of course we can do more focus and distribution, that kind of stuff. Of course we will do surveys.

M: Do you think Carnival is a very good city party where people can communicate with each other? And also it is a the place where people can communicate with your organization

K: Yes.

M: Is it like the interaction with visitors and your organization?

K: Yeah, but the last thing is that people are not interested in us. We are a little bit like pull-back, you know, so people are mostly interested in communicating with each other, not with the organization. The organization is uninteresting. It is everything is about the core experience. So you communicate around with your core experiences, about what connections have you made in the parade, also your friend's say how was the experience and what they did, and did they experience and all this kind of stuff.

M: Do you think the actors who dress up and have the performance in the

parade are part of your experience offer? Do you invite them from other places?

K: Yeah. All the big groups in the parade we invite them directly. Some connects from us so we say okay. It is more censors. It is a censor parade.

M: I thought they were also part of your organization.

K: Yeah, it is also a part of the parade on Saturday.

M: How do you think the visitors can communicate with them? For example, to see their shows, to have interaction with them.

K: I think the spectators are interacting or communicate with them, not the people who dress up. Maybe in the park. Some of them are interested and communicating with us. But that also depends on the general international groups that are coming to Aalborg – what do they want to do. Some of them are in the park and having fun, but others may just show like gender with themselves and the other kinds of groups. “We have to perform now a little more and we have something to eat, and we have to be sure that how could we go back”. So they are not necessarily in the same attitude. And they are not in the same schedule. Some of them are going up to be a part of the party, but most of them are not. So that is another way to participate in the Carnival. But they showcase a lot of different Carnival traditions from all over the world. So there is also widening in Aalborg up to the experiences with the people who are a part of the Carnival on Saturday. It is international connected and no borders that you can dress up as you want. There are no specific borders because people come from everywhere. We have groups from Bulgaria; we have groups from France; groups from there. I think this is also part of the parade, as many people remind it. It’s not only Aalborg parade; it’s actually both national and international. So this is also supporting the core product, we call core experience – self-expressing, that you have links – geographical, mental or other kinds.

M: You have the core experience; do you also have extra experiences which support the core?

K: Yeah, we have this “Battle of Carnival bands”, which a lot of people, spectators are

attracted to experience the international display of Carnival culture. But it's not about self-expressing. It's about having great experience by having fun or being entertained by stuff that you haven't seen before. It's more traditional kind of experience by you just looking.

M: People are more like looking the performance?

K: Yeah.

M: So this is the supporting experience?

K: Yes.

M: Last year I went to the Carnival, I saw the pre-parade on Friday.

K: it is this one what I am talking about.

M: On your website I saw that you can buy tickets to see some shows.

K: Yeah. On Friday, you can buy the tickets for the Saturday in the park.

M: What is going on in the park?

K: That's all the music stuff. We have a lot of stages; we have a lot of entertainments where you can get beverage – just get drunk, and a lot of music. Music, drinking, eating – just like going to a large disco in a large space with light music.

M: Do you invite musicians to come?

K: No, no. we book musicians, pay them to perform on the stages with guitars, etc, and shows.

M: Do the groups who are invited to perform on the parade have any shows there?

K: No, but they are showing themselves in the park, you know. So they are also a part of the attraction. Actually they are still the main attraction. Because now you got possibility to talk to people, because they are not moving, they are not dancing. You got possibility to find people and having fun with them. You can do when you're crossing. But now in this set up we dress up.

M: According to the theory of experiences, you have to encourage people's sensations. What kind of sensations do you think the Carnival can create?

K: Of course the sound, visual, body. It's body experience. And of course you can have experiences on your tastes. So you have the most senses in the play in some way.

M: What is the meaning of Carnival? Is it bringing experiences or more entertainment?

K: It is self-expressing. It's the transformation.

M: So when you think about the Carnival, it is all about transformation and self-expressing.

K: Yeah, that's the main.

M: Do you have any goals? The future goals of the Carnival?

K: It's raising the quality – the performances, the logistics, the organization, information. Just facilitate the Carnival groups to make better costumes by having a kind of limits. So it's artistic quality. It's the quality in the event and in all stages. Not quantity, we don't actually want it to be bigger. We want to develop all the artistic platforms that combine the Carnival. For example, it could be a big clean competition. It could be a big boat Carnival on the river side. It could be a night Carnival.

M: So these are your thinking?

K: Yeah, they could be some of the things we could work on. And of course we are developing the big Carnival on Saturday.

M: How do you design your team to work together to make this Carnival?

K: We are more practical entered in the office. But we mostly have functions. And we help each other by making the tasks.

M: Right now how many personnel work on the Carnival?

K: 10 including me. We have a production manager. We have 2 secretaries. We have 4 people working on information. We have a project manager for international groups and projects. And we have a project manager for the whole logistics in the park, in the festival area.

M: What about marketing?

K: 4 people. And there is one student.

M: About visitors, which group of visitors do you want to attract the most? Key customer?

K: People who want to do something about dressing up. That's the main attracting group.

M: Not only for the young, but for all the people?

K: We also want to attract people from all ages, because they do different stuff and elderly people are using more money. So let's make a pool with all ages in, taking parts.

M: Do you create ideas each year?

K: Yeah, we do in small scale and large scale sometimes. But new bagginess has a long time before they started, because we have this big Carnival on Saturday – very large scale. So we are doing new event. We have to be aware of that it fits the quality of the events we already have. So that's a little bit difficult.

M: Normally the new ideas are from your organization or from somewhere else?

K: It could be from organization, it could be from people from outside who has an idea. But we create new ideas every year.

M: Do you put such ideas in Carnival to make it realistic?

K: Yeah! It could be floats. It could be new events in the park. Something the other people are involved and doing the creative parts. Because we are little secrecies and we can't do all products by ourselves. New facilities and also new ideas we let up people doing it.

M: Yes. So far I have these much questions. Thanks very much for the interview. It is highly appreciated.

Appendix 2: Survey via SurveyXact

Each spring a Carnival takes place in Aalborg. Have you ever heard about the Carnival in Aalborg?

	Respondents	Percent
Yes	112	96.6%
No	3	2.6%
Can't remember	1	0.9%
Total	116	100.0%

How do you know about the Aalborg Carnival? (Multiple choice)

	Respondents	Percent
From friends and family	106	96.4%
Facebook	38	34.5%
Website	30	27.3%
Brochure	6	5.5%
Advertisement on magazines and newspapers	34	30.9%
Others	27	24.5%
Total	110	100.0%

Have you ever participated in the Carnival? (Multiple choice)

	Respondents	Percent
Yes, a part of the parade	84	76.4%
Yes, as a spectator	42	38.2%
No	7	6.4%
Can't remember	0	0.0%
Total	110	100.0%

How many times have you participated in the Carnival in costume as part of the parade?

	Respondents	Percent
Never	2	28.6%
1 time	3	42.9%
2-4 times	2	28.6%
More than 5 times	0	0.0%
Can't remember	0	0.0%
Total	7	100.0%

Why do you participate in the Aalborg Carnival? (Multiple choice)

	Respondents	Percent
To be with friends	84	80.8%
To participate in the parade	46	44.2%
To experience something different	48	46.2%
To have fun	92	88.5%
To see different costumes	41	39.4%
For the beer and music	60	57.7%
To feel the festival atmosphere	78	75.0%
It's a tradition	46	44.2%
To see others having fun	32	30.8%
Other (write:)	6	5.8%
Total	104	100.0%

Why do you participate in the Aalborg Carnival? (Multiple choice) - Other (write:)
didn't participate
because I'm stupid

sex
I haven't participated in the Aalborg Carnival
to dress up
I don't
girls

Which part of the Carnival do you like especially? (Multiple choice)

	Respondents	Percent
The parade	87	85.3%
Concerts in Kildeparken	13	12.7%
Battle of Carnival Bands	12	11.8%
Other (write:)	6	5.9%
It does not matter, as long as I enjoy myself	19	18.6%
Total	102	100.0%

Which part of the Carnival do you like especially? (Multiple choice) - Other (write:)
Hanging out outside of Kildeparken
dance and chill out in the grass
Drinking after the parade (not in Kildeparken!)
To hang out with friends after the parade
the atmosphere
sex
just having good time in the park opposite Kildeparken
girls

Have you ever made your own costume for the Carnival?

	Respondents	Percent
Yes	4	80.0%
No	1	20.0%
Can't remember	0	0.0%
Total	5	100.0%

Is designing your own costume important to you?

	Respondents	Percent
Very important	1	16.7%
Somewhat important	2	33.3%
Slightly important	1	16.7%
Not at all important	2	33.3%
Don't know	0	0.0%
Total	6	100.0%

Think about the last time you attended or participated in the Carnival. For each of the following statements, please indicate whether you agree or disagree. There are no right or wrong answers - it's your opinion that counts. - I want to show the beautiful costumes I made.

	Respondents	Percent
Completely agree	6	6.6%
Agree	19	20.9%
Neither agree nor disagree	28	30.8%
Disagree	17	18.7%
Completely disagree	14	15.4%
Don't know/cannot say	7	7.7%
Total	91	100.0%

- I want to make something new and different from normal life.

	Respondents	Percent
Completely agree	15	16.9%
Agree	36	40.4%
Neither agree nor disagree	17	19.1%
Disagree	7	7.9%
Completely disagree	6	6.7%
Don't know/cannot say	8	9.0%
Total	89	100.0%

. - I want to feel satisfied with my design of costume.

	Respondents	Percent
Completely agree	10	11.1%
Agree	22	24.4%
Neither agree nor disagree	31	34.4%
Disagree	11	12.2%
Completely disagree	7	7.8%
Don't know/cannot say	9	10.0%
Total	90	100.0%

- I feel I have to make the costumes.

	Respondents	Percent
Completely agree	8	8.9%
Agree	21	23.3%
Neither agree nor disagree	19	21.1%
Disagree	23	25.6%

Completely disagree	14	15.6%
Don't know/cannot say	5	5.6%
Total	90	100.0%

. - It is a tradition to make costumes.

	Respondents	Percent
Completely agree	14	15.6%
Agree	28	31.1%
Neither agree nor disagree	17	18.9%
Disagree	19	21.1%
Completely disagree	2	2.2%
Don't know/cannot say	10	11.1%
Total	90	100.0%

- It is fun to make costumes together with my friends.

	Respondents	Percent
Completely agree	21	23.1%
Agree	34	37.4%
Neither agree nor disagree	17	18.7%
Disagree	5	5.5%
Completely disagree	3	3.3%
Don't know/cannot say	11	12.1%
Total	91	100.0%

- I want to show myself through costumes.

	Respondents	Percent
Completely agree	10	11.0%

Agree	12	13.2%
Neither agree nor disagree	32	35.2%
Disagree	16	17.6%
Completely disagree	15	16.5%
Don't know/cannot say	6	6.6%
Total	91	100.0%

- I can be easily involved in the Carnival atmosphere.

	Respondents	Percent
Completely agree	40	44.4%
Agree	39	43.3%
Neither agree nor disagree	5	5.6%
Disagree	0	0.0%
Completely disagree	2	2.2%
Don't know/cannot say	4	4.4%
Total	90	100.0%

- I want others to appreciate my design of costumes.

	Respondents	Percent
Completely agree	8	9.1%
Agree	19	21.6%
Neither agree nor disagree	19	21.6%
Disagree	27	30.7%
Completely disagree	9	10.2%
Don't know/cannot say	6	6.8%
Total	88	100.0%

- It is just fun to make costumes.

	Respondents	Percent
Completely agree	17	18.9%
Agree	26	28.9%
Neither agree nor disagree	18	20.0%
Disagree	11	12.2%
Completely disagree	8	8.9%
Don't know/cannot say	10	11.1%
Total	90	100.0%

- I feel I can be different from normal life.

	Respondents	Percent
Completely agree	17	18.7%
Agree	34	37.4%
Neither agree nor disagree	19	20.9%
Disagree	9	9.9%
Completely disagree	5	5.5%
Don't know/cannot say	7	7.7%
Total	91	100.0%

- I feel I can be entirely myself and do whatever I want.

	Respondents	Percent
Completely agree	28	31.1%
Agree	32	35.6%
Neither agree nor disagree	17	18.9%
Disagree	7	7.8%

Completely disagree	1	1.1%
Don't know/cannot say	5	5.6%
Total	90	100.0%

- I feel the street is my stage and I feel free to dance and show costumes, and do other things.

	Respondents	Percent
Completely agree	27	29.7%
Agree	26	28.6%
Neither agree nor disagree	16	17.6%
Disagree	10	11.0%
Completely disagree	7	7.7%
Don't know/cannot say	5	5.5%
Total	91	100.0%

- Before the Carnival parade starts I am filled with excitement and happiness

	Respondents	Percent
Completely agree	31	35.2%
Agree	39	44.3%
Neither agree nor disagree	10	11.4%
Disagree	2	2.3%
Completely disagree	1	1.1%
Don't know/cannot say	5	5.7%
Total	88	100.0%

- You may not be in the mood for festivities when the Carnival parade begins, but participation gets you excited and happy

	Respondents	Percent
Completely agree	10	11.5%
Agree	33	37.9%
Neither agree nor disagree	19	21.8%
Disagree	10	11.5%
Completely disagree	8	9.2%
Don't know/cannot say	7	8.0%
Total	87	100.0%

If possible, would you like to attend the Aalborg Carnival in the future?

	Respondents	Percent
Yes, absolutely	71	70.3%
Maybe	21	20.8%
No, don't think so	7	6.9%
Can't say	2	2.0%
Total	101	100.0%

Distribution Form

	Respondents	Percent
E-mail	118	100.0%
Paper	20	16.9%
Merge	20	16.9%
Total	118	100.0%

Overall Status

	Respondents	Percent
New	0	0.0%
Distributed	0	0.0%
Partially Complete	14	11.9%
Complete	104	88.1%
Rejected	0	0.0%
Total	118	100.0%

Appendix 3: Open Questions

The aim of this study is to get to know how guests perceive the experience design of Aalborg Carnival. All the data collected will be a valuable contribution for a project study.

Respondents for open questions	Nationality	Age	Current living place
Antonio Arf è	Italy	26	Aalborg
Mette Gadeg ård	Denmark		Aalborg
Tia-Maria Frank	Denmark	26	Aalborg
Konstantin Bengtson	Denmark	23	Aalborg
Mike Olesen	Denmark	26	Aalborg
Jacob Nilsen	Denmark	21	The other place in Denmark
Pradeep Silpakar	Nepal	26	Aalborg
Prasanth A G	India	32	Aalborg
Junko Yamaga	Japan	22	Aalborg
Jakub Ruzicka	Czech Republic	25	Aalborg
Marketa Sobotkova	Czech Republic	21	Aalborg
Julija Acuviene	Lithuanian	30	Aalborg
Sebastian Liszka	Poland	27	Aalborg
Milosz Miskiewicz	Poland	25	Aalborg
Aneta Adamczyk	Poland	25	Aalborg
Marika Nguyen	Poland	24	Aalborg
Xi Li	China	28	Aalborg
Fatih	Turkey	25	Aalborg
Kristina	Latvia	35	Aalborg
No name	Spain	22	Aalborg

2 Is designing costumes important to you?

☐ Very important, first thing to consider

☐ Important ☐ Okay ☐ Not so important ☐ Do not care

Antonio Arf è	Important.
---------------	------------

Mette Gadegård	Okay.
Tia-Maria Frank	Not so important.
Konstantin Bengtson	Important.
Mike Olesen	Not so important.
Jacob Nilsen	Important.
Pradeep Silpakar	Important.
Prasanth A G	Do not care.
Junko Yamaga	Okay.
Jakub Ruzicka	Not so important.
Marketa Sobotkova	Very important, first thing to consider.
Julija Acuviene	Important.
Sebastian Liszka	Important.
Milosz Miskiewicz	Okay.
Aneta Adamczyk	Not so important.
Marika Nguyen	Not so important.
Xi Li	Very important, first thing to consider.
Fatih	Important.
Kristina	Important.
No name	Important.

3 How do you prepare for the Carnival?

Antonio Arfè	Three or four days before the parade, my friends and I start meeting to decide what costumes we are going to wear and all the accessories we need to buy.
Mette Gadegård	Make sure that the children are cared for. Get my costume. Party before the parade. Buy alcohol from store the day before carnival.

Tia-Maria Frank	Around a month time before the carnival, my friends and I meet up to discuss theme and arrange location for breakfast
Konstantin Bengtson	I build costumes together with friends and agree on a place where we meet and have breakfast.
Mike Olesen	My preparation for the carnival is very limited compared to others. The few years I have participated in the event it has been very spontaneous and preparation has started a few days before start of the carnival.
Jacob Nilsen	1-2 weeks before the Carnival I start making my costume, then I find some friends to attend the Carnival with and few hours before the Parade starts, we unite at friends home in Aalborg and start drinking few hours before the Parade will start.
Pradeep Silpakar	I didn't do any preparation for carnival but rather its another way round. Carnival made me to prepare for it.
Prasanth A G	No special preparation. But I like to take photos and so prepare myself with my gear and find the best place to get the best view.
Junko Yamaga	Buy some stuff or make myself.
Jakub Ruzicka	I don't prepare it.
Marketa Sobotkova	Finding proper mask.
Julija Acuviene	
Sebastian Liszka	Sometimes I prepare costume and sometime just my camera.
Milosz Miskiewicz	I am preparing/buying costumes.
Aneta Adamczyk	No special preparation, just make some simple costume.
Marika Nguyen	I have participated twice and it needs to be said that these

	two times were very different from each other. In general I don't prepare much. Just a night before a costume if I have one and then go to the parade.
Xi Li	Camera.
Fatih	Make costumes with friends.
Kristina	Prepare simple masks.
No name	We make our costumes.

4 What does the Carnival mean to you?

Antonio Arfè	It usually happens right after the project deadline (for the IT department at least) so it was a nice way to get the stress away. Moreover, being Aalborg quite a small city, it's an opportunity to see something different and a new atmosphere in the city.
Mette Gadegård	Freedom, party, friends and party.
Tia-Maria Frank	It's a time to enjoy friends and Aalborg. This week we are proud to be from Aalborg and the way to show so is to participate in the parade. It is a time where you are allowed to be something you are not in your everyday life.
Konstantin Bengtson	It is a fun tradition and it is cool to make creative costumes together with friends and have fun in the parade.
Mike Olesen	It is difficult to say exactly what the carnival means to me. Besides that it is a big event which helps Aalborg to get their mark on the map of events, I do not have that many feelings about it. To be honest I don't like to participate in the parade, but only watch it. The parade is just one big explosion of drunk people, bottles and garbage. But people which want to participate, can do this and have fun. For me

	I have seen it so many times and have stopped to see it as a beautiful event, but more as a big excuse to get really drunk and do things which is not normally allowed.
Jacob Nilsen	It is a special kind of party for me, not like any other and the atmosphere is always extremely great.
Pradeep Silpakar	Fun with festive environment and mingling with friends.
Prasanth A G	Fun, fun and lots of fun.
Junko Yamaga	Enjoy with friends.
Jakub Ruzicka	Not so much.
Marketa Sobotkova	Lot of fun, great day with friends.
Julija Acuviene	Fun, fun and fun!
Sebastian Liszka	Fun and integration.
Milosz Miskiewicz	To have fun with friends.
Aneta Adamczyk	Something different and interesting to do.
Marika Nguyen	It is just fun. Doesn't have any deeper meaning to me.
Xi Li	It is fun, cultural in the sense of Aalborg's feature, amazing to see so many people from everywhere, some costumes and performances are enjoyable.
Fatih	No stress and feel free.
Kristina	Something interesting.
No name	Fun, friends, summer is coming

5 How do you feel during the Carnival? (stressed/released/or any other feelings...)

Antonio Arfè	I guess released, not stressed at all.
Mette Gadegård	Totally released.
Tia-Maria Frank	I am very excited when im at the carnival. It's a happy time.

Konstantin Bengtson	Very relaxed and casual and a lot of fun! There is a very casual atmosphere like on a festival!
Mike Olesen	Normally I feel stressed during the parade on the Saturday because everything is messy and there are drunk people everywhere. But during the rest of the week I feel curious of seeing what new things is going to happen this year – except of the parade which is always the same.
Jacob Nilsen	I definitely feel released, later I feel pretty drunk and unrestrained.
Pradeep Silpakar	Festive mood. Relief from daily boring dull days of Aalborg.
Prasanth A G	Normal.
Junko Yamaga	Excited.
Jakub Ruzicka	Okay.
Marketa Sobotkova	Released.
Julija Acuviene	Excited.
Sebastian Liszka	Feel good among the others.
Milosz Miskiewicz	Tired.
Aneta Adamczyk	Excited.
Marika Nguyen	I am in a good mood, smiley and cheerful.
Xi Li	Released, happy and enjoyable.
Fatih	Very happy and released.
Kristina	Released.
No name	Released after printing the project.

6 Do you feel that you can be different than normal life?

Antonio Arfè	As for me, not really. I usually enjoy parties, music, even to
--------------	----------------------------------------------------------------

	wear a costume. Contrariwise, I guess it might be a common feeling (feeling different than in the normal life) for all the other people (expecially the Danes) since I've never seen Danes as communi\cative and relaxed as in any other occasions.
Mette Gadegård	Yes, partly.
Tia-Maria Frank	Absolutely. One of the only days where that is possible.
Konstantin Bengtson	It is accepted to act more crazy at the carnival...
Mike Olesen	During the parade? Yes, I think so. Of course you behave differently than in a normal day because the scene of life is changed for a day. But this is not an excuse to do things which you cannot stand for as the person you are.
Jacob Nilsen	Normally I can be shy but at Carnival I am less because everyone there do crazy things and it is okay. Especially if I wear big costume with mask, then I can dance crazy.
Pradeep Silpakar	It is totally different than normal life experience here in Aalborg especially because of sound , music , noise and crowd that you see all in one place with all funny costumes with lively characters on street.Can you feel that you are being entirely yourself and do whatever you want.
Prasanth A G	Yes.
Junko Yamaga	Yes. Especially it's because I'm a foreigner.
Jakub Ruzicka	Yes.
Marketa Sobotkova	Yes, because I act according to my mask what I wear
Julija Acuviene	Yes.
Sebastian Liszka	Yes.
Milosz Miskiewicz	No.

Aneta Adamczyk	Partly.
Marika Nguyen	You can feel maybe different due to the scale of the event and feelings of other people, the atmosphere influence you.
Xi Li	Yes.
Fatih	Partly.
Kristina	Partly.
No name	Yes.

7 Can you feel that you are being entirely yourself and do whatever you want?

Antonio Arfè	Yes, I definitively feel myself. Maybe I can even feel like doing something more than usual since everybody is doing crazy things.
Mette Gadegård	I think so.
Tia-Maria Frank	Yes – obviously there are rules to be followed, but in general yes.
Konstantin Bengtson	Yes, I think you act more exaggerated...
Mike Olesen	Do not really understand the question.
Jacob Nilsen	Yes, I feel like that.
Pradeep Silpakar	Yes! The best part is nobody cares what other people do but only make and feel good. In this festival though you are entirely on yourself but still one can feel part of it when you hear people shouting , music rolling and dancing in your tunes.
Prasanth A G	No. I have to change to a different mode if I want to do whatever I want. But as I am now, I care about the society and will not do anything stupid.
Junko Yamaga	Yes. I felt the very free atmosphere.

Jakub Ruzicka	Yes.
Marketa Sobotkova	Yes.
Julija Acuviene	Yes.
Sebastian Liszka	I am entirely myself and can do everything what is appropriate.
Milosz Miskiewicz	Yes.
Aneta Adamczyk	Partly yes.
Marika Nguyen	I feel that all the time. I mean I don't have a feeling that I can release myself during the carnival. I am normal I guess and I can control myself so never lead to situations in which other people can be seen during the event (Meaning drunks:P)as I don't approve that.
Xi Li	A little bit, not too much for me. But I enjoy seeing other people doing so.
Fatih	Yes, totally released.
Kristina	Yes, totally released.
No name	Almost.

8 Do you feel the street is your own stage that you feel free to dance, show the costumes and do other things?

Antonio Arfè	I don't feel the street like my own stage, I feel like the street is the stage for all the people wearing costumes, while the non-costumed ones are a bit apart and less confident.
Mette Gadegård	Yes, I danced in the parade.
Tia-Maria Frank	Almost. Obviously you do not get sick or so in public, but this time a year, the streets of Aalborg belongs to those who

	participate in the parade.
Konstantin Bengtson	Yes.
Mike Olesen	Yes, of course – this is the meaning of the carnival parade. That you move the party to the street.
Jacob Nilsen	Kind of Yeah!
Pradeep Silpakar	The street is live stage and nobody is scared of their performance. There is no judge to give you scores. You just enjoy on your own tunes and have fun along the way.
Prasanth A G	Personally I don't. But I am okay with people thinking that street is their stage. It is one time of the year and you have to accept that fact and have one.
Junko Yamaga	Not so much. I rather enjoyed the other's costumes.
Jakub Ruzicka	No.
Marketa Sobotkova	Mostly yes.
Julija Acuviene	Yes.
Sebastian Liszka	No.
Milosz Miskiewicz	Yes.
Aneta Adamczyk	Yes, I did. Especially during the parade.
Marika Nguyen	No.
Xi Li	I am not in the parade...cannot answer this.
Fatih	No, I think I did not feel so easy to dance on the street.
Kristina	No, I think I did not feel so easy to dance on the street.
No name	Almost.

9 What have you done during the Carnival?

Antonio Arfè	I watched the Battle and participated in the parade.
Mette Gadegård	I participated in the parade and Kildeparken.

Tia-Maria Frank	Met friends for breakfast, joined the parade. Gatherings at Kildeparken. One year a friend of mine and me went to see AaB play the final football game and thereby win the championship. This day many carnival participants went to see football in their costumes and that made the experience a whole lot more memorable and fun.
Konstantin Bengtson	Met in the morning with friends at Limfjordskollegiet for breakfast and the first couple of beers... Then went with the parade from Vejgaard to Nytorv... Had a break at the Architecture department and some food in the city centre, and then rejoined the parade at Vesterbro... Hang out at the park opposite Kildeparken and then went to Hasseris kollegium for BBQ...
Mike Olesen	Mainly dressed up, started the day with friends and participated in the parade from the beginning. The times where I haven't participated in the parade, I have just gone downtown when the parade was taking place – watched it, and then went home again.
Jacob Nilsen	I attend the Carnival for one day (29 th May) starting at 9:00 with pre-party at friends home, getting dressed in my costume and eat breakfast and start drinking with 10-15 friends there. At 11:00 we went for the Parade in Nørresundby and walk for few hours until we get to the Kildepark. Then we hang out there outside the Kildepark for some time and later around 18:00 we enter the Kildepark and party and dance in there. Just before midnight a friend and I walk to the Jomfru Ane Gade for partying in the clubs there. Around 4:00 we went back to

	our friends home to get some sleep after 19 hours of party.
Pradeep Silpakar	I enjoyed watching parade and at the same time enjoyed jumping along with them.
Prasanth A G	Watch the parade.
Junko Yamaga	Enjoy with friends.
Jakub Ruzicka	Be in the parade.
Marketa Sobotkova	I woke early, prepared the mask, started little drink and went out for almost whole day, then end at jomfru.
Julija Acuviene	
Sebastian Liszka	See parade, have fun with friends.
Milosz Miskiewicz	Participate in the parade.
Aneta Adamczyk	Watch the Battle of Carnival band and participate in the Grand parade.
Marika Nguyen	Previous year I took part in the parade and was all day in the kildepark but this year after seeing parade I didn't go there as I have already experienced it and was hanging out in another park.
Xi Li	Watching the parade with friends (and judging...)
Fatih	Drinking, watching and dancing.
Kristina	Watch parade.
No name	Go to parade and concerts.

10 Which one do you think you are during the festival? (multiple choice from 1 or 2, and 3 or 4)

1) Active participating: participate (in the parade/kildeparken) and being totally engaged in the Carnival atmosphere.

2) Passive participating: participate only to see the parade, listen to concert.

3) You feel normal before Parade starts, but Parade brings you feelings:

happiness, excitement.

4) You already have own feelings (happiness/excitement...) before Parade starts, then you are mentally immersed in it automatically.

Antonio Arfè	1
Mette Gadegård	1
Tia-Maria Frank	1
Konstantin Bengtson	1 and 4
Mike Olesen	2, 3 and 4
Jacob Nilsen	1 and 3
Pradeep Silpakar	2 and 3
Prasanth A G	2
Junko Yamaga	4
Jakub Ruzicka	2
Marketa Sobotkova	1
Julija Acuviene	3
Sebastian Liszka	2
Milosz Miskiewicz	3
Aneta Adamczyk	1 and 3
Marika Nguyen	4
Xi Li	2 and 3
Fatih	1 and 3
Kristina	4
No name	3

11 What do you think of the design of the Carnival in general?

Antonio Arfè	I didn't know much about it before participating. I didn't get the meaning of the “Main theme” (which was “La bella
--------------	---------------------------------------------------------------------------------------------------------------------

	Vita”) and it was good to see the police going around to help/stop the people who were exceeding the limits drinking too much or just doing stupid things (like jumping in the fjord).
Mette Gadegård	Very good, especially the parade.
Tia-Maria Frank	Some years have good theme, but this year I was not so pleased with it. Participants should be able to have a saying in what the future themes should be.
Konstantin Bengtson	It is cool, but a shame that a lot of people don't want to pay to enter Kildeparken, so perhaps it should be made free. The Parade is the coolest part!
Mike Olesen	The design is ok, I think.
Jacob Nilsen	It is a great tradition.
Pradeep Silpakar	Since I have never experience this kind of festival, I really enjoyed a lot. One of the best festival ever attended in my life.
Prasanth A G	2010 was on a low point. I have seen around 6 carnivals altogether now and I think there had been better carnival before.
Junko Yamaga	Nice, but if they can control drank people more, I guess it
Jakub Ruzicka	Interesting.
Marketa Sobotkova	It is good.
Julija Acuviene	Okay.
Sebastian Liszka	Every year the same things, but I like it anyway.
Milosz Miskiewicz	It was nice and well organized.
Aneta Adamczyk	Only positive things.
Marika Nguyen	I think it is good. I like it. I remember that first time I was

	impressed as I haven't seen anything like that before.
Xi Li	I think it is good. I feel like enjoying craziness but meanwhile without needs to worry about things, like safety or into too much chaos.
Fatih	I think they do a great job for the day.
Kristina	
No name	It looked like the parade of Friday was shorter than last year. I like the way they do it in general. But I do not understand why people have to pay tickets to enjoy concerts outside.

12 What kind of experiences the Carnival brings to you?

Antonio Arfè	I felt relaxed and never afraid. Free to go around and enjoy the time with my friends.
Mette Gadegård	Fun, fun, fun.
Tia-Maria Frank	It is a time where the young people of Aalborg and surrounding areas gathers and celebrate. It gives people access to liberate themselves and act and do as they please.
Konstantin Bengtson	It is a lot of fun and an opportunity to party with friends and meet a lot of cool people!
Mike Olesen	Mostly just being with friends and having fun in another setting than normally. Meeting friends and new friends during the day too.
Jacob Nilsen	A different view of the streets of Aalborg, a more colorful Aalborg. The best atmosphere I can find.
Pradeep Silpakar	FESTIVE environment.
Prasanth A G	Get to see people having real fun.

Junko Yamaga	Be free and creative.
Jakub Ruzicka	New masks, many creative people, inspiration for next year, fun, relax day.
Marketa Sobotkova	New masks, many creative people, inspiration for next year, fun, relax day.
Julija Acuviene	Meeting other people.
Sebastian Liszka	Except measuring how many beers I can drink in one day, it makes me more open to others.
Milosz Miskiewicz	Nothing special, just a lot of fun looking at people's costumes.
Aneta Adamczyk	Some entertainment.
Marika Nguyen	It is fun in general, maybe a bit of esteem while looking at all those costumes, happiness and admiration but on the other hand I associate it also with a place when people lose control a bit cause there is difference between having fun and enjoying your time and being completely wasted.
Xi Li	Fun and exciting experience; sometimes feel like inspired by the costume designs; feel relax and somehow released even though I was just watching others.
Fatih	Have some new friend; see all of the nice smile and happy people.
Kristina	
No name	Enjoyment, laughs, happiness.

13 What do you appreciate from the Carnival?

Antonio Arfè	It's been a new way to look at Danes and see how crazier they are during the Carnival then in the normal life!
--------------	----------------------------------------------------------------------------------------------------------------

	I also appreciated the way people plan to dress up in “theme” costumes, e.g. Simpson, Flinstones, super- heroes etc.
Mette Gadegård	Good party to be with friends and have fun.
Tia-Maria Frank	I appreciate the fact that the community supports the carnival as well. Without their support, the carnival would not be the same – probably not as many spectators.
Konstantin Bengtson	The atmosphere!
Mike Olesen	They are quite quick to clean after the parade.
Jacob Nilsen	I appreciate the whole arrangement of the Carnival.
Pradeep Silpakar	Freedom of expression. There was expressing war situation, or other funny stuff.
Prasanth A G	Gives a place for the people to meet and enjoy like anything for one day.
Junko Yamaga	A great time with friends.
Jakub Ruzicka	Cultural experience.
Marketa Sobotkova	People are more talkative to each other on streets.
Julija Acuviene	Atmosphere.
Sebastian Liszka	Experience something different.
Milosz Miskiewicz	To spend a party in a different way than usual.
Aneta Adamczyk	Getting some fun with my friends.
	The whole event, the idea and development of such as I haven’t experienced this before.
Xi Li	Nice performance, good music, fantastic costume designs, feeling safe to be at crazy places (and so close to crazy people).
Fatih	They do almost everything to make a great party.

Kristina	
No name	Friends, nice costumes

14 What is special about the Carnival (different than other Carnivals or similar festivals)?

Antonio Arfè	It was nice to feel like absorbed and part of the carnival as I was one of the people who were “making” the Carnival. I think it's a better experience than just watching a flowing parade of dancing groups and decorated carts.
Mette Gadegård	Don't know.
Tia-Maria Frank	It is a drinking parade where people dress up after a theme. I saw a parade in Australia, where it was more like a peaceful demonstration. The carnival in Aalborg separates itself by being a carnival where everyone can participate and enjoy alcohol at once.
Konstantin Bengtson	I haven't tried other carnivals! It is quite similar to a festival, but the costumes make it cooler in a way!
Mike Olesen	That it is held in Aalborg, close to where I used to live. I would not travel far to see or participate in it, when I already know what I contain.
Jacob Nilsen	It is well planned and has a lot of extra things in the Kildepark, and at last it has the fireworks show.
Pradeep Silpakar	Here I found people more open in expressing feelings and enjoying at the same time. Everybody is participating voluntarily to have fun with full enthusiasm and vigor.
Prasanth A G	I have not seen any other Carnivals. And with respect to festivals, it is much more different. Festivals are more simple and organized and celebrated decently. Carnival is

	more on the fun note and doesn't have any barriers.
Junko Yamaga	I'm sorry but it was the first time to join this kind of carnival so I have no idea about that. I guess, however, if Japanese have this kind of carnival, there is no or not so much alcohol during the carnival and people don't go so "crazy (in good meaning)."
Jakub Ruzicka	I don't know.
Marketa Sobotkova	I don't know.
Julija Acuviene	It was my first Carnival.
Sebastian Liszka	Everyone go crazy!
Milosz Miskiewicz	I think nothing special.
Aneta Adamczyk	Loads of fantasy with all people's costumes.
Marika Nguyen	I guess the fact that everyone can take part in it and it brings a lot of people creating special atmosphere. You can join whenever you one and be a part of the event don't only observe. It also lasts all day .
Xi Li	I feel like I do not need to worry about safety. And it's Danish.
Fatih	It is made special because most of the people are coming from other town or city for it.
Kristina	
No name	People work more creating their costumes, they are more immerse in the atmosphere.

15 How do you like the Carnival? (good aspects)

Antonio Arfè	Even though almost all the people were drunk and doing crazy thing, I never felt so safe as in the Aalborg Carnival
--------------	---------------------------------------------------------------------------------------------------------------------

	<p>then in any other similar festivals.</p> <p>Good it happens in May, the temperature is better than April or March.</p>
Mette Gadegård	I like it, all of it.
Tia-Maria Frank	I like it because it's a time where you can forget about all your concerns and just have fun. Meeting up with former friends who have moved from Aalborg is another thing I like about the carnival. That is one of their main reasons for coming to Aalborg, to explore the carnival with friends.
Konstantin Bengtson	Everything and especially the parade!
Mike Olesen	It can be fun, everybody is happy; it is a great event for Aalborg.
Jacob Nilsen	I like the Parade, but also the party in the Kildepark with the many scenes.
Pradeep Silpakar	I like parade, the beat of drums.
Prasanth A G	Parade; Colors; Music; Entertaining environment; No control; Fun.
Junko Yamaga	Sometimes it's nice to be "crazy".
Jakub Ruzicka	Positive day in my life.
Marketa Sobotkova	Very like.
Julija Acuviene	Just one time a year.
Sebastian Liszka	Open people; good music.
Milosz Miskiewicz	Meeting friends, having fun, unusual way of spending time; colorful and nice uniforms at the parade; concerts.
Aneta Adamczyk	Unlimited fantasy and fun of many people.
Marika Nguyen	I like the idea of the event, and guess organization is also well done. The thing is that all the people contribute to the

	event thus as they are a part of it the look of carnival much depends in the participants.
Xi Li	Nice performance, good music, fantastic costume designs, many different people of all kinds
Fatih	
Kristina	Good weather and good atmosphere.
No name	Nice trucks with music in the parade. Good atmosphere.

16 Where can the Carnival improve itself? (Negative aspects) and how?

Antonio Arf è	<p>The Friday afternoon parade of the groups was a bit boring, I've seen better festivals than this. It should be more spectacular, maybe fireworks from the fjord, corianders from the top of the buildings, and music everywhere.</p> <p>The Battle seemed to me a bit boring too, at least when some very boring groups were performing.</p>
Mette Gadeg ård	Nothing.
Tia-Maria Frank	<p>Entrance fees are getting way too high. When I first started to participate in the carnival, the entrance to Kildeparken were 30 Kr, now it is 100 Kr. There are other ways to make money.</p> <p>Public toilets would also be a good idea around the route as many participants do not respect the natural environment.</p>
Konstantin Bengtson	<p>Perhaps entrance to Kildeparken should be made free so everybody would enter!</p> <p>Also perhaps there should be set up paramedics in the city centre. A lot of people got smaller injuries and had to go all the way to Sygehus Syd for the nearest emergency room.</p>
Mike Olesen	Difficult, but it would be nice if the focus could change

	from being a big drunken party to being something beautiful. But has to do something with the culture, and of course how you look at it – and where and when you observe the carnival.
Jacob Nilsen	There should be more people to take photographs of all the participants for watching on their website, plus a big video with as many of the participants as possible that could be downloaded on their website.
Pradeep Silpakar	Sometime people gets too drunkard and things goes a bit array. But I still feel people maintain their decorum here. I would like to see more parades with more synchronization.
Prasanth A G	Cannot think of any.
Junko Yamaga	Control drank people. Perhaps more staff to observe or the stands which serves them water.
Jakub Ruzicka	The entrance could be cheaper for the park.
Marketa Sobotkova	Maybe bigger advertisement, to be more popular among other countries.
Julija Acuviene	Less beer.
Sebastian Liszka	Entrance fee (the one who has costume enters for free) Organize sound system for people in the outside area (for the one who did not enter) Maybe some competitions for participants
Milosz Miskiewicz	I don't see any big negative aspects.
Aneta Adamczyk	Maybe some public toilets on parade way to avoid people peeing everywhere.
Marika Nguyen	Maybe too expensive tickets to the park and carnival lasts one week but I have an impression that only the last day is noticeable. Maybe it could be improved by preparing

	some decorations on the street to create a desirable atmosphere, make a feeling that something will happen, that it is a huge event because I guess random travelers could not see that if they didn't hear about the event before. Thus promotion could be improved.
Xi Li	Probably the tempo of the parade. The parade went a bit too crowded sometimes and I couldn't see all, which I would have liked to.
Fatih	Maybe not to do the same thing every year, do something different.
Kristina	
No name	Too dirty- maybe try to put big rubbish containers and advertise them. People might get a bit aware.

17 If possible, do you want to attend the Carnival again in the future?

Antonio Arfè	Yes
Mette Gadegård	Yes
Tia-Maria Frank	Yes
Konstantin Bengtson	Yes
Mike Olesen	Yes
Jacob Nilsen	I will come next year!
Pradeep Silpakar	Yes
Prasanth A G	Yes, of course.
Junko Yamaga	Yes
Jakub Ruzicka	Yes
Marketa Sobotkova	Yes
Julija Acuviene	Yes

Sebastian Liszka	Yes
Milosz Miskiewicz	Yes, of course.
Aneta Adamczyk	Yes
Marika Nguyen	If I am here at that time I would go.
Xi Li	Yes
Fatih	Of course I would like to.
Kristina	Yes
No name	Yes, I will.

Appendix 4: Street Interviews

1 How do you prepare for the Carnival?

Anne: I have never participated in the actual parade or been in costume for the carnival, so I don't really prepare myself for Carnival.

Kristine: We were a large group that went together. Before the carnival the group held a meeting about what we should dress up as. We decided to go as robots, so after the meeting I started looking for part to my costume, which I did at eBay. Then I bought my drinks, and everyone in the group also had to buy some food for the common-breakfast in the morning of the carnival.

Line: I usually plan what costume to wear long time before. It is very important that the group has a special theme or that we are similar. Also it is important that the group contains more than two or three people – it is much more fun with as many people together as possible. It is fun to make the costumes together with the group.

Jesper: Signed up with a friend's carnival Facebook robot group. Bought paint, tons of different kinds of tape, glue and beer! Made an extensive interactive robot-suit from scraps, which in total took me about a week (working every night) to make - not including planning.

Rolf: Usually I will meet up with a group of friends, 3-4 weeks before the Carnival, to talk about what we are going to do. We will then decide which theme we will go with (we won't be going with the overall theme, as it's usually too boring and generic), where we are going to have breakfast, and how we're going to acquire the wagon (for alcohol).

Peter: We used a lot of hours on creating costumes

2 What does the Carnival mean to you?

Anne: It is a social event that you can enjoy with your friends and it is a chance to dress up, but due to work and project writing, I have never participated.

Kristine: It is a great event, and it's very special because so many people participate. I

don't feel that I have to participate every year, but when I do I want to dress nicely and have a lot of fun. Even though I'm busy with my master thesis, I take the time to go to carnival, because it's such a special day of the year.

Line: When there is carnival in Aalborg the whole town is implicated – Aalborg is one big party and everyone is invited. It is not just for specific dancers or ones who has a perfect costume – there is no people who can decide who is invited. There is a special open atmosphere where everyone can talk to each other. I have been joining the carnival several years and it was most fun when we were planning the costumes in good time before and were many people in the group. This year I should have participated but decided not to in the very last minute. I think it was because I didn't make my costume with the others and in the morning I didn't got dressed with the others. Also I couldn't overcome the thought of all the drunk people and crowds in town and I wanted to be clear in the head the day after with no hangovers because I wanted to write my thesis.

Jesper: A chance to spas out and pee wherever you want (almost) without the risk of being arrested ;)... a chance to break all the rules... a chance to show off my creative robot building skills. Being part of a huge party where everyone is having a good time and is in a great mood. Seems like angry people don't attend Carnivals.

Rolf: It means fun and enjoyment. On a much larger scale than I'm used to. It's just a real pleasure to see so many people go all-out on the fun.

Peter: A great and very different party you only experience once a year. It is a lot of fun.

3 What kind of experiences do you have on the Carnival day?

Anne: I enjoy seeing the professional Carnival dancers, who I think are really good and they have amazing costumes. The “ordinary” people's costumes are also nice, but I mostly notice them because they are so drunk.

Kristine: Well I met a lot of people that I didn't know, I danced and had fun, but then I

also got lost from the group with one other girl, and that was less fun. It's difficult to call other participants, because there is so many people using their phones, and there is so much noise. Also for the first time I actually went to a after party in the evening (usually I have been too tired in the evening), and that was a lot of fun too, because everyone was a bit hung over from the day.

Line: When I go to carnival there is a special feeling of being in one big group and of being accepted. Everyone is happy and it feels really good. In the city I talk with a lot of people and we talk about what we are wearing and why – there is a lot of flirt in the air too. I also often meet a lot of people I haven't seen for a long time and catch up with them too. Sometimes I also meet people from where I grew up with whom I have never talked to before and now in the carnival atmosphere I talk to them about what they are doing in life now.

Jesper: Being part of the parade is most fun - looking at great costumes, dancing, singing, yelling to very loud music. Feeling the spirit of the parade community, like being a part of huge positive movement. Cheering with and talking to complete strangers. Meeting up with old and new friends; laughing at their costumes.

Rolf: I will see a lot of happy people, who are able to have fun in so large groups of people, bumping in to each other. I see a lot of creativity. There are always some costumes that are more creative and well done than the other. And there are always someone that are dressed up just like you, or very similar.

Peter: I see a lot of very funny and creative costumes.

4 What is special about the Carnival (different than other Carnivals or similar festivals)?

Anne: At festivals there are more separate events going on at the same time, but in the carnival parade, it is the people as a whole that are the event.

Kristine: It's just a huge party with the whole city participating, and in Aalborg it is probably the biggest event of the year (at least for young people). It's a day filled with

happiness, and even though of course it's also about getting drunk, it's still just a great party and fun for everyone.

Line: The special atmosphere where everyone is invited and therefore also accepted. You talk to everyone and there are (almost) no boundaries of people's behavior. In other festivals there are not the same feeling of togetherness because there of often come for the sake of only the music.

Jesper: I suppose carnival in Aalborg has a lot of support from both the city officials and the people, with a huge flow of both natives and other folks from around the country. Most people participate in some way or another. The costumes play an important vital role, giving the party a special theme that everyone can gather around. It's a common ground for both participators and spectators that seems to evaporate the normal divides of interests, styles, age and classes. Alcohol makes it more fun, but it isn't vital to the festival. There is something for everyone and you can participate at which ever level you want to.

Rolf: It's basically bigger than the one they have in Copenhagen, even though I haven't attended that one. And so I can't say the difference between them. But I think when such a thing as this Carnival becomes special, or magical, is because of the fact that you can feel people beginning to get the Carnival fever. They will begin to talk about it and just feel excited a week or so before it begins.

Peter: It is in Aalborg. I don't know. Have not been to other carnivals.

5 How do you like the Carnival? (good aspects)

Anne: It is a great social event and a chance to see your friends in a different setting.

Kristine: There are so many people, and everyone let their guards down when they dress up, so you talk to a lot more people than on a normal night out. And it's just happy and filled with colorful dancing people.

Line: See number 4.

Jesper: The community of happy friends and strangers, creative costumes, huge party

atmosphere, making costumes and breaking all the rules of conformity.

Rolf: I like all the friendly and happy people you meet. The creativity. The magical tension before and during. It's just awesome that I'm a part of so many people with the same goal as me, to drink and have fun.

Peter: People have free to dress up like they want and can show a lot of creativity and humor and party a whole day with a lot of people.

6 Where can the Carnival improve itself? (Negative aspects)

Anne: Well, maybe more organization. And maybe the local shops could be involved more so that they could benefit from all the people that is down town during the carnival, but I don't know how this should happen.

Kristine: Well it's always difficult finding a toilet, and it has become too expensive to go into the Kildepark. And then the official wagons in the parade (with music on them), there were not enough of them this year, and those that were there drove too fast.

Line: For girls there are not enough toilets and it is also disgusting that guys pee all over – there could be more toilets on the route. The streets are very dirty too – don't know what to do about that. Sometimes it is so irritating that there are so many drunk people – but I don't know what to do about that too.

Jesper: Kildeparken should and could be the main attraction - but in contrast to both the parade and the atmosphere in the green areas around the park, kildeparken is both boring and expensive! The important community spirit is striped at the admission-gate, where capitalism and traditional festival attractions takes over. The focus shifts from the participants to the attractions.. from being a party with the people of the city to a party for some of the people - arranged by some sort of authority. The sense of community is hereby completely removed. The carnival arrangers need to understand that the parade IS the carnival. Therefore profits should also be made during the parade.. selling beer, merchandise (t-shirts, flags, things that make noise) and food during the parade would make endlessly more profit than the admission fee to kildeparken.

Rolf: The last two years the group I'm going with and I, didn't go into Kildeparken, as many others do. Instead we will stay just outside in the park-like area, because it's cheaper and you can drink your own beer. And the music inside Kildeparken isn't usually something I really care for (like Nik & Jay). Make it a lot cheaper to get in, and allow people to bring their own alcohol, then I will be more willing to go into Kildeparken.

Peter: There is big logistic problem by getting so many people move from A to B.