



DEP 302: SYSTEMS DESIGN PROJECT

MOOD INDIGO

WEEK 1: PROBLEM IDENTIFICATION

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Expertise and Experience

The Team



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200+
INTERNATIONAL
ARTISTS



1700+
COLLEGES



240+
EVENTS



1,46,000+
FOOTFALL



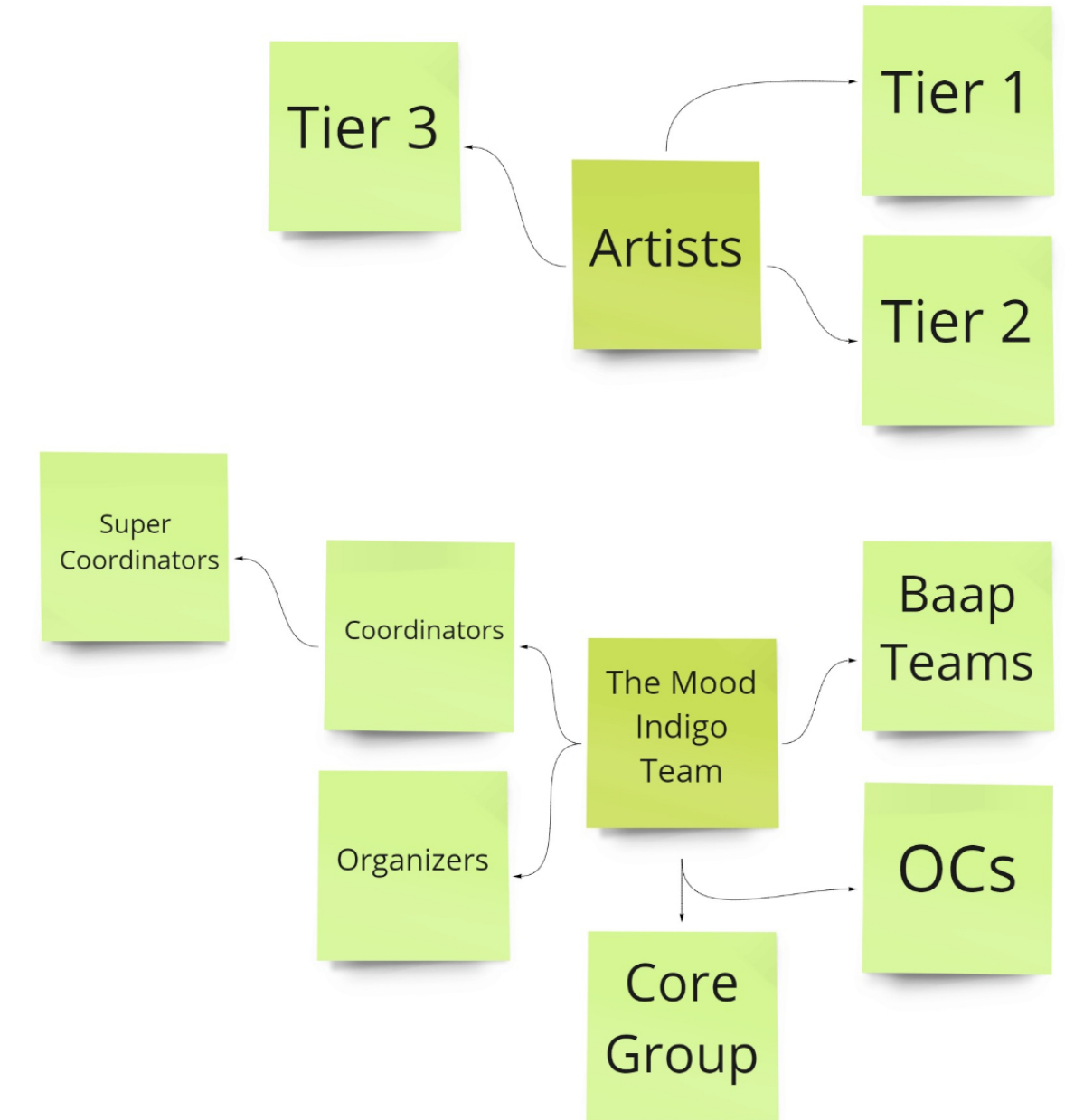
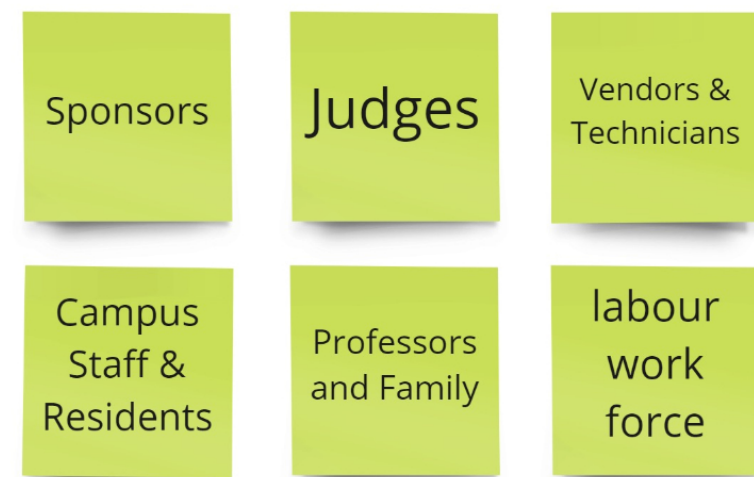
15+
GENRES

HIGHLIGHTS

A TRULY GLOBAL FEST
50 YEARS SINCE INCEPTION

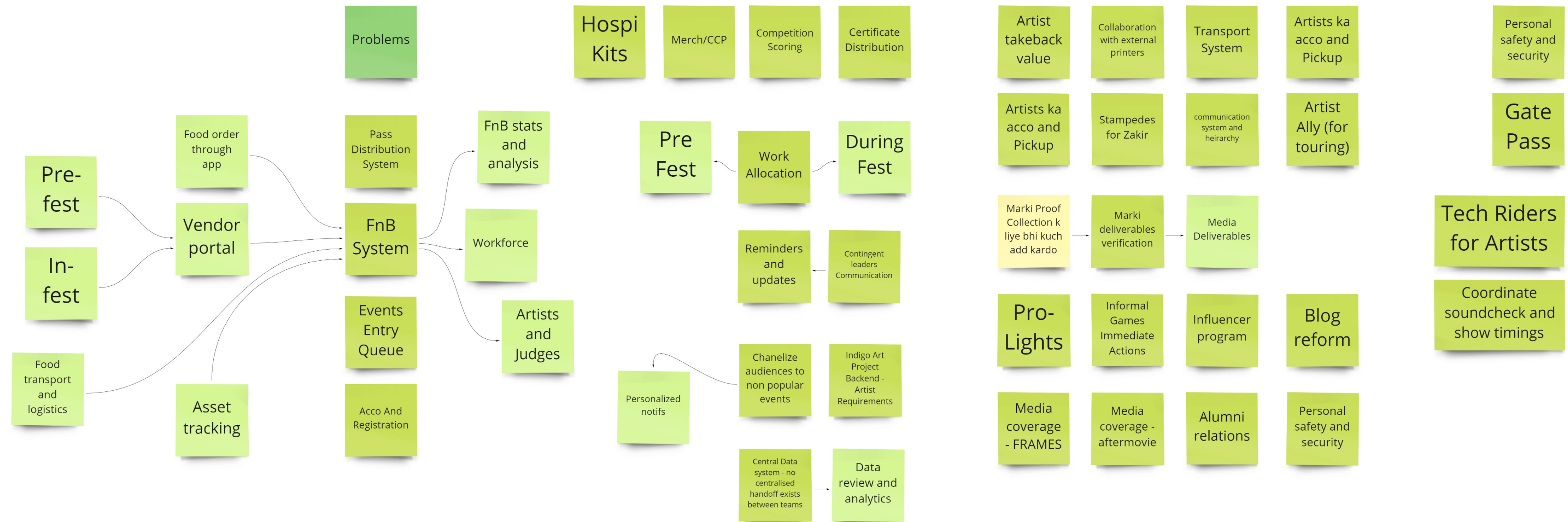
Who makes up this large footfall?

Stakeholder Mapping



Problems and Points of Intervention

Brainstorming



Papers Please!

Secondary Research

In recent years, music festivals have emerged as key players in a rapidly changing musical industry (Brown & Knox, 2016). Indeed, music festivals constitute not only an important revenue source—in 2017, the top 10 music festivals in the world grossed US\$259 million (Pollstar, 2020)—but also play a significant role in the sustainable development of communities (Van Aalst & Van Melik, 2012). One of the strengths of music festivals is their popularity. In 2014, the USA's 800 music festivals attracted 32 million people (Nielsen, 2015). Interestingly, music festival attendees differ considerably from one event to another, notably in terms of motivation (Abreu-Navais & Arcodia, 2013); some people attend festivals especially for the music while others primarily to socialize. This being said, even if motivation constitutes a key theme of past and present festival studies (Getz & Page, 2016; Wilson, Arshed, Shaw, & Pret, 2017), not much is known about the relationship between the type of music festival and the motivations of its attendees. Indeed, despite a recent call by Maeng, Jang, and Li (2016) for more motivation research accounting for the special features and attributes of festivals, the impact of specific music festival characteristics such as the main genre of music or fame of the programmed artists on the motivations of attendees is not clear.

We propose that the variation in attendees' motivations can be explained, at least in part, by the type of program, both in terms of musical content and format. Little research on music festivals has taken a close look at the programs of the studied events, despite existing evidence suggesting their importance (Kruger & Saayman, 2012; Lopez & Leenders, 2019). Hence, the objectives of the present study are: (1) to identify the motivations of attendees of different popular music festivals and (2) to identify and characterize clusters of attendees according to their motivations. To meet these research objectives, a field study was carried out with a sample of 296 festival-goers attending six music festivals. The contribution of this study to the literature in tourism management is twofold. First, while previous studies considered music as a unique motivation dimension (Abreu-Navais & Arcodia, 2013), we show that there exist multiple motivations related to the musical

content and format. Second, this research offers managerial insights by revealing the existence of different types of attendees seeking distinct kinds of program (in terms of both content and format). This can help festival organizations by indicating how to design the content and format of their event to target specific groups of festival-goers.

2. Literature review

2.1. Motivation to attend music festivals

In a review of 29 empirical studies on festival motivations, Abreu-Navais and Arcodia (2013) identified seven motivational dimensions: socialization, family togetherness, event novelty, escape & relaxation, excitement & enjoyment, cultural exploration and other specific motivators (e.g. food or event theme). These dimensions display concomitantly a certain form of commonality, being present across multiple studies and contexts, and some variance due to "the type of event, visitor segment, and socio-demographic and geographical variables" (Abreu-Navais & Arcodia, 2013, p. 44).

In Table 1, we present an overview of the results of seven studies, published between 1999 and 2016, tackling specifically the issue of motivations to attend a popular music festival. The compilation of these studies offers two main conclusions. First, the most frequent motivations are socialization and musical content, but their importance varies significantly from one event to the other. For instance, while the attendees of the Efes Pilsen Blues Festival (Özdemir Bayrak, 2011) are primarily motivated by socialization, New Zealand Gold Guitar Awards' festival-goers are mostly driven by their love for music. Second, a same event can attract different segments of attendees with diverse motivations. For instance, Bowen and Daniels (2005) have indeed identified four clusters of attendees of the Celebrate Fairfax Festival: the *just being social* mainly motivated by socialization, the *enrichment over music* who attend to discover new things or new people, the *music matters* drawn by the musical features and the *love it all*, who seek everything.

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Lessons in Managing Visitors Experience: The Case of Future Music Festival Asia (FMFA) 2014 in Malaysia

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Abstract

From religious celebrations to massive music festival, Malaysia is always known as a very festive country. Being one of the fastest growing sectors in tourism industry, music festival is celebrated lively everywhere in this region. However, not much research has been done to identify factors that visitors view as important for a good festival experience. This study analyzes visitor trends and motivational factors in attending the Future Music Festival Asia (FMFA 2014) as well as visitors' insights on



Researching Audiences at Outdoor Events and Festivals

Published by Audiences London

2011

The toolkit and guidelines for audiences at outdoor events and festival will provide a framework to measuring and evidencing the impact of an outdoor event. The guidelines will provide practical advice for audience research at un-ticketed cultural festivals and other events in the following sections: research principles, data collection methods, evidencing success, estimating audience size, questionnaires and surveys, working with volunteers and assessing economic impact.

The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences and Audiences London Plus in 2012.

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The effects of social media on emotions, brand relationship quality, and word of mouth: An empirical study of music festival attendees

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HIGHLIGHTS

- This study examines the influence of social media on customer relationships.
- A conceptual model was developed and tested using structural equation modeling.
- The use of social media of attendees with music festivals was examined.
- Results show social media usage has a significant influence on festival engagement.
- Social media-based relationships also lead to positive word of mouth recommendations.

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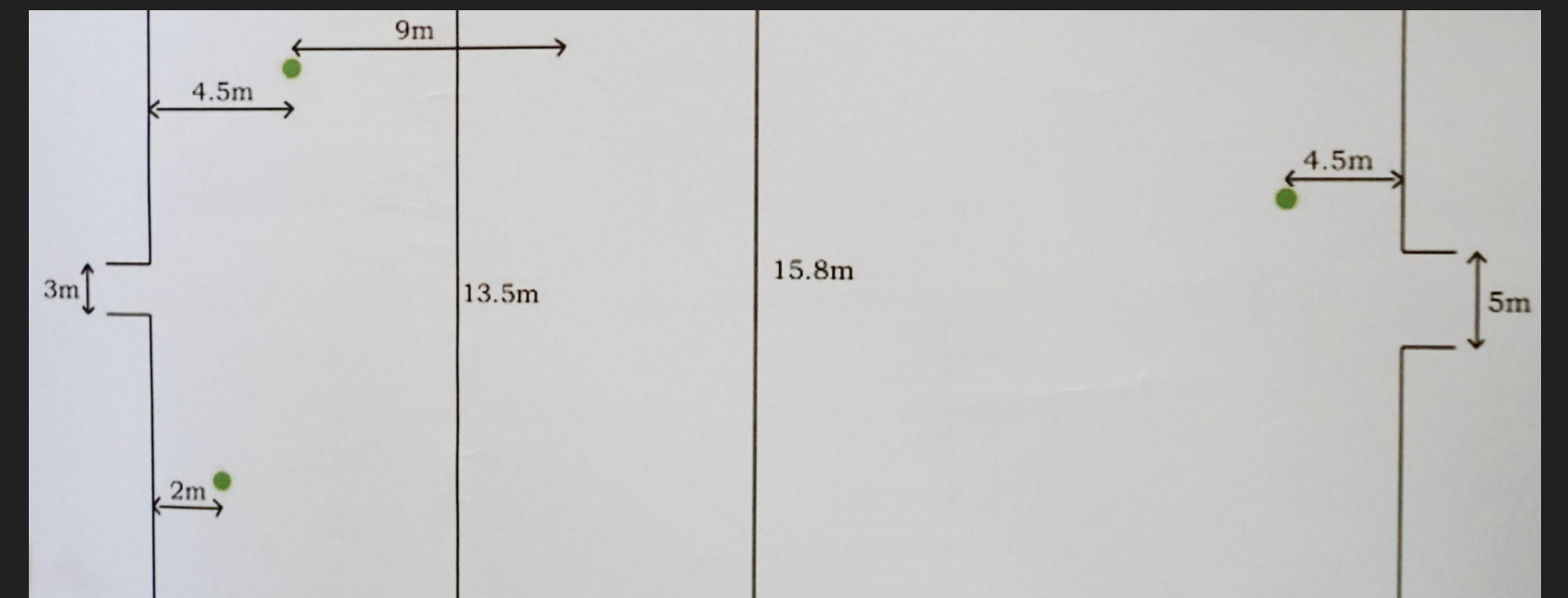
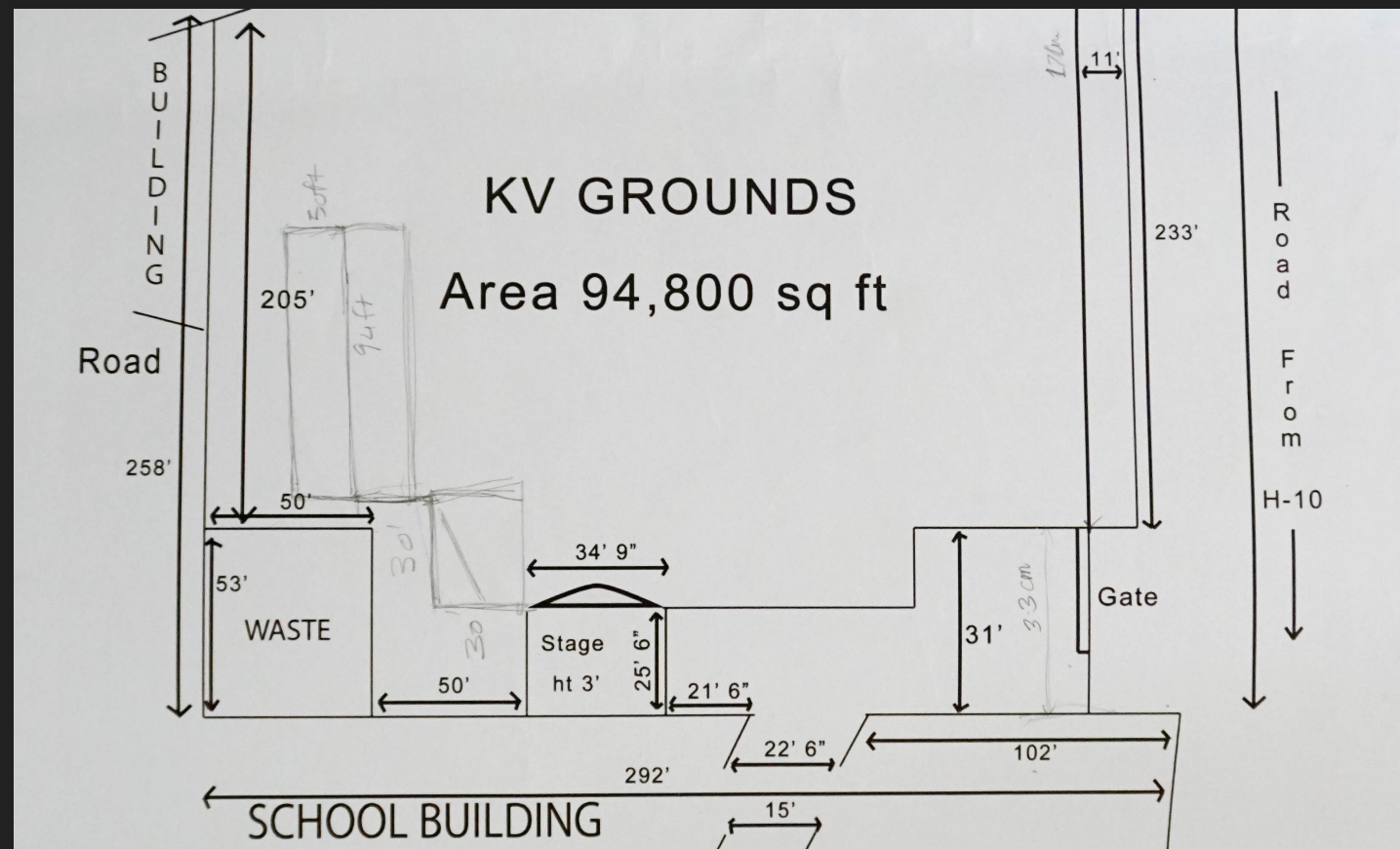
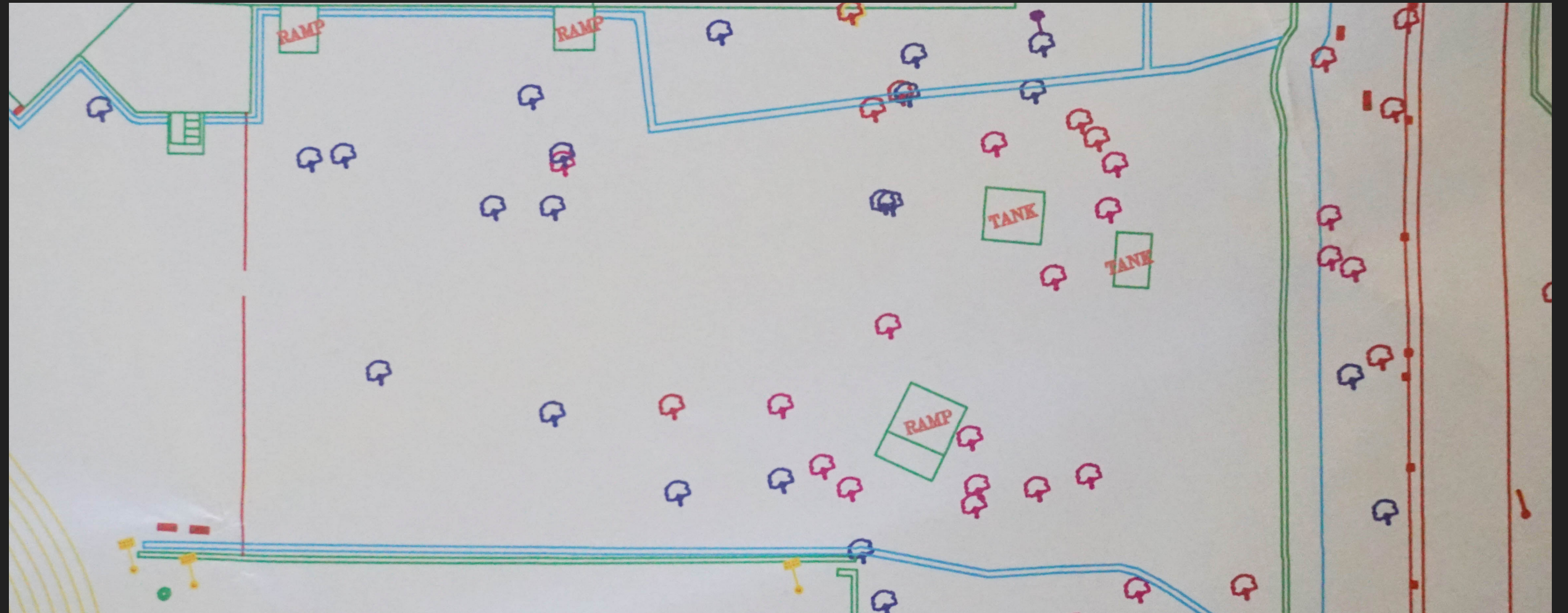
ABSTRACT

This article focuses on two under-researched areas of tourism management — the management of music festivals, and the influence of social media on customer relationships. In the new digital era of marketing communications little is known about how social media interactions with tourism brands affect how consumers think and feel about those brands, and consequently how those interactions affect desired marketing outcomes such as word of mouth. Based on the literature, a conceptual model was developed and was tested using structural equation modeling. The results show that social media does indeed have a significant influence on emotions and attachments to festival brands, and that social media-based relationships lead to desired outcomes such as positive word of mouth.

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Following the Maps that lead to you

Secondary Research



The Brainstorming wasn't just for show

Key Findings

- Stakeholders and their viewpoint
- Helped in understanding their Priorities
- Setup Interview/survey questions
- Stakeholders as elements of the system
- Causes behind their Problem
- Areas to focus on
- Visitor flow experience
- The various ways they interact with other stakeholders and Mood Indigo as a body





■ Emerging Themes

Some System Design ideas came out of the exploration

- Themes (What is Changing)
- Systems involved (Elements)
- Any metrics we can use (Data)
- Possibility of an Intervention

Communication and Redressal

Grievance System

- During fest and post fest
- Harassment Issues, Comfort in Communication
- Feedback Collection
- Redressal Status
- Who will address the problems? (Problem allocation)
- Online portal, data collection, Committees, penalties, Rules
- **Metrics:** Satisfaction, time taken for addressal



Reduction and Optimization

Idle Time

- Registration Queue, Passes Queue, Pronights Queue - Bottlenecks
- Projections of venue (Assurance that progress is being made, assurance)
- Before competitions and before result announcements
- Judges deliberations (Opening-Closing acts)
- Coordi - Coordi Communication
- Sponsor - Visitor interaction possibility
- Finding Venues, Washroom, Shops, Food preparation
- Scheduling system, crowd management systems,
- Metrics:** Boredom, Time taken



We aim to please

Visitor Fest Experience

- Take Back Value
- Brand Image improvement
- Visitor psychology, Decision making
- Revisiting students
- Good faith with sponsors/ vendors
- Journey Pain points to be minimised
- Train the team for hospitality? (how to host and interact)
- Travel, Acco, hospitality, Food, Experiences
- Metrics:** Comfort, Satisfaction, Expectations met, Fun, Footfalls, Ratings



Something to build upon

Data Collection

- Metrics are needed as proof
- Useful tool in Management and planning
- Measure whether future upgrades have a positive or negative effect
- Would require additional resources. (don't know if worth it or not yet)
- Footfall, registrations, venue capacity etc already there
- Ethics of data collection permission of usage. Terms and conditions have to be set up for legality
- Qualitative data (Happiness, Satisfaction, Comfort)
- Quantitative (Footfall, Budget Distribution, Expenditure)
- Processing of Data, Visualisation, and Analytics
- Live crowd management, Predefined notifications, Personalised Ads etc for the future generations



For MI is nothing without its volunteer workforce

Inter-Dept Communication

- Setting up channels across multiple hierarchies
- Time Taken is reduced
- (On the spot decision making)
- Coordinator work portals
- Sensitive data?
- Filtering important and unimportant data (earlier done by CGs)
- Team Building Exercise
- Collective Vs One-on-One
- Physical as well as digital monitoring and collabs with miro, MStears, CISCO etc.



A free for all event also bears the onus of being safe for all

Personal Safety & Security

- Stampedes, Lathi Charge
- Women's safety
- Personal Space during Pronights
- Communication of grievance
- Fire Safety and medical emergency procedure
- Contraband + Drugs + Alcohol + Forging tickets
- Security Personnel + Security Coordies + role of other organisers + IIT B Rules + CCTVs
- Road blocks and transportation of big artists
- Gate Pass system
- Grievance system + addressal system + drills and spot checks + accountability
- Metrics:** Feeling of safety + safety scale



Quick glance if you dozed off

Summary

Idle Time

Data Collection

Grievance System

Visitor Fest Experience

Personal Safety & Security

Inter-Dept Communication



Picture abhi baaki hai mere dost

Future Steps

- Making System Flowcharts to understand it even better
- What , How, **Why**
- Analyse existing data and isolate causations
- Interviews with various stakeholders
- Delve deeper into one or more sub-systems
- Connection Circles

CHARGING AHEAD
ON THE RACE TRACK

Mahindra

64



Power by

INDIAN RACING



Thank You

Looking Forward to your feedback!

Anurag Soni

Atul Tripathi

Rishabh Kumar