

Exploring an omni-channel service proposition in music event ticketing

at CM.com

Master Thesis
Ruben de Jongh



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Preface

It's a wrap!

The graduation report you are about to read is the end-result of my journey as a student and my personal growth over this period.

During my studies I've always had the mindset of taking opportunities when they present itself. I started with a bachelor Industrial Design at the TU Eindhoven, became chairman of the study association for a year, did an internship at a service design consultancy, went to Delft for the master Strategic Product Design, followed my dream of living in London for half a year during an exchange program, and now did a graduation project within the entertainment and music industry at CM.com.

I genuinely think each of these experiences are reflected in the result of my graduation thesis and will be in any project in my future.

However, this graduation project would not have been possible without the help of some individuals I would like to thank for accompanying me on this journey.

First, I want to thank the team at CM.com (**Pascal, Mirthe, Bandy, Stan, Wessel, Lars, Boris, Jory & Michael**) for all their expertise, time and jokes which made my period at CM a great experience. A special thanks goes out to **Bandy** who mentored me throughout the entire project. Without his advice, critical attitude but most of all helpful character the project would be nowhere close to the result I am proud of right now.

Secondly, I want to thank my supervisory team **Erik-Jan** and **Fernando** for their feedback, inspiration, and most of all enjoyable coaching meetings which made my graduation process smooth and relatively stress-free.

Lastly, a big thanks to the people who made sure I did not only focus on my graduation and kept me sane by always being by my side: **Jessie, Max & Karel**.

Enjoy reading!

Ruben



Executive summary

CM.com is a conversational commerce company specialised in offering solutions in CPaaS (Communication Platforms as a service). One of the industries to which they point their 'software as a service' is music event ticketing. With their General Admission (GA) Ticketing product, CM provides event organizers with a platform to set-up their ticket sales process, sell tickets, handle event registrations, communicate with visitors, and support other event logistics.

The recent COVID-19 pandemic has had a significant effect on consumer behaviour related to music events and festivals. Event organizers must innovate in their offering to stay relevant to consumers within the overcrowded market. This has led to changes in organizer's needs and priorities regarding their ticketing platform. CM needs to respond in their service offering to stay relevant in the market and fulfil their client's needs. In combination with the desire to leverage the potential of their product portfolio better, CM seeks to identify new opportunities in the way their ticketing product is designed and delivered to their client.

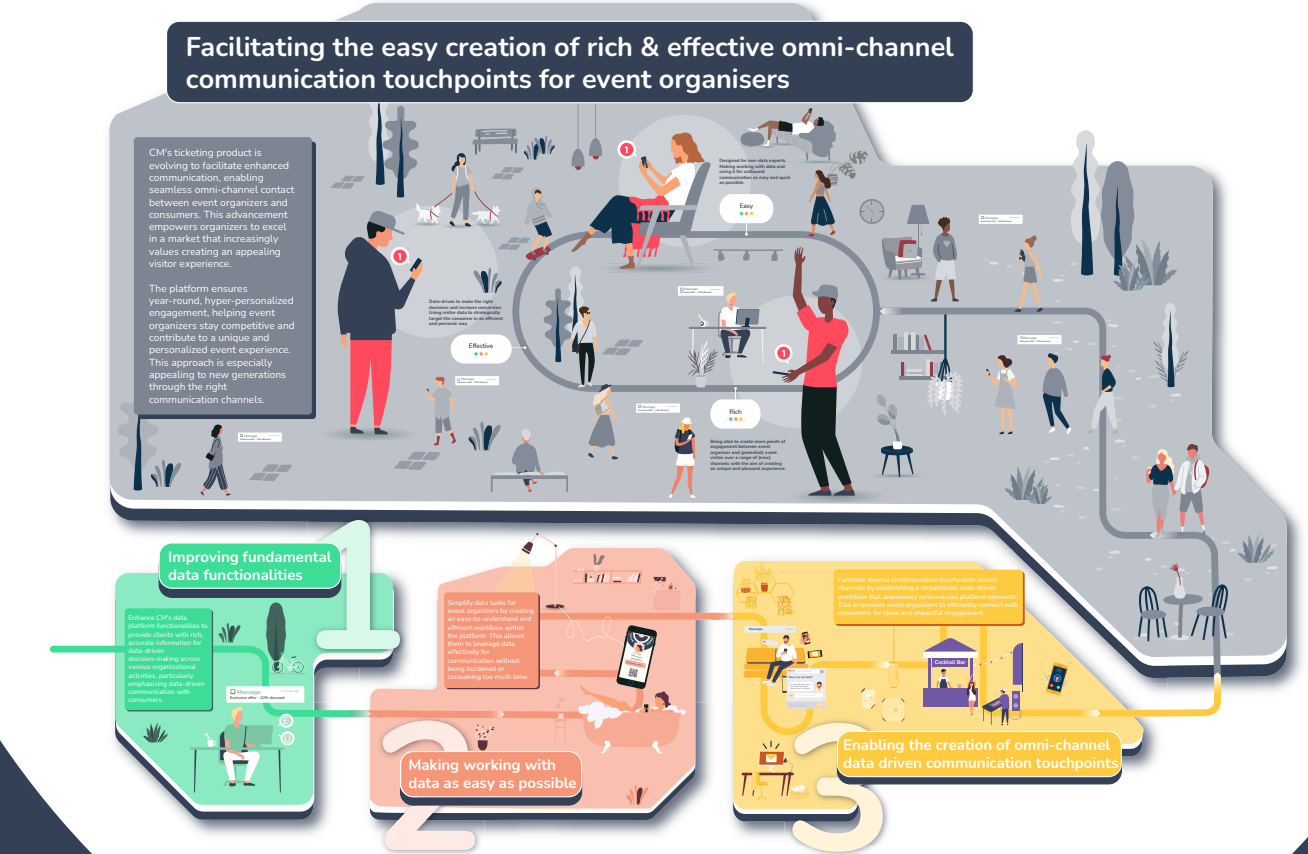
The project involves creating a holistic perspective of the project context and involved stakeholders through gathering extensive qualitative data, taking a service design perspective. The gathered information serves as fundamental knowledge to co-create towards a new strategic service proposition, combining user-research, industry trends and strategic competitive positioning with CM's technological potential.

The results conclude CM's ticketing product should be developed towards "Facilitating the Easy creation of Rich & Effective omni-channel communication touchpoints for event organisers"

touchpoints for event organisers." This proposition aims to facilitate organisers to adopt a progressive, data-driven approach to communication between organiser and consumer. Data allows for effectively targeting consumers in a personalized way, boosting the conversion of communication touchpoints. Working with this data proposition should be designed for non-data experts, making the workflow for the creation of data driven communication touchpoints as easy as possible. Ultimately, the proposition seeks to enable organizers to create more points of engagement between organiser and consumer over a rich array of channels and purposes, contributing to a unique and pleasant visitor experience.

To deliver this value proposition to clients, three development stages must be completed. Firstly, the focus should be put on improving the fundamental functionalities through which organisers gain knowledge through data, whereafter its usability should be improved. Finally, the communication possibilities to improve the visitor experience should be enriched. The proposed final service proposition is concretized through UX-use cases, illustrating the proposed user-flow on an interaction level.

Due to CM's unfamiliarity with the design process and the different internal project teams working in silos, additional guidance is provided to embed the project outcomes effectively. The guidance in the shape of a visual overview describing the service proposition's value in terms of desirability, viability, and feasibility aims to persuade company-wide value. However, this does not guarantee implementation within CM. Additionally, a "From Research to Development Guide" facilitates the product team to work towards the proposed service proposition with the created product materials, ensuring a user-centred process.



Final Service Proposition

Content.

	Preface	3		Defining the problem - Solving the problem	50-51
	Executive summary	4			
INTRO	Chapter 1: Introduction	8-17	DEVELOP	Chapter 5: Co-creating a solution	52-61
	1.1 - Company introduction	9		5.1 - From needs to functionalities	53
	1.2 - Design challenge	10		5.2 - Strategic session set-up	56
	1.3 - Project approach & structure	14		5.3 - Strategic session outcomes	58
	1.4 - Chapter summary	17		5.4 - Chapter summary	61
DISCOVER	Chapter 2: GA Ticketing product & context	19-31	DELIVER	Chapter 6: Conceptualization	62-69
	2.1 - GA Product & stakeholders	20		6.1 - Concept viability evaluation	63
	2.2 - Digital ticketing trends	24		6.2 - Future service proposition	66
	2.3 - Competitor analysis	28		6.3 - Chapter summary	69
	2.4 - Chapter summary	31			
DEFINE	Chapter 3: Understanding the stakeholders	32-40	Chapter 7: Implementation	70-82	
	3.1 - Research plan	33	7.1 - Development phases	71	
	3.2 - Stakeholder interviews	34	7.2 - UX-use cases	73	
	3.3 - Defining insights	37	7.3 - Implementation guidance	78	
	3.4 - Chapter summary	40	7.4 - Chapter summary	82	
	Chapter 4: Client needs	41-49	Conclusion	84	
	4.1 - Defined client needs	42	Project limitations	86	
	4.2 - Client need prioritization	47	Project reflection	87	
	4.3 - Chapter summary	49	References	88	
			Appendix	92	

INTRODUCTION

The introduction sketches the specific project context from which the graduation brief “Define a strategic service proposition of an omni-channel solution for CM’s next music-event ticketing product” originated. The chapter introduces the service design approach used as the foundation of the project planning and report structure.

Chapter content

- 1.1 - Company introduction
- 1.2 - Design challenge
- 1.3 - Project approach & structure
- 1.4 - Chapter summary

1.1 Company introduction

The following section introduces the most important piece of context; the company this project is situated within.

About CM.com

CM.com (later referred to as CM) is a conversational commerce company specialised in offering solutions in CPaaS (Communication Platforms as a service), SaaS (Software as a Service), and payment services across different platforms (CM.com, n.d.).

A sector to which they point their ‘software as a service’ is event ticketing. With their ticketing product, CM facilitates the ticket sales for event organisers in the Netherlands and abroad. CM aims to provide event organisers with a ticketing platform enabling organizers to engage with event visitors throughout the entire customer journey (CM.com, n.d.). This resonates with CM’s vision:

“Facilitating intimacy between organization and customer.”

CM’s ticketing platform client portfolio contains a broad range of entertainment industry clients within the music and live event industry catering to both venues as festivals.

USP’s

CM distinguishes their ticketing product from competitors by creating a fully customised ticketing experience designed and branded to the wishes of their customer. In comparison to major players in the ticketing field like Ticketmaster/Mojo with a heavy focus on their own website and brand recognition, CM adopts a background role, putting their client in the spotlight (Entertainment Business, 2015).

CM takes a more personal approach to ticketing over a variety of channels during the entire event experience. Something consumers seem to appreciate (CM.com, 2023). This strategy allows customers to create branded marketing campaigns and customized web pages directed at their consumers.



Picture by CM.com

1.2 Design challenge

This section describes the internal opportunity and external challenges leading up to the design challenge of this project. It defines the research question(s) to be answered for the design challenge as well as the project boundaries.

Industry challenges

The event industry is quite established in its culture and habits. The COVID-19 pandemic however has had a significant impact on consumer behaviour related to music events and festivals. Research from Denk et, al. (2022) noticed a decrease in consumer spending on live music. Additionally the pandemic has created a more cautious attitude regarding live events from the consumers side (Kinnunen & Honkanen, 2021).

Research from Eventbrite states event organizers biggest concerns for the upcoming period lie with their financials (Eventbrite, n.d.). CM's clients are noticing that since the COVID-19 pandemic sales have either decreased, or are more spread out over the entire on-sale period. These changes can potentially be explained by the overload of music event options, leading to a decision paralysis for consumers (Adriatico, et al., 2022). The market saturation means event organizers have a high necessity to stand out from competition to be able to survive (Eventbrite, n.d.) Another explanation has to do with the cost-of-living crisis consumers currently experience (Lewis, 2022). CM's clients report a shift towards more last-minute ticketing decisions by consumers.

These developments are putting additional financial pressure on event organisers due to the fact that ticket sales are a major part of their budget. The resulting financial insecurity has already lead to multiple examples of events being canceled or downscaled (Breda Barst, 2023; FunX, 2023; Het Kontakt, 2023).

Internal opportunities

Whilst currently able to offer customers a solid ticketing product, CM envisions optimizing the usage of their broad product portfolio including e.g. conversational AI, social media platform integrations, and mobile marketing cloud.

By unlocking the full potential behind all in-house technology, they aim to better fulfil the needs of the customer and consumer within the ticketing industry. Through being more user-centered, CM in the end aims to upscale their sales.

Problem definition

The earlier mentioned industry challenges will have reshaped the priorities and needs of event organizers. CM needs to respond in their service offering to stay relevant in the market and fulfill their client needs. Looking at this in combination with the desire to leverage the potential of their product portfolio better, CM seeks to identify new opportunities in the way their ticketing product is designed and delivered to their customer.

First and foremost the redesign stems from the desire to have the client at its centre of operations and value propositions. CM aims to innovate in alignment with the developing needs and wishes of their client. The purpose of working user-centered stems from a commercial point of view as well, to upscale CM's sales potential.

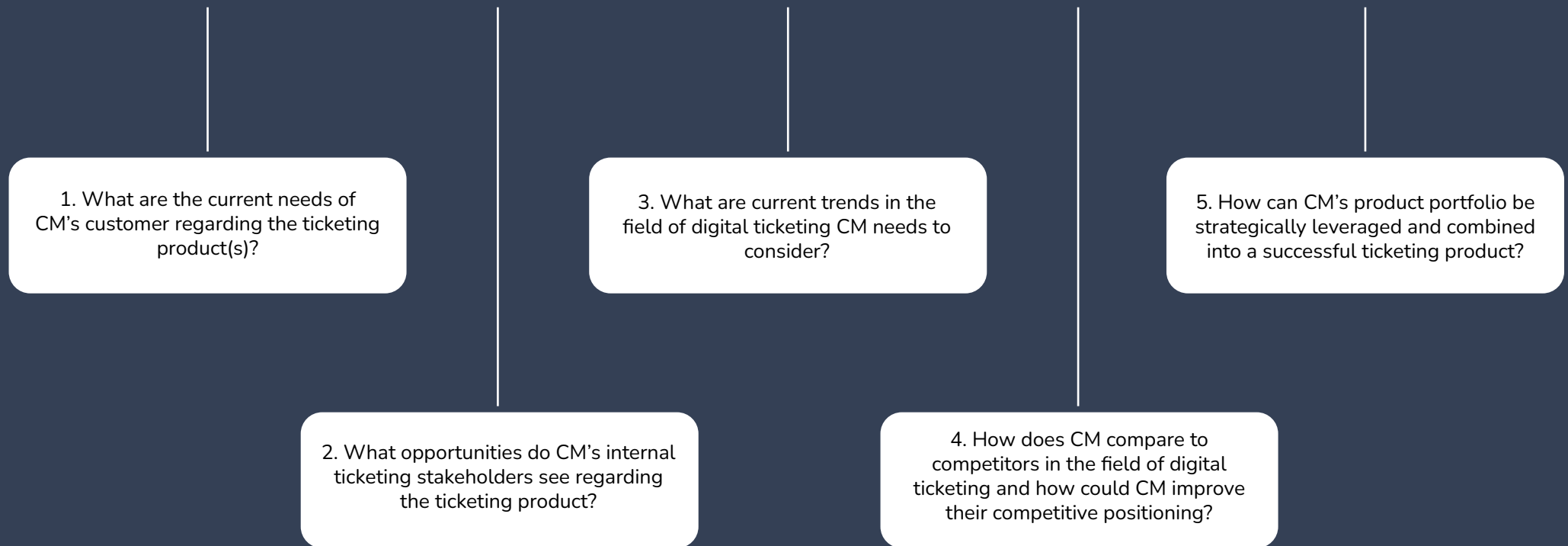
This leads to the following project brief:



Project brief

Define a strategic service proposition of an omni-channel solution for CM's next music-event ticketing product.

Do this by elevating product-market fit between CM's rich portfolio and the client's desired product experience through extensive stakeholder research, increasing sales opportunities.



Sub-questions

Project scope

To set clear project boundaries and expectations, figure 1 provides an overview of the different aspects either being included or excluded from the project's scope.

CM's ticketing portfolio contains four different ticketing products: General Admission, Seated ticketing, Global ticket and YourTicketProvider. This project exclusively focuses on General Admission & Seated ticketing within the music & live event industry for venues and festivals. However, the project's outcomes can potentially serve as a foundation for further research and development within CM's broader ticketing offering.

Looking at the scope canvas (figure 1), the proposed omni-channel solution will only include existing technologies in CM's current portfolio, excluding

software to be newly developed. From a product portfolio management perspective this makes sure CM does not keep adding more and more products to their portfolio and focuses more on a strategic usage of their current resources. Consequently, the project's scope has no far-future focus. The intention is to propose a service proposition to be implemented within the next few years.

In terms of stakeholders, the research limits itself to the primary users of the GA ticketing platform: internal stakeholders involved in the ticketing product and different roles at the event organizer (CM's client) responsible for operating with the platform. Event visitors and external partners are outside the project scope as they do not operate the platform themselves. Relevant information about their experiences will be gathered through stakeholders at CM's client.

Scope canvas.

Products out of scope

- Global Ticket
- Other products within CM's portfolio (if the results of the research show a very high demand for a feature present in other CM products it could be considered to be put within scope)
- Products outside of CM's portfolio
- Completely new products



Figure 1: Scope canvas describing scope of project brief

Branches out of scope

- Museums
- Sports event
- Zoo's & Theme parks

Stakeholders out of scope

- Event visitors
 - Partners/Affiliates/Promoters
- Information about the behaviour, pains, gains and needs of the event visitors will be gained through the other stakeholders as they have extensive information and data around their behaviour.

Outside project scope

1.3 Project approach & structure

After having set a clear project brief and scope, this section describes the approach taken to address the project brief. It explains the methodologies and frameworks used, as well as the structure of both the project process as the report.

Project approach

As the goal of the project is both to make CM's ticketing service proposition more desirable for clients, as well as using CM's resources more efficiently in the product offering, the project lends itself to be approached from a service design perspective (Moritz, 2005).

The initial phase of the process revolves around gaining a thorough understanding of CM's music-event ticketing service, stakeholders, competitive positioning, and industry trends, ensuring a holistic perspective on the current ticketing landscape (Mager, 2009). Subsequently, through user-research methods, a deeper understanding of the customers wishes around the ticketing platform will be obtained. To follow a user-centred process, the emphasis lies on gathering qualitative data from the main user of the ticketing platform (Stickdorn & Schneider, 2012). It is essential that the qualitative data is evaluated to be aware of potential biases or gaps before translating data to insights.

The insights will serve as a foundation for developing a new strategic service proposition for CM's General Admission (& seated) ticketing product in the music event industry. In this next

phase, different stakeholders will be involved in the design process as co-creators of value (Mager, 2009). During the co-creation process, customer research and industry trends will be combined with CM's technological possibilities. This will result in a service proposition suitable for the client, whilst leveraging CM's resources, generating sales value for both company and client (Moritz, 2005).

The outcome of the project is an advisory report & presentation describing a strategic service proposition. This advice will be concretized with the help of a visualization describing the proposed service proposition and the development steps to be taken. This result will be supported with digital prototypes in the shape of UX use-cases. The project results serve as a foundation to trigger further discussion, research, and development within CM, however, cannot not be generalized to other fields of ticketing,

Methodological framework

The project involves five main phases based as seen in figure 2. The design process is based on the double diamond model of Stickdorn & Schneider (2012).

1. Preparation and planning

The initial phase involves defining the project's scope and limitations, and establishing fundamental knowledge of the project context, building a foundation of knowledge needed as preparation for the next stages.

2. Discover

The following stage focuses on gathering the needed information within the problem space to answer to the design brief and its sub-questions. Techniques used in this stage include creative trend research in the field of digital ticketing (Simonse, 2018), a competitor analysis, and generative methods gathering qualitative data from stakeholders through interviews (Elizabeth, et al., 2012)

3. Define

In this phase, the gathered data will be analysed and clustered following an academic qualitative data analysis process. The outcomes will be visualized into need cards and prioritised using the MoSCoW prioritisation method (Moran, 2015; monday.com, 2022), to create the insights needed to move towards a solution.

4. Develop

During this stage, the earlier gathered information will be combined to answer the project brief and sub-questions, creating a viable service proposition for CM. As the context of the problem is complex, different stakeholders will be involved in this stage by facilitating co-creation sessions (van Boeijen, et al., 2020).

5. Delivering

The final phase consolidates project outcomes into a strategic service proposition. The emphasis is on effective communication and embedding of the proposition within the organisation by using a clear visual overview of the service proposition and concretising the desired interaction via UX use-cases.

1. Solving the right problem

2. Solving the problem right

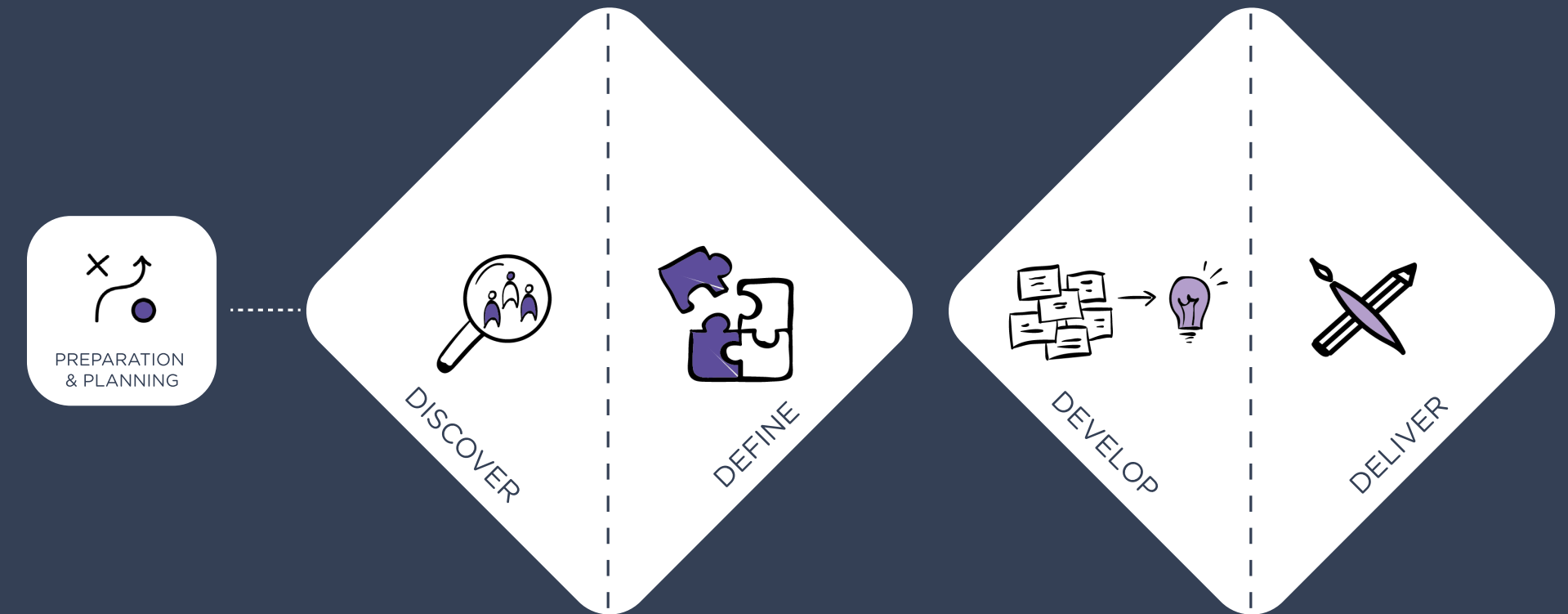


Figure 2: Double-diamond model - as described by the British Design Council (Stickdorn & Schneider, 2012)

Report structure

The report is structured following the phases the double diamond model describes in figure 2. As figure 3 shows, the report starts with the discover chapters describing the project context and gathering the relevant information to answer sub-question 1 to 4. In the define chapters the information gathered to answer the sub-questions will be consolidated into conclusions and insights to be used for decision making in the develop chapters. In the develop chapters, the outcomes of sub-questions 1 to 4 will be used to co-create to an answer on sub-question 5. This answer will be communicated and presented in the deliver chapter at the end of the report to answer to the project brief.

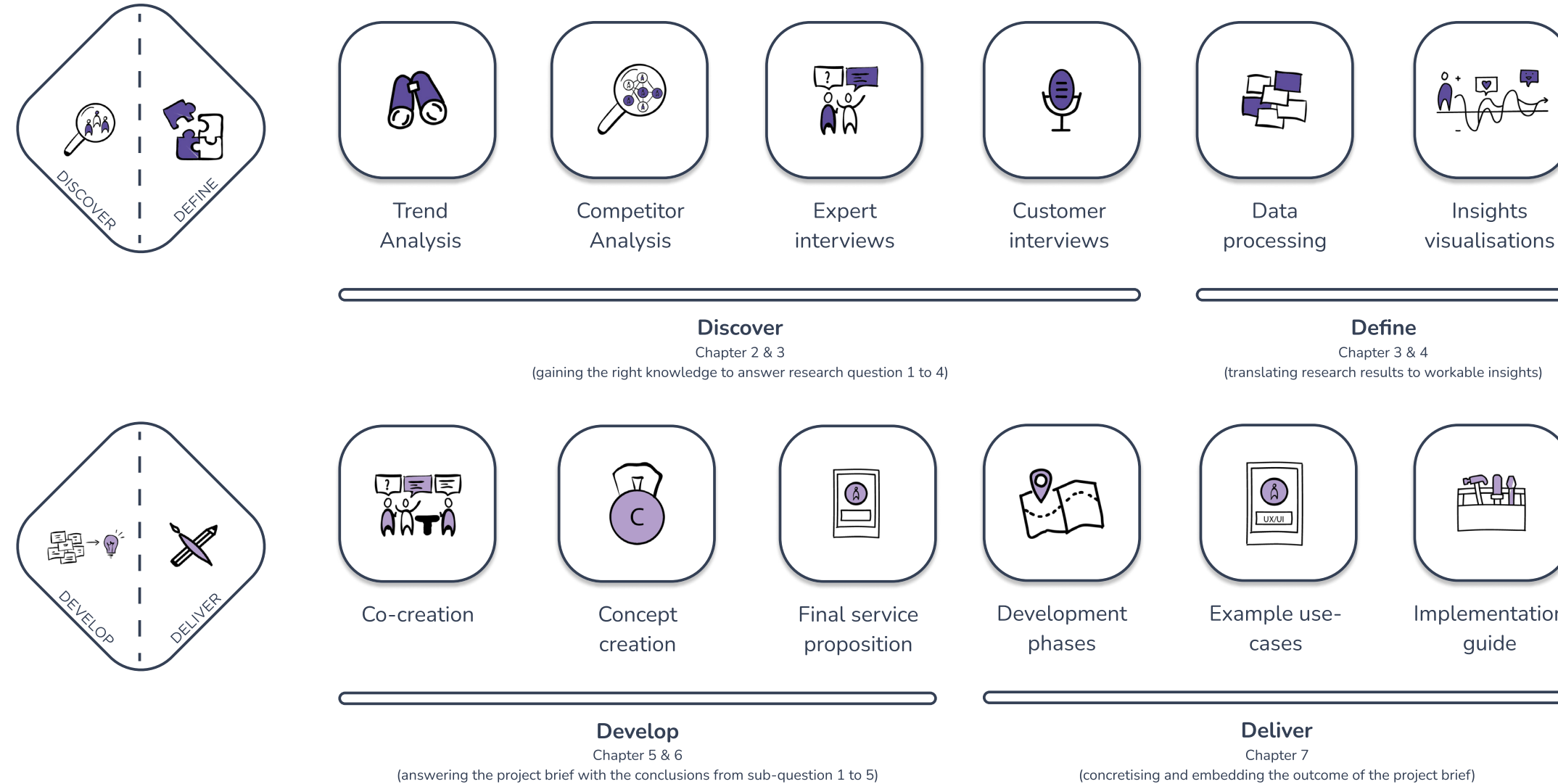


Figure 3: Report structure overview

1.4 Chapter summary

The chapter describes the project brief of this thesis, created in collaboration with conversational commerce company CM.com. The brief addresses the evolving needs of event organizers within the music event industry in the post-covid market, whilst utilizing CM's in-house technological possibilities to their full potential.

The design challenge aims to define a strategic service proposition of an omni-channel solution for CM's General Admission & Seated ticketing product to be used by music event organizers.

To address the brief, the project approaches the design challenge from a service design perspective, following a five-phase process based on the double-diamond model. The initial focus lies on gathering relevant contextual information through conducting interviews with stakeholders and users, as well as doing trend research and a competitor analysis. Thereafter, data will be translated to workable insights answering the research (sub-)questions. Via a co-creative process, a solution addressing the project brief will be presented as an advice towards CM in the shape of a visualization of the proposed service and example UX use-cases.

The final objective is to provide CM with a strategic service proposition increasing the product-market fit between CM's ticketing service proposition and event organizers needs and priorities, enhancing the business value of the product.

GA Ticketing product & context

To better understand the fundamentals of the product and its context, chapter 2 introduces CM's General Admission Ticketing product and examines the relevance of its different stakeholders. Additionally, it provides contextual information needed for decision making when creating a strategic service proposition in the field of digital ticketing in the music & live industry in the shape of a trend and competitor analysis.

Chapter content

- 2.1 - GA product & stakeholders
- 2.2 - Digital ticketing trends
- 2.3 - CM's competitive landscape
- 2.4 - Chapter summary

2.1 GA Product & stakeholders.

The following section explains the GA Ticketing products' value proposition. Additionally, it introduces the different stakeholders involved with the product and their relevance for involvement in the design process.

CM's ticketing product

CM's General Admission Ticketing product is an application within the CM platform. As shown as in the simplified workflow of the product in figure 4, the product provides event organizers with a platform to prepare their ticket sales process, sell tickets, handle event registrations and supports other event logistics. Additionally, it enables on-site entry management by facilitating the scanning process of event visitors' tickets.

The product is aimed at music events including both festivals as venues. The product can cater to events of different longevity. The term General Admission (GA) implies the product is designed for events without seating (or assigned spots). However, the product recently has been developed to cater to events hosting a combination general admission and seated tickets.

Value proposition

The GA product reduces and simplifies the workload for event organisers through facilitating their event management tasks. A lot of value of the product originates from the combination of multiple CM products integrated into the ticketing product.

CM provides an all-in-one solution enabling event organisers to handle multiple operations from one platform. Looking at the product workflow (figure 4), this includes facilitating ticket sales, data storage and a customer data platform, payments, messaging services, marketing, customer support and an event app within the same ticketing product. This all-in-one approach provides ease of use for event organisers as all operations are centralized instead of running them via different parties.

Furthermore, the platform offers a customizable ticket shop with the help of style templates. This provides clients with the opportunity to expose their brand towards the consumer and can create a lot of branded touchpoints.

Lastly, the integration between the Customer Data Platform (CDP) and Mobile Marketing Cloud (MMC) into the ticketing product potentially allows for targeted marketing and personalisation, empowering organizers to engage with specific consumers effectively.

Stakeholder overview

Figure 5 establishes an overview of the internal stakeholders within the organisational structure of CM involved in the General Admission Ticketing product, along with external stakeholder influencing the product. This stakeholder map provides an overview of the relationships among different parties, providing insights into the service system context (Stickdorn, M., & Schneider, J., 2012).

Most relevant external stakeholders

To be able to accurately discover client needs regarding their ticketing platform, it is important to analyse what the main users of the ticketing product within the stakeholder network are.

The end-users of the ticketing product are primarily employees of event organisers. This can be various roles within the organisation. In practice, the daily operations run from the platform are often the task of a ticketing responsible(s) and/or marketer(s). Next to that, the CEO or owner will mainly be interested in the financial statistics shown in the platform. In practice, they often do not extensively operate the platform. Dependent on the organisation, the roles can be covered by the same person.

Additionally, event organizer's partners may seek occasional insight into the financials surrounding the ticketing sales. Event visitors interact with the different customer journey touchpoints created by the organiser through CM's product. These groups are not primary users of CM's platform and therefore will not be targeted for the qualitative research.

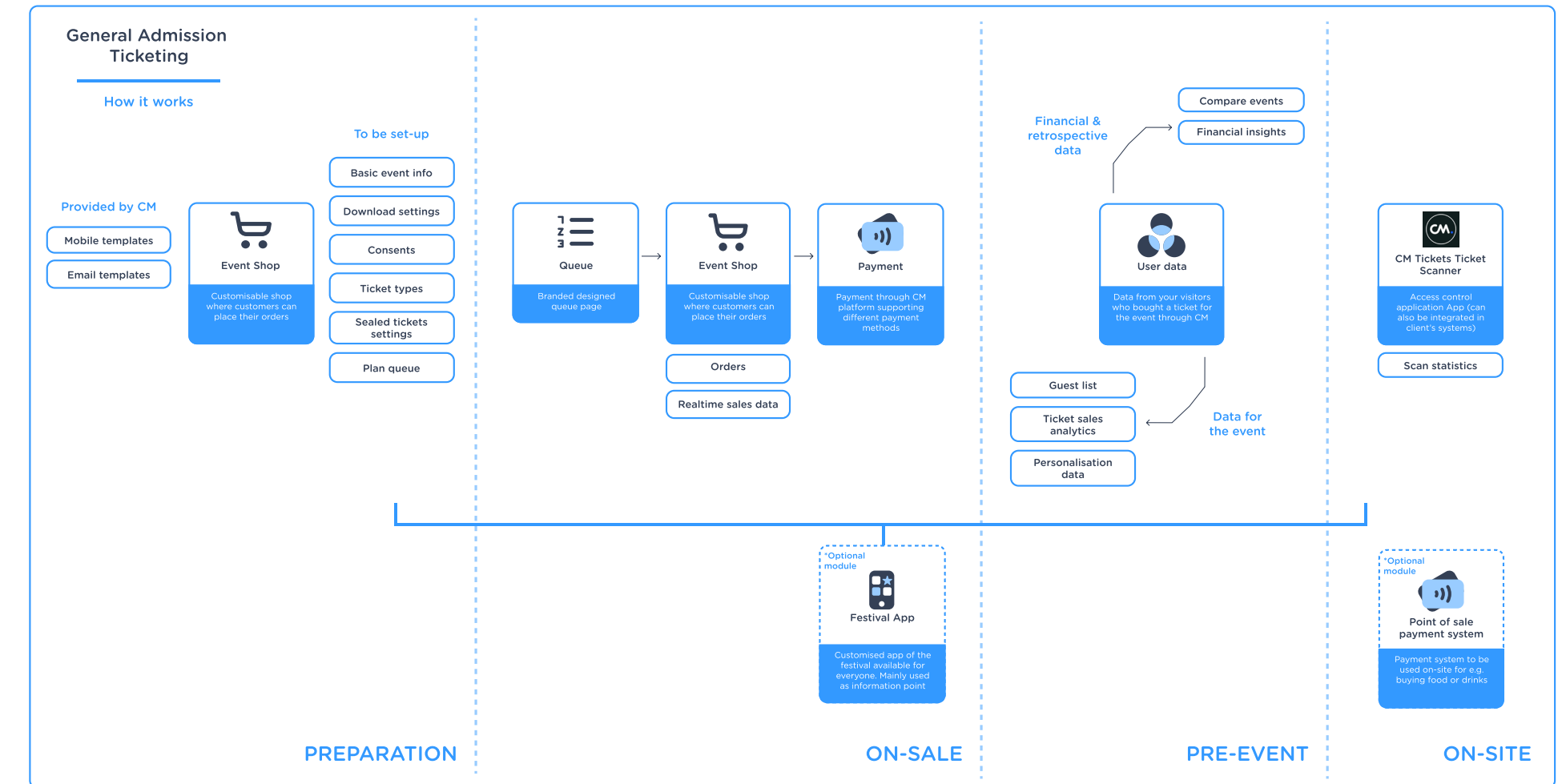


Figure 4: Simplified overview of the different components of the current General Admission ticketing product and its usage flow

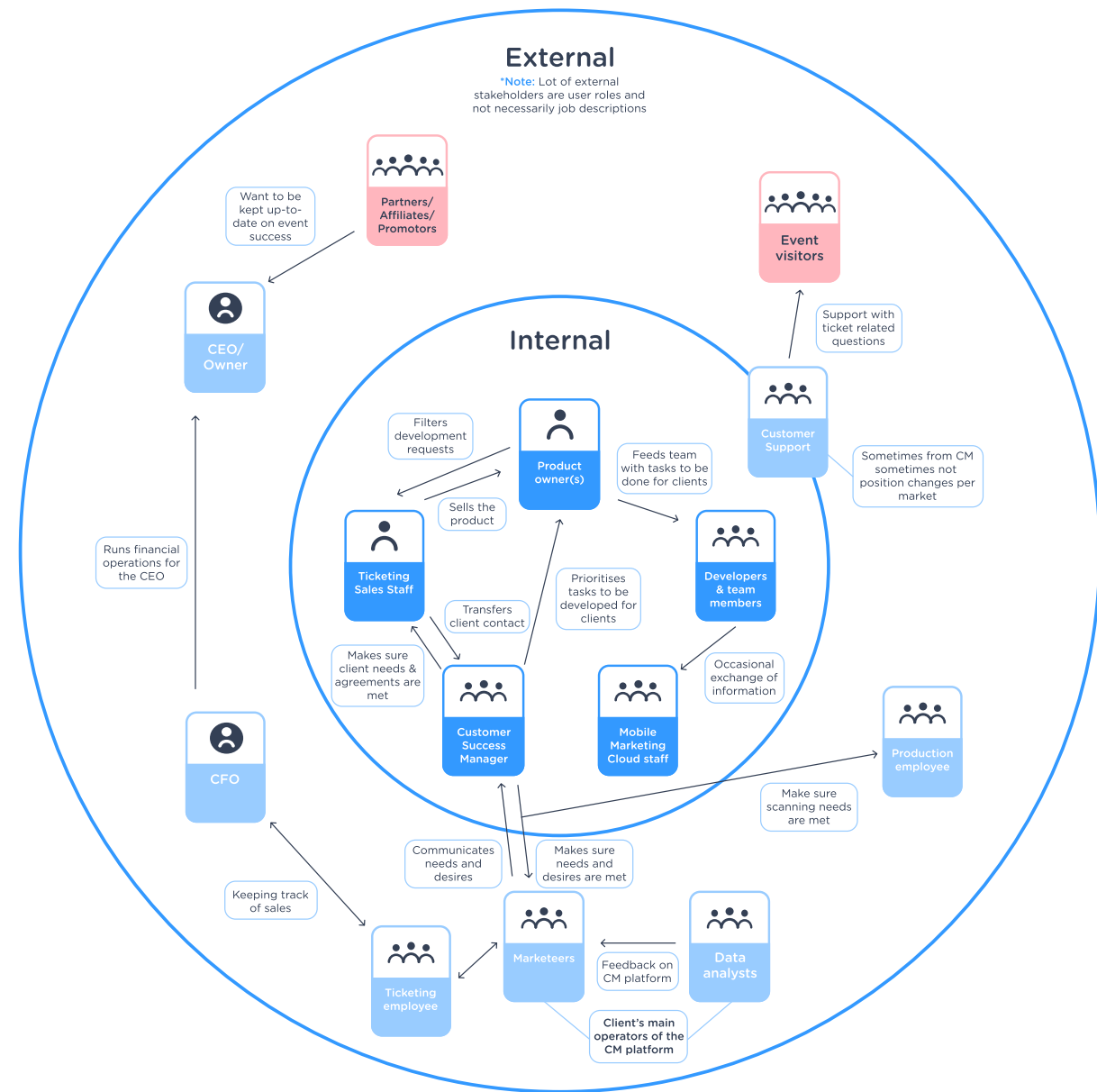


Figure 5: Stakeholder map off all stakeholder involved with CM's GA ticketing product

Most relevant internal stakeholders

Zooming in on the internal stakeholders (see figure 6), relevant roles are the sales staff and account managers, customer success managers, the product owner, and the development team.

Sales staff identify sales opportunities and onboard clients at CM. Onboarded clients are assigned to a customer success manager (CSM). The CSM is the assigned point of contact for clients, making sure the client's needs are met and upselling opportunities are leveraged.

In terms of platform functionalities, the customer success managers collaborate with the product owner of GA ticketing. The product owner's responsibility is to filter and prioritize platform functionalities to be built by the development team. In the end, the goal is to maximise value for both CM as the client by synthesizing the information gained from all internal stakeholders.

As the internal roles are segmented within CM in different teams (sales, development, etc.), it is important to make sure information is gathered from all different perspectives to create a holistic overview of the project context. Therefore, throughout the project stakeholders from each different team will be involved to align priorities and create a strong, company-wide fundament to embed the outcome of the project within the organisation.

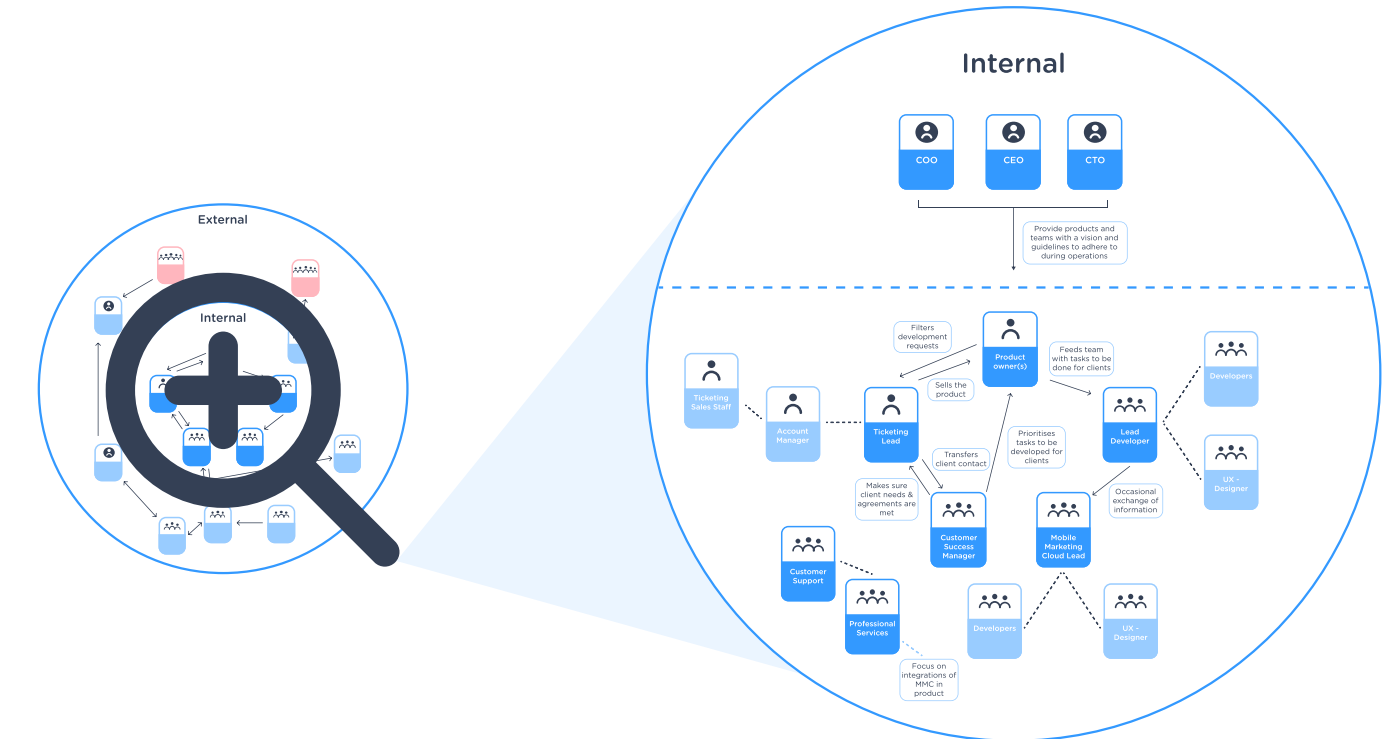


Figure 6: All internal stakeholders of the GA ticketing product in detail

2.2 Digital ticketing trends.

Looking at the digital ticketing market CM's product is situated in, it is important for future development to spot market opportunities. This section describes fundamental trend research to be used for decision making when developing the new ticketing service proposition.

Method

Strategic trend scanning involves identifying and categorizing trends within the specific sector CM finds itself in; the digital ticketing and music events sector. The objective is to spot ongoing trends and use these to determine a strategic direction for the future of the General Admission ticketing product (Simonse, 2018).

The trends are systematically categorized into: Demographic, Ecological, Social, Technologic, Economic & Political in figure 7 (Simonse, 2018).

The strategic trend scanning method incorporates creative trend research techniques such as trend scenarios, supplemented with the help of expert interviews. The categorised trends serve a strategic lens to be laid upon the outcomes of co-creation session with the internal stakeholders of the GA ticketing product later in the design process (Simonse, 2018; Nekkers, 2016). The usage of digital ticketing trends will bring new perspectives on the ticketing product throughout the organization, leading to a more strategic decision making during the develop phase of the project (Nekkers, 2016).

Analysis

The strategic trend scanning reveals several key trends to be considered for CM's ticketing product future development shown figure 7. The most apparent trends are:

- 1 **New generations and communication channels** - Event organizers need to innovate their communication approaches to effectively engage with behavior of new generations.
- 2 **Accessibility and inclusivity** - Increasing on-site event accessibility and paying attention to communication inclusivity becomes more important for event organizers.
- 3 **Changed decision making processes** - Consumers buy tickets later than ever. Due to e.g. rising living costs, consumers have become more critical in their spending behavior. This leads to heightened experience standards to stand out in the market.
- 4 **Diversification of revenue streams** - Events explore unconventional revenue sources like sponsors in different event touchpoints, merchandise and NFT's.
- 5 **Hyper-personalization** - Consumers expect events to act on their individual preferences throughout the entire customer journey.
- 6 **Intensive consumer engagement** - Year-round engagement between brand and consumer is needed. Community building facilitated from your events becomes more popular.
- 7 **Full digitalization of tickets** - Mobile ticketing becomes standard with the help of digital wallets. This digitalization will be extended to purchases of e.g. food & drinks.
- 8 **Omni-channel sales** - Direct ticket sales across various channels replace conventional ticket shop approaches.
- 9 **Importance of sustainability** - Sustainable initiatives become a hygiene factor for new generations within the event industry.
- 10 **Privacy law compliance** - Despite the increasing relevance of taking a data-driven approach, gathering data is challenging due to new privacy laws.



DEMOGRAPHIC

Gen-Z

- Social media are crucial for communication.
- WhatsApp and Instagram are the most crucial channels
- Visually oriented with short attention span
- In need of transparency and authenticity

Increased accessibility

- More attention to having disability seating in the venue map
- Ticketing apps providing more guidance on accessible facilities during events
- In their communication style
- Focussing on better preparation for people

ECONOMIC

Own your data

- Collecting your own consumer data instead of gathering it from 3rd parties
- Saving cost and leading to better marketing decisions

Creating new benchmarks

- Due to the covid-crisis recent data is not useful to make business decisions on. New benchmark data needs to be created

Less subscriptions, more flexibility

- Subscription sales will drop and single & flexible tickets will become more important
- More flexibility in terms of refundable/rescheduling tickets

Inflation and rising living costs

- Customers will tighten their budget due to rising cost of living.
- However, customers do not want to cut their event budget too much. Within music events they might event spend more

Activation of new revenue streams

- Event organisers are exploring possibilities to generate revenue outside of the traditional streams. (e.g. sponsors in event app, merchandise, etc.)
- More streaming of content and digital assets like NFT's
- Providing online options for virtual ticket stream

Differentiation in pricing strategies

- Event organisers do more with dynamic pricing and ticket strategies.
- They target different segments of the market with different pricing strategies
- There is an entire range of pricing strategies between having fixed tickets and fully dynamic AI generated pricing

SOCIAL-CULTURAL

Year-round engagement & Community building

- Visitors due to the overload of options need to be bound to the brand through engaging with them the entire time
- There is more online community building around events

Hyper-personalisation

- Individual preferences need to be understood to be able to personalise marketing touchpoints.
- Individual consumer profiles within your database
- Usage of AI to create customer profiles and personalisation features

Increasing inclusivity

- In their communication style
- Focus on seats for every wallet

Capacity management

- To prevent overcrowding and improve customer experience
- Especially in zoo's, museums and theme parcs

Experience as gift

- People rather want and do receive experiences instead of physical gifts more and more

Rising visitor involvement

- Visitors choose quality over quantity due to the purpose economy. They expect unique experiences they resonate with
- Work with input from your visitors by gathering their opinions and involve them into the organisation (e.g. via surveys)

Global event presence

- Anyone around the world can take part in event content through digital touchpoints and community presence.

Late decision moments

- Visitors buy their tickets later within the ticket sale window than ever
- People go through a very thorough decision process
- Events are trying to let people think shorter and make more split second decisions

Staff challenges

- Role of staff on events evolves towards more stewards due to changes in ticketing procedure

Local music event interest

- A lot of people are looking more to local and independent music venues

TECHNOLOGICAL

Digital ticketing

- Mobile ticketing has become the standard
- Tickets are stored in digital wallets
- No separate download/ticket application for each venue or event
- More convenience for user and event organiser
- Expected to also be used more for ordering food, drinks and merchandise
- Previously anonymous ticket buyers become know to event organisers now

Rise of third-party integrations

- New features need to be consistently added to ticketing platforms in order to stay relevant
- To on the one hand support data gathering and marketing efforts
- To on the other hand be able to facilitate multi-channel communication and online community management

Hybrid & Virtual events

- Since the covid-pandemic, more events shifted to a hybrid approach due to a higher flexibility for attendees (e.g. live streamed concerts)
- These events are supported by technologies like VR, engagement apps and Web 3.0 technology

More frictionless technologies

- Entry experiences will be made faster due to technologies using for example biometrics

Consumer data collection

- Fully digital ticketing opens up more possibilities for data collection and via that knowledge improve the customer experience

Ticket security and fairness

- More efforts are put in ensuring a fair exchange and prices of tickets with the help of blockchain.

Web 3.0 tech and NFT's

- NFT's used for ticket reselling
- NFT's as merchandise
- Digital collectibles instead of physical merchandise

Usage of AI

- To predict events. E.g. event or performance attendance based on historical data
- To make decisions on ticket prices
- To personalise experience

Omni-channel sales platforms

- Customers make more use of omni-channel sale platforms. It is a good way to reach customers.

Customer self-service in online sales

- Customers are increasingly able to do more things themselves and need less staff.
- This due to digital help desks and service bots

ECOLOGICAL

Sustainability is a primary need of visitors

- New generations expect sustainable solutions and initiatives around events. (e.g. the use of cashless payments, digital tickets, etc.)

POLITICAL

Complying with new privacy rules

- Finding new opportunities to gather complete user data whilst complying with new laws.

More fraudulent purchases

- There is more activity around fraudulent ticket purchases and chargebacks.

Figure 7: trends categorized via the DESTEP method

Trends research sources: (Eventbrite, 2023; Nykyforuk, 2023; Payne, 2023; Spaan, 2023 & Ticketing Business News, 2022)

2.3 CM's competitive landscape.

For a strategic evaluation of the market positioning of the proposed service proposition, it is crucial to understand CM's current positioning, market-strengths, and weaknesses in the competitive landscape (Czepiel, 2020). This section presents CM's current competitive positioning and highlights strategic opportunities to be considered in the develop phase.

Method

The competitor analysis of CM's ticketing product is based on two metrics defined by Bergen & Peteraf (2002):

1. **Market commonality:** Does the competitor focus on the same target group?
2. **Similarity in resources:** How much do their product(s) (possibilities) overlap?

Based on these metrics, competitors identified by CM are classified into three categories: primary, secondary & tertiary (Houraghan, n.d.). Following Bergen & Peteraf's (2002) framework, primary competitors (direct competition) are operating in the same market with a high similarity in resources. Secondary competitors either have a high resource similarity, yet have a significantly smaller market commonality, or address a similar market with different resources. Tertiary competitors have a relatively low market- and resource similarity.

Who are CM's competitors?

Appendix II table 1 provides a product portfolio and resource comparison between CM and their competitors (in the Dutch market), whilst appendix II table 2 illustrates the market overlap based on event sizes and ticketing market focus. Based on this analysis, the segmentation between primary, secondary, and tertiary is created in figure 8. As to be seen in the figure, See Tickets, Eventix & Eventgenius are identified as the primary competitors of CM within the music & live ticketing market. Through a comparative analysis with these competitors, market opportunities emerge for strategically positioning CM to gain a competitive advantage or solidify its position in the market (Hooley, et al., 1998). CM's product positioning decisions can be based on dimensions stated by Hooley et al. (1998), comparing aspects such as price, innovative attitude, feature differentiation and tailored/standard offerings. This comparative evaluation helps to understand CM's current competitive positioning and identifies opportunities for strategic (re-)positioning.

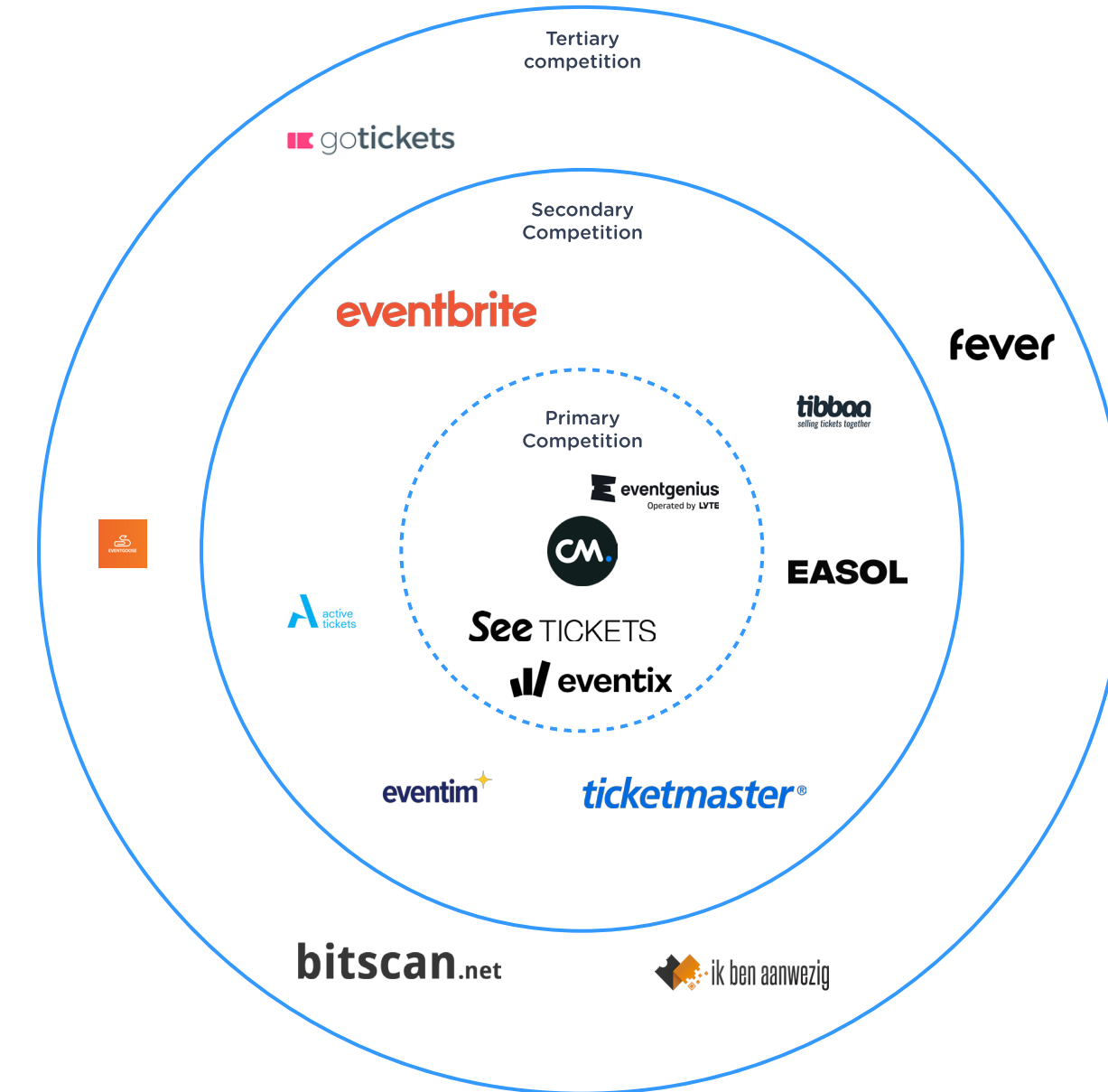


Figure 8:
CM's primary, secondary
& tertiary competitors mapped

Positioning opportunities

Taking the competition dimensions defined in figure 8 into account, the competition can be assessed through the creation of matrixes with different product positioning dimensions. Some opportunities to position CM stronger in the market are:

- 1. Sales driven – Experience driven vs. Taking it out of the organizer’s hands – Self-service:** As shown in figure 9, CM is currently in a too competitive field. CM does not make an apparent decision on facilitating either sales or experience for organizers. Additionally, there is more room to focus on a self-service platform.



Figure 9: Positioning matrix 1

- 2. Solely ticketing focus – broader focus vs. Client focused – Consumer focused:** CM currently is positioned distinctively compared to competitors by having a client focus and taking a broader perspective on ticketing (see space around the CM logo in figure 10). Focusing even more on this direction would strengthen its competitive positioning.
- 3. Conservative approach – Progressive approach vs. Experience driven – Sales driven:** Besides making a more distinctive decision to be sales or experience driven, CM could move further to the right in figure 11, taking a progressive approach to facilitating a ticketing platform.

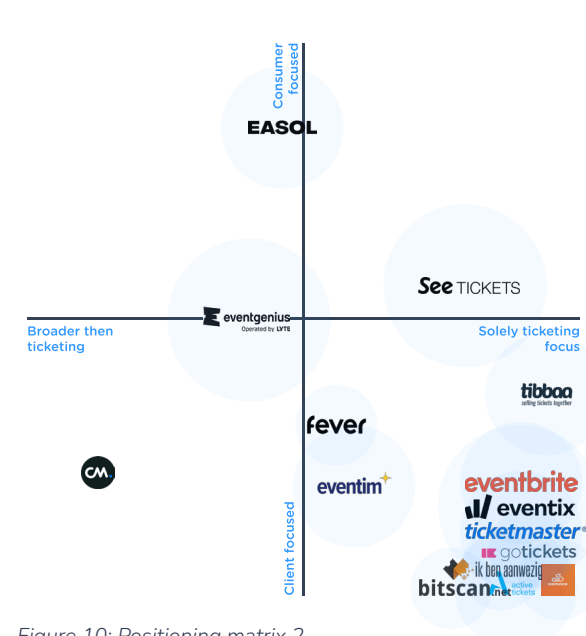


Figure 10: Positioning matrix 2

In both opportunity 1 and 3, CM would position themselves more uniquely compared to a lot of competitors. However, CM would get more competitive with primary competitor Eventgenius. Opportunity 2 would imply a strategy defending its current unique positioning.

These opportunities are relevant to make a strategic assessment of decisions made in the development phase of the project.

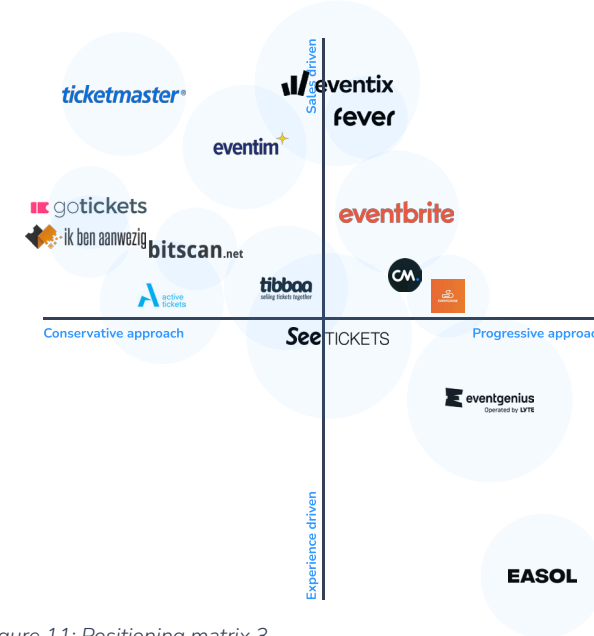


Figure 11: Positioning matrix 3

2.4 Chapter summary

The information described in chapter 2 provides essential knowledge for decision making in the later stages of the project through describing the GA ticketing product, its stakeholders, relevant digital ticketing trends, and CM’s competitive landscape in the music & live ticketing market. Conclusions to be used for decision making further along the project process are:

Stakeholders: To accurately discover client needs, information from the main users of the ticketing platform regarding ticketing platform usage needs to be gathered. This primarily contains ticketing responsible, marketers and C-level employees or owners at event organizers. Their qualitative data should be shaping future development of the product.

Trends: Understanding trends in the field of digital ticketing trends aids decision making in the development of the new service proposition. Ten main trends categorized in demographic, ecological, social, technological, economic, and political trends are to be considered by CM when designing a future-proof service proposition.

Competitors: A competitor analysis identifies positioning opportunities based on market commonality and resources similarity. The opportunities imply focusing more the self-service potential of the platform, making a clear decision on being a sales- or experience driven platform or strengthening the current position being a client focused all-in-one solution. These opportunities are important to make strategic assessments in the project’s development phase.

Understanding the stakeholders

The chapter focuses on the process of gaining a holistic understanding of the earlier identified key stakeholders' needs to be fulfilled by the ticketing product. The process involves a structured analysis of 22 raw data transcripts, to derive insights revolving clients' needs, pains, and gains regarding CM's ticketing product.

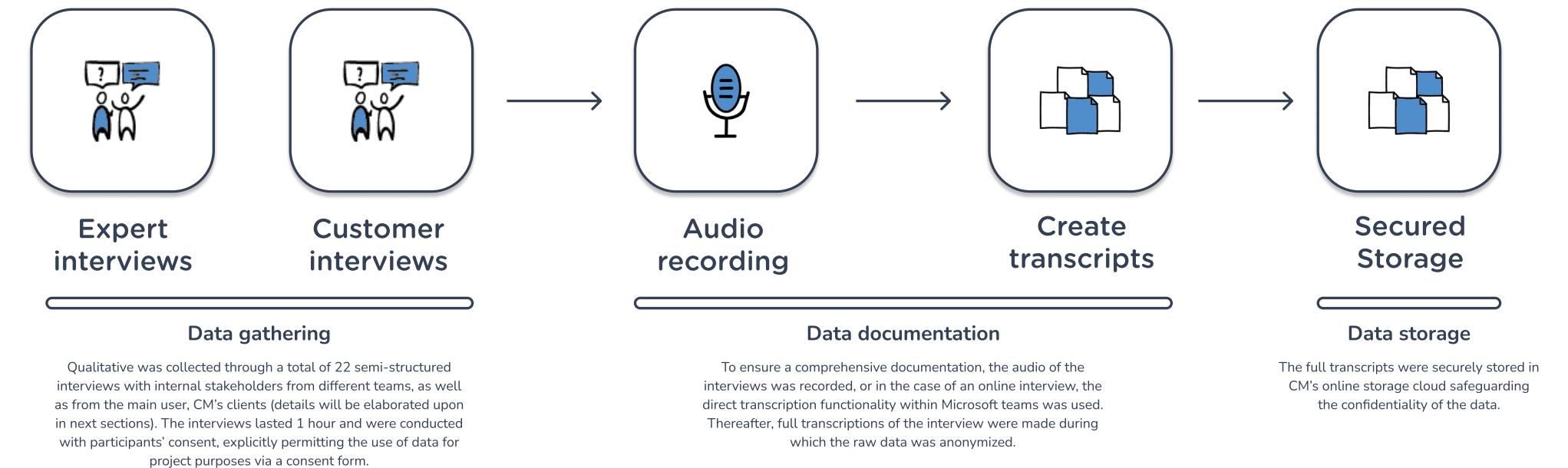
Chapter content

- 3.1 - Research plan
- 3.2 - Stakeholder interviews
- 3.3 - Defining insights
- 3.4 - Chapter summary

3.1 Research plan.

When strategically developing a service within a company, qualitative data has the power to help policy making within CM as the gathered data is based on experiences from the stakeholders affected by the decision (Walker, 1985). The process of gathering then needed qualitative data is deliberated upon in this section.

As concluded from the stakeholder analysis, qualitative data needs to be obtained from both relevant internal stakeholders, as well as the end-user, to gain a holistic perspective of the needs, pains, and gains around the current GA product (Stickdorn & Schneider, 2012). The steps taken to gather, document and store this data are described below.



3.2 Stakeholder interviews.

Both the interviews with internal stakeholders, as well as client interviews provide a holistic overview of different stakeholder needs regarding the ticketing product. This section describes the interview set-up and participant selection for both types of interviews.

Internal stakeholder interviews

The goal of the interviews with internal stakeholders was to:

Get familiar with the different stakeholders

Understand the roles and responsibilities of the different GA ticketing stakeholders.

Evaluate the current product

Obtain insights into stakeholders' current assessment of the product, gaining a holistic view from different teams to identify value and areas of improvement.

Identify development opportunities

Explore the perspectives of different stakeholders regarding potential opportunities to strengthening the products' value proposition.

The in-person interviews (with some exceptions of online interviews) had a length of one hour. A topic list guided the interviews through the following themes (see appendix III for full topic list). Within all themes and questions, why-laddering was applied to get to the core of answers and get a more comprehensive understanding of underlying values and needs (Trocchia & Swanson, 2007).

Internal Stakeholders Interview themes

Theme 1: Function & Role

- Q: Could you tell me about your role within the ticketing product of CM?
- Q: What responsibilities and tasks does your function contain?

Theme 2: Usage of the Platform

- Q: What value does the platform offer to the client?
- Q: What value should the product bring to clients?
- Q: Are there differences in how clients use the ticketing platform?
- Q: What features do they use for what purpose?
- Q: What are minimal product standards?

Theme 3: Evaluation of the current GA Ticketing Product

- Q: What are current strengths of the product?
- Q: What are according to you the points of improvement for the current GA product?

Theme 4: Opportunities for the GA Ticketing Product

- Q: Where do you see opportunities for the ticketing product CM offers their clients?
- Q: Are there any trends CM needs to play into according to you?
- Q: What are other functionalities that need to be integrated into the ticketing product according to you?
- Q: What would the product be in an ideal world?

Client interviews

The interviews with internal stakeholders provide a broad perspective on the product from within CM. Nevertheless, the data must be supplemented with data from the actual end-user of the platform as they are the experts of their platform experience and generally have needs and priorities to be fulfilled broader than what the current platform may offer. The goal of the client interviews was to:

Understand the usage purpose and priorities

Understand the priorities of event organizers in their daily operations and understand how client utilize the platform to achieve their goals.

Analyze the current user experience

Gain insights into clients' current experiences with the product, including perceived value, strengths, weaknesses, and areas for improvement.

Identify development opportunities

Investigate clients' perspectives on opportunities for future development of the ticketing product.

The interviews of one hour were conducted online. A topic list guided the semi-structured interviews through the following themes (see appendix III for full topic list). Within all themes and questions, why-laddering was applied to get to the core of answers and get a more comprehensive understanding of underlying values and needs (Trocchia & Swanson, 2007).

Client Interview themes

Theme 1: General Image of the Client

- Q: Could you tell me a bit about your organisation and the event(s) you are organising? Type of events? Size? Occurancy? Etc.

Theme 2: Client Priorities

- With the help of a card sorting exercise, clients were asked to define and rank their priorities in the context of organizing an event. Participants were first asked to fill in open cards on a Miro board and rank them on importance. The cards were supplemented with priorities mentioned in the internal interviews when needed.

Theme 3: Evaluation of the current GA Ticketing Product

- Q: What does your event organisation timeline look like?
- Q: In what stages do you use the ticketing platform? What functionalities?
- Q: What do you like about the ticketing platform?
- Q: What does not go very well when working with the platform?

Theme 4: Future Usage

- Q: Are there things changing in your daily operations?
- Q: How will this influence your priorities and way of working?

3.3 Defining insights.

Participants

Internal stakeholder interviews

Eleven stakeholders participated in the interviews from different teams to gain a broad perspective on the product. The stakeholders include customer success managers, field account executives, the product owner, developers, and professional services. This ensures a sales, development, and client support perspective. An overview of the participants is displayed in figure 12.

Client interviews

Eleven participants from 10 different clients participated in the interviews. The selection process was done in collaboration with the account managers of CM with the aim of speaking to a diverse group of clients in terms of roles within the organization, client type, client size, event occurrence, platform operational expertise, and product functionalities in the platform. The overview of client participants is displayed in figure 13.

Internal stakeholder interview participants



Figure 12: Internal stakeholder interview participant overview

Client interview participants



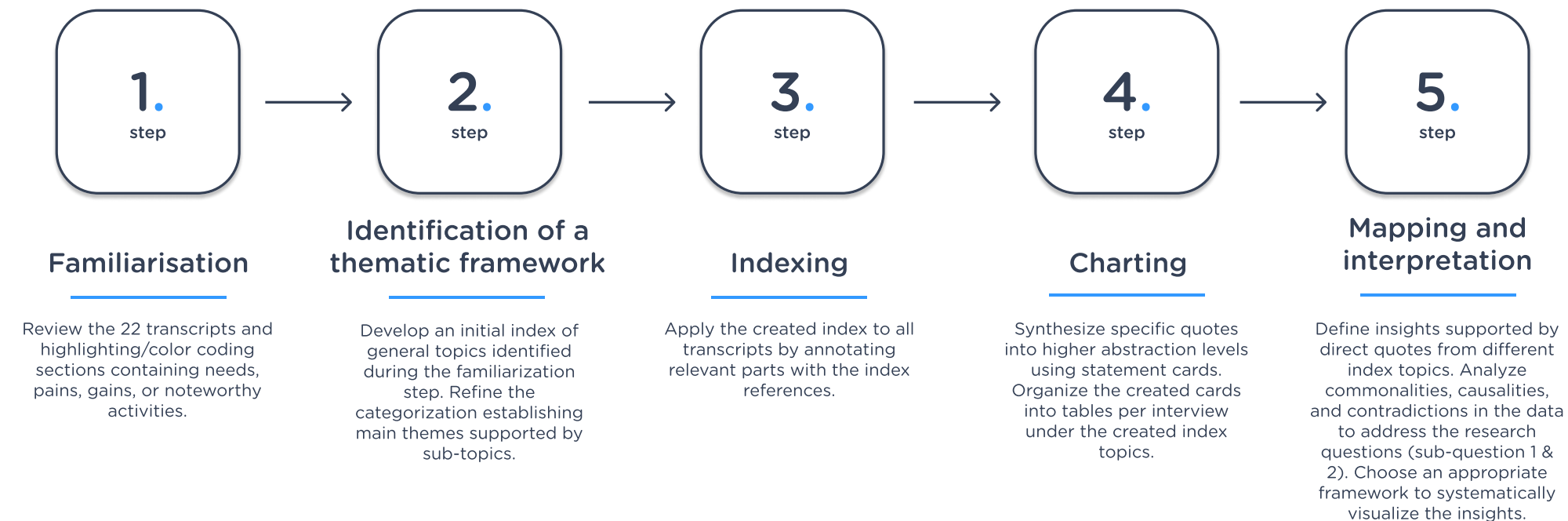
Figure 13: Client interview participant overview

When working with qualitative data within a company context, it is important to have the ability to trace insights used for decision- and policy making and back to their original data (Ritchie & Spencer, 2002). This asks for a systematic approach to data analysis. Especially for companies like CM less accustomed to systematically acquiring qualitative data, a structured methodology boosts confidence in the power of qualitative data (Ritchie & Spencer, 2002).

Data analysis methodology

To analyze the interviews with internal stakeholders and clients, a qualitative data analysis framework created by Ritchie & Spencer (2002) functioned as a guideline for the systematic data analysis plan shown below. Although having differences in the results of the data analysis, both the interviews with the internal stakeholders, as the interviews with clients followed the same analysis methodology.

The framework encompasses five analytical stages: Familiarization, Identification of a thematic framework, Indexing, Charting, and Mapping and interpretation (Ritchie & Spencer, 2002). How these different stages were applied on the raw data set is described in the data analysis plan below.



Data processing

The raw data for both types of interviews went through the data analysis steps as described to in the end be translated to clear insights answering the research question posed.

1 Familiarization

The raw transcripts were analyzed, and color coded following this key:

- Blue = describing a client need
- Green = describing a client gain
- Red = describing a client pain
- Yellow = describing any other noteworthy activity

Exemplary part of a raw transcript:

makkelijker mensen kunnen bereiken. Voorheen deed ik dat vooral heel veel via sociale media. Je merkt toch wel dat dat steeds moeilijker wordt om daarin ja verder te groeien en mensen te bereiken. Hoeveel mensen daarvan afstappen of

2 Identification of a thematic framework

Following an iterative process, the final index for internal interviews contained 9 main clusters supported with associated sub-clusters. These clusters were systematically numbered and named. Similarly, the index for client interviews consisted out of 8 main clusters. Figure 14 shows the final index framework of the client interviews (see appendix IV for internal interviews index). As the figure shows, recurring themes with sub-topics appeared in interviews, functioning as a categorization framework.

3 Indexing

The index references were applied to the raw data transcripts for traceability purposes. Example of indexing applied to a raw transcript:

blijven houden. Dus ze zijn toen gaan kijken, hoe kunnen die mensen gemakkelijk en echt zo goed mogelijk bereiken. En zeker nu met het CDP hebben we echt wel stappen in gezet. Ja.

1.4.1 - Communication with target group (data-driven)

4 Charting

The result of charting the data for interpretation. All indexed segments of the raw data were elevated in abstraction using statement cards (see figure 15), explicitly documenting the levels of interpretation by placing raw data quotes beneath the layers of interpretation (Stappers, et al., 2012). The individual statement cards were systematically charted in a table with the final index and the specific interviews as axes.

5 Mapping and interpretation

The earlier steps ensure clarity in interpreting the data, revealing insights supported by multiple statement cards and establishing a hierarchical structure to avoid misinterpretation. Ultimately, a conclusive insight statement for the 7 main client needs and the other index topics, serving as the basis for the data visualisation in the next chapter.

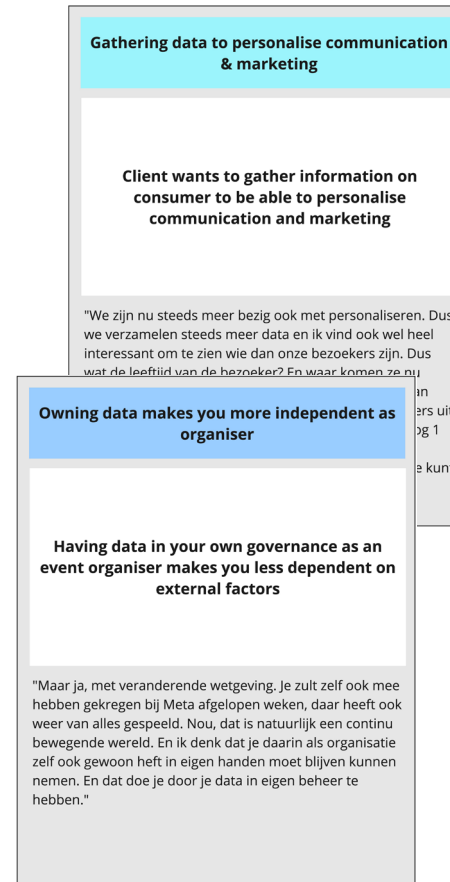


Figure 15: Examples of statement cards
*Charting table can be found in the appendix V.

INDEX

1. Client needs

1.1 - Knowledge through data

- 1.1.1 - Data as a reflection tool
- 1.1.2 - Data exporting
- 1.1.3 - Data for decision making
- 1.1.4 - Real time statistics
- 1.1.5 - Getting to know the customer
- 1.1.6 - To make predictions
- 1.1.7 - Data ownership

1.2 - Unburdening

- 1.2.1 - Saving time on event management tasks
- 1.2.2 - Relieving worries & insecurities
- 1.2.3 - Ease of use (both organiser & customer)

1.3 - Visitor experience

- 1.3.1 - Accessibility & inclusivity
- 1.3.2 - Quality assurance
- 1.3.3 - Identity expression
- 1.3.4 - Personalisation
- 1.3.5 - Sustainability

1.4 - Communication with consumers

- 1.4.1 - Communication with target group (data-driven)
- 1.4.2 - Spreading information
- 1.4.3 - Reaching out to new consumers
- 1.4.4 - Usage of different communication channels

1.5 - Brand loyalty

- 1.5.1 - Consumer retention
- 1.5.2 - Consumer involvement/engagement
- 1.5.3 - Community building
- 1.5.4 - Brand experience touchpoints
- 1.5.5 - Rewarding loyalty

1.6 - Financial stability

- 1.6.1 - Financial security
- 1.6.2 - Increasing conversion
- 1.6.3 - Incoming cashflow
- 1.6.4 - Upselling/cross-selling possibilities
- 1.6.5 - Re-selling

1.7 - Modularity

- 1.7.1 - Customised functionalities & dashboard
- 1.7.2 - Scalability of platform
- 1.7.3 - Planning ahead
- 1.7.4 - Option/functionality flexibility

2. Ticketing platform weaknesses

2.1 - Platform complexity

- 2.2 - High costs
- 2.3 - Functionalities being too time consuming
- 2.4 - Ticket personalisation
- 2.5 - Data find-ability & accuracy
- 2.6 - Seated events not working well
- 2.7 - Platform reliability
- 2.8 - Global inclusivity
- 2.9 - Synchronisation between different platform elements

3. Ticketing platform strengths

- 3.1 - Customisation possibilities
- 3.2 - Easy basic ticketing flow
- 3.3 - Connection between ticketing, data & marketing

4. Minimal product standards

- 4.1 - Stable shop
- 4.2 - Data reporting
- 4.3 - Customer data platform

5. Collaboration with CM

- 5.1 - Leveraging CM's market expertise
- 5.2 - Flexible & structured support system
- 5.3 - (Pro-active) Platform explanation/training

6. Differences in usage

- 6.1 - Client capacity limitations
- 6.2 - Event diversity
- 6.3 - Venues vs. festivals
- 6.4 - Client maturity
- 6.5 - Event scale

7. Market challenges

- 7.1 - Overload of options (being unique)
- 7.2 - More critical spending behaviour
- 7.3 - Unstable market
- 7.4 - Reaching the new generation

8. Client priorities

Figure 14: Data analysis final client interview index

3.4 Chapter summary

Chapter 3 describes the methodologies used to gather and analyze qualitative data on client needs, gains, pains, and product opportunities for strategic development of the GA ticketing product. The process involves 22 semi-structured interviews of 1 hour with both internal stakeholders and clients. The interviews result in raw data transcripts systematically analyzed for interpretation in the next chapter.

The raw data was moved into higher levels of abstraction for interpretation of the data. Through a process of familiarization, indexing and charting, clusters of data provide insights into CM's client's needs, priorities, pains, and gains.

The defined insights will be visualized and elaborated upon in the next chapter(s) and shape the fundamental knowledge for decision making later in this process to ensure user-centered development.

Client needs

This chapter presents the results of the data analysis described in chapter 3, transforming raw data into actionable insights. The findings serve as the foundation of knowledge to improve product-market fit within the development process of the next ticketing product service proposition.

Chapter content

- 4.1 - Defined client needs
- 4.2 - Client need prioritization
- 4.3 - Chapter summary

4.1 Defined client needs.

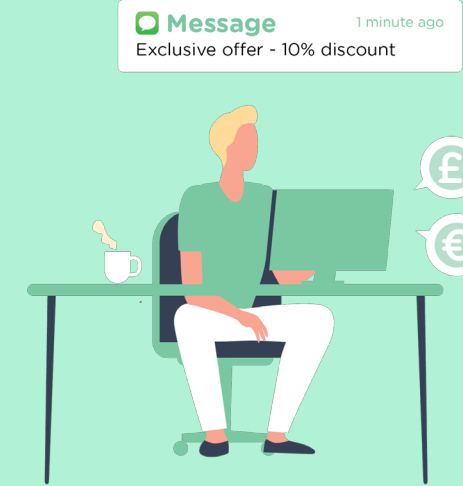
Combining the insights from the qualitative data analysis from both the internal interviews as the client interviews results in seven most important client needs in the context of event organization and usage of a ticketing platform (figure 16).

These client needs can be seen as the seven pillars the GA ticketing product should facilitate to maximize the value offered to clients.



Figure 16: Uncovered client needs

GAINING Knowledge through Data



Organisers want to be empowered to **support their decision making with knowledge from data**.

Monitoring real-time sales & marketing conversion, comparing data, reflecting on past data and creating accurate predictions based on **data helps event organisers to allocate resources for event tasks and logistics more efficiently**.

Additionally, consumer data allows event organisers to **improve tickets sales** to reach financial security, as well as **improving the festival experience** for visitors.

To be able to do this, organisers need to **gather data on demographics and experience preferences** of their consumer.

FACILITATE Brand Loyalty



To ensure a stable future for an event organiser it is important to be able to **retain consumers over time and built a community** of like minded people around your brand. This provides a **strong financial position** which can function as a basis for growth in the future.

Event organisers need to be able to **engage and stay connected with their loyal customers** by creating a unique experience of brand touchpoints over the entire customer journey.

In return, loyal customers expect to be **involved within the event organisation** by being giving a platform to voice their desired experience. Additionally, they expect their **loyalty to be rewarded with an exclusive offering**.

CREATING A GOOD Visitor Experience



Event organisers need to **ensure a high quality experience** to their visitors over the entire visitor journey.

In order to stand out from the competition, events have to **express an identity their consumer resonates with** in order to attract consumers. Additionally, consumers put a lot of value to being **treated as an individual and ask for an experience specifically relevant for them**. Providing this visitor experience will lead to more **retention of consumers**.

To be able to do this well, they need to gather consumer data to discover and cater to the needs of their target group.

OFFERING

Modularity



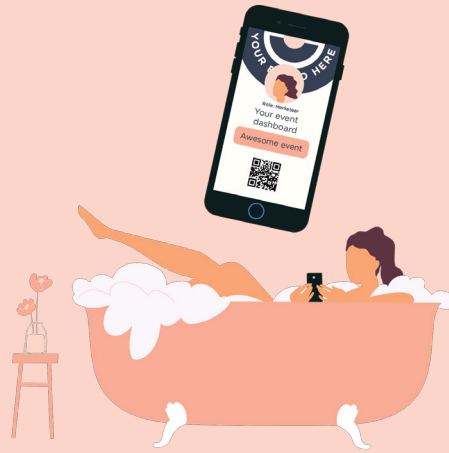
Event organisers want to be able to **customise the way the platform presents itself** and having **flexibility when working with platform features**. Organisers need this flexibility and freedom to be able to tailor the usage to different events and differences in expertise, but also to be able to make last minute changes and put restrictions on usage for different users.

Additionally, organisers are looking for a platform which is able to **scale with their organisation**.

Lastly, the organiser needs to be able to **align their event planning with the platform** as planning ahead increases the coherency and consistency of marketing efforts and reduces workload on peak moments.

EVENT MANAGEMENT

Unburdening



Event organisers are looking to **feel unburdened in performing their event management tasks** through their ticketing platform.

This in practice means organisers are looking to **save time on their tasks** by e.g. automated processes, so they can spend time on the things they want.

Additionally, they are in need of a self-explanatory and easy to navigate platform **providing both organiser as event visitor with ease of use**.

Lastly, event organisers also want to be mentally unburdened by having their **insecurities about the ticket sales and ticket shop set-up resolved**.

FACILITATING

Communication with consumers



Event organisers want to be able to **effectively communicate with consumers**.

This means being able to use **a mix of different communication channels** to be able to reach both event visitors as potential consumers. Organisers strategically target consumers with personalised communication to increase conversion.

Information towards event visitors needs to be **clear, complete and transparent** to provide them with a **secure feeling**.

Besides communicating with the visitor, event organisers need to be able to **reach out to potential new consumers to ensure the continuity of the event**.

ACHIEVING

Financial Stability



Financial stability is a hygiene factor as without healthy finances there is no event. To reach financial security event organisers are looking to **increase the conversion of ticket sales** based on data to make sure events are sold out fast.

An **early cash flow conversion** is important for organisers as it enables them to cover costs, create accurate forecasts and adjust the event if needed. This provides them with **peace of mind**.

Next to that, organisers are looking to build a financial surplus to be able to deal with unforeseen circumstances and **be financially resilient**. Therefore, organisers are also looking to **leverage cross-selling opportunities** over the customer journey.

Need cards

To clearly define relevant information for user-centered development, each specific need is concretized by a need card like the ones shown in figure 17. The cards are inspired by elements from the value proposition canvas, concretizing the meaning of each need in the context of the design brief. Aligned with user-centered design principles, the value proposition canvas is aimed at increasing product-market fit (Osterwalder, et al., 2015).

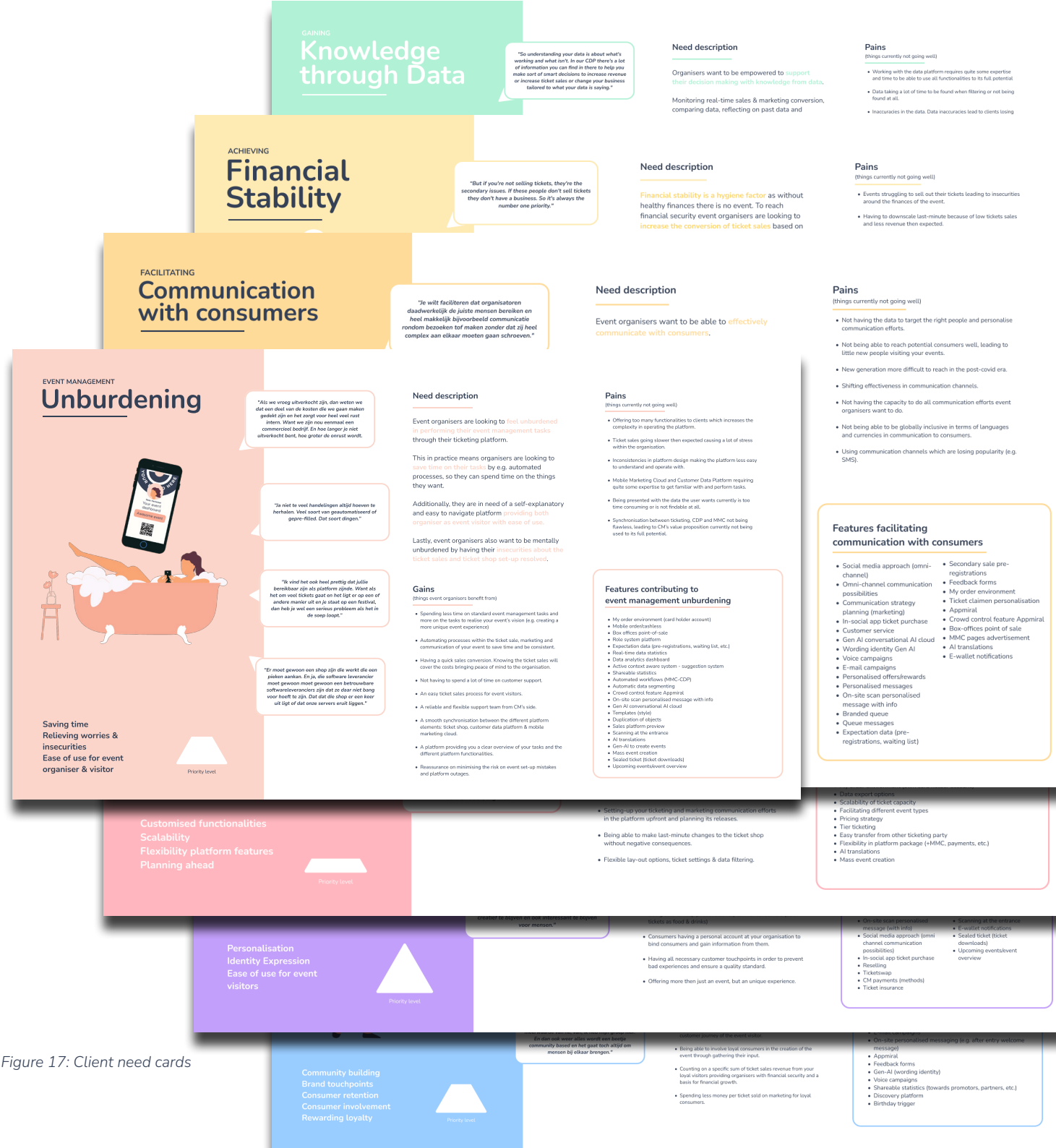
Besides a general need description, the cards contain:

- Gains: benefits for CM's clients when (parts of) the need are fulfilled.
- Pains: things currently withholding the client need to be fulfilled.

Each card features direct quotes from interviews and visualization on the left side, strengthening the immersive power of the client need. The bottom right corner of the cards translates the need to a platform level, listing specific platform functionalities supporting the need fulfilment.

The cards provide a comprehensive, immersive, and actionable overview of the most important insights from the qualitative research, serving as a guide for user-centered development. For detailed insights, the full need cards can be found in appendix IV.

Figure 17: Client need cards



4.2 Client need prioritization.

The research highlights differences in the amount of priority the fulfilment of different needs have for clients. Mapping these priorities is vital for strategic development decisions in later stages of the project process.

MoSCoW method

To methodologically prioritize essential over less crucial client needs, the MoSCoW method was used. This method serves as a tool for prioritizing software development efforts, categorizing needs into must-haves, should-haves, could-haves, and won't-haves (monday.com, 2022). In the context of this project, the MoSCoW methods helps in prioritizing user needs, subsequently translating needs to features (already developed or to be developed) in the GA ticketing software platform. This prioritization provides clarity and focus to development efforts within CM (Moran, 2015; monday.com, 2022). Implementing the MoSCoW method creates a shared language, aligning priorities and improve decision making within the company, working towards a shared vision on the future of the product (Moran, 2015; Farshidi, et al., 2018).

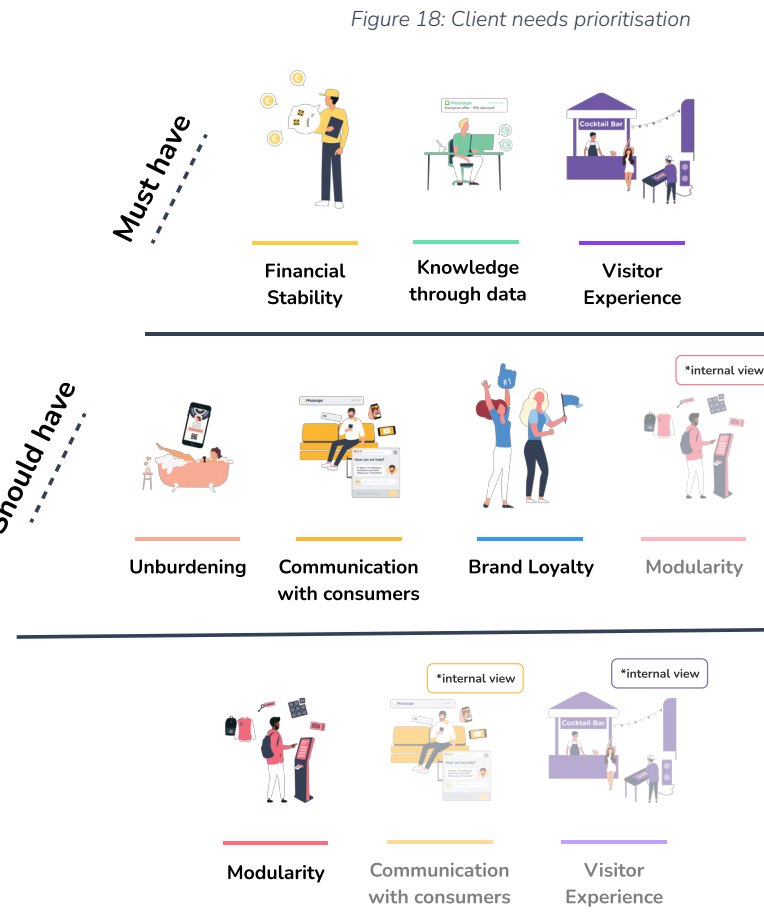
Prioritization conclusion

Figure 18 on the right illustrates client prioritization levels based on the user-research. According to clients, their most important priorities are increasing financial stability, utilizing knowledge through data, and creating a good visitor experience.

Financial stability is seen as a hygiene factor for existence and therefore vital to support as CM. Gaining knowledge through data is important for event organizers' decision-making processes, as it provides them with the ability to fulfil other needs better as well. Lastly, clients see visitor experience as important as within the current event market creating a unique visitor experience is seen as the key for successfulness as an event. This also drives a significant need for Communication with consumers and Brand loyalty.

Client's value being unburdened, seeking to make their daily operations easier and less time consuming. However, it is not of vital importance like the earlier mentioned needs. Clients do desire modularity, however with lower priority compared to other needs.

Interestingly, the figure reveals disagreements between clients' priorities based on internal stakeholder interviews and client's self-reported priorities. This highlights CM's assumptions about client needs, particularly in the areas of visitor experience and consumer communication, which are more critical to clients than CM perceives. This difference in client need perception suggests a potential need to adjust the development strategy for the GA product more towards facilitating the creation of a good visitor experience.



Client type differentiation

The client need prioritization is partly influenced by the diversity in clients CM caters to. Figure 19 differentiates between big- & small event organizers based on capacity, budget, and company maturity (Y-axis), as well as the occurrence rate of events (X-axis). While all needs are valued by CM's clients, some are more specifically desired or practically useful for certain client types. The figure illustrates the mapping of client needs relative to client types.

Several needs are positioning higher on the Y-axis, primarily because clients with more capacity can manage higher workload and have the resources to leverage more functionalities related to e.g. creating brand loyalty, working with data, and crafting a good visitor experience. Additionally, the positioning of some needs higher on the Y-axis is influenced by the complexity of events, requiring a ticketing platform with more functionalities (modularity). Financial stability is not influenced so much by differences in event organizer as all organizers need to be financially healthy to host their events. For relatively smaller event organizers with a high occurrence of events, unburdening becomes more crucial, as they need to manage a lot of tasks with a smaller staff capacity.

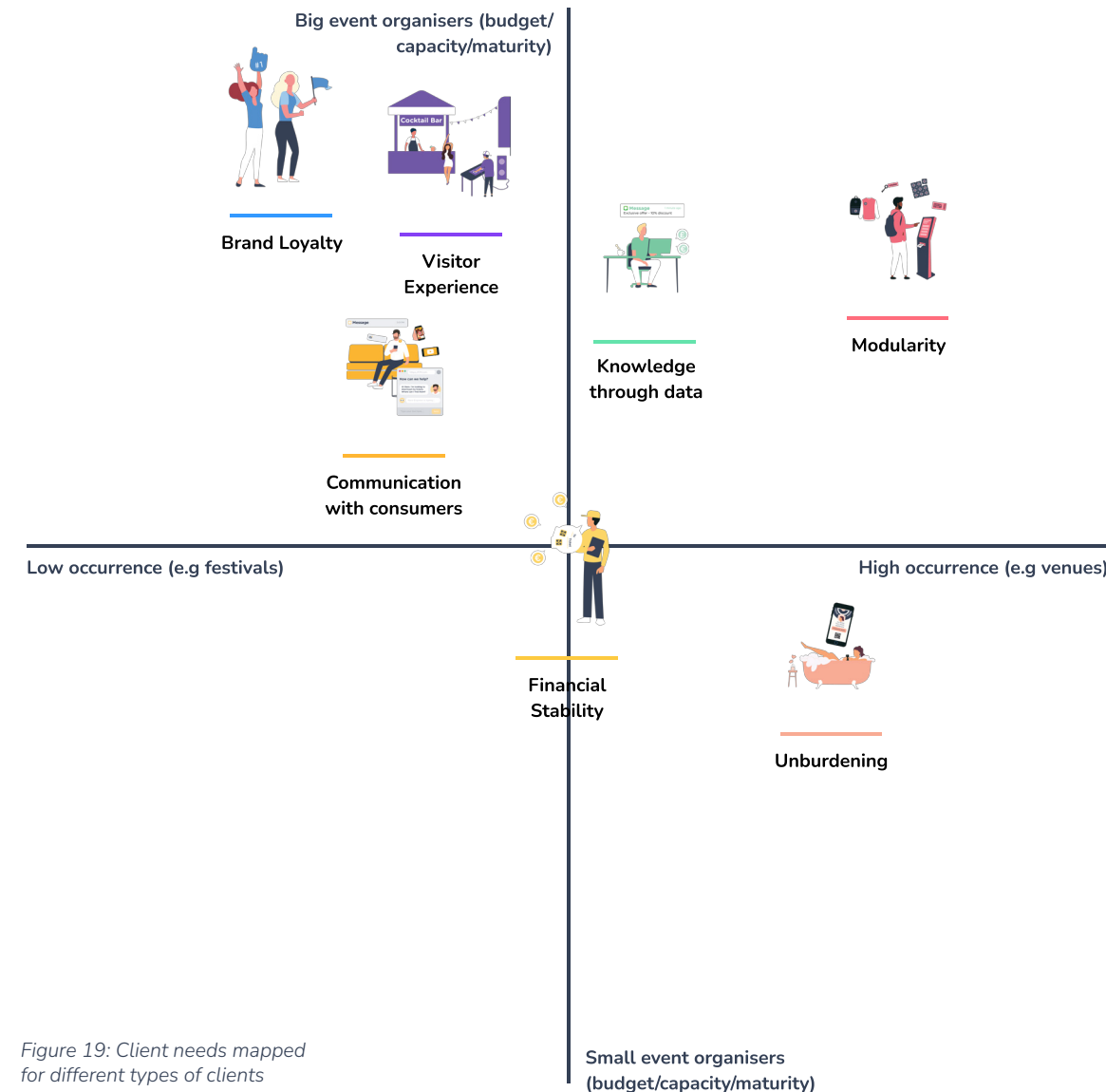


Figure 19: Client needs mapped for different types of clients

4.3 Chapter summary

Chapter 4 describes the conclusions of the analytical process described in chapter 3. It defines insights from the qualitative data, shaping the fundamental information for decision making to improve product-market fit during the development of future ticketing product versions.

The interviews with both the internal stakeholders and clients revealed seven most apparent client needs to be supported by CM's ticketing product: Facilitating brand loyalty, achieving financial stability, creating a good visitor experience, facilitating communication with consumers, event management unburdening, gaining knowledge through data & offering modularity.

The needs are concretized with the help of need cards. These cards include gains, pains, direct quotes from interviews, and platform functionalities supporting the need, offering clear need overview to be used as a guide for user-centered development.

The research highlighted a prioritization in client needs, essential for development decisions. Clients prioritize financial stability, knowledge through data, and a good visitor experience. As CM's internal view on these priorities differ from the client priorities, adjustments to the current development strategy may have to be made.

Lastly, client needs vary based on the diversity of client. Bigger clients seem to have more benefit from fulfilling needs like brand loyalty, visitor experience, communication with consumers and knowledge through data as they have the capacity and resources to utilize these functionalities.

DEFINING THE PROBLEM

SOLVING THE PROBLEM

Discover & Define

The first diamond of the double diamond model focused on the project context and gathering relevant information to address the project brief (Stickdorn & Schneider, 2012). Chapter 2, 3 & 4 aimed to answer sub-questions 1 to 4. Through trend analysis, competitor analysis and stakeholder identification followed by qualitative research, the following (summarized) fundamental information is gathered:

After identifying relevant stakeholder, 22 qualitative interviews with both internal stakeholders and clients resulted in the discovery and MoSCoW-prioritisation (Moran, 2015) of client needs:

1. Must have: Achieving financial stability, Creating a good visitor experience & Gaining knowledge through data.
2. Should have: Facilitating communication with consumers, Event management unburdening & Facilitating brand loyalty.
3. Could have: Offering modularity.

The competitor analysis identifies, Eventix, See tickets & Eventgenius as CM's primary competitors based on market commonality and resource similarity (Bergen & Peteraf, 2002). Market opportunities lie with:

1. Emphasizing the self-service potential of the platform.
2. Clarifying a sales- or experience driven positioning.
3. Strengthening the all-in-one solution proposition

Using the DESTEP-method (Simonse, 2018), key trends for a strong future market position within the digital ticketing field include:

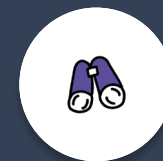
1. Richer engagement: Leveraging new communication channels for hyper-personalized, year-round consumer engagement, community building and the creation of brand touchpoints.
2. Changing consumer behavior: Adapting to increased standards expected in inclusivity, accessibility & sustainability whilst accommodating to later decision moments.
3. New technological possibilities: Exploring opportunities for diversification in revenue streams, whilst increasing effectivity by gathering consumer data within the data compliance laws.



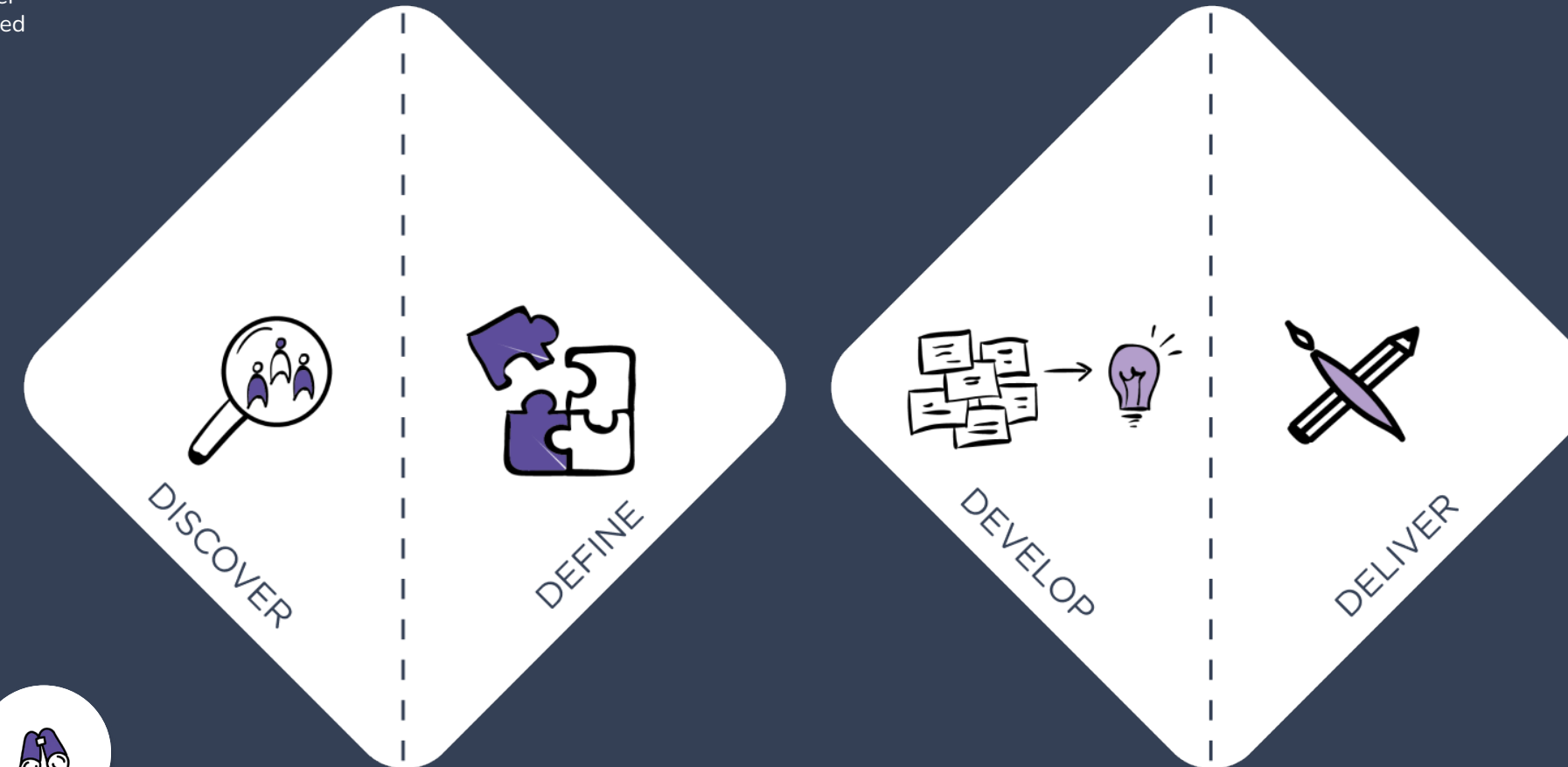
Stakeholders



Competition



Trends



Develop & Deliver

The next phases evolve around using the information gathered in the first diamond to address sub-question 5: How can CM's product portfolio be strategically leveraged and combined into a successful ticketing product?

Answering this question asks for a concretization from client needs to specific functionalities within CM's product portfolio. Subsequently, a strategic decision can be made regarding the optimal combination of CM's portfolio to create a successful GA ticketing product. This product should satisfy the identified client needs, whilst strengthening CM's positioning in the digital ticketing market for music and live events.

This process requires a co-creative approach for several reasons. Firstly, to leverage the expertise of different stakeholders, utilizing their knowledge as a resource for decision making (Frow, et al., 2015; Kazadi, et al., 2016)). Secondly, insights from internal interviews highlighted a necessity for more collaboration and understanding between teams, currently operating fragmentedly, leading to internal frustrations. Using a co-creative approach brings the different stakeholders together to create a common understanding and increase commitment on shared priorities across teams (Frow, et al., 2015).

Chapters 5, 6 & 7 will describe this process and its outcomes.

Co-creating a solution

This chapter describes the process of formulating a strategic service proposition for CM's GA ticketing product through a co-creative approach, built upon the insights from earlier chapters. Creative sessions with the development team concretized current and potential platform functionalities facilitating the defined client needs. A second strategic session with stakeholders outlined development priorities and defines the final strategic service proposition priorities.

Chapter content

- 5.1 - From needs to functionalities
- 5.2 - Strategic session set-up
- 5.3 - Strategic session outcomes
- 5.4 - Chapter summary

5.1 From needs to functionalities.

Section 5.1 describes the process of taking client needs to a lower level of abstraction into concrete platform functionalities. This facilitates the translation from needs to the platform's service proposition enabling the development of user-centred platform functionalities. As the development team members are the stakeholder with the most knowledge on the platform functionalities, this process was done via hosting a series of co-creation sessions.

Need-functionality sessions set-up

The goal of the sessions was to categorize current and potential platform features to the defined client needs. The co-creation sessions with the development team consist of a series of three sessions:

1 Brainstorming and assignment

The development team collaboratively wrote down current and potential platform functionalities on post-it notes. All functionalities were then categorized across the client needs (functionalities can support multiple needs). This resulted in a first iteration of a need-functionality overview.

2 Validating an iterating on need-functionality overview

In a second session, another development team member (not present at the first session) was asked to make the need-functionality categorization to validate the earlier made categorization and add functionalities forgotten during the first session. Differences between categorizations were put to

discussion, resulting in a final iteration of a need-functionality overview.

3 Creating a hierarchy in the need-functionality overview

A final session established a hierarchy within each specific need, segmenting functionalities into fundamental, extended, and advanced. The result is a comprehensive overview of platform features segmented by need and impact.

Session outcomes

The sessions resulted in 74 (potential) platform functionalities categorized across the client needs. The final categorization is presented in figure 21. Within each column, a division is made between fundamental, extended, and advanced functionalities. Fundamental functionalities are part of the basic features to fulfil this need and therefore must be present. It can also be a functionality facilitating other features and therefore of high importance. Extended functionalities are used when event organisers put extra attention on that need. Advanced functionalities are features which are either a 'cherry on top' for different needs, showing a high focus and expertise level within the need for event organisers.

Figure 21's left column shows the identified core system features vital to run the CM's ticketing platforms' minimal operations. These core system features predominantly serve as fundamental functionalities supporting various needs (as

highlighted by colour in the figure).

The categorization shows core system features fundamentally contribute to fulfilling the needs gaining knowledge through data, unburdening the organiser, and achieving financial stability. The qualitative data analysis showed that, especially the needs gaining knowledge through data and unburdening were the needs with the most pains currently preventing clients from fulfilling their need.

The categorization results aid in translating client needs into platforming functionalities, highlighting areas for improvement or development. This facilitates user-centered development, allowing for a focused approach over time. Taking the results presented in figure 21 as a guide for development for the later defined strategic service proposition will help to focus development on the right aspects of the platform.

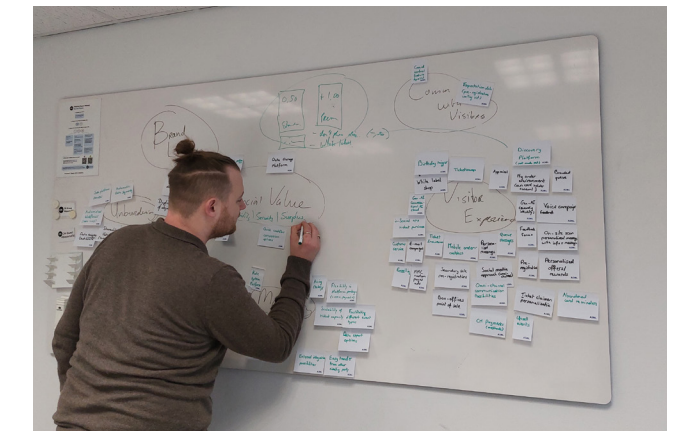


Figure 20: Categorising functionalities in client needs



Figure 21: Categorization of (potential) platform functionalities over the different client needs segmented into fundamental, extended and advanced features

5.2 Strategic session set-up.

In a strategic session involving different stakeholders, insights from the discover and define phase are used to make a strategic decision regarding the next service proposition for the GA ticketing product.

Participant selection

To ensure a wide range of expertise and increase the alignment in priorities across different teams involved in the ticketing product, various internal stakeholders participated in the co-creation session (Frow, et al., 2015; Kazadi, et al., 2016).

The participants include:

- 3 Developers (Head development, UX-designer & back-end developer)
 - 2 Field account executives
 - 2 Customer success managers
 - 1 Product owner GA
- 6 NL  2 UK

Session planning

The session's objective is to answer two questions:

Where should the priorities for the GA ticketing product lie for future development?

How can we shape the product to realize this?

The 90-minute session, facilitated using a prepared Miro board (full template in appendix VII) contains different stages:

1 Getting familiar with the research

Participants were made familiar with the research outcomes through a 10-minute presentation, whereafter they took 10 minutes to in groups review the need cards created in the define phase. This process allowed participants to incorporate the research into their decision making, whilst sharing their own knowledge.

2 Defining strategic priorities

Working in groups, participants discussed, and decided on priorities or future development by positioning the CM logo within figure 22. The placement is based both on the presented research, as well as their own perspective. The figure represents an overview of the different needs, their prioritization (part size) and the functionality level (ring layers). The groups then compared their assigned priorities, followed by a discussion resulting in a consensus on future development.

3 Brainstorming on product direction

The groups take 15 minutes to brainstorm on opportunities and challenges related to the defined development priorities. The ideas informed the creative process and established requirements in the shape of pitfalls preventing realization.

Hereafter, the opportunities were plotted on the Now/Wow/How/No-matrix, containing axes based on the innovativeness (X-axis), and the complexity in terms of spending resources of CM (Y-axis). The matrix provides a first viability evaluation of the defined development opportunities (Dam & Siang, 2018). The session concluded with a presentation of selected ideas.

Place the CM logo on the visual



1st priority



2nd priority (optional)



3rd priority (optional)

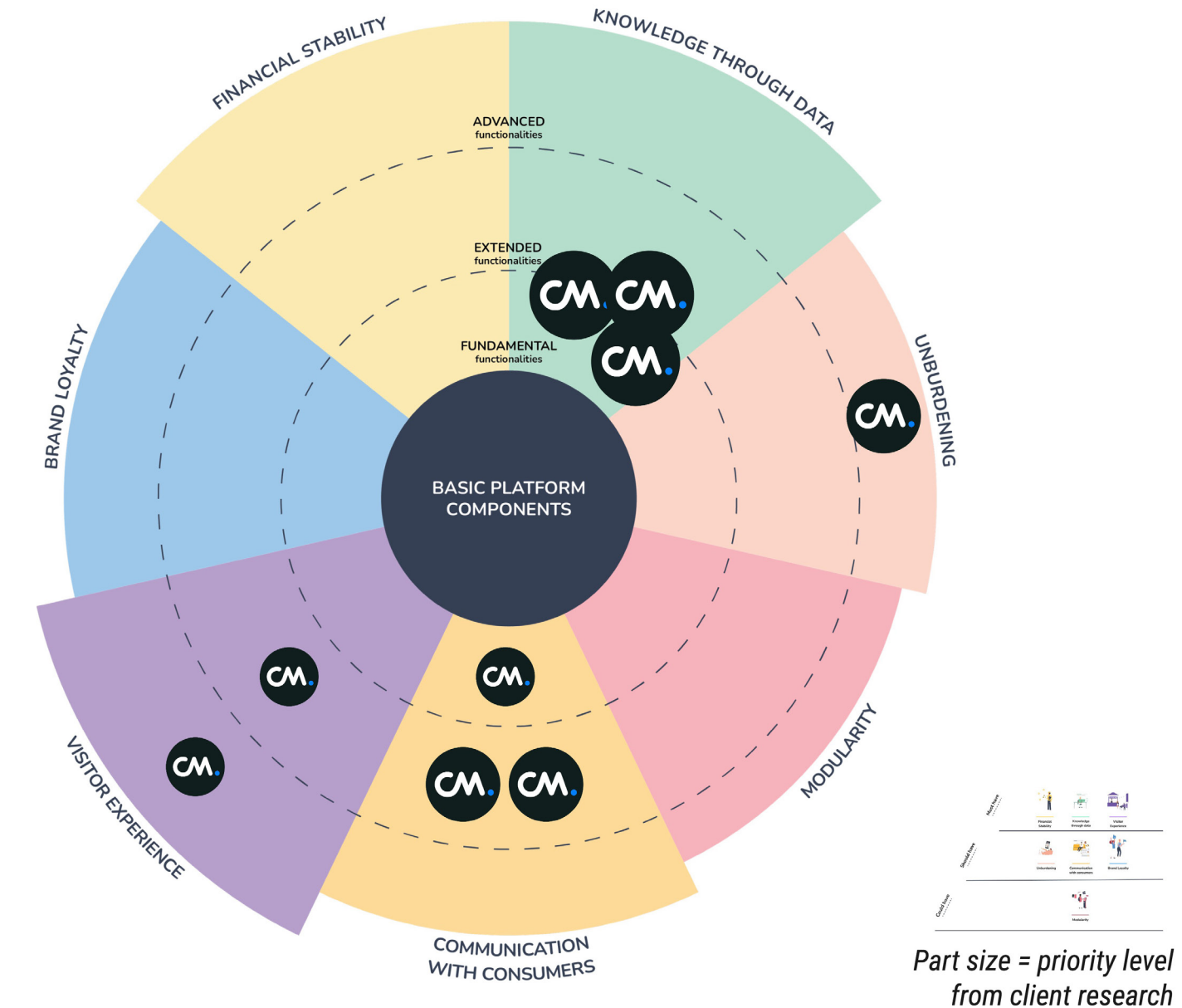


Figure 22: Positioning canvas used during co-creation session

5.3 Strategic session outcomes.

Combining the research outcomes with the expertise of the different stakeholders resulted in a consensus on priorities for future development, as well as different development requirements in this direction.

Development priorities consensus

Figure 22 shows the positioning stakeholders agreed upon within their groups. The following conclusions arose from the results in the figure and the discussion that followed:

Stakeholders collectively positioned the primary development priority to be the fundamental functionalities facilitating gaining knowledge through data. Several reasons supporting this decision were:

- Fundamental data functionalities potentially improve the fulfillment of other needs as well as the data informs decision making in different aspects of the event organization (e.g. increasing communication or financial conversion or personalizing visitor experience). Therefore, this should be done first, whereafter the development focus can be put on other needs.
- The qualitative research highlighted significant challenges in working with data within the current platform. The different stakeholders believe resolving these should be top priority.

The secondary priority varied among stakeholders. As can be seen in figure 23, some advocated to focus on developing advanced unburdening functionalities, and others on extensive communication with consumers. Advanced unburdening was considered important as simplifying tasks done by organisers when working with data should be as easy and fast as possible. The qualitative research highlighted working with data currently is time consuming, difficult, and frustrating. One of the stakeholders mentioned: “Our organisers aren’t data savvy, they’re more like cowboys putting people on stages”. It is a logical follow-up step to first get the data fundamental functionalities right, to then design it as easy to use as possible. Unburdening client on this aspect has the potential to improve of the usability of the platform.

The other second and third priorities revolved around consumer interaction through communication and visitor experience. Working easily with data enables clients to extensively make use of communication aspects of the platform to communication with consumers and increase visitor experience. Developing these functionalities more extensively does ask for a better synchronisation between platform aspects (CDP, ticket shop & MMC).

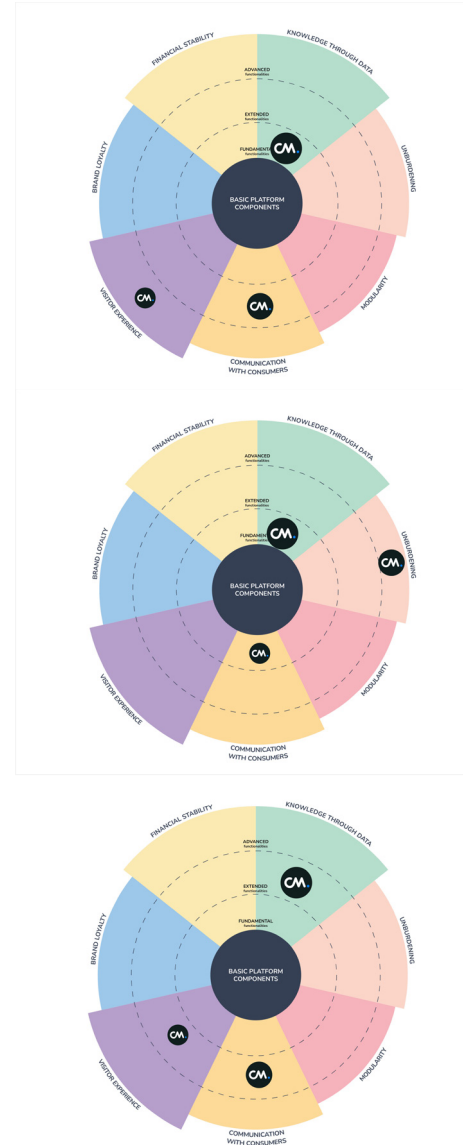


Figure 23: Prioritisation results from different groups

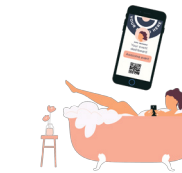
Conclusion

Despite being ranked 2nd or 3rd priority, the extensive facilitation of communication with consumers and the creation of a good visitor experience were viewed as the ultimate value offering the platform should provide to clients in the future. Stakeholders believe the fundamental data proposition and unburdening aspects of the platform need to be improved first before the communication and visitor experience aspects of the platform can be extensively developed by CM and used by clients.

Stakeholders reached a consensus on the following sequence of development priorities:



1. Focus on developing a strong fundamental knowledge through data value proposition



2. Making this fundamental data proposition as easy and quick-in-use as possible.



3. Synchronising platform elements and implement (new) features for consumer touchpoints to improve visitor experience and communication.

Product opportunities & challenges

The brainstorm and categorization in the Now/Wow/How/No-matrix lead to opportunities to be taken immediately, ideas that should be focused on in the future, and opportunities which might take a longer development time to realise. The final results can be seen in figure 24. The opportunities can be summarized in the following categories for the defined development sequence.

Opportunities for now:

- Improve data reporting and ease of data interpretation for users
- Implement integrations between Appmiral and ticketing platform

Wow opportunities for on the roadmap:

- Develop cross-product insights
- Explore diverse data related to sales and forecasting
- Implement cross-product automations and synchronisations

Opportunities which require more knowledge than current resources:

- My order environments
- Appmiral data insights
- Custom reporting
- Easy and fast onboarding
- Explore integrations with external applications

Challenges identified by stakeholders see in realization of the defined opportunities:

- Improve reliability of financial data reporting to be used well.
- Increase accessibility and user-friendly interpretation of gaining insight from the data.
- The difficulty of achieving fast onboarding.
- Segmented teams within CM making product synchronisation and alignment of priorities challenging.

Conclusion

Improvements to the current data reporting can be achieved immediately by redesigning current platform features. Whilst functionalities related to gaining data insights across different platform aspects need to be put on the roadmap for later development.

It is crucial to during development ensure the accuracy in data reporting as well as the accessibility for enhance accessibility for data interpretation. Given the need for a better synchronization across different platform entities, the importance of aligning priorities over the different teams is vital to the strategic directions' success.

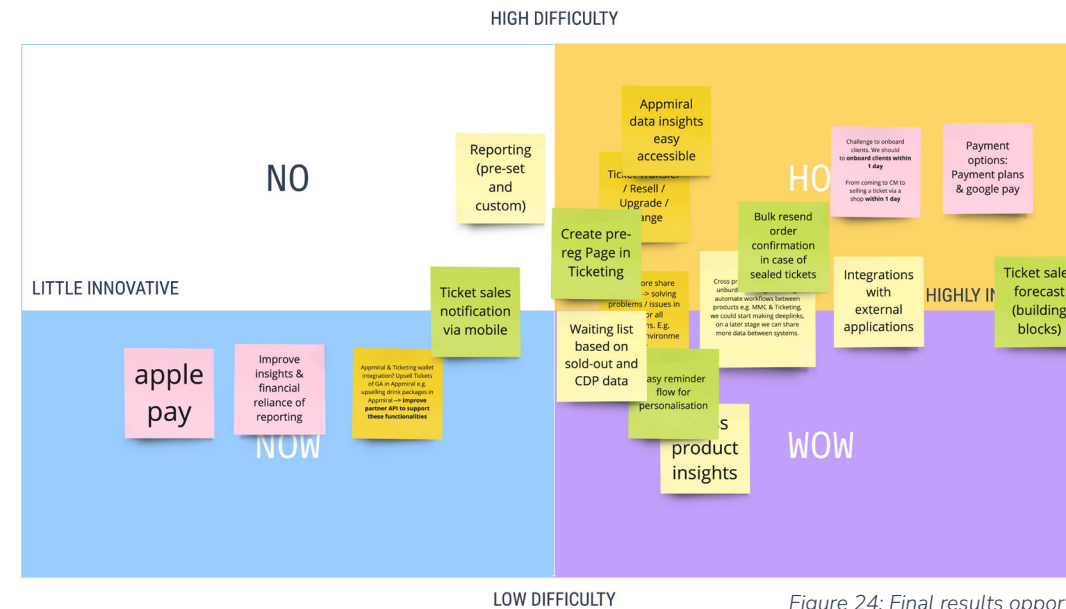


Figure 24: Final results opportunity brainstorm

5.4 Chapter summary

Based on the development's team's expertise, client needs are translated to concrete platform functionalities, enabling brainstorming on developments to be made for the new service proposition. This resulted in a need categorization of 74 (potential) platform functionalities segmented in fundamental, extended, and advanced features.

A strategic session with various key stakeholders shaped priorities for future development on the GA ticketing product, based on both the qualitative research and the stakeholders own view on the product's future.

The outcome of the session provided the following product vision:

"A TICKETING PLATFORM FACILITATING THE EASY CREATION OF RICH & EFFECTIVE OMNI-CHANNEL COMMUNICATION TOUCHPOINTS FOR EVENT ORGANISERS"

To attain this vision, stakeholders prioritize development on the fundamental functionalities of the platform's data proposition and the unburdening in usage of the data proposition, for clients to in the end be able leverage data for communication efforts accurately and easily. Opportunities lie with redesigning the current data reporting and the data interpretation process, whilst developing for cross-product insights making working with data more effective and easier. Nevertheless, it is crucial for success to ensure the accuracy of the data as well as the accessibility for interpretation, whilst aligning priorities over different teams within CM.

Conceptualization

Chapter 6

This chapter integrates the output from the strategic session with the trend research and competitor analysis, making a viability assessment of the identified product opportunities and priorities. This results into a final concept in the shape of a strategic service proposition for the future GA ticketing product.

Chapter content

- 6.1 - Concept viability evaluation
- 6.2 - Future service proposition
- 6.3 - Chapter summary

6.1 Concept viability evaluation.

In this section, a viability assessment transforms the strategic session output further towards a final concept by looking at the market context of CM's ticketing product. The conclusions of the trend research and competitor analysis in chapter 2 are used to shape the final service proposition of the GA product.

Market trends evaluation

The trends identified in chapter 2 serve as a strategic framework during the project's development phase, guiding the conceptual direction (Nekkers, 2016; Simonse, 2018). The analysis highlighted 10 most apparent trends in the field of digital ticketing and music events. Trends having affinity with the proposed concept direction should be considered the final service proposition.

Relevant trends are:



1 New generations and communication channels - Event organizers need to innovate communication approaches to effectively engage with behavior of new generations.

The new generation requires a different communication strategy to be reached effectively. Event organizers need to focus on the usage of either new or different communication channels. As this generation is the future, organizers must adapt their communication approach to align with the preferences of this generation. Richer and data-driven communication will enable organizers to experiment and evaluate what communication approach will be most effective.

5 Hyper-personalization - Consumers expect events to act on their individual preferences throughout their entire journey.

Event organizers must personalize communication and experience touchpoints over the entire customer journey. This asks for easy data-driven communication. However, this does require lots of data collected per visitor.

8 Omni-channel sales - Direct ticket sales across various channels replacing conventional ticket shop approach.

Omni-, in-channel sales possibilities need to be facilitated from the ticket shop towards the creation of communication touchpoints for organizers to increase conversion on sales. This asks for a direct synchronization between ticket shop and communication touchpoint creation.

2 Accessibility and inclusivity - Increasing on-site event accessibility and thinking about communication inclusivity becomes more important for event organizers.

Improving accessibility and inclusivity in communication touchpoints is required to align with this trend. Offering organizers more communication channels and supporting them in taking a hyper-personalized messaging approach provides opportunities for increased accessibility. However, dedicated designs for enhanced inclusivity in communication have not been explored yet.

6 Intensive consumer engagement - Year-round engagement between brand and consumer. Community building facilitated from your brand becomes more popular.

Year-round engagement asks for the creation of additional communication touchpoints, implying increased workload with the same capacity. Simplifying the creation of these touchpoints will empower organizers to go along in this trend.

10 Privacy law compliance - Despite the increasing relevance data-driven approaches, gathering data poses challenges due to new privacy laws.

Complying with (new) privacy laws is a pitfall for the proposed direction as the need for gathering data may be challenged by laws in the future. However, most of CM's client do already have a big pool of data to be used as a basis for data-driven communication.

Insights from trend evaluation

Most trends align with the proposed service direction. However, the trends do provide requirements to improve the viability of the proposed service proposition:

- Data-driven communication via a rich array of (new) channels requires a dual focus on both creating data-driven touchpoints, as well as measuring the success of created touchpoints to learn for the future.
- Trends advocating for the creation of more communication touchpoints emphasize the need for an easier and quicker creation process.
- While personalized communication over channels improves accessibility, conversion, and inclusivity, further R&D is needed to properly design for accessibility and inclusivity.
- Gathering new data is important. However, preserving and being able to rely on your existing dataset has a high priority as this makes organizers more resistant to changing privacy laws.

These considerations inform the development of the final service proposition.

Competitive positioning evaluation

Chapter 2's competitor analysis identified various market positioning opportunities based on market commonality and resource similarity (Bergen & Peteraf, 2002). The co-created service proposition compares to CM's current positioning in the following way:

- CM shifts towards a more experience-focused platform instead of mainly facilitating sales.
- CM's platform would become increasingly self-service as the ease-of-use increases.
- The platform will take a more progressive approach to ticketing, aligning with trends driven by the experience economy, technological (communication) possibilities and generational changes.

Figure 25 illustrates CM's relative positioning concerning competitors based on experience driven vs. sales driven (Y-axis) and self-service on the X-axis. Figure 26 represents a conservative to progressive approach on the X-axis. CM's new positioning is indicated by the arrow in both figures.

Insights from positioning evaluation

Moving in the proposed direction, as shown in figure 25 and 26, would differentiate CM from competitors, strengthening its market position.

However, it brings closer alignment with primary competitor Eventgenius. Compared to Eventgenius CM will have to do something different or better to create an even stronger market position.

This can be done by:

1. Be more competitive on other aspects
2. Be significantly better on the specific product direction
3. Target a different market segment with a similar value proposition.

Given CM's existing unique selling points in customisation possibilities of the shop & the all-in-one platform connecting ticketing, data, payments, and marketing, the first option is recommended.



Figure 25: Competitive positioning based on experience driven vs. sales driven & amount of self-service

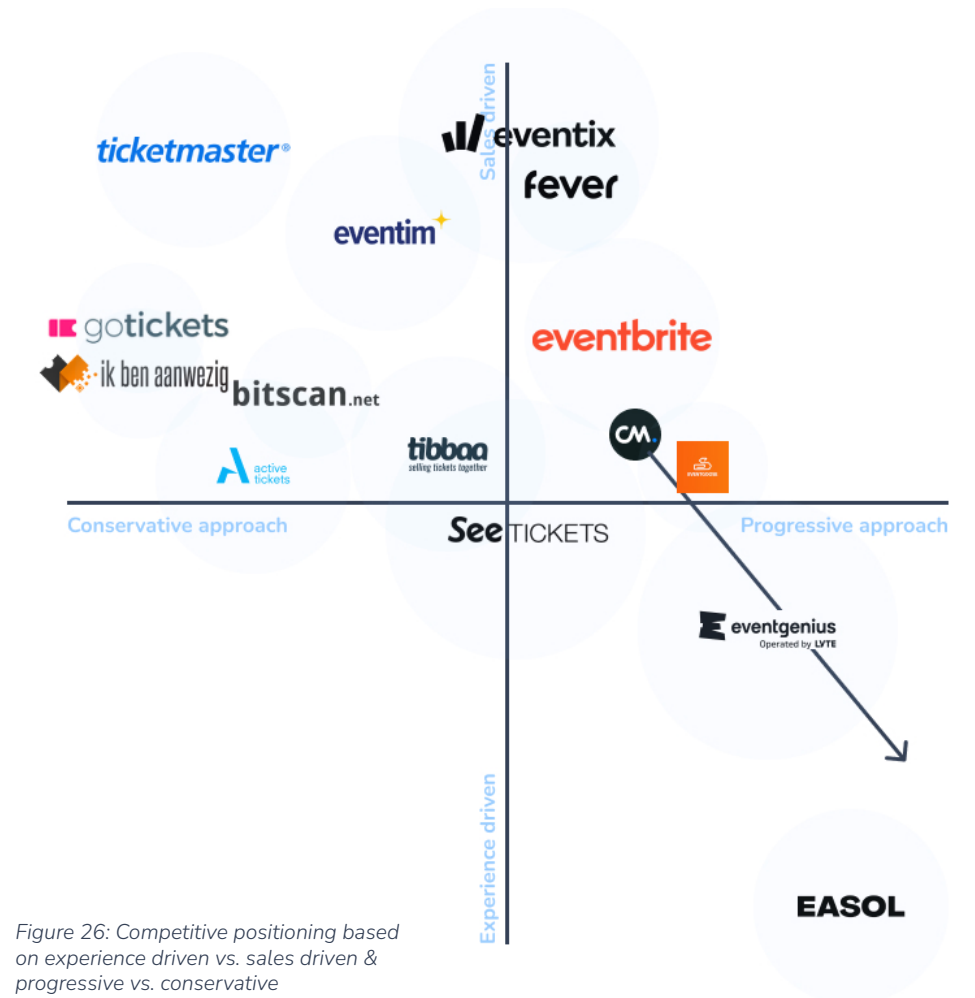


Figure 26: Competitive positioning based on experience driven vs. sales driven & progressive vs. conservative

6.2 Future service proposition.

Combining the input from the strategic co-creation session with stakeholders, the user research, and the results of the trend research- and competitive positioning evaluation resulted in a final service proposition answering to the project brief:

Define a strategic service proposition of an omni-channel solution for the next generation of music-event ticketing.

The final service proposition is captured in Figure 27. The final service proposition describes:

“A TICKETING PLATFORM FACILITATING THE EASY CREATION OF RICH & EFFECTIVE OMNI-COMMUNICATION TOUCHPOINTS FOR EVENT ORGANISERS”

As figure 27 shows, the process of transforming the platform to this proposition involves three main development phases which will be described in chapter 8.1.

Final concept direction

The purpose of this section is to clarify the decision-making process leading to the three different platform aspects the service proposition built upon (rich, effective & easy in figure 27).

Rich omni-channel communication

Firstly, the aim is to facilitate the creation of rich, omni-channel communication touchpoints. This means enabling event organisers to use the CM platform to create numerous points of engagement between organiser and (potential) event visitor. In practice, this contains being able seamlessly use and transition between communication channels (Instagram, E-mail, Facebook, SMS, WhatsApp, twitter, TikTok, etc.) for communication with consumers. The creation of these touchpoints is primarily aimed at improving consumer experience before, during and after the event.

Key insights supporting this direction include:

- 1 Qualitative research proved creating a good visitor experience is a must-have for clients. Creating a unique experience for consumers is vital in the current crowded event landscape. Clients need to be able to express their identity to attract consumers. CM can contribute by facilitating communication between the two parties. As internal stakeholders did not prioritize the experience and communication on the same level as the clients, it shows there was a gap in product-market fit to be bridged between CM and their clients with this new service proposition.

- 2 Market trends highlight an increased need for communication and engagement between (new) consumer and event organizer.
- 3 Organisers seek the flexibility to use a mix of communication channels to increase the reach and effectiveness of their communication.
- 4 The post-covid generation demands a different communication approach. While the optimal approach is yet to be determined, facilitating a rich mix of channels increases the chance on success for event organizers.
- 5 Shifting the platform’s focus towards experience reduces the similarity with competitors and therefore creates a stronger market position.

Effective communication

Secondly, the goal is to increase the effectiveness of the created communication touchpoints. This entails boosting the conversion of communication touchpoints by empowering event organisers to adopt a data-driven approach when creating communication touchpoints and measuring their successfulness. In practical terms this involves strategically utilizing a large pool of consumer data to target consumers based on acquired information, hyper-personalizing touchpoints, and using channels with the highest conversion rates. Additionally, data is leveraged to plan communication efforts optimally or when needed for financial stability. Ultimately, effective, data-driven communication contributes to a better consumer experience and better spending of resources from the organizers’ side.

Facilitating the easy creation of rich & effective omni-channel communication touchpoints for event organisers



Figure 27: Final service proposition overview

Key insights supporting this direction include:

- 1 Data facilitates better decision-making increasing growth opportunities for event organisers. Something both client as CM benefit from. The qualitative research highlights client desire to gain knowledge from data for decision-making and through that, take a progressive approach to event organization as they ranked it as a top priority.
- 2 Event organisers seek to improve marketing conversion by measuring touchpoint successfulness and acquiring the right information on when to create communication touchpoints. This leads to a better allocation of resources.
- 3 Consumers demand a personalized approach throughout their customer journey, expecting individualized communication and relevant content. This aligns with both trends, as well as the qualitative research. Working data-driven allows to tailor communication and marketing to the wishes of individuals or groups due to the knowledge within the data.

Easy creation of communication touchpoints

Thirdly, the workflow of creating outbound communication touchpoints must be as easy and quick as possible for event organizers. This means the platform should be designed for non-data experts, enabling them to quickly find and interpret data, to then seamlessly transition from data analysis to creating a communication

touchpoint within a few clicks. In practice, this involves an accurate data platform with easily accessible data entries through a simplified filtering process. Additionally, it requires a quick link and synchronization between platform elements, allowing event organizers to effortlessly navigate between data, ticket shop and communication touchpoint builders within the CM platform. In the end, this facilitates the optimal use of the gathered data, improving decision making and speeding-up their workflow.

Key insights supporting this direction include:

- 1 CM's clients currently face lots of challenges in working with data as highlighted in the qualitative research. Clients find it challenging to utilize data to its full potential due to the expertise required. Finding the right data takes a lot of time and the data is currently presented to the user in an unclear way making interpretation difficult.
- 2 Event organizers aim to reduce time spend on event management tasks. Unburdening them within their communication efforts will take away a lot of stress and make room for more extensive usage with the same capacity.
- 3 The current synchronization issues between platforms elements prevent event organizers from using CM's platform to its full potential.
- 4 From a competitive positioning perspective, transitioning towards a more self-service platform provides a stronger market positioning.

6.3 Chapter summary

Chapter 6 provides an answer to the project brief by synthesizing the output of the strategic session, qualitative data, trend research and competitor analysis into a final strategic service proposition for the GA ticketing product

The final service proposition:

“FACILITATING THE EASY CREATION OF EFFECTIVE & RICH OMNI-CHANNEL COMMUNICATION TOUCHPOINTS FOR EVENT ORGANISERS.”

The focus of the proposition is on

Rich communication: enabling organisers to create lots of points of engagement between organiser and consumer over a wide array of channels. This to suit the market importance of creating a good consumer experience via the creation of communication touchpoints.

Effective communication: working data-driven to ensure, target the right consumers, personalize consumer experience, and boost the conversion of communication touchpoints. This involves a progressive approach to event organisation and creates a basis for better decision making and growth.

Easy platform workflow: creating a user-friendly workflow for non-data experts to create communication touchpoints easily and quickly. Resolving current challenges CM's clients currently encounter working with data in the platform.

Implementation

In this chapter, the service proposition is concretized via a strategic roadmap, detailing CM's development steps to innovate from current ticketing product towards proposed strategic direction. Furthermore, the chapter introduces three UX-use cases, illustrating the optimal workflows in specific scenarios using the new service proposition.

Chapter 7

Chapter content

- 7.1 - Development phases
- 7.2 - UX-use cases
- 7.3 - Implementation guidance
- 7.4 - Chapter summary

7.1 Development phases.

The strategic implementation plan for the service proposition within the organisation outlines three development phases for the GA ticketing product. The three phases are visualized in figure 28, showing a simplified roadmap to be used as a guide for product development planning.

Purpose & content

The simplified roadmap does not include technical details or specific time pacing/planning. Its purpose is to create an easy to understand and shareable overview of strategic innovation targets within CM. The roadmap is aimed at product owners and product management to be used as guidance for the sequence of development steps to be taken (Simonse, 2018). It will help in creating a more specific development timeline, whilst not losing sight of the identified vision behind the future ticketing product during the innovation process (Simonse, 2018).

Development phases

Figure 28 presents three sequential phases leading to the final service proposition before the final proposition can be delivered to CM's clients. As shown in figure 28, the roadmap exists out of:

- **A phase description** – outlining the general focus and goal of the development phase.
- **Involved platform features** – features undergoing development to attain the phase's goal.

- **Points of attention** – Insights from the qualitative research and trends informing the development and design process.
- **Challenges** – Potential pitfalls to be considered whilst developing within the specific phase.

Stages

1 Improving fundamental data functionalities

This phase aims to improve mostly existing fundamental data functionalities in terms of accuracy and findability. Additionally, the focus lies on developing for data interpretation capabilities as this lowers the expertise level needed to use data. The goal is to provide clients with rich and accurate information for data-driven decision-making within their organizational activities.

2 Making working with data as easy as possible

This stage simplifies tasks related to data for event organizers by redesigning the workflow to be easy to understand and efficient. Redesigning the platform for simplicity allows non-data savvy organizers to effectively leverage the data for outbound communication without consuming too much time. Within the platform this means creating automated workflows and data segmenting, whilst making the platform context aware helping users interpret the data rightly and act when needed.

3 Enabling the creation of omni-channel data driven communication touchpoints

The emphasis in this phase lies on creating a seamless data-driven workflow across the different platform elements. This involves ensuring a smooth synchronization between platform elements, enabling organizers to transition seamlessly between ticket shop settings, customer data platform and the mobile marketing cloud from which they create their communication touchpoints. Additionally, extra attention will be paid to being able to use different communication channels for different communication purposes, enabling the creating of a wide array of touchpoints.

DEVELOPMENT PROCESS

Description

Involved platform features

Points of attention

Challenges

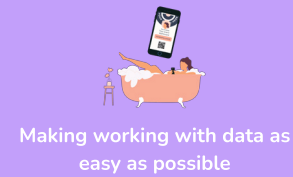


Focus on improving the current fundamental functionalities of the data platform CM offers its client. This will offer the client rich and accurate information to work data-driven in their decisions making within different aspects of their organising activities. In this case specifically focused on data allowing for data-driven communication towards consumers

- Data storage platform
- Data analytics dashboard
- Real-time data statistics
- Smart suggestions
- Automatic data segmenting
- Pre-registrations

- Data taking a lot of time to be found when filtering or not being found at all. Creating the right segments based on data is being hampered
- Inaccuracies in the data. Data inaccuracies in the current CDP lead to clients losing its trust in the presented data.
- Working with the data platform requires quite some expertise. The data platform does not offer an interpretation layer.
- Data presented in an unclear way in the data dashboard. Or not seeing the data you need in the data dashboard to make decision on
- Missing out on relevant consumer data during data gathering touchpoints (e.g. due to inconsistent entries)

- Data interpretation is partly out of CM's control and is difficult to make accessible for different levels of expertise
- Stricter GDPR and privacy regulations make it more difficult to gather data. This will be even stricter in the future



Event organisers are not data savvy and therefore need to be unburdened when working with data fundamentals in the platform. The focus should lie on creating a workflow around data for organisers which is easy to understand and not too time consuming. This enables them to use the data to its full potential for communication efforts.

- Automated workflows
- Data analytics dashboard
- Real-time data statistics
- Expectation data
- Automatic data segmenting
- Attention triggers
- Context aware suggestions
- Financial predictions

- The open usage of the platform offering too many functionalities which increases the complexity of the platform.
- Synchronisation between ticketing, CDP and MMC not being flawless. Leading to difficulties in putting the data to use for communication
- Data interpretation needs to be made easier to make the data actionable for differences in expertise. More guidance could help
- The process of being finding, segmenting and taking action with the data currently is too time consuming

- Enabling more functionalities on how to use data for communication increases the complexity as well
- Data interpretation is partly out of CM's control and is difficult to make accessible for different levels of expertise



Enabling the creation of a wide range of communication and experience touchpoints over a range of communication channels. Create an easy data-driven workflow focused on a smooth synchronisation of the different platform elements. This will allow event organisers to reach consumers efficiently enabling close and intensive contact with consumers.

- Omni-channel communication
- E-mail campaigns
- Pages
- Personalised messaging
- Appmiral
- Communication workflows
- Omni-channel sales
- Personalised offers/rewards
- Feedback forms
- On-site messaging
- Feedback forms

- Having communication touchpoints over the entire customer journey.
- Increasing conversion on communication channels through strategically targeting communication efforts to the target group.
- Using a broad mix of channels to increase your reach to its fullest extend with clear and structured communication
- Having and using the data to target the right people and personalise communication efforts.

- MMC & ticketing are segmented teams within CM.com making it difficult to align development priorities together
- Not being able to reach potential consumers as well. New generation is difficult to reach in the post-covid age.

7.2 UX-use cases.

To illustrate the envisioned final service proposition on a platform interaction level, UX-use cases are created. These prototypes offer the GA ticketing development team and stakeholders an overview of the desired platform interaction. The prototypes are created in the shape of three use cases, touching upon the different developments to be done based on the service proposition and roadmap presented before.

Use case methodology

In UX-design, a use case describes the envisioned interaction between user and the service, providing a written description of the user's navigation through the service to achieve their goals (Soegaard, 2023; Usability.gov, n.d.).

These use-cases serve as a foundation for shaping the platform, offering stakeholders a unified approach to designing and developing the new service proposition (Soegaard, 2023). This ensures an efficient development process, directing development tasks toward the envisioned outcome (Soegaard, 2023).

Figure 29 illustrates the structure used for the creation of the use cases. The use cases consist out of a use case description and a proposed user journey flow. The case description outlines the context, goal to be attained by the actor, and the trigger for the proposed user journey flow to start.

User journey flow description

Each user journey flow consists out of a series of actions within the basic use flow, and optional alternative flows users may take toward achieving their goal (Soegaard, 2023). The right side of figure 29 illustrates the specific content of individual actions. The action descriptions within the user flow are described using an agile user stories template, using the: As an....., I want to, So I can sentence structure (Wautelet, et al., 2014). This method was chosen as the method is already being used in the daily operations of the development team.

Beneath the action description, the needed platform components for the user to perform the action are highlighted, alongside the necessary developments from CM's side before this action can be realized within the platform. The research support for the action being performed in this way is presented in the shape of gains and pains from the qualitative research, supported by direct quotes from the interviews. Additionally, a proposed wireframes are illustrated to provide guidance for designers developing the platform (Soegaard, 2023).

Figure 28: Final service proposition development phases roadmap



Figure 29: Use case and user journey flow actions templates used.

3 use cases execution

Three different use cases were created, each highlighting different aspects of the new service proposition in terms of platform functionalities and objectives to be attained by the user as shown in figure 30.

These cases are:
The process of creating the use cases firstly involved setting up the different actions to be performed during the basic use flow as well as any alternative flows. Secondly, a platform navigation flow shows the navigation throughout the CM platform needed to complete the use flows (full use case flows can be found in appendix VIII, IX & X).

With this information, the complete user journey flows were created as shown in figure 31 & 32, guiding as a detailed example for development to start building high-fidelity prototypes, and move towards validation an iteration of the use cases. In the end these use cases will help the development team in taking the right steps to build the platform towards the new service proposition to be used by CM's clients.

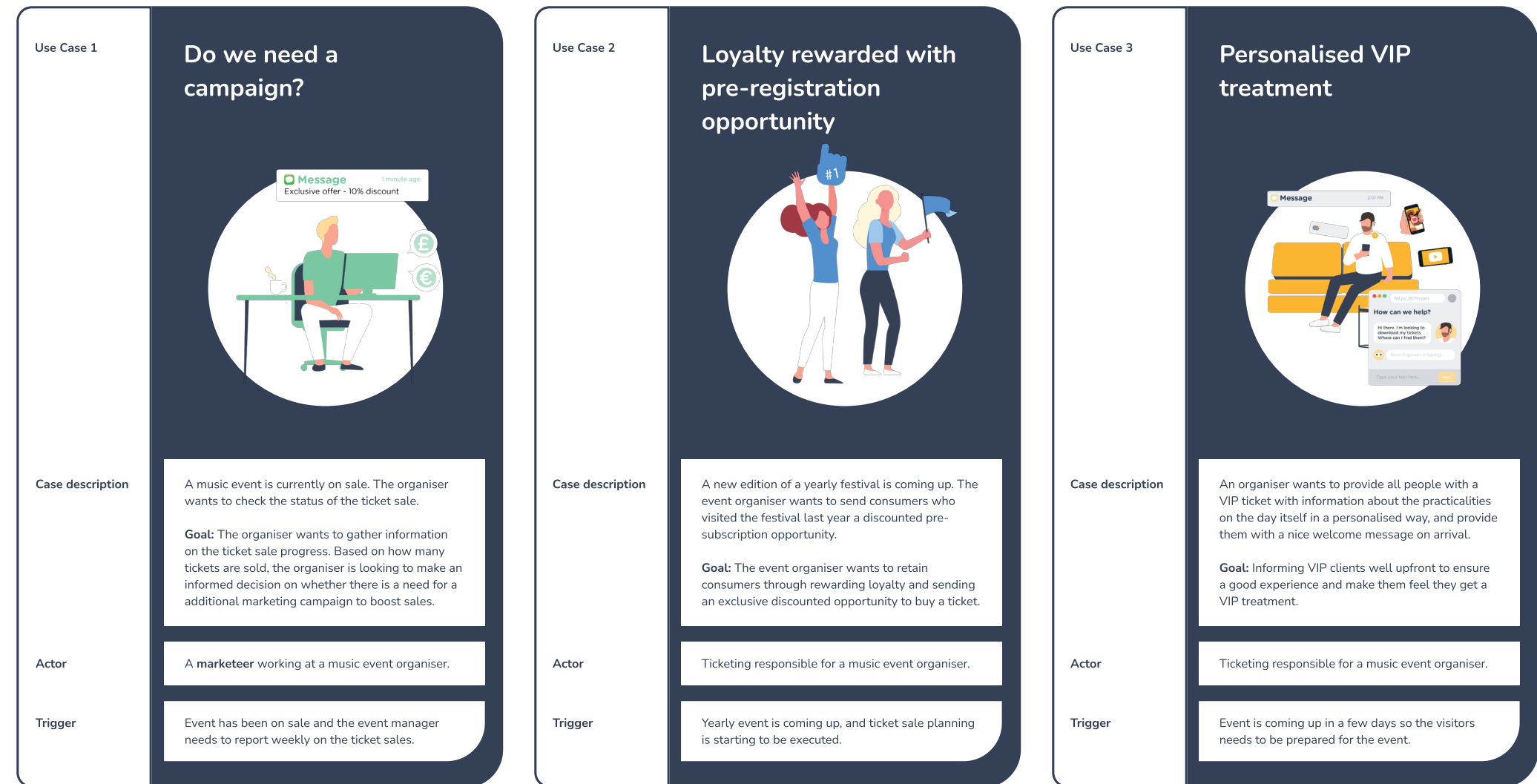


Figure 30: Three different UX-use cases



Figure 31: Full use-cases



Figure 32: Exemplary part of use case 3

7.3 Implementation guidance.

The project outcomes and materials are intended to be used by the GA ticketing project team. Given the design approach used for this project is novel for CM, it requires guidance to ensure the strategic service proposition is embedded within the organisation. This challenge requires a dual approach, providing CM with a clear “Why?” and “How?”.

“Why?” guidance

To embed project outcomes within the organisation, it is crucial to receive support for the proposed service proposition on a company policy-making level. This means convincing C-level executives and product owners to allocate the needed resources for innovation. When targeting this particular group, communication should be focused on the value the innovation will create for the company.

As the project follows a user-centred design approach, the created value can be expressed in terms of the viability, desirability, and feasibility of the solution (van Boeijen, et al., 2020). The final service proposition's strengths from a viability and desirability perspective were summarized in a comprehensive visual overview, together with a feasibility assessment. This provides the GA team with a communication tool for the proposed strategic direction to be shared within the organisation.

Desirability

This part describes the service proposition through the lens of the desired user interaction with CM's ticketing platform (Chasanidou, et al., 2015;

Stickdorn & Scheider, 2012). The visual provides an overview and prioritisation of identified client needs, and highlights benefits for CM when focusing on these needs. These benefits include more efficient allocation of resources, flexibility regarding changing consumer wishes & improved sales potential (Chasanidou, et al., 2015; Sheppard, et al., 2018). Additionally, it describes the decisions made by product stakeholders regarding priorities for development based on these client needs. This alignment among important stakeholders strengthens the case for the proposed product developments towards CM's policymakers.

Viability

Illustrates the connection between the proposed developments and market trends, as well as the implications for CM's competitive positioning within the digital ticketing landscape. This informs CM's policymakers of the influence on the product's market perspective (Chasanidou, et al., 2015), showing how the proposed service will contribute to a stronger market position for CM.

Feasibility

As the project scope for creating a new service proposition only included in-house resources of CM, the feasibility assessment consists out of an estimation on the resources to be spend by CM to realize the proposed service proposition and its separate development phases. This estimation is done together with the lead developer of CM's ticketing product, leveraging his development resource allocation experience. Per development phase, the overview describes the product teams involved, the development time needed on the

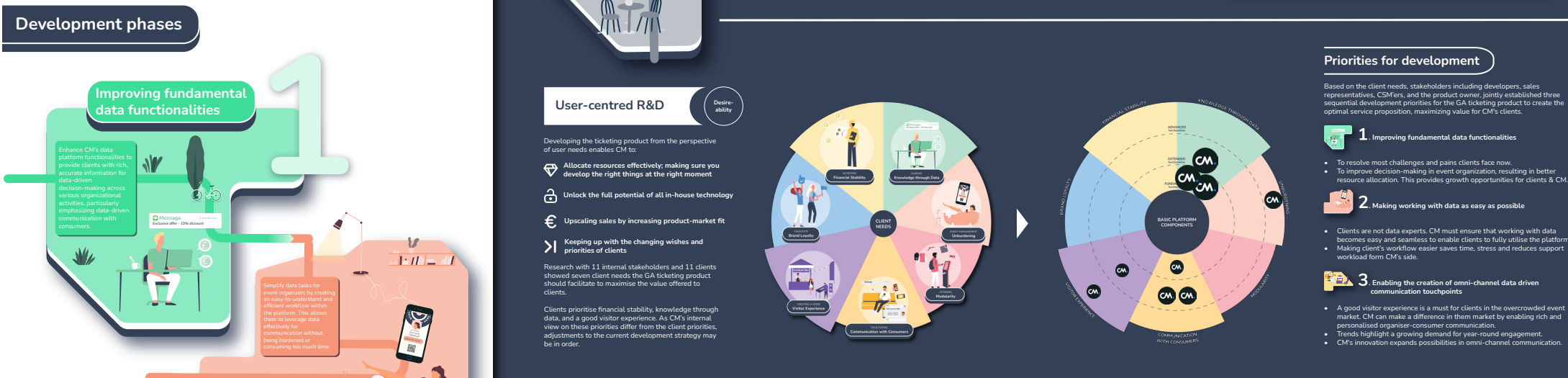
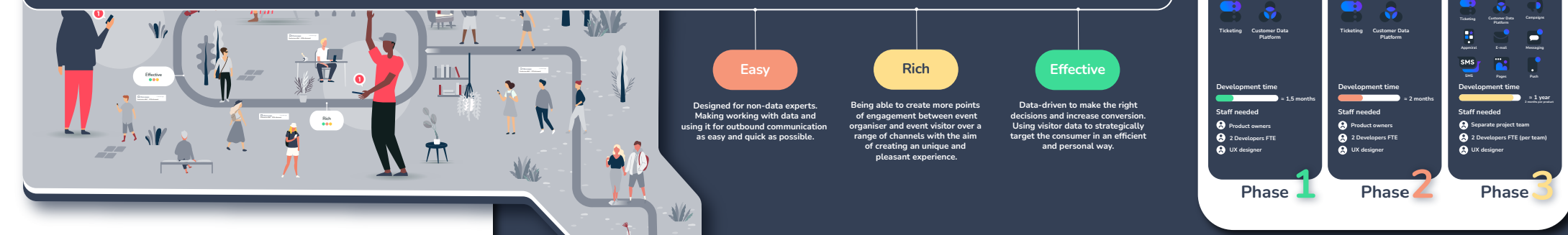
roadmap, and the staff needed for the development.

Together, these aspects enable policy makers within CM to make an informed decision on the allocation of resources for development efforts to be done for the GA ticketing product.

“How?” guidance

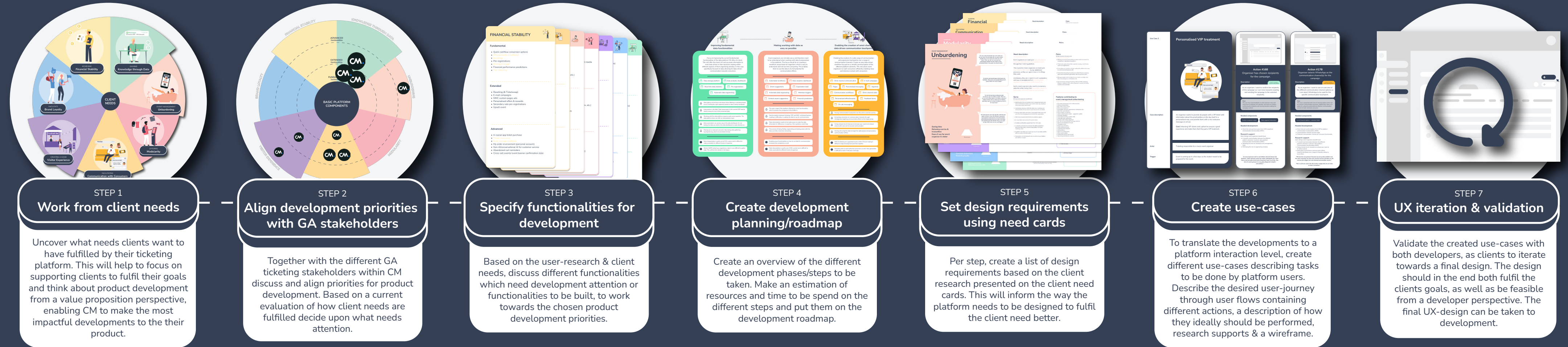
As CM is unfamiliar with the process and methodologies used for innovation within this project, it is important to provide them with the right guidance to be able to embed the project outcomes within their development workflow. Therefore, a “From research to development guide” will aid the GA ticketing team to use the conducted user-research and make plans for development. The overview describes a 7-step process on how to use the different project materials within a workflow for development. Following the presented steps will help them to effectively shape the product towards fulfilling the client needs and proposed service proposition. The guide is open for a wider application then the specific project outcome and could function as a generic workflow when discussing new product developments within CM.

Facilitating the Easy creation of Rich & Effective omni-channel communication touchpoints for event organisers



FROM RESEARCH TO DEVELOPMENT GUIDE

How to use the conducted user-research to make clear plans for the development of the GA ticketing product & possible other products from CM.



7.4 Chapter summary

Chapter 7 outlines the implementation of the service proposition described in chapter 6. It presents a strategic roadmap containing the three development phases. The phases include: 1. Improving fundamental data functionalities 2. Making working with data as easy as possible 3. Enabling the creation of rich, omni-channel data-driven communication touchpoints. This roadmap serves as a user-friendly guide for product development planning, aiding product owners in maintaining a clear vision during the innovation process.

To manifest the final service proposition on an interaction level, the chapter presents three UX-use cases, illustrating the envisioned interaction between user and service. The use-cases cover different aspects of the new service proposition. Each case contains a description, needed platform components, needed developments, supporting research and wireframes supporting UX design. This establishes a unified foundation for stakeholders ensuring an efficient and aligned development process.

Lastly, addressing CM's unfamiliarity with the design process, the embedding process within the organisation is supported by clarifying the "Why?" and "How?" of the project outcomes. The project results are captured in a visual overview describing the service proposition's value from a desirability, viability, and feasibility perspective. This assessment serves as an internal communication tool to convince policy makers of the project's relevance. Additionally, a "From Research to Development Guide" aids the ticketing team in using the project materials within a development workflow, ensuring a user-centred process for embedding the project outcomes.

Project conclusion.

This graduation project answers to the project brief “Defining a strategic service proposition on an omni-channel solution for CM’s next music-event ticketing product.” The project aims to improve the desirability of CM’s product for clients, as well as leveraging CM’s resources more efficiently. Attaining these goals increases the product-market fit of CM’s ticketing product, leading to increased sales potential.

Taking a service design approach, the project involves creating a holistic perspective of the project context and involved stakeholders. The gathered information serves as the foundation of knowledge when co-creating towards a new strategic service proposition, combining user-research with CM’s technological potential, industry trends and strategic competitive positioning. The final service proposition will be presented in the shape of an advice for development within CM, providing guidance on embedding the desired service proposition within the organisation.

Final Service Proposition

Answering to the project brief, the following strategic service proposition is defined:

“Facilitating the Easy creation of Rich & Effective omni-channel communication touchpoints for event organisers.”

This proposition aims to empower organisers to adopt a progressive, data-driven approach to organiser-consumer communication. Data allows for **effectively** targeting consumers in a personalized way and boosts the conversion of communication touchpoints. Working with the data proposition should be designed for non-data experts, making the workflow for the creation of outbound data driven communication touchpoints as **easy** as possible. The proposition seeks to enable organizers to create more points of engagement between organiser and consumer over a **rich** range of channels and purposes, contributing to a unique and pleasant visitor experience.

This service proposition for the next music-event ticketing product is built upon key insights gathered throughout a user-centred design process.

Working from client needs

Using insights from twenty-two interviews with internal stakeholders and clients, seven main client needs were identified to be fulfilled by CM’s ticketing platform. These needs serve as a foundation for user-centred development of CM’s ticketing product, improving the products’ desirability. Clients prioritized Achieving Financial Stability, Creating a good Visitor Experience, & Gaining Knowledge through Data over other needs like Facilitating Brand Loyalty, Facilitating Communication with consumers, Event Management Unburdening, & Offering Modularity. CM’s internal view differed from this client prioritization concerning visitor experience and communication with consumers, suggesting adjustments to be made to the current development strategy.

Guided by client needs, GA Ticketing product stakeholders prioritized three different development areas to enhance the product’s value proposition. The consensus was to first focus on improving the fundamentals of a ‘gaining knowledge through data’ value proposition, followed by improving the usability of this data proposition. Lastly, from this data proposition, possibilities for creating communication touchpoints to enhance visitor experience should be enriched.

Market Viability

Making an assessment on the market viability of the prioritized development objectives, the envisioned value proposition was compared to identified market trends and competitors. Trends in the events and digital ticketing industry emphasise a rising demand for a diversification in communication options and year-round engagement with consumers. To align with these trends, CM needs to provide increased communication options, leveraging diverse channels, tailoring communication for different purposes, and increasing personalisation possibilities. Aligning CM’s ticketing platform with these industry trends contributes to maintaining a strong market position within the music- and live event sector.

Implementing the proposed developments would move CM’s ticketing platform towards an experience-focused platform compared to competitors. The platform’s increased useability contributes to the self-service possibilities of the platform, while its progressive approach to ticketing through data driven operations further sets CM apart from its competitors. This strategic positioning strengthens CM’s competitiveness in the field of digital ticketing.

Integrating Project Results

Given CM’s unfamiliarity with the design process used in this project, additional guidance is needed to embed the project outcomes effectively. This guidance entails a visual overview describing the service proposition’s value in terms of desirability, viability, and feasibility. The overview serves as an internal communication tool, aimed at persuading policymakers of the project’s significance. Additionally, a “From Research to Development Guide” guides the product team in translating user needs into their development workflow, working towards the proposed service proposition. The guide includes a process overview and various project materials, such as need cards, prioritization tools, a development roadmap, and concrete UX use-cases detailing the proposed service proposition on an interaction level.

Project limitations.

The project does have certain limitations which are important to be aware of when interpreting the project results. These limitations revolve around three key areas: biases influencing the user-research and co-creation results, the necessity for additional research and detailing of project topics, and uncertainties around integrating the project outcomes into the organisation.

Biases in project results

Whilst gathering qualitative data from 22 participants creates a solid foundation of knowledge, the research outcomes are influenced by biases caused by the participant selection. The recruitment consciously focused on selection a broad range of participants, aimed at gaining a holistic view of the project context. This recruitment strategy however does cause the following bias to be considered when interpreting the results.

Staff role sensitivity

The results of the interviews with internal stakeholders and clients are influenced by the role the specific employee has. Interviewees are biased regarding needs and priorities based on their respective roles within the organisation. E.g. a marketer has different priorities than an event owner, and a developer has different priorities than a sales representative.

Diversity in clients

The qualitative research included clients of different sizes and types of events, which bring different needs to the table. The presented client needs are needs desired by all clients, however its relevancy might differ per client type.

Influences in the co-creation session

During the co-creation session participants were presented with research results and need prioritization, which might have influenced their opinions. This was a deliberate decision to ensure a user-centred process, nevertheless something to be aware of when interpreting the project results.

These biases do not devalue of the gained insights. However, it is important to be aware of these limitations and understand the data cannot be generalized for specific types of clients.

Need for additional research

The project outcomes (the proposed service proposition and development phases) offer a general product vision and steps to achieve this vision. The results describe what functionalities should be prioritized in the development process and includes design requirements based on client pains and gains, along with an ideal user flow presented in UX-use cases. However, the project serves as a fundamental

overview and guide for the necessary developments to work toward the proposed service proposition. Nevertheless, the project leaves room for more research within each development step to concretize and refine the technical requirements of the proposed developments. Furthermore, each desired user flow requires an iterative process to validate and optimize the designed user-flow.

Uncertainties in embedding the outcome

As the different product teams within CM work relatively separate and have their own development roadmaps, the success of this project is very dependent on the willingness to prioritize the proposed developments collectively within CM. The collaboration mostly involves the Ticketing and Customer Data Platform teams in the first two development phases. The third phase however does involve more teams within CM, increasing the risk of not being able to get all needed developments on roadmaps. The “Why?”-overview of the project serves to persuade policymakers within CM of its value, potentially increasing the likelihood of developments being prioritized on a broad level within CM. Nevertheless, this does not provide any guarantees.

Project reflection.

Concluding this graduation report, this section contains my reflection on the project outcomes and my personal growth during the graduation period.

My motivation for the project came from my desire to combine my passion for the entertainment- and music industry with my interest in strategic-, user-centred design. My goal was to contribute to the creation of joyful moments within people’s lives and I envisioned this project as showcase of the skills gained throughout my studies, and an opportunity to improve my project-management skills within a company to become the design leader I aspire to be.

Within CM, my user-centred approach based on fundamental qualitative research, combined with the external market opportunities introduced a new perspective. This made me feel valued by the company and boosted my motivation throughout the entire project. Working with the resources CM possesses is a delight for any strategic designer, however embedding the outcomes of this project within an organisation like CM does bring challenges. With the project outcomes focused on guiding CM to integrate the project outcomes and design process in their development workflow, I tried to make the embedding process as easy as possible. However, making something very easy still does not guarantee usage. I believe it is a common challenge designers face when having a “consultant” role

towards a corporate not too familiar with the design process. Reflecting on the project, I think putting more attention to the creation of certain specific project ambassadors in key positions might have provided greater assurance of the project’s impact within CM.

I think the project is a showcase of my strengths in conducting, interpreting, and communicating user-research. Using a methodological approach at each step improved the project’s validity. Reflecting on the different methodologies available and being able to shape them to be as useful as possible for the specific project context is what to me is the difference between a good designer and a great designer. This is what I have been trying to do in my thesis as well, and where of course still is room for improvement. An illustrative decision was to extend the project results to relatively specific use-cases describing the project outcome. While not initially planned, I felt this step was necessary for the development team, ensuring the project results are implementable for a team with a limited design background.

Managing the project independently taught me a lot about designing in practice. It needs a lot more flexibility than projects within the university as you must constantly deal with a range of stakeholders. By doing a project alone within CM, I realized how

important it is to have a good feedback system. It is important to still be challenged and questioned. It prevents tunnel vision and keeps you sharp and reflective.

I am proud of the project I completed, and I honestly hope the outcomes will contribute to the rapidly changing music event sector. It would be amazing to be on a festival and see the results of my project appear on my phone screen, receiving communication contributing to my experience as a visitor.

Thank you for reading my thesis, it has been a pleasure to create it.

Ruben



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Appendix

Appendix content.

I. Project brief	94
II. Competitor analysis graphs	98
III. Interview topic lists	100
IV. Interview indexes	102
V. Interview analysis charting tables	104
VI. Client need cards	108
VII. Strategic Session Miro board template	116
VIII. UX-use case 1	118
IX. UX-use case 2	120
X. UX-use case 3	122
XI. Consent form	124

I. Project brief.

IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT

Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1!

family name	de Jongh	Your master programme (only select the options that apply to you):
initials	R.D. given name Ruben	IDE master(s): <input type="checkbox"/> IPD <input type="checkbox"/> Dfl <input checked="" type="checkbox"/> SPD
student number	5646235	2 nd non-IDE master: _____
street & no.	_____	individual programme: - - (give date of approval)
zipcode & city	_____	honours programme: <input type="checkbox"/> Honours Programme Master
country	_____	specialisation / annotation: <input type="checkbox"/> Medisign
phone	_____	<input type="checkbox"/> Tech. in Sustainable Design
email	_____	<input type="checkbox"/> Entrepreneurship

SUPERVISORY TEAM **

Fill in the required data for the supervisory team members. Please check the instructions on the right!

** chair	Erik-Jan Hultink	dept. / section:	MCR
** mentor	Fernando Del Caro Secomandi	dept. / section:	DOS
2 nd mentor	Bandy Huijgers	organisation:	CM.com
		city:	Breda country: The Netherlands

comments (optional)

⋮

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..

Second mentor only applies in case the assignment is hosted by an external organisation.

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Erik-Jan Hultink date 22 - 09 - 2023 signature

CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total:	42	EC	<input checked="" type="radio"/> YES all 1 st year master courses passed
Of which, taking the conditional requirements into account, can be part of the exam programme	30	EC	<input type="radio"/> NO missing 1 st year master courses are:
List of electives obtained before the third semester without approval of the BoE	<div style="border: 1px solid black; height: 100px;"></div>		

name Robin den Braber date 22 - 09 - 2023 signature

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?	Content: <input type="radio"/> APPROVED <input type="radio"/> NOT APPROVED
Is the level of the project challenging enough for a MSc IDE graduating student?	Procedure: <input checked="" type="radio"/> APPROVED <input type="radio"/> NOT APPROVED
Is the project expected to be doable within 100 working days/20 weeks?	<div style="border: 1px solid black; height: 100px;"></div> comments
Does the composition of the supervisory team comply with the regulations and fit the assignment?	

name Monique von Morgen date 26/9/2023 signature

Personal Project Brief - IDE Master Graduation

Exploring an omni-channel service proposition in music event ticketing

project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 04 - 09 - 2023 end date 05 - 02 - 2024

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Company: CM.com (later referred to as CM) is a mobile service company specialised in offering businesses solutions in CPaaS (Communication Platforms as a service), SaaS (Software as a Service), and payment services on a range of platforms (CM.com, n.d.). A big sector to which they point their 'software as a service' business is event ticketing. With this product, CM facilitates the ticket sales for event organisers within Europe. CM offers event organisers with a complete ticketing system which is able to engage with visitors before, during and after the event experience. This allows for end-to-end intimacy with the event visitors throughout the entire customer journey (CM.com, n.d.). A lot of big customers of CM within the ticketing domain are from the music & live event industry for venues and festivals.

Stakeholders: CM is a B2B2C company, meaning there are three layers of stakeholders: CM, the customer & the consumers. Firstly, within CM there are already multiple teams involved with their ticketing product. These are ranging from customer success managers to developers to products owners. Most importantly for CM there is the customer the event organiser. Their customer has multiple teams involved within the organisation with different goals to fulfil. For example the on-site staff scanning tickets, but also marketers, event/data analysts and event owners. Lastly, another stakeholder is the visitor who bought the ticket and experiences the event. A complex stakeholder network like this asks for a streamlined cross-team collaboration to be able to create a pleasant experience for both CM, the customer and the consumer.

Strengths and opportunities: One big unique selling point of CM is that CM creates a completely customised ticketing experience designed and branded to the wishes of their customer. In this way CM. stays in the background, whilst for example big player in the field of ticketing Ticketmaster/Mojo runs their ticket sales through their own website, focusing more on brand recognition of their own brand (Entertainment Business, 2015). CM allows for a more personal approach to ticketing over a wide range of channels during the entire event experience. This is something consumers seem to appreciate (CM.com, 2023). CM's approach allows customers to setup their own branded marketing campaigns and custom web pages targeted at their consumer. At the moment, CM is able to offer its customers a solid ticketing product. However, as CM has a broad range of software products within their portfolio (e.g. conversational AI, social media platform integrations, and mobile marketing cloud), they see the opportunity to use these products to their full potential in one streamlined product fulfilling the needs of the customer and consumer within the ticketing industry, upscaling their sales.

Challenges: The event industry is quite established in its culture and habits. However, the COVID-19 pandemic has had a significant impact on the behaviour of consumers relating to music events and festivals. The COVID-19 pandemic has led to a decrease in consumers spending on live music (Denk, et. al., 2022). Additionally it created a more cautious attitude regarding festival experiences and live events from the consumers side (Kinnunen & Honkanen, 2021). CM's clients are noticing that sales have decreased or are more spread out over the entire sales period since the COVID-19 pandemic. This could potentially be due to the overload of music event options thrown at consumers leading to a decision paralysis (Adriatico, et. al., 2022), or might have to do with the current cost-of-living crisis consumers currently experience (Levis, 2022). CM gets the feedback from clients that they notice that instead of selling a lot of tickets right at the start, consumers make more last minute decisions about their ticketing purchases. These developments are putting additional financial pressure on event organisers due to the fact that ticket sales are a major part of their budget. The resulting insecurity has already lead to multiple examples of festivals being canceled or downscaled (Breda Barst, 2023; FunX, 2023; Het Kontakt, 2023).

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Stakeholder Map

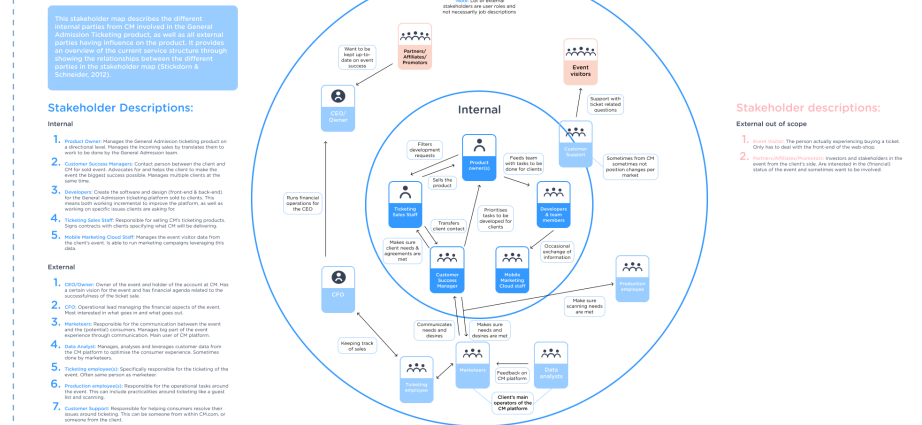


image / figure 1: Stakeholder map of all stakeholders relevant for the project and their relations.

Project scope

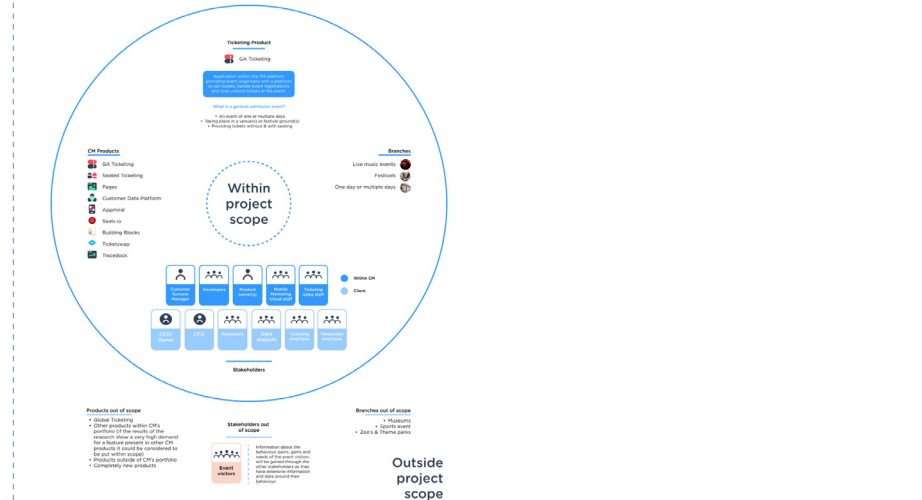


image / figure 2: Project scope of graduation project

PROBLEM DEFINITION **
 Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

Music & live event organisers are currently struggling with their ticket sale due to post-covid changes in the behaviour of their consumers. Research on the effects of consumers attitude towards music & live events post-covid has shown a more cautious attitude towards live events and a decrease in consumer spending behaviour (Kinunen & Honkanen, 2021; Denk et. al., 2022). Consumers currently have to deal with a choice overload in music events possibly leading to decision paralysis (Adriatico, et. al., 2022), whilst also finding themselves in the current cost-of living-crisis holding them back from spending money on music events (Lewis, 2022). For CM's clients this has led to more financial insecurity around their events as the ticket sales are more spread over the entire on-sale period and more last-minute decisions of the consumer are made. CM is interested in exploring new opportunities within the way ticket sale is designed and delivered to their customer to help them boost sales. This interest stems from two different opportunities: First and foremost it stems from the desire to have the customer, and through that the consumer, at its centre of operations and value offering. Meaning, CM means to innovate following the developing needs and wishes from their customer; the event organiser. This stems from a commercial point of view upscaling their sales as well. Additionally, CM as a software as a service company has a lot of products and technologies in their portfolio. However, they have not yet found how they can leverage all their products to the full potential within ticketing. Therefore, the question is how to combine the innovative integrations of CM's current products to a streamlined ticketing service fulfilling the needs of their customer. Currently CM's portfolio contains four different ticketing products: General Admission, Seated ticketing, Global ticket and YourTicketProvider. To have a clear and narrow scope, the focus of this project will be solely on General Admission & Seated ticketing within the music & live event industry for venues and festivals. However, the outcomes can potentially be used as a foundation for further research and development within CM's ticketing offering towards customers. Additionally, to scope the project even more, the proposed omni-channel solution will be based on a selection of technologies already in the portfolio of CM, excluding software to be newly developed (see figure 2).

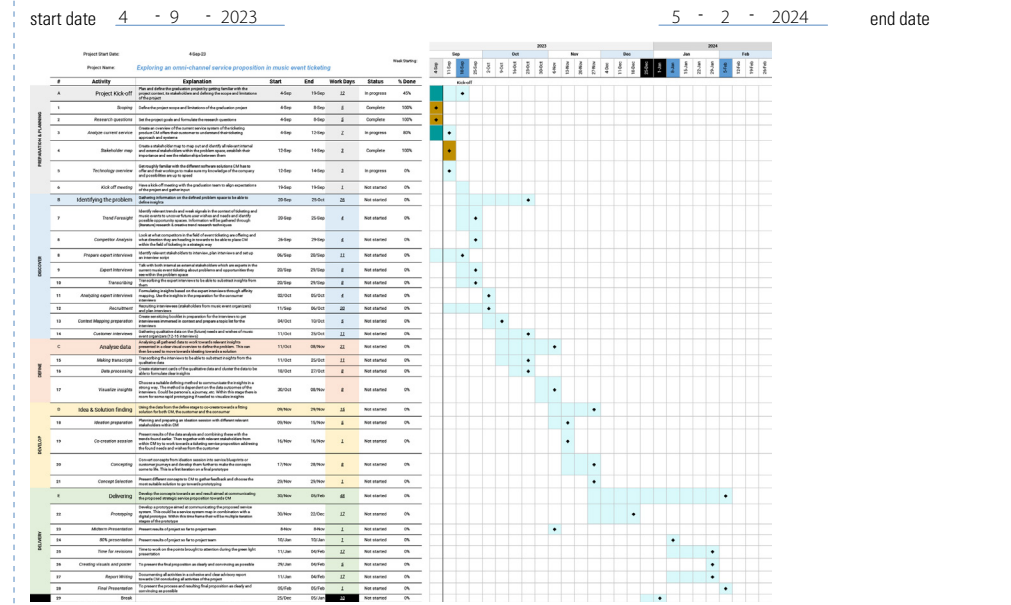
ASSIGNMENT **
 State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

Define a strategic service proposition of an omni-channel solution for CM's next music-event ticketing product to increase sales opportunities. Do this by elevating product-market fit between CM's rich portfolio and the client's desired product experience through extensive stakeholder research.

Firstly, a thorough understanding on CM's music-event ticketing service, competitive positioning and industry trends needs to be built by analysing the current ticketing landscape. Thereafter, through user-research methods, a deeper understanding of the customers wishes around the ticketing platform needs to be obtained. The emphasis lies on gathering qualitative data from the main user of the ticketing platform; CM's client and from internal stakeholders within CM. Data about the behaviour of another important stakeholder; the event visitors, will be obtained through the knowledge CM's clients have about their customer. It is important to keep in mind this specific data might be biased or incomplete so should be evaluated before being used as insights.

The insights gained from this research will serve as a foundation to start developing a new strategic service proposition for CM's General Admission & Seated ticketing in the music event industry. Through a co-creation process with stakeholders, customer research and trends will be combined with the in-house technological possibilities of CM to find a suitable solution for CM and its customers. This will result in a service proposition suitable for the customer whilst leveraging CM's resources. To in the end generate sales value for both company, customer as consumer. A possible final outcome could be presented in the shape of an advisory report/presentation describing a strategic service proposition with the help of a digital prototype and/or service system map of a new service. Furthermore, the results can be used, but not generalised to, other fields of ticketing. The outcomes can potentially serve as a foundation to trigger further discussion, research and development done by CM.

PLANNING AND APPROACH **
 Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.



The project will involve 5 main phases based on the double diamond model of the design process (Stickdom & Schneider, 2012).

1. Preparation and planning: This stage revolves around defining the scope and limitations of the graduation project and getting familiar with the basics of the project context. This will provide me with a foundation of knowledge needed to be able to do a project in this particular context.
2. Discover: The next stage puts its focus on gathering as much information on the problem space as possible. It will involve looking at trends in the field of ticketing using creative trend research techniques (Simonse, 2018), a competitor analysis, and generative methods in the form of gathering qualitative data from experts/stakeholders and user through context mapping and interviews (Elizabeth, et. al., 2012).
3. Define: To make sense of all this data, the data will be analyzed, clustered and visualized to be able to move forward towards ideating on a solution. The goal is to in the end to have clearly defined the right problem, to be able to solve the problem on the right way. Depending on the insights from the data, a suitable method will be chosen.
4. Develop: During this stage all gathered information (qualitative insights, trends, competitors etc.) will come together to be able to move towards the right solution for CM. As the context of the problem is complex and there are lots of stakeholders involved, I will involve them in this stage by facilitating a co-creation session (van Boeijen, et. al., 2020).
5. Delivering: In this stage I will bring together all outcomes of the project into a strategic service proposition. The focus will lie on communicating this proposition in the strongest way possible by using prototyping tools and methods again dependent on the outcome of the project.

All activities are described in more detail in the Gantt Chart clarifying the project planning.

MOTIVATION AND PERSONAL AMBITIONS
 Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge on a specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... Stick to no more than five ambitions.

With this graduation project at CM, I am able to combine my passion for the entertainment and music industry with my interest in strategic-, ux- and service design. The topic of contributing to a pleasant future ticketing experience suits my vision and personality as it focuses on the creation of joyful moments in people's lives. Through ticketing, you are able to play a big role in the complete festival/event experience of a visitor, as the way you design your ticketing service a crucial part of the complete event experience.

CM as a company takes the customer as the central point in their design processes, enabling me to showcase my skills in translating customer needs into service systems with the use of user research methodologies attained during my studies. Furthermore, I hope to display my analytical mindset to translate user data and research into clear insights and propositions in a complex context. Over the course of this project I aspire to develop myself in multiple ways: First of all, I want to gain more experience in managing a design project on my own. This is something I want to develop to become a step closer to the design leader I want to be. Secondly, I want to develop myself in working with and strategically thinking about the duality of on the one hand customer needs, and on the other hand the needs and assets of the company. To me, successful strategic service proposition finds a sweet spot in combining these two entities, which is exactly what CM asks of me in this assignment. Lastly, I want to attain a more in-depth understanding of designing within and for the entertainment and music industry. As this is a field potentially relevant for my future career I want to specialize myself more in this area. With this project I hope to contribute to moments of joy for event organizers and visitors of (music) events to ultimately contribute to people's lives in a positive way.

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 FunX. (2023). OH MY! Festival gecanceld vanwege *stijgende kosten. FunX.nl Retrieved from [https://www.funx.nl/HetKontakt. \(2023, July 3\). Krimpen Music Festival gecanceld door olopemde kosten. Retrieved from https://www.hetkontakt.nl](https://www.funx.nl/HetKontakt. (2023, July 3). Krimpen Music Festival gecanceld door olopemde kosten. Retrieved from https://www.hetkontakt.nl)
 Kinunen, M., & Honkanen, A. (2021). Impacts of the COVID-19 pandemic on music festival attendees. *Popular Music*, 40(3-4), 317-346.
 Lewis, G. (2022). The struggle of selling tickets in 2022. *Ticketing Business News*. Retrieved from <https://www.theticketingbusiness.com/2022/05/27/the-struggle-of-staging-an-event-in-2022/>

FINAL COMMENTS
 In case your project brief needs final comments, please add any information you think is relevant.

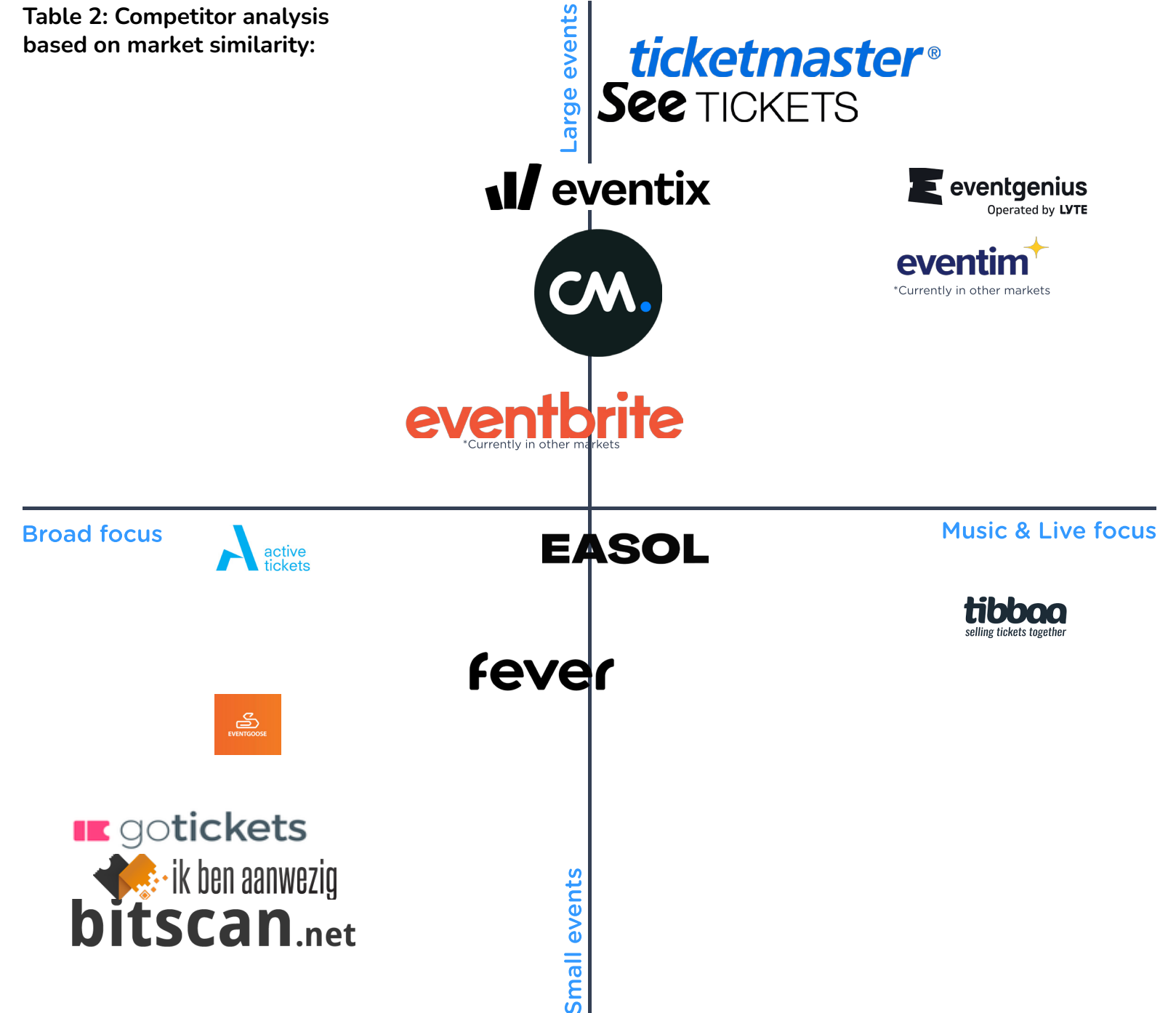
References used for methodologies and project planning:
 van Boeijen, A. G., Daalhuizen, J., & Zijlstra, J. (2020). *Delft design guide: Perspectives, models, approaches, methods*. BIS Publishers. Elizabeth, B. N., Sanders, E. B. N., & Stappers, P. J. (2012). *Convivial toolbox: Generative research for the front end of design*. Bis. Simonse, L. (2018). *Design roadmapping: Guidebook for future foresight techniques*. Stickdom, M., & Schneider, J. (2012). *This is service design thinking: Basics, tools, cases*. John Wiley & Sons

II. Competitor analysis graphs.

Table 1: Competitor analysis based on resource similarity:



Table 2: Competitor analysis based on market similarity:



III. Interview topic lists.

Expert interviews - topic list

Goal of the expert interviews:

- Get to know the stakeholder for the GA ticketing product and their responsibilities
- Gain knowledge about how stakeholders currently evaluate the ticketing product. What do they think is valuable and what is still lacking.
- Get to know what opportunities different stakeholders see for the GA ticketing product.

Introduction

First of all thank you for taking time for me and sharing your expertise. I am currently busy with my graduation project of my master Strategic Product design at the TU Delft. I am doing this within the GA team as service-/UX-designer.

My project focuses on improving the ticketing product so it suits the needs and wishes of the client better, whilst looking at possible ways to leverage CM's product portfolio better by looking for possible integrations of other products in the GA ticketing product. In the end, it is the goal to present a new service proposition to the GA team. But to do that I need a lot of information from different stakeholders within the GA ticketing product.

So also from you. I am curious about your experiences around the ticketing product. How you work with it in your specific role? What is going well and what can be improved according to you? Where you see opportunities for future development? It is about your own opinion and experience so there are no right or wrong answers during this conversation.

I do have two questions upfront. Would it be okay to you if I record the audio of this conversation? I do this to be able to later make a transcript to be able to read parts back later. Secondly, I have a consent form. Because I am doing research from the university I need your consent to be able to use the data for my project. All data will be anonymized and only used for project purposes. Would you be willing to sign the form?

Function & role

Could you tell me a bit about your role within the ticketing product of CM?

- What responsibilities and tasks does your function contain?

Ticketing platform en customers

How do clients use the platform according to you?

- What value does the platform offer to the client?
 - Why is this relevant for them?
- What are they happy with?
- What are they unhappy with or what parts can be improved?

Is there a difference in how clients use the ticketing platform?

- What differences are there?
 - Where do these differences come from?

What integrations or features do they ask for?

- What do they use these features for?
 - What extra value do these features offer for clients?
- What features are easy to integrate?
- What features are you struggling to offer to the client? Why?

Evaluation of the current GA ticketing product

What are the strong points of the current GA product?

- For your function? Why?
- For the client? Why?

What are according to you the points of improvement for the current GA product?

- For your function? Why?
- For the client? Why?

Opportunities for the GA ticketing product

Where do you see opportunities for the ticketing product CM offers their clients?

- Are there any particular trends CM needs to play into according to you?
 - Why?

• What are other CM products or functionalities of CM that need to be integrated into the ticketing product according to you?

- What extra value do these products offer to the ticketing product?
- What is according to you the minimal product package?
 - Why?
- What is according to you the maximal product package?
 - Why?

• How does the product look like in an ideal world?

- Why?

Conclusion

Is there something you want to stress extra?

What is the most important thing I have to take from this conversation according to you?

- Why is this specifically important?

Client interviews - Topic list

Goal of the client interviews:

- Getting to know for what purposes clients use the ticketing platform? Where do their priorities lie?
- Gain knowledge about how clients currently experience the ticketing product. How does their timeline look like? What do they think is valuable for them? What is going well? What is still lacking or not going well?
- Get to know what opportunities for improvement or future development clients see for the ticketing product.
- Dive into some interesting topics coming from the expert interview insights

Introduction

First of all thank you for taking time for me and sharing your experience.

I am currently busy with my graduation project of my master Strategic Product design at the TU Delft. I am doing this within CM in the ticketing team as service-/UX-designer.

My project focuses on improving the ticketing product so it suits the needs and wishes of the client better. To be able to do that I need to speak to the actual user of the platform.

So also to you. I am curious about your experiences around the ticketing product. How you work with it for your specific event(s)? What is going well and what can be improved according to you? Where you see opportunities for future usage? It is about your own opinion and experience so there are no right or wrong answers during this conversation.

I do have two questions upfront. Would it be okay to you if I record the audio of this conversation/put on the transcription function in Microsoft Teams? I do this to be able to later make an anonymised transcript to be able to read parts back later. Secondly, I have a consent form. Because I am doing research from the university I need your consent to be able to use the data for my project. All data will be anonymised and only used for project purposes. Would you be willing to sign the form?

Interview topics

General image of client

Could you tell me a bit about your organisation and the event(s) you are organising?

- What type of events?
- Event size?
- Event occurrence?
- Staff capacity?
- Your role in the organisation?

Client priorities

What are the most important things as an event organiser for your event?

- What are your priorities?
 - Why are these so important?
- [Card sorting exercise]



What do you use the ticketing platform for?

- What functionalities/integrations?
 - Why specifically these?

Evaluation of current ticketing product

What does your event organisation timeline look like?

- In what stages do you use the ticketing platform? [per stage]
 - What functionalities specifically?
 - What goals do you have?
 - How does the platform help you fulfil your goals?
 - Are their goals not being fulfilled or difficult to fulfil?

What do you like about the ticketing platform?

- Why?

What does not go very well when working with the platform?

- What is holding you back?
- How could this be improved for you?

[OPTIONAL]

Contact with CM

What was your reasoning behind choosing for CM?

- What did you pay attention to? Why?
- What did you base your decision on?
- Did it live up to the expectation so far?
 - Why (not)?

How is the communication of the product benefits?

- Was it understandable and clear what the product would bring you?
 - How come?
- What communication do you need from CM? Why?

How did the onboarding go?

- Did you get a quick understanding of the platform?
- Are there still any difficulties?
 - Where do they come from?

What would you like to get from CM in terms of support?

- Why do you need this specific support?

[OPTIONAL]

Usage of integrations

Do you use a combination of CM products? (e.g CDP, MMC)

- How is that going?
 - Why?
- What does it bring you?
 - Why is that valuable to you?

Future usage

Are there things changing in your daily operations around your event?

- What will change? Why?
- How will this influence your priorities?
 - And tasks?

How does the product look in an ideal world?

- Why?

Conclusion

Is there something you want to stress extra?

What is the most important thing I have to take from this conversation according to you?

- Why is this specifically important?

Thank you for your time and information!

IV. Interview indexes.

Internal Stakeholders Interviews analysis - Index

INDEX

1. Organisational decision making relating to GA ticketing

- 1.1 - Company vision on ticketing
- 1.2 - Different priorities
- 1.3 - Internal communication
- 1.4 - Justifying efforts/allocation of resources

2. Value offering to client

- 2.1 - Brand loyalty
 - 2.1.1 - Community building
 - 2.1.2 - Brand touchpoints
 - 2.1.3 - Consumer retention
 - 2.1.4 - Consumer involvement

2.2 - Experience for visitors

- 2.2.1 - Personalisation
- 2.2.2 - Identity expression

2.3 - Knowledge through data

- 2.3.1 - Data for decision making
- 2.3.2 - Data accuracy

2.4 - Financial value

- 2.4.1 - Conversion (tracking)
- 2.4.2 - Upselling possibilities
- 2.4.3 - Reselling
- 2.4.4 - Financial security
- 2.4.5 - Financial value of data
- 2.4.6 - Incoming cashflow

2.5 - Unburdening

- 2.5.1 - Saving time
- 2.5.2 - Relieving worries & insecurities

2.6 - Flexibility

- 2.6.1 - Scalability/flexibility of platform
- 2.6.2 - Planning ahead

2.7 - Communication with consumers

- 2.7.1 - Communication with existing consumers
- 2.7.2 - Reaching out to new consumers
- 2.7.3 - Usage of different communication channels
- 2.7.4 - Global inclusivity

3. Ticketing platform strengths

- 3.1 - Customisation possibilities
- 3.2 - Customer data ownership
- 3.3 - All-in-one functionalities

4. Ticketing platform weaknesses

- 4.1 - No personalised client experience
- 4.2 - Platform complexity
- 4.3 - Platform stability
- 4.4 - Shop search ability/visibility
- 4.5 - Payment flexibility
- 4.6 - Making sense of data
- 4.7 - External integration possibilities

5. Minimal product standards

- 5.1 - Stable shop/basic shop functionalities/building trust
- 5.2 - Customer data platform
- 5.3 - Data reporting
- 5.4 - Client priorities

6. Differences in usage

- 6.1 - Market differences
- 6.2 - Client maturity level
- 6.3 - Onboarding differences
- 6.4 - New feature offering/innovation willingness
- 6.5 - Differences on capacity and staff
- 6.6 - Event-type based preferences
- 6.7 - Client roles
- 6.8 - Client size/budget

7. Cross-product features & integrations

- 7.1 - Ticketing & MMC synchronisation
- 7.2 - Current usage of integrations
- 7.3 - Integration challenges

8. Identified future opportunities

- 8.1 - Market focus
- 8.2 - AI enabled opportunities
- 8.3 - Advisory/educational role
- 8.4 - Apps & Mobile only
- 8.5 - Changing consumer behaviour

9. External product communication

- 9.1 - Communication strategy
- 9.2 - Storytelling (packages)
- 9.3 - Proof of concept/measuring success
- 9.4 - Understanding the client

Client Interviews analysis - Index

INDEX

1. Client needs

- 1.1 - Knowledge through data
 - 1.1.1 - Data as a reflection tool
 - 1.1.2 - Data exporting
 - 1.1.3 - Data for decision making
 - 1.1.4 - Real time statistics
 - 1.1.5 - Getting to know the customer
 - 1.1.6 - To make predictions
 - 1.1.7 - Data ownership

1.2 - Unburdening

- 1.2.1 - Saving time on event management tasks
- 1.2.2 - Relieving worries & insecurities
- 1.2.3 - Ease of use (both organiser & customer)

1.3 - Visitor experience

- 1.3.1 - Accessibility & inclusivity
- 1.3.2 - Quality assurance
- 1.3.3 - Identity expression
- 1.3.4 - Personalisation
- 1.3.5 - Sustainability

1.4 - Communication with consumers

- 1.4.1 - Communication with target group (data-driven)
- 1.4.2 - Spreading information
- 1.4.3 - Reaching out to new consumers
- 1.4.4 - Usage of different communication channels

1.5 - Brand loyalty

- 1.5.1 - Consumer retention
- 1.5.2 - Consumer involvement/engagement
- 1.5.3 - Community building
- 1.5.4 - Brand experience touchpoints
- 1.5.5 - Rewarding loyalty

1.6 - Financial stability

- 1.6.1 - Financial security
- 1.6.2 - Increasing conversion
- 1.6.3 - Incoming cashflow
- 1.6.4 - Upselling/cross-selling possibilities
- 1.6.5 - Re-selling

1.7 - Modularity

- 1.7.1 - Customised functionalities & dashboard
- 1.7.2 - Scalability of platform
- 1.7.3 - Planning ahead
- 1.7.4 - Option/functionality flexibility

2. Ticketing platform weaknesses

- 2.1 - Platform complexity
- 2.2 - High costs
- 2.3 - Functionalities being too time consuming
- 2.4 - Ticket personalisation
- 2.5 - Data find-ability & accuracy
- 2.6 - Seated events not working well
- 2.7 - Platform reliability
- 2.8 - Global inclusivity
- 2.9 - Synchronisation between different platform elements

3. Ticketing platform strengths

- 3.1 - Customisation possibilities
- 3.2 - Easy basic ticketing flow
- 3.3 - Connection between ticketing, data & marketing

4. Minimal product standards

- 4.1 - Stable shop
- 4.2 - Data reporting
- 4.3 - Customer data platform

5. Collaboration with CM

- 5.1 - Leveraging CM's market expertise
- 5.2 - Flexible & structured support system
- 5.3 - (Pro-active) Platform explanation/training

6. Differences in usage

- 6.1 - Client capacity limitations
- 6.2 - Event diversity
- 6.3 - Venues vs. festivals
- 6.4 - Client maturity
- 6.5 - Event scale

7. Market challenges

- 7.1 - Overload of options (being unique)
- 7.2 - More critical spending behaviour
- 7.3 - Unstable market
- 7.4 - Reaching the new generation

8. Client priorities

VI. Client need cards.

ACHIEVING

Financial Stability



- Financial security
- Increasing conversion
- Upselling & Reselling
- Financial value of data
- Early cashflow conversion



Priority level

"But if you're not selling tickets, they're the secondary issues. If these people don't sell tickets they don't have a business. So it's always the number one priority."

"They can retarget those customers as well. If someone comes in and doesn't actually buy something maybe they they can tell and they can go and be like right. So you haven't bought something let's throw an advert at you for this event that you looked you were looking at for didn't buy something."

"Het ene evenement verkoopt heel snel uit, maar de andere is dat gewoon verspreid over bijna een jaar totdat het evenement is. En dan komt natuurlijk een moment dat klanten hun artiesten moeten gaan boeken en ook al betalen. Dus dan is het fijn als je al zoveel mogelijk geld vooraf hebt."

"Het loont om een week van tevoren dat allemaal te gaan benoemen en op socials te delen, mensen te mailen, op zender te benoemen, zodat die eerste dag echt een flinke tik wordt uitgedeeld. En dat geeft rust in voor de voor de dagen daarna."

Need description

Financial stability is a hygiene factor as without healthy finances there is no event. To reach financial security event organisers are looking to **increase the conversion of ticket sales** based on data to make sure events are sold out fast.

An **early cash flow conversion** is important for organisers as it enables them to cover costs, create accurate forecasts and adjust the event if needed. This provides them with **peace of mind**.

Next to that, organisers are looking to build a financial surplus to be able to deal with unforeseen circumstances and **be financially resilient**. Therefore, organisers are also looking to **leverage cross-selling opportunities** over the customer journey.

Gains

(things event organisers benefit from)

- Generating enough financial revenue to be minimise risks for the upcoming event, and the events in the future.
- Increasing the likelihood of purchases via personalisation, persuasive marketing and triggers.
- Being able to cross-sell products from different events of merchandise throughout multiple touchpoints of the customer journey.
- Facilitating a re-selling platform to be able to keep ticket revenue in-house as much as possible.
- Early cashflow conversion to create accurate financial forecasts, cover costs already made and scale the event if needed.
- Tracking the (potential) ticket sales to make accurate forecasts of the (potential) revenue.
- Being sold out as fast as possible through selling a lot of tickets the moment the ticket shop opens.

Pains

(things currently not going well)

- Events struggling to sell out their tickets leading to insecurities around the finances of the event.
- Having to downscale last-minute because of low tickets sales and less revenue then expected.
- Third party reselling platform like Ticketmaster taking ticket sales away from the event organiser.
- Delayed ticket sales payment conversion. Event organisers not receiving ticket revenue immediately but e.g. monthly.
- Changing to becoming more experience focused and less sales focused in outbound communication.
- Current unstable market is unpredictable and therefore asks for financial resilience.
- Consumers delaying decision moment and buying tickets last-minute cause insecurities.

Features increasing financial value

- Abandoned cart reminders
- Upsell event
- Financial performance predictions
- Reselling
- Gen-AI/conversational AI for customer service
- Tier ticketing
- Pricing strategy
- E-mail campaigns
- MMC custom pages ads
- Data storage platform
- Personalised offers & rewards
- Pre-registrations
- Secondary sale pre-registrations
- My order environment (personal account)
- In-social app ticket purchase
- Ticket insurance
- Invoicing
- CM payments (methods)
- Quick cashflow conversion options
- Cross-sell events/ event banner confirmation style

FACILITATING Communication with consumers



Data driven communication
Spreading information
Reaching potential customers
Usage of different channels
Inclusivity

Priority level

"Je wilt faciliteren dat organisatoren daadwerkelijk de juiste mensen bereiken en heel makkelijk bijvoorbeeld communicatie rondom bezoeken tof maken zonder dat zij heel complex aan elkaar moeten gaan schroeven."

"En ook weer omdat je een jaartijds ding bent, wil je natuurlijk ook dat er mensen blijven komen. Wil je ook weer nieuwe aanwas hebben. Je wil ook weer kunnen meebuigen met de veranderende wereld."

"Ja, ik denk wel dat dat het contact krijgen met jongere generaties en zo dat dat steeds moeilijker wordt, en dat. Veel generaties ook immuun zijn voor de de ads die nu gebombardeerd worden op iedereen."

"En ik geloof ik wel heel erg een beetje in die psychologische marketing dat je bepaalde dingen meerdere keren moet zien voordat je echt overgaat tot aankoop weet je wel."

Need description

Event organisers want to be able to **effectively communicate with consumers**.

This means being able to use a **mix of different communication channels** to be able to reach both event visitors as potential consumers. Organisers strategically target consumers with personalised communication to increase conversion.

Information towards event visitors needs to be **clear, complete and transparent** to provide them with a **secure feeling**.

Besides communicating with the visitor, event organisers need to be able to **reach out to potential new consumers to ensure the continuity of the event**.

Gains

(things event organisers benefit from)

- Increasing conversion on communication channels through strategically targeting communication efforts to the target group.
- Keeping your communication over different channels clear and structured.
- Using a broad mix of channels to increase your reach to its fullest extend.
- Being able to find and communicate with potential visitors to be able to draw new people towards your event.
- Being both desktop- as mobile friendly.
- Having consistency in your communication efforts to be able to do communication as effective as possible.
- Being able to personalise communication efforts towards individuals over a range of channels without a lot of effort.
- Having communication touchpoints over the entire customer journey. Before the event, towards ticket sale, during ticket sale, towards the event, during the event and after the event.

Pains

(things currently not going well)

- Not having the data to target the right people and personalise communication efforts.
- Not being able to reach potential consumers well, leading to little new people visiting your events.
- New generation more difficult to reach in the post-covid era.
- Shifting effectiveness in communication channels.
- Not having the capacity to do all communication efforts event organisers want to do.
- Not being able to be globally inclusive in terms of languages and currencies in communication to consumers.
- Using communication channels which are losing popularity (e.g. SMS).

Features facilitating communication with consumers

- Social media approach (omni-channel)
- Omni-channel communication possibilities
- Communication strategy planning (marketing)
- In-social app ticket purchase
- Customer service
- Gen AI conversational AI cloud
- Wording identity Gen AI
- Voice campaigns
- E-mail campaigns
- Personalised offers/rewards
- Personalised messages
- On-site scan personalised message with info
- Branded queue
- Queue messages
- Expectation data (pre-registrations, waiting list)
- Secondary sale pre-registrations
- Feedback forms
- My order environment
- Ticket claimen personalisation
- Apmiral
- Crowd control feature Apmiral
- Box-offices point of sale
- MMC pages advertisement
- AI translations
- E-wallet notifications

CREATING A GOOD Visitor Experience



"Iedereen weet ook oh als Lowlander heb je echt een speciale experience en dan weet je ook speciale dingen en daarbij is het echt een feit dat je bijvoorbeeld de camping hebt dat je dan ook allemaal."

"Het gaat niet meer alleen om de muziek. Het is niet meer zoals vroeger, dat niemand de telefoon had en er een simpele dj stond met een DJ set. Nee, het gaat gewoon over kan ik de experience filmen of niet?"

"Nou, ik denk dat dat heel interessant is om ja, op een nog persoonlijkere manier mensen te benaderen. Hoe tof is het bijvoorbeeld dat jij een welkomstbericht je krijgt als je je kaartje gescand wordt."

"Nou, ik denk dat er heel veel verschillende organisaties zijn die hetzelfde doen of willen doen. En daarin is het denk ik gewoon altijd belangrijk om hier te blijven vernieuwen, creatief te blijven en ook interessant te blijven voor mensen."

Personalisation
Identity Expression
Ease of use for event visitors

Priority level

Need description

Event organisers need to **ensure a high quality experience** to their visitors over the entire visitor journey.

In order to stand out from the competition, events have to **express an identity their consumer resonates with** in order to attract consumers. Additionally, consumers put a lot of value to being **treated as an individual and ask for an experience specifically relevant for them**. Providing this visitor experience will lead to more **retention of consumers**.

To be able to do this well, they need to gather consumer data to discover and cater to the needs of their target group.

Gains

(things event organisers benefit from)

- Providing an accessible event in terms of facilities at the event itself.
- Having a strong and recognisable identity as an event organisers which consumers can resonate with.
- Having a personal communication with visitors, only communicating things specifically relevant for them as an individual.
- Providing a good customer service to (potential) visitors.
- Being able to keep prices relatively low for consumers (both tickets as food & drinks)
- Consumers having a personal account at your organisation to bind consumers and gain information from them.
- Having all necessary customer touchpoints in order to prevent bad experiences and ensure a quality standard.
- Offering more than just an event, but an unique experience.

Pains

(things currently not going well)

- Ticket personalisation leading to a lot of bad experiences as visitors do not get what they need to do, leading to issues at the entrance.
- Keeping the costs low is very challenging for organisers, leading to bad experiences and more critical choices for consumers.
- Event visitors are demanding have quite high standards in terms of event quality.
- Event visitors expect a personal approach throughout their customer journey.
- No transparency towards visitors in their check-out (e.g. service fee, etc.).
- Unsecured reselling leading to problems.
- Not having the right data to create the personalised experience consumers are looking for.

Features creating a good visitor experience

- White label shop
- Gen-AI conversational AI cloud
- Gen-AI wording identity
- Voice campaigns
- Customer service
- Mobile order/cashless
- Pre-registrations
- Secondary sale pre-registrations
- Abandoned cart reminders
- Upsell events
- Box offices point-of-sale
- On-site scan personalised message (with info)
- Social media approach (omni channel communication possibilities)
- In-social app ticket purchase
- Reselling
- Ticketswap
- CM payments (methods)
- Ticket insurance
- Queue messages
- Branded queue
- Apmiral
- Discovery platform (nmy)
- My order environment
- Feedback forms
- E-mail campaigns
- MMC custom pages ads
- Personalised messages
- Personalised offers/rewards
- Birthday trigger
- Ticket claimen personalisatie
- Scanning at the entrance
- E-wallet notifications
- Sealed ticket (ticket downloads)
- Upcoming events/event overview

Unburdening



Saving time
Relieving worries &
insecurities
Ease of use for event
organiser & visitor

Priority level

"Als we vroeg uitverkocht zijn, dan weten we dat een deel van de kosten die we gaan maken gedekt zijn en het zorgt voor heel veel rust intern. Want we zijn nu eenmaal een commercieel bedrijf. En hoe langer je niet uitverkocht bent, hoe groter de onrust wordt."

"Ja niet te veel handelingen altijd hoeven te herhalen. Veel soort van geautomatiseerd of gepre-filled. Dat soort dingen."

"Ik vind het ook heel prettig dat jullie bereikbaar zijn als platform zijnde. Want als het om veel tickets gaat en het ligt er op een of andere manier uit en je staat op een festival, dan heb je wel een serieus probleem als het in de soep loopt."

"Er moet gewoon een shop zijn die werkt die een pieken aankant. En ja, die software leverancier moet gewoon moet gewoon een betrouwbare softwareleveranciers zijn dat ze daar niet bang voor hoeft te zijn. Dat dat die shop er een keer uit ligt of dat onze servers eruit liggen."

Need description

Event organisers are looking to **feel unburdened in performing their event management tasks** through their ticketing platform.

This in practice means organisers are looking to **save time on their tasks** by e.g. automated processes, so they can spend time on the things they want.

Additionally, they are in need of a self-explanatory and easy to navigate platform **providing both organiser as event visitor with ease of use.**

Lastly, event organisers also want to be mentally unburdened by having their **insecurities about the ticket sales and ticket shop set-up resolved.**

Gains

(things event organisers benefit from)

- Spending less time on standard event management tasks and more on the tasks to realise your event's vision (e.g. creating a more unique event experience)
- Automating processes within the ticket sale, marketing and communication of your event to save time and be consistent.
- Having a quick sales conversion. Knowing the ticket sales will cover the costs bringing peace of mind to the organisation.
- Not having to spend a lot of time on customer support.
- An easy ticket sales process for event visitors.
- A reliable and flexible support team from CM's side.
- A smooth synchronisation between the different platform elements: ticket shop, customer data platform & mobile marketing cloud.
- A platform providing you a clear overview of your tasks and the different platform functionalities.
- Reassurance on minimising the risk on event set-up mistakes and platform outages.

Pains

(things currently not going well)

- Offering too many functionalities to clients which increases the complexity in operating the platform.
- Ticket sales going slower than expected causing a lot of stress within the organisation.
- Inconsistencies in platform design making the platform less easy to understand and operate with.
- Mobile Marketing Cloud and Customer Data Platform requiring quite some expertise to get familiar with and perform tasks.
- Being presented with the data the user wants currently is too time consuming or is not findable at all.
- Synchronisation between ticketing, CDP and MMC not being flawless, leading to CM's value proposition currently not being used to its full potential.

Features contributing to event management unburdening

- My order environment (card holder account)
- Mobile order/cashless
- Box offices point-of-sale
- Role system platform
- Expectation data (pre-registrations, waiting list, etc.)
- Real-time data statistics
- Data analytics dashboard
- Active context aware system - suggestion system
- Shareable statistics
- Automated workflows (MMC-CDP)
- Automatic data segmenting
- Crowd control feature Appmiral
- On-site scan personalised message with info
- Gen AI conversational AI cloud
- Templates (style)
- Duplication of objects
- Sales platform preview
- Scanning at the entrance
- AI translations
- Gen-AI to create events
- Mass event creation
- Sealed ticket (ticket downloads)
- Upcoming events/event overview

Brand Loyalty



Community building
Brand touchpoints
Consumer retention
Consumer involvement
Rewarding loyalty

Priority level

"Ik denk omdat ze brand loyaliteit willen verkrijgen. Dus eigenlijk probeer je niet een festival te verkopen, maar je verkoopt een brand."

"Stel je gaat een nieuw evenement organiseren, en jouw doel is om € 100.000 te verdienen. Ik zeg tegen jou, je moet 100.000 mensen bereiken die € 1 uitgeven. Hoe ga je dat doen? Ok, laten we een kleiner maken: 1000 mensen die € 100 uitgeven."

"A lot of organisers want customization. So being able to customise the the web page in how they want it to look with their colours. They want the emails to look like it comes from them, not from us. They want people to feel like they've got an e-mail directly from them, right?"

"Je kan dan ook meer die mensen ook wel met elkaar verbinden. Voor hun is dat ook weer meerwaarde van hè, van, ik heb mijn groep hier. En dan ook weer alles wordt een beetje community based en het gaat toch altijd om mensen bij elkaar brengen."

Need description

To ensure a stable future for an event organiser it is important to be able to **retain consumers over time and built a community** of like minded people around your brand. This provides a **strong financial position** which can function as a basis for growth in the future.

Event organisers need to be able to **engage and stay connected with their loyal customers** by creating a unique experience of brand touchpoints over the entire customer journey.

In return, loyal customers expect to be **involved within the event organisation** by being giving a platform to voice their desired experience. Additionally, they expect their **loyalty to be rewarded with an exclusive offering.**

Gains

(things event organisers benefit from)

- Being able to customise the ticket shop and marketing to your branding and visual identity, creating brand touchpoints.
- Having ambassadors of your brand who can be used as an extra marketing channel.
- Being able to provide an exclusive offering to your loyal customers with the help of e.g. early ticket sales perks, discounts and loyalty programs.
- Facilitating community building and engagement over the entire customer journey of the event visitor.
- Being able to involve loyal consumers in the creation of the event through gathering their input.
- Counting on a specific sum of ticket sales revenue from your loyal visitors providing organisers with financial security and a basis for financial growth.
- Spending less money per ticket sold on marketing for loyal consumers.

Pains

(things currently not going well)

- Creating a too exclusive brand identity influencing the inclusivity of your events.
- Becoming too financially dependent on solely your loyal customer base.
- Being able to gather a broad range of consumer input and not only gaining feedback from a select group of people.
- Not a lot of opportunities to run loyalty programs in the current CM platform.
- Creating a strong brand experience requires a lot of time and resources from the event organisers side, which they do not necessarily have.
- CM does not facilitate personal accounts for consumers in their platform.

Features facilitating Brand Loyalty

- Box-offices point of sale
- My order environment (own card holder accounts)
- White label shop
- Branded queue
- Pre-registrations
- Personalised messaging
- Personalised offers/rewards
- MMC pages advertisement
- Social media approach (omni-channel)
- E-mail campaigns
- On-site personalised messaging (e.g. after entry welcome message)
- Appmiral
- Feedback forms
- Gen-AI (wording identity)
- Voice campaigns
- Shareable statistics (towards promoters, partners, etc.)
- Discovery platform
- Birthday trigger

GAINING

Knowledge through Data

Message 1 minute ago
Exclusive offer - 10% discount

£
€

Data for decision making
Strategic use of resources
Data dashboard
Making predictions
Gathering consumer data

Priority level

"So understanding your data is about what's working and what isn't. In our CDP there's a lot of information you can find in there to help you make sort of smart decisions to increase revenue or increase ticket sales or change your business tailored to what your data is saying."

Wat is je doelgroep? Wat maakt dat ze bewegen? En ook wat speelt er nu in de wereld? Ja dat is data."

"Het is gewoon goed ook om te weten wie inderdaad onze doelgroep is, want daar kunnen wij ook weer een beetje op anticiperen voor ons drank assortiment en onze line-up. Dus ja, ik zou het daar niet zo graag meer zonder willen."

"Nou, ik vind het ook wel goed dat er een vergelijkingstool is in CM. Dus wat, hoe ver lopen we achter bijvoorbeeld op vorig jaar? Zodat je een beetje kunt peilen of je in de goede richting zet met de kaartverkoop."

Need description

Organisers want to be empowered to **support their decision making with knowledge from data.**

Monitoring real-time sales & marketing conversion, comparing data, reflecting on past data and creating accurate predictions based on **data helps event organisers to allocate resources for event tasks and logistics more efficiently.**

Additionally, consumer data allows event organisers to **improve tickets sales** to reach financial security, as well as **improving the festival experience** for visitors.

To be able to do this, organisers need to **gather data on demographics and experience preferences** of their consumer.

Gains

(things event organisers benefit from)

- Improving decision making for next events to make next editions more successful, grow as an event, and gain more financial value.
- Improving marketing conversion by measuring the successfulness of your campaigns to see what campaigns are most efficient.
- Not being surprised by sales results through making predictions upfront, minimising risk, and being able to act in time when sales are not on track.
- Access to raw data by exporting it to any file format to analyse the data in the platform of your choice.
- Better allocation of resources by making data-driven decisions. Enables you to be more efficient with your money and time.
- Tailoring the event, communication and marketing better to the wishes of the consumer due to knowledge of your target group.
- Increase ticket sales conversion by increasing the likelihood consumers end up buying a ticket in your shop.

Pains

(things currently not going well)

- Working with the data platform requires quite some expertise and time to be able to use all functionalities to its full potential
- Data taking a lot of time to be found when filtering or not being found at all.
- Inaccuracies in the data. Data inaccuracies lead to clients losing its trust in the presented data.
- Data presented in an unclear way in the data dashboard. Or not seeing the data you need in the data dashboard.
- Old data entries not being usable.
- Different data entry formats not being put together when filtering data (e.g. different entry formats for gender)
- Missing out on relevant consumer data during data gathering touchpoints in the customer journey.

Features supporting clients gaining knowledge through data

- Real-time data statistics
- Data analytics dashboard
- Smart suggestions based on data
- Shareable statistics (towards promoters, partners, etc.)
- Data export options
- Data storage platform
- Standard data gathering during ticket sale
- Claiming ticket to personalise individual tickets
- Pre-registrations
- Secondary sale pre-registrations
- Tracking (3rd party)
- Event report (statistics of the event afterwards)
- Scanning at the entrance
- Automatic data segmenting
- Automatic attention trigger based on data

OFFERING

Modularity



"Flexibiliteit vind ik ook wel belangrijk. Het ene evenement is niet het andere evenement. Dus je wilt daar wel ook naar ja kijken hoe hoe je op de ene manier zo wil doen en de andere keer zo misschien wilt gaan doen."

"Ik denk dat heel waardevol kan zijn ze combinatie dus stukje planning en een stukje gemak. Dus als jij van tevoren je hele customer experience uit kan plannen, hoef je op dit moment dat je het druk hebt hoef je je daar geen zorgen meer over te maken."

"Dus als je bijvoorbeeld iets wil aanpassen via de telefoon, gaat dat gewoon bijna niet."

"Maar ik zou het bijvoorbeeld fijn vinden als ik een marketing medewerkster zeg maar. Zij hoeft van mij niet alle omzet van de tickets te zien bijvoorbeeld. Of een ticketje dicht te kunnen zetten. Of andere nogal grote aanpassingen kunnen doen, zeg maar."

Customised functionalities
Scalability
Flexibility platform features
Planning ahead

Priority level

Need description

Event organisers want to be able to **customise the way the platform presents itself** and having **flexibility when working with platform features.** Organisers need this flexibility and freedom to be able to tailor the usage to different events and differences in expertise, but also to be able to make last minute changes and put restrictions on usage for different users.

Additionally, organisers are looking for a platform which is able to **scale with their organisation.**

Lastly, the organiser needs to be able to **align their event planning with the platform** as planning ahead increases the coherency and consistency of marketing efforts and reduces workload on peak moments.

Gains

(things event organisers benefit from)

- A platform only showing the functionalities the specific user needs.
- Being able to scale the capacity of your event to whatever scale you want.
- Flexible functionalities tailored to the level of expertise of the user. Expert users have more freedom and functionalities and beginner users.
- Restrictions within the platform for different kinds of users. E.g. for the financial and shop set-up part of the platform.
- Having a platform which is both desktop- and mobile friendly.
- Setting-up your ticketing and marketing communication efforts in the platform upfront and planning its releases.
- Being able to make last-minute changes to the ticket shop without negative consequences.
- Flexible lay-out options, ticket settings & data filtering.

Pains

(things currently not going well)

- Graphic and lay-out functionalities being too limiting for expert users, e.g. graphic designers.
- Platform not always mobile friendly for event organisers when wanting to work with it on-location.
- Data dashboard not tailored to client wishes and not showing the data event organisers want to see at specific moments.
- When event complexity increases, the platform complexity increases as well.
- Platform not supporting the growth or goals the organiser has set for the future.
- Platform currently not tailored yet to global usage of CM's ticketing product.
- Duplication options within the platform too limited.

Features offering modularity

- White label shop
- (Style) Templates
- Branded queue
- Pre-registrations
- Omni-channel communication possibilities/social media approach
- Communication strategy planning (marketing)
- Partner API
- External integration possibilities
- Ticketswap integration
- Appraisal
- Role system platform
- My order environment (own card holder account)
- Data export options
- Scalability of ticket capacity
- Facilitating different event types
- Pricing strategy
- Tier ticketing
- Easy transfer from other ticketing party
- Flexibility in platform package (+MMC, payments, etc.)
- AI translations
- Mass event creation

VII. Strategic session Miro board template.

Strategic Session: GA Ticketing product



Hi, welcome to this board!

We will go through the steps on this Miro board to **together define future priorities and opportunities** for the GA product based on client needs. By doing this, the product will be developed in a user-centered way, strengthening product-market fit and maximising the value created by CM's ticketing product.

Agenda:

1. Short introduction the research ≈ 10 min
2. Getting familiar with client needs ≈ 10 min
3. Strategic positioning GA ticketing ≈ 5 - 10 min
4. Positioning discussion ≈ 10 min
5. Brainstorming on product direction ≈ 20 min
6. Presenting outcomes ≈ 15 min
7. What is next? ≈ 5 min

Step 1: Getting familiar with client needs

Instruction:

Before we start with the creative part of this workshop, please take some time to familiarise yourself with the different client needs by going through the need cards below. Do not fully read them, but just have a look through the cards and their content to get a grasp on what the client need looks like in the context of organising an event and usage of CM's platform.

PS: Feel free to discuss with each other what you are reading, ask questions and place notes for yourselves at parts you find interesting.

Key:

- **A need description:** a general description of what the client need is
- **Gains:** things event organisers benefit from when the need is fulfilled
- **Pains:** things clients currently struggle with or are holding the client back to have its need fulfilled.
- **Product features:** which CM offers or potentially can offer to help the client fulfill the need.
- **Quotes:** direct quotes from interviews which might help to put yourself in the client's shoes.

Time ≈ 10 min



Step 2: Strategic positioning GA Ticketing

Instruction:

Uncovering your client's needs is one step, translating this to priorities for future development is the next.

Below you see a visual showing all 7 client needs. Inside the visual, you can find several layers describing the different functionalities to focus on. Closer to the focus contains more fundamental platform functionalities, whilst moving towards the outside the functionalities become more advanced to become an expert fulfilling a certain client need.

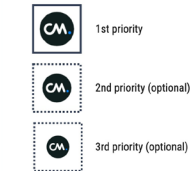
Where do you think the development priorities for GA ticketing should be?

Discuss together and place the CM logo(s) inside visual defining where you think the focus should lie in the future.

Think about:

- Where do I see opportunities in the current market?
- How can we use CM's strengths and weaknesses in the best way?
- How can we fit the product to our current clients better?
- What would require a lot of development and what would not?
- Anything you might think relevant to your decision....

Place the CM logo on the visual



Time ≈ 5 - 10 min

Step 3: Brainstorming on product direction

Instruction:

Now we have set our product direction, it is time to get creative and brainstorm on how the current product can be improved towards this direction.

First, **try to come up with as many opportunities to improve the current GA product** to tailor it towards the chosen product direction.

- What changes to the platform are needed?
- What should event organiser be able to do?
- What should be developed in the near or far future?

Then take another few minutes to think about what could be possible challenges or bottlenecks to achieve your ideas?

Opportunities



Challenges



Time ≈ 15 min

Step 4: Categorising opportunities

Instruction:

Try to categorise your ideas based on the difficulty and innovativeness of the opportunity.

How: Difficult to implement.

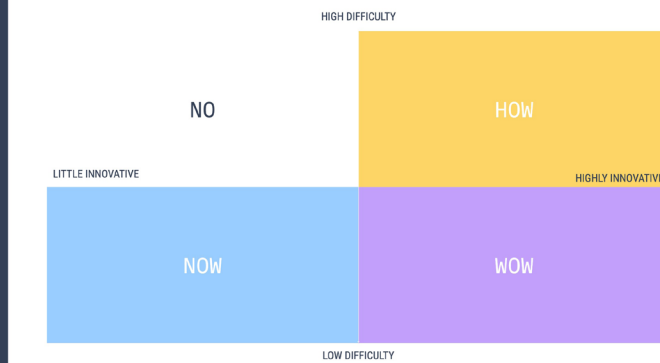
- This category consists of ideas that are innovative but infeasible. It's a helpful way to set ambitious goals for the future.

Now: Easy to implement.

- These ideas are familiar, so you know they work well.

Wow: Original and easy to implement.

- This category describes creative ideas that are relatively simple to execute. Try to file as many ideas into this category as possible.



Time ≈ 5 min

VIII. UX-use case 1.

Use case 1: Do we need a campaign?

Use Case 1

Do we need a campaign?



Case description

A recent event is currently on sale. The organizer wants to check the status of the ticket sale.

Goal: The organizer wants to gather information on the ticket sale progress. Based on how many tickets are sold, the organizer is looking to make an informed decision on whether there is a need for an additional marketing campaign to boost sales.

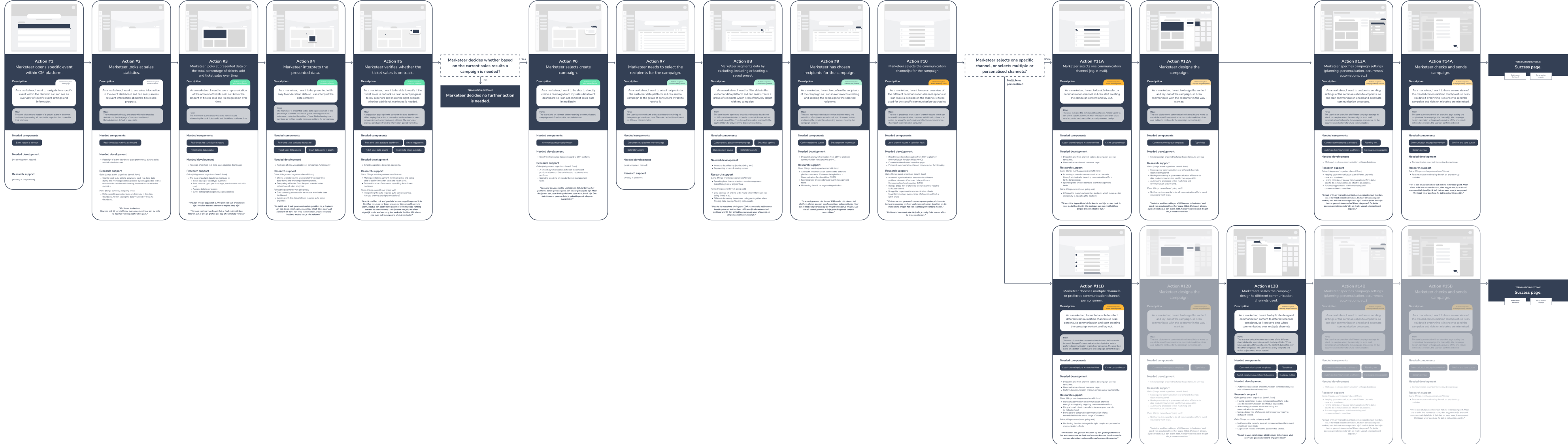
Actor

A marketer working at a music event organizer.

Trigger

Event has been on sale and the event manager needs to report weekly on the ticket sales.

PROPOSED USER JOURNEY FLOW



IX. UX-use case 2.

Use case 2:

Use Case 2

Loyalty rewarded with pre-registration opportunity



Case description

A new edition of a yearly festival is coming up. The event organiser wants to send consumers who visited the festival last year a discounted pre-subscription opportunity.

Goal: The event organiser wants to retain consumers through rewarding loyalty and sending an exclusive discounted opportunity to buy a ticket.

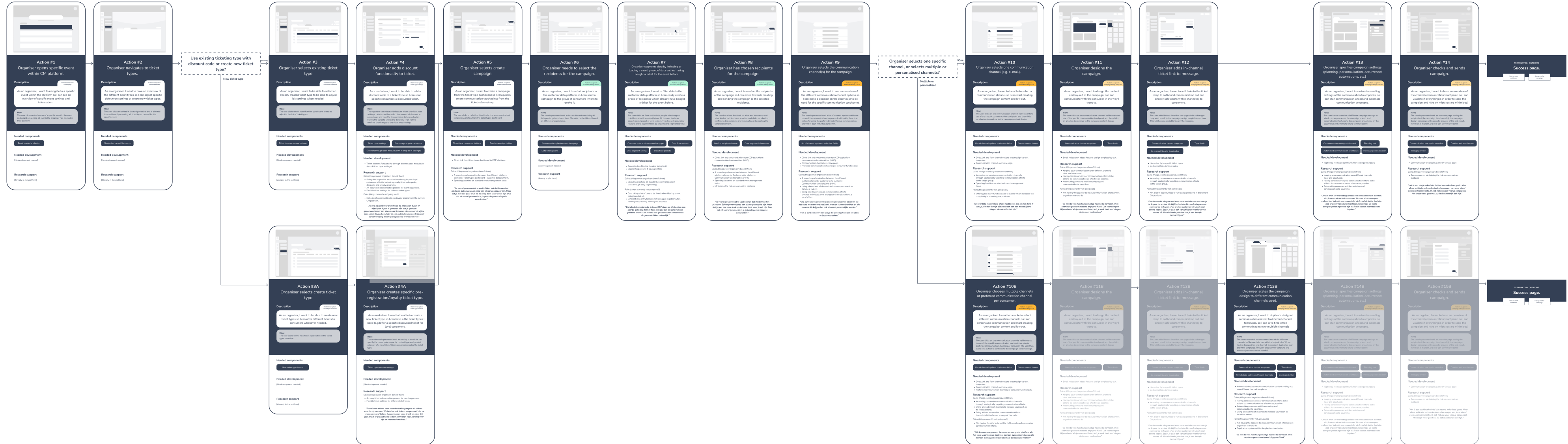
Actor

Ticketing responsible for a music event organiser.

Trigger

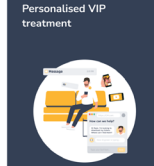
Yearly event is coming up, and ticket sale planning is starting to be executed.

PROPOSED USER JOURNEY FLOW



X. UX-use case 3.

Use case 3:

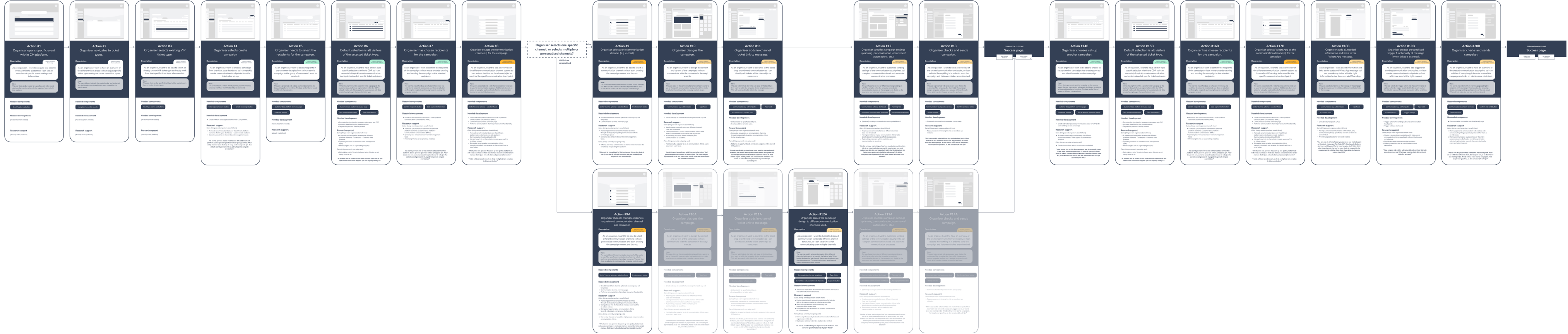


Case description
An organiser wants to provide all people with a VIP ticket with information about the activities of the club in a personalised way and provide them with a VIP welcome message on arrival.

Actor
Marketing responsible for a team event organiser

Trigger
Event is coming up in the club so the tickets need to be personalised.

PROPOSED USER JOURNEY FLOW



XI. Consent form.

Consent Form:

Stakeholder Research General Admission Ticketing

You are being invited to participate in a research study titled: *Exploring an omni-channel service proposition in music event ticketing*. This study is being done by Ruben de Jongh, master student Strategic Product Design from the TU Delft. This research is part of his graduation thesis within CM.com.

The purpose of this research study is to gather information about the different needs and opportunities stakeholders see for the General Admission ticketing product of CM.com. The research will take approximately 60 minutes. The data will be used for a new service proposition of CM's ticketing product. The goal of this new service proposition is to align the product better with customer's needs as well as leveraging CM's product portfolio better within the ticketing product.

The results of this research will be documented in a graduation thesis report and in presentation material for educational purposes within the TU Delft, and as an advisory report for CM.com as a resource for future R&D. You will be asked for an interview of approximately 60 minutes to share your answers on the questions posed by the researcher. With your permission, the audio of this interview will be recorded to be able to create a transcript of the interview.

As with any online activity the risk of a breach is always possible. To the best of my ability your answers in this study will remain confidential. To minimize any risks, only the audio of the interview will be recorded. The audio files will be anonymized through transcription and will be deleted after the research is finalized. In this way, all gathered data from the interview will be completely anonymous. The audio and transcription documents will be stored on a secured online cloud provided by the TU Delft.

Your participation in this study is entirely voluntary **and you can withdraw at any time**. You are free to omit any questions. If there is any information you share during the interview that you would like to have removed from the research, please let the researcher know latest one week after the interview.

For questions regarding the research or the content of this consent form the following e-mail addresses can be contacted:

- R.D.deJongh@student.tudelft.nl
- Ruben.dejongh@cm.com

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
A: GENERAL AGREEMENT – RESEARCH GOALS, PARTICIPANT TASKS AND VOLUNTARY PARTICIPATION		
1. I have read and understood the study information, or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.	<input type="checkbox"/>	<input type="checkbox"/>
2. I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.	<input type="checkbox"/>	<input type="checkbox"/>
3. I understand that taking part in the study involves: - An audio-recorded interview - An anonymized transcription of the recorded audio (audio file being deleted after finalizing the research)	<input type="checkbox"/>	<input type="checkbox"/>
B: POTENTIAL RISKS OF PARTICIPATING (INCLUDING DATA PROTECTION)		
4. I understand that the following steps will be taken to minimise the threat of a data breach: The data files will be anonymized and stored within a secured online cloud provided by the TU Delft.	<input type="checkbox"/>	<input type="checkbox"/>
5. I understand that personal information collected about me that can identify me, such as name and function will not be shared beyond the study team.	<input type="checkbox"/>	<input type="checkbox"/>
6. I understand that the (identifiable) personal data I provide will be destroyed after the completion of the research	<input type="checkbox"/>	<input type="checkbox"/>
C: RESEARCH PUBLICATION, DISSEMINATION AND APPLICATION		
7. I understand that after the research study the de-identified information I provide will be used for the creation of a research report and presentation materials shared within CM.com. The information can be used for service- and/or product development within CM.com. Next to that, the results will be shared for graduation purposes within the TU Delft.	<input type="checkbox"/>	<input type="checkbox"/>
8. I agree that my responses, views or other input can be quoted anonymously in research outputs	<input type="checkbox"/>	<input type="checkbox"/>
<p>Signatures</p> <p>_____</p> <p>Name of participant [printed] Signature Date</p> <p>I, as researcher, have accurately read out the information sheet to the potential participant and, to the best of my ability, ensured that the participant understands to what they are freely consenting.</p> <p>_____</p> <p>Researcher name [printed] Signature Date</p> <p>Study contact details for further information:</p> <p>Ruben de Jongh R.D.deJongh@student.tudelft.nl Ruben.dejongh@cm.com</p>		

