EFTELING

Innovative, while authentic and customer centric

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MASTER THESIS

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EXECUTIVE SUMMARY

There is a shift to the experience economy. Customers are increasingly craving unique experiences and authentic brands; brands that are real, sincere. Additionally, technological developments are booming and can help enhance these customer experience. Efteling employees have lots of ideas to innovate technically. This master thesis explores how the Efteling can balance these changing factors with the question: **How can the Efteling balance technological innovation, without losing sight of the brand authenticity of the Efteling and meet the expectation of the customers?**

Different physical, digital and phygital (physical + digital) technological innovations were researched via in-depth interviews with Efteling employees and guests. Comparing the results gave insights in points for improvement in the current authenticity process. Physical innovations are doing well with the current guidelines and there are some chances to improve in digital and phygital innovations.

Creative workshop sessions revealed criteria for how to improve these points. All insights from the above mentioned research, combined with literature and Efteling insights revealed recommendations on how the current authenticity guidelines of the Efteling can be improved, and applicable for all three categories technological innovation, and not only physical innovations. Recommendations for what the current authenticity guidelines of the Efteling should contain:

1. **Build everything for eternity, from real materials**
   Keep the changing context and consumer needs in mind
2. **Make it look like it has been around forever**
   Immerse the guests in the magical world of the Efteling
3. **Highlight a fragment of a story**
   Use implicit storytelling to trigger the imagination of the guests
4. **Look for it in the little things too**
   Beautiful finishing and details are important
5. **Strive for perfection**
   Have a consistent Efteling style throughout all innovations
6. **Use organic forms: think in curved lines**
   Stimulate wondering and exploring, in a Pieck style
7. **Use well-known fairy tales and stories**
   Create an experience that triggers nostalgia
8. **Let technology facilitate the story**
   Technology should be purposeful and easy for the guests
9. **Guard the heritage**
   Be inspired by the founders Pieck and Reijnders

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INTRODUCTION

This chapter provides an introduction to this thesis. Firstly, the Efteling will be shortly introduced and the relevance of the project will be explained. Secondly, the assignment with research question will be introduced. Lastly, the research and design approach used for this project will be explained.

1.1.   SCOPE

In 1952, the Efteling was a theme park with ten fairy tales in the Fairytale Forest. The founders were Anton Pieck, a designer who illustrated all fairy tale's stories, and Peter Reijnders, an engineer, who was in charge of making the fairy tales come to life with technology. What drives the Efteling is the same mission as back then: 'letting the guests escape their everyday life' and their core values: storytelling, authenticity, enchantment and quality (Efteling, 2018a). Based on this, clear guidelines were made for designing products for the Efteling.

The world is changing quickly, technological developments are fast, and the expectations of the guests are rising. The Efteling is far more than a Fairytale Forest nowadays and is still continuously aiming to enchant the customers and keep up with the expectations. With the smart use of technology, the Efteling can make the customer experience even more enchanting. Therefore, the Efteling is now working towards their 2030 vision to be 'the only European theme park resort where customer experience is rated with a 9+ in a natural and enchanting world. With innovation power and customer focus to 9+' (see Appendix 1) (Efteling, 2019a).

New technology related departments were added to the company and with this, there is a need for more suited guidelines. The Efteling employees have a lot of ideas to innovate technologically, but it is a challenge to design and filter out the best ideas without losing sight of the customers and the authentic character of the brand. Especially in such a big company, with different departments working on technological innovation and departments that are quite new. Therefore, to seek a balanced new product development process, this project will target the issue of balancing the three aspects of technological innovation, customer expectations and brand authenticity.

1.2.   ASSIGNMENT

For this graduation project, the main stakeholders will be the employees of the Efteling and its customers. With more technological innovations in the Efteling, there is an opportunity to explore the challenge to support the Efteling with balancing the aspects of technological innovation, customer expectations and brand authenticity (Figure 1.1).

The research question of this graduation project will therefore be: '**How can the Efteling balance technological innovation and preserve the authentic character and still meet the expectations of the customers?**'

By providing the employees of the Efteling more suited guidelines, it can help them get more grip on the technological innovation process, and guide then through it. This, while working on projects with different and new technological departments. This way, they can innovate even better, without losing sight of the brand and customers. Furthermore, this can save time and money for the company. Lastly, it can help the company a step closer to their 2030 vision.
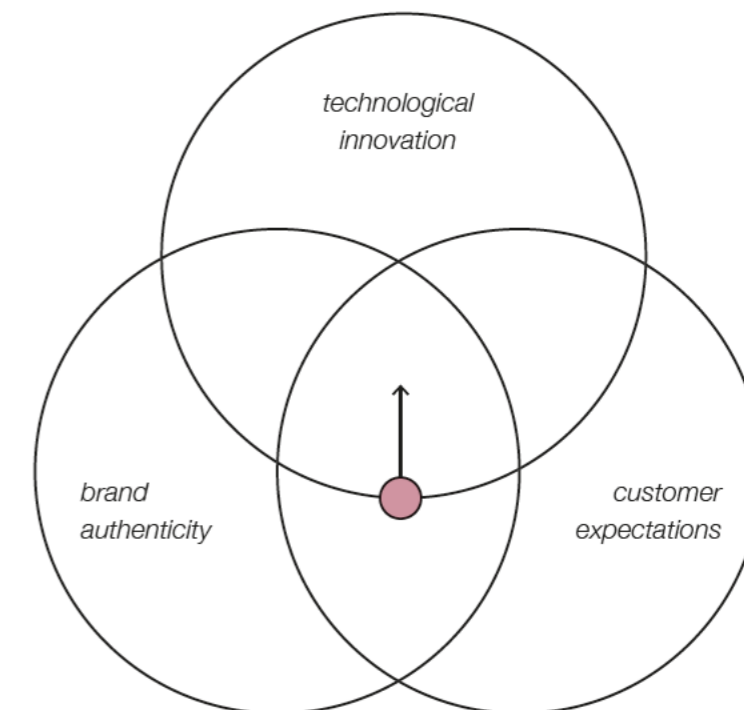
Figure 1.1. Assignment

1.3.   PROJECT APPROACH

To explore this assignment, current technological innovations in the park will be researched by comparing the (internal) employee authenticity process with the (external) guest authenticity perceptions. These outcomes will expose strengths and improvement points for crafting authenticity in the current technological innovation process. The improvement points will be explored in order to find opportunities to give recommendations for more suited guidelines to support the Efteling employees to innovate more efficiently and effectively. This approach will be divided by the following phases:

Background

Firstly, a company analysis and literature review will be conducted with the goal to create understanding on the topics in the context of the research question. The company analysis will include subchapters about history, customer, authenticity and competitors of the Efteling. Additionally, a literature review will be conducted to explore the topics of customer experiences, authenticity and technological innovation. This will give insights in how to conduct the research.

Research

Secondly, technological innovations in the Efteling will be researched from the perspective of both the employees (internal) and the guests (external) regarding authenticity via in-depth interviews. Per innovation, one designer (a 'Pieck') will be interviewed on how they crafted authenticity. Additionally, depending on which technology department(s) worked on the innovation, one engineer (a 'Reijnders') and/or one software developer will be interviewed. On the other hand, the perception of the guests regarding authenticity will be researched.

Analysis

Thirdly, the internal and external data will be compared. The intentions of the employees will be compared to the perception of the guests with the goal to find improvement points for the authenticity process in the Efteling. These improvement points represent the opportunities on how the Efteling can be even better in crafting authenticity in technological innovations.

Ideation

Fourthly, in the ideation phase, ideas will be generated in creative workshop sessions in order to find opportunities to improve the points derived from the data analysis. Together with insights from the literature review and relevant Efteling insights, criteria for the new guidelines will be created.

Recommendations

Fifthly, all insights gathered from the previous phases will be synthesised. All finding will be integrated in the authenticity process of the Efteling, in order to give recommendations on updated guidelines for a balanced technological innovation process.

Implementation

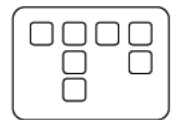Lastly, an implementation plan will be proposed on how the Efteling can use the recommendations.

Methods and tools used:

*Desk
research*

*In-depth
interviews*

*Creative
sessions*

2

COMPANY

This chapter aims to bring understanding of the Efteling, the external company for this thesis. This chapter covers the history, customer, authenticity and competitors of the Efteling.

2.1. HISTORY

Before the Efteling was a theme park as we know it today, the Efteling was a sports park with a forest and has gradually evolved (see Figure 2.1) and is the largest theme park in the Netherlands. In 1952, the theme park opened its door with the Fairytale Forest. From 1978, the Efteling wanted to be more than the Fairytale Forest. To make the Efteling more attractive for the older youth and the national and international theme park market, the park added other categories attractions like dark rides, exhibitions, the mascots Pardoes and Pardijntje and the first roller coaster in the Efteling, also the biggest and most spectacular (with loopings and corkscrews) of Europe that time. With the arrival of the Python, the park got 400.000 more guests that year (Nieuws.nl, 2017).

From 1992, the Efteling became a place to stay more than just one day, with the addition of the Efteling Hotel (1992), holiday resort Efteling Bosrijk (2009) and holiday park Loonsche Land (2017). From 2010, the park is also opened every day of the year, instead of being closed for a few months a year for maintenance and expansion (Efteling, 2019b).

The park expanded further within its park boundaries. From 1996, the guests can enter the Efteling via the spectacular and characteristic entrance, the House of the Five Senses. The Efteling celebrated its 50th anniversary with the opening of the Efteling Theatre. Later extensions include more attractions, collaborations with celebrities, books, TV shows, Efteling Radio, and the largest water show in Europe Aquanura (Efteling, 2019b).

Sports park + forest	Fairytale Forest	More than a Fairytale Forest	Multi-day stays
1933 - 1952	1952 - 1978	1978 - 1992	1992 - now
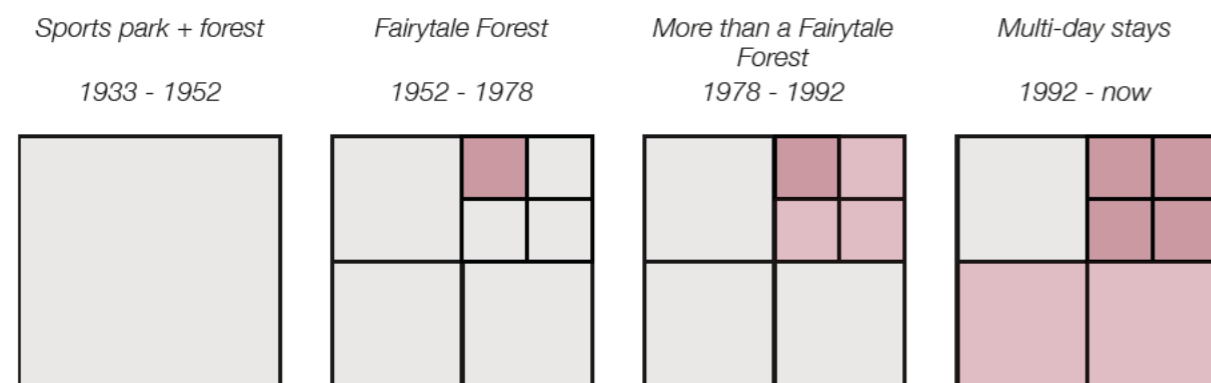
Figure 2.1. The evolution of the Efteling (Efteling, 2018a)

2.2. CUSTOMER

Customer experience is key for the Efteling and an important pillar for the 2030 vision. The Efteling does not sell tickets, but memories. Memories that are different for every guest. The visitor's number has incredibly grown from 222.941 in the first year to over 5.4 million guests per year nowadays and is the most popular attraction park in the Netherlands (Efteling, 2019b).

The customers of the Efteling are mainly families that visit the park together with children, parents and/ or grandparents or young adults that come together; seekers for fun, relaxation, variation, sensation and occasion. These customers go to the Efteling to spend one or more days together; to escape their everyday life and have some quality time. All these different people have different needs. Therefore, there are attractions for everyone from the littlest ones to the daredevils. Furthermore, there are different restaurants, accommodations and theatre and park shows.

The Efteling is continuously looking for ways to improve the customer experience. One way is to make it even more accessible. For example, most Efteling guests are Dutch, but the Efteling is stimulating and adapting the park to be more internationally friendly. Most information in the park is available in four languages: Dutch, German, French and English. Also, all fairy tales are translated in these four languages. The website is available in even eight languages (Efteling, 2019c).

To enhance customer experience, technology can facilitate. For example, the Virtual Droomvlucht makes it possible for people in a wheelchair to experience the attraction Droomvlucht using virtual reality (see Figure 2.2). The height of the attraction can go up to 12.5m at the highest. In case of emergencies, it would not be possible to transport the specific group out of the attraction. With this new innovation, you can be virtually in the attraction with the people you came. You can even communicate with them using a headset (see Figure 2.3). Furthermore, special effects like wind and smells are used that the senses are tickled (Efteling, 2019d).

Figure 2.2. Technological innovation Virtual Droomvlucht (Efteling, 2019d)

Figure 2.3. Technological innovation Virtual Droomvlucht (Efteling, 2019d)

2.3. AUTHENTICITY

The Efteling authenticity originates from the signature Pieck and Reijnders (Figure 2.4) put in the park with the first ten fairy tales and later others. A signature that is still visible in the park till the day of today. Together with Ton van de Ven, the successor of Pieck, the three have laid the basis of the creative guidelines that is still being used by the Efteling nowadays. In everything they did, they tried to enchant the guests and make them forget about their daily life. They presented the guests with implicit story pieces to let the guests fill in the story themselves with their imagination. Technology was allowed, but in moderation. It was a tool that helps telling stories, without the technology getting noticed or taking the upper hand. The guidelines, together with the mission are still being used by the current designers and engineers. These form the foundation for rendering authenticity in the Efteling (see Figure 2.5) (Efteling, 2018a). With an increase in technological innovations, more suited guidelines are needed to build authenticity.

Figure 2.4. Anton Pieck and Peter Reijnders

EFTELING AUTHENTICITY GUIDELINES

Mission: In everything we do, we let the guests escape their everyday life.

Creative guidelines

1.   Build everything for eternity, from real materials

2.   Make it look like it has been around forever

3.   Highlight a fragment of a story

4.   Look for it in the little things too

5.   Strive for perfection

6.   Use organic forms: think in curved lines

7.   Use well-known fairy tales and stories

8.   Let technology facilitate the story

9.   Guard the heritage

Figure 2.5. Current Efteling authenticity guidelines (Efteling, 2018a)

2.4. COMPETITION

The Efteling is heading the right direction to reach their 2030 vision, but are not there yet. On their journey, it is relevant to consider competitors to keep their current position and to improve. The Efteling mainly competes on the aspect of price and time with other theme parks. The Efteling is the most visited theme park in the Netherlands, yet the most expensive one in the country. Additionally, people should have the time to travel to the Efteling in the Netherlands. Therefore, the direct competitors are theme parks in the county and good rated theme parks in Europe (see Figure 2.6).

The Efteling is doing well in the customer experience sector. In 2019, the Efteling was rated as 3rd most customer focussed company of the Netherlands (MT MediaGroep, 2019). Furthermore, the Efteling was the 23rd most visited amusement park in the world and number 3 in Europe in 2018. Disneyland Paris and Europa Park Germany were visited more than the Efteling (TEA/AECOM, 2019).

On innovation power, the Efteling is also scoring well. The Efteling is known for being innovative in different areas. For example, in 2011, they received an award for most innovative restaurant business and last year the Symbolica got the Thea Award for Outstanding Achievement for being a world attraction that makes a story come to life in an innovative way (Omroep Brabant, 2011; Efteling, 2018b).

The Walt Disney Company is a big competitor in the theme park world of the Efteling in both customer experience and innovation power. This year, they even made the top 4 in most innovative company in the world (Fast Company & Inc, 2019). Disney is not only innovative in their parks, but also in their stores, interactive platforms and entertainment studio's. For example, using technology in attractions and stores, but also using analytics to improve the waiting experience and using connected products to make the visits more personal (Capgemini, 2014).

One innovation project of Disney is MyMagic+, a digital platform for personal experiences. A physical Magic Band with RFID technology enables the customers amongst others to enter the park and hotel and make purchases. This band comes with a smartphone application to manage this. In addition, it has a FastPass+ to make reservations for attractions (Capgemini, 2014).
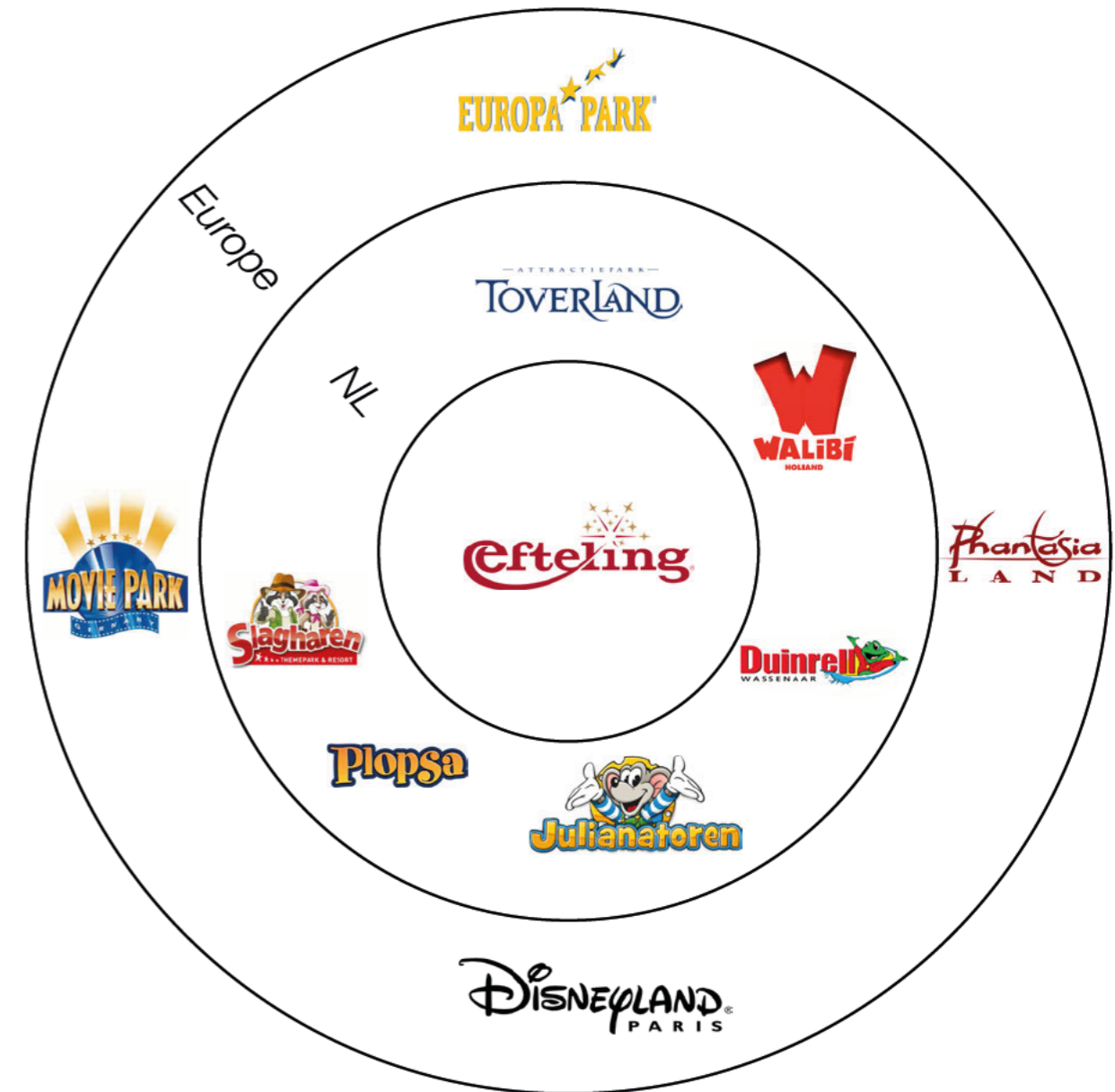

Figure 2.6. Direct theme park competitors of the Efteling

3

LITERATURE REVIEW

In this chapter, literature relevant to the research question will be discussed. The topics of customer experience, authenticity and technological innovation will be reviewed. The insights gained from this will be used during the project.

3.1. CUSTOMER EXPERIENCE

Nowadays, commodities, goods and services are no longer enough for consumers, the next step is the desire for experiences (see Figure 3.1). Consumers want experiences; events that create memories on a personal level. Without these experiences being staged by the companies, there is nothing to remember for the guests. This shift towards the experience economy creates new business opportunities and customers are even willing to pay premium prices for these differentiating offerings (Pine II & Gilmore, 1998).

When it comes to experiences, there are different ways a customer can be engaged. When looking at The Four Realms of an Experience (Pine II & Gilmore, 1998), an experience can be placed across two dimensions: customer participation and connection.

When looking at customer participation, on one hand, there is passive participation. This is the case when participants do not have an effect on the performances, for example observers or listeners. On the other side of the spectrum, there is active participation. Here, the participants affect the performance, for example when being in the audience that contribute aurally and visually to the experience of others.

The other dimension is connection. Connection is the extent to which the guest is bonding with the performance or event. On one spectrum, there is absorption and on the other immersion. Absorption is occurring when an individual is viewing a performance from a distance, while immersion is really being in the middle of what is happening.

Combining the two dimensions, gives four different kind of experiences: entertainment, educational, aesthetic and escapist experiences. Four different interesting experiences businesses can anticipate on. Active participation and immersion are the highlights of theme parks nowadays and technology can play an important role in creating these experiences (Wills, 2019).

Currently, the Efteling is operating in all four different experiences (see Figure 3.2). With the addition of new technological departments, the possibilities of active participation are increasing. For example, with smartphone applications and digital screens in attractions. With the mission of the Efteling to let the guests escape their everyday life and new technological developments, there is an opportunity to move more towards escapist experiences.

Figure 3.1. The progression of economic value (Pine II & Gilmore, 1998)
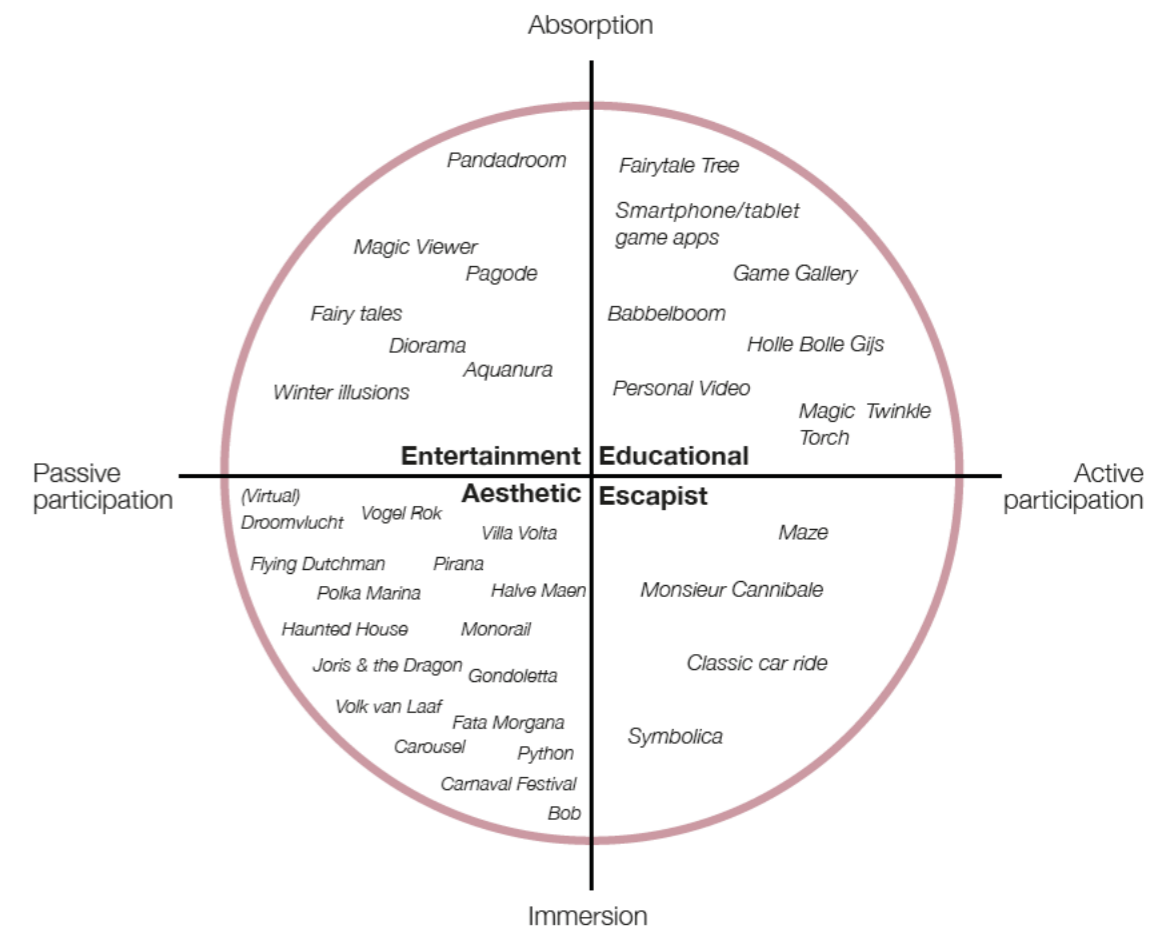
Figure 3.2. The Four Realms of an Experience (Pine II & Gilmore, 1998) with the Efteling attraction categorised

3.2. AUTHENTICITY

With the shift to the experience economy, consumers are left with another factor to take into account in their decisions: the perceived realness of an offering. They increasingly observe the world in terms of real and fake. People want to buy things that are real. From brands that are real, sincere; authentic brands (Gilmore & Pine II, 2007).

The word authentic is derived from the Greek and Latin and means 'worthy of acceptance, authoritative, trustworthy, not imaginary, false or imitation, conforming to an original' (Cappannelli & Cappannelli, 2004, p. 1). Authenticity is the search for what is real (Berger, 1973). There is a difference in how brands manifest their authenticity and how the customers perceive brand authenticity. The two will be described in the next two sections.

3.2.1. BRAND AUTHENTICITY

Building brand authenticity can help in developing value for a brand and create competitive advantages in the field of customer experiences, since brand authenticity is a better predictor of purchase intentions than brand love, trust, and credibility (Napoli et al., 2014). An authentic brand is actually just a collection of stories. Stories that balances attributes to convey genuineness through production excellence, tradition commitments and passion for craft. Stories that are created by the brands and co-created with society and customers (Beverland, 2009). It is something dynamic and subjective, dependent on changes in context and consumer needs (Liao & Ma, 2009) (see Figure 3.3).

Brands shape authenticity in order to let their customers perceive their realness. When talking about the authenticity of experiences, referential authenticity, 'people tend to perceive as authentic that which refers to some other context, drawing inspiration from human history, and tapping into our shared memories and longings' (Gilmore & Pine II, 2007, p. 50). When rendering referential authenticity, it is important to 1) have a compelling theme in a period or moment in time, 2) refer to a person of honour, 3) pick an inspiring place for your offerings, 4) honour a place, object, person, event or idea and 5) make the experience realistic (Gilmore & Pine II, 2007).

3.2.2. CUSTOMER-BASED AUTHENTICITY

In the customer's search for the real, they come across millions of different brands. 'Where there's so much crap, customers are craving authenticity' (Hall, 2004, p. 42). In today's competitive market, customer's mind and heart can be won with a deep connection with the brand. Brands can help them with their self-expression; help them achieve their desired identity goals and being able to say 'I like this because I'm like that' (Beverland, 2009).
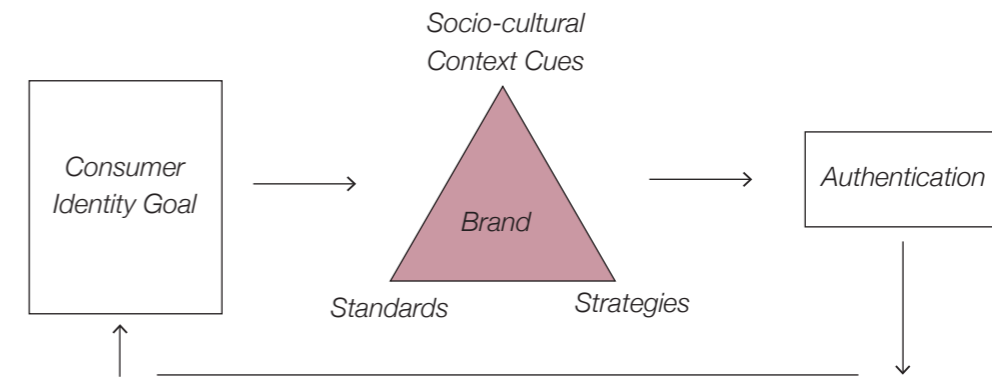
Figure 3.3. Authentication of a brand (Beverland, 2009)

The nature of brand authenticity is multifaceted. Customers judge a brand's authenticity based mainly on their perception of heritage, nostalgia, design consistency, quality commitments, craftsmanship and sincerity (Napoli et al., 2014). These will all be explained next.

Heritage

Where and when a brand came from to become what it has become says a lot about the heritage; it is about the origin and history of the brand. By continuously committing to the roots and preserving important traditions, brands can build authenticity among their customers. Furthermore, an emotional connection with the customers is established by the uniqueness of the roots of a brand. Brands with a strong heritage, can over time, build authenticity among the customers (Kates, 2004; Beverland, 2009; Fritz, Schoenmueller & Bruhn, 2017).

Nostalgia

Nostalgia is about triggering emotions and is therefore strongly related to heritage. Nostalgia occurs when customers associates a brand with experiences from the childhood or former times. It reminds them of the good old days (Fritz, Schoenmueller & Bruhn, 2017). When customers feel connected to the past, a higher perceived nostalgia, brands are more likely to be perceived authentic (Peterson, 2005).

Design consistency

Design consistency is closely related to heritage, since customers prefer to see products with a sense of the original styling of the brand. There should be a fine line between the original and the new. Customers should notice updated versions, but should see and feel that it is consistent. Brands should retain their signature. However, new products should not be a copy of the original, but should slowly evolve over time. Authenticity is rendered when customers can recognise a clear consistency in styling in the products of a brand (Beverland, 2009).

Quality commitments

Customers perceive a higher level of authenticity, when a brand is committed to quality. They want specific quality standards and will leave the brand when these are not met. Products should be manufactured with the best materials and continuously push the boundaries of excellence (Beverland, 2009).

Craftsmanship

Skilled craftspeople are needed in order to meet the customer demands of quality. Therefore, craftsmanship is closely linked to quality commitments. Customers want to belief behind the brand are master craftsmen who use the finest materials and have an eye for detail (Beverland, 2009).

Sincerity

Customers want to see that brands are sincere; brands who live up to their promises and refuse to compromise. The brand should be driven by passion instead of only on money. Furthermore, customers want to have a personal, sincere bond with the brand (Beverland, 2009).

Authenticity is not linear, but constantly moving across a continuum because of changes in perception of these factors. These moves on the authenticity continuum have a great impact on customers choices (Napoli, Dickinson-Delaporte & Beverland, 2015). In order to determine the guest perception on Efteling authenticity, these factors can be researched per technological innovation.

3.3. TECHNOLOGICAL INNOVATION

The word innovation origins from Latin, meaning 'to make something new'; generating new ideas with a new combination of existing knowledge; organised creativity. Innovating is a process about creativity and novelty. When talking about technological innovation, it is about creating new ideas, based on technology, or technological capabilities or knowledge. It focuses on technology and how to successfully embed it in products, services, experiences or processes (Mentz, 1999).

Technological innovations can be a great asset to everybody who wants to make a difference in customer experience, and it is especially a great opportunity in the industry of theme parks (Local Measure, n.d.). Technological innovations are boosting the creativity limits and opening up new possibilities (Iger, 2014). Low cost internet access has opened up new opportunities in the field of customer experiences. When used at the right time and in the right place, technology can be very helpful; it can result in great customer experiences (Mentz, 1999). Looking at the technological innovations of the Efteling, they have three different kinds of experiences, namely physical, digital and phygital experiences:

3.3.1. PHYSICAL EXPERIENCES

When designing physical experiences, important features to take into account are that artefacts should be easy to interpret and understand to be able to know how to use it. The users should be able to follow natural mapping and create a mental model to predict actions (Norman, 2003). For example, steering the wheel of a car to the left makes it turn to the left and a claxon is to warn nearby traffic. These principles are used in the Efteling attraction 'Classic Car Ride', so it is easy for the guests to understand it naturally. Thus, physical interactions should be clear to the guests how to perform actions and what is going on.

3.3.2. DIGITAL EXPERIENCES

When creating digital experiences, personal and immersive information are relevant characteristics. Digital technology makes it possible to offer the guests personal experiences; experiences that are tailored for each guest. It is also possible to immerse the guests by stimulating the senses, like touch and sound (Nofal, Reffat & Vande Moere, 2017). Furthermore, the addition of a digital component makes it possible to continuously adapt to the customer's need (Batat, 2019). For example, the content of the Virtual Droomvlucht can be easily changed when needed.

In addition, companies will render greater authenticity when they integrate the physical and the virtual. Too many companies treat their websites as pure brochure-ware, rather than as an experience venue, it should be worth visiting. "*Your website is not about you. It is you.*" (Gilmore & Pine II, 2007).

3.3.3. PHYGITAL EXPERIENCES

Phygital experience, an upcoming category in the Efteling, is created when combining characteristics from the physical and digital world. Physical objects transform within the digital era, where the integration of the two should reinforce each other. Phygital experiences are being accomplished when physical objects are connected to their environment, information is being gathered and the performance adapts accordingly (Nofal, Reffat & Vande Moere, 2017). One example of a phygital attraction is the Babbelboom, where the tree interacts with passing-by guests based on data from their smartphones.

Tsekleves et al. (2014) researched how to encourage people to engage in a phygital concept. With the method of co-design and prototyping, they received promising results. Co-design can be useful to capture user values and needs and making proof-of-concept prototypes in the design process can give interesting feedback to iterate further with and can enhance the customer experience.

4

TECHNOLOGICAL INNOVATIONS

In this chapter, the technological innovations of the Efteling will be analysed, after which a choice will be made which technological innovations will be used to continue the project with. The chosen technological innovations will be shortly introduced to create some context for the following chapters.

4.1 Method

4.2 Results

4.1. METHOD

Together with seven employees from the Efteling, a list of technological innovations in the Efteling has been composed. Different employees from the departments of projects, design, engineering and IT & Digital were involved. They all got the question to name all technological innovations in the park. A list of 47 technological innovations was collected, from which 15 were either in progress or discontinued.

The remaining 32 technological innovations were mapped onto two categories: entertainment and technology. The entertainment category was divided into four groups: fairy tales/stories, attractions, services and shows/fun. The category technology was divided into three groups: physical, digital and phygital. Technological innovations in the category digital and phygital were not launched before the last two years. Before this, only physical innovations have been launched.

The criteria for the choice with which innovations to continue with was based on variation and reliability. At least one innovation per category entertainment and one per category technological innovation had to be chosen to get an understanding of the different categories; variation. Furthermore, the designer, engineer and/or software developer of the technological innovation still has to work in the Efteling; reliability.

4.2. RESULTS

In order to obtain variation in the choice, two physical, two digital and two phygital innovations were chosen. Since there were only digital innovations in two entertainment categories, one per category was chosen for the digital innovations. In the two biggest entertainment categories, fairy tales and attractions, only six innovations have both the designer, engineer and/or developer still working in the Efteling. Two were chosen in the physical and two in the phygital category.

The six technological innovations that were chosen for further research were The Flying Dutchman, Fairytale Tree, Symbolica, Babbelboom Kniesoor, Virtual Host and Personal Video Message of OJ Punctuel. These will be explained next, categorised in physical, digital and phygital innovations (see Figure 4.1).

		Technological innovations					
		Physical				Digital	Phygital
Entertainment	Fairy tales/stories	*The red shoes (1953)*	*Hansel & Gretel (1955)*	*The Indian Water Lillies (1966)*	*Fairytale Tree (2010)*		*Babbel-boom Kniesoor (2018)*
		Little Red Ridin Hood (1953)	*The Gardener and the Fakir (1958)*	*The Little Match Girl (2004)*	*Baron Witte Wieven (2015)*		
	Attractions	*Python (1981)*	*Carnaval Festival (1984)*	*Haunted House (1987)*	*Villa Volta (1996)*		*Symbolica (2017)*
		The Flying Dutchman (2007)	*Gondoletta (1981)*	*Fata Morgana (1986)*	*Droom-vlucht (1993)*		
		Pan-dadroom (2002)					
	Services	*Holle Bolle Gijs (1959)*				*Virtual Host (2017)*	*Tovertafel (2017)*
						Fairy tales & stories app (2017)	*Virtual Droom-vlucht (2018)*
	Shows/fun	*Winter Illusions (2011)*				*Personal Video Message of OJ Punctuel (2017)*	*Magic twinkle torch (2018)*
		Aquanura (2012)				*Personal Video Message of Mr Sandman (2017)*	*Magic Viewer (2018)*
						Help Mr Sandman find Sand (2017)	

Figure 4.1. Mapping of the launched technological innovations, with the chosen ones highlighted in pink

4.2.1. PHYSICAL INNOVATIONS

Flying Dutchman (2007)

The Flying Dutchman (see Figure 4.2) is a physical attraction in Ruigrijk, where all roller coasters are situated. The attraction is designed in the theme of the Golden Age and the story of The Flying Dutchman. The innovativeness of this attraction lies in the combination of different attraction types into one attraction, among which a walkthrough, dark ride and a water coaster (Eftepedia, 2019a).

Fairytale Tree (2010)

The Fairytale Tree is a physical fairy tree in the Fairytale Forest. It is a gigantic nine meters high tree with a face in the trunk and 1.500 twigs and 50.000 leaves. The interactive tree can talk about the weather, tell stories and ask the audience their names and what story they want to hear, e.g. "Do you want to hear a story about the witch or the Red Riding Hood?" through its speakers. The tree has information about the weather thanks to its build-in rain, wind and temperature meters. Furthermore, the tree can recognise 800 names and can tell 80 stories. Around the trees are decorations in the form of mushrooms, bunnies and roots that come together in a microphone where the guests can talk to the tree (Eftepedia, 2019b) (see Figure 4.3).

4.2.2. DIGITAL INNOVATIONS

Virtual Host (2017)

The Virtual Host is a digital chatbot service based on artificial intelligence in Facebook Messenger (see Figure 4.4). On the website and in the Efteling app, guests can find the link that redirects them to the chatbot. During a visit to the Efteling, the chatbot can support the guests with information about opening times of the park and updates and waiting times of attractions. The Virtual Host is a personal assistant that can help plan the day efficiently.

Personal Video Message of OJ Punctuel (2017)

This technological innovation is a digital, personal video that guests can generate themselves. This video is an optional video to start the Efteling experience already before the visit. Based on data from the guest, they receive a personal video in their email inbox. The video contains a personal message of the Efteling character OJ Punctuel. The name(s) of the visitor(s) will be displayed in the video (see Figure 4.5) and subtle wordplays are being used based on the guest's data (Efteling, 2019g).

Figure 4.2. Flying Dutchman (Efteling, 2019e)

Figure 4.3. Fairytale Tree (Efteling, 2019f)
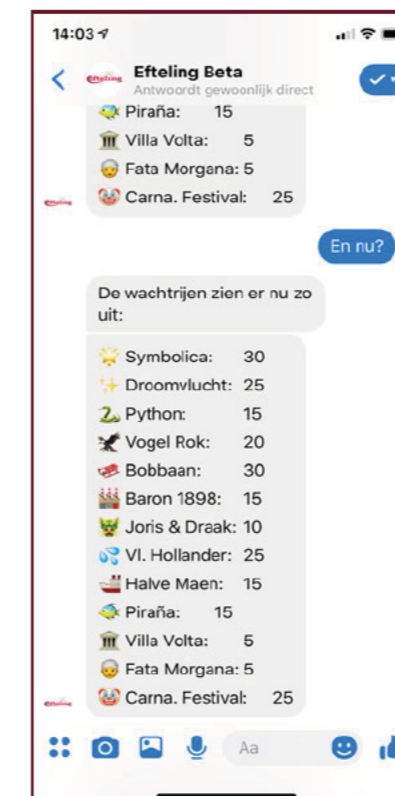
Figure 4.4. Screenshot of part of a conversation with the Virtual Host
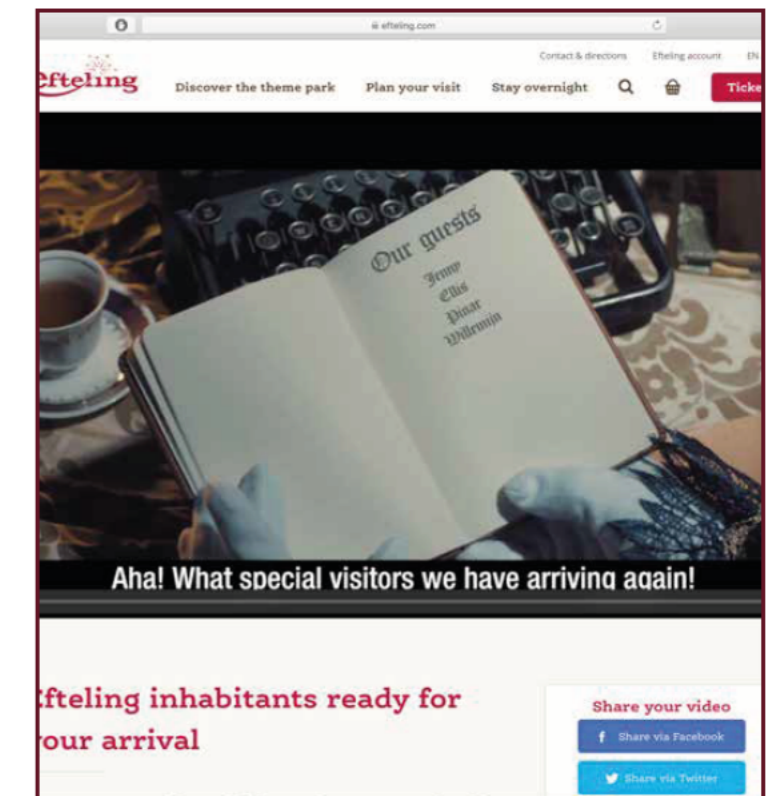
Figure 4.5. Screenshot of the Personal Video of OJ Punctuel

4.2.3. PHYGITAL INNOVATIONS

Symbolica: Palace of Fantasy (2017)

Symbolica is a phygital family, dark ride attraction in the centre of the park. The guests can go visit the Palace of Fantasy (see Figure 4.6). In trackless carriages, the visitors are being guided by Pardoes through the magical chambers of the palace (see Figure 4.7). The newest animatronics technology is used in the attraction and each carriage has two interactive screens, where the guests are given some control over the ride (Eftepedia, 2019c).

Babbelboom Kniesoor (2018)

Kniesoor is a phygital fairy attraction in the Fairytale Forest (see Figure 4.8). A face made with animatronics has a moving mouth, eyeballs and eyelids applied on a real, living tree. Using several sensors, the tree is able to recognise passing guests. If the passer-by has an Efteling account with its personal data filled in, Kniesoor can use the name and date of birth in an anecdote. Kniesoor knows 1,500 names and can sing birthday songs. When the tree does not have information about the guests, he can talk about his mood, current weather information and tell word jokes. The passer-by should first give permission that his or her data can be retrieved by the tree (Eftepedia, 2019d).

Figure 4.6. Symbolica exterior (Efteling, 2019h)

Figure 4.7. Symbolica interior (Efteling, 2019i)

Figure 4.8. Babbelboom Kniesoor (Eftepedia, 2019d)

5

INTERNAL RESEARCH

This chapter covers the internal research; interviews were conducted with the employees of the Efteling. The goal of the interviews was to find out how the Efteling employees have crafted authenticity in the six technological innovations. Later, these results can be compared with the external research in order to find opportunities to improve the authenticity process of the employees.

5.1 Method
5.2 Results

5.1. METHOD

To find out how the Efteling crafted authenticity in the different technological innovations, in-depth, semi-structured interviews were held. Per innovation, one designer was interviewed. If the technological innovation was physical, also one engineer was interviewed. For digital innovations, one software developer was interviewed besides the designer. For phygital innovations, one engineer and one software developer were interviewed in addition to the designer. With six innovations, this gave a total of nine interviews, since there were overlapping projects for the employees. The interviews were audio recorded and notes were taken during the interview.

During the interviews, questions were asked about the process of how the employees crafted authenticity in the innovations. First, a mutual understanding was created on the six factors of authenticity. After that, questions were asked about 'how' they worked on the aspects of heritage, nostalgia, design consistency, quality commitments, craftsmanship and sincerity in the innovation. For sincerity, a question was asked about how the mission is reflected in the innovation to make the term sincerity more graspable, since this is about living up to promises. The interview guide of the internal research can be found in Appendix 2. The questions were asked for all individual innovations. After completion, the interviews were transcribed verbatim.

5.2. RESULTS

Interviewing the Efteling employees revealed insights in the process of crafting authenticity in technological innovations. Talking about the authenticity process, also revealed some insights in the general process of realising the technological innovations. Insights in the general process can be useful in later stages when recommendations will be made for updated guidelines. Firstly, the results of the general process will be discussed and secondly, the results of crafting authenticity in physical, digital and phygital innovations.

5.2.1. GENERAL PROCESS

Technological innovations can start from different directions, like as an assignment due to product portfolio (e.g. make a family attraction with active participation, the Symbolica, or how can we make the guests throw their trash away in a fun way, Holle Bolle Gijs) or from a good idea of an employee. The Efteling has different platforms where Efteling can share their ideas.

From the start of an idea till the after-care of the project, the employees follow a project phasing. Between every phase, there is a go/no-go moment where the projects are being evaluated. The Efteling has different departments that can provide help during projects. For example. there is a research department that can

help identify problems that should be tackled or to make decisions during the project, based on reliable data.

Since the opening in 1952, the Efteling employees highly rely on the creative guidelines and mission of the Efteling, but also on team work of the employees. The designers come up with a story and the engineers use technology to make it come to life. As one of the designers mentioned: '*Technology + story = 1 + 1 = 3. Magic, sparkle.*' It is important that the designers and engineers work closely together to make the magic happen.

5.2.2. AUTHENTICITY PROCESS

The interviews also revealed the process of crafting authenticity in technological innovations. All six chosen technological innovations have been researched. These will be discussed per category: physical, digital and phygital innovations. Per category, one example will be presented to illustrate how the process is translated into a practise.

Physical innovations

To reveal the process of how authenticity is rendered in physical innovations, the designers and engineer of the physical innovations Flying Dutchman and Fairytale Tree were interviewed. An overview of the process per authenticity aspect, per department can be found in Appendix 3 and a short summary will be presented next and the process of making the Flying Dutchman is presented as an example.

Designers
When creating the innovations, the designers are always inspired by founder Pieck and work from the mission and creative guidelines (see Figure 2.5). All decisions made should be based on thorough research and the work experience of the employees. Based on this, the employees try to make timeless and unique products that excel in craftsmanship and immerse the guests, but still fit in the park: "*It should match the park, but also be an addition.*"
Furthermore, the designers use implicit storytelling to let the imagination of the guests flow, to try to make the guests forget their daily reality even more: "*We especially make use of implicit storytelling. We give the guests explicit pieces, a central item, to give the guests a lot of space to fantasise.*"

Engineers
When creating the innovations, the engineers are always inspired by founder Reijnders and work from the mission. Technology should never be the end goal, but always should be a tool to enhance the customer experience. The Efteling uses technology that suits the experience they want to convey and not necessarily the newest technology, as one engineer mentioned: "*We are not leading in technology, but we follow it tight.*" They look for the best combination of technological components and integrate it in the design to

make the best customer experiences as possible. It should make the guests wonder how it is done, as one engineer mentioned "*We are not presenters of technology, but guardians of the magic.*" Furthermore, the choice and combination of the technology is based on the required quality standards.

The Flying Dutchman
This physical attraction highlights the story of the well-known Flying Dutchman. A lot of research, e.g. literature and visits to harbours are done to make everything from the inside and outside decorated in the timeless theme of the VOC, to make the guests immersed in a 17th century harbour. The combination of materials and colours have been selected carefully to make the attraction realistic and credible. There is a logo designed for this attraction that is implemented in every last detail in the attraction. Implicit story pieces are told and shown throughout the entire attraction in order to let the imagination of the guests finish the story themselves.

The attraction is a combination of a walk-through, roller-coaster and splash, placed between the coasters of the Efteling. The combination of technology has been carefully chosen in order to make it possible that all are integrated well. It makes it possible that you feel like sailing in a boat, while actually riding on a track. There is also a video projector that displays the Flying Dutchman and music, synchronised with the ride, is played in the attraction to make the guests more immersed in the story.

Digital innovations
The designers and software developer of the digital innovations Virtual Host and Personal Video Message of OJ Punctuel were interviewed about how they rendered authenticity. The combined results of the two can be found in Appendix 4. A short summary will be presented next and the process of making the Personal Video Message of OJ Puntuel will be shortly discussed.

Designers
Currently, digital innovations are only in the categories service and show/fun. Digital innovations do not contain any physical content. The creative guidelines are not being used, since these are highly focussed on physical products. The designers try to immerse the guests in the Efteling ambiance and make the park visit even more beautiful for the guests with digital products, as one designer mentioned: "*It should be fun and support the guests in having an optimal day and amplify their desire to go to the Efteling.*" Furthermore, the guests should recognise the Efteling and the ambiance should be consistent with the park. To uncover how to design the digital products, user research is needed.

Software engineers
The software engineers use technology to support the design and make the best customer experience as possible. Technology makes it possible to make the digital products come to life. Testing with users and iterating makes the product even better.

Personal Video Message of OJ Punctuel
This video is designed to start the Efteling experience already at home. OJ Punctuel is personally welcoming the guests. The video consists of different existing stories from the park, like OJ Punctuel, Pardoes and the Red Riding Hood. The park and characters are chosen that the guests recognise the Efteling. The same team of director, producer and actors, as for other Efteling videos, is used for consistency, quality and craftsmanship.

The technology makes it possible that the video shows fragments that are personal for the guests. The video shows the names, the amount of plates is being prepared in the restaurant and special effects have been used to give it a magical touch.

Phygital innovations
Phygital innovations consist of a physical and digital component. The designers, engineers and software developers of the physical innovations Symbolica and Babbelboom Kniesoor were interviewed about how they rendered authenticity. The combined results of the two can be found in Appendix 5. The interviews revealed that the process of the designer and engineer is the same as for physical innovations and the process of the software engineer is the same as in digital innovations. Therefore, the processes will not be described here, but the process of making Babbelboom Kniesoor will be given as an example.

Designers and engineers
This process is the same as in physical innovations.

Software developers
This process is the same as in digital innovations.

Babbelboom Kniesoor
The interactive tree has been designed with the same lining as Pieck, fitting in the Fairytale Forest ambiance. The timeless concept of trees has been chosen because of this is a returning concept in fairy tales, and therefore can work well on the guests recognition and nostalgia. The world of trees has been researched deeply to make a tree that is 'not real' look realistic and believable. The materials, colours and details have been carefully chosen to accomplish this and to immerse the guests in the stories of this tree.

A combination of different technologies made it possible to make the tree interactive. The tree is grumpy, and technology has been chosen to let the tree make movements fitting that character. Furthermore, the speaker has been hidden in the design.

6

EXTERNAL RESEARCH

The external research will be covered in this chapter to uncover the perception of the participants regarding authenticity in Efteling, technological innovations. Later, this will be compared to the internal research, to ultimately give recommendations for guidelines for a balanced technological innovation process.

6.1. PARTICIPANT SELECTION

The selection of the participants was based on the personas of the Efteling, which represent the average guests of the Efteling. Mostly, families with children are visiting the park. Besides them, young adults and grandparents are big target groups of the Efteling. Therefore, the following distribution was made in selecting the participants.

- 2 students (25- years old)
- 3 parents (25-55 years old) with child(ren) < 1.20 m
- 2 parents (25-55 years old) with child(ren) > 1.20 m
- 1 grandparent (55+ years old)

Additional criteria for selecting the typical guest of the Efteling was that the participant had to be familiar with the Efteling and visits the park once a year at most. They are not Efteling subscription holders. Lastly, the participants had to be in possession of a smartphone and email address in order to use the selected digital innovations.

To be able to question the participant about all innovations, they all received two entrance tickets to the Efteling before the interview as incentive for participating. The participants could visit the Efteling free for one day, with the assignment to visit or use the technological innovations listed. Furthermore, all participants received an instruction sheet and an Efteling map, with the selected technological innovations encircled on it. An additional remark on the sheet was that visiting the Flying Dutchman is optional, since this is an attraction classified for daredevils. The attraction is not accessible for pregnant women, can cause dizziness and there is a chance of becoming wet.

6.2. METHOD

Within three days after the park visit the participants were interviewed in a place of choice: at their homes, in a café or in the Efteling. All participants signed an informed consent (see Appendix 6) before the interview. The interviews were audio recorded and notes were taken.

During the interviews, questions were asked about their perception on the authenticity aspects for all technological innovations. First, a mutual understanding was created on the six factors of authenticity. After that, questions were asked about 'to what extend they perceived' the factors heritage, nostalgia, design consistency, quality, craftsmanship and sincerity in the technological innovation. This was done for all innovations, to all participants, except for three participants that did not visit the Flying Dutchman. The interviews were transcribed verbatim.

At the end of the interview, the participants were asked to perform an exercise. All technological innovations were presented and had to be ranked on two axes: innovativeness and authenticity. All technological innovations had to be ranked from 0 to 100 for both axes. The participants were asked to explain all choices made. The interview guide for the external research can be found in Appendix 7.

6.3. RESULTS

Per innovation, the guest perceptions were summarised on all authenticity aspects. This was done for all six innovations, for all participants. After that, the results were combined for physical, digital and phygital innovations. These describe the perception on authenticity in the different categories of technological innovations. Furthermore, the results of the ranking exercise will be presented.

6.3.1. PHYSICAL INNOVATIONS

In the next Table 6.1, the results of the interviews concerning the guest perception per authenticity aspect for the physical innovations can be found, with quotes. Furthermore, the ranking exercise showed a high perceived authenticity (see Appendix 8). About half of the participants rated authenticity of the two physical innovations about 90-100 and there were none rated less than 50.

Authenticity	Guest perceptions
Heritage	It brings you in another time/world.
	The innovation is a fairy tale or has a story.
	"You are being put in another time with the ships and houses. Efteling is timeless, when you walk in, you are in another time."
Nostalgia	It is memorable (like fairy tales or exciting rides).
	"You think about when you were there when you were little, running through the Fairytale Forest."
Design consistency	It is consistent with its surroundings.
	It has an Efteling ambiance.
	"Incredibly magical, totally fits within the park and the Fairytale Forest."
Quality	Technology enhances the experience.
	Craftsmanship is a quality.
	"I think the technology is amazing. That you are in a boat, going through the water. That you are one rails. How do they manage to let it all work?"
Craftsmanship	It is beautifully themed.
	The picture is complete.
	"Incredibly beautiful. Mouth is synchronous and eyes and branches move. Nicely done with all attributes. Perfect material and colour application. Everything is in harmony."
Sincerity	Although it is not real, it is believable.
	It is interactive.
	It is immersive.
	"Everything the mission is, is in the tree. You keep listening, it is for every age."

Table 6.1. Overview of the interview results concerning guest perception on authenticity in the physical innovations, with quotes ("cursive")

6.3.2. DIGITAL INNOVATIONS

In the next Table 6.2, an overview of the guest perception per authenticity aspect can be found for digital innovations, with quotes. The results of guest authenticity perception of the digital innovations were divided. For example, half of the participants perceived the Virtual Host having an Efteling ambiance and half of the participants did not have that feeling.

In the ranking exercise, the Virtual Host was ranked low on the authenticity scale. One participant ranked the innovation at 100, whereas the rest of the participants ranked it less than 50 and some even at 0. The Personal Video Message of OJ Punctuel scored better on authenticity. The scores range from about 30 to 100 (see Appendix 9).

Authenticity	Guest perceptions
Heritage	It has (not) an Efteling ambiance.
	"Not really Efteling, this bot could be for every company."
Nostalgia	It did not excite nostalgia.
	There is recognition of the park.
	"It is something new."
Design consistency	It is (not) consistent with the park
	"It was friendly and helpful, what fits the Efteling."
Quality	It is personal.
	"It is detailed and pleasant colours and voice. I recognised the attractions. Great."
Craftsmanship	It is consistent with the Efteling ambiance.
	"How much time they have spent to make this for you. It was really nice, well done. Everything you see in the park, you see in the video, everything is right."
Sincerity	It is practical.
	It brings you in reality (phone).
	It is too commercial.
	It brings you in the Efteling world.
	"Queues would get you out of the wonder more than looking at your phone quickly."

Table 6.2. Overview of the guest perception on authenticity in the digital innovations, with quotes ("cursive")

6.3.3. PHYGITAL INNOVATIONS

In the next Table 6.3, the results of the interview concerning the guest perception per authenticity aspect for the phygital innovations can be found, with quotes. Next to this, the participants were positive in the ranking exercise. All participants rated both phygital innovations from about 50 to 100 (see Appendix 10).

Authenticity	Guest perceptions
Heritage	It brings you in another time/world.
	The innovation is a fairy tale or has a story.
	The Efteling keeps innovating.
	"It felt medieval. There were references to the Efteling itself, what I think was fitting. It stayed within the concept of what you are used to of the Efteling, it felt familiar."
Nostalgia	There are recognisable elements in it.
	Fairy tales are nostalgic.
	More nostalgic towards older attractions.
	"You quickly compare it to the other tree. You recognise talking trees from the Fairytale Tree and from fairy tales your parents used to read to you."
Design consistency	It is consistent with its surroundings.
	It has an Efteling ambiance.
	There are recognisable elements of existing attractions.
	New attractions are consistent in ambiance, but the execution is a few levels higher (better technology, more details).
	"The appearance is consistent and the idea is the same: a story, following a path with puppets. Keeping up with the time, it is the same: colours, experience, everything."
Quality	Technology (interactivity) enhances the experience.
	Craftsmanship is a quality, it looks realistic.
	"If you can make a tree talk and you let an adult have to look twice, you are doing very well. The technology, finishing and colours are unbelievable."
Craftsmanship	It is beautifully themed.
	The picture is complete.
	Technology is not integrated well.
	"Oh really? It looked that real, I did not know it was a real tree."
Sincerity	Although it is not real, it is believable.
	It is interactive.
	It is immersive.
	It is not equally enjoyable for all ages.
	"It exceeds your fantasy. It is magical, not real, but beautifully not real and believable. It is pleasant that you are out of reality for a moment. You are being sucked into the stairs, sucked into that world."

Table 6.3. Overview of the guest perception on authenticity in the phygital innovations, with quotes ("cursive")

7

DATA ANALYSIS

In this chapter, the results from the internal and external research will be analysed in order to find improvement points on how to reach more balance between technological innovation, authenticity and customer expectations. The improvement points found will be taken to the next phase to find solutions in order to give recommendations on updated guidelines afterwards.

7.1. PHYSICAL INNOVATIONS

Comparing the intentions of the employees (Appendix 3) with the perception of the guests (Table 6.1) on authenticity in physical innovations, the Efteling is doing well on all six factors of authenticity according to the participants. What the guests expects from the innovations is in agreement with the intention of the designers and engineers. The ranking exercise also show that the guests are positive about the authenticity of the physical innovations. Technological innovation, brand authenticity and customer expectations are balanced in physical innovations. No improvement points were found in this category.

The Efteling is making fairy tales and physical attractions since 1952. They are doing very well according to their competitive position and visitor numbers. They stuck to the Efteling authenticity guidelines and it is still working with physical, technological innovations.

7.2. DIGITAL INNOVATIONS

Digital innovations follow a quiet different process than physical innovations. In physical innovations, Pieck and Reijnders are central to everything. Whereas in digital innovations, there are no clear authenticity guidelines yet. However, the mission is important and the purpose of technology is also to support the experience like in physical innovations.

Comparing the intentions of the employees (Appendix 4) with the perception of the guests in digital innovations (Table 6.2) shows some discrepancies. The ranking exercise showed the authenticity being ranked lowest, compared to physical and phygital innovations. One opportunity has been found to reach more balance between technological innovation, brand authenticity and the customer.

7.2.1. IMPROVE THE EFTELING FEELING IN DIGITAL PRODUCTS

The digital departments in the Efteling are only a few years old and no clear guidelines have been developed yet. Currently, the digital innovations are services or a show or something fun. For example, the Virtual Host is available for the guests to plan their day more efficiently and the intention of the Personal Video Message of OJ Punctuel is to extend the Efteling experience, already before the visit.

From the external research of digital innovations, it appeared that the digital innovations are not perceived as having an Efteling ambiance, whereas the Eftelings intention is to convey this. The participants do not recognise the Efteling and they perceive it as not being consistent with the park experience. For example, one participant mentioned about the Virtual Host: "*Not really Efteling, this bot could be for every company.*"

Improving this point can contribute to the improvement of some authenticity aspects, like heritage and design consistency, and with this the overall authenticity perception in digital products. With no clear guidelines yet for digital products, this can be an important point to consider for the Efteling.

7.3. PHYGITAL INNOVATIONS

Interestingly, the authenticity process of the employees in phygital innovations is quite similar to the physical innovations. The designer and engineer operate the same in both categories of innovations. However, one extra department is involved. The physical innovations showed a balanced process, whereas some discrepancies have been identified that disrupt the balance when comparing the intentions of the employees (Appendix 5) with the perception of the guests in phygital innovations (Table 6.3). There is an opportunity to investigate these further in order to reach more balance.

7.3.1. IMPROVE THE DIGITAL-PHYSICAL INTEGRATION

Looking at the results of the external research, the improvement point 'technology is not integrated well' was found for phygital innovations. With new technological developments, the Efteling is experimenting with more attractions where digital and physical are integrated. Physical attractions where a digital component is integrated, like an interactive screen in the Symbolica and the Babbelboom that can connect to smartphones in order to achieve interactivity with the guests.

The intentions of the Efteling was to create an interactive experience for the guests, with the technology integrated as good as possible, with the philosophy of Reijnders in mind; technology facilitates the experience and should only be used to amplify the enchantment. Technology should be used in a way the guests did not notice it and would wonder how it was done. For example, with the Babbelboom: "*Use the sensors in the phone and prevent the guest from doing other things than walk through the Forest. The Babbelboom has to surprise them*."

With excessive use of technology, or implementing technology not correctly, it can disrupt the experience of the guests. For example, one participant mentioned about the Symbolica: "*The interactive screen was closed for a while, I did not know what to do with it and the man next to me neither.*" Another participant stressed about the Babbelboom: "*It is not clear what the tree does.*" So, there is a discrepancy between the intentions of the Efteling employees for these attractions and the perception of the guests that disrupts the balance. Therefore, an opportunity is found in improving the integration between digital and physical in attraction.

7.3.2. IMPROVE THE DESIGN CONSISTENCY IN PRODUCTS

In the results of the external research, the improvement point 'newer attractions are not consistent with older attractions' was found. The participants think newer attractions are an improvement to older attractions. One participant mentioned this about the Symbolica: "*It is an improved version of many attractions. Luckily it is not consistent, it is a few levels higher. Fata Morgana is the forerunner, it is nothing anymore compared to Symbolica. The kids were scared for the puppets, but not in Symbolica.*" The fact that the newer attractions are an improvement is not something negative. They think it is good that the Efteling keeps up with time and innovating. However, it can make the older attractions look like nothing compared to the newer ones.

The Efteling just celebrated its 67th birthday. From the beginning, the park has expanded enormously. A lot has changed, new attractions were built and huge developments in for example technology and production techniques were made. This can cause the guests perceive new attractions not completely consistent with older, existing attractions. All attractions are built to be in the park for a long time. The Efteling does not want newer attractions to make the old one feel like nothing. Therefore, to preserve authenticity while keep innovating, an opportunity could be to improve the consistency in product portfolio to keep up with the expectations of the guests.

7.4. FUTURE RESEARCH

Two additional opportunities have been found, not directly linked to the research question. These two opportunities do not create a disbalance between the three factors of technological innovation. However, they are still relevant to point out for future research to increase the overall authenticity of the Efteling.

The first additional improvement point is that there is more nostalgia towards older attraction than newer attractions. One participant mentioned: "*I enjoyed the Flying Dutchman the most. There, you are being immersed the most. It is in the Park for such a long time. Symbolica is new, so I have to get used to it, that it is in the Efteling.*" Nostalgia for an attraction can develop over time and therefore it is not strange that there is more nostalgia towards an attraction that people have gone in previously compared to an attraction going in the first time. This can suggest further research into the topic of nostalgia. For example, how can you ensure nostalgia?

Another improvement point was that some attractions are not equally enjoyable for all ages: "*Maybe it is the age, that if you are younger, you can enjoy it more than now. Now, I think, okay, if the children want to go another time, I am fine with it.*" The Efteling is a family park and the family attractions are designer for the whole family. In general, children are amused faster than adults. However, (grand)parents love to see their children enjoy. Further research can be done to find out if it is necessary that attractions are not equally enjoyable for all ages or how can you make something enjoyable for young and old?

8

IDEATION

Based on the opportunities defined in the previous chapter, ideas were generated in the ideation phase with creative workshop sessions. The ideas were then combined with literature and Efteling insights, in order to define criteria. With this, recommendations can be made for updated authenticity guidelines in the next chapter that answer the research question.

8.1 Method
8.2 Results

8.1. METHOD

Two creative workshop sessions were held to come up with creative solutions for the improvement points defined in the previous chapter. The first workshop was being held with master Industrial Design Engineering students at the faculty. Five students of three different master programs participated in the workshop. The goal of this session was to come up with a lot of creative ideas in the context of these points.

The second session was held in the Efteling with employees involved in crafting authenticity in Efteling products. Four employees from the departments design, engineering and IT & digital participated. The goal of this workshop was to come up with Efteling suited solutions in the context.

8.2. RESULTS

The three opportunities defined in the previous chapter were presented to the participants. The opportunities were translated into problem statements and all participants were asked to come up with ideas to solve these problem statements. Combining this with literature and Efteling insights, clusterings were made in order to define criteria for updated guidelines. The clustering of the three attention points can be found in Appendix 11, 12 and 13, respectively. The two points for future research were also included in the sessions. The results of the ideas that came out of it can be found in Appendix 14 and 15.

8.2.1. IMPROVE THE EFTELING FEELING IN DIGITAL PRODUCTS

Connect to park experience

One criterion that came out of the sessions is to connect the digital products more with the park experience in order to make it feel more like Efteling. This can be done by using park characteristics in digital products, like stimulating all senses and having a story in the attraction. The creative guidelines can be used as inspiration when designing digital products.

Another point that can help making digital products more connected to the park experience is to use the digital products for preparing the park visit. When a digital product prepares the guest for the physical visit to the park, the two are more integrated. Integrating the digital more with the physical park leads to the digital being an experience venue rather than a brochure, what in order can lead to greater authenticity. Digital products should not be about who you are, they are you. They should be worth visiting. Not only the physical determines the brand authenticity, the digital also counts (Gilmore & Pine II, 2007).

8.2.2. IMPROVE THE DIGITAL-PHYSICAL INTEGRATION

Technology: purposeful and easy

One criterion that came out of this research how to integrate a digital component in a physical attraction is that the technology should be purposeful and easy.

Technology should always have a purpose, just like what Reijnders did. The Efteling should not use technology with the goal to innovate; it should enhance the customer experience. With more technological innovations, the Efteling should not forget about Reijnders. A digital component can be integrated well in a physical attraction when the digital component is purposeful.

By knowing what the users want and expect in phygital attraction, a rather new category, the Efteling can unravel what is purposeful. The Efteling is already doing research concerning their target groups. They are also in possession of personas. However, these personas are based on marketing and sales purposes. It could be helpful to also have personas for the target groups of attractions, like a persona for a child. It can also be helpful to involve the target group in the process of making prototypes and test the concept with them. This can give interesting feedback with which can be further iterated (Tsekleves et al., 2014).

Technology should also be easy; the users have to understand how to use it and what to expect. For example, in the Symbolica, the guests did not understand how the interactive screen worked. An opportunity could be to make a system where people can follow natural mapping and create a mental model to predict actions (Norman, 2003). For example, when the guests see a button with an arrow to the left on it, the expected reaction when pushing it would be that the carriage of the Symbolica goes to the left.

Another example, with the Babbelboom, the goal was to surprise the guests by personally being addressed by the tree. This does not always work, because currently, the guests have to carry out quite some steps for this to work. By making it as easy for the guests, the chance of surprising them is higher.

Get inspired by existing concepts

When designing a phygital attraction, it can also be helpful to look at existing concepts. Not only other phygital concepts, also physical and digital concepts can help. Looking at the Efteling attractions categorised in the Four Realms of an Experience (Figure 3.2) can be helpful. For example, when designing the control system of the Symbolica, inspiration can be found when looking at attractions in the same category escapist. Monsieur Cannibale and Oldtimerbaan are physical attractions where natural mapping is also being used.

For the Babbelboom, it is still somewhat difficult for the guests to achieve the interactive features with the tree. Therefore, the Fairytale Tree could be a good example to look at. The Fairytale Tree has some simple

interactive features, where no smartphone is needed to obtain data. The Babbelboom can get inspiration of such a simple interaction system.

Team work

In phygital innovations, different departments are involved in combining digital and physical components in phygital attractions. Therefore, team work is crucial. It is important to have the right people involved, trust their expertise and work closely together.

Depending on the project, the composition of the team should be decided, like in phygital projects, there should be at least one designer, one engineer and one software developer, but there may be more experts needed from other departments or more engineers. It can be useful to determine this at the beginning of the project and adjust this, if needed, during the process.

Currently, at some projects, there are different teams working on one project. To improve the team work, it can be helpful to always work in one multi-disciplinary team in one project, or the different teams should make clear rules concerning alignment in the project. In the creative session with Efteling employees, there were at employees of three different departments. Discussing the problem definitions together, brought interesting insights in all problem statements, but also discussions about improvements in the current process came up. Talking together, with the relevant people, can be very helpful for projects. It can result in better alignment between employees.

8.2.3. IMPROVE THE DESIGN CONSISTENCY IN PRODUCTS

Lifecycle planning

For brands it is important to keep innovating. However, it is important to keep track of lifecycles of all products, in order to make sure the products are consistent and there is not a too big difference between products (Beverland, 2009). Efteling guests like variation, so the consistency should also not be too small. Keep track of the products in the park and determine the life span from the beginning and add the opportunity to adapt the attraction if needed in the future.

Updating older attractions can help to have less contrast between the new and existing attractions and have a more consistent product portfolio. It is also important to dare to make choices concerning the older attractions. It can sometimes be difficult, because it is not predictable how the update will be perceived by the guests. Furthermore, keeping the old attractions alive, can help with the nostalgia of the park.

9

RECOMMENDATIONS

In this chapter, the findings found in the previous chapters will be used in order to give recommendations on the current authenticity guidelines of the Efteling. The goal of the recommendations is to bring the Efteling one step closer to balancing technological innovation, while preserving its authentic character and still meeting the expectations of the guests.

9.1. Mission

9.2. Creative guidelines

9.1. MISSION

The mission of the Efteling since 1952 is: 'In everything we do, we let the guests escape their everyday life'. Currently, in all technological innovations categories, this is central. However, there is room for improvement in digital innovations. This can be done by make digital innovations more like experience venues. It should be worth visiting, just like the park of the Efteling. Digital innovations can be inspired by the creative guidelines when designing them.

Furthermore, with new technological developments, the opportunities to live up to the mission of the Efteling are huge. New technological developments make it possible to shift more towards the escapist quadrant: immerse the guests and let them actively participate, in all three categories. As guests like variation, it does not mean that every new technological innovation should be in the escapist quadrant. Since that quadrant has the least innovations in it, there is a chance to focus more on this for now. Keeping track of the product portfolio can give insights in what type of technological innovations should be made.

9.2. CREATIVE GUIDELINES

Currently, there are nine creative guidelines. For physical innovations, the creative guidelines still work well, but some changes are needed in order to be also be applicable for the digital and phygital innovations. New technological developments call for updated guidelines.

1. Build everything for eternity, from real materials

This guideline consists of two parts: building for eternity and building from real materials.

The first part of this guideline states that everything should be built for eternity. Currently, this is done in physical products. For example, the first ten fairy tales are still in the Fairytale Forest after 67 years. So, when a new attraction or fairy tale is being build, it is being made with the purpose of being in the park for ever. It is important that the concept is also timeless. Everything is planned thoroughly, because these innovations are physically standing in the park, and changes can sometimes be hard to make. This guideline is currently not being applied in digital innovations. The power of digital is that the content can be tested and changed easily and therefore new versions are released regularly.

The two can learn from each other. It is good that physical products are being made with the mindset of that it should be made there for ever. What it can learn from the digital world is the flexibility and ability to change things over time. This is needed to keep up with the changing expectations of the guests. Therefore, there should be room for adapting physical products in the future. This should be clearly indicated in the beginning when determining the lifecycle planning. With this, take care that there is not

a too big difference between the products. Now, the park is open every day of the year, instead of being closed for a few months per year for maintenance, this is becoming even more important.

To know what the expectations of the guests is, research is needed. The employees are already doing this by looking through the eyes of them. The research department can also help with this. The persona's of the Efteling are now mainly focussed on marketing and sales purposes, it would be useful to also make persona's for the target group of the attractions.

To conclude the first part of the guideline: plan the lifecycle of physical, digital and phygital products, so everyone in the team is going in the project with a mindset to build it for eternity, but make it possible to adapt things in the future due to changing needs of the guests.

The second part of the guidelines states that everything should be made from real materials. Currently, the Efteling is doing this in physical products as much as possible. For example, the castle of Sleeping Beauty is made of real stones, roof tiles and wooden poles as foundation. The materials and colours are chosen carefully. This is done so the attractions are being perceived as realistic and credible as possible.

This guideline cannot be applied on digital products. It is not possible to make something from wood on someone's screen. However, it is possible to make it look as realistic as possible, so the guests believe it. Therefore, make digital products in such a way that the guests understand and believe. User should be able to make a mental model out of what the digital content should be.

To conclude the second part of the guideline: make technological innovation look as realistic and believable as possible.

2. Make it look like it has been around forever

Currently, this guideline is only being used in physical innovations of the Efteling. Physical products are being made like it has been around forever. For example, holiday resort Bosrijk is recently build, but it has been integrated in the park like it has been there forever. The Efteling is trying to make all physical products in this same ambiance, to immerse the guests in the magical and authentic world of the Efteling.

The digital innovations do not use this guideline yet. However, digital products can use physical characteristics to immerse the guests, for example by stimulating the senses and work in on the emotions of the guests. Thus, make the guests immersed in the magical world of the Efteling, both digitally as physically.

3. Highlight a fragment of a story

Nowadays, the Efteling uses this guideline in physical and phygital products. In fairy tales and attractions, most of the time, the guests are presented with a fragment of a story. This is done to let the imagination of the guests flow. The designers make use of implicit storytelling. They provide the guests with an explicit story piece and let the guests fill in the rest of the story themselves.

This is not yet done in digital innovations. However, it is possible to apply the same concept of implicit storytelling to trigger the imagination of the guests. Use an explicit story piece in the digital innovations and let the users fill in the rest of the story.

To conclude, use implicit storytelling in order to trigger the imagination of the guests.

4. Look for it in the little things too

Currently, the physical and digital departments all use this guideline. The physical attractions excel in craftsmanship. Finishing and details are perceived as beautiful by the guests, a real quality of the Efteling. Everywhere you look, there should be something to see. Some guests even said to want more eyes to see all beautiful details of the attractions

Also, in digital innovations, this is being applied. There is put much effort in making the digital products look beautiful and magical. For example, the Personal Video Message of OJ Punctuel was perceived by the guests as beautiful and magical. There is a chance to do this as much as in physical innovations, for example with small interactives and animations. Be inspired by the physical attractions.

To conclude, this guideline is applicable for all three technological innovation categories. Excel in craftsmanship. Beautiful finishing and details are important.

5. Strive for perfection

Currently, in physical innovations, the designers and engineers strive to implement the Efteling style to the last detail. For example, the Flying Dutchman is made in the theme of the VOC, with an Efteling twist. The letters on the logo of VOC are subtly changed, now including the letter e from Efteling.

This guideline is not applied in digital innovations. There is no clear digital Efteling style. To have consistency throughout all Efteling products, it is necessary that the digital style will be consistent with the physical style. With a higher consistency level, there comes a higher authenticity level.

Thus, have a consistent Efteling style throughout all physical, digital and phygital products.

6. Use organic forms and think in curved lines

This guideline is currently being used in the physical world a lot in the Efteling. The park is designed in such as way that guests should wonder through and explore the park. Every curved path leads to something new. Furthermore, the Pieck style, organic forms and curved lines, are characteristic for the physical Efteling style.

The digital world is not using this guideline. However, it can also be applied. Digital products can also be a place for wondering and exploring. Rather than being just a service, it can be an experience that provides help. When both the physical and digital world are experience venues, that are connected well, it can

increase the overall Efteling authenticity. Furthermore, with no clear digital Efteling style yet, it can learn much from the Pieck style. When using this, there will also be more consistency between the two worlds.

So, use organic forms and think in curved lines in all technological innovations to stimulate wondering and exploring, in a Pieck style.

7. Use well-known fairy tales and stories

Currently, most physical innovations have a well-known fairy tale of story incorporated in it. Well-known is to trigger nostalgia and fairy tales and stories are being used to make everything an experience. For example, the Flying Dutchman is not just a splash coaster, but an adventure with Willem van der Decken through the wild sea.

This guideline can also be applied on digital innovations in the future, since it has not been applied on all of them yet. Digital products can use well-known stories, fairy tales or metaphors to create an experience that triggers nostalgia.

8. Let technology facilitate the story

From the opening of the park in 1952, the goal of technology is always to be a tool to support the customer experience. It is never the end goal itself. Technology is integrated in the design in such a way that guests wonder how it is done, like magic. This guideline has always been used in the Efteling, for all technological innovations.

With the 2030 vision and new technological departments, technology is becoming even more dominant in the company. This caused this guideline to sometimes to be lost out of sight. Therefore, as reminder, always be inspired by founder and engineer Reijnders. Technology should be purposeful and easy for the guests.

9. Guard the heritage

Physical innovations are always inspired by Pieck and Reijnders, the creative guidelines and the mission. Guarding the heritage is important to retain authenticity. However, it is also important to keep innovating. When innovating, it is important to keep in mind to slowly evolve products over time, so the difference between products will not too big. This helps with the design consistency in the Efteling.

The Efteling is now innovating in more digital and phygital innovations. Here, guarding of the heritage is a little less compared to physical innovations. Since there are no rules yet for digital innovations, it is recommended to include the heritage in the new guidelines. Be inspired by Pieck and Reijnders. Keeping the heritage alive also works well for nostalgia.

Thus, be inspired by Pieck and Reijnders.

10

IMPLEMENTATION

In this chapter, an implementation plan for the guidelines with recommendations will be presented. The goal of the implementation plan is that the Efteling employees will be aware of the authenticity guidelines and will use them in the future.

10.1 Authenticity poster
10.2 Authenticity card game

10.1. AUTHENTICITY POSTER

Currently, the creative guidelines of the Efteling are mainly focussed on physical innovations and not yet on digital and phygital innovations. For this reason, the current creative guidelines of the Efteling are not spread across the entire company yet. The physical departments are familiar with them, but the digital departments not. Therefore, first, awareness should be created in order to familiarise the new departments with the creative guidelines. This can be done with a poster that presents the current guidelines, with a small description what it can mean for all technological innovation categories (see figure 10.1). Secondly, it should spark curiosity, it should make the new departments think how they can use the creative guidelines in their process.

The posters can be hung in offices of the new departments, but also at other departments involved in crafting authenticity. They are experts in the creative guidelines of the Efteling. Together with the digital departments, ultimately, they can create guidelines that are more suitable for all technological innovations.

How do you contribute to the

Efteling authenticity?

1. **Build everything for eternity, from real materials**

   Keep the changing context and consumer needs in mind

2. **Make it look like it has been around forever**

   Immerse the guests in the magical world of the Efteling

3. **Highlight a fragment of a story**

   Use implicit storytelling to trigger the imagination of the guests

4. **Look for it in the little things too**

   Beautiful finishing and details are important

5. **Strive for perfection**

   Have a consistent Efteling style throughout all innovations

6. **Use organic forms: think in curved lines**

   Stimulate wondering and exploring, in a Pieck style

7. **Use well-known fairy tales and stories**

   Create an experience that triggers nostalgia

8. **Let technology facilitate the story**

   Technology should be purposeful and easy for the guests

9. **Guard the heritage**

   Be inspired by the founders Pieck and Reijnders

Figure 10.1. Efteling authenticity poster

10.2. AUTHENTICITY GAME

The next step is to make the Efteling employees use the new guidelines in their innovation process. Team work and alignment between different employees is important in the process of authenticity. Also, the creative workshop session with Efteling employees showed that discussion between different departments work well. Therefore, a card game is made, with the goal to stimulate discussion and alignment within and between departments.

This can be done by translating the recommendations for the guidelines into provocative questions. The cards contain open question, in order to stimulate discussions. The card game can be used during the whole process of a project. It can help with designing and filtering the best ideas. It can also help decide to continue with the project or not, at go/no-go moments. The creative guidelines are also shown on the cards as reminders.

10.2.1. GAME INSTRUCTIONS

What: A game to create discussions in teams
Why: Innovate, while preserve authenticity, still meet the customer expectations
Who: Efteling employees related to crafting authenticity
When: Any point in the design process.
Where: In the Efteling

10.2.2. CARD GAME

In everything we do, we let the guests escape their everyday life	*How can you make the guests participate actively?*	*Which experts are relevant for this project?*
How can you immerse the guests even more?	**Build everything for eternity, from real materials**	*Why is this concept timeless?*

What makes it realistic? Do you believe it?	*Who is the target group? Talk to them!*	**Make it look like it has been around forever**
Can you stimulate even more senses?	**Highlight a fragment of a story**	*How is the imagination of the guest triggered?*
Look for it in the little things too	*Can you add more details?*	**Strive for perfection**
How is this consistent with the Efteling ambiance/ style?	**Use organic forms and think in curved lines**	*What characteristics of Pieck are in the design?*
How did you stimulate wondering and exploring?	**Use well-known fairy tales and stories**	*What story, fairy tale or cliché can the guests recognise?*
Describe the experience (story) the guest will go through.	**Let technology facilitate the story**	*How does technology enhance the experience?*
Guard the heritage	*How big is the difference compared to an attraction of 30 years ago?*	**What makes this concept innovative?**

11. CONCLUSIONS

In 1952, the Efteling opened its doors. Clear guidelines on how to craft authenticity in physical products were made. However, the world is changing quickly, customer expectations are rising and the Efteling has new technological departments and a vision that stimulates more technological innovation. The Efteling has a lot of ideas to innovate technically, but it is a challenge to design and filter out the best ideas without losing sight of the customers and the authentic character of the brand.

Therefore, this master thesis explores the question **'How can the Efteling balance technological innovation and preserve the authentic character and still meet the expectations of the customers?'**

Different existing technological innovations were researched in order to explore the research questions: physical, digital and phygital (phyisical + digital) innovations. In-depth interviews were conducted with Efteling employees to uncover the process they follow when crafting authenticity in technological innovations. These findings were compared to the findings from the interviews with Efteling guests about their perception on authenticity in the technological innovations. Comparing the two researches revealed that there are three opportunities to have a more balanced innovations process: improve the Efteling feeling in digital products, improve the digital-physical integration and improve the design consistency in products.

Creative workshop sessions revealed criteria on how to solve these opportunities. Digital products can feel more like Efteling when it is connected to the park experience. The digital-physical integration can be improved by technology that is purposeful and easy, taking inspiration for existing concepts and good team work. Lastly, the design consistency can be improved through lifecycle planning.

With all insights from the literature research, company insights, interviews and creative workshop sessions, recommendations for what the updated guidelines should contain have been created:

EFTELING AUTHENTICITY

Mission: **In everything we do, we let the guests escape their everyday life.**

Creative guidelines:

1. **Build everything for eternity, from real materials**
   Keep the changing context and consumer needs in mind

2. **Make it look like it has been around forever**
   Immerse the guests in the magical world of the Efteling

3. **Highlight a fragment of a story**
   Use implicit storytelling to trigger the imagination of the guests

4. **Look for it in the little things too**
   Beautiful finishing and details are important

5. **Strive for perfection**
   Have a consistent Efteling style throughout all innovations

6. **Use organic forms: think in curved lines**
   Sstimulate wondering and exploring, in a Pieck style

7. **Use well-known fairy tales and stories**
   Create an experience that triggers nostalgia

8. **Let technology facilitate the story**
   Technology should be purposeful and easy for the guests.

9. **Guard the heritage**
   Be inspired by the founders Pieck and Reijnders

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13. APPENDIX

APPENDIX 1. EFTELING VISION 2030
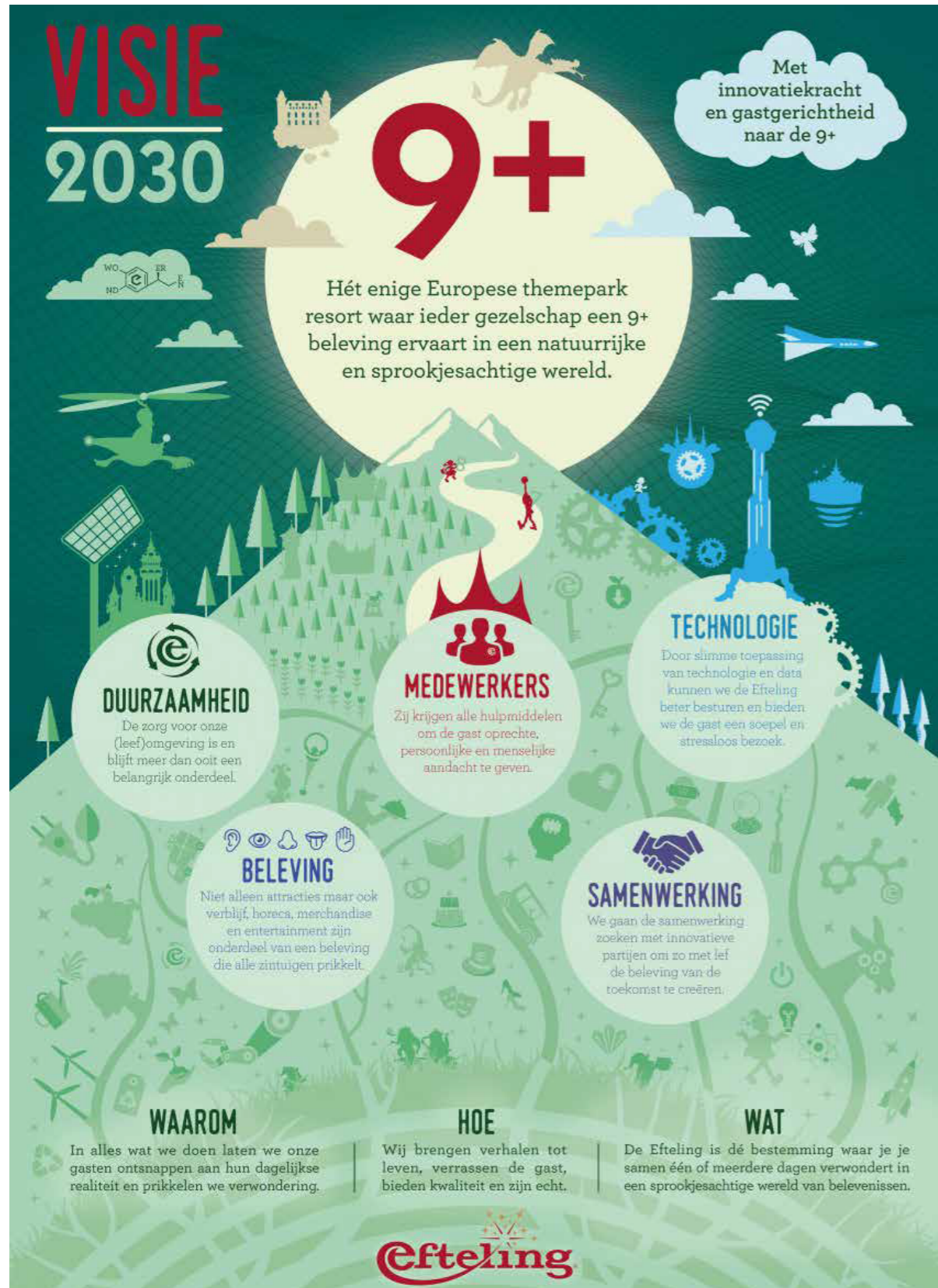
APPENDIX 2. INTERVIEW GUIDE INTERNAL RESEARCH

Main research question:

- How can the Efteling balance technological innovation, the authentic character and the expectations of the guests?

Sub-questions:

- What is Efteling authenticity to the employees?
- How is this reflected in the innovations?

Checklist for start:

- Recorder (battery + storage space)
- Paper + pen

Introductory script

For my graduation project, I am conducting research in the Efteling. I am researching the Efteling authenticity and different innovations in the park and for this, I want to ask you some questions about some technological innovations you worked on.

Subtopic 1. Efteling authenticity general

Opening questions:

First, I have some general questions:

- What is Efteling authenticity according to you?

Follow-ups/probes:

- What is the Efteling heritage?
- How is the Efteling nostalgic?
- How do you make sure the designs are consistent?
- What are Efteling quality standards according to you?
- What is Efteling craftsmanship according to you?
- How is the Efteling mission incorporated? (In everything we do, we let our guests escape their daily reality and to excite wonder)

Subtopic 2. Innovation specific authenticity

Now, I want to ask questions specifically about the design process of [innovation name].

Opening questions:

- Can you tell me about your design process of this innovation?

Follow-ups/probes

- How is Efteling authenticity reflected in this innovation?
- What feeling/experience did you wanted to convey with this innovation?
- How is the Efteling past/heritage reflected in this innovation?
- How did you design the innovation that it seems timeless?
- How did you take care of the design being consistent with the park?
- How did you choose the location?
- How are the Efteling quality standards reflected in this innovation?
- How is the Efteling craftsmanship reflected in this innovation?
- Which materials were used in this innovation? Why did you choose for this?
- Which colours were used in this innovation? Why?
- How did you design the details?
- How is the mission reflected in this innovation?

Debriefing

A P P E N D I X   3 .   R E S U L T S   I N T E R N A L   P R O C E S S - P H Y S I C A L   I N N O V A T I O N S

Authenticity	Designers	Engineers
Heritage	Be inspired by the founder Pieck and work with the Efteling authenticity guidelines (see Figure 3.4).	Technology should support the story and customer experience.
Nostalgia	Make it memorable by stimulating emotions and all senses and use trends that are long-term; timeless. Make it recognisable by using known stories, clichés or stereotypes.	
Design consistency	Look at the surroundings and existing Park aspects and what would be good additions. It should have the same Efteling ambiance.	Be consistent in brands, types, models. However, explore other options and choose what supports the experience the best.
Quality commitments	Look through the eyes of the guests. Excel in craftsmanship and be innovative with technology. Work closely together with the team.	Choosing the right combination of technologies to meet the required quality standards.
Craftsmanship	Investigate the world thoroughly in order to choose materials, colours and design details. Harmonise everything, also with existing elements. Make it look realistic.	Integrate/hide the technology in the design as good as possible.
Sincerity	Investigate the world thoroughly, in order to achieve immersiveness: stimulate all senses, create interaction with the guest, design different layers for different target groups, make it realistic and believable. Add unique features to make people fascinated. Use implicit storytelling to let the imagination of the guests flow.	Technology should support the design and experience.

APPENDIX 4. RESULTS INTERNAL PROCESS - DIGITAL INNOVATIONS

Authenticity	Designers	Software engineers
Heritage	Leave it in the park. However, they should recognise it is the Efteling. It is something that makes your day at the Efteling more beautiful.	
Nostalgia		
Design consistency	Be consistent with the Park in ambiance.	Be inspired by the founder Reijnders. Technology should support the story and customer experience.

Test a lot. |
Quality commitments	Help/enchant the guests as much as possible.	
Craftsmanship	Research what the guests want and translate it into the product. Work closely with other departments.	
Sincerity	Make the park experience even better.	

APPENDIX 5. RESULTS INTERNAL PROCESS - PHYGITAL INNOVATIONS

Authenticity	Designers	Engineers	Software engineer
Heritage	Be inspired by the founder Pieck and work with the Efteling authenticity guidelines (see Figure 3.4).	Be inspired by the founder Reijnders. Technology should support the story and customer experience.	
Nostalgia	Make it memorable by stimulating emotions and all senses and use trends that are long-term; timeless. Make it recognisable by using known stories, clichés or stereotypes.	Hide the technology.	The designer and engineers are responsible for this.
Design consistency	Look at the surroundings and existing Park aspects and what would be good additions. It should have the same Efteling ambiance.	Be consistent in brands, types, models. However, explore other options and choose what supports the experience the best	Take care of all Efteling experiences being consistent.
Quality commitments	Excel in craftsmanship and be innovative with technology. Work closely together with team to establish something great.	Choosing the right combination of technologies to meet the required quality standards.	Test a lot.
Craftsmanship	Investigate the world thoroughly in order to choose materials, colours and design details. Harmonise everything, also with existing elements. Make it look realistic.	Integrate/hide the technology in the design as good as possible.	
Sincerity	Investigate the world thoroughly, in order to achieve immersiveness: stimulate all senses, create interaction with the guest, design different layers for different target groups, make it realistic and believable. Add unique features to make people fascinated. Use implicit storytelling to let the imagination of the guests flow.	It should excite wonder; let the guests wonder how it is done.	

APPENDIX 6. CONSENT FORM

Consent Form for research of the master thesis

"Efteling: innovative while authentic and customer centric"

Please tick the appropriate boxes

Taking part in the study   Yes   No

I have read and understood the study information dated [DD/MM/YYYY]. I have been able   ☐   ☐
to ask questions about the study and my questions have been answered to my satisfaction.

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.

I understand that taking part in the study involves the interview being audio-recorded, during   ☐   ☐
which the researcher is allowed to take written notes. (Parts of) the audio recordings will be
transcribed as text. When the thesis is completed, the audio recordings will be destroyed.

For my participation, I have received an incentive of two Efteling entrance tickets.   ☐   ☐

Use of the information in the study

I understand that information I provide will be used for a master thesis that will be published.   ☐   ☐

I understand that personal information collected about me that can identify me, such as my   ☐   ☐
name, will not be shared beyond the study team.

I agree that my information can be quoted in research outputs   ☐   ☐

Future use and reuse of the information by others

I give permission for the anonymised transcripts that I provide to be archived in the TU Delft   ☐   ☐
data repository, so it can be used for future research and learning.

Signatures

_____   _____   _____

Name of participant   Signature   Date

I have witnessed the accurate reading of the consent form with the potential participant and,
to the best of my ability, ensured that the participant understands to what they are freely
consenting.

_____   _____   _____

Researcher name   Signature   Date

Study contact details for further information:

Jenny Wu, +31 6 26648102, h.s.wu-1@student.tudelft.nl

APPENDIX 7. INTERVIEW GUIDE EXTERNAL RESEARCH

Main research question:

- How can the Efteling balance technological innovation and preserve the authentic character while meeting the expectations of the customers?

Research questions:

- What is Efteling authenticity to the guests?
- How is this reflected in the innovations according to them?

Checklist for start:

- Recorder (battery + storage space)
- Paper + pen
- Informed consent form

Introductory script

For my graduation project, I am conducting research in the Efteling. I am researching the Efteling authenticity and different innovations in the park and for this, I want to ask you some questions.

Subtopic 1: Efteling authenticity general

Opening question:

- Which feelings does the Efteling excite in you?

Follow ups/probes:

- What is the heritage of the Efteling according to you?
- What is Efteling nostalgia to you?
- How is the Efteling consistent in its designs?
- What are Efteling quality standards to you?
- What do you think of the craftsmanship of the Efteling?
- The mission of the Efteling is to let their guests escape their daily reality and to excite wonder. Do you think the Efteling is realising this?

Now, I want to talk about different technological innovations in the park based on the just discussed topics.

Subtopic 2. Heritage + nostalgia + design consistency

Opening question:

- To what extent do you think the past/heritage of the Efteling is reflected in [this innovation]?

Follow-up/probes:

- To what extent did [the innovation] excite nostalgia in you?

- To what extent do you think [the innovation] is consistent in design with its surroundings?
- To what extent do you think [the innovation] is consistent in design with the park?

Subtopic 3: Quality commitment + craftsmanship

Opening question:

- To what extent do you think the Efteling has committed to its quality commitments in [this innovation]?

Follow ups/probes:

- To what extent do you think the craftsmanship of the Efteling is reflected in [this innovation]?
- What do you think of the choice of materials? Why?
- What do you think of the choice of colours? Why?
- What do you think of the details in [the innovation]?
- What do you think of the technology in [the innovation]?

Now, I want to ask you to rank the technological innovations we just discussed.

Subtopic 4. Sincerity

Opening question:

- The mission of the Efteling is to let their guests escape their daily reality and to excite wonder. To what extent do you think the Efteling mission is reflected in this innovation?

Follow-ups/probes:

- Which aspects?

Subtopic 5. Authenticity of the innovations

Opening question:

- Could you categorise the discussed innovations based on their extent of authenticity?   Could   you categorise the discussed innovations based on their extent of innovativeness?

Follow-ups/probes:

- Can you explain each choice?
- Why do you think [innovation X] is more authentic than [innovation Y]?
- Why do you think [innovation X] is more innovative than [innovation Y]?

Debriefing

APPENDIX 8. RESULTS OF THE RANKING EXERCISE - PHYSICAL INNOVATIONS
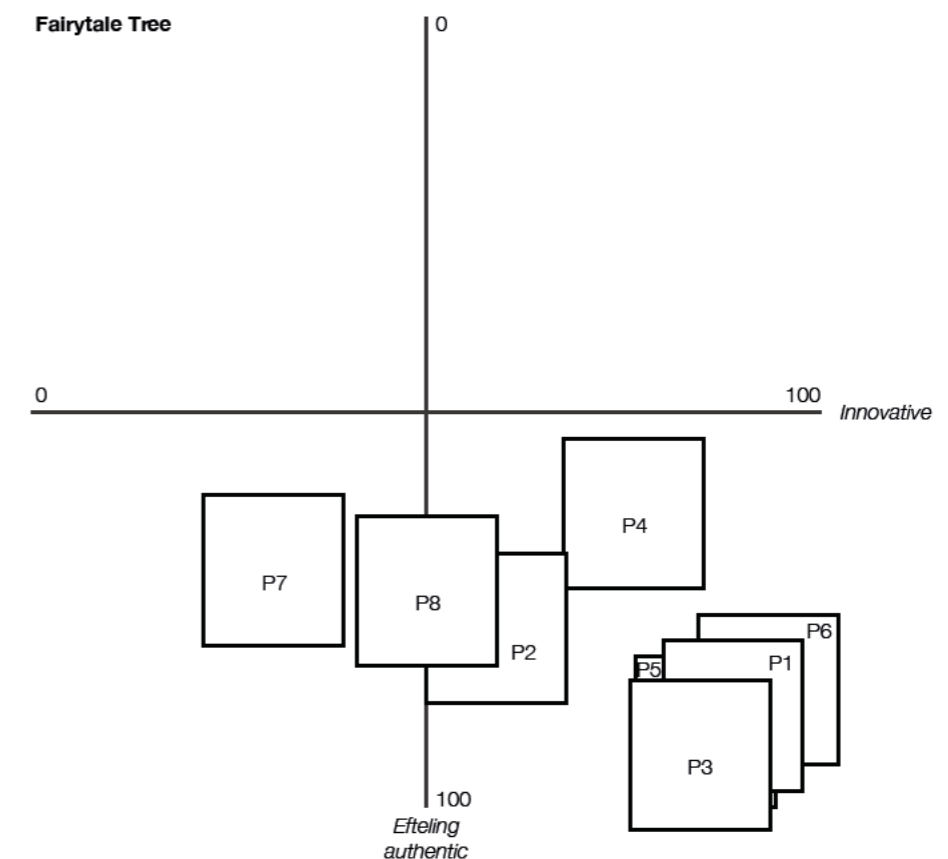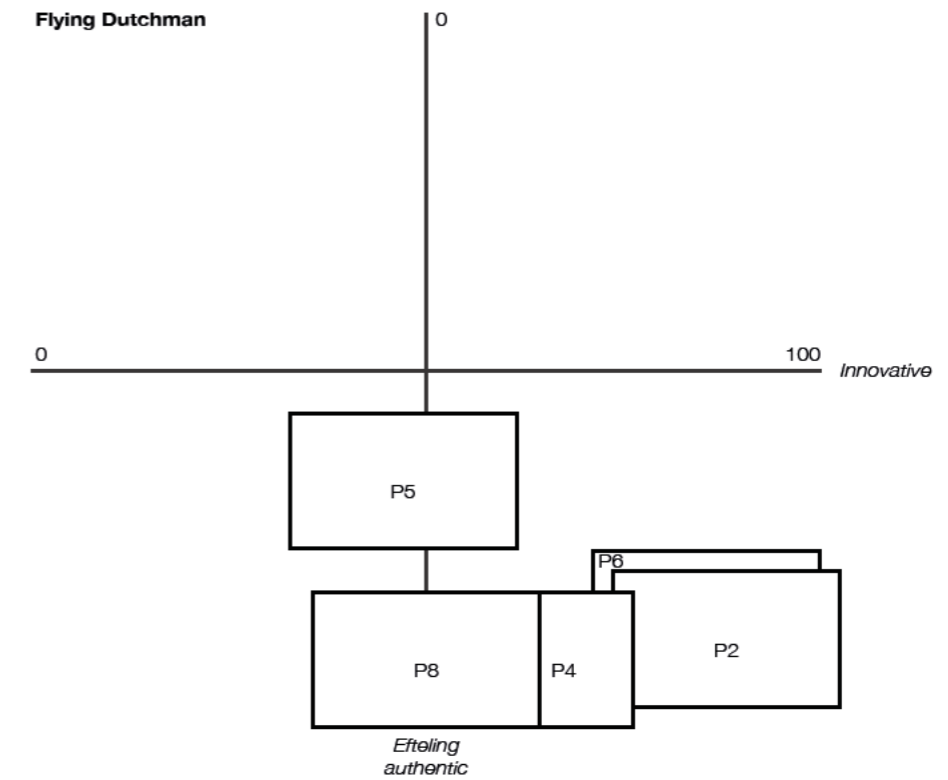
APPENDIX 9. RESULTS OF THE RANKING EXERCISE - DIGITAL INNOVATIONS

Virtual Host

P7

P4

P6

P3

0

P5 P2 P8 00 *Innovative*

P1

100
Efteling authentic

Personal Video Message of OJ Punctuel

0

P7

P6

0

P3

P8 100 *Innovative*

P2

P5

P4

P1

100
Efteling authentic

APPENDIX 10. RESULTS OF THE RANKING EXERCISE - PHYGITAL INNOVATIONS

Symbolica

0

0

100 *Innovative*

P8

P7

P6

P2

P3

P4

P1/5

100
Efteling authentic

Babbelboom Kniesoor

0

0

100 *Innovative*

P7

P5

P4

P8

P3

P2

P1/6

Efteling authentic
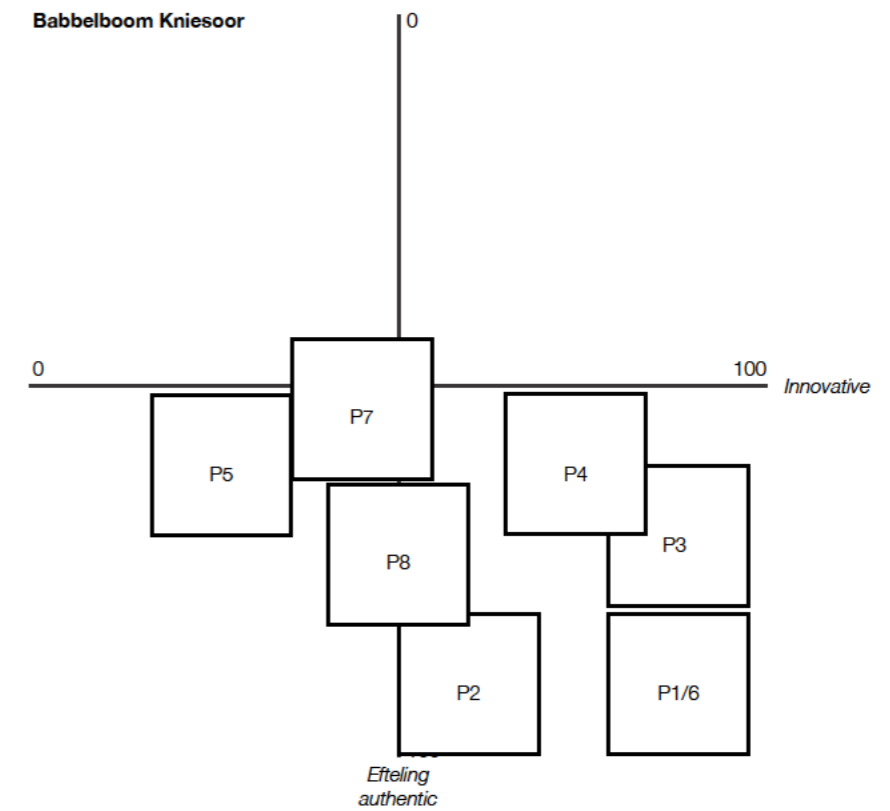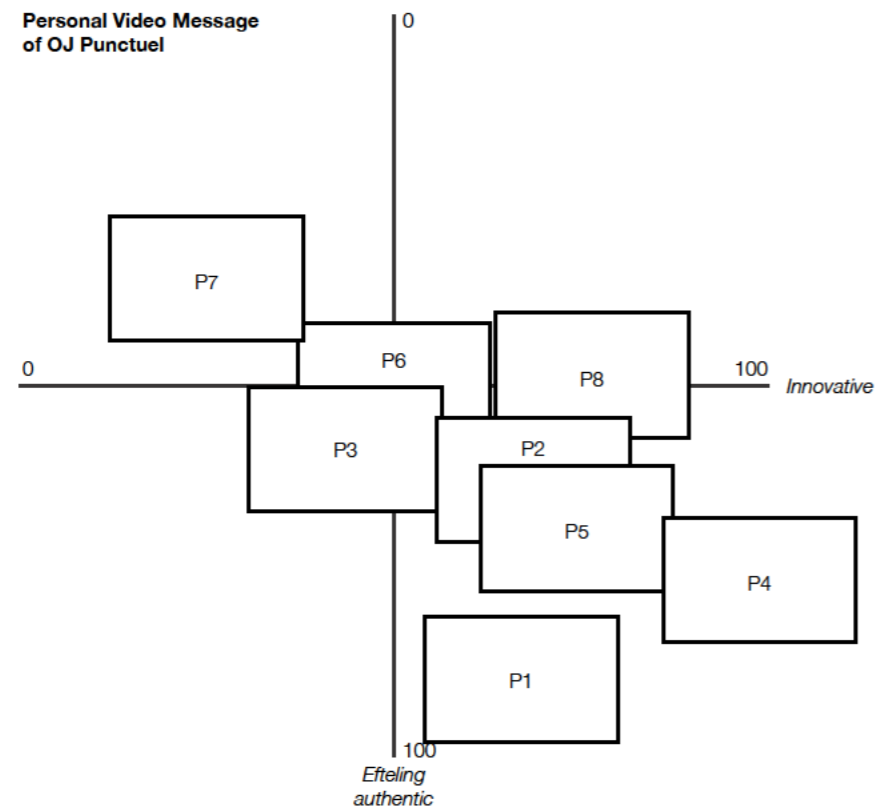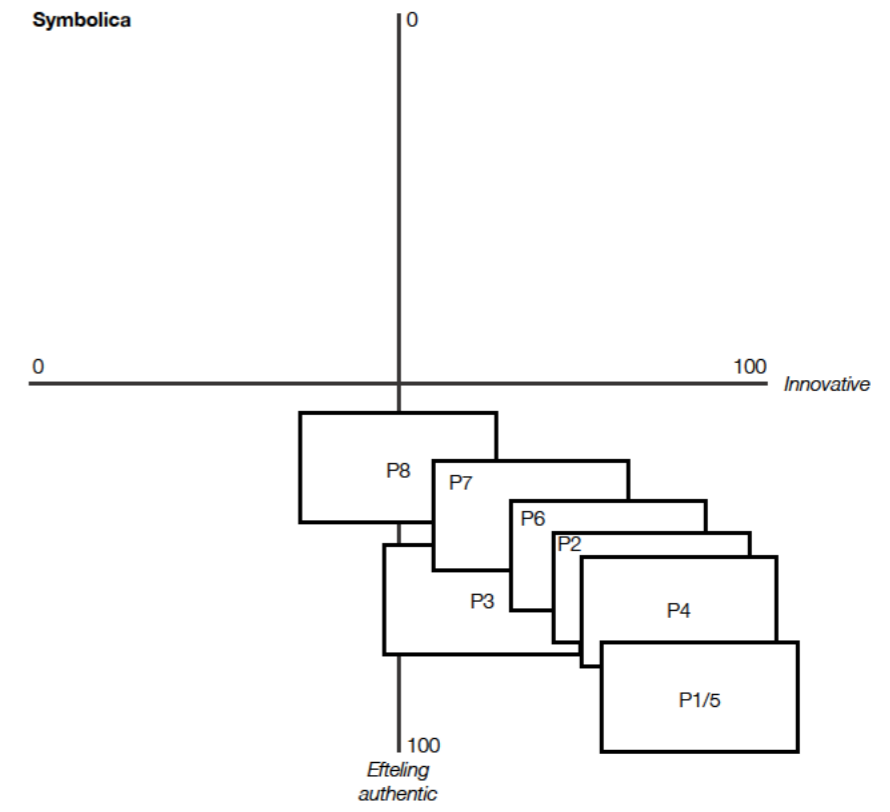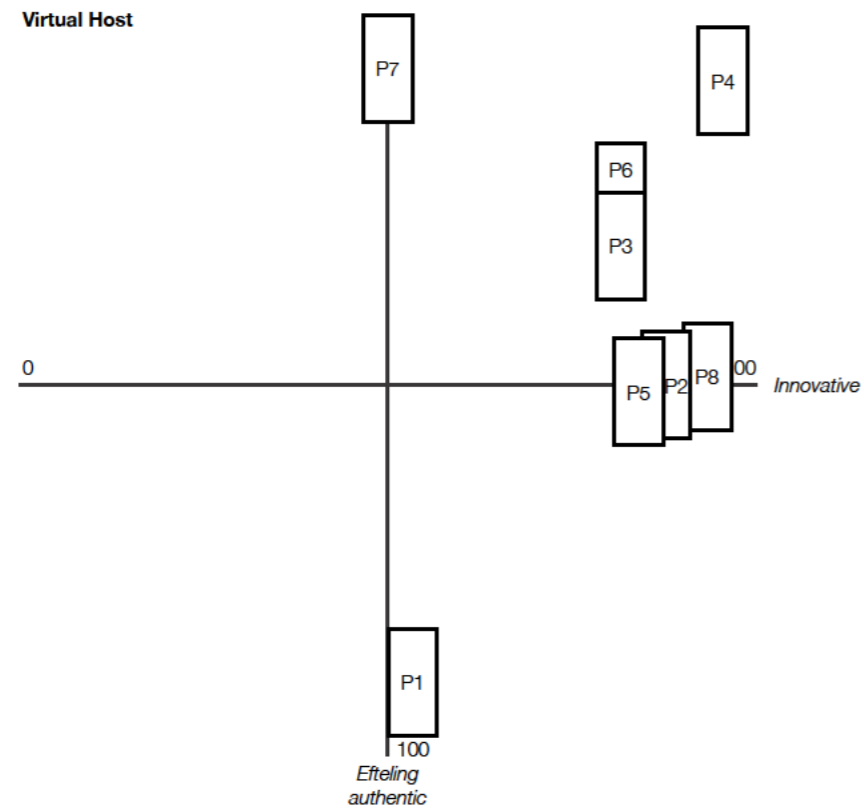
APPENDIX 11. RESULT OF THE CLUSTERING

How can you make something digital feel like Efteling?

Connected
to the park

Use park
characteristics

Creative
guidelines

'Prepare'
park visit

Stimulate
the senses

Pieck

music	+ voices and stories let people listen instead of read

"feel" vibrations of your phone	build up/trigger emotion & feeling = hard

ambiance
(decoration)

the basis is always good story translated into an experience

has to be a build up towards park visit

get to know guest - recognition

integrate the physical and the virtual (Gilmore & Pine II, 2007)

Clustering of literature (yellow) and the results of the creative sessions of the students (blue) and Efteling employees (red)

APPENDIX 12. RESULT OF THE CLUSTERING

How can you integrate a digital component seamlessly in a physical comonent?

Team work

Technology

Look at existing concepts

Purposeful

Easy interaction

Seamless experience

Natural mapping

trust all experts

unravel user values and needs (Tsekleves et al., 2014)

personal recognition by attraction - make interaction more immersive

digital replaces an action that you would normally do physically - make intuitive

combine it with 3D shape

inspiration: samsung television that disappears on the background

work closely with the team

prototyping and iterating (Tsekleves et al., 2014)

stay away from screens, keyboards and buttons, so voice, gesture and face recogntion

interaction from physical action to something digital (film/sound/mus ic/movements)

interaction from something digital to a physical action

wooden speech tower with voice recognition

physical

digital

have all relevant experts involved

look through the eyes of the users

digital

physical transition

use of story, transition from digital to physical

wooden frame around screen

lights

Reijnders

research department

Clustering of literature (yellow), Efteling insights (green) and the results of the creative sessions of the students (blue) and Efteling employees (red)

APPENDIX 13. RESULT OF THE CLUSTERING

How can you make your products consistent while keeping up with time?

Lifecycle planning

Slow evolution in products (Beverland, 2009)

first determine portfolio and categorise

give projects clear lifespan

Update older attractions

dare to make choices

by keeping your attractions current and to upgrade with new experiences by technology and shape

let new attractions + technologies return in existing attractions

maintain same principles, but upgrade

combine new technologies with old stories - VR/AR - voice recognition

update styles, so it will look the same

MAYA (most advanced yet acceptable)

Guard the heritage

look for connection in older styles

have a story everywhere

preserve recognisable elements (overlap with other attractions)

by letting the old and new in terms of identity and meaning communicate with each other

(partly) comparable interaction between old & new attractions

Retain signature (Beverland, 2009)

remain/ emphasise principles

hold on to fairy tale heritage in new products

returning elements like music or decoration, visual consistency

maintain certain style elements

overarching themes (stories, fairy tales, etc)

hold on to original stories

Clustering of literature (yellow), Efteling insights (green) and the results of the creative sessions of the students (blue) and Efteling employees (red)

APPENDIX 14. RESULT OF THE CLUSTERING

How can you make something nostalgic?

Efteling characteristics

Senses

music immediately gives an ambiance

smell: old/nostalgic scent

smell (musty = old)

(wrinkles = old) texture of materials

Use a theme/ style

process into existing themes, keep style elements

takes time. design in a certain style can help to shorten the time.

build nostalgia takes time. design in a certain style can help to shorten the time.

Have a story

many background stories, "legend"

make up a history to it

old people telling young generation (how & what?)

someone/somet hing that tells the history of the new

Make it future proof

no short-term trends

depict in timeless manner

Trigger emotions

Learn from the past

comparable interactions as at old attractions (partially)

use "old" principles that even grandma understands

everything used to be better -> so take good things from old attractions

Refer to the past

take the same style as the existing for the new

1st car looked like a horse and carriage -> make it look like the existing

link with known, older stories/phenom ena

Make it look old

looks - weathering of materials

not too smooth, falter sometimes

older elements (outdated furtniture/colour s, etc)

filter what makes the new look old

Clustering results of the creative sessions of the students (blue) and Efteling employees (red)

APPENDIX 15. RESULT OF THE CLUSTERING

How can you make something as attractive for young as for old?

Something for everyone

Targeted experiences

Create interaction

Experience it apart from each other

Experience it together, on different levels

Competition

Collaboration

two versions of attractions (inside and outside lane)	adjust depending on different places, dependent on where people are

multiple layers in design (see Vuurproef)	offer something that is surprising and timeless for everybody

competition between young and old (or a mix)

stimulate collaboration	stimulate adults to help with interpretation (combi text and read aloud)

different components/experiences that sometimes come together	old young attraction that changes per ride

humor on different levels	accessible in shape

tension creates connection between young & old

challenge: save points/photo points etc.	align: old can teach young something. young can teach old something (digital)

make it really specific	different attractions for different target groups (young kids, teenagers, ..)

playful: young and old like to play	refined in content

make technology inferior to direct interaction	play in on nostalgia for old = fun for young

personal, people do it in their own way	a story that comes together in different Efteling parts

inside jokes that only adults get	put humor in (like Pixar movies) that only adults get

	collaboration: - old give good attitude during ride or attraction - young challenge to participate

extrapolate: old vs young	teenagers are not interested

experience it together!	combination requirement (grandma & child)

as (grand)parent seeing your child enjoy

Clustering results of the creative sessions of the students (blue) and Efteling employees (red)