Stadium Experience

A Qualitative Study about the Experience Economy in the Swedish Allsvenskan.

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To

Mom and Dad
Abstract

**Master thesis**
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**Title:** Stadium Experience, A qualitative study about the experience economy in Allsvenskan.

**Introduction:** Managing a professional football club today is no easy task. Not only do you have to deliver good results on the field but also create a memorable experience to attract the audience. Teams in Swedish top league Allsvenskan have a problem attracting spectators, where different projects exists today to mend the situation.

**Purpose:** The purpose of this thesis is to study if Swedish football clubs can learn from the experience industry of how to develop their stadium experience.

**Method:** The thesis consists of a qualitative study conducted through semi-structured telephone interviews with central persons in football clubs in Swedish Allsvenskan.

**Results and conclusions:** In the thesis it is studied how clubs in Allsvenskan work with developing experiences. In the study it has emerged that clubs have a lot to learn from experience industry. Today they are relying on volunteers and are dependent on old stadiums. The teams in Allsvenskan are not successful with delivering sense appealing stadium activities and surroundings nor are they delivering a unified and clear theme as suggested by the theory. The Experience Economy is not implemented in Allsvenskan.
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1. Introduction

Attracting spectators to a professional football match today is no easy task. Not only do you have to deliver good results on the field but you will also need to create a memorable experience to attract the audience. A memorable experience is something that appeals to you, makes you feel something, impresses you and gives you a good gut feeling. The experience industry and its strong growth in later years is much talked about. Within the field of experience developing they say that this sector has grown the most between the period 1959-1996 (Pine & Gilmore, 1999). Many corporate managers and professors use the terms experiences, concepts and holistic solutions instead of products and services. This is matched by modern customers that are becoming more demanding and are thinking in terms of holistic solutions. During the 80’s the concept of service was in focus but today it is simply a foundation for business survival (Mossberg, 2003). Today, companies try to go beyond service quality and provide customers with something more. For companies providing experiences, the challenge can be to charge more while building relationships with their customers.

The most successful football clubs have already come to insights of the importance of holistic solutions and work very hard to deliver something more than just a football game. Being part of a memorable experience can entail customers to share their experiences with friends and family as well as reencountering with the experience. In an experience, customers are not only faced with one company encounter but it can consist of meetings with several different service providers and these experiences can vary in time (Mossberg, 2003). One example is the amusement park Liseberg in Gothenburg in Sweden where customers first pay an entrance fee (service meeting 1), then buy a ”ride pass” (service meeting 2). Inside the park you might enjoy three attractions (service meetings 3-5) and buy an ice cream (service meeting 6). After this you visit a few more attractions (service meetings 7-11). Then it may be time for dinner (service meeting 12), but before leaving you go on the Ferris wheel (service meeting 13).
A spectator visiting a football stadium also faces various encounters like parking personnel, security personnel, food and beverage personnel and of course all the other spectators. Each one of these meetings affect the costumer, and each service meeting is affected by the staff, other customers and the surroundings (Mossberg, 2003). With this in mind, what strategies or models can football clubs apply to create a memorable experience? In contrast to objects that can be bought and owned by someone, an experience is something that can be individually created and perceived. Making purchasing fun entails companies to focus on aspects other then core products or services. For a company or a football club the task is to create something that their customers perceive to be exceptional and other than the usual (O’Dell, 2002). Football clubs can no longer see themselves only as sport clubs they have to start seeing themselves as event companies.

1.1 Problematization

In today’s football where costs of having a competitive squad are escalating, professional football clubs need to get as much as possible from all their income sources. The stadium is a significant source of income, different events generate profits from ticket-, food and beverage-, merchandise- and advertising sales. A logical assumption would be that a bigger modern stadium will generate more income, but that will not be of any use if you cannot fill the stadium. In the Swedish top league Allsvenskan this has been a problem for many clubs over the past decade. With bad pitches, sometimes lousy weather and shifting team performances a packed stadium is never a prerequisite.

One attempt to achieve this can be found in the campaign ”Fullt Hus” (full house), launched by the organization Svensk Elitfotboll. The organization involves the Swedish football association and the top clubs in Sweden. The campaign is based on the idea that every club in Allsvenskan should choose one home game where they work extra hard to fill the stadium. If they succeed they receive a bonus from the Swedish football association and Svenska Spel (Sweden’s largest gaming operator) of up to 1.6 million Swedish crowns (svenskelitfotboll.se). With this incentive, it can be questioned if the clubs in Allsvenskan put much emphasis on filling the arenas during the games when there is no bonus. This also raises
question on whether the professional football clubs really know what they are doing when working "extra hard" to fill the stadium.

Melnick (1993) suggests that many spectators seek social interaction through sports encounters. Melnick discuss that factors such as stadium design, history, food service quality, and fan interactions may influence how spectators feel about their experience at the stadium. Creating an experience is offering something more than a service itself. Thus if managed successfully spectators would come to watch a game regardless if the team is winning or not and simply come for the stadium experience. Keeping in mind the weak image and performances of Swedish football clubs of late it would be a great task to ask individual clubs to enhance the position of Swedish football. Rather, it is more convenient to affect the individual position of the clubs, focusing creation of an experience for targeted spectators, hopefully attracting more spectators and more income. We have in the introduction highlighted the importance of being able to deliver a memorable holistic experience to attract many spectators to the stadiums. This thesis will thus focus on the working ways of the clubs in Allsvenskan to achieve and improve such experiences when they host a home game.

1.2 The aim of the study

The purpose of this thesis is to study if Swedish football clubs can learn from the experience industry of how to develop their stadium experience.
2. Theoretical Framework

In this section we present the theoretical foundation and framework of this study based mainly on the writings of Pine and Gilmore. We begin by discussing the definitions and meaning of commercial experience and then describe the theory’s proposed strategies and successful implementation for enhanced holistic experiences.

The term *Experience Economy* was first pronounced in an article published in 1998 by B. Joseph Pine II and James H Gilmore, titled "The Experience Economy". The article described the experience economy as the next economy following the agrarian economy, the industrial economy, and the most recent service economy. The concept of experiences was not new, however the idea of an economy where experiences make up the core of the businesses was a new approach. The framework for this new way of viewing experiences was suggested by Pine & Gilmore in (1999) in their best selling book “The Experience Economy” where the ideas from the previous article (with the same name) were further explored. Since then, the pronounced term has received a lot of positive attention and been applied to studies of the service industry. The theory is based on suggestions, where Pine & Gilmore (1999) explore different areas to be considered in order to promote experiences as a business strategy. These suggestions can be applied and discussed in different areas of the service sector and allows for analysis of the role of experiences. If applied correctly, Pine & Gilmore (1999) claim the experience can be improved leading to competitive advantages in specific industries. Together, the combined areas can help create a holistic solution, and in extent can be used for analysis of an industry, in this case the Swedish Football industry.

The theoretical assumptions will follow, first with a discussion of what constitutes an experience. The characteristics of experiences will be described based on the combined knowledge of scholars engaged in the service economy. Further, the realms of experiences where different types of experiences are discussed and the classification of these is suggested based on Pine & Gilmore’s (1999) categories. Finally, the suggestions of how to theme the experience, and actively work in order to reach success are discussed.
2.1 Commercial Experiences

There are numerous definitions and understandings of what an experience is. The Cambridge Advanced Learner’s Dictionary for example define an experience as "Something that happens to you that affects the way you feel" (dictionary.cambridge.org). As this paper will be based on the theoretical framework of Pine & Gilmore’s (1999) writings, we have chosen to use the definitions that specifically refer to commercial experiences namely; 1) "While commodities are fungible, goods tangible, and services intangible, experiences are memorable” (Pine & Gilmore 1999) and 2) "an engaging act to co-creation between a provider and a consumer wherein the consumer perceives value in the encounter and in the subsequent memory of that encounter” (Poulsson & Kale 2004).

According to Pine & Gilmore (1999) an experience occurs when a company purposely try to engage a costumer, in order to create a memorable event. Commercial experience is arguably part of the service sector but there is a significant difference, an experience is a service that does something to you, while a "regular” service is something that is done for you (Poulsson & Kale, 2004). An experience can thus be understood as the process of engaging you, doing something to you and appealing to your senses. Poulsson & Kale (2004) provides an understanding of how an encounter can be classified as an experience whereby some aspects have to be apprehended by the consumer, namely: personal relevance, novelty, surprise, learning and engagement.

2.1.1 Personal relevance

Personal relevance refers to the emotions, involvement and means for self-image that impact the quality of the perceived experience and effecting the level of engagement with the experience (Firat 1991 and Poulsson & Kale, 2004). Personal relevance is linked with familiar things such as persons, tastes, names, logos, handwriting, topography, and so on. It is also connected to the emotions that values and senses can induce (Van Lancker, 1991). The recognition and feelings an encounter makes you feel, influence the level of participation. If good feelings and memories are induced and recalled one wish to involve more actively (Spencer et al, 1998). Zomerdijk & Voss (2010) and Lindstrom (2005) agrees that the five senses are vital for the creation of a service experience since people use their senses to
analyze the environment they are in and that there is a direct link to people’s emotions and engagement. In an event, the self-image a person has is affected by previous encounters, learnings, persons, feelings and prejudices. It is also affected by the residual self-image the individual wants to project to others in his surroundings (Rogers, 1977). For example, a football fan wearing a team’s merchandise, will want his surrounding to perceive him as a fan of a specific team. The perception and involvement of the experience depends on the emotions induced when exposed to an event.

2.1.2 Novelty

Novelty relates to the changes in the experience from previous encounters. An important thing to point out here is that it is not important or necessary for the entity to be an innovation, rather what is of significance is that it is new for the consumer (Von Hippel, 1988). According to Hirschman (1984) novelty plays a role in looking for experiences because it affects people’s sensory behaviors and perceptions of what they experience. Another reason for people to look for novelty is stimulation to procure new information and to gain more knowledge.

Lee & Crompton (1992) refer to novelty as the difference of earlier experiences and present perceptions of a situation which would mean that realizing that something is a novelty is to compare something old with something new. The more time spent in an environment, the less novel it becomes and more familiar it gets. They also argue that in a new situation or environment, a novelty can create a temporary escape from reality. Bello & Etzel (1985) discuss that the reasons why people look for novelties is that they need new stimulation when the current environments are not providing this. A sense of novelty can create new stimulation of senses for a person and lead to a state of excitement which encourages persons to actively engage in an event.

2.1.3 Surprise

An unexpected event can create a surprise. The surprise moment create feelings which are very emotional under a very short period of time but stimulates many senses simultaneously making a great impact on the perceived experience.
A surprise is directly linked to the senses and the emotions. (Louis, 1980). If good feelings are induced by the surprise it increases the will to participate more actively and the desire to be more involved in the event (Spencer et al, 1998). As previously mentioned an event must appeal to the senses for it to be memorable and engaging, a surprise can be seen as such a sense appealer. Stimulation of senses encourages persons to actively engage in an event.

Bello & Etzel (1985) address that a surprise not always induce positive feelings. In such cases it can have a negative impact on the event in the same matter that good feelings do, resulting in people feeling uncomfortable and not wanting to participate or get involved in the event (Spencer et al, 1998).

2.1.4 Learning
Learning relates to the informative context of the experience. Learning increases the understanding of the experience making the quality of the event better and more enjoyable for the spectator (Poulsson & Kale, 2004). Learning is connected to previous encounters with an experience. In every encounter the spectators learn something from the experience. The next visit, the spectator already know and understand a specific part of the event giving oneself a boost of self-confidence (Kolb, 1984). This makes people want to participate more actively because they feel good and more comfortable about themselves (Spencer et al, 1998).

A person does not learn from an experience just because it is informative, the information must somehow appeal the senses of a person for him to desire to learn more. It must also change something for a person creating more understanding (Kolb, 1984). Kolb discuss how the more informative something is the more possibilities there are in appealing to the senses, thus creating more possibilities to increase the learning, understanding and quality of the experience.

2.1.5 Engagement
Engagement emphasize the concentration and interest of the encountered experience (Shernoff et al 2003). Close et al. (2006) mean that it is easier to involve a customer and
increase the engagement for companies if promoted during an event, relatively to other times. This is regardless of who is staging the event. This is because the attendants at an event are more knowledgable and have more interest in it and therefore engage easier in activities and have positive attitudes to organizations that are present at the event (Close et al. 2006).

Engagement provides according to Williams & Anderson (2005) different roles that customers can take in the service experience. Williams & Anderson (2005) use the example of a theater were there are several different roles that customers can take like the role of director, scriptwriter, supporting cast, spectator etc. As explained in the part of personal relevance, the self image and the residual self-image is very important for the stimulation and engagement. The same service encounter lets consumers have different roles in the service exchange. So i.e. the same service delivery serves different purposes for different customers.

Bowden (2009) presents three steps in what she calls the customer engagement process. The first step is where the customer deliberately decide their commitment to a service and this becomes an intellectual ground for purchase decisions. In the second step the customer involvement develops and with that comes more trust in the service provider which leads to repurchases. The third step entail a deeper customer commitment and customer loyalty where the customer has a more emotional perception of the service provided. Bowden (2009) means that the engagement is the underlying psychological process where loyalty is formed. The theories from Bowden (2009) and Williams & Anderson (2005) describe how customer’s engagement could work. To be able to engage costumers into an event, the event must appeal to some of the senses for persons to interest themselves and get the feeling that they actively want to get involved.
2.2 The Experience Realms

In *The Experience Economy* (1999), Pine & Gilmore presents what they call *The Experience Realms* which can be seen as a model that explains different types of experiences.

![Experience Realms Diagram](Image)

The authors consider an experience to be constructed in two dimensions. The first dimension is *Costumer Participation* ranging from *Passive Participation*, in other words consumers are very passive and do not influence the performance. An example here is watching TV to *Active Participation*. This is when the consumers have a central role in the performance (Gilmore & Pine, 2002a). People are actively involved in creating a part of the experience. An example of an experience with active participation could be being part of a theatrical play.

The second dimension is *Connection*, referring to the environmental relationship. This dimension has two spectrums, *Absorption* and *Immersion*. Absorption is when the consumer passively absorb the experience as when for instance watching an interesting TV show. Immersion is when the consumer goes into the experience, as when a person is watching a theater and the stage, clothes, colors, voices and everything is so capturing that they do not
see or hear anything around them (Mossberg, 2003). The two dimensions together form four types of experiences divided in categories of: Entertainment, Education, Escapism and Esthetics.

### 2.2.1 Entertaining Experience

The experiences we most often think of as *Entertaining* are the ones that appeal to the senses and make one feel good, interesting but also relevant (Pine & Gilmore, 1999). The recognition, feelings and self-image an experience gives you, influence the level of participation and engagement (Poulsson & Kale, 2004). Entertaining experiences are for example visiting the theater, watching TV or watching a football game. These type of experiences tend to be more passive then active (Pine & Gilmore, 1999). Entertaining experiences are located in the upper left corner in the model between passive participation and absorption. A very obvious example is a person watching a football game on TV, it really does not matter what that person says or does, it does not affect the game or the outcome of it.

### 2.2.2 Educational Experience

*Educational* events relate to the informative context of an experience. Learning increase the understanding of the experience making the quality of the event better and more enjoyable (Poulsson & Kale, 2004). An example here is attending a university lecture, which can be an entertaining event, but requiring more active participation to learn than watching a TV show. Students tend to be more outside then immersed during the lectures (Poulsson & Kale, 2004). These experiences are situated in the upper right corner of the model between absorption and active participation. Kolb (1984) discuss that for something to be educational it first have to appeal some senses creating an interest, making the person open to receive different messages.

### 2.2.3 Escapist Experience

*Escapist* events require more consumer immersion, an example here is being part of and acting in a play (Gilmore & Pine, 2002a). Immersion refers to being strongly occupied in a virtual world where a person disconnects from the surroundings and focus on the virtual world as if it was the real world (Bhatt, 2004). Basically the virtual world can be anything that
shifts your mind from the real environment you are in like a simple day-dream that can make your mind wonder away from reality. Bystrom et al. (1999) means that immersion contains all of the five senses and the stronger the immersion the more present a person is in a situation. Bhatt (2004) agrees that the more a person’s senses are appealed to, the stronger the immersion becomes. Escapist experiences are situated in the lower right corner of the model between active participation and immersion.

For example watching a football game has more immersion than listening to one on the radio since it appeals to two senses (seeing, hearing) opposed to just one when listening to the radio.

2.2.4 Esthetic Experience

*Esthetic events require immersion and active involvement but the consumer do not effect the performances, like a tourist viewing the Niagara Falls (Gilmore & Pine, 2002a). Watching something that you feel is beautiful is often preferred to watching something that you do not like. However looking at something that appeals to you can also evoke other emotions than just liking what you see (Berleant, 1964).*

The design of services is harder to define because of their intangibility. Candi & Saemundson (2011) identifies this and points out that it is therefore of importance to recognize customers’ interactions with service providers and experiences of the service. Candi & Saemundson (2011) explain that a way to enhance the use and communicate attributes of a service can be done through the esthetic design of the service. The esthetic design can also create familiarity with the service offer or the service provider. Dell’era & Verganti (2009) offer a similar view on esthetics and mention that esthetic design can create competitive advantage because design gives products signs and meanings through visual cues. Esthetic experiences are in the lower left corner of the model between immersion and passive participation.

The aspects mentioned above are central to the theory founded by Pine & Gilmore (1999), they should be taken into serious consideration when designing an experience and should be part of the experience offering. The best experiences are those that include aspects from all the realms and are within the circle in the model.
2.3 Designing Memorable Experiences

In "Welcome to the Experience Economy" (1998) Pine and Gilmore discuss that in order to be successful with your experiences one have to design memorable experiences. The authors believe that experience designing will become as much business art as product designing. There are numerous authors that have identified key elements when designing experiences to be successful.

2.3.1 Theming the Experience

An effective theme is incisive and enthralling. It is not a corporate mission declaration nor a marketing line (Gilmore & Pine, 2002b). In order to produce special events, managers have to combine past experiences and analytical research with creative ideas to strategic planning (Johnson et al. 2005). Theming is central to any strategic implementation process for any event. Once a theme has been decided it should be developed to shape and unify all aspects of the events, looks, styles, colors, sounds, and the atmosphere which is decisive for the experience (Allen & Harris, 2002).

The theme needs to be connected with the purpose of the event and should be compatible with costumer expectations and needs (Allen et al, 2005). The theme should ideally appeal to all senses, it should provide more than just information. Visual and auditory aspects are fundamental features for an event (Van der Wagen, 2001). Goldblatt (2002) argues that themes can be created on just about anything you can think of. Van der Wagen (2001) agrees with this and adds that the only limitations are the limitations of cost, the imagination and expectations of the costumers. Goldblatt (2002) propose that managers should decide on a theme that can be communicated easily and effectively through décor, food and beverages, entertainment and program design.

Freedman (1991) claims that there are two main reasons for theming an experience; increasing profits and raising an organizatonal profile with the aim of gaining new members for future support. Therefore, the theme should be applied on all aspects of the experience such as staff uniforms, performers, site decoration, public relations, advertising, promotional mix, brochures, seating, banners, direct marketing, staging etc. These are basic requirements.
to ensure the experience (Mossberg, 2003). There are numerous advantages with theming experiences. It is important for the experience understanding, the appealing to the senses and the perception of quality. Theming is used to help boost attendance, add value, and adding more esthetic appeal. Theming also facilitate coordination of retail merchandise which can be turned into profits (Wong & Cheung, 1999).

2.3.2 Harmonizing Impression with Positive Cues

*Harmonizing Impression with Positive Cues,* are the elements used to create the required impression, the sense appealers. Companies must work with cues which also can be explained as signals that uphold the theme and the nature of the experience (Mossberg, 2003). It is the cues that make the impression, and the whole experience can fall because of one cue being uncoordinated, underestimated or simply overlooked (Pine & Gilmore, 1998).

 Suppliers are of high significance for events (Goldblatt, 2002). To make the experience more attractive, appealing and successful, managers have to source suppliers that play a part in the overall design and décor of the theme (Reid & Arcodia, 2002). When partners are chosen it is very important to interact the suppliers and reach an understanding that leads to creating a combined and unique experience (Schulenkorf, 2005). Being open for suggestions and needs of suppliers ensure loyalty that can lead to long term success (Reid & Arcodia, 2002). Furthermore having satisfied suppliers reflects on the costumer meeting which provides a stronger likelihood of satisfaction from the costumers and the suppliers. This again can lead to competitive advantages (Schulenkorf, 2005). Variable and irregular quality and signals on the different meetings can make the consumers confused, which can lead to a negative experience.

It is naturally of importance to add the element of *Eliminating Negative Cues.* Delivering positive cues is not enough, it is of equal importance or even more important to eliminate anything that diminishes or contradict the theme (Gilmore & Pine, 2002b).
2.3.3 Mix in Memorabilia

Pine & Gilmore (1999) describe how the merchandise sales reflect the engagement of the experience. The authors say that memorabilia are sold to a price way above similar items that do not represent an experience. This indicates the consumer’s willingness to pay for something that will remind them of their experience (Gilmore & Pine, 2002b). Merchandising today is a significant source of income for sports organizations (DeSarbo & Madrigal, 2011, Larson & Steinman, 2009). Andrew et al. (2009) also refer to merchandise as connected to the experience of an event. They identify a few incentives for consumers to indulge in merchandise at a Martial Arts event. People at the event who were there for the purpose of expanding their knowledge of the sport and for the crowd experience, had higher probability of consuming merchandise. Further, the success of the supported athlete led to a greater level of consuming merchandise. Andrew et al. (2009) also mention that a dramatic and close losing match had a negative effect on people’s merchandise purchasing because it induces unpleasant feelings, making the people want to leave the event fast and not wanting to remember it. Being live at an event has positive effects on merchandise sales as well as on those who support a winning fighter. Trail et al. (2003) offer a similar view but mention that a surprising result regardless if it is an unexpected loss or win have effects on spectators consumption behavior. Fisher & Wakefield (1998), Cialdini et al. (1976), Smith (2004) as well as Kwon & Armstrong (2002) all discuss how buying merchandise can have a greater purpose than just to remember an event by. For some persons, wearing merchandise can create a self-image that identifies with an organization.

2.3.4 Engaging the Five Senses

The more senses an experience engage, the more successful and memorable it will be (Gilmore & Pine, 2002b, Pine & Gilmore 1999 and Kurtzman, 2005). However, the stimulations created have to support the theme otherwise consumers can get confused and can misinterpret the whole concept (Gilmore & Pine, 2002b and Pine & Gilmore 1999). As have been presented in this chapter, the theory suggests that in order to be successful with an experience you have to appeal to the senses. For example a quality restaurant, with outdoor seating cannot have newly fertilized flowers. This because the smell would probably be the only thing the consumers remember and not the quality of the food or the beautiful interior, if
they even go in and sit down. Martínez & Martínez (2007) state that emotions are directly connected to how satisfied customers are with consumption experience, and how willing they are to get involved and engage with it.

Zomerdijk & Voss (2010) and Lindstrom (2005) agrees that the five senses are vital for the creation of a service experience since people use their senses to analyze the environment they are in and that there is a direct link to people’s emotions and engagement. They further argue that engaging people’s senses can affect them even if they are not consciously aware of cues that someone presents to them. Compeau et al. (1998) offer a similar view but with the difference in the emphasis on the need of the total experience to live up to the expectations of the consumer. Otherwise the consumer will have negative associations to the cues engaging the five senses. Lindstrom (2005) agrees that the more senses you entice, the stronger the messages will be perceived by consumers. Thus affecting all senses is important in creating experiences e.g. the London based football club Arsenal took the five senses into consideration when building their new stadium and and architected it so that the five senses would make the experience more enjoyable, comfortable and memorable (Zomerdijk & Voss, 2010).

Coulter & Chowdurry (2006) mean that understanding marketing to the senses gives a greater understanding of how consumers associate to products and services. They also find it meaningful to engage all five senses when communicating messages or other marketing activities to customers. Lindstrom (2005) acknowledges that the aim should be to attract as many senses as possible when communicating to customers.

Bartholmé & Melewar (2009) identifies that customer’s senses can create unique perceptions of service providers in customer’s minds which ultimately can lead to advantages, when customers separate service providers or products from one another. Hightower et al. (2002) approve this and mentions that stimulating the senses affect a persons emotional state and how they perceive the environment where a company exists.
2.4 The Holistic solution

All the theoretical writings of experience economy share the ambition of creating a holistic solution. What the authors suggest is that all of the different aspects from the above presented theories should be implemented in an offering to deliver a holistic solution and a holistic impression. A holistic solution is like a memorable experience. It is something that appeals to you, makes you feel something, impresses you and gives you a good gut feeling. The benefits with delivering a holistic solution is that spectators easier immerse and engage more actively, making them more loyal to the teams. Loyalty turns in to profit since the spectators will return because they are loyal to the team not specific players. It is generally known that satisfied customers always tell the people in their surroundings how satisfied they are and that they also should try something. So another benefit is that holistic solutions could be a way of attracting new spectators thus increasing the profits from the spectators.

2.5 State of the Art

The theory of Experience Economy based on the pioneering thoughts presented by Pine and Gilmore in the late 1990’s has been well received in academia, contributing to a new research field. Despite of this, there is a lack of research and it should be considered as an emerging theory. As this is a relatively new approach of conceptualizing experiences, there is still many areas of research to be explored and the critics to the term Experience Economy still remain few in number. This because almost every scientific article and book found about experiences and designing experiences are based on the ideas of Pine and Gilmore. Further, the authors insist that company representatives can make a memorable experience of pretty much every product or service, but with little empirical validation. Not many authors have explored, developed or implemented these theories and it could therefore be argued that there is a gap in the theory. The gap we seek to close is why the experience economy is relevant for the sports industry. The experience economy is of direct relevant because football clubs today are as much event companies as sport clubs. A game is an event and the stadium is the scene. Drawing on the problem in Swedish Allsvenskan with attracting spectators, applying the suggestions proposed by the Experience Economy could be a potential solution to the current problem.
There are various definitions on commercial experiences, however most authors agree that it is concerned with something more than a core product or service. Previous research in the field of experience economy has mainly been focused on the tourism industry for example (Lorentzen, 2009) and (Smidt-Jensen et al, 2009). Not much research has been conducted on commercial experiences in other industries. Mossberg (2003) agree strongly with Pine and Gilmore’s theory about designing experiences. Following Pine & Gilmore’s pioneering ideas, Mossberg is arguably the groundbreaker in Scandinavian academics. Despite the lack of empirical validation Mossberg present various means for developing a service to an experience.

Poulsson & Kale’s (2004) arguments about an experiences consisting of five aspects in order for it to be classified as an experience have no empirical validation. Although the contribution of Poulsson & Kale is yet to be accepted in theory, we do think that this adds to the discussion and knowledge of what an experience is to be able to deliver it better.

There are not many studies made where researchers investigate if organizations work with developing experiences according to the theories presented above. Pullman & Gross (2004) and Kelley & Turley (2001) are few exceptions of studies made.

2.6 Research question

What prevents Swedish football clubs from effective development of experiences in their Stadiums?
3. Methodological Framework

In this section we present the methodological foundation of this study. We begin by discussing the choices for this study and then present the interview questions and operationalization. To conclude the section validity and reliability will be discussed.

3.1 Industry

This study is focused on the football industry. The football industry is becoming more commercialized and the game is not longer the only attraction of the spectators. The turnover of the industry now includes broadcasting rights, player transfer fees, endorsements and sponsoring. New markets have been explored through video games, extensive fan networks and many football players are offered additional careers within the media and fashion. In spite of the success of the football industry, many leagues are in great need of finding new ways of developing and working with their stadium experience offerings. An empty stadium can be devastating to a clubs economy but also to the team’s spirit. Successful clubs can be seen as service experience providers, in a sense ever more than sports clubs. It is therefore a very interesting field to study and of direct relevance to experience economy.

3.2 Sample and Population

To conduct research of the current status of experience economy management in the Swedish football industry, we will focus on the elite league Allsvenskan. The choice of population was made because of Allsvenskan’s direct relevance to the problematization of this thesis. The difficulties of attracting spectators to the stadiums in Allsvenskan are well known and certain incentives has been made (e.g. ”fullt hus” mentioned in the introduction). Allsvenskan was also a suitable population because the teams and their stadiums have the same requirements made by the Swedish Football Association. This facilitates for comparisons to be made. The consequence of this choice is that the empirical findings only represent the top layer of the Swedish football industry. We will thus only be able to draw conclusions based on top league experiences. However as the football industry reproduces its practices on smaller scales in the lower levels, it is reasonable to believe that such conclusions can be valuable to all levels of the industry.
Allsvenskan consists of 16 teams spread across Sweden. The season starts in March and ends in October, and all teams play 30 fixtures. Each stadium hosts 15 games. Considering the scope of the population and the ambition of attaining generalizing knowledge it would be optimal to include all 16 teams in the sample. Including the entire population in the sample will also add to both the validity and reliability of this thesis. Due to various reasons two teams were not able to participate in the interviews. We have for this thesis been able to include 14 of the 16 teams (for specific names and positions see appendix), we therefore believe the answers to be generalizing.

The method for conducting the research will be presented below, and will consist of qualitative interviews. There was therefore a need to identify the persons best suited for the participation of the study. This choice was made based on the principle of centrality (Kvale, 1997). The persons we will interview are central persons within the organizations who’s work is directly concerned with the stadium experience. These can be marketing executives and associate marketing personnel, making their answers very relevant to this study.

### 3.3 Delimitations

The reason for choosing the Swedish football industry is because they are currently facing the problems presented in the problematization, of not being able to attract spectators to the stadiums. The reason for choosing to focus on the top league only, is because of their direct relevance to the problem. The reason for not including lower divisions in the paper is that the Swedish second league Superettan do not have the same problem attracting spectators, in contrary the attendance average for Superettan have increased (Svenskelitfotboll.se). Other reasons for not including lower divisions is that they do not have the same requirements and many of the clubs are amateur clubs. We therefore believe that the lower divisions are not relevant for this paper. The consequences of this is that the study only represent the top layer of the Swedish football industry.

Another delimitation is that we have chosen only to focus on how the teams deliver an experience when they host a home game. Mainly the study is focused on the stadium and the
When it comes to the timeframe the paper relates to the time from which the clubs start letting people in to the stadium until the game ends and people leave the stadium. Reasons for not including other team activities on other days is that the other activities are not of direct relevance to this thesis. Consequences for not including other team activities is that there could be a link between other activities and the attendance on the stadium. However we believe that studying the relation between other team activities and the attendance on the stadium should be a study of its own. Mainly other activities are done to attract spectators but does not focus on improving the experience on the stadium.

3.4 Qualitative Research
This study will be conducted using a qualitative research method. According to Johnson & Christensen (2011) qualitative research is research that is based on qualitative collections of data. They argue that the purpose of conducting a qualitative study is to explore or discover something rather than the analysis of numbers. The purpose of this study is to gain knowledge of the Swedish football club’s ways of working with experiences, but also their norms and values and how they try to communicate these. We therefore felt that a qualitative method was best suited. Further, as the Swedish top league Allsvenskan only consists of 16 teams we believe the population to be rather small for conducting quantitative research. The population is however well suited for the use of interviews as qualitative data.

Since we have an ambition of contributing to the knowledge of experiences, we consider this thesis as an attempt to explore and discover something. Lichtman (2009) defines qualitative research as gathering, organizing and interpreting information with the use of one’s ears and eyes as filters. Johnson & Christensen (2011) and Lichtman (2009) all claim that there is no definite single way of conducting qualitative research. The basis of qualitative research of this thesis will therefore be explained more thoroughly in the section below.

3.5 Methodology
The qualitative research of this thesis will be conducted by the means of interviews. Research interviews were chosen because of their ability to gain deeper knowledge of the problematization of this study than that of for instance survey research. As we are interested
in the club’s experiences we did not want standardized options or answers. We therefore felt interviews would be the best way for us to get the desired answers since we want to know how they work and how they implement their norms and values in their way of working.

We have chosen to use the method of semi-structured telephone interviews. According to Kvale (1997) a semi-structured interview is when an interview is being conducted based on predetermined interview guidelines. The semi-structured interview guideline is based on the operationalization of the thesis. The aim of the semi-structured interview is that the context of all interviews is to be the same, but still leaving space for an open dialogue. This ensures that we will not miss valuable information by sticking to exact questions. The purpose of keeping the interview semi-structured is to ensure that the answers from the respondent can be compiled in an analogue way (Kvale, 1997). The use of a semi-structured method will also add to the validity of the study. The validity will be strengthened since the openness of the interview will ensure that the information of relevance to the study is gained.

Telephone interviews were preferred because it is the most reasonable method of communicating with the club representatives in Allsvenskan, since the clubs are located all over the country. It would not have been possible to visit them within our timeframe and with our resources. There are many advantages with telephone interviews. It is economically manageable and it takes less time both for the interviewer and the interviewee. Telephone interviews are easier to handle than personal interviews, it gives the interviewer greater control over the respondents. Another advantage with telephone interviews is that the interviewer and the interviewee are not in the same room so things like class, gender or ethnic background do not affect the answers to the same extent (Bryman & Bell 2007).

A drawback with telephone interviews is that the person conducting the interview cannot read the respondents body language, which could be beneficial to the understanding of the answers, the face expression sometimes can say more than the actual answer itself (Bryman & Bell 2007). We did not feel that this drawback would have a major effect of the result of this study. Since there way of working does not matter if we are interviewing them on sight or via telephone.
3.6 Conducting the Interviews

We conducted the interviews by calling the respondents directly to schedule a telephone interview. Most of the respondents were very helpful and accommodating. All of the clubs had direct telephone numbers on their webpages to their personnel. We talked to the most central person for this subject within the organizations. Further, because these interviews were conducted in Swedish (our native language) we felt comfortable that information would not be lost. We believe that the interview went very good and that the interviewees were helpful and knew what they were talking about.

The interviews where conducted by Diego or Oskar or both of us together. We first started with appointing a time with the person we have selected based on relevance for the study. Some respondents wanted questions sent to them so that they could prepare some answers. After that we called them on the appointed time and conducted the interviews. Every interview took between 15 and 30 minutes. We spoke to one person per club that appeared to be the most central and most relevant person for this thesis, such as Heads of marketing, Event coordinators and Heads of public relations (For specific names and positions see Appendix). We asked every respondent if there was anyone else they suggested we should talk to within their organization, all of them said that this was their area of responsibility and that they were in charge.

Our roles as interviewers were initiating the areas of questions according to the preset guideline and keeping the dialogue going by asking sub-questions. The interviewees gave very elaborate answers and we did not have to say much to get the desired answers or keeping the dialogue going. If they hesitated we sometimes gave an example. We do not believe that we as interviewers influenced the answers much since the interviewees in most cases understood the questions immediately and were very elaborate. We are thus aware of that we may have given too specific examples sometimes, leading the interviewee into the desired answer. Despite of this we consider the validity to be high since this only occurred in few of the interviews and we received similar answers by those who were not given examples.
3.7 Operationalization

Every interview question is designed to contribute with answers to the theory about designing memorable experiences but also to a specific part of the theory chapter. As the theory is coherent we have based the operationalization around theoretical themes. Because we use semi-structured research interviews, the interviews are conducted based on a guideline, where themes, desired type of information and examples of interview questions were identified. Not all interview questions were used in all interviews, or in the same order, however since the guideline was followed we were able to retain the information needed. The guideline can be found in the appendix.

The following operationalization is the result of the theoretical foundations integrated in the guideline for the qualitative interviews. In the following, we will describe the different themes and questions that can be used in order to attain the information needed to answer our research question.

3.7.1 Theming

The part of the interview concerned with theming seek to understand how clubs work with getting spectators to return to the stadium events on regular basis. Questions were asked to get an overall picture of how the clubs work with developing their experience offering and attracting spectators. This information gives the possibility of comparing the different club’s way of working, and to see if there are any patterns. Answers will also be able to tell us if the clubs intentionally work with creating a holistic impression. This can be related to the theming theory presented by Pine & Gilmore (1999) that suggests that a good experience should follow a theme throughout the whole organization and all their activities.

3.7.2 Harmonizing Impression

The part concerned with harmonizing the impression seek to gain knowledge of how clubs work to ensure the same service quality and service message on every encounter so that spectators get a holistic impression. We also sought to identify how they choose and establish cooperation with potential partners in order to harmonize. Mossberg (2003) discuss that the whole experience can fall because one cue has been uncoordinated, underestimated or simply
overlooked. Questions were therefore made to understand if the clubs are aware of the fact that the encounters at the stadium represents their offering and harmonizes the impressions. Answers will tell us if the clubs work with coordinating their activities or if they let every enactment in the stadium area manage it on their own. Schulenkorf (2005) states that when partners are chosen it is very important to interact the suppliers and reach an understanding that leads to creating a combined and unique experience. We therefore seek answers to if the clubs strategically choose suppliers that uphold the clubs values and deliver a unified messages that the club want to deliver to the spectators.

3.7.3 Commercial Experience Realms and Designing Experiences

The parts theming the experience realms and designing experiences are concerned with how clubs work with making the experience more entertaining, educational, escapist and esthetic. The questions asked are meant to give answers of how clubs work with making the experience more entertaining and educational but also how to get the spectators to appreciate the physical surroundings and visual appearance. In this part we are careful to ask the questions separately, because we believe it will give us more thorough answers than if we would have asked one question covering all the aspects. The questions are meant to give us information related to the theories presented by Poulsson & Kale (2004), Pine & Gilmore (1999) that an experience has to be entertaining and educational to appeal and engage the spectators. The authors also discuss that an experience has to be educational for it to be a good experience. Interview answers will tell us if the clubs want to provide the spectators with information that can be valuable to create the experience for them and if the information encourages them to interact with the club, thus enhancing the experience which Pine & Gilmore (1999) argue is important.

The activities the clubs use to make it more entertaining answers if the clubs try to enhance the experience by offering activities that are meant for the spectator’s amusement and not a part of the actual football match. Thus if they are meant simply to be watched and enjoyed, not requiring any activity by the spectators.

Questions concerning the physical surroundings and the visual appearance answers if the clubs try to engage the visual senses of the spectators but also how they try to present their
theme visually. The answers to these questions can show if their is any difference in the club’s answers and if they have different focuses in their experience offers. The questions gives answers to the esthetic, escapist and sense appealing theory, and of course to the theming theory. Pine & Gilmore and other authors discuss that it is of great importance that an experience is esthetically appealing for spectators to be able to immerse and let go of their other thoughts. Zomerdijk & Voss (2010) and Lindstrom (2005) consider the senses as vital for the creation of a service experience since people use their senses to analyze the environment they are in and that there is a direct link to people’s emotions. We want to see if the clubs are aware of this with these questions and if that is something they consider in their offers.

3.7.4 Memorabilia
The part concerned with memorabilia was explored through questions of merchandise implementation and sales. According to theory the merchandise and memorabilia sales indicate how good the experience is and how willing the spectators are to pay for something to remember it. These questions give direct answers to the theory from (Pine & Gilmore, 1999, DeSarbo & Madrigal, 2011, Larson & Steinman, 2009 and Andrew et al.), but it also gives the possibility to compare how clubs work with implementing their merchandise sales on the stadium experience. Answers to this can also show differences in the clubs approach to merchandising. If they consider it to be apart of the experience and an integral way to increase revenues or if it is merely bonus revenues because of spectators that want to remember the match and the overall experience.

3.7.5 Engaging the Senses
The part of the interview that studies the engaging of the sense is concerned with how the clubs try to implement methods to appeal the spectators senses other than the visible, in the theming. Bartholmé & Melewar (2009) identified that customer’s senses can create unique perceptions of services in customer’s minds which ultimately can lead to advantages when customers separate service providers or products from one another. Zomerdijk & Voss (2010) and Lindstrom (2005) consider it to be vital to appeal to all senses when creating a service experience. Answers also give the possibility to compare how teams work with their theming
from another aspect than in the first question. Questions will seek to answer if it is important for clubs to make the effort to affect other things than what you see to enhance the experience and if it is intentionally or just an effect of other services that are provided in the stadium. It was of importance for one of the biggest clubs in the world in Arsenal (Zomerdijk & Voss, 2010) and this question will answer if it is important for the Swedish clubs.

3.8 Validity
We believe that validity in this study is legitimately high. By conducting telephone interviews with a pre-decided structured interview guideline, we are able to keep the focus of the interview but still able to follow interesting leads with sub-questions. This ensures that we will not miss out on information of relevance to the results of the thesis. The thorough operationalization ensures that the guideline is created to investigate what we intended to do. The guideline identifies the theme, aim and questions used in the different parts of the interviews. Further, because we have a high respondent rate from the chosen population the answers can be assumed as representative for the chosen industry.

3.9 Reliability
Since our method was semi-structured interviews the reliability could be affected. The idea of the semi-structure interviews is to have a dialog that follows a guideline. Another person with a different background from ours could even if the same questions, same sample, chosen interviewees and guideline are used maybe interpret the answers differently. If another study is carried out it is a prerequisite that the same teams are investigated and that they still have the same stadiums for it to be reliable. This because the answers would vary if the conditions for the teams have changed, for example if a small club with a small and old stadiums would get a new big top modern arena. Most likely their answers would change because their way of working on the new stadium has changed from how they used to work on the old smaller stadium.
4. Empirical Findings

In this section we present the empirical findings from the interviews. The results are presented in the same classifications as presented in the operationalization so that the reader can relate the answers to the guideline and the theoretical chapter.

4.1 Theming

In the first part of the interviews we asked questions to get an overall picture of how club’s work with developing experiences, and if they intentionally tried to deliver a holistic impression to the spectators as mentioned in the theory and operationalization. All of the club representatives answered that they worked with creating a consistent cooperation with different supporter clubs. Some clubs with a smaller fan base may have only one supporter club, while clubs with larger fan bases can have several. Reasons for emphasis on the supporter club relationship was according to one club that they want growth from these groups since they have a genuine interest in the club. Also they want the supporter group’s overall opinions on how the clubs conduct a match event. Many club’s reason for the importance of supporter cooperation is that they are a good source for attracting new spectators. They believed that a sort of word-of-mouth recruiting seemed to be a good way of attracting spectators and that supporters could create a good reputation that would attract more spectators. The same club also conceded to the team’s result as a mayor factor in attendance numbers. It was evident from the interviews that all clubs work close with the supporter groups but the answers of how they use the cooperation varied between the clubs. One of the respondents said that they had a specific department working with these kind of questions of how to get spectators to always come back to the games and creating a holistic solution.

All of the club’s representatives said that they worked with communicating information about coming events to their ambient environment. Examples of this was social medias, newspapers, putting up posters in the vicinity, local radio and TV and their own web site.
Three of the clubs said that they worked especially with the accessibility to the stadium on match days. It should be easy to transport to and from the arena so that this would not be a consideration for spectators when deciding on going to a game. One respondent said that in the past this had been a problem for them. They also answered that they did not want to have any or as little lines as possible, at the entrance in particular, but also in other areas for example at the food stands, so that no one gets left out of an activity or cannot purchase what they want.

Many of the respondents mentioned that they work with other arrangements in connection to the games. These activities could vary from match to match and in cooperation with different organizations. A few other clubs said that they worked with different marketing activities from time to time for example 2 for 1 campaigns when they knew attendance could be low for certain games.

A few of the clubs answered that they wanted it to be a pleasant event coming to watch their team. There should be a pleasing encounter in every part of the event and it should be up to the quality that the club stands for. Some said they had other activities as well where they worked with different local organizations.

Many of the respondents also said that they worked to get families with young children to come to the games and make the event more accessible and fitting for families because they are the future spectators and supporters.

4.2 Harmonizing Impression

In the following part insight was gained in how clubs work with ensuring the same quality throughout the whole experience and deliver a congruent message. The answers from the respondents differentiated but they all shared the same goals of the service encounters. All respondents said that it was their ambition to be able to deliver the same quality and treatment in every encounter from the parking lot to the food stands and the stewards. The answers varied when it came to how to be able to perform in the service encounters. All of the clubs answered that they had meetings with the staff before every game. Some had meetings with
everybody involved and some had meetings with the persons responsible for different areas like sales, advertising, entrance, parking etc. Two answered that they felt it was important that the same persons were in charge for a period of time so that they had awareness of what is required at every game. A few of the respondents said that they also made controls randomly to ensure quality in the service meetings and that they did customer surveys in connection to the games.

Those who did not supply their own staff worked continuously with their partners to ensure they got their message through and that they maintained quality. For some clubs the quality in the service was very important and if the performance was not up to standard they would replace them for someone else while for others they said that they required a standard awareness of how to behave in a service encounter. Several respondents said that they did their best but since they did not supply their own staff it was to a certain extent out of their hands. Another respondent said that they wanted everything to be done on their own accord.

In terms of choosing sponsors there were not many demands from the clubs. One respondent said that it was the "cash in" that counted and others said sponsors are vast sources of income, "so we cannot afford to be to picky". Others said that it was a financial issue and there were not any particular demands except for general proper behavior.

When choosing service staff the clubs worked in different ways. Several clubs had to rely on volunteers as the base for the service staff, both from the youth sections and people outside the organization. These people are rewarded from time to time in the form of activities they get treated to. Other clubs said that they used a mix of people from their own organization and others with experience from similar type of work at other events. One for example answered that they have people from youth sections working with different tasks during match days that have connections to the club and believed that it also strengthened the club as a whole. The same club said that they had more experienced people working in the entrance for example so that there were no stops at the inlet and people passed by as smoothly as possible.

Another answer was that they used smaller clubs in the region that did the service work during games. They changed from game to game and made sure they had incentives to
perform to the standards the club demanded. They paid them a serious sum of money to ensure this.

4.3 Commercial Experience Realms and Designing Experiences

In this part questions were asked concerned with how clubs try to design experiences and how they try to interact with the spectators by making the experience more entertaining, educational, escapist and esthetic.

4.3.1 Entertaining Experience

All of respondents answered that they work with some kind of activities surrounding the game in order to make it more entertaining for spectators. The types of activities differed between the clubs as they have different stadium conditions. Many of the answers were connected to the outlook of the stadium area. A few clubs have relatively new stadiums which they own themselves and some rent the stadium from the municipality. The stadiums are varying in age, one respondent said ”we have an old arena but we work with what we got”.

Some of the clubs specifically said that they had ”family days” where there are activities for the whole family and for all ages. A few clubs called it ”children’s corner”. These activities can involve radio cars, bouncy castles and possibilities to meet the players. The other clubs also had similar activities but they were not always connected to the match days.

Two clubs specifically answered that they want the spectators to get a ”feeling of festivity” at the arena. In order to do this one of the clubs said they tried to create a kind of ”marketplace” in front of the stadium where they have musicians, merchandise sales, they offer food and beverage and sponsors have space to arrange some form of activity to promote their products. All this combined help create the ”marketplace” and sets the mood for the spectators. The other club talking about the ”festivity feeling” tries to take it out of the stadium and create a mood in the city, before the activities start at the stadium. The buses have the clubs logo on them on match days, pub staff have the team jersey on and the ”festivities” should spread through the town. Also at the stadium there are music and activities for children and the feeling of festivity should continue inside the stadium area. Other clubs did not mention that
they try to create a “feeling of festivity”, they however expressed that they work in similar ways with having entertainment and activities in the stadium on match days.

All of the respondents mentioned that they have some form of musical entertainment at the stadium. Not everyone answered that they had it on every event but all have had it at some point. Examples of musical entertainment were bands playing in the stadium, by the fan club’s section or troubadours that stood outside the stadium.

None of the clubs answered that they had any particular half-time entertainment. Some said that the main sponsor for the game had activities, sometimes another club had retired players and profiles from the club that were interviewed. Other half-time activities were to present achievements in other sports or the youth section within the club to show spectators what more goes on in the club. The clubs that had artificial grass said they watered the pitch and therefore could not have any half-time entertainment at the same time.

The main argument for the clubs not to have any half-time show was that they did not want to distract the spectators from shopping at the restaurants and souvenir shops. The revenues from the sales of merchandise and food and beverage suffered from having too attractive half-time entertainment and the income from the half-time sales are too lucrative to jeopardize.

Two of the clubs said, contrary to many others, they did not have many activities at all since they had got the feeling that the football spectators did not care enough about stuff surrounding the game, rather their focus was on the actual game.

4.3.2 Educational Experience

All teams have match programs that are new for every game where there is information about the club, the match, the opponents, upcoming events etc. All the clubs believe their programs to be very informative. Further, all of the clubs transmit information through different types of social medias and other interactive medias before and after games. During the games the information sent out by the club mainly come from match programs, the speaker systems at the arena and a big screen TV. This is the same for all of the respondents.
At every arena in Allsvenskan there is a big screen TV, either mobile or permanent. Most of the teams highlight this as important for communicating to the spectators. The respondents answered that they use it for interviews with coaches and players, sponsors, highlights, replays and upcoming events. One respondent said that they show live-TV from their own studio on the big screen as well. The club that had their own TV broadcast also mentioned that they had smaller TV screens in different areas of the arena so that you could watch the broadcast in other areas and do other things at the same time because you do not have to watch the big screen by the pitch.

Some of the respondents answered that they had exchanges with other smaller clubs in the region where they invited them to the arena and showed how they worked. The clubs that usually did this are the ones who want to have a connection to the local region in other areas as well. One respondent said they did not have time do something similar and another one answered that they had separate meetings that were open to the public where they presented where the club stands and where fans and other interested could ask questions and ask what was going on in the club.

One respondent said that the club was behind in terms of being more educational towards the spectators and felt that they could improve in this area but it was a matter of priorities.

4.3.3 Escapist Experience

The answers varied in how active the clubs were in the area of escapist experiences. Many of the clubs said that they wanted the supporters to create an atmosphere and that they had collaborations with the supporter clubs. Some of the respondents said that they had a special song they played before every game that the spectators could sing along with and that sets a mood. One answered that they wanted the atmosphere to be created in the whole town prior to the game. They had a collaboration with the bus company that had team flags on the buses and the staff of the local pubs had team jerseys on.

One of the respondents said that they had a beautiful nature surrounding the stadium area that helped to create an atmosphere. They also tried to pump up the crowd before the game in order to increase the atmosphere. Another respondent said the first impression when entering
the stadium area was very important and that it should be a pleasant feeling to walk around in the stadium area.

The respondents for the clubs with newer arenas said that the stadium was intentionally constructed to assist in creating a certain atmosphere, with the closeness to the pitch and the players. One respondent said that they have the same chairs as in Wembley Stadium (England National Stadium) but they did not know if that was something good or bad.

4.3.4 Esthetic Experience

The answers to the questions targeting the esthetic experience varied a lot due to the state of the stadium. How old it was and who owned it had importance for the respondents’ answers. The clubs that had stadiums owned by the municipality said that they had meetings about the maintenance and they could set some demands for how they wanted the stadium to look. Some said that there was not much they could do because of the state of the stadium and some said that they could dress the stadium as much as they wanted to, despite not owning it. One stadium in Allsvenskan is a nationally protected building ("k-märkt" in Swedish) the respondent for that team said that they could not do anything that changes the physical appearance of the stadium according to law. The ones that could dress it like they wanted said that they spent a lot of money on it and that decorations should be team related. One club said that they worked with lighting on evening games to decrease the concrete look and make the stadium more esthetic.

The clubs that own their stadium also had different answers about how to dress the stadium. One club said that the stadium looks like it does and that is it, the game itself should be the esthetic experience. Another club said that they wanted the chairs in team colors and where people walk by and move around a lot, they had club related posters and pictures. One respondent answered that they had the esthetics in mind when building the arena because they wanted it to look and feel like a stadium built for football with the closeness to the pitch.

Most of the respondents that could affect the stadiums appearance said that the stadium should be functional for the spectators. It should be easy to get in and out and easy to get to restrooms, kiosks, restaurants etc.
4.4 Memorabilia

In the part about memorabilia, questions were asked to see how clubs incorporate merchandise in the experience offering, in order to enhance the experience or if they just want to make money out of it. All the respondents answered that they sell more merchandise during a game then they would otherwise. Many of them also added that it was important for the clubs to have strong merchandise sales because there is a large margin on the merchandise products. Some answered that the sales had increased between the games as well mostly via web shops, although one answered that it was because they had an attractive shop with good staff, that people liked to come and shop in. The shopping was spread all through the game but there was often higher sales before the game started. Two of the respondent answered that they had outsourced the merchandising and did not have any information about it at the time of the interview.

All of the respondents except for two said that they did not have any merchandise products for particular games. Most of them answered that they instead had campaigns and discounts on certain game days. For example hats and scarfs at discount prices on cold days. Another respondent answered that they sell different products at discount prices every game. The two clubs that had special offers for the different games said that it has increased sales and that they were always working on coming up with more packages for upcoming games. One club had a unique offering where they did not have special packages of merchandise but spectators could instead meet some players if they visited the supporter shop because the players are working in the shop. The supporters some to the shop to meet the players and this has increased sales.

4.5 Engaging the senses

In the part of the interviews concerned the engaging of the sense, questions were asked about how the clubs try to implement methods to appeal the spectators when theming and designing experiences. All the respondents said that they worked with the visual and with the sound. They all mentioned their big screens and they all stressed the importance of having a quality sound system. The sound was important for all of the clubs to create the right atmosphere. When asked about if they did anything to appeal to the other senses they all said they did not
do anything intentionally to do that. A few of the respondents said that the affects on other senses could possibly come from the barbecues and other food related areas but nothing was made deliberately. Some clubs tried to set a mood already on the way to the stadium that should climax once you arrive at the stadium.

5. Analysis

In the analysis, the empirical findings are discussed in relation to the theoretical basis of experience economy. We put the results of the different themes in the interviews in relation to the theoretical knowledge of experience economy. The analysis is thus a comparison of the empirical findings and the theoretical knowledge of experience economy.

5.1 Theming

Only one team said that they try to deliver a holistic solution with an enthralling theme as suggested by Pine & Gilmore (1999). This could be an important reason for the problematization of this thesis. Most of the clubs have different activities in association to the stadium before the game, trying to create more value for the spectators but these activities are not unified or themed. Mossberg (2003) claim that to ensure an experience, a theme should be applied throughout all activities of an event. The impression we got from the interviews was that most of the clubs had an activity because others have activities. The activities seemed to be there just to fill a space rather than filling the purpose of the event. Another impression is that the clubs have many activities that occur in areas not connected to the stadium that happens before the game and our opinion here is that these activities do not enhance the experience in the stadium.

Allen & Harris (2002) mention that theming defines and shapes the whole experience of an event. By not putting emphasis on creating a theme for the event, the clubs set the standard for the whole experience and this creates problems from the start. Since only one club had a clear picture of what that meant this makes it difficult to place the offerings on the realms model.
When asked how they worked to get spectators to return to the stadium only one of the clubs said they want to create a holistic experience for the spectators. Many others answered that they want to establish and develop their relations with the supporter clubs to create a positive word-of-mouth to attract new spectators.

Pine & Gilmore (1999) and Mossberg (2003) claim that to have a successful experience there should be a clear theme that enthrall all activities and appeal to the senses. It is evident from the interviews that the clubs in Allsvenskan are lacking themes and holistic ways of working. Van der Wagen (2001) state that the only limitations for theming are costs and imagination. For the Swedish clubs in Allsvenskan the mayor limitation is costs, many of the respondents said that the lack of resources made them prioritize other things over esthetics and value creating activities. It is therefore obvious that the clubs are having problems with delivering an experience and attracting spectators when they cannot achieve the basics of the experience theory, namely to have a theme that reflects in all their activities.

5.2 Harmonizing Impression

All of the respondents said that they work with coordinating the staff and continuously worked with maintaining as high service quality as possible. According to theory, the cues make the impression, and the whole experience can fall because of one cue being uncoordinated, underestimated or simply overlooked (Pine & Gilmore, 1998). Many of the Swedish clubs face a problem here because they use volunteers as event personnel, which according to the respondents sometimes can be a problem. This because you cannot demand as much from persons volunteering as you could from someone that gets paid. This could really be seen as an underestimated signal, having different personnel without demands and the appropriate competence, handling the spectator encounters. One could really ask if they try to maintain as high quality as possible since they use so many volunteers. We believe that prioritizing this area by paying their staff and reducing volunteers could improve the perceived experience. Spectators can get confused in their quality perception if signals are variable and irregular (Schulenkorff, 2005). Those who did not supply their own staff said that they worked continuously together with their partners to ensure that club values and message got through and that the working staff maintained the club’s quality standard. Our impression
was that the clubs renting personnel did not put much emphasis on the requirements for the rented personnel rather expected it to be of high standard. It could arguably be questioned how much the rented personnel works according to the club’s values and standards.

Pine & Gilmore (2002b) claim that organizations have to eliminate anything that diminishes or contradicts the theme. From the empirical findings we can see that the clubs in Allsvenskan have their personnel in order to facilitate for the spectators on some encounter, for example ensuring that their is toilet paper in the toilets, and having many coffee stands so that the spectators do not have to wait for so long for their coffee. They do not work with the personnel so that they create a better experience by giving the spectators an extraordinary service meeting. The overall impression is that the clubs work mostly with eliminating negative cues and really do not put much emphasis on creating positive cues to harmonize the impression.

When it come to choosing sponsors the only thing that counts is ”cash in”, the revenues. Considerations regarding how the sponsors image could affect the clubs was of little relevance. This is a contrast to what Schulekorf (2005) says about the importance of interacting the suppliers to combined create a unique experience. We get the sense here that the money is the only reason for turning to the sponsors so the clubs are then not interested in any experience building activities. Even if some let the sponsors have some activities at the match days, the impression is that these are more for the satisfaction of the sponsors so that they keep paying rather than to create an experience building activity.

5.3 Commercial Experience realm and Designing Experiences

5.3.1 Entertaining Experience

Most of the teams have activities surrounding the game in order to make it more entertaining for spectators. The experiences we most often think of as entertaining are the ones that appeal to the senses and makes us feel good, interested but also relevant (Pine & Gilmore, 1999). Except for family activities that appeal to children, with the purpose of creating future fans and spectators, the activities surrounding the stadium do not have a clear purpose. We do not believe that some sponsor activities enhance the perception of the experience, rather it can
take the focus of the other activities that do enhance the experience, making them go unnoticed since it might not have any thing to do with the football team and confuse the spectators on what to perceive.

All of the respondents said that they work with some kind of musical entertainment to enhance the experience and give the spectators a better time. Zomerdijk & Voss (2010) and Lindstrom (2005) discuss that appealing to some senses is vital for the creation of a service experience since people use their senses to analyze the environment they are in and that there is a direct link to people’s emotions and engagement. By playing music, the clubs appeal to another sense than the visual of watching the game, making the spectator feel more emotional and exited towards the event and making them wanting to participate more actively. It is our impression that just playing music is not sufficient to make spectators participate more actively. For the spectators to become fully engaged, we believe that the music need to evoke emotions that can be connected to the football experience and possibly evoke the same emotions with many of the spectators. The reason for clubs not using more musical entertainment is that it interrupts with the sales on the stadium, which most of the teams cannot afford to lose. Another reason for why clubs do not work with more entertaining activities could be the available resources. Our impression is that even though resources are scarce that the mayor problem is not lack of resources rather the lack of knowledge of how to use them.

5.3.2 Educational Experience
In relation to all the other aspects that should be included to make an experience successful this is were Swedish football clubs are closest to work according to theory. Educational events relate to the informative context of an experience. Learning increase the understanding of the experience making the quality of the event better and more enjoyable (Poulsson & Kale, 2004). The clubs were very aware of the effect of an educational event increasing the quality of the experience. All of the clubs use various means to communicate informative contexts to the spectators. For example match programs, big screens, speaker systems and other informative meeting places in association to the stadium. These contain historical information about the team, current squad, injuries and form, interviews, future plans and necessary information. Kolb (1984) say that the more informative an event is the more possibilities there
are to appeal to the senses. Considering all the means the clubs use they should be able to appeal to the senses of the spectators making it possible for them to increase the knowledge, thus improving the quality of the experience. Something that we noticed was that almost noone said or made any indication of having thoughts of using their informative means to improve the esthetic appearance of the event. The focus was on keeping it informative.

5.3.3 Escapist Experience

If the clubs are good at making their events educational for the spectators then this aspect leaves a lot to be desired. The impression is that clubs do not put much emphasis on this, but rather rely on that the relations with the supporter clubs will create a better atmosphere on the arenas. The answers indicated that most of the clubs has passed this area of responsibility over to the supporter clubs and that the clubs somehow expected the supporter clubs to be responsible for the atmosphere on the stadiums. It could arguably be questioned how much cooperation the teams want to have with the supporter clubs. Our impression is that the clubs feel that if they do not cooperate with the supporters and listen do their requirements that they will lose supporters. This is something that the clubs can not afford, the question is what kind of effect this does have on the clubs. Maybe the supporter clubs have to much influence. This in turn can be questioned if it is good or bad.

The only clubs concerned with this aspect were the ones that recently built new arenas. They said that they intentionally build the stands very close to the pitch so that spectators could get close to the action thus creating better atmosphere. However, most of the teams cannot build a new stadium to create a better atmosphere but have to rely on another solution. According to both Bystrom et al. (1999) and Bhatt (2004) the more senses you appeal to the stronger the immersion becomes. Non of the respondents mentioned anything about working with appealing senses to create a better atmosphere. There is arguably an overall lack of knowledge of how to appeal the senses and no one seem to be aware of what this meant. One example that indicates to this is as one said that they have the same chairs as in Wembley Stadium but did not know if that was good or bad. Not knowing if your spectators are comfortable when watching the game, is like saying we do not know what assets we have to work with to make the experience better for the spectators.
The things that they do to improve the atmosphere is to play some music before the game and trying to excite the spectators before the game.

5.3.4 Esthetic Experience

The answers on this question varied a lot due to the state of the stadium, it was very difficult to get a general opinion of how the clubs worked with making their stadiums more esthetically appealing. The one team that answered that they want to deliver a holistic impression were the only ones concerned with following a theme. They wanted their chairs on the stadium to be in the team colors, also in areas that people can see and move around in they have club related posters and pictures. Theming is central to any strategic implementation process for any event. It should be implemented in all aspects of the events, looks, styles, colors, sounds, and the atmosphere which is decisive for the experience (Allen & Harris, 2002). Once again reasons for the presented problem could be that only this team really put a large emphasis on the esthetic appealing of the stadium (that is not part of the architectural aspects of the stadium) while another team said that they do not care about this, it is the game that is supposed to be the visual appealing. The impression is that there is some kind of reluctance to modernize the industry and switch focus from the football to some other type of activities on the stadium. Another feeling is that there is a patriarchal environment and a feeling of that “you can’t teach old dogs new tricks” preventing the clubs from developing their experiences. Many of the other clubs recognized the importance of managing the esthetics but they mentioned it more in terms of keeping the stadium area nice, clean and functional rather than delivering a sense appealing decor. Hightower et al. (2002) mention that familiarity and stimulation of the senses affect a persons emotional state which affects participation and perceived experience. It is arguably evident that many of the clubs do not try to improve the stadium atmosphere by appealing to the senses esthetically as Candi & Saemundson (2011) say about esthetic design enhancing the service. Rather they work with eliminating the negative esthetic cues than trying to enhance the experience by delivering appealing surroundings. We get the impression that this seem to be an overall approach to many aspects of the service delivery. The first focus for the clubs appears to be to get rid of what can be seen as a negative thing. Reasons for this could be as is evident in Allsvenskan that the clubs are struggling with attendance and the work with changing this is only in a starting phase where it is easier to focus on eliminating negative cues.
It is obvious that the clubs fail to deliver the different experiences and it is therefore very difficult to implement the Realm model to place the experiences the teams in Allsvenskan are trying to deliver.

5.4 Memorabilia

When asked about the merchandise all of the respondents said they sold more during games than otherwise. They all talked about merchandise as a source of income and for example entertainment at the stadium conflicted with the sales of merchandise. At a football event this could then be compared more to the thoughts from (DeSarbo & Madrigal, 2011), Larson & Steinman, (2009) Fisher & Wakefield (1998), Cialdini et al. (1976), Smith (2004) as well as Kwon & Armstrong (2002) that merchandise is a source of income more than it is an item of memorabilia that Pine & Gilmore (1999) mentions. It is also our impression that all merchandise is more a source of income for the clubs then anything else.

It was only two clubs that answered that they had special packages of merchandise for particular events. All of the others said that they instead had merchandise at discount offers to sell more products during games. Only two clubs answers are comparable to the thoughts of Pine & Gilmore (1999) that you can sell merchandise at a price way over competitive products because it represent a memorable experience. Because of the weak attendance at the club’s games there can arguably be an explanation to why they sell merchandise at discount prices. The club’s could be focusing more on the same spectators buying more merchandise when they are at a game rather than having a spectator buying something for the memorable experience.

Fisher & Wakefield (1998), Cialdini et al. (1976), Smith (2004) as well as Kwon & Armstrong (2002) mention that the merchandise can fill other purposes than making money like enhancing the self-image and sense of belonging with a team. During the interviews noone of the respondents mention that merchandise e.g. team jerseys, worn by the spectators can increase the experience through contributing to the esthetics, the atmosphere and the spectator’s emotions. One club that stood out was the one that had their players working in
the merchandise shop. Even though this does not affect the atmosphere inside the stadium we believe that it is a very good way of creating a memorable experience for fans and spectators. Offering the possibility to talk to the players while buying merchandise is something you do not forget easily.

5.5 Engaging the senses

Lindstrom (2005) acknowledges that the aim should be to attract as many senses as possible when communicating to customers. Zomerdijk & Voss (2010) agrees that the five senses are vital for the creation of a service experience since people use their senses to analyze the environment they are in. The more senses an experience engage, the more successful and memorable it will be (Gilmore & Pine, 2002b, Pine & Gilmore 1999 and Kurtzman, 2005). None of the respondents mention that they intentionally engage all the senses. All of the respondents said that they work with the visual and the sound. Arguably it is very understandable that sight and sound is the most important senses to appeal to at a football event and we are not disputing this but it is the extra effort in appealing to the other senses as well that can possibly create a more memorable experience. Spectators are at the events to watch the football and much of the information comes from the speaker. Some of the respondents said that there could be some unintentional effects on the senses but did not do something intentionally to affect other senses than seeing and hearing. That clubs do not consider that there is any gains in appealing to the senses directly e.g. that the smell of grass is non existing when you have artificial grass. However, appealing to the senses should be incorporated in to all aspects of the experience and not just considered as a direct way to affect a persons perception but indirectly in all details of the event to increase the impression of an experience. A possible explanation to why the clubs fail to engage the senses could be that they do not have a unified way of working with a clear aim or theme. It could also be that the clubs do not put much emphasis in creating appealing surroundings or as some of the respondents said that the match is what is beautiful and the results still has a mayor effect on attendance.
6. Conclusions

Based on the theoretical chapter and the empirical findings we reconnect to the general research question and purpose of this thesis. We discuss the knowledge we have gained through the interviews in terms of the status of experience economy in Allsvenskan today. Further, we identify what we have found to be the hinders for successful implementation of the ideas of Pine & Gilmore.

The purpose of this thesis was to study if Swedish football clubs can learn from the experience industry to develop their stadium experiences. Some conclusions we can draw is that the clubs in Allsvenskan have a lot to learn from the experience industry. The teams in Allsvenskan are not successful with delivering sense appealing stadium activities and surroundings nor are they delivering a unified and clear theme as suggested by the theory. One area where the clubs do work properly is in the educational aspect where the clubs create informational events that address the interests of many groups, not only supporters but families with younger children as well. Another conclusion we can make is that in many aspects of the the experience delivering there is a focus on eliminating negative cues in preference to creating positive cues.

To answer the research question, what prevents Swedish football clubs from effective development of experiences in their stadiums we can see that many of the clubs are restrained by the ownership and the appearance of their stadiums. Another reason that prevents the clubs from developing their experiences effectively is that they rely too much on voluntary workers that lack the proper competence. Other conclusions we can draw is that the clubs can not rely on the supporter clubs to create and improve the atmosphere and attendance. Further relying to much on supporters to create atmosphere prevent the clubs from making their own impact on the experience.

The mayor reason that prevents the organizations in Allsvenskan from effectively developing their experiences is the lack of knowledge about developing experiences within the
organizations. Other reasons for lack of experience developing could be the reluctance to modernize too much and move focus from the football. We believe that the ”old dogs” within the organizations in Swedish football prevent the development of experiences to a high extent.

It is evident in this study that the Experience Economy is not implemented in the Swedish Allsvenskan nor that the clubs have the knowledge of it.

7. Reflections

One reflection is that maybe we could have received better answers if we would have visited the clubs to see where they work and what they have to work with. Another reflection is that we do not believe that the answers would have changed if different questions about their working ways were asked since they have one way of working. One more reflection is that maybe we should have included the Swedish Football Association and their opinions on the problem since they are currently investigating the attendance situation in Allsvenskan.

Many of the respondents refer to the stadium as a determining factor in creating experiences. For those clubs who do not have the possibilities to move to a modern arena face the risk of falling behind the clubs that can.

Prior to conducting the interviews we believed Experience Economy to be better established in Allsvenskan. This was not the case, had we known this it is possible that we would have focused the questions on why the Experience Economy is not implemented rather than asking for their current working way.
8. Recommendations

It would be difficult to recommend an implementation plan to the clubs in Allsvenskan. Since all the clubs face different situations in terms of working ways, organizations and stadium ownership. With this said we recommend the clubs to minimize the reliance and number of volunteers within the organization. This reduces the quality of the offering since you cannot have the same demands on volunteers as on hired staff. We also recommend the clubs to increase the knowledge about experience developing through different means, for example educating the staff, establishing collaborations with successful established teams like FC Barcelona or Manchester United.

We also recommend the clubs to be open for younger thoughts and personnel in the organizations. Since it is obvious that the current ways of working is not successful.

Another recommendation to enhance the experience is to use the sources of information, the big screens and match programs to increase the esthetics of the event. For example making the posters really appealing, creating and showing really attractive and enthralling graphics on the big screen and design and creating a attractive match program that spectators want to buy more than to just read the starting line up.

We also recommend the teams to involve their players in their merchandise shop because this is an easy way to create a memorable experience for the spectators while improving sales.

Another recommendation is that the clubs should overlook their activities during match day and create a unified and coherent offering where every activity fills a purpose. The last recommendation is based on our impression that the clubs did not have a clear goal with their activities. We therefore recommend the clubs to develop a handbook where clear goals are explained and an agenda is set for what every activity should contribute with. This is not to be confused with a handbook about what the club stands for, the suggested handbook is only about their activities.
9. Future Research

In this study we have focused on how people in football clubs in Allsvenskan work with developing their game day offers. To continue on this study it could be of interest to see the spectators side of the experience offers. A study on how the spectators perceive a football event and offer their reflections on what they feel is important when attending a match could further develop the knowledge of experience. Another interesting study that could build on this one would be to look at leagues where the clubs are successful in filling their stadiums and creating experiences for their spectators and compare it to this study. Studying the relation between other team activities and the attendance on the stadium should be a study of its own.
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Stadium Experience

_A Qualitative Study about the Experience Economy in the Swedish Allsvenskan._

Authors: Diego Gonzalez
Oskar Svensson

Supervisor: Engelbert Weiss

Semester: Spring 2011
Course code: 4FE02E
Guideline

Subject: Theming (T)
Aim with questions: to find out if clubs intentionally work with creating an holistic impression for spectators to return.

Interview questions
- How do you work with getting spectators to return to the stadium events on regular basis regardless of the club’s current situation, e.g. current squad and results?
- Apart from the game, how do you work with getting people to return to the stadium?

Subject: Harmonizing Impression (H)
 aim with questions: to find out how clubs work to ensure the same service quality and how they choose personnel and partners.

Interview questions:
- How do you work to ensure the same service quality and service message on every encounter at the stadium?
- How do you ensure the quality so that the spectator get a holistic impression?
- Do you have certain demands on the personnel during the games.
- How do you choose and establish cooperation with potential partners at the stadium area and possible suppliers of services and goods?
Subject: Commercial Experience Realms and Designing Experiences (C)

aim with questions: to find out how clubs make the experiences more entertaining, educational, escapist and more appealing to the spectators.

Interview questions:

- In your stadium offering, how do you work with it for it to become more entertaining?
- In your stadium offering, how do you work with if for it to become more educational?
- In your stadium offering, how do you work with the physical surroundings?
- How do you work for spectators to appreciate the visual appearance?
- How do you implement your offer to create an atmosphere in the event so that you capture spectators interest?
- How do you work for spectators to be able to leave everyday life outside the stadium?

Subject: Memorabilia (M)

aim with questions: to find out if clubs implement merchandise in their experience offering.

Interview questions:

- Do you sell more merchandise at the stadium during a game than you do when there is not an event?
- Do you have special packages for particular events?
- Do you sell some merchandise at discount prices on some games?
- Do you come up with new products for certain games?
- Are spectators willing to pay more for your merchandise during a game than they would otherwise?
Subject: Engaging the Senses (E)

aim with questions: to find out if clubs implement methods to appeal the spectators senses in the theming.

Interview questions:
- Besides the game (visual), what do you do to to affect customers impressions of the event?
- Do you intentionally apply methods that appeal to spectators other senses than the visual in your stadium offering?
Interviewees

**Interview**: Date: 030511, Respondent: Barbro Bengtsson  
Roll: Marknadschef, Klubb: Trelleborgs FF

**Interview**: Date: 030511, Respondent: Eva Palmér  
Roll: Marknadsansvarig, Klubb: Örebro SK

**Interview**: Date: 030511, Respondent: Marcus Jodin  
Roll: Marknadschef, Klubb: BK Häcken

**Interview**: Date: 030511, Respondent: Johan Cederbrant  
Roll: Marknadschef, Klubb: AIK fotboll

**Interview**: Date: 040511, Respondent: Maria Persson  
Roll: Marknadschef, Klubb: Mjällby AIF

**Interview**: Date: 040511, Respondent: Göran Lohne  
Roll: Media- & Evenemangsansvarig, Klubb: IF Elfsborg

**Interview**: Date: 120511, Respondent: Patrik Jandelin  
Roll: Evenemangsansvarig, Klubb: Malmö FF

**Interview**: Date: 090511, Respondent: Linda Hjort  
Roll: Marknadsförings ansvarig, Klubb: Djurgårdens IF

**Interview**: Date: 090511, Respondent: Elin Taube  
Roll: Marknadsföring, Klubb: Kalmar FF
Interview: Date: 090511, Respondent: Andrej Häggblad
Roll: Marknadsföringschef, Klubb: IFK Göteborg

Interview: Date: 090511, Respondent: Frederik Ericsson
Roll: Informationschef, Klubb: Helsingborgs IF

Interview: Date 230511, Respondent: Anders Wide
Roll: Marknadschef, Klubb: IFK Norrköping

Interview: Date 230511, Respondent: Johan Gunnebo
Roll: Evenemangsansvarig, Klubb: GAIS

Interview: Date 230511, Respondent: Morgan Ljungqvist
Roll: Maknadsföringsavdelningen, Klubb: Halmstads BK
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