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IMPLEMENTATION OF EVENT EXPERIENCE DESIGN IN JOYLAND FESTIVAL

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Abstract

This article aims to examine how Joyland Festival implements the principles of event experience design, focusing on its purposeful, playful, and impactful strategies. Joyland Festival has distinguished itself as a leading example of music festival in Indonesia since 2011, aligning its programs with the principles of good event experience design to create immersive and impactful experiences for its diverse audience. Utilizing a five-phase analytical framework, this research explores the potential opportunities associated with creating memorable experiences in the context of events. It investigates the interplay between experience design as implemented by festival management and its perception by attendees and the broader community. Employing a qualitative research approach, the study reveals a strong alignment between the Joyland Festival's practices and O'Loughlin's framework of the Seven Elements of Good Event Experience Design: Purpose, Play, Awe, Flow, Shared Experience, Communitas, and Impact. By contributing to the growing body of literature and case studies in event experience design an area predominantly focused on non-Indonesian contexts this research provides valuable insights into the practical application of experience design in the Indonesian festival industry.

Keywords: Event, Event Management, Experience Design, Festival

1. INTRODUCTION

Experience design refers to the deliberate and collaborative effort by designers to create contexts and evoke emotions that foster memorable experiences for users (Collingwood, 2012). A space or event that fails to meet individuals' fundamental needs for connection, belonging, purpose, or engagement risks becoming irrelevant and unlikely to attract or retain visitors (Kerisson, 2024). In response to these challenges, event organizers increasingly aim to transcend traditional programming to establish meaningful connections with their audiences.

As a prominent music and arts festival held biannually in Jakarta and Bali, Indonesia, Joyland Festival has emerged as a leader in the Indonesian festival landscape, recognized for its innovation and creativity. The Joyland Festival exemplifies a successful alignment with the principles of effective event experience design by offering an array of multi-sensory programs that are cohesively designed to deliver immersive and transformative experiences (G. Ruslim, personal communication, October 11, 2024).

Between 2011 and 2024, Joyland successfully organized nine editions of the festival, featuring 675 performing artists from 68 cities worldwide and attracting over 150,000 attendees from 74 cities globally (G. Ruslim, personal communication, October 11, 2024).

This study addresses a critical gap in the literature by focusing on experience design within the Indonesian festival context, a topic that has received limited scholarly attention. While existing research on event experience design predominantly examines cases outside Indonesia (Perrella, 2017; Neuhofer et al., 2020; Neuhofer et al., 2021), emerging studies within Indonesia—particularly in MICE (Meetings, Incentives, Conventions, and Exhibitions) and festival contexts—highlight the potential for further exploration (Soehadi & Ardianto, 2019; Rossi et al., 2024; Novanty & Rahyadi, 2024).

Previous studies on Joyland Festival have predominantly explored themes such as service quality, purchase intention, brand trust, and purchase decisions (Parasari et al., 2024). However, there remains a significant gap in research from the perspective of event management and experience design. This exploratory study aims to investigate the application of experience design principles in the Joyland Festival, offering insights into its strategies for creating purposeful, playful, and impactful experiences. Furthermore, the study seeks to provide a foundation for future research and practical guidance for industry professionals, particularly in the context of Indonesian music festivals.

2. LITERATURE REVIEW

Experience design has emerged as a pivotal concept in contemporary event planning, focusing on crafting events that leave enduring impressions on attendees (O’Loughlin, 2018). This paradigm shift moves beyond traditional event management, which has historically focused on logistics and operational efficiency, to prioritize the holistic emotional and psychological journey of participants, aligning with emerging theories of experience design and participant-centered approaches (Scott et al., 2017; Neuhofer et al., 2020; Webb, 2017). At its core, experience design seeks to deliver not only memorable but also transformative experiences, drawing on interdisciplinary insights from psychology, consumer behaviour, and participatory co-creation processes (Scott et al., 2017).

Collingwood (2012) defines experience design as the intentional and collaborative effort to create environments and contexts that evoke specific emotional and behavioral responses. Especially in festival studies which spark creativity and draw significant audiences (Getz, 2010). This deliberate approach places attendees at the heart of the design process, ensuring that their fundamental needs for connection, enjoyment, and a sense of belonging are met (O’Loughlin, 2018; Kerisson, 2024).

O’Loughlin’s Seven Elements of Good Event Experience Design and other relevant theory provide a structured framework for understanding and implementing effective experience design (O’Loughlin, 2018; Kerisson, 2024). These elements—Purpose, Play, Awe, Flow, Shared Experiences, *Communitas*, and Impact—address the diverse facets of an attendee’s experience (O’Loughlin, 2018; Kerisson, 2024):

- a. Purpose ensures the alignment of the event’s objectives with the audience’s expectations, fostering relevance and shared commitment (O’Loughlin, 2018; Kerisson, 2024).
- b. Play introduces elements of joy, creativity, and active engagement, enhancing the entertainment value (O’Loughlin, 2018; Kerisson, 2024).

- c. Awe emphasizes the creation of peak moments that inspire wonder, elevating the event's memorability (O'Loughlin, 2018).
- d. Flow focuses on ensuring a seamless and immersive experience where attendees lose track of time in their engagement (O'Loughlin, 2018).
- e. Shared Experiences highlight the importance of moments experienced collectively and amplified through social and digital platforms (O'Loughlin, 2018; Kerisson, 2024).
- f. *Communitas* fosters a sense of belonging and unity, allowing attendees to connect over shared values and interests (O'Loughlin, 2018; Soehadi & Ardianto, 2019; Kerisson, 2024).
- g. Impact ensures that the event leaves a lasting impression, influencing attendees' perceptions, behaviors, and societal values (O'Loughlin, 2018; Kerisson, 2024).

This multidimensional framework sheds light on the complexity of experience design, integrating emotional, social, and cultural elements to resonate deeply with audiences.

Festivals have embraced experience design as a strategic tool to engage audiences and create long-term memories. Iconic events such as Coachella and Burning Man exemplify the integration of experience design elements, leveraging immersive themes, awe-inspiring visual elements, and community-focused activities to foster profound connections with attendees (Perrella, 2017; Neuhofer et al., 2020). Similarly, events like the Rio Carnival and Tomorrowland illustrate how experience design transforms festivals into cultural phenomena, combining thematic storytelling, innovative technology, and collective engagement to attract diverse audiences (O'Loughlin, 2018).

In Indonesia, the application of experience design principles is increasing visibility, particularly in music and arts festivals. Soehadi & Ardianto (2019) explored participation in memorable tourism experience in Indonesian cultural and historical festivals, while Rossi et al. (2024) examined visitor experiences at culturally specific events, such as a Muslim fair, emphasizing the integration of local traditions with global design frameworks. These studies highlight the potential for experience design to enhance the cultural and demographic diversity of Indonesia's festival landscape.

Experience design represents a transformative approach for festivals seeking to create meaningful and lasting connections with their audiences. By integrating emotional, social, and cultural dimensions, it elevates events into platforms for shared meaning and individual transformation. The Indonesian festival context, with its unique cultural diversity, offers fertile ground for pioneering new applications of experience design, setting the stage for globally significant contributions to the field. Future research should focus on localized adaptations of experience design principles, particularly in culturally rich regions like Indonesia. Integrating traditional values with contemporary design methodologies could produce highly impactful festivals, blending cultural authenticity with modern appeal.

3. RESEARCH METHODS

This research employs a case study approach focused on the Joyland Festival, utilizing a qualitative methodology through the purposeful selection of case materials. Exploratory and qualitative in its design, the study applies content analysis based on five-phase process adapted from Bingham (2023).

Primary data obtained in the form of presentation, infographic data, and discussion from Guest Lecture session with Joyland Festival on 11 October 2024 at Universitas

Prasetya Mulya, also Joyland Festival's Sustainability presentation in Southeast Asia Business Events Forum 2024. The secondary data consists of records and documents regarding the Joyland Festival's profile, including information sourced from websites and media publications.

The author organizing and sorting data, understanding and interpreting data, finding a pattern coding and applying theoretical framework and use it to explain the findings, through the five-phase process (Bingham, 2023):

a. Data Organization

All primary and secondary data were systematically organized into thematic categories to facilitate coding. The data were arranged chronologically and thematically to align with the Seven Basic Elements of Good Experience Design (O'Loughlin, 2018).

b. Open Coding

In this phase, textual data were reviewed line by line to identify recurring themes and initial codes. Open coding was conducted using manual annotation to capture key terms, phrases, and concepts directly related to the Joyland Festival's practices and audience experiences.

c. Pattern Coding

The initial codes were then aggregated into broader categories to identify patterns and relationships. For instance, codes related to "audience engagement" and "interactive activities" were grouped under the theme of "Play." The coding process employed constant comparison techniques to ensure consistency and accuracy in identifying patterns across data sources (Boeije, 2002).

d. Application of Theoretical Framework

The Seven Basic Elements of Good Experience Design framework (O'Loughlin, 2018) was applied as an analytical lens to interpret the data. Each theme or pattern was examined in relation to the corresponding element (e.g., Purpose, Play, Awe), ensuring alignment with the theoretical model. For example, initiatives fostering communal spaces were analyzed within the context of "Communitas," while sustainability practices were evaluated under "Impact".

e. Synthesis of Findings

The final phase involved synthesizing the coded data and theoretical insights into a cohesive narrative. The results were structured to demonstrate how the elements of experience design are operationalized in the Joyland Festival, supported by qualitative evidence from lectures, discussions, observations, and secondary data.

By using the five-phase process, this research identifies the implementations of experience design in Joyland Festival as a first step in understanding elements of experience design within Indonesia music festival context.

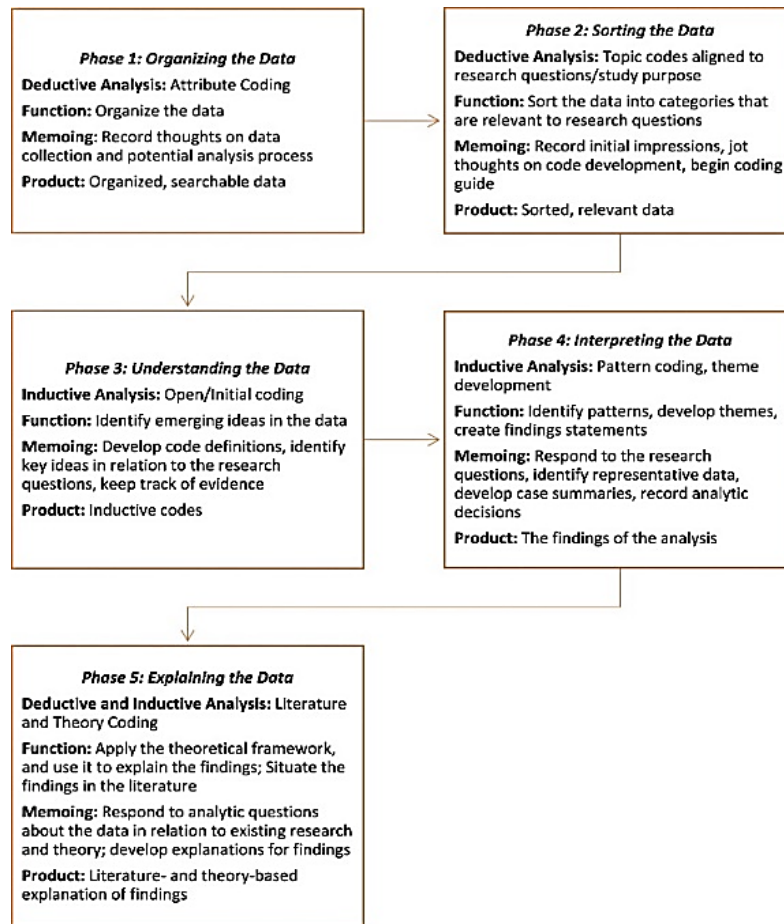


Figure 1. The Five Phase Process
Source: Bingham (2023)

While this study provides valuable insights into the implementation of experience design elements in the Joyland Festival, several limitations should be acknowledged to contextualize the findings and ensure transparency:

a. Scope of Data Collection

The data collection relied heavily on qualitative methods, including lectures, discussions, observations, and secondary data from public documents and media. While these sources provide rich insights, the findings are inherently context-specific and may not be fully generalizable to other festivals or cultural contexts.

b. Subjectivity in Data Analysis

The qualitative nature of this research, particularly the coding and thematic analysis processes, involves a degree of subjectivity. Although efforts were made to ensure consistency and rigor through systematic coding and the application of a theoretical framework, the interpretations remain influenced by the researchers' perspectives.

c. Focus on a Single Case Study

As this research focuses solely on the Joyland Festival, the findings are specific to this event and its unique context. While the study highlights significant practices, the insights may not directly apply to festivals with different organizational structures, cultural settings, or audience demographics.

d. Temporal Limitations

The study's data collection and analysis were conducted within a defined timeframe, which may not account for longer-term trends or evolving practices in experience design at the Joyland Festival.

By recognizing these limitations, this study aims to provide a balanced interpretation of its findings and offers a foundation for future research to build upon and address these constraints.

4. FINDINGS AND DISCUSSION

Drawing from comprehensive observations and in-depth interviews, this study identifies a profound alignment between the coding based on strategies employed by the Joyland Festival and O'Loughlin's (2018) Seven Basic Elements of Good Experience Design. These elements Purpose, Play, Awe, Flow, Shared Experiences, Communitas, and Impact offer a structured framework for crafting audience-centered experiences. The study reveals recurring patterns and themes within Joyland Festival's practices, showcasing its ability to design meaningful, immersive, and transformative events in Indonesia's dynamic festival landscape.

a. Purpose

Joyland Festival's mission centers on advancing the creative scene, delivering holistic attendee experiences, and promoting environmental sustainability (Dermawan, 2024). These objectives are embedded in its programming, which emphasizes diversity and inclusivity. By showcasing established and emerging artists, Joyland Festival provides a space for creative expression that reflects the evolving preferences of a culturally rich audience (Joyland Festival, 2024). The festival's commitment to creativity extends beyond its artist lineup. It incorporates audience feedback through detailed research, ensuring programming aligns with attendees' expectations (K. Namira, personal communication, October 11, 2024). For example, its adaptation of genres and themes to cater to a multi-generational audience exemplifies this responsiveness (K. Namira, personal communication, October 11, 2024). Furthermore, Joyland Festival's sustainability initiatives such as waste minimization, the use of renewable materials, and eco-friendly activities (Dermawan, 2024) underscore its alignment with global trends in environmentally conscious event management. This alignment of organizational goals with audience expectations bridges the gap between festival organizers and participants, fostering a shared sense of purpose. Joyland Festival transcends the conventional festival role, becoming a cultural movement that connects attendees through common values and experiences, reinforcing the theoretical perspectives of O'Loughlin (2018) and Kerisson (2024).

b. Play

Recognizing the role of enjoyment as a core component of impactful experiences, Joyland integrates playfulness across its diverse programming. For family audiences, the White Peacock area offers activities such as storytelling sessions, workshops, and themed performances (Joyland Festival, 2024). Practical amenities like nursing rooms and stroller rentals cater to the specific needs of families (Joyland Festival, 2024), ensuring a comfortable and inclusive environment. Playfulness is not confined to family-friendly zones. Interactive installations, participatory art, and collaborative activities allow adult attendees to engage with the festival on a creative level, fostering emotional connection and joy (G. Ruslim,

personal communication, October 11, 2024). In the context of event in public space, the element of play can be applied to create impactful experiences through interactive exhibitions, public art installations, and creative workshop sessions (O'Loughlin, 2018 & Kerisson, 2024). The role of play in creating memorable festival experiences aligns with theories of visitor engagement, where emotional stimulation is pivotal for memory retention (Scott et al., 2017). Joyland Festival ensures that play serves as a unifying element, bringing diverse audiences together to create shared, joyous moments.

c. Awe

Creating moments of awe is fundamental to Joyland Festival's strategy for designing memorable experiences. Its meticulously curated lineup features artists from varied musical genres and cultural backgrounds, showcased across unique stages such as Plainsong, Joyland, and Lily Pad (Joyland Festival, 2024; HB Team, 2024). This variety caters to a broad spectrum of musical preferences, ensuring all attendees find something extraordinary to enjoy (G. Ruslim, personal communication, October 11, 2024). Beyond music, Joyland Festival enhances its programming with multidisciplinary content, including film screenings, sustainability-focused art installations, and stand-up comedy (Joyland Festival, 2024). These offerings not only diversify the festival's appeal but also contribute to its reputation as a pioneer in immersive experience design (Neuhofer et al., 2021). Awe-inducing moments, often characterized as the "wow factor," amplify the festival's impact by providing attendees with peak emotional experiences (O'Loughlin, 2018).

d. Flow

Joyland Festival's thematic approach fosters a seamless experience where attendees become fully immersed in the festival's ambiance. Each year, a unique theme shapes the curation of programs, stage designs, and branding strategies, creating a cohesive narrative that engages audiences on a deeper level (G. Ruslim, personal communication, October 11, 2024). This consistency helps attendees connect emotionally with the festival's concept, enabling them to lose themselves in its activities. Such immersion aligns with the psychological principle of "flow," where individuals experience deep engagement and satisfaction through continuous, uninterrupted participation (Scott et al., 2017). Joyland Festival's ability to sustain audience engagement throughout its multi-day events underscores its effectiveness in achieving flow.

e. Shared Experiences

Joyland Festival emphasizes both collective and shareable experiences, leveraging the power of social connection to enhance engagement (K. Namira, personal communication, October 11, 2024). On-site, attendees are encouraged to participate in activities such as dance challenges, art installations, and artist meet-and-greets (Joyland Festival, 2024). These shared experiences foster moments of social connection, reinforcing the festival's communal ethos. The Joyland Festival also uses social media to amplify its cultural footprint, such as campaigns, branded hashtags and live-streamed performances encourage attendees to share their experiences online, extending the reach beyond its physical location (K. Namira, personal communication, October 11, 2024). Collaborations with brands for exclusive

merchandise and activations further enrich these shared experiences (Joyland Festival, 2024), positioning Joyland Festival as a cultural phenomenon that thrives on collective participation.

f. *Communitas*

A sense of *communitas* a shared feeling of belonging and collective joy is integral to Joyland Festival's design. Through spaces like the Artist Village, 21 Monkeys bar, and family-friendly White Peacock area, the festival fosters micro-communities where attendees with similar interests can connect (G. Ruslim, personal communication, October 11, 2024). This approach cultivates loyalty among attendees, who return every year to participate in a shared cultural experience (K. Namira, personal communication, October 11, 2024). Whether arriving individually or as part of a group, and whether accompanied by old friends or new friends, visitors are ultimately drawn by a shared desire to connect and socialize with others (Soehadi & Ardianto, 2019). Festivals serve as a platform to honor and uphold community values, shared ideologies, collective identity, and cultural continuity (Getz, 2010; Soehadi & Ardianto, 2019). The sense of *communitas* not only strengthens individual attendee satisfaction but also establishes Joyland Festival as a cornerstone of Indonesia's music festival that actively embrace and give birth to many communities, such as music enthusiasts, families, sustainability communities, experience and creative communities.

g. *Impact*

The impact of Joyland Festival extends beyond individual attendees, influencing broader cultural, social, and environmental dimensions. Culturally, the festival enhances Indonesia's creative economy by providing a platform for local and international artists, preserving cultural heritage, and fostering innovation in the arts and music sectors (Parasari et al., 2024). Aligned with Joyland Festival's initial mission of advancing the creative scene in Indonesia, its curation, which is rooted in diversity and inclusivity, ensures that its events and programs have a significant impact on a wide range of stakeholders, including not only visitors but also artists, tenants, sponsors, partners, and art-creative ecosystem in Indonesia (G. Ruslim, personal communication, October 11, 2024). Environmentally, Joyland Festival's sustainability initiatives set a benchmark for ethical event management in Indonesia, especially in festival context (Dermawan, 2024). Public transport and cycling movement, local communities, plastic usage policy, and solar panels installation in Joyland Festival highlight the festival's commitment to minimizing its ecological footprint (Dermawan, 2024). These efforts align with global trends in sustainable event practices and contribute to Joyland Festival's long-term impact on society (Dermawan, 2024).

The alignment between Joyland Festival's practices and O'Loughlin's Seven Basic Elements of Good Experience Design illustrates its innovation in Indonesia's festival industry. By effectively integrating purpose, play, awe, flow, shared experiences, *communitas*, and impact, Joyland Festival demonstrates how experience design principles can transform festivals into culturally relevant and socially impactful events. This case study contributes to the growing body of literature on experience design in the context of Indonesian festivals, offering a model for integrating meaningful strategies into event management.

5. CONCLUSION

The findings and analysis of this research reveal the strategic implementation of experience design elements within the Joyland Festival, positioning it as a pioneering force and a model of innovation within Indonesia's music festival landscape. By aligning its operational and creative strategies with O'Loughlin (2018) Seven Basic Elements of Good Experience Design Purpose, Play, Awe, Flow, Shared Experiences, *Communitas*, and Impact Joyland Festival has demonstrated its capacity to deliver meaningful, immersive, and transformative experiences. The festival exemplifies how intentional design, rooted in a deep understanding of audience needs and expectations, can elevate an event beyond mere entertainment to create a cultural phenomenon.

The findings of this study reveal that Joyland Festival's purpose-driven approach is instrumental in bridging the objectives of organizers with the aspirations of its audience. Through its missions, the festival establishes a strong sense of community and relevance. The integration of playful and awe-inspiring elements into its programming enhances emotional engagement, while its thematic coherence facilitates a state of flow, immersing attendees in a seamless and enriching experience. Joyland Festival also excels in fostering shared experiences and cultivating a sense of *communitas*. By creating spaces that encourage meaningful interactions and collective joy, the festival not only strengthens its appeal but also builds a dedicated and loyal community of attendees. This ongoing connection, reinforced every year, reflects the festival's ability to resonate deeply with its audience on social and emotional levels. Beyond individual experiences, Joyland Festival's broader societal contributions further enhance its impact. Its support for creative collaboration and the promotion of local and international talent significantly contribute to Indonesia's creative economy. Meanwhile, its sustainability initiatives, including waste minimization, carbon footprint reduction, and eco-friendly practices, demonstrate how festivals can align entertainment with environmental responsibility (Dermawan, 2024). These efforts position Joyland Festival as a model for integrating cultural, social, and environmental objectives within the framework of event management.

This study adds to the growing body of literature on experience design in events, offering critical insights into its application within an Indonesian context. While much of the existing research focuses on international case studies, Joyland Festival illustrates how localized adaptations of global experience design frameworks can produce culturally relevant and economically impactful festivals. This highlights the untapped potential of Indonesia's festival industry to serve as a platform for innovation, cultural preservation, and economic development. Joyland Festival demonstrates how experience design can be leveraged to create not only memorable but also transformative experiences. Its alignment with audience expectations, commitment to sustainability, and broader societal contributions set a benchmark for festivals in Indonesia (Dermawan, 2024). This study provides a foundation for future exploration and underscores the potential of experience design as a critical tool for advancing the cultural and economic impact of events.

Future research should build on these findings by examining the scalability of Joyland Festival's strategies across different festival types and cultural settings. Understanding the nuanced motivations of diverse audience segments and their responses to different design elements could also offer deeper insights into the evolving dynamics of festivals in Indonesia and beyond. Furthermore, studies exploring audience-specific motivations, behavioural patterns, and responses to different design elements will provide valuable insights for event organizers aiming to balance innovation with cultural

resonance. Future research could explore how these principles can be adapted to other cultural contexts, further advancing the academic discourse and practical applications of experience design.

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