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Pedagogic Approach to Services for Children

Case: Finnish Aviation Museum

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Pedagogic Approach to Services for Children
Case: Finnish Aviation Museum

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Case: Finnish Aviation Museum**

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This aim of this Bachelor's thesis is to study what kind of services child and family customers want from the Finnish Aviation Museum and how the museum should develop these services in question. The thesis itself is assigned by the Finnish Aviation Museum. The research question of the study is: What kind of services do families with children want from Finnish Aviation Museum and what is the best way to develop these services.

The thesis includes a theoretical section and an empirical section. The theoretical section addresses the themes around the research; Finnish Aviation Museum, museum pedagogy, services for children and families in museums in Finland and service development and management. The empirical part utilizes both quantitative and qualitative research methods. The first section of the research is a data analysis of a customer satisfactory survey conducted by the Finnish Aviation Museum from January to August 2015. This questionnaire provides both qualitative and quantitative data, as it contains both open- and closed-ended questions. The second and third sections are an analysis of two group interviews. The first interview was conducted by the Finnish Aviation Museum and it consists of two sessions to which took part altogether seven of the museums customers. The interviews took place in December 2013 and in January 2014. The second group interview was conducted by the author of this thesis. It was held in the 16th of March 2016. All of the participants were staff members of the Finnish Aviation Museum.

The data of the customer satisfactory survey indicated that the customers of the Finnish Aviation Museum are generally very pleased to the museums services. However, there are some factors in the need of development that the museum should be aware of. According to the data, the child family customers want more interactive, tactile elements in the museums exhibitions. The museum should allow the visitors to have a more in-depth and personal customer experience. Moreover, the customers want to be more active in the museums operations rather than just to be observers. Furthermore, the study indicates that there is an overall need for services and content for children in the museum. Additionally, the customers find the structure, esthetics, comfort and informatively of the museum to have room of improvement.

The interview to the museums staff members indicated that they are somewhat aware of these needs. However, the museum is planning, at the moment, a new museum and thus it is not able to use the appropriate resources to the current exhibitions and other services. Furthermore, as common in the museum field, the Finnish Aviation Museum deals with the difficulties of finding the appropriate funding for the development of services. That said, according to the data, it is crucial to the museum to make sure they are providing positive and memorable customer experiences in order to succeed financially in the long term. The museum should especially target child families as children are the futures customers. In addition, children are often the ones who bring other family members to the museum.

Keywords: Families with Children, Museum, Museum Pedagogy, Service Design and Management

Veera Einamo

**Pedagogiset museopalvelut lapsille.
Tapaustutkimus: Suomen Ilmailumuseo**

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Tämän opinnäytetyön tarkoitus oli tutkia minkälaisia palveluita lapset ja lapsiperheet toivovat Suomen Ilmailumuseolta ja kuinka museon tulisi kehittää pedagogisia palveluita. Opinnäytetyö on tehty Suomen Ilmailumuseon toimeksiantona.

Opinnäytetyö koostuu teoria- ja tutkimusosuudesta. Teoriaosio käsittelee keskeisiä aiheita, kuten Suomen Ilmailumuseota, museopedagogiikkaa, palveluita lapsille ja lapsiperheille museoissa Suomessa sekä palveluiden kehittämistä ja hallinnointia. Tutkimus koostuu sekä kvalitatiivisesta että kvantitatiivisesta osuudesta. Ensimmäinen osa analysoi valmista aineistoa, joka on kerätty asiakastytyväisyyskyselyllä. Kyselyn toteutti Suomen Ilmailumuseo ja aineistoa kerättiin joulukuulta 2013 elokuulle 2014. Kysely sisälsi avoimia ja suljettuja kysymyksiä. Toinen ja kolmas osio sisältävät kahden eri ryhmähaastattelun tuottaman tiedon analysointia. Ensimmäinen haastattelu tehtiin kahtena ajankohtana, joulukuussa 2013 ja tammikuussa 2014. Näihin kahteen haastatteluun osallistui yhteensä seitsemän museon asiakasta. Toisen ryhmähaastattelun suoritti opinnäytetyön tekijä. Siihen osallistui kolme museon työntekijää eri osastoilta.

Asiakastytyväisyyskyselyn tulosten mukaan Suomen Ilmailumuseon asiakkaat ovat keskimäärin hyvin tyytyväisiä museon palveluihin. Tästä huolimatta ilmenee kehityskohteita, joita museon tulisi huomioida. Asiakkaat haluavat näyttelyihin lisää interaktiivisia, käsin kosketeltavia ja elämyksellisiä elementtejä. Museon tulisi tarjota asiakkailleen syvällisimpiä ja henkilökohtaisempia asiakaskokemuksia. Lisäksi asiakkaat toivovat voivansa osallistua museon toimintaan enemmän. Havainnollistava, sivustakatsojan rooli koetaan olevan osa mennyttä museomaailmaa. Asiakkaiden mukaan Suomen Ilmailumuseon tulisi tarjota enemmän sisältöä ja palveluita lapsille. Edellä mainittujen kehityskohtien lisäksi tutkimuksessa kävi ilmi, että museon tulisi panostaa näyttelyidensä rakenteeseen, ulkonäköön, viihtyvyyteen ja informatiivisuuteen.

Museon henkilökunnan haastattelun mukaan he ovat jossain määrin tietoisia kyseisistä kehityskohteista. Suurimpana haasteena on riittävien resurssien löytäminen ja jakaminen. Museo suunnittelee tällä hetkellä uusia toimitiloja, minkä vuoksi nykyisten näyttelytilojen ja palveluiden laajempi kehittäminen ei ole perusteltua. Kuten museotalalla on yleistä, Suomen ilmailumuseolla on käytössään vain rajallisesti taloudellisesti resursseja, ja se joutuu usein tinkimään palveluiden tuottamisesta. Tästä huolimatta, tutkimustiedon perusteella museon tulisi painottaa positiivisten ja mieleenpainuvien asiakaskokemusten luomiseen turvatakseen taloudellisen varmuuden tulevaisuudessa. Museon tulisi erityisesti keskittyä lapsiperheisiin, sillä he ovat tulevaisuuden asiakkaita. Lisäksi he ovat usein niitä, jotka tuovat koko perheen museoon.

Avainsanat: Lapsiperhe, Museo, Museo pedagogiikka, Palvelumuotoilu ja -hallinta

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1 Introduction

This Bachelor's thesis, *Pedagogic Approach to Services for Children*, is assigned by the Finnish Aviation Museum. The aim of the study is to find out what kind of services the Finnish Aviation Museum could provide, or develop if they already exist in order to attract families with children. In the research, the agenda is to try to reveal what kind of services children and their families want from museums and what in a museum are they attracted to? Furthermore, the author examines how the Finnish Aviation Museum can design their services based on the target group's needs. The research question for the thesis is: What kind of services do families with children want from Finnish Aviation Museum and what is the best way to develop these services?

The first part of the thesis addresses the theoretical themes of the research object. The theoretical part consist of four separate subjects: information about the Finnish Aviation Museum, pedagogy, services for child and family customers in the museums in Finland and service design. The empirical part includes three separate sources of data, which are analyzed in order to complete the findings of the research.

Although pedagogy is usually examined from an academic perspective, in this study the emphasis on pedagogical services in museums is on the commercial side of the matter. In addition to the references listed, the author uses her own experiences from working in the customer service of the Finnish Aviation Museum as a resource as well as the knowledge from having an own child.

The research of this thesis is conducted by using both qualitative and quantitative research methods. Quantitative data is obtained with a customer satisfactory survey held by the Finnish Aviation Museum, which additionally provides some qualitative data. In addition to the survey, there is data from two group interviews that is used to complete the findings. The first interview is a group interview conducted by the museum. The participants of the interview in question were customers of the museum. Second interview was conducted by the author if this thesis and the participants were staff members of the museum in question. The research and the writing of the thesis is planned to take place from the end of 2015 to April of 2016.

In this context, it is advisable to notice a previous thesis made for the Finnish Aviation Museum: *Museum Marketing: Marketing the Finnish Aviation Museum through Multimodal Marketing and Social Media* (2011) by Di Wen and Viorica Bucur. In their study, the aim was to: "increase the awareness of Finnish Aviation Museum services and products with the use of

multimodal marketing and social media tools”. The researchers found out that one of the segments that were most interested in the museums social media marketing were young customers and hence suggested that the museum should target their Multimodal marketing and social media tools on that customer segment. (Wen, Di; Bucur, Viorica 2010, 6-10, 73-74.)

In her Bachelor’s thesis Viivi Mustonen (2010) *Cultural Tourism in Turku through the eyes of Local Families*, discloses several reasons for cultural service providers to target families with children. As children are the future clientele of the markets, it is vital to familiarize them with the cultural supply early on in order for the branch to remain or increase the number of customers. Mustonen claims that the younger the children are when being familiarized to regular visits to cultural destinations, the more probable they are to use cultural services in adulthood. Studies show that only 5% of Finns use cultural services more than once a month. Thus, there is a lot of potential in the market to increase the clientele. The museum field is changing constantly. In recent years it has become more evident that they are turning into places where active learning takes place. (Mustonen 2013, 12 - 13.)

As the studies show, children are an important customer group for museums. The services provided for children in museum are often examined purely from an academic perspective. Nevertheless, in this study the aim is to find out what kind of services children are attracted to and how the museum can design those services to gain maximum growth in the amount of customers.

2 Finnish Aviation Museum Briefly

The Finnish Aviation Museum, located in Vantaa, Finland, has been a Finnish national special museum since 1997 and holds the nation’s largest aviation-themed collection. In addition, it is part of The Trafiiikki -museums which is a network of museums in Finland, which cover the history of traffic, communications and technology. The museums target is to preserve historical material that has had an effect on the Finnish aviation history. Aviation Museum’s collection consists of circa 9613 artifacts. In 2014 the museum had altogether a total of 31 945 visitors. From those 689 were day care-, school- and student group visitors. (Finnish Aviation Museum 2015.)

Currently, the exhibition consists of three separate exhibition halls: a small hall that holds alternating special exhibitions, usually displaying smaller artifacts, and two larger halls for the permanent exhibition, which contain airplanes from the museum’s collection. It is worth mentioning, because of the customer service perspective of this thesis, that from these three halls only the smallest one has heating and therefore is warm during colder winter months.

The larger exhibition halls stay relatively cold even during summertime. The first exhibition hall covers loosely the history of Finnish air force aviation (Illustration 1) and the last, a largest one, civil aviation (Illustration 2). In addition to the exhibition halls, the museum has few smaller halls in the grounds of the museum to store their aircrafts that do not have room in the exhibitions. These storage halls are off limits for visitors. Although the exhibition holds a relatively large amount of airplanes, compared to other aviation museum, the Finnish Aviation Museum suffers from the lack of space to display or to store these airplanes and other related material. Currently, the museum is planning the constructions of new premises close to the current location. There is also a plan to construct a collection center in Asikkala, Finland for all the aviation museums in Finland to store airplanes and thus resolve the shortage of space. (Finnish Aviation Museum 2015; Huhtanen, J. 2016.)



Illustration 1: The first exhibition hall. (Finnish Aviation Museum 2016)



Illustration 2: Second exhibition hall. (Finnish Aviation Museum 2016)

The Finnish Aviation museum was originally founded by Aviation Museum Association in 1977. The association itself was first founded in 1969 and it opened its first exhibition in a corridor in the Helsinki-Vantaa airport in 1972. This exhibition was promoted to an official museum in 1977. The museum got its current location, close by the airport, in 1981. These current premises were expanded in 1985, 1989, 1995 and finally in 1998 to complete the museum into its current shape. (Finnish Aviation Museum 2015.)

The Finnish Aviation Foundation was founded in 1996. It replaced the Aviation Museum Association as the owner of the museum, although the Association maintained as an active supporter of the museum. The administrative partners of the foundation are: Aviation Museum Association, Finnair, Finavia, The Finnish Aeronautical Association, Patria and the city of Vantaa. Finnish air force does take part in the foundations administrative operations. (Finnish Aviation Museum 2015.)

In recent years the number of visitors of the museum has been on the rise. Especially the construction of a new railway to the Helsinki-Vantaa airport has had a great impact on the visitor count. Previously the museum was fairly hard to reach via public transport, but currently the closest train station is only some 150 meters away. The station opened in the summer of 2015 which led to an instant increase in the amount of visitors. (Finnish Aviation Museum 2015.)

2.1 Child and Family Customers

There are two different price groups for the entrance fee to the museum exhibitions. For adults the cost is 10 euros and for children who are between the ages of 7 to 17, for students and for retirees the fee is 7 euros. Children who are under the age of seven get entrance free of charge. The museum has a “family ticket” which include two adults and to children with the cost of 25 euros. For groups larger than 10 the fees are slightly less per person. Since 2015 the museum has been a member of Museum Card -system, which is founded by the Finnish National Boards for Antiquities. The card costs 54 euros and grants entrance to over 200 museums in Finland. The project was started in 2015. (Finnish Aviation Museum 2015.)

In 2014 the Finnish Aviation museum had 31 945 visitors. Due to the different types of tickets and customer types it is hard to get a specific number of child customers (figure 1). There were at least roughly 6000 to 6500 customers who were children under the age of 18. Thus, one could state that approximately 20% of the museums visitors are minors. At least 2500 of those were under the age of 7. (Finnish Aviation Museum 2015.)

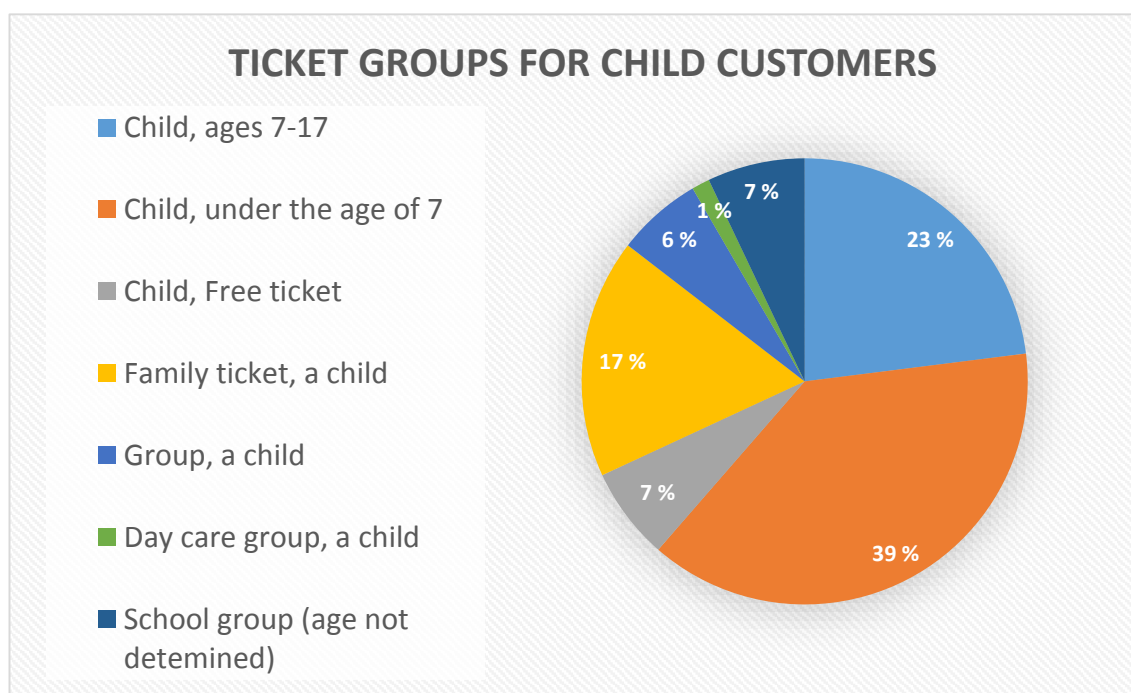


Figure 1: Different types of ticket for child customers. (Finnish Aviation Museum 2015.)

2.2 Services of the Museum

Finnish Aviation museum offers guiding in the museums exhibitions for different kind of target groups. In 2014 the museum had 125 guiding's to which took part to 2 217 people. The basic tour is designed for everyone interested in aviation. It covers the whole exhibition, including civil aviation history, military aviation history and the museums special exhibitions.

The museum also offers this basic guided tours for children. Child groups consist mainly of school and day care groups. In this case, the content is tailored more suitable for younger audience. There is also a lighter tour designed for children called: “Pikku Pilotin Lentokoulu” (freely translated to English: Little Pilot’s Aviation School). In addition to the basic guided tour for children, the museum offers unspecified pedagogic program. For lighter entertainment, there is a more laid back guided tour that focuses on the special exhibition. The current exhibition, called: On the move! The Rise of the air travel, addresses the rise of the commercial aviation after Second World War. Hence, during the tour the visitors can immerse themselves to a nostalgia trip to the commercial aviation during the 1960’s and 1970’s. In addition to ordinary tours the museum also has a mobile audio tour which is accessible to all visitors with an iOS, Android or Windows smartphone. The mobile audio tour provides more information, pictures and recorded commentary related to the exhibitions. The tour is available in Finnish and English. (Museovirasto 2015; Finnish Aviation Museum 2015.)

In addition to ordinary guided tours, the Finnish Aviation Museum offers birthday tours, which are designed mainly to children between the ages of 6 and 12. During the tour the children will be familiarized with the basics of flying and aviation. There is also an opportunity to get inside some of the aircrafts. Furthermore, the museum offers a gift to the person whose birthday it is and a little souvenir to all of the guests. There is also a possibility to order catering services via the café which is located in the museum premises. (Finnish Aviation Museum 2015.)

For children the museum has constructed a small play area (Illustration 3). It consists of a small airplane where a child can sit in, a small showcase for an exhibition of children’s artwork, a drawing table and a couch. The area is located in the far end of the museum lobby behind the front desk and museum shop.



Illustration 3: Area for children in the museum lobby (Einamo 2016)

In 2014, the Finnish Aviation Museum had 12 events. The most significant event related to this topic is the annual children's day. During the event all children get entrance free of charge. In addition, there are themed workshops for children, lottery and other kind of activities. (Finnish Aviation Museum 2015.)

During the recent years the museum has grown its conference services significantly. The museum has an auditorium which holds up to 215 people. It is equipped with all the latest technology. Along with the auditorium the museum has two cabinets. The larger one has space for 10-30 people and the second one for 8 people. (Finnish Aviation Museum 2015.)

The museum has four flight simulators. Moreover, it offers a possibility to fly a Finnair Flight Academy's flight simulator that is used to train professional airline pilots. The simulators that are located in the museums own premises are: Piper Aztec, Diamond DA 42, Messerschmitt BF 109 and Saab 35 Draken. These all represent vary different kind of aircrafts and flight simulators. The last mentioned simulator is located in the museums exhibition (Illustration 4) and is the only simulator that can be flown without an extra fee. Furthermore, it is the only one that can be flown by younger children as the other simulators have a length limit. One should however take in to notice that the simulators are designed to adults and may not be suitable for children. (Finnish Aviation Museum 2015.)



Illustration 4: Flight simulator in the permanent exhibition. (Einamo 2016)

The Finnish Aviation museum has went through significant changes through its history. During that time it has developed from a small corridor exhibition to a large museum that offers many different kind of services for children with modern standards. Although, it started as a small project run by aviation enthusiast it has been able to ensure its place as a worthy attraction for families with children, which can be seen from the number of child customers. Nevertheless, as the museum has been built stage by stage on different decades the premises may be challenging when providing positive customer experiences. Therefore, the museum is currently working on building a new museum.

3 Pedagogy

Pedagogy is often described as the art or science of learning. Additionally, the term is frequently connected to children. Even the word itself ‘pedagogy’ can be tracked down to a Greek word ‘*paidi*’ meaning a child. Nevertheless, nowadays the term is no longer exclusively connected to children, but is rather a wider term describing learning or guiding to learn.

Learning is seen as a life long journey. It is widely thought that everybody, even the most erudite, can benefit from the support of others. (Beetham & Sharpe, 41-42.)

In the 21st century many scholars argued that, in the past, the emphasis in pedagogy had been too much on what was being taught and that this had led to pointless instructions with the dismissal of actual learning. At present, the learners are seen as active participants in the learning process. The progress of other sciences, such as psychology, has given important information about the learning process, which has and will assisted in the improvement of pedagogical practices. These developments has helped to shift learning over teaching. (Beetham & Sharpe, 43-44.)

3.1 Childhood Development

During the second year of childhood, a child will form a self-image. It is a crucial leap in the child's growth. At this age, it is also common for the child to repeat an important event of the day when preparing for going to bed. The early years are also important for introduction of art and culture. A child will start to pick up literature, listen and produce music, observe and do his or her own art, follow drama and perform, and watch TV, videos and movies. (Lyytinen, Korkiakangas & Lyytinen 1995, 31-39)

The most important interaction with peers is play. By playing a child can set conscious aims in an imaginary situation. By playing children produce, maintain and alter their subjective social reality. This process at the same time shapes their identity. The world of play produces the first form of a cultural activity that the child has made themselves. A social situation and alternation which is related to cooperative working can support a child's attentiveness and exploring functions. In addition to social development, early childhood is the time for basic motoric development such as learning to walk, run, jump throw and to gain skills related to coordination. Motoric development allows the child to gather information about new places and to have initiative in social interaction. A child is by nature prone to affect his or hers surroundings and to make initiative. (Lyytinen, Korkiakangas & Lyytinen 1995, 84, 97.)

During the second and third year of life children develop dramatically with their verbal skills. This allows the amount of potential friends to play with to grow considerably. The child is able to take contact to a previously unknown peer and to negotiate the terms of action. From now on the amount of observing and attachment to adult decreases. Instead, the child will seek interaction with other children. It is a common fear for young children to not be able take part to play with others. The child will also try to rule his own actions more and more. These kind of factors will often show by attributes of the child's own culture and by defying the authority and rules of adults. (Lyytinen, Korkiakangas & Lyytinen 1995, 125.)

Adults often restrict the level of children's physical activity. This is done usually by appealing to safety. Children however are by nature interested to a moving customs that are related to natural development processes. Thus, it is often very difficult for adults to block this behavior completely. Studies have shown that boys typically spend more time on physical activities compared to girls. In addition, the parent's habits seem to affect the children's activity level. Children whose parents do physical activities year round are more likely to do physical activities year round themselves. (Lyytinen, Korkiakangas & Lyytinen 1995, 103-104.)

3.2 Museum Pedagogy

Every museum is a unique mixture of their collection and settings. That said, they still all have to reflect on the same question: whether their primary task is to preserve the collection, to attract visitors or to serve as an educational party. However, these three do not exclude each other's. The Finnish Museum law states that the task of museums is to: "promote the availability of the information on culture- and nature heritage - by operating research, teaching, communication and exhibition- and publishing activities." In addition, the International Council of Museums (ICOM) mentions the educational role of museums in their definition of a museum. Finnish National Board of Antiquities describes museum pedagogy as a synonym to museum teaching. Many argue what in fact can be included to museum pedagogy. Is it solely the practical teaching activities or a bigger picture of a pedagogical view? (Foreman-Peck & Travers 2013 28-29; Viitala, Hakamies, Kakkuri, Kuvaja 2011, 4.)

The 1970's were essential to the pedagogical atmosphere in museums around Finland. The view of interactive learning started to overrun old concepts. The museums started to emphasize the active nature of knowledge. The transformation had already started in the 1960's, when museums started see children as equal customers to adults. In the past museum had only been a place, a facility, where one could come and look around. Now the museums started to take a more active role by offering for instance possibilities to read and draw. In the 1970's the first positions of museum educator were established. The museum educator is described to be responsible of planning, improving and of the execution of the pedagogical activities. The main target groups are children and schools. In practice, the job usually consists of offering new learning possibilities to different kind of customer groups. Some means of doing this are guided tours, workshops and events. (Viitala & al. 2011, 5.)

3.3 Interactive Learning

Learning in museums often consists of interactive activities, discussion and learning through doing and interpretation. Especially for children, the tactile and interactive approach to learning is important. The role of the museum educator is to construct dialogue and create learning opportunities in a friendly and accessible environment. The basic element of active learning is that the children feel the teaching environment safe and acceptable. Therefore, the participants are able to act versatile without the element of fear. Additionally, it is important to help the participants to understand the unfamiliar topics or to grow the understanding of familiar topics. As the learners are all individuals their preferences often vary. This problem can be solved by using several different kinds of interpretations and activities. It is important for museum educators to be aware of the type of pedagogical views they base their activities on. In museum pedagogy there is always present some sort of perception about what learning and knowledge are. This on the other hand has an impact on what and how the museums want to teach. Museum educators rarely have broader education in pedagogy, which may lead to the lack of understanding of learning in museums. (Viitala & al. 2011, 6; Ojala 1993, 72.)

Play, movement, reading, listening to music, playing an instrument or exploring in the nature are an important way to get experiences and to learn. They are important ways to prepare for adulthood. When planning cultural activities for children it is important to base the activities in play, exploring and experimentation. The activities should be practical and encourage the child to be creative and self-imposed. For children, it is important to be able to modify the data with all their senses. Thus, they can understand the information and process it with thoughts, hypotheses and action. This process helps to make the data more personal and significant to the child as well as eases to assimilate it. (Mustonen 2010, 15; Ojala 1993, 237.)

Workshops, which are one of the most popular activities in museums nowadays, are a good example of active learning. The main idea is to learn by doing. Nevertheless, in recent years there has emerged another trend. Adventure and experience pedagogics is described to be learning via experiences that affect individuals' sense, feelings and physics simultaneously. It can include anything from music and art to physical, adventurous tours. The idea is to provoke reactions in the participants by appealing to their feeling and thus encourage them to make different kind of interpretation processes. (Viitala & al. 2011, 7)

The understanding and development of museum pedagogics and pedagogics itself has come a long way throughout the history. The current view is to encourage the participants to be active in the learning process. Being an active participant and overall interactive teaching methods work well especially on children, who naturally are tend to be active and curious. The development process of children also support the social aspect of teaching. Like it is for

adults, it is even more important for children to be able to interact with their peers. The teaching situation itself should be as neutral as possible and leave room for the participants to make their own interpretations based on the given information.

4 Family and Child Customers in Museums

Overall, it seems that the Finnish public is fairly inactive museum visitors. In comparison, in the bordering country Sweden people visit museums twice as often. In 2009 Finnish museums got 5 million visitors as in Sweden the same count were 19 million. Other Nordic countries have fairly similar statistics as Sweden. (Alanen 2012.)

For museums children are an important target group as they represent the future customers. It is important to familiarize minors with cultural amenities early on, as it reflects on how likely they are to be future consumers. Some experts also argue that the involvement in culture in childhood has a positive impact on the individual's later life as adults. The child has a possibility to gain important experiences and take part in the social part of cultural life. In some cases it can even prevent social problems and help a child to build a positive self-image. The parent's behavior has a significant influence on their children's culture consumption; the parent's habits to take part in cultural activities reflect directly on the children's likeliness to do so. Nevertheless, cultural activities are often seen overall as a positive way to spend time with family by Finns. The modern parents value highly the time they spend with their children and loved ones. In addition, the grandparents are a good asset to be used when attracting children in to museums. In Finland, over 70% of the children who are under 7 have at least one grandparent living within a 20 kilometers radius from their home. (Mustonen 2010, 14-16.)

4.1 Pedagogic Services in Museums in Finland

Many museums in Finland offer pedagogical material on their websites, which seems to be mainly targeted to schools and teachers. The marketing on websites, for pedagogical services, are mainly done by using terms such as "for teachers", "for schools" and "teaching". Nevertheless, the museums do mention that the material provided is free to use for everyone. Some museums additionally provide so called "virtual exhibitions". This gives the customers an opportunity to learn without visiting the museum itself, although the visit is advised. (Viitala & al. 2011, 8.)

On the museums websites there can be seen two typical approaches. In the first one the teaching is often perceived as assignment based. The children are provided with assignments

and they are expected to learn by carrying out them. In the second category the museums explain what they try to achieve in the teaching process. That said, they often fail to explain how they implement this in practice. Many museum emphasize the meaning of discussion in the learning process. The individuals own experience is seen as a base to this. (Viitala & al. 2011, 8-11.)

In many cases the museums lack in information they provide on their websites. Often, they might only provide the most basic information and prices. Furthermore, the museums also often fail to highlight the importance of joy in learning. Almost every museum however do mention the importance of knowing how to behave in museums. Museums are seen as special places, and that the visitors need some sort of knowledge how to act during the visit. This may be because the museums want to provide a pleasant visit to everybody without disturbances as well as the want to protect the artifacts in their collection. Touching is a vital part of learning, and many feel the need to touch the artifacts in the exhibition. Nevertheless, almost every museum forbids any touching of the artifacts as it might damage them. (Viitala & al. 2011, 8-11.)

4.2 Participatory Museum

In addition to guided pedagogical tours, many museums offer birthday parties for children. This typically consist of some sort of pedagogical activities. In some museums the children have been taken into consideration when designing the exhibitions. A good example of this is the Finnish Natural History Museum. In their exhibitions they have included different kind of element design for children. There children can feel and touch different kind of objects and materials as well as have the opportunity to have interaction with the surroundings. Some other museum has taken a different approach. They have a separate exhibition area for children in addition to the typical, traditional exhibitions. As an example of this can be mentioned the National Museum of Finland. They have an interactive exhibition; “workshop Vintti”. Although open for everyone, it is mainly intended for children over the age of seven. The exhibition provides the visitors a possibility to experience historical activities by trying them by themselves. There are also some museums that’s main target group is children, such as the Children’s Town, part of Helsinki City Museum. In this museum everything in the exhibition is designed for children. It illustrated the past of the city of Helsinki by means of play and activities. The museum allows the visitors to touch and experiment with all of the objects in the exhibition. In addition, the museum focuses on accessibility and functional facilities as it is seen important for families with children. (Workshop Vintti - Easy History; Children’s Town.)

In recent years there has been a trend rising. People want museums to be places where people can participate, not just observe. The idea can be taken as far as rethinking the whole museum concept. The city of Helsinki will reopen their city museum in 2016 in new premises. When designing their new museum they decided to take a new approach: to plan the whole museum based on the need and want of the Helsinki residents. They allowed ordinary city residents to take part in the very core of the planning. As the resident took part in the planning of, for example exhibitions, the staff themselves took an observing role and tried to interfere as less as possible. One of the advantages of this method seemed to be that it allowed to point out facts that a museum professional might never come up with. The individuals working in the field may be so used to the world of museums that they cannot see the museum experience from a customer perspective. (Reeta Holma 2014, 6-11)

Although Finns value museums on average, are they fairly inactive to visit them when compared to other Nordic countries. By concentrating on attracting children, museums could grow their numbers of customers. Children are the futures customers, but also tend to bring their other family members to the museums. Pedagogical services in Finnish museums are mostly designed for schools and day care groups and many seem disregard children in their permanent exhibitions. Currently it seems that people want to have a more significant experience in museums and to participate in the activities of the museum. The museums have an opportunity to grow into places for social interactions.

5 Service Design

During the 21st century the new industrial technology improved people's standard of living drastically. The industries explored ways to produce goods in more efficient ways, so that the products could reach to as many as possible. Material were seen as a way to bring happiness and satisfaction to life. The domestic appliances helped to free women to take jobs outside of their homes. Moreover, the development of transportation systems, such as cars and trains, expanded the home range and allowed people from different walks of lives to travel further for work and pleasure. (Polaine, Løvlie, Reason 2013, 18)

Nowadays, the population is saturated with material wealth. It has started to endanger our vary existing rather than support it. The societies, are facing new kinds of problems: how to sustain the health of the population, the reduction of energy and resource consumption, to develop more ecological transportation systems and to better the financial systems. The focus from production efficiency has changed to lean consumption. In addition, the societies has moved to measure the value of life by determine the quality of it rather than the standards. (Polaine, Løvlie, Reason 2013, 18)

Describing what service design is, can be harder than what one might initially think. In his book *This is Service Design Thinking*, marc Stickhorn states that: “If you would ask ten people what service design is, you would end up with eleven different answers - at least.” Brigit Mager defines service design plainly as a design that: “aims to ensure service interfaces are useful, usable and desirable from the client’s point of view and effective, efficient and distinctive from supplier’s point of view.” Stickhorn mentions 5 principles of service design. First principle is *user-centered*, meaning that the service itself should be examined by the customer’s perspective. Second one is *co-creative*. This means that everybody who has an interest in the service should be part of the design process. Third principle is *sequencing*. By sequencing Stickhorn means that the service should be seen as a sequence of actions rather than one individual action. Next principle is *evidencing* by what is meant that although services are intangible for most parts, they should be visualized same way as physical artefacts. Last principle is *holistic*. This means that in addition to the service itself, the whole environment of the service should be taken in to consideration in the service process. (Stickhorn 2011, 22-39)

In order for the services to reach their intended purpose and value, it is important to design and produce the service based on the genuine needs of the people who will eventually use them. By taking advantage of proper resources a service provider can make their services more simplified and thus better for the customers. Resilience in services allows them to adapt to the changes in the environment and perform as designed for a longer time for the clients. Furthermore, consistency in the design process of the services on the other hand will ensure the human experience to be satisfying. (Polaine, Løvlie, Reason 2013, 19)

5.1 Customer Experience

When observing the competitive weapons used by businesses, some professionals describe the current time as an era of the customer. The Forrester Research Incorporation, an American research company, introduced their Age of the Customer -model in 2011. This model summarizes the development and change in the strategies used by companies. To understand the current situation, one must have an understanding of the different strategies that the businesses used in the past. During 1900-1960 the companies that could produce goods as efficiently as possible were the ones to succeed. In other words they had to manufacture their products as quickly as possible with minimum expenses. This era is called the Age of Manufacturing. Trough 1960 to 1990 the Age of Distribution took over. During that time globalization, the ending of rationing and a more free market allowed the mass production to be located to more cost-efficient places such as Asia. In order to succeed the companies needed to organize

their distribution and logistics in the most efficient way. The key was to have the right product on the right time. In addition to the price the customers slowly started to pay more attention to availability and delivery time. (Löytänä & Korhonen 2014, 14-16.)

In the 1990's the information technology and networks brought a new type of efficiency to the operations. This time period, from 1990 to 2010's, is called the Age of Information. In the beginning of that era, the companies were able to take significantly more advantage of information when making decisions, compared to the past. Later on, due to the rapid growth of internet, the online shopping revolutionized the markets. During the Age of Information companies that offer different kind of services contrary to products has gained the most profit. Nowadays, when living in the Age of Customer, these previous competitive edges, efficiency in mass production, logistics and information technology services, have receded. However there is still one aspect remaining: the skill to form customer service experiences. In order to succeed a company must be able to create a positive and valuable experience to a customer. (Löytänä & Korhonen 2014, 14-16.)

Customer focus was described as the most important factor that determines the success or failure of a company by a Columbia Business School study in 2002. Companies clearly seem to understand that the key element of their survival is how they attract new customers and keep the existing ones returning. Despite this, many companies are systematically failing to provide positive customer experiences. (Schmitt 2010, 1-22.)

Customer experience is a composition of different elements. It is the sum of encounters, image and emotion that the customer creates from the actions of the company. The customer experience is an individual's own perceptions of those elements. Therefore it is not a rational decision but an experience that is affected strongly by emotions and subconscious interpretation. In a sense all of the elements in a company are linked to the customer. Product and service development aims to find a better way to satisfy customer's needs. With marketing, the business takes care of their image and communicates to customers. Via human resources the know-how and attitude among the employees are taken care of. Traditionally, customer services and sales are the elements that interacts closest with the customers. Other functions in the business makes sure that those departments have the resources to maintain and improve their performance. Nowadays it is not enough to solely produce services. The business must put the customer in the midst of its operations and then sort its own actions around the customer to create experiences and value to the customer. (Löytänä & Kortesoja 2011, 11-19.)

The technology and networking has significantly changed the purchase process in recent years. Before buying a product or a service, the customer will most likely search information

about it online. Although the initial source of information is typically the company's own website, the attention quickly shifts to others recommendations and experiences on forums, discussion boards or to different types of recommendation based service providers. Hence, if a customer has a bad customer experience it will be in everyone's attention in no time. Therefore, it is vital for a company to take care of their brand. The creation of a positive image is an important factor of a customer experience. In contrast to the typical brand thinking, the customer experience based management has to focus on how to achieve the promises that the brand itself sets. (Löytänä & Korteso 2011, 29-33.)

The stronger and more impressive the emotions, encounters and images the customer has are, the more impact the customer experience will eventually have. To gain this objective the company has to produce so called adventures. With an adventure, in this context, is meant to describe a positive experiences that has strong emotions attached to it. In practice, it is an experience that has elements of fun, happiness, the joy of comprehending something new and becoming delighted. Nothing ordinary or familiar cumulates these feelings and therefore a positive experience is based on some sort of surprise. The human brain is built to react so that it directs the attention easily to the sources that generate pleasure. Thus, a customer that has a positive customer experience will most likely return to gain more pleasure, positive experiences. This fact is a strong reason for companies to invest on creating customer experiences. (Löytänä & Korteso 2011, 45-49)

The customer experience is built on different types of contact points. Contact point are places and situations where the service provider and the customer interact with each other's. For the Finnish Aviation museum the central contact points are: products, services, events, social media and the premises. Contact points that the customer experiences will eventually build up to a customer journey. A customer journey map is a concrete way for the company to understand the contacts with the customer and what kind of impact they have on a customer's experience. Illustration 3 provides an example of a customer journey map in Finnish Aviation Museum that consist of six contact points. It also possible to illustrate what kind of effects a certain contact point has on the customer. Weather it was positive, neutral or negative. A basic customer journey map only illustrates the contact points as equal. In reality, some contact points have a stronger effect on the actual experience. (Löytänä & Korteso 2011, 113-117.)

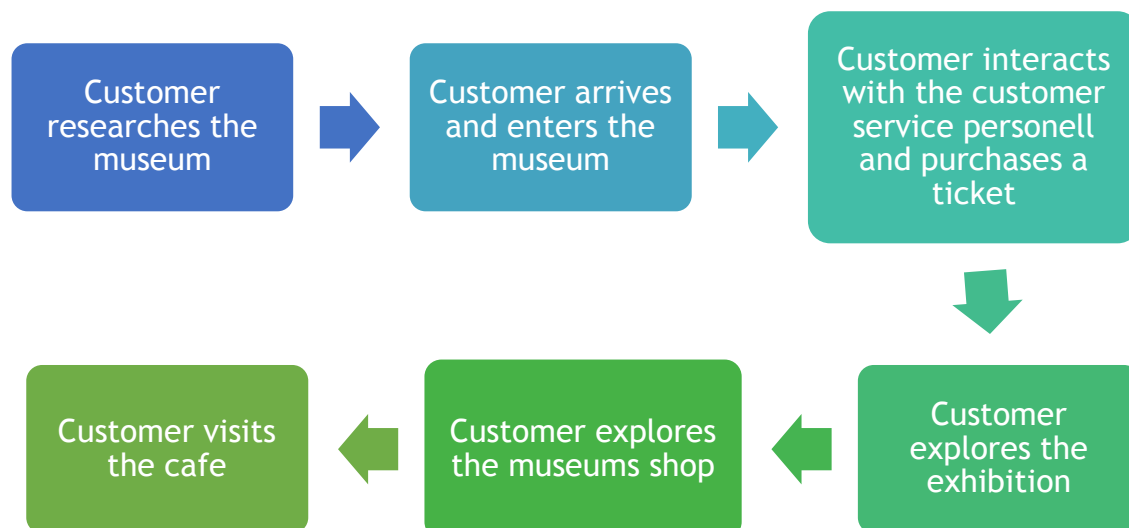


Illustration 5: An example of a customer journey map in Finnish Aviation Museum. (Einamo 2016)

Dealing with child customers and families as a customer segment differs somewhat from a typical adult customer. Because a young child cannot visit a museum by themselves, he or she is always accompanied by an adult. It might be a friend or a grandparent, but the most typical companion is the child's parent. Therefore the child customer must be observed as a joint child-parent customer. Both partners have their own impact and outlook on the customer experience. However, it is an imbalanced relationship as the parent has always more authority. (Löytänä & Korteso 2011, 127.)

5.2 Service Management

Most of western countries live in a so called service economy. Service industry's responsibility of the wealth in societies and the growth in employment is growing constantly. Typically a society is described as a service economy when over half of the gross domestic product (GDP) is produced by the service sector. Already in 1997 over 55% of Finland's GDP and 65, 5% of employment was generated from service industry. In 2013 70, 7% of the country's GDP was produced by the industry. (Grönroos 1998, 25-61.)

Although new technology has revolutionized our lives, it is people who remain at the heart of services. It is necessary to understand that services are, to put it plainly, a relationship between the service provider and the customer. In reality, it is usually a complicated network of relationships. Rather than using or consuming a service, a customer enters into a relationship with the service provider. The interactions in that relationship is the co-production of the service experience. Therefore it is important to view the design process of a service as a relationship, as well as an experience, that changes as time passes instead of a moment of consumption. It is additionally worth mentioning that even the staff of a business, are users

and providers of internal services. The internal systems and procedures have to be in order for the frontline staff to be able to serve the customers accordingly. (Polaine, Løvlie, Reason 2013, 36.)

A service is often described by comparing it to a tangible, physical good. Nevertheless, there are three different elements that apply on most services. Firstly, service is a process that consists of activities, or series of activities to which different kind of resources are used to, in order to solve a problem. The process itself will ultimately be part of the solution. Secondly, service, for most part, is produced and consumed simultaneously. This will make quality control more difficult, as the quality cannot be controlled in advance, before the consumption, in the traditional sense. In addition, some parts of the service process will stay invisible. Hence, only the visible half will matter in the customer's eyes. Thirdly, the customer purchasing the service will participate in the process to a certain degree. In production resource wise, customers are also participants in the service process. Although, it is impossible to keep services in stock, it is possible to do so for customers. If the service producer is not able to serve the customer at the given moment, it might be wise to try to keep the customer available for later or instead offer another service. It is also important to notice that services have a heterogeneous characteristic. Because of people, either personnel or customers, or both, a service to one customer can never be similar to another. (Grönroos 2000, 45-49.)

For service providers it is critical to determine the nature of the market they function in and what kind of problems they are trying to resolve. This will allow them to form their service strategy. Within the service strategy the business needs to form concrete guidelines. This will help to manifest the idea of how the company intends to solve a specific problem in a certain way. In order to achieve this, the guidelines need to include three different elements: what the service provider intends to do to a certain customer segment, how it will do it and with the help of what resources. In order for everyone to understand it, the content should be as simplistic as possible. If there are no guidelines that have been mutually agreed on, there is a risk that the company will function inconsistently. To achieve their service strategy, the business needs to complete appropriate actions on their operative level. Usually, to achieve the goal, one needs to leave behind old rules and mindset and utilize a new way of thinking. As mentioned earlier, customer relationships are the key element in a company's operations. In order to improve the service efficiency in customer relationships the service provider has a few options: to develop a new service, increase the performance of existing services or transform a product component into a service material. (Grönroos 1998, 163-165.)

To improve a service one must understand how and why a customer chooses a certain service. The reactions of a customer is based on three elements: need, hopes and expectation. The need of a customer is the basic element which motivates a customer. To put it plainly, a

customer has a problem which needs to be resolved. However, in addition to that, there are hopes and expectations about how that individual wants the problem to be solved. Thus, the process does not solely rely on the need of a service. In other words, the need will determine *what* the customer wants and the hopes and expectation will rule *how* the service should be provided. Although, almost anybody could serve a customer based on their needs, hopes and expectations will narrow the options significantly. (Grönroos 1998, 263.)

A quality of a service is determined by the experiences of a customer. Businesses often set the improvement of the quality of services as one of their goals without clearly stating what the quality of a service actually means. Like a service, quality is a complex phenomenon and when described too narrowly, there is a risk that the programs designed to improve the quality will stay too concise. The features of a service is often seen as synonym or fundamental factor of the quality. In reality, a customer experiences the quality of a service in a much broader way. Moreover, the experience of a quality is based usually on other things than technical features. A company should always base their perception of quality the same way as their customers do. Hence, quality is important in the way that the customer experiences it. Grönroos (1998) states that the six basic factors of a quality in services, based on studies, are: workmanship, attitude and behavior, how approachable and flexible the company is, reliability and credibility, how problems are solved and reputation. In addition to these, there are situations where other factors may have an impact on how the customer perceives the quality of a service. Moreover, the criteria's may vary or have different emphasis for different customers and line of businesses. (Grönroos 1998, 62-73.)

In recent times, societies has turned into more service driven. People tend to choose to a more lean consumption and rate their quality of life with less tangible factors. Because of the changes in the societies and economy the companies are forced to focus on their customer services. In the past, it was possible to succeed with other means, such as production efficiency. However, nowadays it is impossible without making sure the customer experiences formed are positive and have an impact on the customer. In order to design and manage services one needs to understand how a positive customer experience is built.

6 Research Methods and Conduction

In this Bachelor's theses both qualitative and quantitative research methods are used. The customer satisfactory survey, conducted by the Finish Aviation Museum, provides both qualitative and quantitative data. In addition to this, group interviews are used to give more qualitative information. The research question used in this thesis is: What kind of museum services

do families with children want from Finnish Aviation museum and what is the best way to develop these services?

As mentioned, the survey data used in this research is from a customer satisfactory survey. It was held by the Finnish Aviation Museum. The survey was put available for customers to fill, in the museums lobby. There were no marking done to gather participants. The customers had an opportunity to fill the survey both in Finnish and English. It consists of a form where the customer is asked to rank certain factors of the museums services on a scale from one to five, when one is least satisfying and five excellent. The second part consists of open-ended questions where one is asked to describe what they enjoyed most about the museum as well as where they found place of improvement.

The first group interview, which's data is used, was likewise conducted by the Finnish Aviation Museum. The interview was held in two sessions, in December 2014 and January 2014. Altogether seven individuals took part to it from different age groups and backgrounds. The second group interview was held in March 2016 by the thesis author in the Finnish Aviation Museums premises. Three of the museums employees took part in the interview, Valeri Saltikoff, the Exhibition Manager, Henri Äijälä, the Marketing Manager and Kimmo Snellman, the Museum Technician.

6.1 Quantitative Approach

In quantitative research the aim is to collect data, which can be analyzed to the form of facts and statistic. The data will be analyzed in a numerical form. The research itself can be done by using, for example, surveys and questionnaires. Quantitative research methods give typically clear and simple answers. Quantitative research is an effective method to study, for instance, customer satisfactory. The results are often presented in the form of illustrated graphics. In this way the data is more summarized, logical and organized. Quantitative data is often seen more reliable than qualitative data, as it leads less, or if any, room for the researchers own interpretations. Moreover, it might be easier for participants to answer to simplistic survey forms in comparison to, for example, interviews as it doesn't require as much personal intake. (Lapan, Quartaroli, Riemer, 3-19.)

Quantitative research data is used in this thesis as a foundation of the research. The qualitative data allows to examine the basic information about the topic itself, such as: What is the child families as a customer segment like in the Finnish Aviation Museum at the moment. Moreover, it gives an overview on how customers have experienced the services of the museum and a possible insight on what should be improved.

6.2 Qualitative Approach

Qualitative research methods are best suited in situations where one needs to find out how a person or a group of people think and why causes it. This method usually answers to questions: how, what, in what ways and why social actions and phenomena happen. It can be applied in studies where human behavior is observed, such as the effectiveness of policies or programs. The qualitative research process should include research and planning, data collection, data analysis and reporting the results of the research. Contrary to the data collected in quantitative research, in qualitative research the data is not in numbers but rather in text. Therefore, it is often more complicated to analyse it. The focus of the analysis is not to make statistical generalizations but rather to understand important themes. There are different methods how the data can be analyzed. The most common way is the researchers own impression. Data can also be analyzed by coding or by summarizing it. Sometimes there will be more than one method used to analyze the data. Qualitative research methods used in this theses are questionnaire and interview (Saldana, Leavy, Beretvas 2011, 3-30, 89-138)

In an interview a person will be asked questions to determine their views, experiences, beliefs and motivations. An interview can provide in-depth information about the research topic as well as gives the opportunity to ask follow up question to further define the answers. This kind of research method gives more personal view than for example a survey and is usually more user-friendly. Nevertheless, interviews are resource and time consuming. Additionally, it takes plenty of time to process the data that has been collected. It is important to make sure the interviewer is well trained, as that person will be in control of the quality of the research. The interviewer can for example have an impact on the answers by his or hers behavior. Interviews can be used to, for instance, to find out about customer satisfactory. A group interview is very similar to a regular, one on one interview. The difference is that more than one individual will be questioned at the same time. This allows the interviewees to interact with each other's. In addition, the interviewer does not participate in the process as much as in a typical interview but rather tries to give the participants the possibility to lead the situation. This method can be used for example to test a research idea. (Gill 2008, 291-295.)

In this thesis most of the research data is gathered with using qualitative research methods. This type of data allows to examine the topic more profoundly. As services and the needs of customers are highly complicated phenomenon, there needs to be more specific information than numbers and figures to fully comprehend them. This applies also to understanding the current situation of the services provided by the Finnish Aviation Museum and the needs of the customers.

6.3 Reliability, Validity and Ethical Responsibility

A study is seen reliable if the results are consistent and accurate and if the results can be reproduced. To get reliable results from a research one must make sure that sample is large enough and additionally represents the population accurately. Moreover, data collecting as well as the management of the data, is need to be done thoroughly and without any errors. If the study answers clearly to the research question it was initially intended to answer, it is seen as valid. Furthermore, the research must be clear of systematical mistakes and provide correct results on average. Thus, to gain validity, the research must be well planned: Questions must to be unambiguous and give clear answers on the research question, the universe must be clearly defined and comprehensively listed, the sample is made correctly to represent the universe and finally the response rate should be high. (Golafshani 2003, 598-604.)

Like any other researcher, the author of this thesis clearly has her own preconceptions and agendas that may have unintentionally affected the research. Especially the former experience of working at the Finnish Aviation museum might have strongly affected the independence of the research. Moreover, the authors experience as being a parent herself most likely has had an impact on the analysis, negatively or positively, or even both. Nevertheless, taken into consideration the research data, this research answers quite well to the original research question.

One must be also aware to reflect how the research affects the individuals taking part to the research. Furthermore, the possible influence the outcome of the research has must be taken into consideration. The participants must be ensured to have full autonomy during the research and they must be treated with respect as well as with full confidentiality. The researcher must make sure that the participants will have minimum amount of risk and maximum amount of gain from participating in the research. The researcher or researchers who benefit, gain information, from the study should be responsible of taking care of the wellbeing of the participants. Ethical problems that can occur in the research can be avoided by planning well the research. The researcher must understand the ethics of research clearly. (Resnik, 2015.)

This theses consist of both quantitative and qualitative data analysis. The actual findings of the research are a result of combination of both of these research methods. Quantitative data is collected and analyzed from a questionnaire that consists of bot open- and closed-ended questions. Open-ended questions of the same questionnaire will additionally provide qualitative data. Furthermore, qualitative data is collected with interviews.

7 Results: Quantitative Data Analysis

The Finnish Aviation Museum held a customer satisfactory survey from the beginning of January 2015 to the first of August. During this time 96 customers answered to the survey, from which half were female and half male. Most of the customers, 58% were visiting the museum first time. 20% were there the second time and for the rest 22% had been there more than two times before. The customers answering to the survey were relatively young. The biggest group, 35%, were under the age of 18. Thus there were 34 participants from the total (N) 96 who were minors. Second largest group were 31 to 50 year olds, who represented 26% of the respondents. The others were 51 and older; 27% and 18 to 30 year olds; 11% (figure 2).

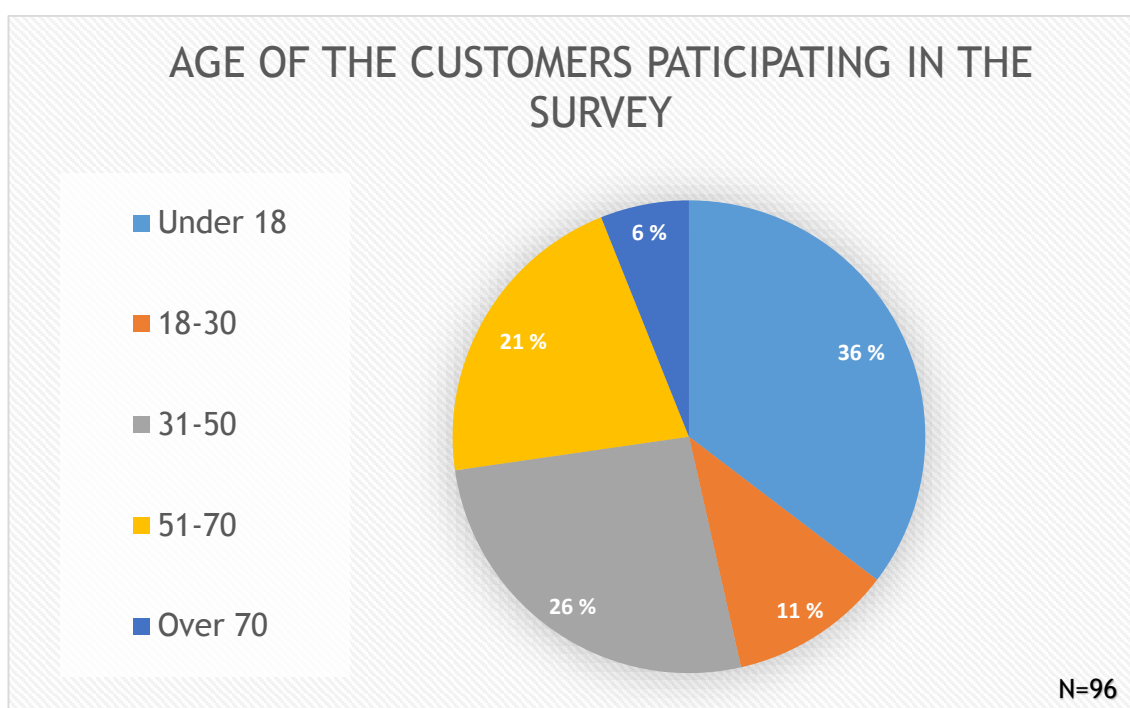


Figure 2: Age of the Customer Participating in the Customer Satisfactory Survey. (The Finnish Aviation Museum 2015)

The customers responding to the survey seemed very pleased with the museums services. The respondents were asked to rank different sectors of museums services from 1 to 5. The themes being ranked were: the overall comfort in the museum, cleanliness in the museum, the helpfulness of the staff, the workmanship of the staff, the availability of the services, the workmanship of the guide. In addition to these, the customers were asked to rate the exhibitions. In this category the factors were: special exhibition, ongoing exhibition, informatively and attractiveness of the exhibitions. All of the sections in the whole survey got on average points of more than 4, as seen in figure 3. The least points got the special exhibition with an average of 4, 07 points. The special exhibitions during the time of the survey were: Aerobatics in Finland and from the 22th of April 2015 onwards the current exhibition, which is about

the rise of commercial aviation after Second World War. The helpfulness of the staff and the workmanship of the staff got the most points, with averages of 4,48 and 4,48 points. 66% of the respondents gave 5 points to the helpfulness of the staff and 65% to the workmanship of the staff. The least to get the full 5 points were: comfort in the museum (46%), informatively of exhibitions (47%) and the special exhibition (42%).

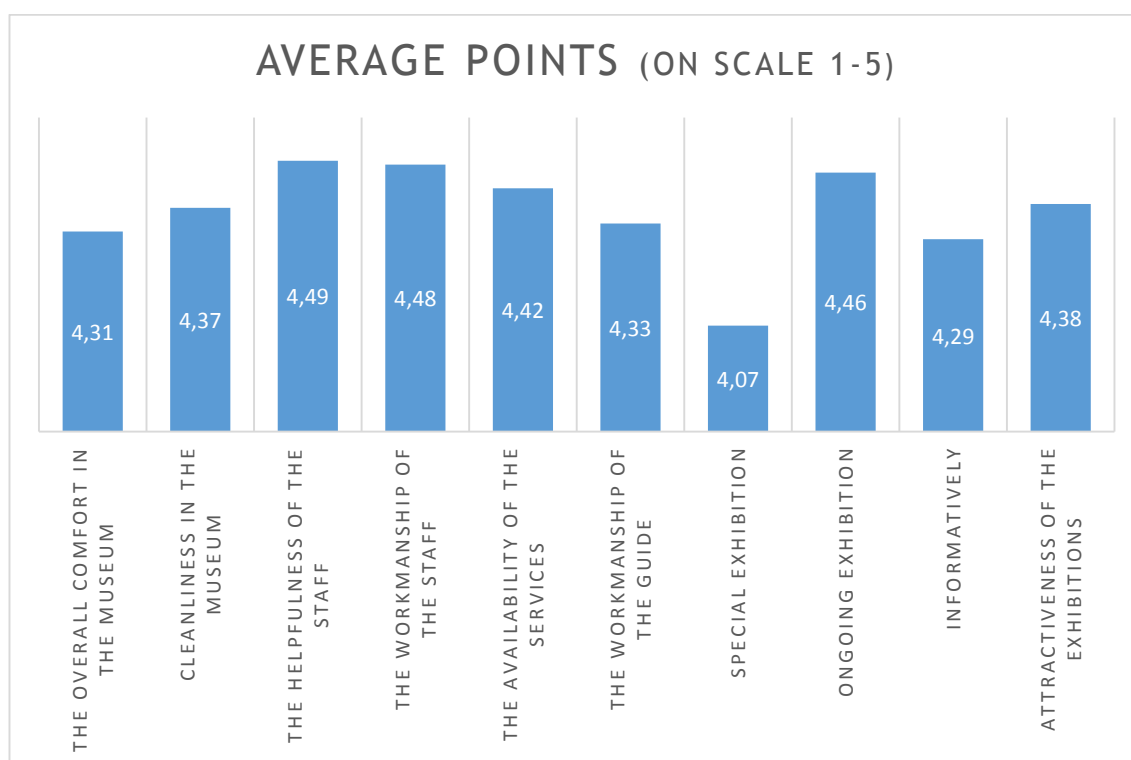


Figure 3: Average points of different factors of museums services. (The Finnish Aviation Museum 2015)

As mentioned above, it seems the customers were overall very satisfied with the museums services as the average points of each factors were more than 4 points. Still, there are elements which can be developed. According to the data the exhibitions were the least pleasing factors to the customers in the museum experience. As mentioned above, the special exhibition got the lowest score on average. This however could be caused, for example, by a less popular exhibition theme compared to others in the past. Still, the data indicates that there could be some improvement in the planning and execution of the special exhibitions. Following the special exhibition, the informatively of the exhibitions got the second lowest average of points (4,29). This could mean that some of the visitors thought there weren't enough information in the exhibition or that the information available in the exhibition do not reach the customers. Thus, there could be some improvement in how the museum approaches the visitor's information vice. Factor that got third lowest score on average in the survey was the overall comfort in the museum. This might be partly because the museums premises are not

suiting to the current size of the museum and collection. The museum has difficulties of displaying all the wanted material, which has led the exhibition halls to be quite cramped. Moreover, during the wintertime the museum's exhibition is cold which clearly has a negative effect on the visiting experience.

All in all, customers seem to be very pleased with the services that were studied in this survey. The average score is very close to full points and hence it is difficult to point out any factors that are in need of development based on this data. The only conclusion that could be drawn from this is that the museum should concentrate on their exhibitions and more specifically, how they present the collection and information of it to the customers.

8 Results: Qualitative Data Analysis

Qualitative data analysis consists of three different data sources. First is the second part of the customer satisfactory survey conducted by Finnish Aviation Museum. In this section the author analyzes the answers to the open-ended questions in the customer satisfactory survey. The second and third parts are data that were collected from two separate group interviews. The first group interview participants are a sample of the Finnish Aviation Museum's customers. Participants for the second group interview are museum employees.

8.1 Customer Satisfactory Survey

In this section the author analyzes the data gathered from an open-ended customer survey. The methods and conditions are described more thoroughly earlier in the thesis.

The qualitative data from the survey supports the previously addressed quantitative data. According to the data from the second part of the customer satisfactory survey, the customers are, on average, very satisfied with the museum's services. However, this method of research reveals more elements of improvement as well as sheds light more on the specific issues. When asked to describe what was the best part of the museum one factor stood out over the others. Customers liked the best, elements in the museum that they could touch, feel and experience; the simulators and the airplane where one could get inside to. One respondent described the strengths as following:

”Lapset olivat innoissaan. Kone jonne pääsi sisään. Lentokonesimulaattori.”

Freely translated to English:

“Children were thrilled. The airplane that we could enter. Flight simulator.”

When asked to list possible development ideas the outcome was quite similar. The customers want a more tactile approach on the exhibition. They want opportunities to have adventures and interactivity, to touch and feel and not only to observe. This is especially emphasized when addressing the needs of children. Furthermore, there seems to be a demand for more activities for children overall. As an example, one of the responses went as following:

“More things for children! Especially things to try and touch.”

According to the survey, one of the most popular wish of the customers is to have more simulators and airplanes that the visitors can enter. As mentioned earlier, the objects in the museum are historical artifacts and thus it is unsafe, for both customers and the aircrafts, to allow the customers to touch them. The aircrafts and other objects would most likely be damaged if visitors were allowed to touch or enter them. Hence, the museum should develop other possibilities for the people to experience the exhibition from an interactive perspective. Maybe it could be possible to have other objects that are not historically valuable, available to study closer in the exhibition among the actual artifacts.

In the responses there were also a mention about the dysfunctionality of the exhibition. As the earlier data showed, the exhibitions were seen as a weaker factor in the museums services by the customers. One customer wrote:

”Näyttelytila on pieni ja koneet ahdettu tiiviisti. Koneita ei oltu numeroitu tai ne olivat kaukana -> Välillä oli vaikea löytää oikea kone. Lisää tilaa kierrellä ja katsoa koneita lähempää toivotaan. Ensimmäisen hallin yläkerrassa oli pienoismalleja muttei lainkaan selitystä niistä. Ihan kuin ne olisivat vain tilan täytteenä. Vähän keskeneräinen vaikutelma. ”

Freely translated to English:

“The exhibition halls are small and cramped. The aircrafts weren’t numbered or they were far away. Sometimes it was hard to find the right aircraft. I hope there would be more space to walk around and observe the aircrafts closer. There were miniature airplanes in the balcony in the first exhibition hall, but no information about what they were. It seemed as they were there just to fill the space. The exhibition had an unfinished atmosphere.”

The data from the survey support the fact that there is room for development to the permanent exhibition. How it is structured, what is included and how material is shown to the visitors. A more simplified, easily approachable exhibition would serve the whole clientele, but particularly child customers. Most of the younger children lack even the most basic knowledge of aviation. Thus it is important to build the exhibition so that it is easily approachable to even those individuals who do not have any previous experience or knowledge on the subject.

One development idea, that was mentioned in the survey, was to have an own area for children where they could for example play. At the moment, the museum has a very simple and small area dedicated to children. It consists of a small airplane where a child can sit in, a small showcase for an exhibition for children's artwork and a drawing table. The area itself is located behind the lobby and the cafeteria and is quite hard to find to if the staff do not mention it to the customer. During the summer time, there is often a larger playing ground for kids in the front yard of the museum. According to the researchers own observation the playing ground is very popular and liked among the families visiting the museum. A more advanced area for children could be an inexpensive and easy development target for the museum. The size of the area could be expanded and more elements included to it, for example with the help of volunteers. In addition, the placement itself could be re-evaluated.

8.2 Group Interview: Customers

The Finnish Aviation Museum held a group interview that consisted of two sessions. The interview took place in December 2013 and in January 2014. Altogether seven individuals took part to these two sessions in combined. The participants represented mainly the museums existing customer groups. The individuals taking part to the interview were gathered via different sources: museums own website and Facebook page, with an advertisement in the Vantaan Sanomat -newspaper and by using social networks.

The participants felt as the informatively of the exhibition had some room for improvement. For some, it was unclear how to tour in the exhibition, as there were no instructions to indicate which way to go. They felt that the exhibitions had no continuity or that it stayed unclear. One reason for this was that the content itself emphasized too much on details rather than a broader view of aviation. The information were displayed improperly and some texts were missing. In addition, it was brought up that there were clearly too many objects in the exhibition, which made the rooms seem very cramped. This all left an amateur like impression to the customers. One participant commented that:

“On muutettava lentokone varasto museoksi”

Freely translated to English:

“An airplane warehouse has to be transformed in to a museum”

The possibility to enter and examine the planes from inside were seen as a possibility to bring more value to the guided tours. When discussed about family customers, the Finnish Aviation Museum were not seen as an easy destination for families with children. However, the participants agreed that large airplanes as a topic is attractive and interesting to children. Moreover, according to the participants it is easy for families to arrive at the museum due to the

spacious parking lot. Hence, families with children could be potentially a bigger customer group. The lack of informatively was brought up again as it was mentioned that parents are unable to answer their children's questions about the exhibition due to the lack of texts and the unclearness. This naturally leaves the experience unfulfilling to both parents and children. It was as well pointed out that the children perceive the museum only as an airplane museum, as the other aspects of aviation are not properly brought up. The participants felt that the material for children, provided by the museum, which's idea is to connect a picture and text, do not support the children to fully understand the themes in the exhibition. Guided tours for children, similar to the birthday party tour, where the visitors get to enter a real airplane, were seen much more functional in achieving this goal. The customers wished to see more possibilities for children to experiment and explore. As an example they thought that there could be an element in the exhibition where children could experiment how the aerodynamics work. There were also an idea to have pilot suits in children's sizes to test. Overall, the need of interactivity was emphasized.

The data from the group interview supports the issues brought up by the data in the customer satisfactory survey. The exhibition is seen as uninformative, incoherent and cramped. As brought up earlier, this is a problem particularly for children as they do not have the background information as the majority of the adults do. Thus it is even more difficult for them to follow the exhibition. As for the elements in the exhibition, the customers seem to want more interaction. This is emphasized especially for children. The visitors want to be able to assimilate the information from the exhibition by touching, feeling, exploring and examining.

8.3 Group Interview: Museums Employees

The group interview for Finnish Aviation Museums employees were conducted by the thesis author. It was held in the premises of the museum 16th of March 2016. The interview consisted of four questions concerning the museums view on Children as customers of the museum. Three of the Museums employees participated to the interview: Valeri Saltikoff, Henri Äijälä and Kimmo Snellman. Saltikoff is the museums Exhibition Manager, Äijälä the Marketing Manager and Snellman the Museum Technician.

8.3.1 The Services for Child Customers and Families

The first question of the interview addressed how the museum had taken child customer and families with children into consideration at the moment. Henri Äijälä stated that Aviation Museum has several different kinds of services for children, such as a selection of guided tours. As an example he mentioned the newest arrival "Pikku Pilotin Lentokoulu" (freely translated to English: Little Pilot's Aviation School), which is an interactive tour, developed from guided

tours that is included in children's birthday parties offered at the museum. Additionally Äijälä explained that the museum has several events and programs for children. Children's day - event is the most important one of these. The Finnish Aviation Museum also focus their services for children on holidays, most importantly on the national winter break. In 2016 the museum offered free guided tours for children during that break, every Wednesday. The museum uses local and national medias to try reach customers, concerning these special events. Recently the museum was part of a service called "Kivaa tekemistä" (freely translated into English: Something fun to do) which is especially intended to families with children. The idea of the service is to introduce fun places to go or activities to try for families.

In addition to guided tours, the museum has tried to offer other services for young customer. Äijälä explained that the simulators are also available for children and that the simulator instructors have the know-how to serve child customers as well as adults. One needs to notice however that the simulators are designed for adults. Thus simulators that are not included in the exhibitions have a height limit. Valeri Saltikoff stated that the museum tries to attract young customers by offering them something to keep them engaged. An example of this he mentioned a playground that the museum opens every summer in the museums yard. The play area contains a lot of different activities such as an old, four seated airplane that the children can play with. Kimmo Snellman also reminds that the museum has built a small area for children in the museums lobby. In that area, there is a small wooden aircraft that was built by a student as a school work.

According to Saltikofft the Finnish Aviation Museum is mostly accessible for customers. Mainly, the only limitation is that there is no lift to the two balconies in the exhibition halls. Moreover, the one airplane, Convair Metropolitan, that customers has access to, have also only stairs to it. The musem has plans to build a tube in to it in the new museum that will be built in the future. Äijälä and Snellman continued that the museum has also tried to make sure the bathrooms are well equipped for families with small children. Äijälä and Saltikoff mentioned that the museum tries to take child customers into consideration with the opening hours as well. Although the museum opens daily at 10 am, but day care- and school groups are welcome, with previous notice, already from earlier hours. Usually from 9 am.

8.3.2 The Value of Child Customers

Second question of the interview addressed the possible value of child and family customers. The actual question was: What is the significance of child customers in the future of the museum.

Henri Äijälä stated that families with children are definitely one of their most important focus groups. According to him, one can clearly see that, when there has been a successful customer experience for a day care or a school group, the families of the participants of that group will soon follow. Äijälä thinks that the children in the families has a lot of power on the decisions of where the families do and go on their leisure time.

The museum staff seem to see, especially the day care and school groups, as an opportunity to grow their numbers of visitors. Valeri Saltikoff mentioned how they, as a customer segment, are a development object for the museum. He explained, that if the museum would, as an example, get all the elementary schools from the city of Vantaa to visit the museums, it would contribute a steady customer flow, but most importantly give the museum a lot of visibility. As mentioned earlier, the children who visit the museum will then tell about their experiences to their families and friends. The museum has been part of a campaign operated by the Finnish Museum Association called “Mennään museoon” (freely translated to English: “Let’s go to a museum”). The idea of it is to attract schools to visit museums during fall semester with a campaign week. Fall has usually been a slower season for schools to visit museums, thus this has been a way to boost the numbers of visits.

The Finnish Aviation Museum has been seen, in the past, by some as a museum for elder people, and especially for men. Kimmo Snellman explained that when he started to work at the museum, it was publicly described to be a museum for men. This however has changed significantly during the recent years. The museum has invested in their services and marketing, on factors that would possibly attract women and children. Snellman thought that there can be seen a large upraise on the number of child and female customers due to that. Saltikoff agreed on this matter and explained that the total number of customers has peaked so that it indicates that the museum has achieved popularity with a broader group of people. According to Äijälä, the museum has tried to join these different customer groups by attracting these older customers, grandparents, to visit the museum with their grandchildren. Additionally, the museum wants to encourage people from different age groups to interact with each other’s.

8.3.3 The Future Development of Services for Children and Families

The third question of the interview was: In what way have you planned to develop the services for children and families with children? Äijälä stated that overall the museum wants to avoid doing the same things over and over again. Instead, the object is to renew their operations and develop something brand new.

Currently, as earlier mentioned, the main emphasis on children as a customer segment, is on day care and school groups. At the moment, the museum is part of a project called Miracle, which is funded by the Finnish Funding Agency for Technology and Innovation (Tekes). The idea of the projects is to “find cost-efficient ways to create attractive mixed reality applications for cultural travel and out-of-classroom learning, by multi-disciplinary teams and in cooperation with local businesses”. The Finnish Aviation Museum concentrates on this project especially on how to develop the services for schools, using this kind of technology. Nevertheless, according to Saltikoff it has been difficult to attract schools to the museum as aviation or the history of aviation as a theme is hard to include in to the curriculums. Hence, the museum needs to come up with some kind of a “reason” for the schools to come to the museum. (Technology Research Central 2016)

With the new Finnish Aviation Museum, that is currently still in a planing phase, the staff has been working on a Flight lab - workshop project. According to Saltikoff, the idea is to increase interactive demonstrations about physics related to aviation, such as aerodynamics, as well as aviation history as a phenomenon. Äijälä stated that the staff has been gotten acquainted with this type of exhibitions, for example in Germany. He says that, there, this type of interactive thinking has been taken into a whole new level. The museum wants to increase the amount of interactive elements in the exhibitions in general, and the staff, according to Äijälä, has a lot of ideas, how to develop the services of the museum to this direction. Therefore, the resources have been transferred mainly on this new, upcoming Finnish Aviation museum. Naturally, this means that there is less emphasis on the development on the current museum and its services.

According to Snellman, the museum has recently invested and will be investing on human resources. The museum has opened new positions and hired more staff. For example, in 2015 a new Customer Service Manager started her work at the museum. Even more importantly, a Museum Educator will start her work as well. This will most likely have a significant impact on the services designed for children. Saltikoff continued that, in addition to human resources, the museum has tried to improve the overall customer experience in the museum such as accessibility. Additionally, Saltikoff explained that it has been a big improvement that during 2015, there has been an option to buy lunch daily, from the cafeteria located on the museums premises.

The staff seem to agree that there is room for improvement in the technical aspect in the exhibitions and in the way of displaying the collection. Especially for young audience there might be a possible risk of danger as there are mainly only ropes to block entrance to areas that are not safe. Naturally, children might, for some reason, ignore these and enter these areas. Moreover, mainly because of the lack of space, but also because of the structure of the

exhibition, it might be difficult for children to have a good view on the airplanes. On many cases, the audience is not permitted to get close to the aircrafts. As children are smaller in size, this is an even a bigger factor for them than what it is for adults. Kimmo Snellman explains that there has been plans on bettering the exhibition, but the problem is that every option would require some kind of barrier to be built. Those can often be unfriendly for customers, as they can limit the view. Additionally they are often expensive to build and would most likely take a lot of room in the already cramped exhibition.

As mentioned earlier in the thesis, the Finnish Aviation Museum offers a simple mobile audio tour. According Saltikoff, the museum is interested in exploring more about the possibilities of a mobile audio tours. However, the problem is that the quality of the technology vary still quite a lot. It seems to be difficult to find reliable and customer friendly options.

8.3.4 The Strengths and Weaknesses in the Development of Services

The fourth question addressed the weaknesses and strengths of the museum related to services for children and families. The interview question was: What factors hinder the development of child friendly services in the museum? What factors support the development?

As the biggest obstacle for development, the staff agreed on the challenging and restraining premises. Äijälä mentioned that the coldness of the exhibition halls is a great difficulty with all customers, but it even more so with young children. During winter, the children have to undress and redress possibly several times. Additionally, one needs to take in to consideration that it is quite unpleasant to visit the exhibition with several layers of clothes: moving and exploring is more difficult. Saltikoff continued that because of the overall functionality is poor in the current museum, the planning of the new premises want to be done well. The target is to design the surroundings to that it will allow different kind of activities, not just those that were initially planned.

According to Saltikoff, the overall restrictions of museum work has a significant impact on the operations. The preservation of the collection comes always first. Thus it is impossible, for instance, to let children explore the air crafts without staff supervision. At the moment, there is one airplane open for customers. Snellman explained, that this has become a big burden; the airplane has damaged greatly and takes a lot of resources to keep in decent shape. Similarly, the simulator located in the exhibition has had similar problems. It needs to be maintained frequently. The museum has no staff in the exhibition halls and thus no supervision. This is mostly due to the lack of funding. Therefore it is hard to offer interactive experiences to customers. As there is no supervision the objects break more easily. Additionally, the experience itself may stay unfulfilling without proper guiding. For example, when trying

offer a decent experience of flying to a customer via simulator, the experience is much more true to real life and enjoyable if the customer has proper guidance on how to use the simulator.

As for strengths of the museum, Saltikoff mentioned the broad subject matter of the museum. Moreover, aviation itself as a topic seem to be alluring to children. It naturally sparks images and dreams and thus it is quite easy to attract people to the museum.

Overall, the new museum project causes both strengths and weaknesses for service development. As the museum is dealing with a major project concerning the new museum premises, it is not reasonable to invest resources much on the current exhibitions. According to Saltikoff, during this year the schedule of the project should be determined. The staff will only consider updates to the current exhibitions, if the timetable of the project will delay significantly.

According to the quantitative data, customers want the museums exhibitions to be more interactive. This matter is especially emphasized when addressing the needs of child customers. Moreover, the customers feel that the information in the exhibition do not reach the visitors. Although aviation as a topic itself is seen very attractive to child customers, the museum is not. The customers want more content in the museum that is directly targeted to children. Most of these development points are in the awareness of the museum staff. However, as the museum is currently planning a new museum, it does not have adequate resources to develop properly the existing one. The museum has tried to improve the current services but find that the challenges with the impractical premises and financial matters complicates their work. Nevertheless, the staff of the Finnish Aviation Museum finds families with children to be one of their most important customer group. They are actively working on attracting more child and family customers, especially day care and school groups.

9 Development Ideas and Conclusion

Children are the futures museum clientele. They are also ones that bring the families, siblings, parents, aunts, grandparents et cetera, to the museum. Thus it is reasonable to say that they are if not the most, but at least one of the most important customer groups for museums. This is also the case for Finnish Aviation Museum.

The data used in this bachelor's theses indicates that the customers are in overall quite satisfied to the services of the Finnish Aviation Museum. Nevertheless, as always, there is room for

development and even more so when it comes to the services, which target children. According to the data gathered from the museums customer satisfactory survey and the interview for museums customers, the Finnish Aviation Museum should concentrate on the structure, content and appearance of their exhibitions. Furthermore, there is room for development in the overall looks and comfort of the museum.

Both the research data and the theory used in this thesis, support the fact that the museum should incorporate more interactive elements in their exhibitions. Although, it is an important factor from a pedagogical point of view, but it seems that this is also what the customers want in general. Customers, especially children, should be allowed to take advantage of all of their senses when exploring the museum. The museum environment should be welcoming and enable the information to be assimilated to even those that do not have any previous knowledge or experience in aviation.

The research pointed out that the customers feel that the informatively of the exhibition is not in the best level possible. The exhibitions should be more uncluttered and the information should be displayed so that it would be more understandable. The museum should additionally make sure that there is enough information and that the one that is provided does not go into too much detail but rather provide general knowledge to the customers. This would help the customers, who do not have as much former knowledge about aviation, to get a better understanding of the content and themes of the exhibition. Perhaps, the more in-depth information could be put out in separate for those that have more experience on the subject. Additionally, there is room for development on how the information is displayed purely from a visual point of view. The information could be provided in a way that was more customer friendly. Although often forgotten, the esthetics play an important part in the actual customer experience.

Furthermore, the data indicates that there is an overall need for more content in the services for children in the museum. Aviation as subject is interesting to children but still the museum is has not reached its full potential as a destination for families with children. The museum could concentrate on developing a more improved play area for children. This area should naturally also include elements of aviation into it. Perhaps a more convenient method however would be to make the exhibitions more child friendly and incorporate element in there that would attract children. These could be for instance, aviation themed clothes to try in children's size or different kind of materials to touch and examine.

According to the museum staff, they are somewhat aware of these development needs. However, mostly due to the planning of a new museum, it is not possible to use enough resources to the current premises and exhibition. As almost all in the museum industry, also the Finnish

Aviation Museum in some ways struggle with the finances. Although, the museum has a lot of development ideas themselves, it is difficult to get the appropriate funding to actually put the ideas into practice. Nevertheless, it is important to invest in the services and to the experiences that the museum provides, as it is the way the museum will be able to succeed financially in the long term.

The museum visitors of today are somewhat more demanding than what they were in the past. People want to be able to have a deeper experience in the museum and take part in the museums operations rather than just be observers. Services are the most essential element in any operations. The service providers need to be able to provide positive and affective customer experiences in order to succeed. Hence, it is crucial to take care the service designing and management is in order. Ultimately, the whole staff of the operator is part of the service process and in control of the customer experience.

Like any other researcher, the author of this thesis clearly has her own preconceptions and agendas that may have unintentionally affected the research. Especially the former experience of working at the Finnish Aviation museum might have strongly affected the independence of the research. The author wants to emphasize that particularly the group interview for the museum employees most definitely was affected by this factor. The interviewee knew the participants of the interview and thus it had a whole different setting to the process. The individuals taking part to the interview might have addressed the topics in a different way if there were no such element affecting the situation. Moreover, the authors experience as being a parent herself most likely has had an impact on the analysis, negatively or positively, or even both. Nevertheless, taken into consideration the research data, this research answers quite well to the original research question.

Although there were some setbacks along the thesis project, this thesis finally got finished like it was originally planned. Negative element that played the biggest role in the end result of thesis is that the author wasn't able to get access to all of research material that she initially hoped for. Furthermore, the initial plan was to use data from research, to which more individuals had taken part to. This had made the study more reliable. However, the author finds the results to be satisfying, especially when taking consideration all the factors during the process. The research process and the actual writing of the thesis was interesting and although the writer had some previous knowledge on the matter there were a lot of new information to be learned and discovered. The most fascinating part of the thesis was the analyzing of the research data. Although, most of the data was from researches that were conducted by the museum and not the author herself, it was still very instructive to examine it. Nevertheless, the group interview for the museum employees was definitely the part that allowed the author to learn the most. Although the people participating in the interview and

the setting was familiar, the whole interview process wasn't and hence it was a great experience.

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NÄYTTELYT

	😊	☺	😊	😊	😊	?
Vaihtuva näyttely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Perusnäyttely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Informatiivisuus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kiinnostavuus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

KAHVILAPALVELUT

	😊	☺	😊	😊	😊	?
Valikoima	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tilojen ilme ja viihtyisyys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Henkilökunnan palveluasenne	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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Yleisarvos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hinta-laatusuhde	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Miten vastasimme odotuksiasi?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tulisitko uudelleen?

Kyllä En
Miksi: _____

Suosittelisitko meitä muille?

Kyllä En
miksi: _____

Mikä oli parasta?

Mitä parantaisit toiminnassamme?

Yhteystiedot:

Haluan liittyä suorapostituslistallemme:

Kyllä En

Kiitos palautteesta!

EXHIBITIONS

	😊	😐	☹️	😞	😡	?
Special exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basic exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How informative was the exhibition?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interestingness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

CAFÉ SERVICES

	😊	😐	☹️	😞	😡	?
Selection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Look and comfort level of the facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Staff willingness to serve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your general opinion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Price-quality ratio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How did we fulfil your expectations?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Would you come again?

Yes No
 Why not: _____

Would you recommend us to others?

Yes No
 Why: _____

What was the best of all?

How would you improve our operation?

Contact details:

Thank you for your feedback!

Appendix 3: Questions of the group interview for Finnish Aviation Museum Employees

1. Miten Museo on ottanut huomioon lapsiasiakkaat ja lapsiperheet nykyisin?
2. Millainen merkitys (mielestänne) lapsiasiakkailla on museon tulevaisuuden kannalta?
3. Miten olette ajatelleet kehittää Museon palveluja lapsia ja lapsiperheitä ajatellen?
4. Mitkä asiat Museossanne eniten haittaavat lapsiystävällisten museopalvelujen kehittämistä? Entä, mitkä auttavat lapsiystävällisten palvelujen kehittämistä?