Designing customer-centric service ideas for singing training

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Leisure time is becoming more and more important to the Finns (Liikkanen 2004; 2009, 7) and hobbies are a way to relax and energize oneself. In addition, they provide a possibility for personal development (Hanifi 2005, 129).The purpose of this thesis is to conduct a development work, which contributes to creating more customer-centric and thus more valuable services for the singing hobby. The objective of this development project is to develop customer-centric service concepts and service ideas for singing training. The end deliverable of this development work, i.e. an Idea Catalog for singing training, is delivered to a Helsinki based musician, MB, for her to utilize in the future in her possible singing training business.

The theoretical background of this development project is a combination of customer-dominant logic and motivations studies. Both theories emphasize the complexity of understanding the unconscious or conscious "meta processes" and the environment, all having an impact on human and customer behavior. As motives direct the human behavior (Ruohotie 1998, 36), it is important to understand the motivations of the customers in order to build services which customers find valuable. In addition to motivation and cd-logic studies, service design and design thinking play a significant role in directing the implementation of this development work. The development project follows the Double Diamond service design process and takes advantage of several service design methods including interviews, desktop research, affinity diagram and personas, sailboat, customer journey map, idea generation, benefits map and concept cards in order to fulfill the objective of this development project. Many of the methods were used during the co-creation workshop.

This development work proves, following the cd-logic, the importance of understanding the customers' contexts and getting involved in their existing practices in order to come up with service solutions, which would create a true value for the customers. It would seem to be very beneficial for the singing training service providers to recognize the main challenges in participating in singing training, i.e. the results gained during this development work; the difficulty of finding relevant information, training possibilities and the right teacher, reluctance to pay in vain and the difficulty of combining a hectic life and singing training.

Four service concepts were created in a co-creation workshop to answer to the four main challenges: Peer review portal, Free trial lessons, Group lessons of different levels and Online booking "Endless music". Similar service concepts can be found already within different service business fields. This development project suggests that using these ideas in the singing training context could be worthwhile to consider as they might provide solutions to the existing challenges of the singing training customers. In addition, it suggests that in the future even more in-depth exploration of motivations study and cd-logic discussion could be useful in order to deepen and increase the versatility of the theoretical framework and to come up with more possibilities for development work of practically any service business industry.

Keywords: Service design, Singing training, Motivations, Service concept, Customer-dominant logic

Ståhl, Jenni Julia

Asiakaskeskeisempien laulun opetuksen palveluideoiden suunnittelu

Vuosi	2018	Sivumäärä	109

Vapaa-ajasta on tullut suomalaisille yhä tärkeämpää (Liikkanen 2004; 2009,7). Harrastukset rentouttavat, virkistävät ja mahdollistavat jopa henkilökohtaisen kehittymisen (Hanifi 2005, 129). Tämän opinnäytetyön tarkoituksena on toteuttaa kehittämistyö, jonka avulla lauluharrastuksen palvelut muodostuisivat asiakaskeskeisimmiksi ja siten tuottaisivat asiakkaille parempaa arvoa. Kehittämistyön tavoitteena on luoda asiakaskeskeisiä palvelukonsepteja ja ideoita laulun opetukseen. Kehittämistyön lopputuotoksena syntynyt "ideakatalogi" luovutetaan helsinkiläismuusikko MB:lle, joka voi halutessaan hyödyntää sitä mahdollisen laulunopetusliiketoiminnan kehittämisen yhteydessä tulevaisuudessa.

Työn teoreettinen viitekehys pohjautuu asiakaskeskeisen liiketoimintalogiikan ja motivaation tutkimuksen periaatteisiin. Työn molemmat teoreettiset kulmakivet korostavat ihmisen ja asiakkaan käyttäytymisen taustalla olevien tiedostettujen ja tiedostamattomien "metaprosessien" ja ympäristön vaikutuksen ymmärtämisen kompleksisuutta. Motiivit ohjaavat ihmisen käytöstä (Ruohotie 1998, 36) ja ihmisten motivaatioiden ymmärtäminen muodostuu tärkeäksi, kun asiakkaille suunnitellaan ja kehitetään lisäarvoa tuottavia palveluita. Motivaation tutkimuksen ja asiakaskeskeisen liiketoimintalogiikan tietoperustan lisäksi palvelumuotoilun ja palveluajattelun menetelmät ohjaavat kehittämistyön toteutusta. Kehittämistyön projektin toteutus seuraa Double Diamond -palvelumuotoiluprosessia hyödyntäen lukuisia palvelumuotoilun menetelmiä, kuten haastattelua, taustatutkimusta, affinity diagram -kaaviota, persona-profiileita, sailboat-menetelmää, asiakaspolkukarttaa, ideointia, hyödyllisyys-toteutettavuus-analyysiä, sekä konseptikortteja. Isoa osaa menetelmistä käytettiin työpajatyöskentelyn aikana.

Kehittämistyö osoittaa, että palveluntarjoajien on tärkeää sekä ymmärtää asiakkaan elämän konteksteja että pyrkiä löytämään keinoja osallistua asiakkaiden jokapäiväisiin käytäntöihin ja toimiin, sillä vain näin voidaan kehittää palveluita, jotka luovat todellista arvoa asiakkaille. Kehittämistyön tulosten pohjalta voidaan todeta, että pääasialliset haasteet laulun opetukseen osallistumisessa ovat olennaisen ja riittävän tiedon, harrastusmahdollisuuksien ja oikean opettajan löytäminen. Lisäksi kipupisteiksi voivat muodostua rahan haaskaus oikeaa opettajaa ja ryhmää etsiessä sekä kiireisen ja epäsäännöllisen elämän ja lauluharrastuksen yhteensovittaminen. Laulun opetuksen tarjoajat voisivat hyötyä näiden tunnistettujen haasteiden huomioimisesta liiketoiminnassaan.

Kehittämistyön osana toteutetussa työpajassa ideoitiin neljä palvelukonseptia vastaamaan edellä mainittuihin pääasiallisiin haasteisiin: vertaisarviointiportaali, ilmainen kokeilukerta, eritasoiset ryhmätunnit sekä verkkovaraus "Endless Music". Samankaltaisia palveluita ja ideoita hyödynnetään jo monilla eri palvelualoilla. Kehittämistyön johtopäätöksenä voidaan todeta, että näiden ideoiden hyödyntäminen laulunopetuksen palveluiden kehittämisessä näyttäisi olevan kannattavaa, sillä ne tarjoaisivat ratkaisuja asiakkaiden haasteisiin. Toisena kehittämistyön johtopäätöksenä voidaan todeta, että laajentamalla ja syventämällä asiakaslogiikan ja motivaation tutkimuksen tietoperustaa voitaisiin luoda uusia kehittämistyön mahdollisuuksia mille tahansa palveluliiketoiminnan alalle.

Asiasanat: palvelumuotoilu, laulunopetus, motivaatio, palvelukonsepti, asiakaskeskeinen liiketoimintalogiikka

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1 Introduction

Leisure time is often considered as something to desire, something good, something of one's own and something which provides joy. However leisure time can be still seen as something lazy and useless, echoing the mentality of the rural society, which dominated Finland, not that long time ago. Leisure time is product of the modern society, something which evolved when people started to attend to the paid work with working time. (Liikkanen 2009, 7.) Leisure time is opposite to work but it also supports it by allowing people to e.g rest. However it is important to understand that leisure time does not just structure the life temporarily, but it has become an important element of life when the quality time is spent (Liikkanen 2009, 9). Leisure time is getting more and more important to Finns. In addition to the importance of the home and family, hobbies are considered increasingly important (Liikkanen 2004; 2009,7). When asking the respondents of the latest Finns' leisure time survey and research, conducted on 2002, hobbies were defined as a way to relax, provider of counterbalance to the work, means to energize oneself, but also they were considered as a concrete way of developing oneself both personally but also in order to gain different skills (Hanifi 2005, 129).

Finns' music hobby
Finn's lesure time survey and research, conducted on 2002 revealed, that for the Finns' singing and playing an instrument are rather common hobbies but not anything that moves the masses. Often they are left as something to do in childhood or adolescence but certain group continues the hobby or gets back to them later on. (Liikkanen 2009, 15.). According to Hanifi (2009, 234), also analyzing the Finns' leisure time survey and research, conducted on 2002, the music-related experiences gained during childhood from home or school plays big role in music activities and hobbies later on. Most often music related hobby is started on childhood, but attending especially to a choir is something that can be easily started also on adulthood (Hanifi 2009, 237). Singing and instrument playing can be seen as a personal choice, although the encouragement from the family or school might often be needed to actually start with the hobby (Hanifi 2009, 237).

Music hobbyists are often people with self disclipline, target oriented mind and willingness to work towards the goals (Hanifi 2009, 236). People who attend to music hobbies are also more active in participating to other hobbies and activities outside the home, in every age group of the finns (Hanifi 2009, 245).

Music as a hobby might provide strong emotional experiences. Strong emotional relationship can be even developed with the played instrument. (Hanifi 2009, 240.)

Choir or bands provides a community of similar minded people with whom you are able to make friends, share the same experiences and develop the musical skills. The greatest moments in choir are often experienced when performing, but also sometimes during the trainings. (Hanifi 2009, 237-238). Hanifi (2009, 237) refers to a condition called the "flow", identified by the Mihali Csikszentmihalyi (1991, 178-179) as an example of the feeling obtained during the music hobby at its best. Flow is a feeling of intensive concentration, pleasure, success and living the moment-condition. The condition is close the the perfect happiness and it is usually developed in target oriented activity, and not in rest. It is a feeling where the consciousness and action merges. (Csikszentmihalyi 1991, 178-179.)

Results of the Finns' leisure time survey and research show that regularity of participation to the music hobby (singing or playing an instrument) was seen equally important by females and males, whereas male respondents emphasized the commitment more than females, which in contrast stressed the voluntary nature of the hobby and the enjoyment received of the music hobby as more important. (Hanifi 2005, 129.) In the music hobby, often the pure pleasure, and feeling of self-impression motivates people to continue the music activities (Hanifi 2009, 249.)

Idea for the development work
According to my parents I have been singing since I sat on my potty. During the early childhood I took part in child choir. Even though I stopped attending to the choir few years later, I did not stop singing. I took every music class during the high school so that I was able to sing in a group. After high school I have continued the singing, usually when being alone making sure nobody hears. I have felt the singing as very personal and I did not want anyone to come and say if I sing badly, nor "wrong way". As I grew older I noticed the pure fun of singing karaoke at the bars with my friends. Karaoke gives you the permission to fail, since everybody knows that everybody can do karaoke, regardless of the ability to reach the right tones.

Only couple of years ago I finally gathered all my courage and booked my first private singing lesson. In a way it had been my secret dream for so long, but the fear of failure in front of the teachers had limited my courage. I was very nervous as I walked to the location and extremely nervous when I opened my mouth and sang to the teacher for the first time. I felt my voice trembled and hands sweat. After the class, I literally flew back to home since I was so excited of the experience. I had won my fears, I had received good feedback and I was on fire and feeling empowered!

During the few years I have became friends with my singing teacher, MB. MB is a 31 year old female, rather recently graduated musician. She has been actively building her artist career but has been providing private signing lessons to earn some income while studying and while

aiming towards the career of artist. Her initial plan is to make her living as an artist. Currently her artist life is on its beginning and looking very promising. However MB is also realistic with the fact that it might be difficult to break through in the music business and she might needs to have "a plan b" to support herself in case her career would take time to develop, or in case it would not financially support her thoroughly. Providing singing classes would be ideal plan b as MB enjoys it and has already some experience of it. However she feels the idea of starting a business rather overwhelming as there is a good amount of competition in the market building doubts on how to succeed.

During my few years of being singing student, I have gathered some insights on the service ideas I would like to have as a singing pupil. I started thinking that how about to use the service design process and methods to co-create service ideas for providing singing training.

During autumn 2017 I proposed to MB that whether I could do my development project (thesis) to help her to come up with number of customer-centric service ideas for providing singing training which she could use, in case she would, at some point of her life begin truly to make a business plan and launch a business for singing lessons. MB said yes.

Framing the context- receiving crucial background info

I started the project by arranging a kick-off breakfast with MB. Aim was to interview her on her singing instructor experiences, her insights on the singing training possibilities and her possible doubts and other possible issues concering the singing training service. Another aim was to identify together the current customer groups for singing training services. The field guide to the interview discussion can be found from Appendix 2. Interview discussion lasted for 40 minutes. Discussion was audio recorded and transcribed to 3,5 A4 pages of text.

MB described the operation environment of Helsinki in regards to singing training business based on her acquaintances and her experiences. Most common ways of teaching to sing are the private lessons and different music schools. People who have the music pedagogy education are often in a better situation in creating pedagogic networks and they are often employed by different music schools. MB does not know too many private businesses and those who have launched their own company needs to work simultaneously within many different projects (e.g. freelancer) in order to support themselves financially. The reputation of the singing teacher and the location of the training seems to be important in the success.

MB's own students have been mostly female in the age between 23-34 years. When asking of the possible motivations of the customers to attend to MB's singing training, MB identified many motivations, such as learning a certain technique or reaching a certain music note,

having a good feeling, empowerment, possibility to overcome their fears, practicing to a certain event or a gig.

When I asked about MB's opinion on skype/online lessons MB preferred very strongly of being presents when teaching the students. Especially in the beginner level, often the teacher needs to show the techniques, as they might not get clear when verbally explained. In addition teacher sometimes needs to touch the student and make corrections to student's standing and pose. Also the voice itself is not similar when coming from the speakers. However MB thinks that online teaching can be used in some cases, technology and the internet connection just needs to be perfect.

When continuing the discussion to the different doubts and challenges MB feels of having in case she would now start the singing training business, the worry list becomes rather long. She would need a good decent space, preferably centrally located and having good connections. However, centrally located spaces are often expensive and they are rather difficult to find. Also in case the rent is too high, the prices of the singing training would need to be accordingly high, to cover the rental costs. However the lessons cannot be too expensive, in order to get the customers or then alternatively you would need to have some "super service" or new idea and a good reputation to have people pay the more expensive lessons. Also finding the customers seemed difficult. Eventhough we idenified the customer groups (see chapter 4.1.3) MB wondered on how to actually reach them. How to market the service, how to get the people interested, how to build a brand, where to find the money in order to build the brand and marketing? Questions and doubts are numerous

Interview continued with a discussion on what are the issues which hinders customers to attend singing training, or to stop it. Money and the price of the individual private singing lessons seemed to stand out from the reasons MB had experienced. People have other hobbies and interests as well and they allocate their money according to what they feel is the most important to them. You can attend to a singing training passionately and aim at getting in to a music school but you can also just attend to classes every now and then for the joy of singing. Or then the customers decide not to attend and prefer of purchacing a monthly gym card. People have different motivations.

When asking MB that what are the reasons why she thinks her customers are coming back to her, she believes that one of her stenghts is her ability to be emphatic and to listen the customers. In addition she does a lots of extra works for the students, e.g records the classes and sends the recordings for them in case the student wants. In addition sometimes the 45 min is not enough and the lessons keeps continuing until something unfinished is finished, without

extra billing. She wants to provide the good spirit and mood, a good experience for the students.

As Hanifi (2005, 129) pointed in the "Leisure time and Finns' music hobby"-chapter in the beginning of the introduction (chapter 1), according to the Finns, hobbies are a way to relax and energize oneself. They are also a way for personal development both by gaining skills but also by growing spirituallly (Hanifi 2005, 129). Music hobby is rather common amongst the finns and the pure pleasure, and feeling of self-impression motivates people to continue the music activities (Hanifi 2009, 249). Males preferred the commitment to the music hobby more than females who stressed the voluntary nature and the pure joy as more important in music hobbies (Hanifi 2005, 129.) MB's personal insights on customer's motivations and reasons on why they begin and why they end the singing training resonates with these research results; receiving pure joy, empowerment and developing skills are seemingly important for the customers of MB. In case the hobby does not bring you energy or joy or they do not relax you or answer to your needs in some other ways it is possible that customers do not continue the hobby. Roulston, Jutras & Kim (2015, 333) points out the similar insight: it is important for the teachers to know the adult music students, what they hope to achieve, what benefits they get from engaging to music, so that the teachers can better help students by planning more efficient experiences and activities that meet their goals.

1.1 Purpose and objective of the development project

Development work can be either problem solving oriented or renewal oriented (Ojasalo, Moilanen, Ritalahti 2014, 27). Problem solving based focuses to solve existing problems or challenges where as renewal based development work is conducted to discover new solutions, service, business model or e.g. working culture (Ojasalo et al. 2014, 27).

The purpose of this thesis is to conduct a renewal based development work which contributes creating services for singing hobby, one way of spending the important and valuable leisure time (Liikkanen 2004; 2009,7) more customer-centred and thus more valuable for the customers.

The objective of this development project is to develop customer-centric service concepts and service ideas for singing training. Theoretical background for this development project is a combination of customer-dominant logic and motivations studies. By using service design methods and following Double Diamond service design process I will try to explore and understand the different customer groups, their lives, contexts and motivations, and gain insights on the customer's needs to finally co-create service ideas for providing more customer-centric singing training.

The four research questions were set to guide the development process:

Who are the customers of the singing training and what is their life like?
What motivates the customers to attend singing training?
What customer doubts, challenges and needs can be identified towards attending singing training?
How the customer journeys of finding and attending to a singing training could be improved?

1.2   Structure of the thesis

After the "*Introduction*" chapter 1 and introducing the "Purpose and objective for the development project" (chapter 1.1), five main *Key concepts* (1.3) and the "*Limitations*" of the thesis (1.4) are presented. With the chapter 2 "*Theoretical background*" the creation of the theoretical backbone of the thesis is launched by firstly introcuding briefly the motivations studies (intrinsic-extrinsic motivation and musical motivations) and after continuing by introducing the customer-dominant logic (cd-logic) which is another theory into which the thesis is leaning on.

Chapter 3 "*Service design*", explains what service design is and how is it related to the design thinking. Following with chapter 4, "*Development project*", which begins to describe the development project. Development project is divided into four service design process phases following the Double Diamond model: discover, define, develop and deliver. Each of the phase includes description of the used tools and methods as well as the results and outcomes of that phase.

In the final chaper 5, "*Summary and conclusions*" the analysis and conclusons as well as the transferabilty, value of the results and the work and the future research possibilities are represented from the development project.

1.3   Key concepts

Singing training
In this development project, singing training refers to a singing related activities and hobbies such as: taking private individual lessons, attendance to the music schools, taking part in a choir or other small vocal group or a band with or without instructing teacher.

Customer-dominant logic
Customer-dominant logic (cd-logic) is a marketing and business perspective focusing on the importance and primacy of the customer and its role in creating value in services

(Heinonen, Strandvik, Mickelsson, Edvardsson, Sundström & Andersson 2010, 531). Customer-dominant logic underlines in depth view and holistic understanding of the customers everyday life, practices and experiences. According to the Cd-logic service experience can be seen as a long term context related process where the customers sees, feels and considers, as well as understands the service in different, more wider way than what service provider traditionally has considered. (Heinonen et al. 2010, 535.)

Motivation

Motivation answers to a question, why person sets certain goals. Motivation is made up on motives. Motives keeps individuals going, they direct the human behaviour. Motives are goal oriented and they are either unconscious or conscious. (Ruohotie 1998, 36.) Motivations are complex. Cognition, aspects of personality and environmental factors creates the complex, ever-evolving interacting framework for the motivations to evolve (Hallam 2001, 233). Motivation can be divided into instrinsic and extrinsic motivations following the self-determination theory with three basic psychological needs; feeling of compenence, autonomy and relatedness impacting on the motivation type (intrinsic or extrinsic) and wellbeing (Ryan and Deci 2000, 68-71). Intrinsic motivation is most self-determined, coming out of pure joy of doing something. Extrinsinc motivation contrasts intrinsinct motivation. It refers to activity which is performed in order to attain some outcome, it is instrumental (Ryan & Deci 2000, 71).

Service design

Service design seems to be something which does not have widely and commonly shared definition (Stickdorn 2011a, 34). Definition varies according to from who you ask. In this development project service design is referred to Stefan Moritz's definition of the service design (2005, 7) with Robert Curedale (2013)'s emphasis on people centricity. Thus service design is people centric (Curedale 2013,14) holistic, multi-disciplinary and integrative field which helps to innovate (and thus create something new) or improve(existing) services in order to make them more useful, usable, desirable for clients, as well as more efficient and effective for organisations (Moritz 2005, 7).

Design thinking

Curedale (2013, 28) defines design thinking as a "people centred way of solving difficult problems with practical and innovative solutions. Design thinking follows a collaborative team based cross disciplinary process and uses toolkit of methods. Design thinking combines empathy for people and their context with tools to discover insights". Design thinking and service design shares the same mentality and approach. However Polane et al. (2013, 7) sees service design as distinct from design thinking in that service design is also about *doing the* design and implementation.

1.4   Limitations

Singing research and vocal research can be found emphasizing several different perspectives. Perspectives identified during this development work varied from different pedagogical aspects (e.g. Penalba, Rojas-Rajs, Lorente, Iglesias, Fernandez, Monguet 2013) to physiological aspects and to wellbeing (e.g. Grape, Sandgren, Hansson, Ericson, Theorell 2003), motivations (e.g. Hallam 2002), personality and practice behavior (e.g. Heller, Bullerjahn, von Georgi 2015) and to choir singing and its motivations (e.g. Heilala & Virtanen 2006). In this development project the focus and perspective is on motivations. Motivations in general and motivations towards singing training. Motivations study is combined with the cd-logic which form rational and compact theoretical framework for the entire development project. Focusing on the motivation is reasonable also when considering the objective of this development project which is to develop customer-centric service concepts and service ideas for singing training. Motive is the thing which makes people to act (Ruohotie 1998, 36.) and e.g to make a purchase decision. Thus concentrating on motivations goes align when designing and creating service ideas.

As the client of this development project, MB, has so far experience on traditional singing training and has at this moment the education of musician all the music therapy services and further special musical wellbeing services were left aside from this work. It was considered that at this point it would not make too much sense in creating and developing more specialized services which would require more specialized education.

Development project follows the Double Diamond design process which includes for phases: discover, define, develop, deliver. Because of time restraint and the scope and the nature of this development project, the final deliver- phase of the Double Diamond design process is covered only by idea catalog. Currently my customer MB focuses on her artist career instead of building a singing training business. Idea catalog provides a great package of ideas and service concepts to develop and to consider further in case MB decides to focus on building singing training business in the future.

2   Theoretical background

Singing research and vocal research can be found with different perspectives. Perspectives varies from different pedagogical aspects (e.g. Alpiste Penalba, Rojas-Rajs, Lorente, Iglesias, Fernandez, Monguet 2013) to physiological aspects and to wellbeing (e.g. Grape, Sandgren, Hansson, Ericson, Theorell 2003), motivations (e.g. Hallam 2002), personality and practice behavior (e.g. Heller, Bullerjahn & von Georgi 2015), choir singing (e.g. Heilala & Virtanen 2006) etc.

As mentioned in the limitations (chapter 1.4) in this development project the theoretical backbone concerning the singing and vocal reseach is limited to cover the motivations. In chapter 2.1 the different types of motivations, ie. intrinsic vs extrinsic motivations are briefly introduced. After that few existing singing/music activity motivations studies are represented.

Another theoretical approach framing this development project is the customer-dominant logic, which is presented in the chapter 2.2. Finally in the chapter 2.3 motivations and customer dominant logic are knitted together.

2.1   Motivations study

Motivation answers to a question, why person sets certain goals. Motivation is made up on motives. When speaking of motives, often needs, urges, internal impulses, rewards and punishments are discussed. Motives keeps individuals going, they direct the human behaviour. Motives are goal oriented and they are either unconscious or conscious. (Ruohotie 1998, 36.)

The study of the motivations of the humans has rather long history (Hallam 2002, 225). Especially in the field of psychology, motivations study has been central issue because it combines biological, cognitive and social aspects of people. Motivations study has been a great interest in the society, especially among those fields where it is important to make people act since it is a fact that motivation produces. Energy, direction and persistence forme the core of motivation. They are all different aspects of intention and activity. (Ryan & Deci 2000, 69.)

During the decades researchers have tried to explain motivation from many different perspectives and according to Hallam (2002, 225), these attempts can be categorized in three main categories: 1) motivational theories which emphasize motivation deriving out of the individual, 2) motivational theories where the individual is motivated by the environmental factors, and 3) motivational theories where the motivation can be seen as a complex interaction between the individual and the environment, moderated by cognition.

According to Hallam (2002, 226) all modern motivation theories take account the cognition. Cognition is the way our mental images and perceptions of an event affects our behavior. Cognitions are born through complex interpretations and mental constructions. Modern motivation theories take also into consideration individual's ability to control their own behavior, but they also recognize the impact of the environment in rewarding or punishing certain behaviours, which then has an impact on thinking and following actions. (Hallam 2002, 226.)

More increasingly motivation theorists have started to address that motivation appears to exist in different levels and time scales. At the most highest level of the motivation, particular behaviour can be determined and derived from the needs of an individual's personality and the motivational goals can be specified during the life span. At the medium level individual's behaviour can be driven by the personal needs to reach intermediate goals and maintaining self-esteem. When considering any behavior at any point in time it can be influenced by a long term goals, but it also relies on decisions "made between competing motivations and needs and coping with the demands of the environment". (Hallam 2002, 226.)

Study of motivation is extremely complex, and is forced to take into account many different and intercorrelated factors e.g environment, personality characteristics, cognition (Hallam 2002, 232). Figure 1 below provides a framework which explains and visualizes the complexity of the inter-related factors of motivation recognizing the self-determination and cognitive factors in behavior as well. The Figure 1 presents that the environment has its impact on our personality and self-esteem, as well as self image. We might become motivated because we might want social approval from especially people we admire or respect and look up on. This possible praise and encourage gets embedded to us, increasing the self-esteem. People set goals which direct their behavior which are influenced by the personality, ideal picture of ourselves and our environmental factors. Actual behavior is the end result and even that can change due to the environmental factors at the time of acting.

Enduring Individual behavioural characteristics:
- Temperament
- Personality
- Gender

Cognitive characteristics of the individual
- Intelligence
- Gognitive styles
- Metacognitive skills
- Beliefs about learning and ability

The Environment
- Place
- Time
- Societal demands
- Culture and subcultures
- Family
- Friends
- Place of work or study

Malleable aspects of the personality and self-concept
- Ideal self
- Possible selves
- Self-esteem
- Self- efficacy

Cognitive process

Interpretation of input from the environment

Attributions of success and failrure

Goals and aims
- Aspirations
- Sub-goals

Direct influences of rewards and punishments from the environment

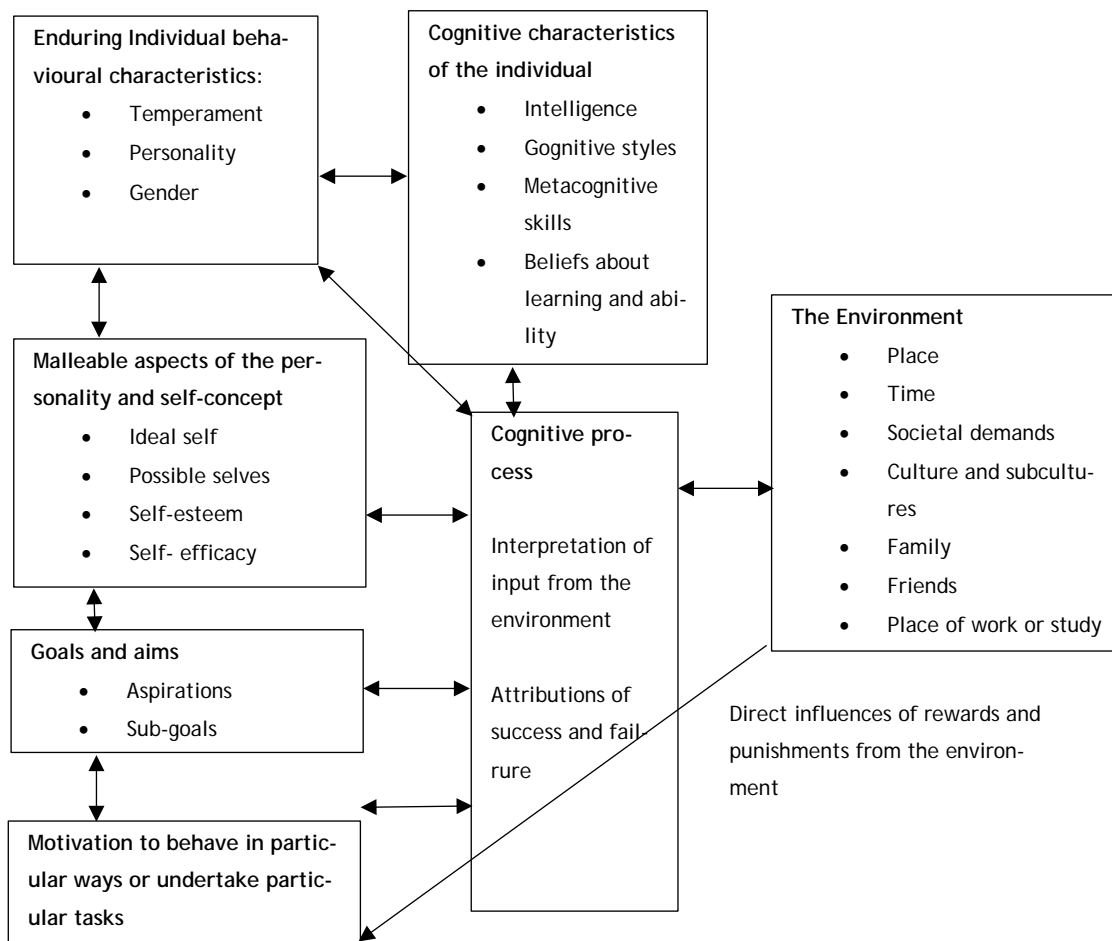**Motivation to behave in particular ways or undertake particular tasks**

Figure 1. Interaction between individual and environmental factors determing motivation (Hallam 2001, 233)

Figure 1 also visualizes the important role of the cognition and the cognitive processes in setting motivations and human behavior in general. Cognitive processes analyze the environmental impacts and influences basically everything we do. Goals and aims are influenced by the environment but also cognitive processing of the environmental factors are influenced by goals and aims and aspirations. Same two-way inter-reladness goes with e.g personality and self concept, enduring behavioural characteristics as well as cognitive characteristics of the individual. In addition they have a great impact to each other as well. They all influence each other in a very complex way, interaction exists between the person and environment at every level in both in short and long term.

2.1.1   Self-Determination: Intrinsinc and extrinsic motivation

One of the most leading or most discussed approaches to motivation in our time has been the self-determination theory and its impact on motivation by Ryan and Deci, first published on 1985 (Martela & Jarenko 2014, 12). At the core of the self-determination theory is the view that humans actively seek and conduct things which are meaningful and interesting to them. Children are great examples of this with their inner tendency to go an play; they are curious and playful (Ryan & Deci 2000).

According to the self-determination theory all humans have three basic psychological needs, feeling of compenence, autonomy and relatedness. When these needs are satisfied they increase self-motivation and mental wellbeing and on a contrary, when they are not satisfied they diminish motivation and wellbeing (Ryan & Deci 2000, 68).

Intrinsinct and extrinsinc motivations are types of self-determined motivations (Ryan & Deci 2000, 71). Intrinsinct motivation is according to Ryan & Deci (2000, 70) "…the inherent tendency to find out novelty and challenges, to extend and exercise one's capacities, to explore and to learn", i.e intrinsinct motivation refers of doing something because of the pure satisfaction coming out of the activity itself. Intrinsically motivated behavior represents the prototype of self-determination. (Deci, Vallerand, Pellier & Ryan 1991, 328.)

When the three innate psychological needs; competence, autonomy and relatedness are fulfilled the so called intrinsinct motivation is supported and sustained successfully (Ryan & Deci 2000, 71). Feeling of competence can be gained by positive feedback, communication or reward when conducting certain action. The sense of competence increases the intrinsinc moti-

vation of doing that particular action. However the feeling of competence needs to be accompanied by the feeling of autonomy to establish the intrinsic motivation. Person needs to feel that he/she does the whichever thing in self-determined way. (Ryan & Deci 2000, 70.) Research by Deci & Ryan (1985) showed that not only tangible rewards but different restrictions and threaths, such as deadlines or different directives, decrease the intrinsinc motivation but choice, opportunities for self direction and possibility to follow the feelings increased the feeling of autonomy and thus supported intrinsinc motivation. Many things can be done in isolation with the feeling of being intrinsically motivated, however feeling of relatedness and security have certain impact in certain environments to the flourish of intrinsinc motivation. E.g in a study students felt less intrinsically motivated when teachers were cold and uncaring (Ryan & Deci 2000, 71).

Extrinsinc motivation contrasts intrinsinct motivation. It refers to activity which is performed in order to attain some outcome, it is instrumental (Ryan & Deci 2000, 71). After the early childhood people start doing most things since they are extrinsically motivated instead of intrinsically motivated. Social pressures and new increasing responsibilities keeps people doing things which are not perhaps intrinsically interesting and motivated (Ryan & Deci 2000, 71). Often rewards and fear of punishments are mentioned as elements of extrinsinc motivation, people do things in order to achive something or avoiding punishment (Martela & Jarenko 2014, 14). Moreover Ryan & Deci (2000, 72) splits the extrinsic motivation into four different levels varying in the extent to which their regulation is autonomous. Two of the extrinsic motivations types are more autonomous and gets closer to the nature of the self-determined intrinsic motivation, where as the two are more different, less autonomous and more or less fully externally regulated (Ryan & Deci 2000, 72).

Table 1 provides seven characteristic differences of extrinsic and intrinsic motivation, of which many were explained above.

Extrinsic Motivation	Intrinsic Motivation
Reactive	Proactive
External rewards and punishments	Inherent eagerness
Diminishes the perspective	Widens perspective
Covering from the negative	Looking for the positive
Tires	Energises
Person pushes towards the activity	Activity draws the person
"Stick and carrot"	"Play"

Table 1: Characteristics of intrinsinc and extrinsinc motivations (Martela & Jarenko 2014, 14)

Intrinsict motivation is more self-determined and the drive to do something comes from the pure joy of the person. Thus it has many positive results, such as feeling more energetic, and ability to look with wider perspective, where as extrinsic motivation is more reactive and less self-determined. Often person is forced to do things because of the fear of punishment in addition the activity gets the person tired, and usually perspective into things diminishes.

2.1.2   Musical motivations

According to Hallam (2002, 232) majority of the musical motivation research has not embedded motivational research paradigms or theroretical positions. Psychogocial research investigating musical motivations has to do mostly with learning motivations and motivations to continue to play an instruments.

Motivations to attend in music making activities are numerous and complex (Hallam 2002). The motivation to involve active music making is determined by complex interconnections between the person and the environment, which they find themselves in. Interactions of characteristic, self ideal and goals, characteristics of the environment with historical and cultural factors, as well as the educational environment and the support received from friends and family all has an impact on the extent to which and individual is motivated to music making activities (Hallam 2002, 232-233, 238).

Hallam (2002, 238) continues, that some of the environmental factors e.g early musical experiences, learning results, self-efficacy and self esteem are embedded to the person in a way that they become part of the persons's characteristics. Once embedded, they have a big impact on motivation to continue to be involved in music (Hallam 2002, 238). The importance of the prior learning experiences was also proven in the study of adults' perceptions and experiences of learning musical instruments in U.S (Roulston, Jutras & Kim 2015). As a result it was mentioned that adults' prior learning experiences influenced on their views and expectations of current learning and teachers. They also made strategic choices regarding the activities in which they wanted to engage and teachers with whom they wanted to work with. Some preferred of having flexible and informal style of teaching and possibility to practice self-selected songs where as others valued specific structure and lessons with range of different activities. They valued learning environments with mutual respect, and they expected the teachers to recognize their needs and support them reaching their goals. (Roulston et al 2015, 332.)

The type of motivation to practice and musical motivation is similar to professionals and beginners. It can be intrinsic, extrinsic or mixed; self generated or supported by others. Intrinsically motivated may spend hours of practicing because of pure joy, where as those motivated

by certain external factors may take in use certain practicing schedule and strategy, to maximize outcome with minimizing the time spent. However different type of motivation can lead to the same learning results and achieving same level of performance (Hallam 2002, 237).

Overall the most important attitude related predictor of rehearsing was the person's own self-determination. However, as Hallam (2002, 237) points out, practicing itself is not always intrinsically motivating, and thus developing other strategies to manage the motivation is important as well. For the many musician the extrinsic motivation coming out of the performing to public works well to boost the practicing.

Adult musical instrument learner is different from child learner. These two groups differs in respect to prior learning, life stage, and by physiology (Roulston et al. 2015, 326). Following Hallam's (2002) musical motivational research, adults have more complex and deeper history to influence the individual and environmental motivations, in addition the context is different. Children need to rely on the support and guidance of the parents, even in selecting the instrument, where as adults can enjoy the self-direction and personal autonomy more thoroughly (Roulston et al. 2015, 326).

Roulston et al. (2015, 328) identified many different motivational factors for adult musical instrument learners in taking lessons or joining an ensemble. Initial motivation could have been to learn new instrument, or to develop the technical skills to master certain instrument more in depth or to learn certain piece of music but in addition there were many other motivations mentioned as well. For example being able to play together with others or to be able to perfom. Also some interviewees mentioned that playing an instrument brought up warm memories and emotions. In addition the respondents felt that playing an instrument had impacts to their health and e.g. cognitive abilities (Roulston et al. 2015, 329). Not only playing an instrument but also singing has positive impacts on wellbeing. However according to the Grape, Sandgren, Hansson, Ericson & Theorell (2003) there are some differences between the amateurs and the professionals physiological and emotional states. The professionals were more physiologically fit for singing, but did not experience the same well-being as amateurs seemed to do. The amateurs experienced more well-being and were clearly more enthusiastic. They also mentioned to have increased joy after the class, which the professionals did not. (Grape et al. 2003, 65.)

In their thesis approved in University of Jyväskylä, Faculty of Education, Heilala and Virtanen (2006) investigated the motivations of the pupils who attend school choirs in the comprehensive school. Research was conducted with questionnaire to 220 puplis aged between 7-14 years. Research was the first of a kind (research on choir singing motivations of

comprehensive school pupils) in Finland. According to the thesis results pupils' overall motivation was composed of six different motivation dimensions: joy of singing, social contacts, performance, encouragement, small rewards and external motives (Heilala & Virtanen 2006, 48). Joy of singing was the most meaningful and crucial motivational factor. Joy of singing included different aspects: general positive attitude towards singing, experiences brought by singing, song repertoire, and learning new things (Heilala & Virtanen 2006, 49).

Alongside to joy of singing, the social contacts, social environment of the choir was huge motivational factor, especially to female respondents, who enjoyed singing in a choir together with their friends Heilala & Virtanen 2006, 51-52). Performances were indentified as natural part of singing in choir and performances had positive impact to motivation (Heilala & Virtanen 2006, 50-51). Family support and encouragement had a great impact on motivation to sing in a choir as it had impact also to the performance eagerness and the overall self impression on oneself as being a singer Heilala & Virtanen 2006, 75). Interestingly male pupils were not encouraged to sing in a choir as often as female pupils (Heilala & Virtanen 2006). The small rewards were only a small part of the overall motivation for the respondents. Also the external motivations were not the most mentioned motivations, however the male pupils seemed to think choir singing through them more than female pupils. E.g they though of gaining better grade if they sang in a school choir more often than the female pupils (Heilala & Virtanen 2006, 75-76).

2.2   Customer-dominant logic in value creation of service

Customer-dominant logic (cd-logic) is a marketing and business perspective focusing on the importance and primacy of the customer and its role in creating value in services (Heinonen, Strandvik, Mickelsson, Edvardsson, Sundström & Andersson 2010, 531). Cd-logic is a continuum of discussion on the different logics, mainly within the marketing and business literature, where the old and long prevailed goods-dominant logic (GD-logic) was firstly challenged with service-dominant logic (SDL). Service-dominant logic, introduced more widely by Vargo & Lusch (e.g 2004, 2008) changed the old prevailing GD-logic based business focus from tangible goods, product and firm centricity to services and to customers. SD-logic claims that the customers should not be seen no longer as a buyers and payers, but as a users and always as the co-creators of value. The idea behind is that there is no value until an offering (service in this case) is used. Thus the customer's own experience and perception are essential to the value determination of particular offering/service. Thus companies can only offer value propositions and value is always co-created with the customers. (Lusch, Vargo & O'Brien 2007.)

Building up on this idea Grönroos (2006, 2008) came up with slightly different view with his "service logic" where value emerges rather than is delivered by the companies since, according to Grönroos (2006, 2008), customers determine the value and also control the value creation in their processes. Companys role is more to facilitate and support the value creation process which customers determines.

Latest and more in depth views to the value creation logic debate has been brought up by the "Nordic school" with the customer-dominant logic (cd-logic). Heinonen et al. (2010, 532) claims that the GD-logic and SD-logic are both based on provider dominance logic, rather than focusing truly on the customers, and being customer-dominant. Heinonen et al. (2010, 533) continues that eventhough there has been attempts to create more customer oriented approaches, e.g. Grönroos's (2006, 2008) service logic, these still emphasizes interaction and co-creation between the service provider and the customer and puts the service provider to important place in the value creation process. Moreover, when considering value formation for customer they only concentrate to the actual service process, activities and experiences related directly to the service itself neglecting simultaneously the more wider customers world, emphasized by the cd-logic.

Customer-dominant logic underlines in depth view and holistic understanding of the customers everyday life, practices and experiences. It considers the service experience as a long term context related process and emphasizes that "customers does not use services in a vacuum" (Heinonen et al. 2010, 535) but that customers sees, feels and considers as well as understands the service in different, more wider way than what service provider sees, as can be viewed from the Figure 2 (cd-logic, ie. customers perspective versus SD-logic, ie. service provider perspective) (Heinonen et al. 2010, 535).
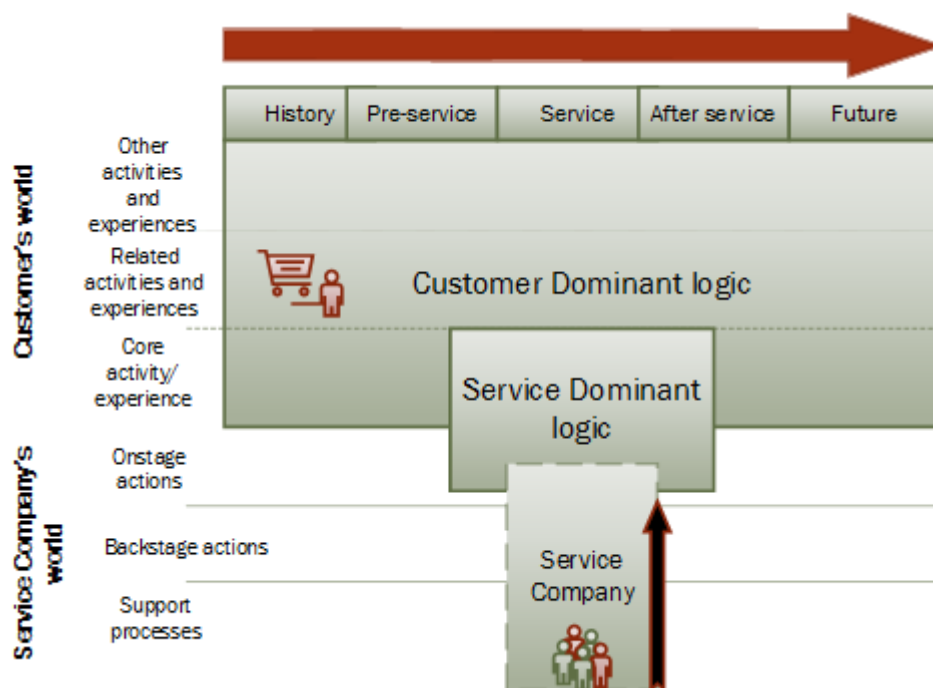
Figure 2: cd-logic of service contra SD-logic of service (modified from the original figure by Heinonen et al. 2010, 535)

Heinonen et al. (2010, 537) claims that the value emerges in the process where customer uses a service, provided by a service provide, and it becomes integrated and embedded to the customers reality and part of the customer's life context which includes activities, practices and e.g. past experiences together with the service provider's company activities. It is much wider and more encompassing view when contrasting it to the SD-logic view which emphases often only the actual services experience.

It is good to emphasize that the role of the company and the service provider does not disappear in the more customer-dominant context, but rather it continues to underline the already somewhat agreed (e.g. Grönroos 2008) assumption that the role of the company is more and more to support the customer's value creation, and moreover it makes assumption that the potential value of a service company's activities could be much bigger than traditionally considered (Heinonen et al. 2010, 537).

Heinonen et al. (2010, 545) state that in order to discover the great potential of the service and the yet unrealized uncovered value, service provider companies should try to learn the contexts and those processes in which customers are involved in, and discover the different possible types of inputs (tangible and non-tangible) which they need in those processes. Service provider companies should create services to support customer's lifes, and not just create service and then find the nieche where the service can be targeted to. Central question is that

"...how the companies can support customer's ongoing activity and experience structures "(Heinonen et al. 2010, 543).

2.2.1 Features of cd-logic

Co-creation, value-in-use and the customer experience are aspects which differs in terms of the perspective towards the customers role when contrasting cd-logic to the provider dominant logics, i.e. SD-logic and general, traditional service management perspective (Heinonen et al. 2010, 537). Later on Heinonen & Strandvik (2015) extends the "essential features" to five: business perspective, customer logic, offering, value formation, and context.

In the following chapters quick introduction is conducted in terms of the initial essential features regarding value formation (co-creation, value in use) and customer experience, shown in the Table 2.

	Provider-dominant logic	Cd-logic
Co-creation		
Involvement	Customer involved in co-creation	Company involved in customer activities
Control	Company controls co-creation	Customer controls value creation
Value-in use		
Visibility	Focus on visible interactions	Considers also the invisible and mental actions
Customer experience		
Scope	Formed within the service	Emerges in customers' life
Character	Extraordinary and special	Also everyday and mundane

Table 2: The provider dominant-logic and the cd-logic (modified from Heinonen et al. 2010, 542)

Value co-creation

The perspective on how the customers' value creation and value formation is actualized differs between the existing marketing and business logics. In short, co-creation of value is one key ingredients of the SD-logic, one which differed it from the goods-dominant logic. According to the SD-logic, value is always co-created together with customer and the company. Company offers value propositions and in that way provides potential possibilities of co-creation and customer value (e.g Vargo & Lusch 2014). Grönroos' (2008) service logic emphasizes value-in-use, where the value emerges for the customers through the usage of the service and value is

not necessarily born through co-creation, as it is customer who decides whether it is valuable or not. Cd-logic leans to the perspectives of value formation and value-in-use (Heinonen & Strandvik 2015, 474). Value formation is discussed more in the chapter 2.2.2.

Cd-logic challenges the SD-logic's service provider dominant perspective where the company involves the customer to co-creation and that the co-creation is controlled mainly by the company by turning the ideas upside down. From the cd-logic perspective it is more important to ask how to involve the service providers to the customer's life and stating that the value co-creation is not always and only controlled by the company (Heinonen et al 2010, 538). Heinonen et al. (2010, 538) questions that who is actually involving whom, as according to cd-logic, in order to understand the usage and value of service it is important to understand the customer's life, its context, previous experiences and notice that these all have impact on the involvement willingness of the customer to certain service.

Value-in-use

Value-in use refers to the process where the value is emerging rather than delivered, as in GD-logic where the value is exchanged. In SD-logic perspective value-in use states that the value emerges in interaction and more accurately in interactions which are visible to the company. (Heinonen et al. 2010, 539.)

Cd-logic perspective sees the value-in-use more wider claiming that both customer and the customer's value-in-use can be mostly invisible for the company, and as such the value-in-use process is not linked entirely to the (visible) interactive service process. From the the customer's perspective value is experienced in wider entity; before, during and after the service/usage of the goods, with customer's contexts and practices. Moreover cd-logic claims that the value is not emerging only in the interactive and physical activities but also in non-interactive and mental activities. (Heinonen et al. 2010, 539-540.) Also it is important to notice that the customers' contexts are constantly changing and accumulating, earlier experiences impacting to the new ones and these having an impact to the customer's value-in use evaluation (Heinonen et al. 2010, 540). Also the reality of the customer is always interconnected with other existing realities and thus the value can be said to be somewhat collective and shared (Heinonen, Strandvik & Voima 2013, 105). According to Heinonen et al. (2010, 543) "value-in-use should be seen as everything that company does that the customer can use in order to improve his life or business".

Customer experience

Traditionally the customer's experience is considered as being customers' some kind of reaction in a situation where customer encounters the company in either indirectly or directly and that the company can try to design that experience. The service is seen and defined from the

service providers perspective and the experience is formed within the service. (Heinonen et al. 2010, 540-541.)

Cd-logic takes more customer dominant perspective and states that the experience is emerging in customer's life and that the customers create the experiences themselves in their life and within their existing activities. Customers also selects the experiences they want to be involved. Service is always put in a certain context in the customers' mind. Customer's emotions, feelings, and other activities impacts to the experience the customers' creates during that context. Thus value is created within experiences. Moreover customer experience shouldn't be seen as an encounter or episode but more as a part of a customers ongoing life. For instance holiday experience is more than the physical encounters at the travel agency, but also the stories told and shared and the emotions felt after the holiday and possible new friendships established during the trip. Cd-logic also states that customer experience does not make any difference between unique/ special experiences and routine/ everyday experiences but that there are all sorts of customer experiences, and for that reason it is crucial for the companies to understand how customer create these experiences. Equally important it is to understand the problems and opportunities customers face and that companies should understand how customers integrate services in their own everyday life. (Heinonen et al. 2010, 542.)

2.2.2   Customer-dominant value formation and its challenges

The customer-dominant value formation, already somewhat introduced in the previous chapters, is a complex issue. Five questions can be answered based on the Heinonen et al. (2013) customer-dominant value formation logic to summarize the CD-value formation, and this is done below. In addition crucial customer-dominant challenges are presented under each question, emphazising the "right questions to ask" and finally final remarks are made on the existing research methods.

How is value created?
Cd-logic recognizes that instead of creating or co-creating the value by the company, value is formed and emerged. Value formation is not always deliberate process, not even from the company's or customer's side. Value is emerged through customers' behaviour and mental processes, where customers make continuous interpretations and build their own accumulated customer realities, where the value is integrated (Heinonen et al. 2013, 109).

Customer dominant challenges (Heinonen et al. 2013, 115):
- How do the customers live their life?
- What routines do the customers have?
- What delights/irritates the customers in their everyday life?
- What do the customers enjoy and have an interest for?

Where is value created?

According to the cd-logic, value creation is not limited to exist in the company driven and controlled, often visible and clear service steps between customer and service provider. Instead value is created and value exists in many visible as well as invisible surroundings, reflecting the customer's often uncontrollable ecosystem and everyday life (Heinonen et al. 2013, 110).

Customer dominant challenges (Heinonen et al. 2013, 115):
- What are the internal and external living contexts of the customers?
- How mobile are the customers?

When is value created?

The cd-logic extends the perspective from value-in-exchange to value-in-use and even more to i.e. value-in experience. Value-in experience recogizes the value before, during and after customer experiences as integral part of the customers' constantly changing and accumulating nature of life and reality. The cd-logic is reframing the value in terms of temporal, situational and cumulative aspects. (Heinonen et al. 2013, 110.)

Customer dominant challenges (Heinonen et al. 2013, 115):
- What are the customer's life situations?
- What are the customers time-frames?
- How hectic is the life of the customers?

What is value based on?

Following the cd-logic, value is not seen as a mental image or interaction experience with the service provider. Value is relative and subjective. It constructs on several levels and cumulates and formulates in a process of "related to multiple personal and service related value frames" (Heinonen et al. 2013, 111). Moreover, "the customer consciously or unconsciously relates an experience to her cumulated reality and ecosystem at a specific moment, in a specific situation" (Heinonen et al. 2013, 111).

Customer dominant challenges (Heinonen et al. 2013, 115):
- What do customers feel?
- What do the customers have passion for and dream of?
- What challenges in the life of the customers?

Who determines value?

The cd-logic states that since the realities of the customers are interconnected to the realities of others, value cannot be isolated. Value is seen as embedded in the everchanging, and shared customer realities. According to the Heinonen et al (2013,112) we cannot only rely on

network view but extend it to a customer-dominant ecosystem view, where the main unit is the customer. Without the customers it is impossible to have sustainable business ecosystems (Heinonen et al. 2013, 112).

Customer dominant challenges (Heinonen et al. 2013, 115):

- Who are the customers?
- What roles do the customers have in their everyday lifes?
- How are the customers social life structured?
- What do the customers believe in?
- What customer life profiles may be indentified?

As it can be noticed the value formation is very complex and according to the Heinonen et al. (2013, 115) the essential focus is not anymore how the customers consumes, but instead how customers live their lives. cd-logic pays attention to the relevance of the everyday routines, activities, and other practices which can reveal how customer might act in their own individual life ecosystem and context. Also e.g customer's hobbies might reveal something on customer's natural interests and dreams. This vast understanding usually can provide answers on how the service could be designed to support the customers life. (Heinonen et al. 2015, 115.)

Also customer's living conditions, social life, health condition, and rhythm of life has a great influence on customer's preferences and the final buying behavior and e.g. the ability to use mobile equipments or not has impact on preferred service channels. In case the customer is currently living the hectic time of the life with e.g. small-children or with other activities, the needed and wanted service is different than during some other time of the life (Heinonen et al. 2013, 116). Heinonen et al. (2013, 116) continues that in addition to conduct more indepth research on what customers say or do, there is a need to examine who the customers are and what is their role in the everyday life and in their own network, i.e. their ecosystem.

Traditional research instruments and methods are not sufficient to examine the complex life and ecosystem of the customers and thus new research methods are needed. There is a need to focus on the scope which is expanded from company offering to the everyday life and eco-system of the customer. (Heinonen et al. 2013, 116.) According to Heinonen et al. (2013, 116), the current research methods concentrate the service encounters and the "extended service context" (e.g. service blueprinting) failing to recognize that the value formation cannot be de-fined by the service provider (Heinonen et al. 2013, 116).

2.3   Interconnections of motivations and customer-dominant logic

As explained in the chapter 2.1, motivation answers to a question, why person sets certain goals. Motivation is made up on motives. Motives keeps individuals going and they make people

to act as they direct the human behavior. Motives are goal oriented and they are either unconscious or conscious. (Ruohotie 1998, 36.) As motives keeps individuals going and they direct the human behavior they also direct the decision that whether person decides to use a service or purchase an item. Understanding the motivations and motives of the people and customers should be then a great interest of service providers and companies when designing services.

However as it was explained in the chapter 2.1 the study of motivation is extremely complex, forcing to take into account many different and intercorrelated factors e.g environment, personality characteristics and cognition which all impact on each other constantly (Hallam 2002, 232). In addition getting acquaintance with the self-determination motivation theory with the underlying assumption of three basic psychological needs, feeling of competence, autonomy and relatedness (Ryan & Deci 2000, 68) and their impact on intrinsinc and extrinsic motivations makes the indepth understanding of the motives and what makes customer act complex. Also the understanding of the appearance of motivations in different levels and time scales, i.e, long term intrinsic motivated behaviors vs. short term extrinsic motivated behaviors makes it difficult to make any generalizations of the customers (Hallam 2002, 226).

Transferred to the singing training context, some customer might be heavily intrinsically motivated on singing and attend to a choir for decades because of positive impacts on wellbeing, social contacts and joy of singing, where as some might just attend to a single individual sining class to train a specific song as perfect as possible in order to be able to perform it at a company's Christmas party and gain social prestige. When considering any behavior at any point in time it can be influenced by a long term goals, but it also relies on decisions "made between competing motivations and needs and coping with the demands of the environment" (Hallam 2002, 226).

Example above shows that the indepth understanding of the customer's life environment, personality and motivations built by them can be seen rather important when companies want to create successful value propositions and services for the customers. There is a serious connection between the understanding of motivations and customers' life as a whole.

Cd-logic is the first marketing and business logic that emphasizes the indepth and holistic view in understanding customers' life, practices and experiences. It considers the service experience as a long term context related process and emphasizes that customers sees, feels and considers as well as understands the service in different, more wider way than what service provider sees (Heinonen et al. 2010, 535). Reflecting on this, cd-logic tries to understand also the underlying motives of the customers, since motives and motivations are those which makes people, i.e customer to act.

Cd-logic sees that value of a certain service is co-created with the customers, although not only and always controlled by the company which is different from SD-logic. Customer's life, its context, previous experiences all have impact on the willingness of the customer to get involved in certain service, i.e. motivation to act. Thus for the businesses it is important to find out the ways how they and the service can be involved to customers life and in order to do thet they need to understand the customer's life, context and experiences, the basis of motivations.

In addition cd-logic claims that for the customer the value does not emerge only in the physical touchpoints but also in non-interactive and mental activities and that the customers context are ever evolving, new experiences impacting constantly via cognitive processes (Hallam 2002) to new ones which has the impact on value-in use evaluation (Heinonen et al. 2010, 539-540) and thus willingness to act, ie. motivations (Hallam 2002). According to Heinonen et al. (2010, 543) "value-in-use should be seen as everything that company does that the customer can use in order to improve his life or business". Cd-logic also states that value of certain service is created within experiences and that customers selects the experiences they want to be involved (Heinonen et al. 2010, 542). Motives makes people to act (Ruohotie 1998, 36) and motives thus makes people to select a certain experience making the motivation study and the basic idealogy of Cd-logic, i.e. understanding the customer deeply interconnected.

3   Service design

Service is something that happens over a time and is made up of different touchpoints (Design Council UK n.d. n.d.). Touchpoints are the every contact point between the user/customer and the service provider (Stickdorn 2011a, 35) e.g. the people, information, products and spaces (Design Council UK n.d. n.d.). Fundamental character of a service is also that is it co-produced by the people, the users or the customers (Polane, Loevlie & Reason 2013, 23). Stefan Moritz (2005, 28-29) continues to describe features of the services: services are not tangible nor separable from consumption, services cannot be stored or owned they are complex experiences and the quality of the service is difficult to measure.

Service design seems to be something which does not have widely and commonly shared definition (Stickdorn 2011a, 34). Wheras UK based Design Council has rather simple definition:"Service design is all about making the services we use usable, easy and desirable" (Design Council UK n.d.,4) Marc Stickdorn (2011a, 34) has taken another approach in making sense of what Service Design can be said to be and identified five principles of service design thinking, the way of thinking which is needed in order to do service design:
- User centred - Services should be experienced from the user's point of view
- Co-creative – Design process should include all stakeholders

- Sequencing - The service should be visualised as a sequence of interrelated actions
- Evidencing - Intangible services should be visualised in terms of physical artefacts
- Holistic - Service is always created in certain surroundings and environment, which needs to be taken into consideration as well

Robert Curedale (2013, 14) states that Service design is a people centric approach which seeks to uncover unmet needs and desires and respond with innovative design solution. In this development project service design is referred mainly to Stefan Moritz's definition of the service design (2005, 7) with Curedales's (20013,14) people centrinc approach embedded. Service design is people centric (Curedale 2013, 14), holistic, multi-disciplinary and integrative field which helps to innovate (and thus create something new) or improve(existing) services in order to make them more useful, usable, desirable for clients, as well as more efficient and effective for organisations (Moritz 2005,7).

 Service design process/stages/phases

As there does not seem to be any single shared definition of what service design actually is, there is not shared truth of the service design process either. According to Stickdorn (2011b, 126) the first phase in service design process is actually to design the process itself as each project is so different. However there can be identified certain general activities and phases which can be seen rather common and similar in every service design process and many designers follow them in some extend (Design Council UK n.d.; Stickdorn 2011b, 126)

Design Council UK (n.d.) has identified four common phases of service design process which together creates service design model called Double Diamond model. Phases of the Double Diamond model are Discover, Define, Develop and Deliver. Double Diamond model is rather often used to picture the process of service design. Double Diamond model is visualized in Figure 3 below.
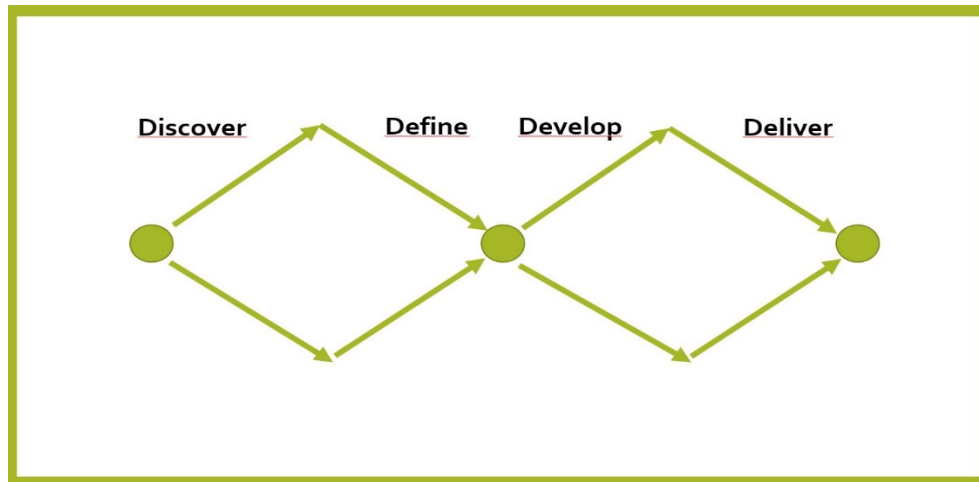
Figure 3: Double Diamond model by Design Council UK (No date.)

In addition to the Double Diamond model there can be found several other design process descriptions with different amounts of steps and phases and different types and visualizations of the framework of design process. Eventually, they all share the same kind of mindset, just divided into more or less more detailed phases. Also the different phases of the process models have just different wording (Stickdorn 2011b, 126; Moritz 2005, 115-119). For example, in their book, Polane et al. (2013) does not mention any specific service design process by name, but they explain the service design process in a way that can be understood through the four phases of the Double Diamond model; from gathering deep insights and knowledge (Discover) all the way to implementation (Deliver). Marc Stickdorn (2011b,122-123) divides the service design process also into four main stages but renames them as stages of Exploration, Creation, Reflection and Implementation. Below I will briefly go through the four commonly used phases of the services design process.

Discover and exploration
The discovery phase is the beginning of a service design process. It is about exploration; gathering inspiration and insights, identifying the user needs, and developing the initial ideas. (Design Council UK n.d.). Kumar (2013, 6) divides this phase to in more detailed, sensing intent, knowing context and knowing people. Moreover it is about identifying the problem which could involve stepping into the shoes of customers, staff, managers or competitors (Stickdorn 2011b, 128-129).

Define/Analysis/Creation/Generation
The define phase basically analyses the findings from the previous, discovery phase where the problems and opportunities were identified. This following define and analysis phase "channels" them towards actionable tasks (Design Council UK n.d. UK).

Develop/Synthesis/Reflection

In the development or reflection phase of the service design process the initial ideas and design solutions are developed into products or services or often their prototypes. This phase is iterative since the idea is eventually to come out with the best solution, and to reach that, usually many versions of the idea is needed to test to come out with the best and all the components of the idea/solution needs to be right. Developing - testing - re-developing is usually the cycle of this phase. This phase is also holistic and all of the ideas and solutions are tested with the end users (Design Council UK n.d. UK, Stickdorn 2011b,132-133)

Deliver/Realization/Implementation

In the delivery phase objective is to launch the created product or service after final testing and finalising the product. Initial target is, of course, that the service would address all the needs found out at the discovery phase (Design Council UK n.d. UK). Delivery phase is not just a tools to deliver the service to the organisation. Stickdorn (2011b, 134-135) uses the word implementation to picture this fourth phase and thus manifests that implementation is about transferring the new service designs to all sections of an organisation and engaging new audiences, involving staff and in general making the service as convincing as possible to boost the change. It is also important to make sure that the customer feedback process and mechanisms are in place and function correctly when starting the delivery so that the success of the new service can be followed. Another objective in the delivery phase is also to share the experience of the process; the new knowledge, insight tools and other ways of working to the organisation (Design Council UK n.d. UK).

3.1 Characteristics of the service design process

Regardless of the vague definition of the service design process, and the lack of generic model and steps/phases, there can be said to be some common understanding that majority of the process models shares the same mindset of the process (Stickdorn 2011b, 126-127), no matter how many steps there are.

For example Kumar (2013, 9) points out that just as with almost any creative process, the design innovation process has characteristics of moving back and forth through modes of activity and moving back and forth between real and abstract and understanding and making. More over Stickdorn (2011b,126)) adds that in the service design process it is also important to make recurrent steps between designing in detail and holistically, one needs to always keep in mind the frame into which that particular phase is linked in and of which role that has in the bigger picture.

Another rather obvious observation regarding general shared characteristics of the service design processes is that the phases takes turns towards divergence and convergence. Discovering

and developing phases are phases of diverging, they are phases where thinking and ideation and possibilities are broad. Defining and delivering phases are phases of converging, where the broad possibilities are narrowed down and focused on certain objectives (Design Council UK n.d.).

Perhaps the main characteristics, which are used to describe the process of service design are the nonlinear and iterative. Service design processes are often visualized as a linear process (e.g. the Double Diamond model). In addition the idea of a process in general implies to something linear sequence of events and phases (Kumar 2013, 8-9). it is most crucial to keep in mind that design processes are in reality always nonlinear and the structure is iterative and it requires many different cycles through the process (Stickdorn 2011b, 124).

Using the Double Diamond- model's four steps and the wording the iterative nature makes the design process to move from the "discovery" step to "define" step. Perhaps already at that point going back to the "discovery" step to collect even more empirical data, because it was noticed that some essential was still missing. Then again from "define" step to "develop" step where the prototyping phase is active, until finally, after many iterative loops between the three first stages it reaches to the fourth step "deliver".

The most iteration takes actually place during the 2nd and 3rd step, in the steps of "define" and "develop". This is the place where the hypotheses are made and tested and then usually developed and tested again, since as Stickdorn (2011b, 131) puts it;" one of the main features of service design thinking is that this approach is not about avoiding mistakes, but rather to explore as many possible mistakes".

Stickdorn (2011b, 124) reminds that service design process is not iterative only during the process of the four stages or steps, but also within each step, within each workshop and brainstorming within the steps. Figure 4 below describes the iterativeness and in general the difficulty of visualization of nonlinear service design process.
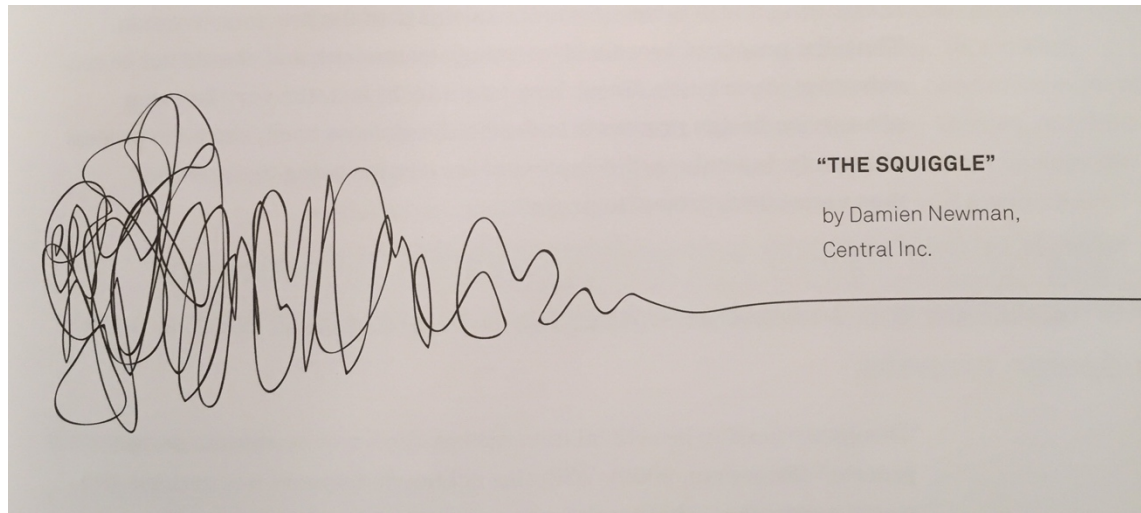
Figure 4:"The Squiggle" by Damine Newman, Central Inc. describes the difficulty of visualization of nonlinear service design process (Stickdorn & Schneider 2011,125)

Often the number of repetitions of the loops of the iterative cycle usually is connected to the budget and schedule of the process. Sometimes the solution and outcome does not require that many loops whereas in some cases multitude of loops is necessary (Kumar 2013, 9). According to Kumar (2013, 9) "doing more iterations generally leads to higher value, more successful innovations – although not if pursued for too long or without discipline".

3.2   Design thinking

Curedale (2013, 28) defines design thinking as a "people centred way of solving difficult problems with practical and innovative solutions. Design thinking follows a collaborative team based cross disciplinary process and uses toolkit of methods. Desing thinking combines empathy for people and their context with tools to discover insights".

Design thinking is often mentioned when speaking of service design. They share the same mentality, they both focus on designing with people instead for them, and they follow much of the same, or similar design process models. (Polane et al. 2013, 17.) However Polane et al. (2013, 7) sees service design as distinct from design thinking in that service design is also about *doing the* design and implementation.

The idea of the design and practicing design has changed during the last few decades. Design is not anymore merely something industrial design to do with developing new products or objects, but more increasingly designing experiences, services or strategies (Mattelmäki 2006, 15). User experience has been in the core of industrial design, the importance of understanding the users' perspective in addition to aesthetic quality, usability and feasibility (Mattelmäki 2006, 17). Now this ideology, and the design thinking (previously defined and researched as the the cognitive process of the designers, (Tschimmel 2012, 2)) is complex

thinking process which introduces the design culture and its methods and tool to new fields, e.g. business, marketing and organizational management (Tschimmel 2012, 2) Furthermore design thinking is not anymore conducted merely by designers but more over it offers new models and tookits and principles that can be applied by diverse people to a wide range of problems, innovation processes, transformations, all the way to ideate new forms of living and new ways of managing businesses (Tschimmel 2012, 2., Brown 2009). Design thinking can be said to connect the creative design approach to traditional business thinking, based on planning and rational problem solving (Tschimmel, 2012, 2).

When considering the main characters of the design thinking one can state that firstly it is very visual way of working. Usage of sketches in all phases of the process is common. In this way it differs from the traditional way of designing/planning, where the diagrams and statistics play often key part. (Tschimmel 2012, 4-5.) Secondly design thinking follows empathic human centred approach, with the need to understand people's needs and dreams, with idea of participation, collaboration, and co-creation with different people with different backgrounds (Tschimmel 2012, 4-5; Curedale 2013, 28). Thirdly it is important to understand that the failure and mistakes are crucial components of the design thinking. The traditional way of planning would normally avoid failures and analytically look for the correct solution, where as design thinking cherishes the idea to test quickly the idea at hand and to iterate according to the feedback (Tschimmel 2012, 4-5).

4   Development project

This chapter presents the four phases of the Double Diamond service design process, which guided through the implementation of this development work.

4.1   Phase 1: Discovering and exploring the context

Discovering phase is all about getting to know the subject and/or question at hand (Design Council UK n.d.). It is about gathering insights and exploring the issues as indepth as possible. In this development project discovering phase was tackled with desktop research, interviews and stakeholder mapping.

4.1.1   Statistics of singing in Finland

The latest statistical data provided by Statistics Finland of Finns who take an interest to singing is relatively old, from 2002. At that time 5 % of males and 6% of females took singing lessons or belonged to a choir or a band. However 12% of males and 15% of females reported of

having general interest towards singing. This means that majority of the people who takes interest towards singing does the singing somewhere else. Singing can be a hobby even without attendance to choir, band or taking classes.

Most commonly singing lessons are taken in age group 10-14 (12%), 25-34 (7%) and 15-19 (6%). Overall interest towards the singing is however highest at the age group 25-34 (19%). After that comes the age groups of 10-14 and 15-19 (both 16%) and age group 35-44 (14%). It is interesting to notice that the interest towards the singing does not drop below 11% at any age group.

Most interest towards the singing as a hobby (19%) is shown amongst the highly educated people. Less educated people in different education levels where left in shares of 10-14%.
The size of the municipality did not have drastic difference on the popularity of having a singing as a hobby. Biggest interest towards singing was reported in cities larger than 100 000 inhabitants (16%) leaving smaller municipalities in shares between 12-14%. Singing lessons were reported of being taken just slightly more in cities over 100 000 inhabitants (6%) than smaller municipalities (4-5%) However in the smaller municipalities, inhabitants less than 4000, singing lessons were reported of having only 3% of the inhabitants.

4.1.2   Benchmarking the existing singing class services

In the beginning of January 2018 I began benchmarking the existing singing education service providers. I used the basic Google search with finnish search words "laulutunnit, Helsinki" (singing/vocal classes, Helsinki) "Laulunopetus" (teaching to sing). Since my customer MB is located at the Helsinki, I decided to check the existing service providers especially located in Helsinki. The idea was to get good insight on what kinds of services there are and to whom they were targeted. As a result I gathered a table of 20 singing class/vocal class providers, mostly small 1 person companies (Appendix 1).

 Method was to add new services to the table as they occurred. In some cases it was difficult to understand from the pages what they meant e.g. was the company arranging courses on request or do they arrange courses where one can enroll and attend. Thus I used either my first impression, what I understood the services was about and what was easily understood/or visible from the pages. I did not contact the companies asking more details if something was unclear. Since many companies (11/20) mentioned that they can deliver training by demand, it might be that many companies can offer you some particular service, even though it was not clearly mentioned on the pages. I excluded different public educational institutions e.g. adult education centres and conservatories from the benchmarking. The focus was on private service providers.

Based on the benchmarking, majority of the singing providers are small companies of self-employed entrepreneurs. I also included a few privately owned small music schools to my benchmarking which provided singing/vocal training. They had more employees, but still under 20. Many companies did not provide only singing training but also a coaching for general usage of voice as the correct use of voice with right techniques etc. are in both cases (singing and speaking) important and are based on the similar training.

Services

Most common service was **individual singing class** (19 mentions out of 20 company websites). One company named the singing class "voice coaching", as it included both, use of voice in general and singing. One service provider (music school) did not have single individual singing classes, but you needed to enroll for entire semester at once. Second common (12/20) service was to provide **singing class for groups**, either for a duo, or a bigger group. Usually the length of the class is longer and price per person is lower in this type of class. Third common 11/20 were both **singing courses/voice courses (group training)** and **classes/training on demand.** After this the number of the providers dropped as the next common services; **Speech coaching** had only 5/20 mentions and **Performance training** 4/20 mentions, **Choir** and **Music school for kids** both 3/20 mentions. **Singer-songwriter coaching, artist training, coaching for singing competitions, pedagogic training for (music/singing) teachers,** and **singing as a rehabilitation tool-** services all were mentioned only once.

Table 3 below shows the existing services benchmarking, the number of mentionings/service.

Service	*Mentions count (out of 20)*
Individual singing class	*19/20*
Singing class for groups (2 or more pers.)	*12/20*
Singing courses/voice courses (group training)	*11/20*
Classes on demand	*11/20*
Speech coaching (usage of voice for individuals and groups/companies)	*5/20*
Performance training	*4/20*
Choir	*3/20*
Music school for kids	*3/20*
Group training for specific techniques (possibility to attend only to single class of interest)	*1/20*
Singer-songwriter coaching	*1/20*

Artist training, coaching for singing competitions	*1/20*
Pedagogic training for (music/singing) teachers	*1/20*
Singing as a rehabilitation tool	*1/20*
Lessons for those afraid/nervous of singing	*1/20*

Table 3: Existing services benchmarking (Ståhl 2018)

Additional services, available for the customers included newsletter 3/20 and blog posts 5/20. Also recording of the class, free online downloads and possibility to student concerts were provided as additional services for the customers.

Customer/stakeholder groups

While doing the benchmarking I also paid attention to the specifically mentioned customer groups of each company's pages. I thought this as an important thing to see that what kind of customer groups these companies are providing their services for. Who do they think are their customers? This is important because knowledge of your customers determines also your service provision. It is also important to see and find out if some customer/stakeholder group is missing or clearly under represented, as during this development project we are also identifying the customers groups and service concepts for them.Often the target groups were mentioned in rather board sense: individuals of all ages (children, adults, seniors, some companies provided the minimum age) and all levels (amateurs, professionals). However more detailed lists were also provided which can be good, since it might encourage that particular group to attend or plant the idea to them.

Here is the list of all the identified customer groups, mentioned by name on companies sites: adults, teens, seniors, children, amateurs, beginner, professionals, choir members, vocal groups, bands, singing groups, people who are nervous or have the fear of singing, theatre groups, professional speakers, teachers, lawyers, sales /customer service personnel, waitresses, priests, police, video bloggers, therapists, doctors, consults, group of friends, companies, rehabilitation patients (Parkinsons, Dementia and respiratory patients).

The list does not differ that much of the customer/stakeholder mapping we had done with MB during autumn 2017 (see chapter 4.1.3). Benchmarking did bring more specific professions under the title "professional speakers". However we had identified with MB foreign people living in Finland, pets and parents as a groups of stakeholders.

Language versions

Only 9/20 companies had language versions of their pages. Language versions means in this case translations in English and in 2/20 companies in Swedish. As the numbers of foreign workforce is increasing in Finland and especially in Helsinki region, the possibility to provide services in English and also to inform and market the service provision in English brings rather good competitive advantage to company.

Venue of the training

All the companies provided the classes at their vocal studio/-s. "Classes on demand" services were seen more flexible in terms of location. Only three (3/20) companies provided possibility to online learning. Online learning included either live teaching using Skype, Facetime or Zoom, or possibility to attend to webinars or see videos. One company provided possibility to use Rockway self-study material.

Usage of video

Similarly to the lack of the online learning possibilities only 3/20 companies had Youtube or other video presenting their themselves, their services, their professionalism, giving an example of their way of work and singing tone.

The length of the training and bookings practicalities

The length of the provided training varied from 20 min to 60 min and up to 90 min. Most usual length appeared to be 40-45 minutes. Also the pricing varied accordingly. One could purchase only one lesson at a time buy in many cases one could also purchase e.g. series of training (e.g. 10x 45min) which set slightly lower price per single class.

Bookings to the training were done primarily by phone or email. Only few companies provided online booking systems. Some had online calendar showing the available times but booking needed to be made by phone or email.

6/20 companies offered testing possibility (first lesson) with slightly lower price. This is nice service since the relationship with teachers and student is based on trust and getting along with each other and sometimes it works out well and sometimes it does not. Testing possibility is especially important and nice service addition when purchasing a longer course.
7/20 companies provided customer testimonials on their pages.

4.1.3   Identifying Stakeholders, creating stakeholder map

A stakeholder map identifies visually (or sometimes physically) all the various groups, the stakeholders (customers, partner organisations and other stakeholders), of a particular service. It all starts by identifying and listing all the stakeholders through interview and rather often by desktop research as well. After identification, focus shifts to arranging the stakeholders according to their relations with each other and with the service, or clustering them according to their importance and influence towards the service. Idea is to reveal all the stakeholders and to make a visual representation on how they interact. This can show the concerns of each stakeholders in terms of the service, and ideally it can even provide new ideas and opportunities. (Van Dijk, Rajimakers & Kelly 2011, 150-151.)

On 22 September 2017 I kept a project kick off meeting with MB. We begun our morning meeting by identifying *who are currently the singing customers of MB*. After clarifying the current situation, we started brainstorming and identifying *all the possible customer groups to whom singing training could be provided and who should be taken into consideration.* We added the stakeholders with post-its and added new customer groups/stakeholders if new ones occured during the whole session.
In the end we had identified in total of 22 stakeholder/customer groups to whom the singing training could be marketed and targeted for or groups which has to be taken into consideration when designing singing training business as a whole e.g. parents of the children, who have the power not to sponsor the singing classes of their children if conditions are not good for them (transportation, location, costs etc).

After the "Benchmarking of the existing singing class services" (see 5.2.3) took place in January 2018, I had even more in depth view of the stakeholders. In total of 27 different stakeholder groups were identified and they are listed on a Table 4 below.
These newly recognized stakeholders were added to the column on the right on a Table 4.

Children	Choirs	Senior homes	Amateur singers
Teens	Company choirs	Special groups, (rehabilitation)	Bands
Seniors	Group of work mates	Foreign citizens (services in english)	Choir members
Men	Group of friends	People in the need of empowerment	Theatre groups

		and therapeutical needs of music	
Women	Business clients/wellbeing at work	Bachelor/Bachelorette's party groups	Professional speakers, e.g. teachers, lawyers, sales /customer service personnel, waitresses, priests, police, video bloggers, therapists, doctors, consults
Parents	Professional singers/Artists	Song-writers	

Table 4: Identified stakeholders (Ståhl 2018)

After identifying all the stakeholders, we build a stakeholder map (Figure 5) together with MB, or more precisely customer group map, where we grouped the customers in specific groups which seemed making sense. Special needs, people or special groups with specific needs, might need special professionalism from the instructor
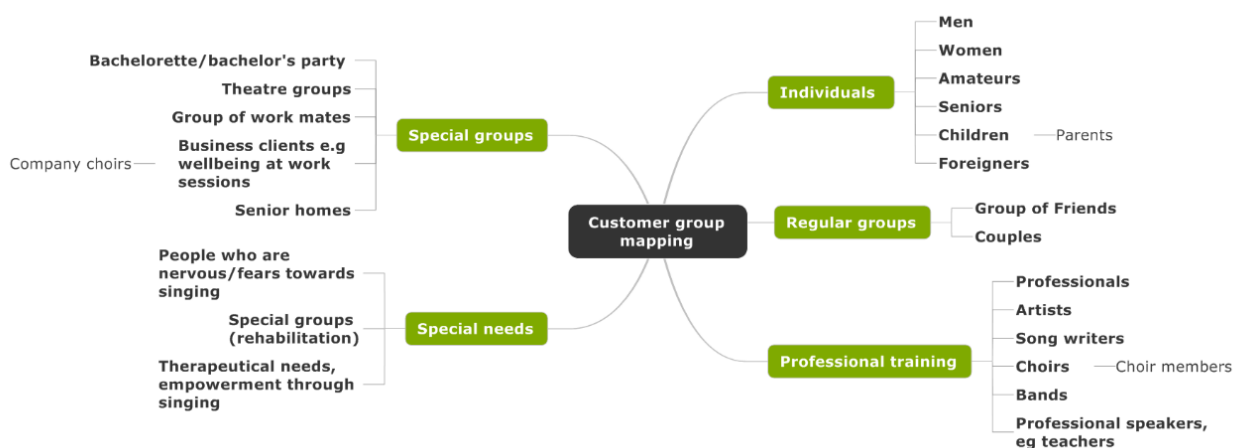
Figure 5: Customer group mapping (Ståhl 2018)

For this developing project most important target for identifying stakeholders and creating a stakeholder map was to identify as many different customers as possible. This task showed us the magnitude of different customers and the potential and possibiilities to target different services to different groups when starting a business:

1) Individuals, different individuals with different needs
2) Regular groups, basic groups, no special needs
3) Professional training, professionals including bands and choirs might usually have different needs which is good to consider
4) Special groups, groups to whom special service/packages can be created

4.1.4 Interviews

Interviews can be a great method to discover individual's perceptions, needs, behavior, values, opinions and even latent information (Polane, Lovlie & Reason 2013, 50-51). They can be used in order to define what could be designed, and to build hypotheses on possible solutions (Portigal 2013, 11). Depth interviews are long, in-context interviews, that usually are fairly open in their structure. They offer in-depth insights especially when conducted by using different techniques which encourages the situation to be engaging, informal and interactive. (Polane et al. 2013, 50-51.)

Interview is not a method to use in every case and problem. As interviews provides in depth information its not a tool to gain statistical in formation. It is also good to bear in mind that when using a semi-structured interviews, each of the interview will be different, and that can make it difficult to analyse the data as well. Interviews are not also the best method in predicting the future since people answer you from today's perspective which might be completely different in the future. (Portigal 2013, 8-9.) Interviews are also efficient way to engage with people in their own surroundings and context and allow them to tell and point out how they see and experience things (Polane et al. 2013, 50-51). Moreover in order to make the interview as engaging and productive and interactive as possible one can use different creative techniques, e.g. drawing (Polane et al. 2013, 50-51) pictures and concepts (Portigal 2013, 65).

A theoretical background of this development work is the customer-dominant logic where the importance of deep understanding of the customer and his/hers life context and constantly changing and dynamic life is crucial. Eventhough Heinonen et al (2013, 116) argues that the current existing methodologies and research tools to understand the customer are not sufficient enough and that new methods where the main scope is to investigate the customer's life and his/hers ecosystem are needed, the interview was selected as a method in this development project's discover phase because it does provide the possibilities to discover, even at certain level, individual's perceptions, needs, behavior, values, opinions and even latent information, as it was already mentioned in the beginning of this chapter, following Polane et al. (2013, 50-51).

Interviewees

During the development project's discover phase I conducted five interviews which were conducted on January 2018. As Portigal (2013, 36) puts it; "finding participants is a crucial part of preparing for fieldwork". Often in many actual research projects recruiting the participants is outsourced to a recruiting companies, to whom you would provide as clearly defined requirements on what kind of interviewees you are looking for (Portigal 2013, 36, Polane et al 2013, 54). However as Polane (2013, 54) mentions, one can also rely on own social networks when finding the interviewees. This can even create the trust, needed in the interview, more rapidly, when compared to total strangers (Polane 2013, 54).

The initial aim was to discover the reasons why the potential customers have not so far attended classes they have been planning to attend, what are the reasons why some people have stopped their attendance to singing classes/activity. Equally interesting was to hear current customers' thoughts on the current services. In line with the aims of the development project, I wanted to get insights on the pains, needs and challenges, their motivations and aspirations regarding the singing training services.

I had screened certain criteria of which kind of people I wanted to interview. These criteria included people who :
   a) attends currently to singing training or does some other instructed singing activity (2 respondents)
   b) has been planning to attend to singing classes or other instructed singing activity but so far has not implemented the plan, for one reason or another (1 respondent)
   c) has attended previously to singing classes or other singing activity but for some reason does not continue the hobby currently (2 respondent)

These three groups provide three different perspectives. The first group represents current customers, the second group represents potential customers and the last group can represent also a potential customers but more strongly it is a group which has some history towards the singing classes and they can share their insights e.g. on why they decided to quit the hobby.

The five interviewees were recruited by using my personal networks. Two of the interviewees belongs to my network of friends and three of the interviewees are my "acquaintance-level" of colleagues. Ages and the gender of the interviewees were the following; one 22 year old female, two 33 year old females, one 34 year old male, and one 57 year old female.

All the interviews were conducted in finnish. Four of the interviews were conducted face to face, one at a café and three at the office space. One interview was conducted via Skype,

due to the fact that the interviewee was located on a different city at the time of the interview. Interviews' length varied between 27 minutes to 45 minutes.

Semi-structured interview with SWOT and Post-it excercise
I used the semi-structured interview. Semi-structured interview usually follows certain themes but does not have detailed questions in determinated order, like in structured interview. Semi-structured interview has the advantage of allowing interviewer to ask further questions if needed (Hirsjärvi & Hurme 2004, 47-48). The fieldguide to my interviews can be found from Appendix 2.

As Portigal (2013, 65) states, eventhough the interview is the core, it can still be imagined of being a platform that can include different set of techniques which goes beyond asking questions. I decided to use two different additional tools during the interview. First additional tool and method was a simple SWOT analysis and the second one was a Post-it exercise on desired services.

In the SWOT exercise I asked the interviewees to fill in a simple A4 sized SWOT table (Figure 6 from the perspective of their current life situation or life situation at that time when they used to attend to singing activities. They were asked to consider what were or what are the strengths/good things when participating to singing classes /activities etc. What are the weaknesses when participating to singing classes. What can be the opportunities of attending and what can be the threaths of participation.

Aim was to use the SWOT table as a concluding excercise, which would help to summarize the interview discussion regarding the pains and aspirations on singing activities. SWOT exercise was conducted also during the Skype interview but the difference was that the interviewee did not fill in any A4 SWOT table as the others but spoke her thoughts out loud when I asked them one by one. I filled them to the SWOT table on behalf of her.
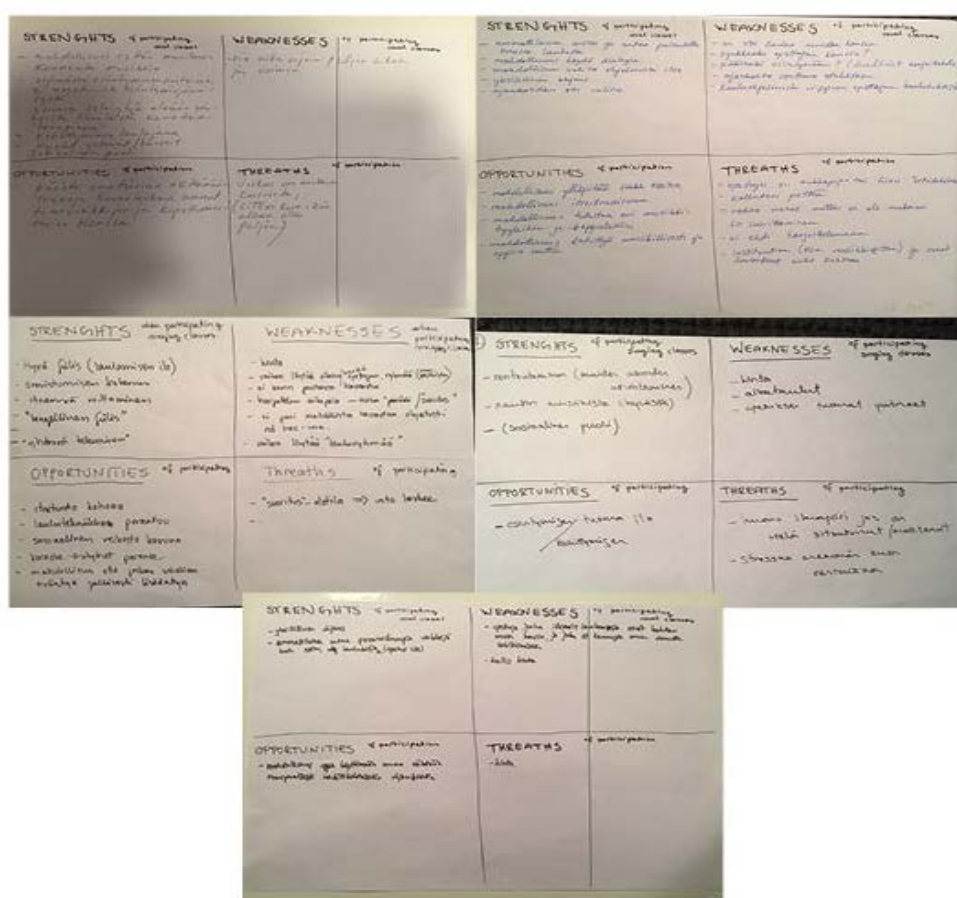
Figure 6: SWOT exercise conducted during the interviews (Ståhl 2018)

According to Portigal (2013, 65) e.g. images are good tools since they can be sorted and grouped and while doing the exercise it might deepen the discussion and provide nice stimuli during the interview. Instead of images I decided to use words on a Post-its and conduct a Post-it excercise.

I had written down 19 singing-(related) services to the Post-its (Table 5). Selected services were gathered mainly using the benchmarked services I had discovered while going through the existing services in Helsinki (see chapter 4.1.2, Table 3 "Existing services benchmark-ing"). In addition to the 14 from the Table 3, I had added a few additional services, slightly modified from the existing services; "possibility to join ad hoc to a group session (lower price)", "home visit possibility", "group training for specific techniques (paid by semester)" "vocal groups (i.e small choir) paid by semester", "specific technique trainings (mentioned by name)".

Individual singing class	Singer-songwriter coaching
Singing class for groups (2 or more pers.)	Artist training, coaching for singing competitions
Singing courses/voice courses (group training, fixed duration)	Possibility to join ad hoc to a group session (reduced price)
Classes on demand	Vocal groups (ie.small choir) (paid by semester)
Pedagogic training for (music/singing) teachers	Performance training
Lessons for those afraid/nervous of singing	Choir
Singing as a rehabilitation tool	Home visit
Music school for kids	Online/Skype training
Group training for specific techniques (possibility to attend only to single class of interest)	Group training for specific techniques (paid by semester)
Specific technique trainings (mentioned by name)	

Table 5: Services used in the Post-it excercise (Ståhl 2018)

Idea was that all the 19 Post-its were read through and placed on the table. After that the interviewee was asked to "delete" those services which were the least interesting for him/her. After that all the remaining Post-its were asked to place in preference order. When the final order was ready I took pictures of them (Figure 7). During the Post-it exercise interviewees told what he/she thought while sorting the Post-its which gave a good insight why they preferred certain services instead of others.

Similarly as the SWOT exercise also the Post-it exercise was conducted with the Skype interviewee. I read the Post-its out loud and we worked together in order to make the preference order of the interviewee; she guided me and I made physical Post-it order.

Figure 7: Post-it –excercise conducted during the interviews (Ståhl 2018)

Structure of the interview

Questions of the interview begun with the background questions. After that the interviewees were asked to describe their current life situation, how did they found it at the moment and what kind of things and activities does it include. Aim was to get insights on the interviewees life which builds the framework for the answers and the behavior of the interviewees. This follows the Cd-logic's (see chapter 2.2) main idea of emphasizing the understanding of the customer's life context in order to understand how, when and where the customer creates the value of certain services, since customers do not use services without their own context (Heinonen et al 2013, 115).

After the background and the everyday life stories, interview continued with singing history, motivations, experiences on singing instructors, SWOT exercise and Post-it exercise. The timing of the SWOT and Post-it exercise varied between the interviewees, to take place on a most suitable place during each exercise.

Making sense of the interview data

All the interviews were conducted in Finnish and they were audio recorded. After the recording interviews where transcribed forming in total of 14,5 pages (Figure 8).
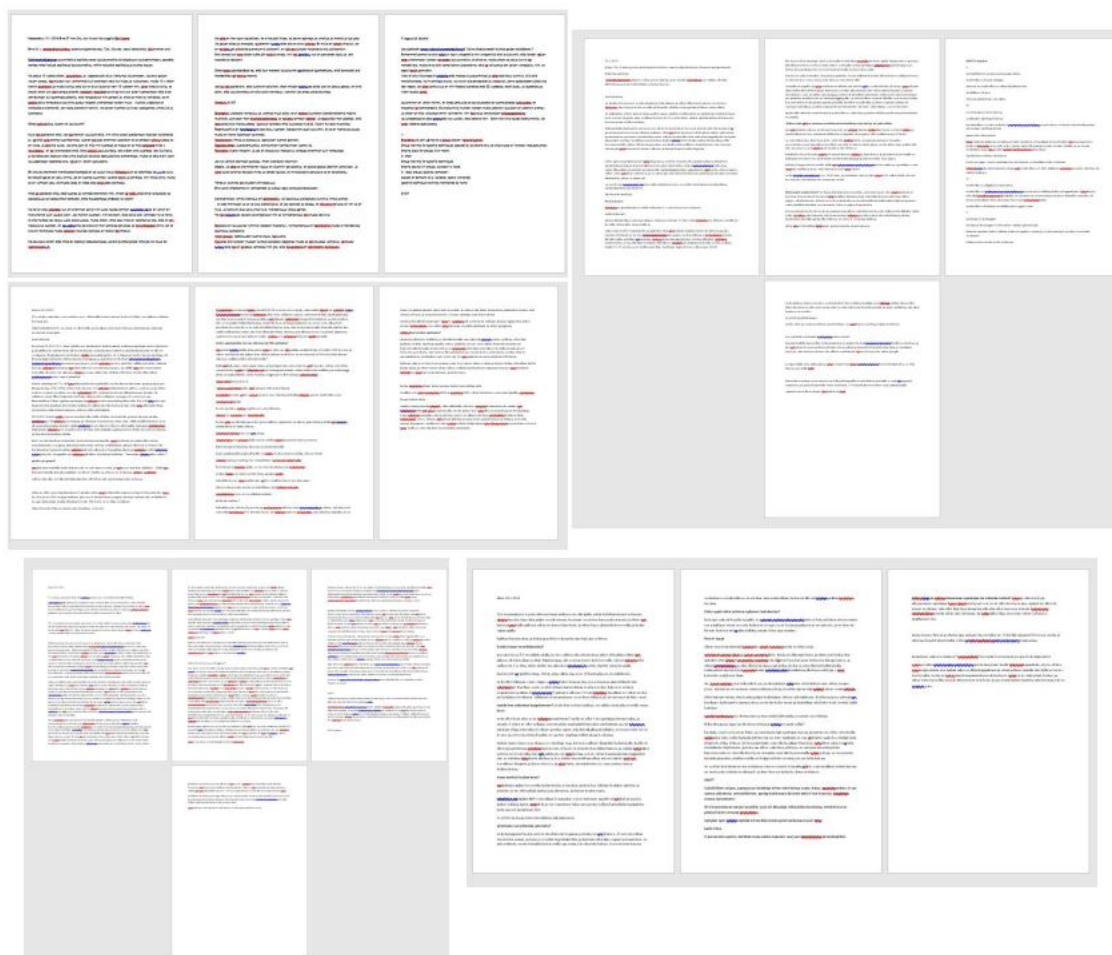
Figure 8: Transcribed interviews (Ståhl 2018)

Affinity diagram is a tool to gather and organize insights, ideas, opinions and data creatively (Moritz 2005, 203; Kumar 2013, 140-141). It helps adding structure to a large or complicated issue or data, by breaking it down into board categories or gaining agreement on an issue or situation (Moritz 2005, 203). In the example of e.g Curedale's (2013) service design book, Affinity diagram is built to walls with Post-its. However since the interview material of this project was already electronic (transcribed interviews), I decided to build my affinity diagram to an Excel-sheet.

I read the interviews several times and begun to identify central themes from the answers. Since the structure and themes of the interviews were for the most part the same for the all, identifying the themes was not too difficult. I used the identified themes as categories and created an Excel table which was based on the categories. After categorization I begun to

place both, direct quotations and summarized clearly stated issues from the interviews regarding each of the categories (see Appendix 3).

Main results and insights

Everyday life

Four of the interviewees worked full-time and one part-time. Two of the respondents had a higher education degrees, one had a college-level degree and two had the highschool diplomas as the highest education level so far. Two of the interviewees had kids of different ages. Another of them had a two small children and the another's child was already a grown-up. Three of the respondents did not have kids, but one of the childless respondents was in a relationship. Regardless on having kids or not, all of the respondents described their current life as hectic and busy. In addition to the work, respondents' everyday life was filled with hobbies, friends, studies, sports, and family and also volunteering tasks.

All of the respondents had some sort of relationship with singing activity. As mentioned previously, two of the respondents attends currently to singing training or does some other instructed singing activity (individual classes and choir), two of the interviewees had previously attended to a singing classes or other singing activity (individual classes, choir and group training) and one likes to sing and has been planning to attend to singing classes or other instructed singing activity but so far has not implemented the plan.

All the respondents told of having a long history with the singing and music in general. Intrinsinc interest towards the singing and music was existing from the childhood, some went to choir, some played an instrument, but everybody seemed to be musical nevertheless having the possibility to attend to instructed music hobby.

Motivations to sing

Respondents had attended to the singing activities mainly because of two different reasons, one relying more to the intrinsinc motivation and one relying slighty more towards the extrinsinc motivation: pure joy and mental wellbeing gained from singing, and because of willingness to develop the singing technique.

Singing was considered as a relaxing activity, and a means to self-expression. In addition those respondents who had experience on singing together, e.g. in a group or in a choir expressed the sense of community, ability to sing together, and being a part of something larger, especially when singing in a choir. Also technique was mentioned as a important part of singing, especially by those who attends currently or had attended previously to singing activities. Learning the right technique was considered as a way to achieve certain goals or as a

tool to improve in general your ease of singing. However according to the interviews the joy and wellbeing aspects of singing was slightly more prevailed motivational aspects and technique seemed to come after that, as a continuum of starting a singing hobby, and when you notice that you need to develop your singing in order to be able to do certain voices, and reach certain notes.

Individual training vs. group training/choir

Interviewees represented variety of opinions on the most preferable singing training possibility for them: taking individual classes or being part of a group or choir. Both of the options were favoured and both of them was seen of having their pros and cons.

Individual classes was seen rather intimate, and the relationship with the instructor was seen very crucial in order to make a successful experience. The idea of singing alone infront of the instructor was very nerve-racking and every interviewee did mention the importance of having the right instructor as being the key of enjoying, especially the individual classes, but also in general in every singing activity.

Individual classes enables you to choose your own songs which was seen important. Individual classes were also seen as the best way to learn singing technique since the instructor focuses solely on you and your needs and development areas. However individual classes appeared also to represent more target-orieted way of singing, and thus especially for the one interviewee who had been planning to start singing hobby, individual class was not the most preferable since he was mostly motivated by the pure joy of singing and jamming.

When discussing about the other singing training possibility, joining a group training and a choir, the supposed and actual social aspects and sense of community begun to appear in the answers as a positive features of group training and a choir. Other positive traits of group training in general were considered to be the possible encouragement received from the others, and the gain of new ideas and inspirations from the peers and at its best, making new friends or at least new acquaintances which was considered to be ok as well. Making new friends was not the motivation to attend to a choir.

Positive features of attending to a choir was the possibility of being part of "something big", possibility to perform more impressively (due to the mass of people), possibility of occational "no-show" without causing too much damage for the group and a usually relatively affordable participation fee when comparing individual classes. Also the fact that your own personal voice merges to a sound of a mass was relieving, and that the audience's focus would be on the choir and not on you.

Downsides of attending to a choir were the fixed scheduling of group training. Also the scarce possibility to have any influence on the musical repertuare was considered very limited and that had impact on the willingness to attend to a choir. Also depending on the professional level of the choir the hobby might take rather much time with weekly trainings, weekend camps and the assumption that the members would train independently between the weekly classes. This might cause some stress.

Downside of taking part in a group training was mentioned to be that not all songs can be arranged for certain group with different singers and the uncertainty to know how the group dynamic is functioning beforehand.

Many answers were conditional e.g. they would attend to a singing group or choir in case it would be for sure a group of great people, or in case you'd be allowed to have some influence on the musical repertoire of the group and choir. These answers were clearly reflecting respondent's previous experiences on singing in a choir and a group: they had either experienced just the opposite kind of group which made them stop the hobby, or then they had or have currently a great experience which suits their needs.

Why having doubts?
When asking why two of the respondents had stopped attending to the singing activity and why the one interviewee had not yet booked any hobby the answers were similar: difficulty of finding the time, right instructor and a group.

Taking part in the singing activity was also considered of being rather expensive, especially taking part in individual classes and a group training and courses. This had then direct impact on the willingness to make sure that the hobby type (i.e. the service), and the instructor and the group and choir is suitable to the person, since nobody wanted to pay in vain of something you do not completely enjoy. Thus the difficulty of finding a right match (instructor, choir, group) to your needs, and taking into consideration other external factors and needs such as the right and convenient location (preferably near home or workplace) suitable time, suitable connections, and the already rather busy calender with many moving elements was all the factors which had made two of the interviewees to stop the hobby and made one interviewee still to just plan of starting the hobby. In addition also the two who attended currently to the singing activities did identify similar aspect as the biggest challenges when they selected their current hobby.

SWOT excercise
SWOT excercise summarised the strenghts, weaknesses, opportunities and threaths of participating to a singing actitivity. Statements varied and provided many angles to consider. They

represented respondents experiences well as beliefs and fears. Raw data of the SWOT exercise can be found from the Appendix 4.

As the main strengths of participating to a singing activity the personal development and the "jamming" and the overall good feeling and enjoyment was brought up. Classes, especially individual classes, where there is possibility to concentrate to your own special needs and have a dialogue with the teacher provides a great way to develop oneself as a singer. Singing activity was also seen as a way of self impression and art making. The strength of individual private class was mentioned to be the flexibility of booking a class. Possibility to perform was also mentioned as a strengths of a singing activity, especially when singing in a group or choir. Group and choir brings also the social aspects as a strengths of singing activity.

When considering the weaknesses of attending to a singing activity the relatively high cost of the singing hobby was brought up. Also the insecurity and difficulty of finding the right and suitable teacher for you was brought up more than once. In addition the singing activity can bring you pressures and can take a lot of energy and time in case the training is target oriented, or in case you do not find the time to rehearse between the lessons. Scheduling beforehand and mixing and matchng the schedules was also considered a weakness at times.

Singing activity brings also opportunities. As an opportunity the joy of performing was mentioned, in addition the possibility to perform with professionals at times, in case you take part in a choir. According to two respondents singing activity brings also a good opportunity for self impression and e.g "letting go". Taking part in singing activity also maintains your singing skills, and lets you gain instructions just for your needs. In addition taking part in singing activity provides possibilities to get acquainted with different music styles.

Respondents also recognized possible threaths of participating to a singing activity.
As one of the treaths, especially when participating to a choir or group training or training with semester fee is the weak athmosphere of the training group, receiving a bad teacher and in general the fear of not enjoying the singing hobby eventhough you have paid for it. Also sometimes the targets of the institution (if attending to a music school) does not meet those of yours. Threath can be also the lack of time of rehearsing and mismatch of the schedules, as everyday life can be hectic and uncontrolled. This all can make the hobby stressful which was seen as one threat. Rather high price of the training was also seen as a threat, as well as the fact that your voice changes as you get older which might end the hobby.

Post-it excercice
Purpose of the Post-it excercise was to gain insights on what kind of sining training services interviewees would prefer of attending to and would find interesting.

After the 19 Post-its were read through and placed on the table interviewee "deleted" those services which are the least interesting for him/her. After that all the remaining Post-its were asked to place in preference order.

In Figure 10 below the interviewees are coded with letters and colours. Table 6 shows all the mentions and the distribution of the preferred services. Only the "Pedagogic training for (music/singing) teachers", "Artist training, coaching for singing competitions " and "Online/Skype training" were left without mentions, but all the others seemed interesting for the respondents. This wide dispersion of the answers indicates the existence of the numerous different needs as well as the readiness to try something "different". The "Pedagogic training for (music/singing) teachers" is targeted especially for the professional level singer and the "artist training, coaching for singing competitions" can be somewhat specific, and meant perhaps for certain people aiming for competitions or artist career. The "Online/ Skype training" possibility raised some comments, mostly heavy doubts on how the instructors could actually help or assist without being in a same room and without seeing the student.

Individual singing class A J S M	Singer-songwriter coaching A M J
Singing class for groups (2 or more pers.) E J M A S	Artist training, coaching for singing competitions
Singing courses/voice courses (group training, fixed duration) S E A J	Possibility to join ad hoc to a group session (reduced price) E A M J S
Classes on demand M	Vocal groups (ie.small choir) (paid by semester) M S J
Pedagogic training for (music/singing) teachers	Performance training A J S
Lessons for those afraid/nervous of singing S	Choir E S M
Singing as a rehabilitation tool S	Home visit M J S
Music school for kids M	Online/Skype training
Group training for specific techniques (possibility to attend only to single class of interest) E J A	Group training for specific techniques (paid by semester) E A
Specific technique trainings (mentioned by name) E	

Table 6: Preferred services of the respondents (Ståhl 2018)

Services which interested all respondents were the "Possibility to join ad hoc to a group session (reduced price)" with its flexible nature and the "Singing class for groups (2 or more pers.)" because it would be fun e.g to sing with a friend or group of friends. Almost as preferred with four mentions were the "Singing courses/voice courses (group training, fixed duration)" and the traditional "Individual singing class" where the possibility to receive the

most attention to your individual problems and need is guaranteed. "Group training for specific techniques (possibility to attend only to a single class of interest)" recived three mentions and was considered as interesting and useful and also the possibility to attend only once, if needed, was appreciated.

"Singer-songwriter coaching" was marked as interesting because three respondents mentioned that songwriting would be something they would like to learn. "Vocal groups (ie.small choir) (paid by semester)" was seen as a good choice, e.g. in case the traditional choirs are too traditional. Small vocal groups were also considered as more flexible way of singing than traditional choir. "Performance training" was interesting service especially for those who currently attended to singing training /choir. In addition three mentions received "Choir" and "Home visit" which was believed to be more safe environment which would release the nervousness, and it was considered as a nice idea, in case there are right equipment at home and in case it would not cost too much extra.

The Table 7 below shows the preference order of each respondent and the distribution of the mentions. Maximum number of services was 19, out of which the respondents selected services which they could use, and then they placed them to the order of preference. Methods on how respondents built the preference orders and ranked the services varied as it can be seen from the Figure 9: "Post-it –excercise conducted during the interviews" on chapter 4.1.4, where Post-it notes are placed on the table in five different ways. One respondents had nine Post-it notes which were ranked to preference orders 1-3, i.e. three Post-its per ranking number, where as another respondent had 10 Post-its which were ranked to indicate the five most preferable services to the respondents, i.e. one rank number can include several services which means that they are equally interesting.

Again, as with the wide dispersion showed in the Table 6, one can see the different needs and preferences of the respondents. Online training/skype training, and the training services, probably aimed more for the professionals were not preferred by any of the respondents. All the other 16 services however did receive votes and the rankings varied according to the respondents.

"Singing class for groups (2 or more pers)" and the" Possibility to join ad hoc to a group session" received mentions from all the respondents, making them the most popular. The latter one of these was especially commenen on being good service idea, since it provided flexibility to their busy lifestyle. The second popular with four mentions were "Individual singing class", "Singing courses/voice courses (group training, fixed duration)" and "Vocal groups (ie.small

choir) (paid by semester)". Three services received two number one ranks, i.e they were pre-ferred as the most preferable by two persons: "Vocal groups (ie.small choir) (paid by semes-ter)", "Possibility to join ad hoc to a group session (reduced price)".

	Respondent E	Respondent A	Respondent M	Respond-ent S	Respond-ent J
Individual singing class		1	3	2	2
Singing class for groups (2 or more pers.)	1	3	4	3	2
Singing courses/voice courses (group training, fixed duration)	2	4		2	3
Classes on demand	3		2		
Possibility to join ad hoc to a group session (reduced price)	1	1	2	5	3
Singer-songwriter coaching		2	2		2
Vocal groups (ie.small choir) (paid by semester)	3		2	1	1
Pedagogic training for (music/singing) teachers					
Lessons for those afraid/nervous of singing				3	
Singing as a rehabilitation tool				4	
Music school for kids			1		
Group training for specific techniques (possibility to attend only to single class of interest)	1	4			1
Group training for specific techniques (paid by semester)	2	3			
Specific technique trainings (mentioned by name)	4				
Online/Skype training					
Home visit			3	4	3
Choir	2		2	1	
Performance training		2		5	1
Artist training, coaching for singing competitions					

Table 7: Respondents' preference order of the services (Ståhl 2018)

The two most voted categories and also the groups voted with most number ones, shows that in general the interest towards the group training, seems rather apparent amongst the re-spondents. Of course the individual singing class remains interesting for the many as well.

The important instructor

The importance of having a good, suitable instructor, "a right match", was already briefly mentioned. According to the interviews in the most ideal scenario the instructor answers to your needs and your chemistries are similar making you to feel relaxed, confident and safe. Instructor needs to have the professional competence in order to be able to help you. Instructor needs to encounter and listen the student to make the student feel he or she is heard. Good instructor is also encouraging and provides the flexibility and freedom of choice in selecting the songs (individual classes). Four of the interviewees who had experience on singing instructors mentioned of having once a "really good" instructor and then they described the really big difference when the "really good" instructors was changed to someone else whom they felt was not a) enough emphatic, b) did not listen, c) tried to teach that there is only one way of singing or d) "chemistry just did not match". However, eventhough the importance of the instructor was evident, interviews revealed that the realities of the everyday life might limit selecting and choosing the "perfect" instructor. According to the respondents the singing training hobby has to be conveniently and easily accessible. Interviewees were not interested to travel long distances and difficult routes to the hobby, but it had to be close by to either home or work. Thus you might be forced to select the second best instructor, the "ok" one, which is located close to your everyday life routes.

How to find, and what to pay

During the interview I also asked how the interviewees had found their current or previous singing training service provider, and/or how would they begin the search now. Only one interviewee, the person who was thinking of attending to a singing activity mentioned instantly of using the Google search. Others mentioned of using first their networks, where they would also gain some recommendations on what or who would be good instructor or nice group or choir. Only after that they would use e.g. social media, and the online search tools such as Google.

In general taking part in singing activities was considered a rather expensive hobby. Especially the individual classes were seen expensive. Attending to a choir was considered to be less expensive. This was also verified by one of the interviewees who currently attended to a choir. However one interviewee mentioned that any other hobby may cost equally as much, and she, although as well felt the hobby was expensive thought that she got the value (individual training) she wanted out of the singing training and was willing to pay the price. Thus accordning to the answers it is also matter of prioritizing, and allocating the money to your individual hobbies in your own preference order.

Two of the interviewees also mentiones that attending to the individual classes once a month could be ok price-wise, but 2-4 times per month gets rather expensive. Thus the cost of the

individual class limited two of the interviewees of attending to the classes as much as they would have wanted. The cost of the hobby seemed to cause the most frustrations especially in the beginning, when you were looking for the instructor and you would not want to pay in vain, just noticing you did not like the instructor.

Ideal way of practicing

I also discussed what was the most ideal way of practicing and finding the service to the interviewees. Many of the issues are covered already in previous chapters, however not all. Location of the singing training needs to be located ideally in relations to the everyday logistics of the student. Price should be affordable for the student. Since the students do not want to pay in vain, and they want to have instructor/group/choir of good quality and good spirit, ideally there should be a way of first try or experience the class or service before making any long-term commitments. Free trial lessons or cheaper trial lessons was mentioned so that the disappointment would not be too big in case the service would not feel the right. Also the video examples of the style of the instructor/group might be rather good and cost effective idea to visualize the service online. According to the interviewees, with busy lifestyles, flexibilty of joining the training or class or cancelling the class easily would be a huge plus. One interviewee questioned that why singing training would not be organized similarily as current mordern sports services at the sports centres; you pay monthly price and have almost limited access to the classes? Or even more, why singing and music would not be seen as wellbeing services amongst the Bodypump's, HIIT training, and Yoga classes? "...then I could decide that, today I'd like to sign up for singing class instead of gym".

4.2   Phase 2: Defining and analyzing the insights

In the second phase the initial insights from the discover phase are analyzed and synthesized. The result of the define phase tries to be a clear definition of the fundamental problem which then is to be addressed through a design led product or service in the next phases (Design Council UK n.d. UK).

In this chapter I introduce the tools and methods used in defining the basis and fundamental challenge for the development project. The tools and methods were used during the co-creation workshop and thus I will present them while introducing the workshop phase by phase.

4.2.1   Co-creation workshop

According to Stickdorn (2011b,130) often holistic solutions requires taking into consideration many stakeholders, and many tools in defining phase brings together many people. Also following the co-creation idealogy of design thinking (e.g. Tschimmel 2012, 4-5) co-creation-workshop with stakeholders was almost compulsory thing to arrange.

Co-creation workshop (referred as a workshop from now on) was held on Sunday 18 March between 12.30-15.00. I had booked groupwork space from Kirjasto 10, Helsinki city centre. I had invited five people to the workshop. One of the participants was MB, my singing instructor and a "customer". Rest of the participants were searched again, as in my interviews, through my social networks. I identified people, who I knew were interested in service design and/or singing and asked whether they would be interested and available to participate to the workshop. In the end in total 4 participants showed up, one had to cancel. Workshop was held in finnish, due to the fact that all the participants were finnish speakers.

Three of the participants were females and one was a male. Ages varied between 30-38. One of the participants was my development project customer MB, a music professional. One was joining a choir, one was interested especially of the service design workshop methods, but in addition was also musical with playing piano and dreaming of singing classes, one did not consider herself musical, eventhough she liked to sing at the karaoke.

Workshop plan and schedule (Appendix 5) proved to work rather well. I had reserved 2,5 hours time for the workshop + 30 minutes before and after for the prerapartions and cleaning up. In addition I had reserved some snacks and refreshments for the participants to enjoy during the planned break of the workshop.

I had invited the participant with a message that the workshop would begin at 12:30. In the end we were able to start 10 minutes later at 12:40, since two of the participants showed up late. In the beginning of the workshop I begun by thanking the participants of showing up and attending the workshop. I continued by once again introducing the purpose of the workshop. Patricipants were told that the workshop was to do with ideating new solutions and ideas for services in singing training based on current needs and challenges and it was based on my thesis work.

Then I told the planned schedule and that there would be a short break with refreshments. I continued by telling that my role as a facilitator was to keep the schedule and that we'd receive the wanted outcome, and that I was an external person, and would not participate to the workshop in any other role than the facilitator. I continued by mentioning that during the workshop I would take pictures, and that I would take the pictures from an angle where participants would not be identified. I also told that the last workshop section "the results", would be voice-recorded, to make sure I'd get the ideas and final solutions correctly. After the introduction we started our warming up session with a method called "line" and getting artistic with aluminum foil.

Warming up

In my space preparations I had placed a 2,5 metres of tape on the floor and ripped four times approx. 1,5 metres of aluminum foil on the table. I told that the tape on the floor i.e. "the line" indicated a line where another end meant "professional-level, music/singing is very important in my life" where as the opposite end indicated "amateur, music/singing is not at all important issue in my life". Then I asked the participants to find themselves the right place on the line, whichever would describe the best of their level of professionalism and the meaningfulness of the music and singing. After they found the places I gave them the pieces of aluminum foil and asked them to shape it to reflect their feelings of that particular day's morning.

After a few minutes of molding, when everyone were ready, I asked them to introduce themselves, telling why they are standing on the line on that particular spot and the telling what were their morning feelings, what the folded aluminum foil described (Figure 9). The atmosphere did feel to loosen up and get relaxed, as the molded pieces of art were so different and the stories behind varied greatly making the participans smile and laugh.

After the warming up, I asked the participants to have a moment to read through the personas (chapter 4.2.3) and quotations (chapter 4.2.4) which were placed on the walls to orient themselves to the theme at hand and to get acquaintance with the personas. I told that the personas are fictional but they are based on true needs and challenges based on the five interviews I had conducted.
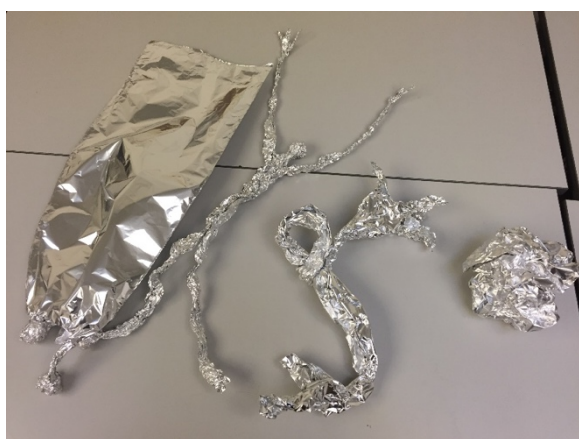
Figure 9: Warming up aluminum foil sculptures (Ståhl 2018)

4.2.2 Building emphaty and orientation

In this chapter three empathy building and orienting methods used during the workshop are presented. Methods described below are personas, quotations and sailboat. Each method is

first described and then continuing how the method was implemented and used during the workshop.

Personas

Personas are a fictional characters or profiles which represents the users of the service (Design Council UK n.d., Van Dijk et al. 2011, 178-179). Persona is a tool which allowes the client and the design team to relate and emphatizise with "customers" (Van Dijk et al. 2011, 178-179). When building a personas, one brings together plenty of information from research insights, gathered in discovey phase (Van Dijk et al. 2011,178-179). Due to this it is important to keep in mind that eventhough the character might be fictional, the motivations and reactions are from the real life because they are representations of feedback collected from real people (Van Dijk at al. 2011, 178-179). User personas can vary regarding the output. Usually they are visually represented, e.g. sketched as a real people, having names and ages and other key information. Personas help to keep the focus on the customers during the rest of the design process (Design Council UK n.d. UK).

In addition of being a tool to empathy persona resonates with the cd-logic. Both strives to understand deeply the customer; cd-logic is based on that idea and persona is one tool of making it visual. As a primary info source for building up the personas, I used the insights gathered from the five interviews. Additionally I kept in mind the statistics of singing (introduced in chapter 4.1.1).

At the time I built my personas (Figures 10 & 11) I was already aware of the continuation of my development process and the next step being the co-creation workshop. Also the date of the workshop was agreed and participants were confirmed. In addition I had made some initial plans for the workshop. This all had its impact on the number of the personas it was reasonable to construct. I had only four confirmed participants (at the time of building the personas) and thus I made the decision to build only two personas, since four participants can most conveniently be divided into two small groups (pairs) and thus each pair would take one persona to work with. Also in the end the challenges and problems identified from the five interviews were not too numerous and thus it was also easy to build two personas from the five interviews.

Persona info was divided in seven different sections. "Personal info" with name, hometown, age and marital/family status. "Bio" which describes personas everyday life e.g. hobbies and aspirations. "Motivation" which describes the history, background info and current state related to the topic at hand e.g. singing training. "Needs and targets" describes the generic needs of the persona related to the singing training whereas "Pains" describes the opposite, i.e. problems and challenges. In addition there is section where persona's are evaluated in

relation to motivation type (internal vs. external motivation), type of singing (flexibility, joy of singing vs. structured teaching, theory), and social-needs aspect of training (social, groups vs. individual training) reflecting the motivations study, presented in the chapter 2.1.

Persona of Joakim, 28

" I enjoy chilling, singing needs to be relaxed and fun. When I am nervous my voice changes"
Joakim is 28-year old software developer from Helsinki. He is single and and enjoys urban culture, especially music and movies. In addition Joakim is active in doing sports. Joakim has wide and active network of friends with whom to spend time with. Joakim feels that he is rather busy with his life but he tries to find time also for doing nothing. Joakim likes that hobbies and other planned activities are marked and booked in advance to the calender but sometimes calender and scheduling fails and it feel bad. Also too full calender does not feel nice to him.

Joakim got exited on singing ten years ago when he tried the Playstation game Singstar. Joakim likes to listen, hum and sing the songs, eventhough he would not remember the exact lyrics. Joakim has thought of attending to singing classes in order get the singing techniques right and to shine at the karaoke. However he is very nervous of the idea that he needs to sing alone in front of someone. He feels that his voice is personal and intimate. Nervousness, doubt and perception regarding the lack of time has prevented him to seek himself towards the singing training. Joakim would like to get encouraged towards the singing hobby which would encourange him to sing more in general.

Joakim's needs and aspirations towards the singing are various. Joakim wants individual teaching, he wants to have an impact on the chosen songs. He needs the chemistry between the instructor and himself to correspond each other.He wants to sing because of a) pure joy and b) in order to familiarize with certain techniques. Joakim needs safe and relaxed environment. He also values the flexible possibility to attend to the classes.

Joakim's pains and challenges towards the singing training veries equally. He feels that the private classes and training opportunities are expensive, especially when one does not know the instructor beforehand. He is afraid to sing alone infront of someone. He is afraid that the instructor does not find the right ways of teaching him and neglects his nervousness. Joakim's everyday life is also hectic and he fears that the singing training would develop as slighty forced performance, in case he does not get the right feeling, or in case he does not have the time to practice independently between the classes.

Joakim's motivation is leaning little more towards the intrinsinc motivation, with the pure joy of singing but in addition he is keen on getting better at the karaoke, which then places him

more towards the extrinsic motivation than e.g. Tuula (Tuula's persona is presented after Joakim). Joakim also need more individual training instead of group session with plenty of social contacts. Joakim is placed almost in the middle between the flexible training with pure joy of singing vs. structured singing with more theory since he notices that he would like to have both ways.

MOTIVAATIO

Joakim on innostunut laulamaan Singstarin kautta kymmenen vuotta sitten. Joakim tykkää fiilistellä ja laulaa kappaleita vaikkei muistaisi sanojakaan. Joakim on pohtinut jo pitkään aloittavansa laulutunnit jotta saisi tekniikan kuntoon ja jotta voisi loistaa karaokessa. Häntä kuitenkin jännittää ajatus laulamisesta toisen edessä yksin. Oma ääni on hänelle kovin henkilökohtainen ja intiimi asia. Jännitys, epäilys ja ajatus ajanpuutteesta on estänyt häntä hakeutumasta ohjatun lauluharrastuksen pariin. Hän haluaisi rohjeta harrastuksen pariin ja rohkaistua sitä kautta enemmän laulamaan

Sisäinen motivaatio — Ulkoinen motivaatio

Joustava opetus, laulun ilo — Strukturoitu opetus, teoria

Sosiaalinen kanssakäynti, ryhmä opetus — Henkilökohtainen, yksilö opetus

"Tykkään fiilistellä, laulamisen pitää olla rentoa ja mukavaa. Ääneni muuttuu, kun jännitän"

JOAKIM

28 VUOTTA
SOFTWARE DEVELOPER
HELSINKI
SINKKU

TARPEET JA TAVOITTEET

- Haluan yksilöllistä opetusta
- Haluan vaikuttaa kappaleisiin
- Opettajan ja minun kemian tulee kohdata
- Haluan laulaa sekä fiilistellen, että ajoittain tiettyyn tekniikkaan perehtyen
- Tarvitsen rennon ja turvallisen ympäristön
- Mahdollisuus joustavaan osallistumiseen on plussaa

KUVAUS

Joakim asuu keskustassa ja nauttii kaupunkikulttuurista, erityisesti musiikista ja elokuvista. Lisäksi Joakim käy aktiivisesti urheilemassa. Joakimilla on laaja ystäväpiiri jonka kanssa hän tykkää viettää aikaa. Joakim kokee elävänsä kiireistä arkea, mutta haluaa myös pyhittää aikaa joutilaisuudelle. On hyvä jos harrastukset ja menot on etukäteen sovittu kalenteriin, mutta toisinaan kalenteri pettää töiden takia ja silloin harmittaa. Myös liian täysi kalenteri harmittaa.

KIPUPISTEET

- Yksityiset tunnit tuntuvat kalliilta, etenkin kun ei tunne tai tiedä opettajaa (sika säkissä).
- Pelkään, että opettaja ei osaa opettaa minua oikealla tavalla tai huomioi jännitystäni
- Arkeni on kiireistä
- Jännitän ajatusta laulaa toisten edessä
- Pelkään että laulutunneista tulee suorituksia, mikäli oikeaa fiilistä ei tule tai ei ole aikaa treenata

Picture: Flickr/Beryl Chan, March 2018

Figure 10: Persona profile of Joakim (Ståhl 2018)

Persona of Tuula, 47
" There is a sense of community when singing in a group. Individual voice becomes part of something bigger"

Tuula is a 47-year old female, with husband and one grown up daughter. She lives in Helsinki and works as an officer at the airport. She has a very active way of life with hobbies such as gym, swimming, gardening and volunteeirng work at the Red Cross local section. She fits her hobbies and activities together with her irregular shift work the best she can. In addition to all the hobbies and activities for Tuula it is important to spend quality time with the family. In her active way of life Tuula is rather picky on with what she is willing to spend her time with, the chosen activity needs to fill hed needs in many ways.

Tuula has a long history in singing in a choir. Singing and music has been part of her life since the childhood. Tuula receives energy, wellbeing and new acquaintances when singing in a group, and mental and physical wellbeing when singing in general. However Tuula has moved

to a new city and has a new irregular shift work which has forced Tuula to give up her regular choir training. She is now hoping for to find a flexible group singing training possibility which would fit to her new way of life.

MOTIVAATIO

Tuula on pitkän linjan kuorolainen. Laulu ja musiikki ovat kuuluneet hänen elämäänsä lapsesta saakka. Tuula saa ryhmässä laulamisesta energiaa, hyvinvointia ja uusia tuttavuuksia. Asuinpaikkakunnan muutoksen ja uuden vuorotyön takia Tuula on joutunut luopumaan säännöllisestä kuoroharrastuksestaan. Hän toivoo löytävänsä joustavan, nykyiseen elämäntilanteeseen sopivan ryhmälaulumahdollisuuden. Hän kokee saavansa laulamisesta sekä psyykkistä että fyysistä hyvää oloa.

Sisäinen motivaatio — Ulkoinen motivaatio

Joustava opetus, laulun ilo — Strukturoitu opetus, teoria

Sosiaalinen kanssakäynti, ryhmäopetus — Henkilökohtainen, yksilöopetus

"Ryhmässä laulamisessa on yhteisöllisyyttä. Oma ääni häviää osaksi isoa teosta"

TARPEET JA TAVOITTEET

- Haluan laulaa ryhmässä
- Haluan laulaa hyvää musiikkia
- Esiintymismahdollisuus motivoi
- Haluan päästä laulamaan mahdollisimman joustavasti, vuorotyö ja kiireinen arki huomioiden
- Haluan ryhmän jossa minulla on hyvä olla ja jossa on mukava, ammattitaitoinen vetäjä

KIPUPISTEET

- Pelkään, että en viihdykään ryhmässä ja olen maksanut turhasta
- Arkeni on kiireistä ja vaihtelevaa enkä pysty sitoutumaan tiettyyn päivään ja aikaan.

TUULA

47 VUOTTA
LENTOKENTTÄVIRKAILIJA
AVIOMIES JA AIKUINEN TYTÄR
HELSINKI

KUVAUS

Tuulalla on aktiivinen elämäntapa. Hän sovittaa harrastuksiaan ja aktiviteettejaan epäsäännölliseen vuorotyöhönsä parhaansa mukaan. Kuntosali, uiminen, puutarhan hoito sekä Punaisen Ristin paikallispiirissä toimiminen täyttävät arkea. Vapaa-ajan aktiviteettien lisäksi laatuaika perheen parissa on Tuulalle tärkeää. Kiireisessä arjessaan Tuula on tarkka siitä mihin aikansa käyttää, sen mihin Tuula ryhtyy tulee täyttää useampi tarvelokero.

Picture: Flickr/UAPD, March 2018

Figure 11: Persona profile of Tuula (Ståhl 2018)

Tuula's needs and aspirations in terms of singing training are clear. She wants to sing a good music in a group. She feels motivated with the possibility of performing. Tuula needs to be able to sing as flexibly as possible, considering her irregular shift works and active way of life. She also wants a group where she feels good and where there is a nice professional instructor. Tuulas pains and challenges are understandable considering her life. She is afraid that after all she does not feel comfortable in the group and that she has paid the fees in vain. In addition she has a busy life which makes it impossible for her to commit to certain day of the week and time.

Tuula is motivated to attend singing activities more intrinsically than extrinsically since she feels of getting wellbeing, energy and acquaintances when attending to group training and choir. She enjoys more of flexibility and the joy of singing than structured lessons with theory. She also likes definitely more to get the social aspects of the group training than individual classes.

Quotations

In addition to the personas, in order to help building empathy and orient workshop partici-pants with the theme I had printed in total of 14 quotations from the interviews to place on the walls (see Figure 12). I told the participants that the quotations were taken from the in-terviews I had conducted and they could help them to get more into the theme than just reading the personas.

Figure 12: Personas, quotations and sailboat templates ready on the wall (Ståhl 2018)

Quotations were selected to describe the challenges and other thoughts and feelings regard-ing the singing training as widely as possible and they were taken from each interview. Se-lected quotations on the wall:

- " I think that I would like to sing most preferably together and finding some group is really difficult"
- "… but all in all now it has been more of joy of singing, and there is that as well that I would not do this if we'd just sing just by ourselves. It would not feel, it would not be enough to motivate, there has to be the performances, into which we are targeting for"
- "… it has to be near and at suitable time, distance at maximum 15 minutes away from home, by bike or by foot, not by car nor by bus"
- "Why there would not be similar to sports centres, that you'd pay monthly fee and then you participate to the class, it would have market as a wellbeing service"
- "…now it is the technique, I'd like to be able to produce as many voices, but perhaps not because of the pure competence of doing so, but more so that I could sing and in-terprete more difficult songs, which provides me that joy of singing"

- "… I could participate every day, but the money. If there would be "series cards", like 150€/month, and then I'd be able to attend as much as I would have the time and thrive"

- "well it is the highlight of the week, when I go, I always leave being more refreshed. You just want to go there, because you know that it is fun"

- "I preferably go to individualsinging class, if I am learning something new. [Teacher] would be there just for me"

- "It should be enough spontaneous and there should be possibility to have an impact, and there should be nice people and music"

- "the reason which has restricted me of not getting to a choir, is that what if there is just horrible people and I am enrolling there"

- "…but teacher was able to tell me what was the technique about, somehow I had not understood it earlier, eventhough it had been explained many times before. So it is much to do with the teacher"

- "…perhaps the thing why it [singing] is appealing is that somehow it is relaxing and I can forget easily everything else"

- "…some people really enjoys attending to the [individual] classes, but forme they are similar to going to the dentist, somehow I was afraid and ashamed when attending"

- "… whole semester paid and agreed and then you notice that it does not work and you just do not find the right feeling, and then you attend only because it has been agreed"

After going through the quotations and the personas it was time to start building the empathy with "Sailboat"- excercise. Before that I split the four participants into two groups just by dividing them, based on the physical vicinity of the persona templates. Two participants, standing infront of the Tuula's personas were "Team Tuula", and two participants standing in front of Joakim's persona were "Team Joakim".

Sailboat
Speed boat is a tool often used in order to find out what clients or employees do not like about certain product or service. In speed boat customers or employees write down the obstacles visualized as anchors holding back an illustrated speed boat which demonstrates the service and/or product or wanted goal (Gray, Brown & Macanufo 2010, 206). As Van Dijk et al (2011, 148) mentions, service design tools can be modified and used in very many ways and in different phases of the service design process. Sailboat can be seen as a modified version of the speed boat and a tool to create empathy and connections with e.g. the personas. Main idea of the sailboat is to identify the main goal or aspiration/-s, and push and pulling factors which hinders and/or pushes the persona to reach the goal. Sailboat-templates were taped

on the walls under the persona cards to make it easier to fill in the Sailboat template (Figure 13).

Figure 13: Participants working with sailboat templates (Ståhl 2018)

In the sailboat template goals or aspirations are indicated by e.g the illustration of an island on the template. Workshop participants wrote down the goals and aspirations on Post-its and placed them on the template. After that persona's push factors, the "good pushing winds", which helps and promotes the persona to reach its personal Island are identified and marked on the Post-its and placed on the "air", above the sail-boat. Then the pull factors, the factors which slows or hinders reaching the goals are placed under the sailboat, where illustrated anchors are representing the prohibitive and pulling factors similar as in the speed boat (Loewen 2015.)

By placing themselves to the shoes of the persona and clarifying the main goal and push and pulling factors increases the empathy and builds more clearer view of the insights which the persona might have towards the issue at hand (Loewen 2015.)

After participants finished with the task both groups were asked to briefly explain their findings. Findings are described below.

Joakim's sailboat

Team Joakim identified the Joakim goals and aspirations of being to receive more confidence of performance, to beat the nervousness and to find the high-quality training possibility (Figure 14). What pushes Joakim towards the goals are that the service at hand would be flexible, and that he'd receive as much information as possible on the instructor, her/his style, persona and the teaching methods. In addition there should be possibility to try the service as

easily as possible. Also the relaxed environment needs to be correct. What hinders Joakim to reach his goals is the nervousness, lack of time, insecurity and money.
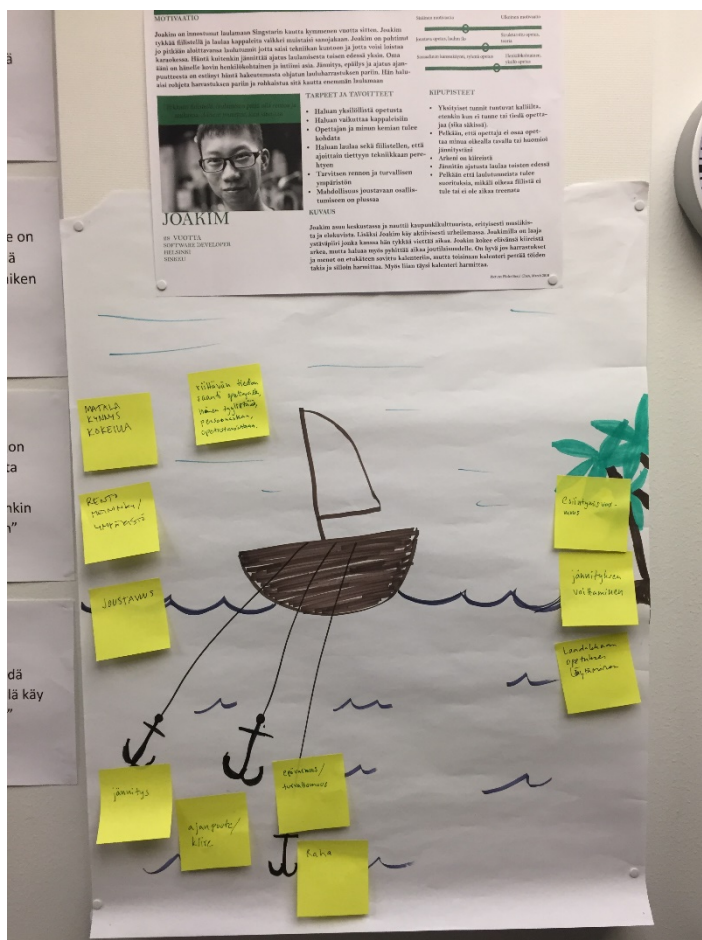
Figure 14: Joakim's sailboat (Ståhl 2018)

Tuula's sailboat

Team Tuula identified Tuula's goals (Figure 15) of being to find a group, flexibility and a joy of singing. What pushes Tuula to reach her goal is the intrinsict motivation, openness for being social, current family situation with no small children, and the previous background of singing which makes Tuula to not to be nervous of singing. Tuula is also active and experimental and singing increases the wellbeing and these all were considered as the push factors, factors making it possible for Tuula to reach the goals.

What hinders Tuula to reach her goals is the fact that Tuula has many other hobbies as well causing the lack of time. In addition irregular shift work makes it difficult to schedule things to her calendar. Tuula is also a "new in town" which can make it difficult to find new services, and in case service provider is found, choosing the group becomes difficult since the group needs to be "the right" for Tuula. Tuula fears of finding that the group is not nice. Last but not least, money is an issue for Tuula as well, she does not want to pay for vain.
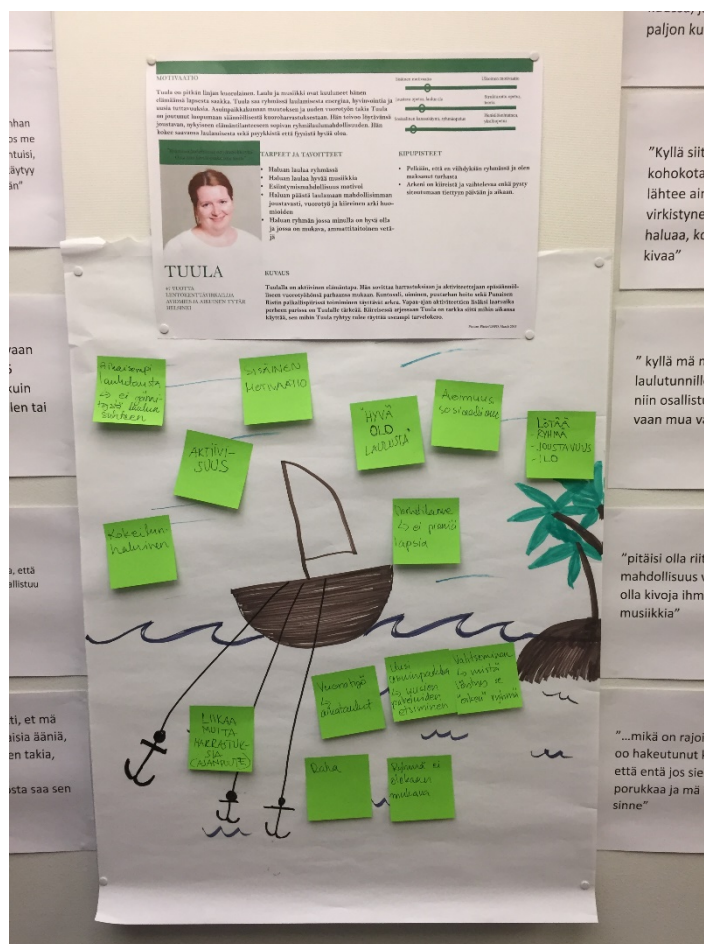
Figure 15: Tuula's sailboat (Ståhl 2018)

4.2.3   Building of customer journey maps

After building empathy towards Tuula and Joakim it was time to build a customer journey map with embedded emotional journey map. Customer journey map is a tool to identify and visualize the customer's experiences when they use the service or a product. It can be used as a tool in developing a predictable customer experience. It also makes it easy to notice possible crucial points where special attention should be paid at when developing the service (Curedale 2013, 119). Often the so called touchpoints, where the users and customers interact with the product or service are the main building blocks when starting to create the journey (Van Dijk et al. 2011, 158). Customer journey map can be created using different personas, which provides more extensive perspectives for the company (Curedale 2013, 119). Emotional journey map is a map that visualizes people's emotional experience through the "journey" at hand. It is a great tool to identify the phases where the customer is unhappy and

as it is often visualized it provides visually powerful story of the customers experiences (Curedale 2013, 135). Emotional journey is easy to integrate to the customer journey map, as it was done in this workshop.

A theoretical background of this development work is the customer-dominant logic where the importance of deep understanding of the customer and his/hers life context and constantly changing and dynamic life is crucial. Customer journey map provides a possibility to investigate the life and feelings of the customer before the service and after the service encounter, not only during which resonates with the cd-logic perspective of wider understanding of the customers life.

In the beginning the customer journey map templates which were placed next to the sailboat and persona excercises were briefly gone through. Participants were explained that the most upper, horizonal section of the template was the "phase", which usually is divided in three journey sections: pre-service, during service and after service. Second section was the journey no 1 which was divided into storyboard and also explanatory part (in written). Third section was the journey no 2. which participants would work on later on. The last horizontal section of the template was the "feeling" part, where the emotional journey mapping would take place. There was a scale from -2-+2 together with simple illustrated phases from ☹ (really unhappy) to ☺ (really happy). Participants had Post-its and pencils to work with the template.

Participants were instructed to think of the previous Sailboat exercise and the personas and to build current customer journey of Tuula and Joakim to the journey no 1 section. Participants were given the free choice that what kind of service journey they would build based on the information and insights provided by the personas and the Sailboat excercise and into how many and what kinds of phases they would divide it into. Most important issue was to think of the current situation. Participants were told that the customer journey would be presented both through a storyboard and in written.

Storyboard Is a sequence of pictures which represents a certain event or sequence of events, for example a person going through certain service. Often it can be created e.g. similarly as a comic strips, where each picture builds the story forward of the service experience. Storyboards can be used to illustrate existing service journey or to imagine and test a prototype of a service and/or product. (Van Dijk et al 2011, 186-167.) Van Dijk et al (2011, 187) mentions that as storyboards puts the service situation in a right context, storyboard can provoke great analysis and discussion on possible challenges and reveal new possible opportunities.

After the journeys were ready participants were instructed to divide the existing customer journey using the three phases: pre-service, during service and after service to the most upper section of the template. Then participants were instructed to build the emotional journey, to think and mark the right assumed feeling of Tuula and Joakim in relation to each step of the journey.

After participants completed the exercise they where asked to point out one or two main pain points or challenges of the current journey. Participants were instructed to look e.g. where the feeling was set as the most discomforting during the journey. Participants where also told that during the next phase the selected pain points would be tackled. Participants were also instructed to formulate the selected pain points as a questions using the "How might we…"-method as a reference which was then explained to the participants.

"How might we…" is a tool (Design kit, n.d.) which shows easily that every problem and challenge can be an opportunity for design. When the challenge at hand is formulated into a format of a question which starts with the words "How might we…" you can make the problems into a opportunities. It also implies that there is a solution and that many answers can be innovated. By framing the problem into a question it does not yet provide the answer but helps to orient to the next phase, which is the ideation, more explained in the chapter 4.3.1. (Design kit, n.d.)

Customer journey map of Joakim
Customer journey map of Joakim (Figure 16) is explained below phase by phase with evaluated feeling (scale -2-+2 where +2 is the maximum happiness and -2 maximum of discomfort).

Pre-service: Intrinsic motivation to sing (feeling +2) pushes Joakim to look for singing training information from online (feeling 0), from other networks and from friends. Joakim contacts the potential singing instructors by phone, Facebook messages and by email (feeling 0). Based on the information Joakim builds an Excel sheet to investigate and to compare the service providers. Finally Joakim makes the decision (feeling +1).

During the service: Joakim goes and tries one service provider, singing instructor (feeling 0). Singing class either functions or not. It depends on how the the instructor is able to fulfill Joakim' s needs (feeling varies from +2 to -2 depending wether Joakim's needs are unfulfilled. In case the singing instructor does not feel right Joakim starts his journey over again by selecting another option from the Excel sheet.
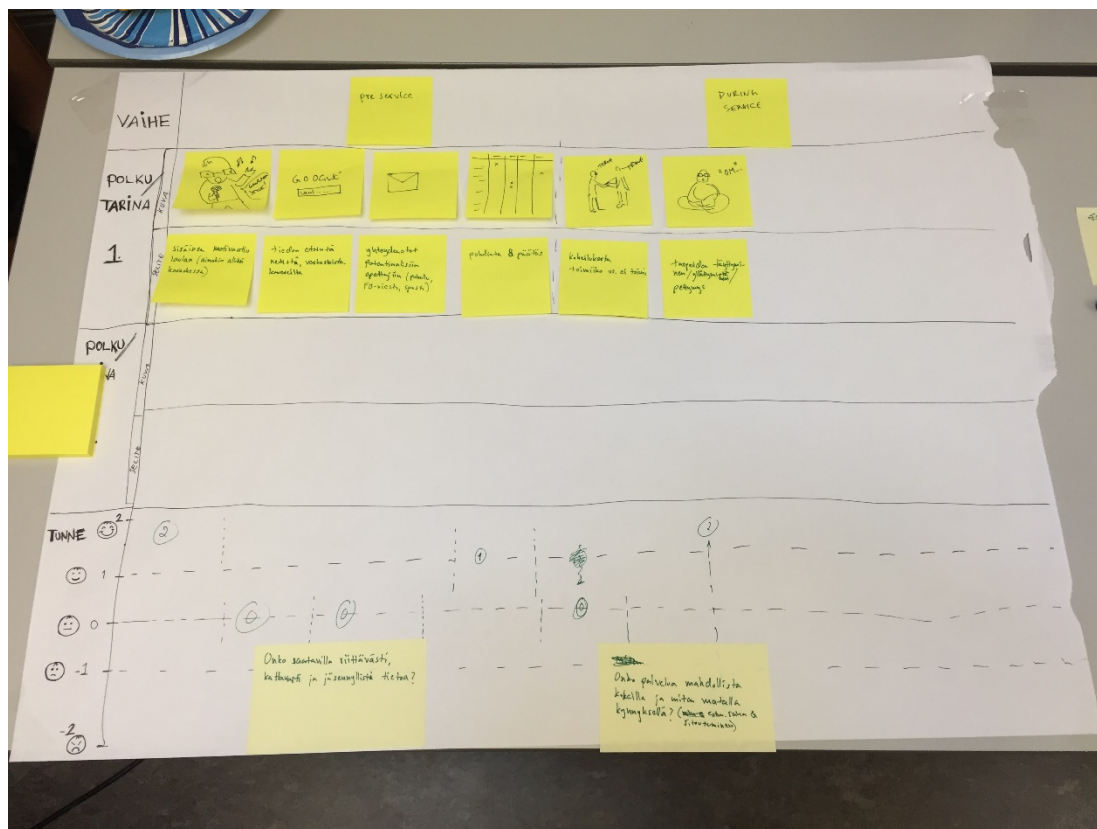
Figure 16: Customer journey map of Joakim (Ståhl 2018)

The biggest pain points where selected. The first one was identified as existing during the pre-service phase and it was the lack of the information what Joakim would need in order to select successfully a good singing instructor to himself. As Joakim needs a safe environment and a instructor who is able to make him feel relaxed and a instructor with whom he feels of having the right chemistry it is often difficult to find this kind of data beforehand. This was set as a question: "Is there enough and sufficient amount of information available?" (regarding the singing instructor service and the type of singing instructors). The another pain point was the frustration, and money spent in vain in case the needs did not get fulfilled when Joakim attends and tries a certain singing instructor. This pain point happens during the service. This pain point was formulated into a question: Is it possible to try the service and how easily and conveniently ? Pain points were written on the bigger post-its and placed on the journey.

Customer journey map of Tuula

Customer journey map of Tuula (Figure 17) is explained below phase by phase with evaluated feeling (scale -2-+2 where +2 is the maximum happiness and -2 maximum of discomfort).
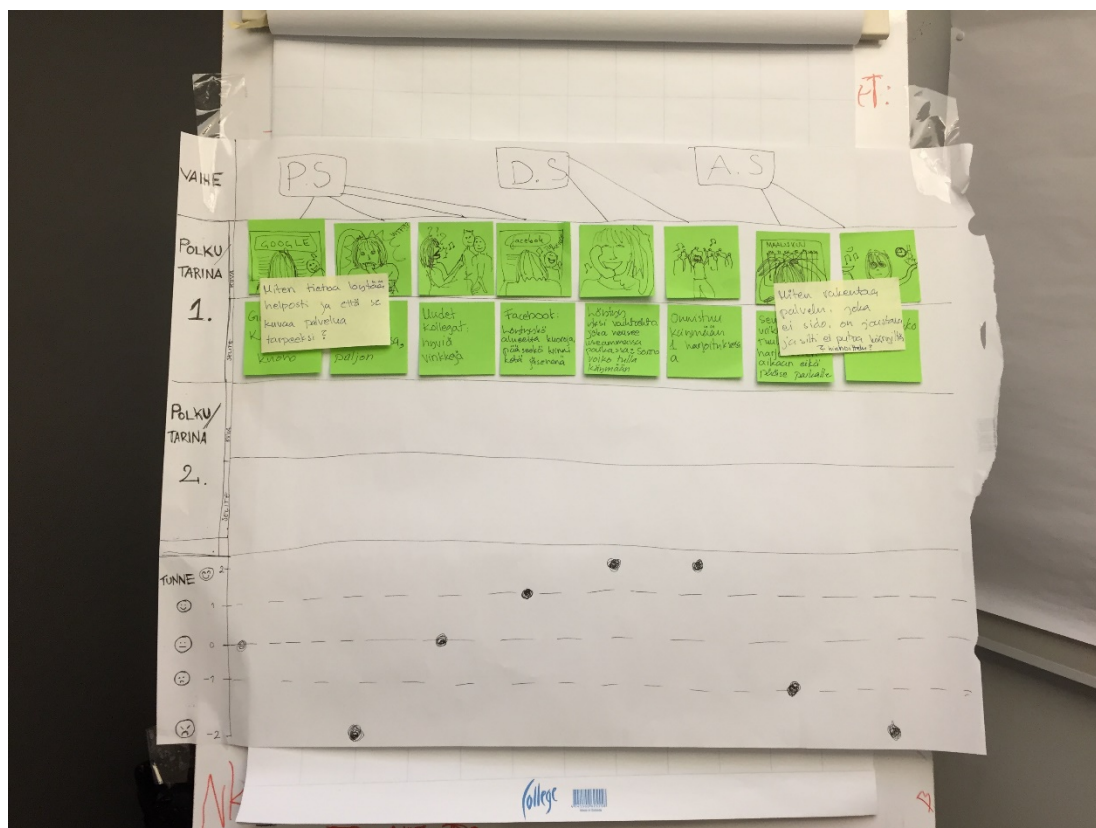
Figure 17: Customer journey map of Tuula (Ståhl 2018)

Pre-service: Tuula begins her search of finding suitable singing possibilities by using Google with the words " choir" and "city" (feeling 0). It soon becomes clear that there is a way too much information and they are difficult to make sense (feeling -2). Then Tuula decides to ask for good tips from her new colleagues (feeling 0). Tuula also uses Facebook to look for opportunities (feeling 1).

During service: Tuula finds one option which was mentioned several times while she was looking. Tuula calls to the choir and asks whether she could come and have a visit (feeling +2). Tuula finds suitable time to go and attend one training session (+2).

After service: During the next few weeks Tuula's irregular shift work overlaps with the choir's training sessions and she cannot attend (feeling -1). Tuula feels uncertain whether it is worth while to pay for the semester, if it is often impossible for her to attend, eventhough she would like to (-2).

After the customer journey was built it was time to identify one or two biggest pain points of the journey. The first identified pain point was identified existing in pre-service phase. For Tuula, especially being new in town, it is difficult to find the relevant information and sufficient information on existing choirs and possibilities. This pain point was formulated into a question: How to find information with enough relevance and indepth so that it would describe the service detailed enough, easily ?

The second pain point was found from the after service phase. Tuula has irregular shift work and thus it is impossible for her to attend to a hobby which has regular training hours since it would lead to sorrow and pure waiste of money because she would not be able to attend every time. This pain point was put in question: How to build a service which is not binding, which would be flexible but which also makes sure that attendees would be able to follow the progress? Pain points were written on bigger post-its and placed on the journey.

After the customer journey maps were finished it was time for a 10-15 minutes break. I noticed that we were on time and followed the planned workshop draft.   had bought some light snacks, fruits and refreshments for the participants to enjoy during the break. During the break I prepared for the next developing and ideation phase. I prepared templates for ideating, idea portfolios and the concept cards ready to be easily used during the next phase.

4.3   Phase 3: Developing and synthetising

In the development or reflection phase of the service design process the initial ideas and design solutions are developed into products or services. This phase is iterative since the idea is eventually to come out with the best solution, and to reach that, usually many versions of the idea is needed to finally reach the idea where all the components are right. Developing - testing - re-developing is usually the cycle of this phase. his phase is also holistic and all of the ideas and solutions are tested with the end users (Design Council UK n.d.; Stickdorn 2011b, 132-133)

In the following chapters I will continue presenting the phases of the workshop: ideation for the identified fundamental problem, selecting the most feasible idea, testing and presenting the solution with customer journey map, building the initial solutions into a concepts and finally testing and re-developing the concepts.

4.3.1   Brainstorming and idea generation

Ideation techniques such as brainstorming takes different forms. Usually the aim is to develop as many potential ideas as possible or identify the key ideas to be developed further or create a shared understanding of potential possibilities around a topic or theme (Design Concil UK).

Design Council UK (n.d.) defines five generic rules to the idea generation phase, no matter which technique is to be chosen, 1) no judgement, 2) building ideas on top of an idea is great 3) focus on the topic 4) one conversation at time and 5) encourage to generate wild ideas.

After the break it was time to continue the workshop with ideating phase. During the break I had placed four big blank sheets on the walls. I had reserved one sheet for each of the pain points identified before the break, and I had placed the bigger Post-its where the question formats of those pain points were written to the blank white sheets.

I explained that the next phase was all about ideation and that all participants would ideate solutions to each of the pain points. I asked the Team Tuula and Team Joakim to write the pain point as a topic for the sheets.

Topics of the Team Joakim:
- Where to find right teacher? (Question format: "Is there enough and sufficient amount of information available?" (regarding the singing instructor service and the type of singing instructors).
- Possibility to try. (Question format: "Is it possible to try the service and how easily and conveniently?")

Topics of the Team Tuula:
- Where to receive information? (Question format: "How to find information with enough relevance and indepth so that it would describe the service detailed enough, easily ?")
- Flexibility. (Question format: "How to build a service which is not binding, which would be flexible but which also makes sure that attendees would be able to follow the progress?").

After writing down the topics I continued to explain that now each sheet has one topic (pain point) and the question format of that topic to provide possible help during the ideation. At this point I asked Team Tuula and Team Joakim also to tell the main pain points out loud for the rest of the participants so that everyone would be aware of each main challenge.

After the quick debriefing I gave each participant Post-its and pencils and instructed that each would select one pain point sheet and start ideate solutions for that pain point in silence for a 2 minutes. One idea or solution per one Post-it. After the 2 minutes of ideation, we would go quickly through all the ideas because then the next 2 minutes of ideation would be infront of the next paper and thus it is more convenient to know what the previous ideator had been thinking with certain Post-it idea in case idea is not accurately written.

In addition I explained the rules of the ideation, following the Design Council UK's (n.d.) rules, that every idea is a great one, no criticism would be allowed, stealing the ideas and developing or combining them is great and the wilder the ideas the better.

We started and I took the time. After four rounds, and after every participant had been ideating solutions in front of each paper we stopped with many ideas places on the four sheets (Figure 18).
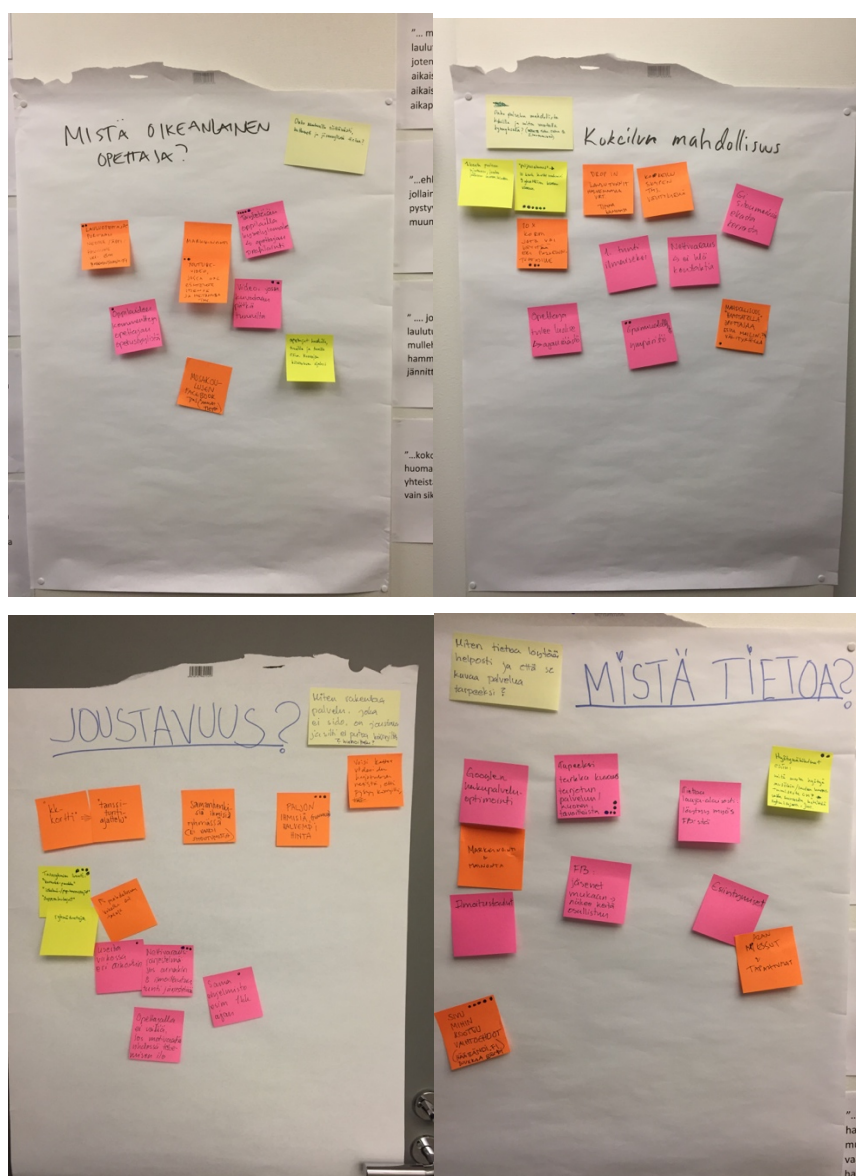
Figure 18: Ideation sheets (Ståhl 2018)

After the ideation I instructed the participants to vote for the best ideas of each sheet by using maximum of three points within every sheet. Points would be allocated just by marking a dot with a pencil to the best idea Post-its. Participant would be able to either give all the

three points to one idea or then distribute them by giving one point to three different ideas or two points to one idea and one point to another. Voting was conducted rapidly. Below I have gathered all the ideas of the sheets. In case a certain idea was clearly followed by some other idea, this is marked with an arrow. In addition I have marked the votes received by the ideas.

Topics, and ideation results of the Team Joakim

- Where to find right teacher? (Question format: "Is there enough and sufficient amount of information available?" (regarding the singing instructor service and the type of singing instructors).

  -"singing teacher online portal/application/search engine, similar to the existing "harrastushaku.fi" (2 votes)
  -"marketing"
  -"Youtube video where teacher would provide introduction to him/herself and the used methods etc." (2 votes)
  -"a video clip from actual training situation" (2 votes)
  -"a questionnaire filled in by the students would help profiling teachers easier" (5 votes)
  -"teachers could present themselves more in public e.g. they could participate to the tour of the choirs"
  -"Facebook for the music schools"
  -"testimonials from the students on teacher's teaching style etc." (1 vote)

- Possibility to try. (Question format: "Is it possible to try the service and how easily and conveniently?")

  -"1st attendance half price"
  -"1st attendance free of charge"
  -"quantity discount eg. 10 times for the price of nine" (6 votes)
  - "10 X card which could be used amongst different service providers" (3 votes)
  -"drop in training possibility more affordably (to use the no show or empty slots), similar idea than the existing Timma application for the hairdressers"
  -"possibility to try via Skype etc"
  -"online booking, no contact to the person"
  -"no commitments from the first attendance"
  -"possibility to "interview" the teacher, e.g. via email etc" (1 vote)
  -"informal environment" (2 votes)
  -"teacher visits you at home, saving the time"

Topics and the ideation results of the Team Tuula

- Where to receive information? (Question format: "How to find information with enough relevance and indepth so that it would describe the service detailed enough, easily ?")

    -"Google search optimizing"

    -"marketing" → "noticeboard"

    -"enough accurate description of the goals of the service/choir" (5 votes)

    -"Facebook possibilities, members of group can be viewd in advance"

    -information of the service should be provided as widely as possible, eg Facebook"

    -"performances" → "possible fairs and events of the "industry"

    -"articulate the profits and advantages of the hobby more widely: getting new friends, improvement of the sense of rhythm" (2 votes)

    -"online page, where one can easily find possible training provider/group/choir option (similar to hääbändi.fi)" (5 votes)

- Flexibility.(Question format: "How to build a service which is not binding, which would be flexible but which also makes sure that attendees would be able to follow the progress?").

    -"monthly card "→ "thinking like dance classes"

    -"similar people in the group (no commitment required)"

    -"many people attending with cheaper price" (3 votes)

    -"would be able to watch the class online (video) in order to follow the group"

   -"creating different group levels eg karaoke group, pop trainees, opera singers" → "group lessons"→ "would be possible to change different levels" (4 votes)

    -"many classes per week on different times" (1 vote) → "online booking: in case minimum 8 attendees class would be held" (3 votes)

    -"same training programme for e.g. 1 month" (1 vote)

After the ideation and voting I instructed Team Joakim and Team Tuula to select only one of the pain point sheets with existing ideas to continue to work with during the end of the workshop. Team Joakim selected "Where to find right teacher" -pain point and Team Tuula chose the "Flexibility"-pain point.

4.3.2 Selecting the best ideas with benefits map

Benefits map is a convenient and easy tool to categorize e.g. ideas or "to do"- activities according to which ones are the most viable and feasible when implemented. Tool encourages to a discussion but the challenge of the tool can be the subjectivity on how ideas are considered to be feasible or having an impact to the pain point at hand. Benefits maps is built on a sheet or a whiteboard with two axis, hortizontal and vertical with wanted attribute, e.g. feasibility-benefit. When placing the ideas on the benefits map each idea is evaluated based on how feasible it is and how big is the received benefit (high-low). Evaluation scale can be determined, and used e.g that the more feasible the idea is considered the idea is placed more towards the right of the axis on the map and more beneficial the idea is considered it is placed more to the top of the sheet following the vertical benefits axis of the map. (Curedale 2013, 51.)

During the break I had placed the Benefits map -template sheets on the tables (wall spaces was getting too short at this point of the workshop). I instructed the teams to pick up all the Post-it ideas of the selected pain point ideation sheet and to start to place them one by one on the Benefits map according to how feasible (horizontal axis of the template) and effective (vertical axix of the template) in regards to solving the selected pain point they would consider it to be. After a discussion the teams successfully finished the task (See Figures 19 and 20).
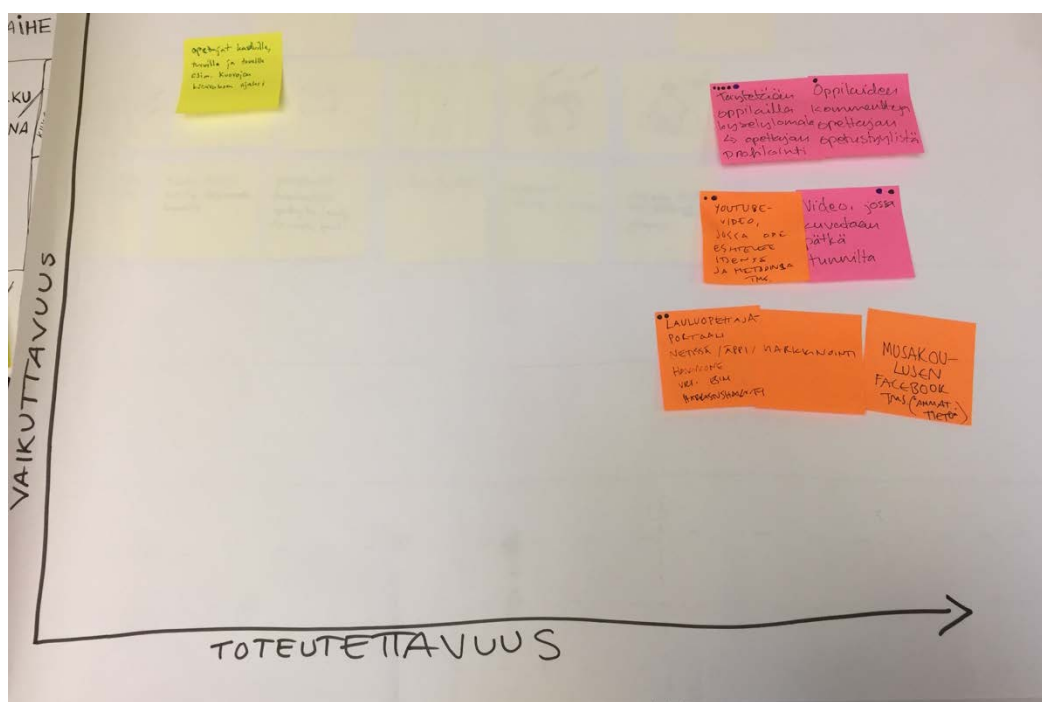
Figure 19: Benefits map of case Joakim (Ståhl 2018)
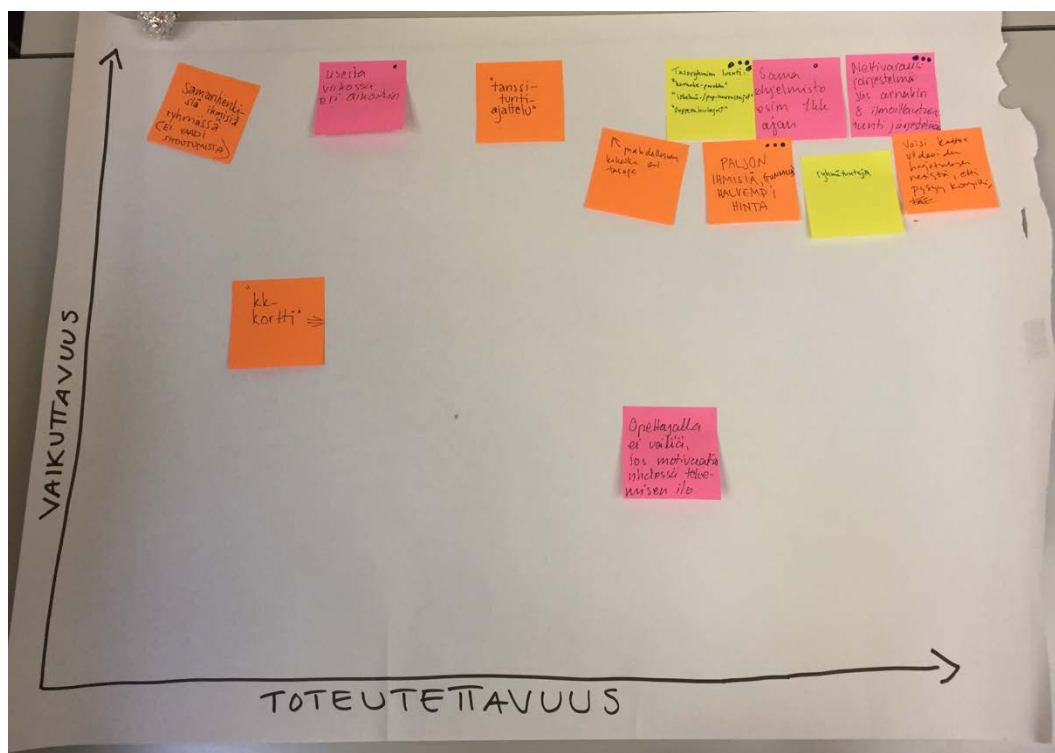
Figure 20: Benefits map of case Tuula (Ståhl 2018)

After the teams had finished the task I continued to instruct that now they should select one or two best ideas which would be worked on during the next phase, and which would be then developed into a "concepts". I mentioned that at this point in case they wanted, they could combine the ideas and develop them further in case something would come in their mind in terms of the existing ideas. I also reminded that they could use the existing votes to help and to provide them a reference when doig the selection if they wanted.

Evolving the most upper right corner ideas of the benefits map (i.e the most effective and feasible) into one core idea of Team Joakim is shown in Figure 21. Ideas were, from upper left to right (see figure 24):
- "a questionnaire filled in by the students would help profiling teachers easier"
- "students would be able to give comments on teachers style etc."
- "Youtube video where teacher would provide introduction to him/herself and the used methods etc."
- "a video clip from actual training situation"
- "singing teacher online portal/application/search engine, similar to the existing "harrastushaku.fi"
- "marketing"
- "Facebook for the music schools"

Many existing ideas was noticed to be covered by one main idea :"a peer review" which was then written in a yellow Post-it and placed on top of the ideas by the Team Joakim.
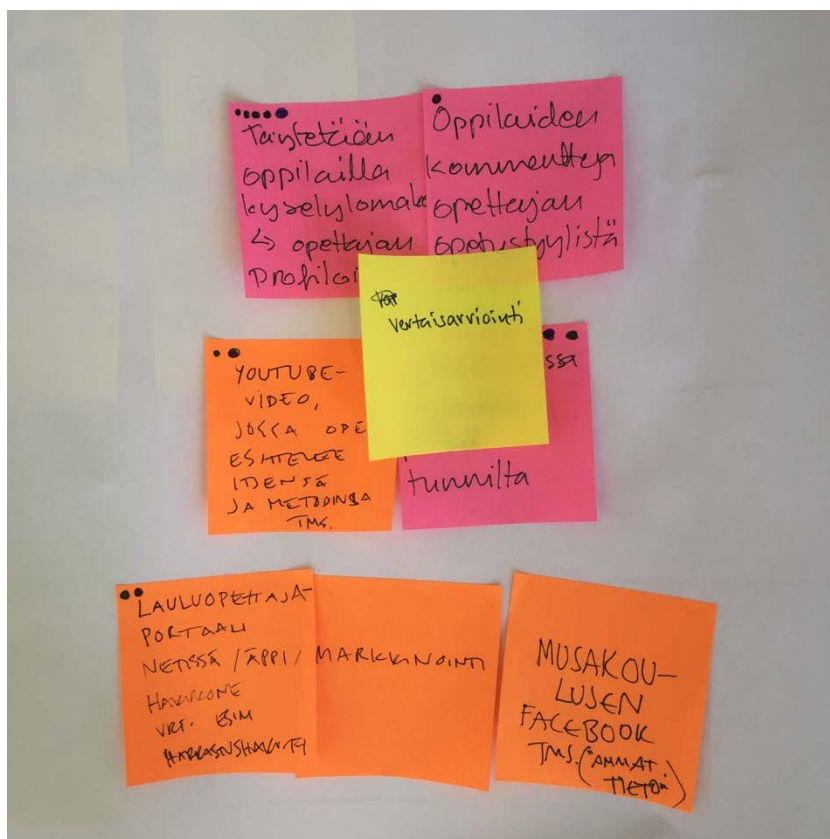
Figure 21: Selecting the best idea of Case Joakim (Ståhl 2018)

The most upper right corner ideas of the benefits map of the Team Tuula is shown in the Figure 22. The ideas were from upper left to right:

- "thinking like dance classes"
- "creating different group levels eg karaoke group, pop trainees, opera singers"
- "same training programme for e.g. 1 month"
- "online booking: in case minimum 8 attendees class would be held"
- "would be possible to change different levels"
- "many people attending with cheaper price"
- "group lessons"
- "would be able to watch the class online (video) in order to follow the group"
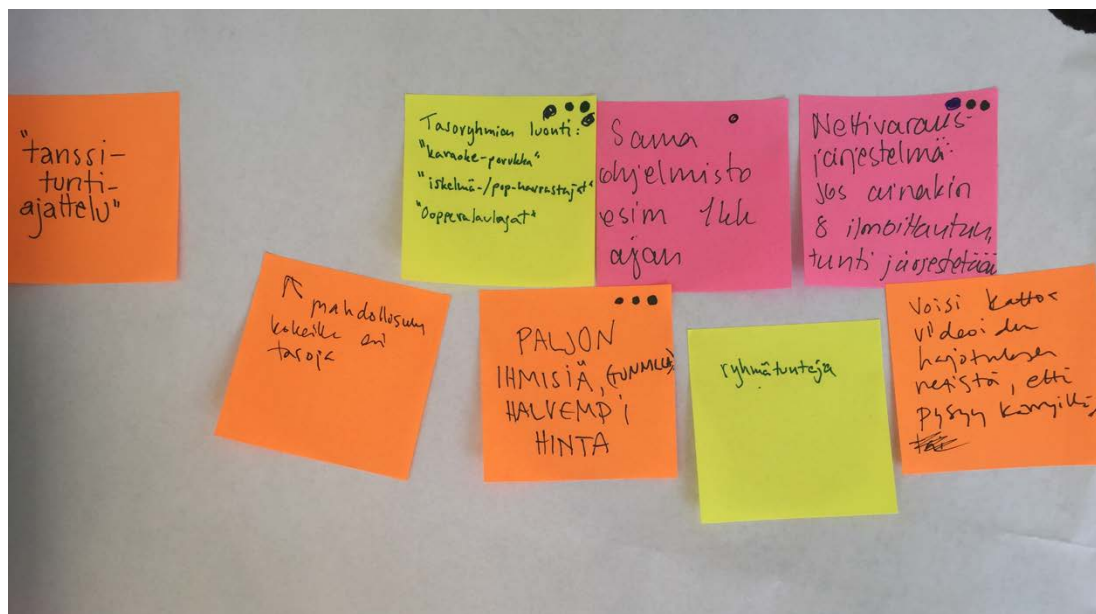
Figure 22: Selecting the best idea of Case Tuula (Ståhl 2018)

These ideas were used in order to build an initial solutions and concepts. This is explained in the next chapter 4.3.3.

4.3.3 Summing up the idea with concept cards

Concept card helps to sum up the new concept for the business and/or service idea. It ensures that the different crucial angles of the idea are thought through. Moreover it is a very simple template which makes you answer to a questions; "who is the target group/customer?", which problems are you solving?" and to clarify "what is the solution?" (Board of Innovation 2018.) I decided to use ready and freely downloadable concept card template of Board of Innovation. In their templates there were place for illustrating the idea, line for defining the customer, line for summarizing the main problem, line for explaining the solution or idea and line for drafting first revenue ideas in terms of the idea. In addition template had a scale where the solution or idea could be evaluated based on how safe or radical it was. (Board of Innovation 2018). The visualization of the template was simple and they were easy to understand.

I provided the concept cards for the teams. Plan was that the teams would fill in and summarize their solutions and/or ideas to the templates. After that the concepts would be presented and tested in the new, solution based customer journey (see the following chapter 4.3.4). In the end, during the next phase, concepts would be asked for feedback and iterated accordingly by the potential users. Keeping that in mind I thought the usage of the simple concept cards as the presentation tools and as a method of service prototyping would be convenient during the iteration phase.

When I delivered the concept card templates for the teams I had explained that the solution or idea would be summed up to the template. I only asked them not to fill in the initial revenue model of the idea, the last section of the template, as I wanted the workshop to be only about innovating and ideating new solutions.

Below the concepts of Team Joakim and Team Tuula are summarized and the concept cards presented. Concept cards were filled in different detail by the Team Joakim and Team Tuula. Thus when explaining the content of the concept cards I have used the explanations of the solutions which was audio recorded when the teams made their final presentations (see next chapter 4.3.4).

Concept cards of Team Joakim

Team Joakim had two pain points to solve:
1) Where to find right teacher? (Question format: "Is there enough and sufficient amount of information available?" (regarding the singing teachers service and the type of singing teachers)).
2) Possibility to try (Question format: "Is it possible to try the service and how easily and conveniently?")

The solution for the first pain point, the difficulty to find the right teacher, Team Joakim came up with the idea of the peer review portal (Figure 263).
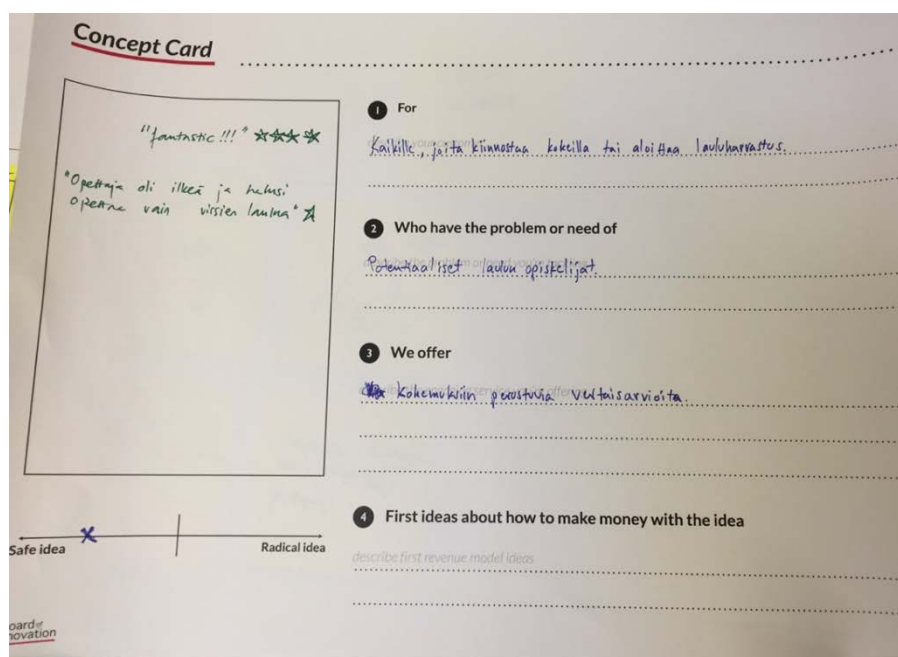
Figure 23: Concept card for peer review portal (Ståhl 2018)

Peer review portal is for everyone who is interested in trying or starting a singing hobby, i.e for the potential singing pupils. It solves the problem of not finding relevant and sufficient information of the singing teachers and service providers, their style of teaching and characteristics etc. Peer review portal is similar as e.g. Hotels.com review page. Reviews and descriptions are conducted by the pupils of the teachers. Pupils are able to provide points and reviews on certain issues, e.g style and character. Potential pupils are able to conduct different searches, e.g. based on location or style. Peer review portal gathers vast amount of existing data under a one portal, which makes it easier and faster to find most suitable options. Team Joakim thought the idea of being more safe rather than radical.

For the second pain point of Team Joakim, "urge to try the service conveniently" team came up with the solution of free trial lesson (Figure 24).

Figure 24: Concept card for free trial lesson (Ståhl 2018)

Free trial lessons are for everone who are interested in testing singing teachers and singing service providers before making any further decision. It solves the problem of having only limited amount of money and spare time and the need of having "the right teacher". It reduces the feeling of frustration and disappointment derived from paying in vain for the entire full-length class, in case you find the teachers style completely wrong for you. In the end it might increase the number of pupils for the teachers because it makes the search for the right teacher cheaper and thus lowers the mental barriers for the students to go and try different teachers. Free trial lessons could be e.g. 15 minute slots, which enables for potential pupils to gain first impression of the style and character of the teacher. In case the teacher does not

feel right for the customer, he/she is not as disappointed because she/he did not loose any money, only a short period of time. Free trial lesson was considered as very safe idea by the Team Joakim.

Concept cards of Team Tuula

Pain points of the Team Tuula:
1) Where to receive information? (Question format: "How to find information with enough relevance and indepth so that it would describe the service detailed enough, easily ?")
2) Flexibility.(Question format: "How to build a service which is not binding, which would be flexible but which also makes sure that attendees would be able to follow the progress?").

Solution of Team Tuula was a combination of two concepts. For the pain points, the difficulty of finding sufficient and relevant information on the singing groups and singing service providers and the demand for flexibile possibility to attend to a singing class or choir Team Tuula came up with the combination idea of online booking system "Endless music" (Figure 25) with a "group lessons of different levels" (Figure 26).
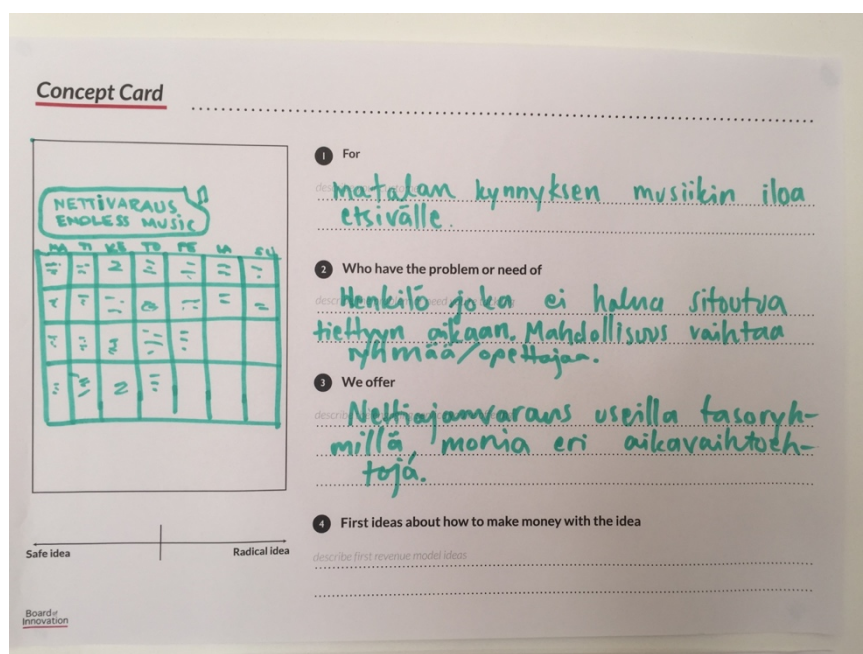
Figure 25: Concept card for online booking service "Endless Music" (Ståhl 2018)

Online booking service "Endless Music" is for a person who is looking for a possibility to attend to a singing training in a straight forward and easy way. It is for a person who cannot

make long term commitments and fixed schedules and who wants flexibility to change groups and teachers if needed.

"Endless Music" is an online booking service with many group lessons of different levels held at different time slots. The service of providing different group lessons is for a person who wants to try different groups at different levels and/or who wants to develop the singing skills by attending to different groups at different levels. It is a solution for a person who cannot make commitments to a certain group nor time and who is afraid of getting stuck on a certain one group. Different groups are explained thoroughly providing good amount of information to ease the selecting process. Potential customer selects the right singing class held at a suitable time and attends to it. In case the group does not seem to be right for her, she can book another group easily. User only pays for the services and attendance he/she participates.

Figure 26: Concept card for group lessons of different levels (Ståhl 2018)

4.3.4 Testing and presenting the solutions

Next workshop phase was about testing and presenting the selected solutions and concepts. I instructed the teams that they would go back to the same customer journey map templates which we had partially already filled in the beginning of the workshop and which was explained more thorough in chapter 4.2.6. Teams would now test and present their concepts and solutions for the pain points, and build the new customer journeys for Joakim and Tuula. This would be conducted in a similar way as it was done in the previous time by using storyboards with written explanations and pointing out the feeling at each journey phase. I also mentioned that after finishing the journeys I would audio record the presentations in order to get everything correctly for my thesis.

As explained in chapter 4.2.6 Customer journey map -templates had two separate journeys, one below another. Customer journey maps with the solution proposition for Joakim and Tuula are presented below based on the customer journey maps and the audio recorded material of the presentations.

Customer journey map of Joakim
The solution based customer journey map of Joakim (Figure 27) is explained below phase by phase showing the possible differences to the evaluated feelings (feeling scale is -2-+2, where +2 is the maximum happiness and comfort and -2 maximum of discomfort) between the initial customer journey map, conducted in phase X. In the Figure 30 the new customer journey with the solution is made with green Post-its, and the feelings, provided that they had changed are marked with red marker.
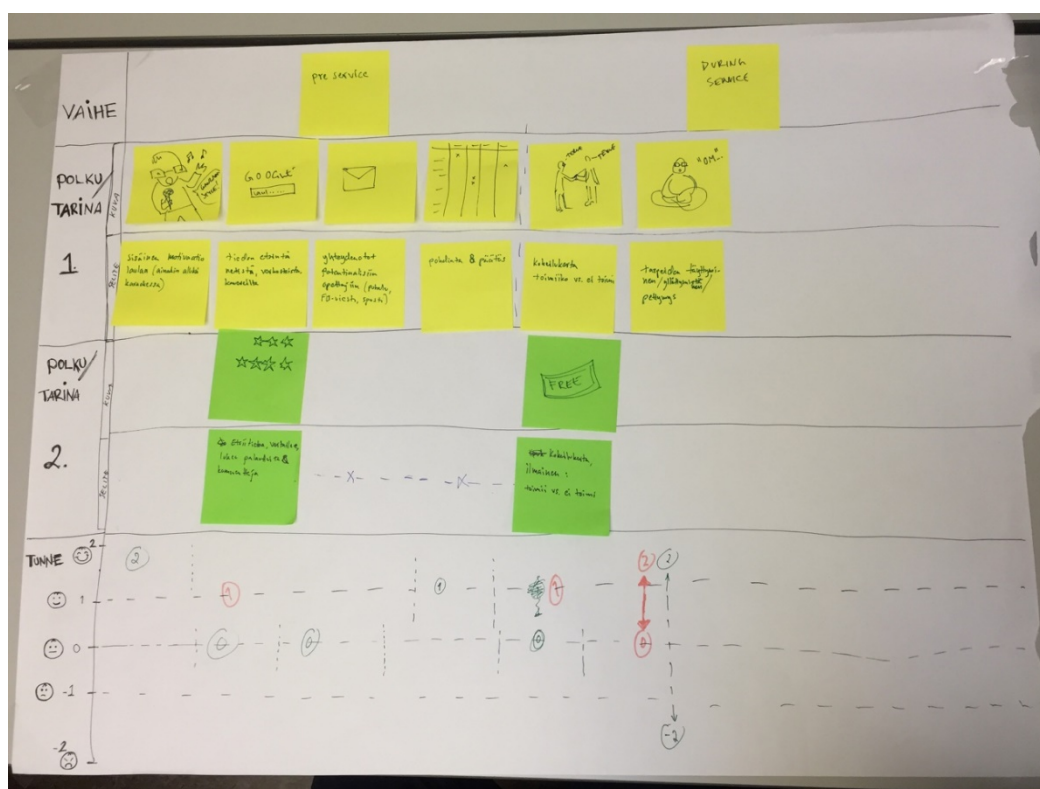
Figure 27: Customer journey map with solution propositions, Case Joakim (Ståhl 2018)

Pre-service:
Intrinsic motivation to sing (feeling +2, remains the same as in the initial customer journey) pushes Joakim to look for singing training information from online where he finds a convenient peer review online page of singing teachers and singing service providers. At this point the feeling +1 is higher than in the initial customer journey (0) because Joakim feels it easier to compare the existing services and feels that the information is relevant and trustworthy as

the reviews are conducted by the peer students who have used the services. The search of the singing teachers and service provider gets more efficient as Joakim does not need to make so many direct contacts and enquiries as in the previous journey, and he does not need to make his own Excel-sheet comparison of the service providers.

During service:

Now, with the help of the peer review online pages, Joakim is able to contact directly the most potential singing teachers and book a free trial lesson. At this phase the feeling +1, is higher than the 0 in the initial journey, since Joakim can have a free trial lesson and try how the selected singing teachers meets his needs in terms of the style and chemistry, which are important for Joakim. This makes his feelings more happier since he does not loose any money, just 15 min-20 min of his time in case the teachers does not feel suitable for his needs. And of course in case the participation to the free trial lesson is successful and Joakim feels that he has found the correct match, he is very happy (feeling +2 remains the same). Similar as in the initial journey the feeling can vary depeding on how the singing teachers meets his needs from 0 to +2 which is more positive scale than in the initial journey -2- +2 since with possibility of having a free trial lesson Joakim does not loose any money.

Customer journey map of Tuula

The solution based customer journey map of Tuula (Figure 28) is explained below phase by phase showing the possible differences to the evaluated feelings (feeling scale is -2-+2, where +2 is the maximum happiness and comfort and -2 maximum of discomfort) between the initial customer journey map, conducted in chapter 4.2.6. In the Figure 31 the new customer journey with the solution is made with orange Post-its and the new feelings are marked with a green marker.

Pre-service:

Tuula begins her search of finding a suitable singing possibilities by using Google with the words " choir" and "city" (feeling 0 remains the same as in the initial journey). Google search finds immediately a service provider "Endless music" with important keywords for Tuula: "flexible attendance, different group levels, many different times per week". Feeling increases to +2 from the initial customer journey's -2, since Tuula finds potential solution immediately. Tuula uses the Endless Music online booking system to book a suitable choir or group lesson. Different group levels or choir lessons are described in detail on the pages which makes it easy for Tuula to make the decision (feeling +1).

During service:

Tuula attends to the lesson (feeling +2). Eventhough she enjoyed the lesson Tuula is curious and wants to try another group as well. Booking between different groups is easy with the online service (feeling +2).
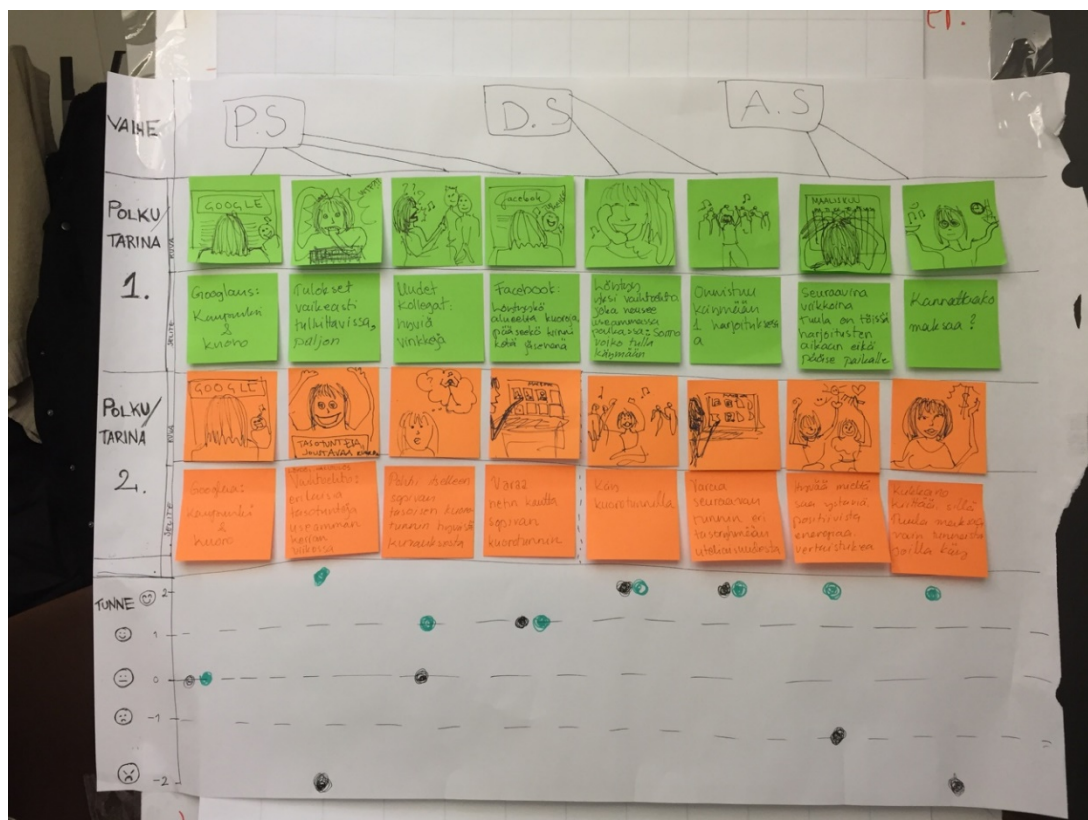
Figure 28: Customer journey map with solution proposition, Case Tuula (Ståhl 2018)

After service:

By attending the group lessons or choir Tuula receives wellbeing, friends, positive energy and peer support (feeling +2).

The initial customer journey and the solution based customer journeys of Tuula are slightly different. In the initial journey Tuula had to spend more time in finding a good and suitable possibilities. In addition to the Google search she asked from colleagues and used Facebook. After she found a suitable option she manages to pay a visit to the group. However due to her irregular shift work she cannot participate the group during the following weeks. This makes her to feel feel frustrated and confused and to wonders whether it is worth while to pay for a semester if she cannot attend on a regular basis.

Now with the Team Tuula's solutions Tuula finds a suitable option easily and more time effi-ciently as the service is promoted with the right keywords for Tuula in the Google: "flexible

attendance, different group levels, many different times per week". The option provides different group levels and choir possibilities to choose from. Moreover the lessons are arranged on several different times per week. Tuula is able to try different groups and Tuula can book online a suitable lessons and groups. Lesson and group descriptions are clear and thorough which makes it easy for Tuula to make the selection. In addition Tuula pays only from those lessons she attends to. The group lessons of different levels and the online booking system and portal with good descriptions and the right billing basis makes Tuula's customer journey more pleasant by answering her needs.

4.3.5   Service prototyping and concept iteration

Service prototype (Van Dijk et al 2011,192) or experience prototype (Design Council UK n.d. UK) is a way to simulate and test the service ideas and solutions. Prototypes and simulations can vary from e.g informal roleplay (Van Dijk et al. 2011,192) to sketches on a paper all the way to fast mock-ups of products or environments (Design Council UK n.d.) with less or more detailed active user participation and physical touchpoints (Van Dijk et al. 2011,192).

Design Council UK (n.d.) emphasizes that when making the prototypes, the "early, ugly and often" is a good guideline to follow. Prototyping does not need to be refined or to take lot time to make, more important is to make something quickly, test it and then iterate the design accordingly (Design Council UK n.d. UK). Advantages of prototyping are clear. They can generate a far deeper understanding of a service than is possible with only written format or through visual descriptions (Van Dijk et al. 2011, 192). Furthermore the advantages are to receive feedback from the potential users, and to help communicate the idea to the stakeholders. It is often useful to document the prototyping and different versions with the feedback, so that it is possible to share it with the stakeholders later on (Design Council UK n.d. UK).

Because of the limited time and the lack of the resources I did not do any physical mock-ups nor simulation for quick prototypes. Instead I used the written format service prototype, the concept cards, in order to gain information and feeback from the potential customers. This phase is explained in the chapter below. The limitations, following the statements of Van Dijk et al (2011, 11) are recognized that by conducting the service prototype in a written format, the received information might not provide as thorough understanding as it might be with physical mock-ups or simulations.

Building the service prototypes: concept cards
As a result of the workshop (see chapter 4.3.3) I had in total of four initial solutions and their concept cards: peer review portal, free trial lesson, group lesson of different levels and online booking service "Endless Music". I noticed that the concept cards filled in the work-

shop by the participants were different in the indepth of the data when compared to the audio recorded presentations of the workshop, where the concept cards were explained orally more thoroughly. However for the next phase where the concept cards would be asked for the feedback it would be important that the concept cards would entail sufficient amount of data to make them understandable. Thus I decided to improve the existing concept cards by adding information which was gained during the workshop and especially during the oral presentations of the concept cards. The second versions of the concept cards, improved with additional information which were used in the feedback and iteration phase are presented in the Appendix 6.

Concept iteration

During the concept iteration phase I asked for feedback, improvement suggestions and other ideas from three persons. The selected three persons were three of the same persons which I interviewed in the beginning of the process (see chapter 4.1.4). Unfortunately due to the timetable challenges I was able to ask feedback from only three out of the five persons I had interviewed. I had decided to use these people in the iteration phase as they are potential users of the created concepts. Concept building work started from the personas which were created based on the stories of the interviewees. Now they would be able to tell whether these four concepts would help to provide them any help with their challenges and needs. In addition they were already familiar with the issue at hand and I had an easy contact with them.

One of the interviewees (female, age 23) was met face to face on 5 April. I had printed out the new concept cards (Appendix 6). I explained them one by one and after that she was able to give comments and feedback. I wrote the comments on a paper. Another female (34) and male (35) was interviewd by phone. I sent them the pictures of the concept cards and I went through them in a similar way asking comments from each of the concepts, one after another. Each of the sessions took approximately 15-20 minutes.

After the feedback sessions I gathered all the feedback under each concept topic. Feedback quotations are mentioned below. Feedback is categorized in positive feedback and development oriented feedback which includes questions and doubts which was raised.

Peer Review Portal
Positive:
- Seems rather good idea, makes the selecting process more convenient.
- Useful idea
- Google does not find every option, or it is difficult to find, if I would be able to look from a one single portal I would definitely use.

- I like the search tools and the possibility to compare.

Development oriented views:

- Is the portal free to use for everyone?
- How to ensure the quality and objectivity of the feedback/comments?
- How to prevent the possible troublemakers?
- Singing instructor association could maintain such a portal?
- Is there anyone moderating the feedback before publishing?
- Should have a good instructions on how and what kind of feedback is needed and hoped for.

Free trial lesson

Positive:

- Good idea from the customer's perspective
- Free trial is good idea

Development oriented views:

- Perhaps unrealistic from the teachers's perspective, it's not only the 15 minutes, one needs to prepare them as well, also "no show" might be tricky, also not everyone would then continue as a customer.
- Perhaps more convenient would be a 15 minutes video sample from the lesson, or then group trial lesson once per month or so, so that it would not be too burden for the business.
- Are they arranged online or face to face?
- 15 minutes is rather short period of time for the customer, often it takes the 10-15 time alone just to greet eachother and get prepared
- For the teacher perhaps not that good idea
- Is it arranged for one person or for a group? Personal free trial lesson coud be the best for a individual but for the teacher group session might be better.
- Is these arranged throughout the year or only in the beginning of autumn and spring semester? Could be better to have the possibility of the trial lesson year around.

Group lesson of different levels

Positive:

- This is similar as to Elixia, where you can find and select most suitable class
- This gives you the possibility to change the group as well in case you do not find the level or music type of the people nice
- I'd think there is a need for a similar type of arrangement
- Fun idea, you can try different groups
- Sounds a great idea, I would participate

Development oriented views:

- Apparently there is a teacher at each group? Or do the people sing just by themselves?
- Is it individual singing in a group or harmony singing together in a group? The latter might be more difficult in case the group changes every time?

Online booking service "Endless Music

Positive:

- good idea, possibility to pay single class at a time is good and flexible and to find them easily is really nice.

Development oriented views:

- Perhaps there might be a possibility to also purchase a 10-time card or pay for a semester?
- How to search and filter the groups, i.e. how to find the correct group easily.
- How early or last minute can you make the booking? E.g. in case I like a certain lesson, how early in advance I need to make the booking. In case I make friends at the group session, it would be nice to attent to a same lesson with them, how easy it is?

Each concept received both types of feedback, both positive and development oriented with clarifying questions. Questions and doubts are great to have when developing the service idea further in the future. All concepts were noticed of being modern and presenting the "current time". Also similar applications, examples and ideas exists amongst other services.

One respondent also saw the potential of combining all the concept ideas together: service provider "Endless Music" with group levels and flexible online booking service would be one service provider at the peer review portal. Endless music would also have e.g. possibility to attend to a free trial lessons, or they would have the video examples of the different groups presented on the pages.

4.4   Phase 4. Delivering the results

The delivery phase aims launching the created product or service after final testing and finalising the product. Initial target is, of course, that the service would address all the needs found out at the discovery phase (Design Council UK n.d. UK).

As explained in the chapter 1.4 "Limitations", due to the time restrains and the scope and the nature of the development project and moreover due to the current situation of my cus-

tomer MB, any finalized concrete prototypes of the service concepts was not conducted during the service design process and during this development project. The deliverable outcome for my customer MB is an "idea catalog" (see Appendix 7).

The idea catalog includes the personas, as an examples of customers and their needs and aspirations. Furthermore the idea catalog presents the concept cards which were co-created in the workshop. In order to deliver the possible insights on idea iteration all the given feedback was added to the catalog as well, after each concept card. In addition throughout the whole development process (mainly interviews and workshop), dozens of other ideas have evolved as well. Many ideas evolved during the interviews were tackled also in the workshop. In order to not to forget and neglect those ideas I have gathered them to the idea catalog as well.

I used as much the raw data as possible whe building the Idea catalog, i.e included direct quotations from the workshop and the feedback of the concept cards. This was possible since I only had four people attending to the workshop and I received the feedback from three people. This means that the available raw data is not too enormous and thus can be displayed easily as such. Providing the raw data also provides a good view of the overall distribution of the feedback and in general the number of the ideas etc. In addition raw data and does not get blurred with analyses.

If in the future MB decides to build a private business which provides singing training or other music services she can use the idea catalog with all the numerous ideas and insight in order to have an inspiration and also to receive concrete ideas for creating the service provision of that business.

5   Summary and conclusions

This final chapter provides a summary of the development work. It includes the main insights from theoretical background and the results of the development project. Furthermore it evaluates the process and examines the value of the work and transferability of results. In addition it makes suggestions for further research.

The purpose of this thesis was to conduct a renewal based development work which would contribute to create singing hobby, one way of spending the important and valuable leisure time (Liikkanen 2004; 2009,7) more customer-centred and thus more valuable for the customers. The objective of this development project was to develop customer-centric service concepts and service ideas for singing training by using service design methods, design thinking and following the four phased Double Diamond service design process: discover, define, develop and deliver. The four research questions guided the development project:

- Who are the customers attending to a singing training and what is their life like?
- What motivates the customers to attend singing training?
- What customer doubts, challenges and needs can be identified towards attending singing training?
- How the customer journeys of finding and attending to a singing training could be improved?

Theoretical background for this development project has been a combination of customer-dominant logic and motivations studies. Both theories emphasizes the complexity of understanding the uncouncious or conscious "meta processes" and environment, having an impact on human and customer behaviour.

Motives keeps individuals going as they direct the human behavior (Ruohotie 1998, 36). Motivations makes people to act (Ryan & Deci 2000, 69) i.e. motivations direct people to attend and continue with different hobbies and they also direct people to make a purchace decision.

Motivation study is extremely complex. According to Hallam (2002, 232) motivations are intercorrelatedly evolved through factors such as environment, personality characteristics and cognition. In order to understand them one needs to understand the life context and history of the human and his cognitive processes e.g. interpretations. As the life and the environment changes so changes certain aspects of the personality, e.g. self esteem, ideal self, certain skills, as well as the cognitive process. Thus since basis where the motivation is created evolves constantly the motivations can change accordingly. (Hallam 2002, 232.)

Similarly to motivations study, also customer-dominant logic leans on deep and holistic understanding of human's live and life context, experiences and practices, recognizing the ever-changing nature of it. Customer-dominant logic, being a marketing and business perspective, focuses on the importance and the primacy of the customers and its role in creating value in services (Heinonen et al. 2010, 531). Cd-logic considers the service experience as a long term context related process and emphasizes that customers sees, feels and considers as well as understands the service in different, more wider way than what the service provider sees (Heinonen et al. 2010, 535). Cd-logic claims that in order to find out the potential of the service, service providers should try to learn the contexts and those processes in which customers are involved in, and discover the different possible types of inputs (tangible and non-tangible) which they need in those processes. Service provider companies should create services to support customer's lifes, and not just create service and then find the nieche where the service can be targeted to. (Heinonen et al. (2010, 545.)

Reflecting on this all, it becomes rather clear that for cd-logic it is crucial to understand the underlying motives of the customers, since motives and motivations are those which makes people and customers to act. Life context and history and the motivations makes customers to select the service experiences they want to be involved in and they also have an impact on to how the customer experience is experienced by the customer, not that much relying on the service providers as it was claimed before. This makes it inevitable that the value-in-use is not that visible for the service providers but that the value is created and emerged in the customers complex and interconnected life in a more wider scope than it has been thought of in previous marketing logics e.g. GD- and SD-logic.

The above summarized theoretical background guided through the development work emphazising deep understanding of the human and customer behavior impacting, for example on the chosen service design process and methods, especially interviews and customer journey map.

In my opinion the theories of motivation and cd-logic framed the development project and the theme of creating service ideas for singing training succesfully. They can be logically combined as there are similarities which were described above. However I notice that I could have searched even more literature on motivations, as well as cd-logic to deepen the discussion and to gain even more varied theoretical background. I also encountered many other aspects towards the singing hobby, e.g wellbeing but they where left out of this thesis on purpose in order to keep the framework as compact as possible.

5.1   Summary of the process and the results

This chapter summarizes the phases of the conducted development project and the main insights and results reflecting simultaneously to the theoretical framework.

During the first discover phase of the Double Diamond model, the first two research questions *Who are the customers attending to a singing training and what is their life like?*, *What motivates the customers to attend singing training?* and partially the third research question of *What customer doubts, challenges and needs can be identified towards attending singing training?* were answered as I explored the different customer groups, their lives, contexts and motivations, and gained insights on the customer's needs through five interviews and desktop research.

Singing training hobbyist vary in terms of the age and socio -economical background. Also the size of the municipality and city did not have too much influence towards the interest on singing hobby on 2002 when the last statistical survey was conducted in Finland. (Statistics Finland 2002). Eventhough 12-15 % of people pays an interest towards the singing, only 5-6%

takes singing lessons or belongs to a choir or a band. (Statistics Finland 2002.). Following the insights gained from the five conducted interviews, singing training customers (existing, former or potential) comes from the different socio-economical background and are in different life situation, with and without families and kids. All of the interviewees had some sort of relationship with singing hobby and all the respondents told of having a long history with the singing and music in general. Intrinsinc interest towards the singing and music was existing from the childhood, some went to choir, some had played an instrument, but everybody seemed to be musical nevertheless having the possibility to attend to instructed music hobby or not during the childhood. This corresponds to the Hallam's (2002, 238) remark, that the early environmental factors such as early negative or positive musical experiences, learning results and self-esteem are such, that they become embedded to a person and influence on person's motivation to continue to be involved in music making actitivites later on. Apparently interviewees had had a positive experiences and positive environmental factors which influence their intrinsic interest towards the singing now, as an adults.

Overall all the interviewees described their life as being hectic. They all balanced between the work, hobbies, family and friends some with even with voluntary work, sports and studies. Their life and the hours of the week and day seems to become rather scarce, and there is a constant evaluation on with what to spend the hours and time. As one respondent mentioned, whatever she decides to do, it needs to fulfill rather many internal "needs" to make her to do that.

When looking the results to the question what motivates the customers to attend singing training, it can be said that the results of the types of motivation goes hand in hand with Hallam's results (2002, 237). Different types of motivations, both intrinsinc as well as extrinsic existed amongst the interviewees of this development project. Hallam (2002, 237) had pointed out that the type of motivation to practice and the type of musical motivation seemed to be similar to professionals and beginners - it can be intrinsic, extrinsic or mixed; self generated or supported by others. My interviewees mentioned to receive the pure joy and wellbeing of the singing, which is intrinsic, as well as hoping to develop the singing technique which is more extrinsic in type. Joy and wellbeing aspects of singing was slightly more prevailing motivational aspects and technique seemed to come after that, as a continuum of starting a singing hobby, and when you notice that you need to develop your singing in order to be able to do certain voices, and reach certain notes.

In addition singing was valued as a relaxing activity, and a means to self-expression. Also those respondents who had experience on singing together, e.g. in a group or in a choir expressed the sense of community and ability to sing together as well as the possibility to per-

form. The motivational factors of the interviewees are very similar as what the Heilala & Virtanen (2006, 51-52) had discovered when interviewing children ages between 7-14 in their thesis; the joy of singing, the social contacts, social environment of the choir and the positive impact of performances to the motivation. Especially those two interviewees who had attended to a group or a choir considered the training sometimes exhausting but the extrinsic motivation coming out of the performing to public seemed to work well to boost the practicing, as Hallam had proven as well (2002, 237)

The importance of the three basic psychological needs, feeling of competence, autonomy and relatedness by Ryan and Deci (2000, 71) and their role in increasing or diminishing self-motivation and wellbeing were apparent in regards to the eagerness of the interviewees to participate to a certain class or singing training as well as to the criteria they hoped from the teacher. Especially those four interviewees who had some experience on singing training wanted to have influence to the songs or the content of the class (autonomy), wanted the teacher and the athmosphere to be supportive (feeling of competence) and wanted the teacher or the group to be nice and the "right match" (relatedness). During the interviews interviewees told some examples of their horror teachers and experineces and t seemed that when one or more of those needs were not fulfilled the experience was unpleasant.

As Roulston et al. (2015, 32) had proved in their study, the influence of the prior music learning experiences to views and expectations of current learning and teachers applied also amongst the interviewees of development project. Some of the interviewees preferred the flexibility and informal education, where as some needed more structured classes, especially when they had a certain problem they wanted to solve or specific target they wanted to reach. Also their expectations towards the teacher and his/her ability to recognize their needs and support them reaching their goals was notably similar as Roulston et al. had discovered (2015, 32), they knew what they wanted and they acknowledged the big meaning of having a good, suitable teacher, "the rights match" who pays attention to the needs of the customer, who is emphatetic, and who listens. However according to the interviewees sometimes you need to accept and take the second best instructor as the location and convenient accessibility of the training place is even more crucial in the interviewees hectic life.

Interviewees faced many different challenges, doubts and needs towards attending to singing training. One of the biggest challenges was the already mentioned difficulty of finding the right teacher and the right group or choir, especially when you also simultaneously need to pay attention to certain other external factors and needs such as the right and convenient location (preferably near home or workplace) suitable time and suitable connections. Singing hobby was also considered rather expensive, and especially when looking the right teacher it

could take a lots of money before you find the right match. One of the challenges interviewees faced was also the lack of time, the hectic life situation which made it difficult to find time to practice or to attend to trainings on a e.g weekly basis. The fear was also that due to the hectic life, the hobby would turn out to be something which you "have to do" because you have paid for it and then the intrinsic motivation of having joy of the hobby diminishes. Also the fear of not enjoying the group or class and teacher was mentioned, and the worst case scenario would be that after you sign in to a autumn course, you notice that you do not like it at all afterall.

After the first discover phase the define and develop phase of the Double Diamond model begun. The define and develop phase of the Double Diamond model included co-creation workshop with four participants. Workshop included several service design methods. Amogst the other methods two customer journeys with embedded emotional journey maps were created. Customer journeys were built using two personas as the case examples. Personas were built using the data received from the interviews.

Aim of workshop was to first identify more concrete needs and challenges of the customers to compete the answer to the third research questions and to start to find an answer to the final research question *How the customer journeys of finding and attending to a singing training could be improved?*

Customer journey maps was divided in three phases; pre service, during the service and after the service. Customer journey map provides possibility to gain insights of the customers feelings and actions also in those phases which are not visible to the service provider, i.e during pre service and after service situations. As cd-logic underlines the importance of this wider understanding the customer journey was considered as a great method to use in this phase.

Four main pain points were identified during the workshop. On the pre-service phase biggest pain points were the lack of sufficient information when selecting the instructor and the difficulty of finding the relevant and descriptive info on training possibilities. During the service the pain point was the possibility of the instructor of not being a great match, and the felt frustration this situation would bring. After the service the biggest pain point was the difficulty to combine irregular work and hectic life and the attendance possibility to a group or singing training.

After identifying the pain points Double Diamond process continued with different service design methods to come up with ideas and solutions to tackle the pain points.

As an end result four concept cards were created based on four ideas. Peer review portal answered to the pain point of finding sufficient and relevant info when selecting the instructor. Free trial lessons answered to the pain point of the possible disappointment when the instructor would not be the right person after all. Group lessons of different levels relieved the pain point of difficulty of finding relevant and descriptive info on training possibilities. Online booking Endless music was the answer to the pain point of combining the irregular work and hectic life with singing training.

During the developing phase the ideas and concepts created at the workhops were also asked for feedback from three of the respondents which were interviewed in the discover phase of the process. Finally at the final deliver phase of the Double Diamond model the idea catalog with the feedback was created as a final deliverable and outcome.

5.2   Reflection of the development work

Double Diamond service design model with four easily understandable phases functioned well when guiding the actual service design process. Desktop research and statistcics provided sufficient overview for the topic. Interviews were essential part of providing material in this project. However I could have interviewed even more people in case I would have had more time to see whether there would come up more different insights. I also could have interviewed e.g. the MB's existing customers to get answers from people which I do not know, eventhough I do not feel that the fact that I knew the interviewees had such a big impact to the answers. However I did notice of being more nervous when interviewing those two people from my network I knew somewhat better than the colleagues.

Service design co-creation workshop functioned well. I had only four participants but considering the space and time I had reserved, and also the number of different methods I used I believe that the workshop of four people was eventually a good choice. I fear that in case I would have had more people I would have had to either cut down the number of methods of increase the time of the workshop. However more people would have meant more brains and perhaps more different ideas, giving the possibility to have even more service ideas as an end result. I felt it was good idea to ask MB to join the workshop, first of all to get a singing professional attending to it but also to provide her a good chance of understanding the customer needs more concretely and also to ideate solutions with different people.

Actual service prototypes were not constructed but the iteration process were conducted asking feedback. Due to the time challenges I was only able to collect the feedback from three persons. Once again I could have asked feedback also from people who do not even sing and do not have any interest towards singing training. This would have followed also the design thinking mentality by involving as many different people as possible from different backgrounds.

However the collected feedback gave still overview of things to consider and think if the ideas are sometimes in the future developed and actualized.

Overall I am satistifed with the development work, the process, methods and the results. It was my first service design driven work, and it was incredibly teaching process to design and conduct the project by myself. However since this is a renewal based development project with a customer MB, it was important to ask for feedback and general feelings of the process (as she participated to the process in many ways) from her as well providing the working life perspective to the usability of the results or the process to her.

MB felt very positive on the used service design methods and she felt even surprised. During the workshop she had noticed that the working in general and especially the ideation phase together with different people coming from different backgrounds was very eye opening to her. It gave her new ideas and insights. Also the used cases (personas) were good and provided insights on possible needs and problems and gave a new experience on emphatizing deeper level on the challenges a customer might have. Overall she felt the service design process a was a good way to provide insights and ideas when innovating services. She also mentioned that in case she would be now actively building a business, many issues from the workshop would be such that she would pay special attention to e.g the marketing (difficulty on finding a teacher), providing videos as a teaching samples and providing easy and flexible services. Also the idea of combining the singing with some physical activities and physicality, and referring the singing services as a sports centre type of service had left a slight excitement on her mind.

When asking direct feedback from MB on the four concept cards, she thought, that the "peer review portal" was a great idea, however she agreed with the received feedback that there should be some mechanism to prevent the "spamming". Customer testimonials would be overall a great way to provide info on how the teaching is felt by the other customers. Group lessons of different types was a good idea sas well, providing variety of services. Especially when combined with the Endless music portal Mb though that these services would be such which are more easier to execute in bigger business. However ideas of variety, and flexibility would be something to take and implement when building a business on her own. The free private lessons, was also something which MB considered to be financially easier to provide in a bigger company were teachers would have a fixed monthly salary. However in general as a provate entrepreneur providing your services free of charge in a situation when you need to make a living, it did not sound that good idea, although MB understood the needs and challenges customers have. MB though that the video examples of her teaching would be more entrepreneur friendly way of providing the "possibility to try".

Overall MB was satisfied of the experience and the results of the workshop and sees the transferability of the methods and some ideas to actual business life as rational and inspiring.

5.3   Transferability and value of the work and opportunities for future research

Double Diamond service design process and methods used in this development project (see chapter 4) are transferable as such to particularly any service design process either individually or together. Especially one method I used during this project deserves a special mention since it is easy to conduct and it might provide a good possibilities for new service development basically within any field of business. It also provided a great tool to discover the needs of the customers. During the first discover phase of the development work I conducted an existing service provider analysis (Appendix 1) which included benchmarking the existing services they provided. I slightly added the data and used it while gaining insights on customer's service preferences as I conducted the Post-it exercise during the interviews, see chapter 4.1.4. This method was successful, providing great comments and revealing needs of what the interviewees had. With alone the benchmarked services one could probably build new desirable service concepts but for sure they would evolve even more when using the existing services as a basis for co-creation an to creat something new. In this project however the preferred existing services are reported and the results were in some extend embedded to the personas which were the basis of the co-creation workshop, and as such the preferred services are used only as a undirect source of ideation during the workshop. But as mentioned I would think that there are possibilities to use this method in different ways withing different industries.

Where as the transferability of the Double Diamond process with its phases and the used service design methods as such seems rather obvious the results of this development project are rather case specific and transferability to some completely different context seems difficult to come up with. However as one interviewee pointed out, the final deliverables from the deliver phase, the service concepts (Peer review portal, Free trial lessons, Group lessons of different levels and Online booking portal) are such that similar services and concepts can be found existing within different service and business fields already. For example Trip Advisor provides peer review as well as booking possibilities based on extensive information within travel industry, Timma is an online booking application for those looking for a hairdresser, dance studios and sports halls provides different levels of groups to attend in a flexible way and free trial products and services, e.g many computer programmes and mobile applications can be gained for fixed term. Thus the origins of the created ideas already exists but they are not brought to the singing training business that much or at least that visible way. This development project suggests that taking advantage of these existing services and bringing them to the singing training context could be a worth while to consider as they might provide solutions to the existing needs and challenges of the customers. Moreover for the future, making

physical prototypes of the concept ideas of this development project and developing them iterative way could be something to definitely try. In addition all the other several concepts and ideas evolved during this development work are useful when building services for singing training, either as such or modified or as a source of inspiration.

Theoretical background of this development work is a combination of motivations study and cd-logic. As it has been shown in the chapter 2 there are many remarkable similarities and interconnections between these two making it possible to combine them rather easily. I would claim that this combination of theoretical background can be used in many other research and development projects in order to e.g. develop and innovate services. It has been recognized that the motivation study field is a wide and complex entity and not every aspect was truly covered in this development work. Same goes with customer-dominant logic discussion. Thus for the future more indepth study of motivations as well more indepth exploration of cd-logic discussion could be useful in order to deepen and increase versatility and reliability of the theoretical framework and to provide more possibilities for development work of any service business industry.

This development work has proved the importance of understanding the customers life, underlying motivations, needs and challenges in order to build services of which customers would, following the cd-logic, gain the relative and subjective value (Heinonen et al. 2013, 111). As Heinonen et al. (2010, 542) states, value is created within experiences which "shouldn't be seen as an encounter or episode with the service provider but more as a part of a customers ongoing life" and that in addition to the importance of understanding customer's problems and opportunities companies should understand how customers integrate services in their own everyday life (Heinonen et al. 2010, 542).

 Based on the results of this development work it would seem to be very important for the singing training service providers to recognize the hectic and irregular life of many of the customers which, based on the interviews seems to have tremendous impact on the possibility or willingness to continue or to start the singing training hobby.This challenge is something which has a great impact but it is not visible for the service providers since it is embedded to the customer life and environment. It prevents the customers to even participate to the service. Thus the perspective which cd-logic represents seems to function in order to understand the customers life thoroughly. The solution for this challenge could be to come up with flexible possibilities, as suggested in this work, or e.g to start looking for opportunities from already existing venues where the customers spend their time. For example one interviewee ideated the possibility to combine sports services and singing services as they both can be experienced as wellbeing services. Thus following again the cd-logic view, service provider

could go to the life environments where the customers already are and services which customers already use and look for opportunities from there. Equally important for the singing training providers is to recognize the current difficulty and fears customers face because they feel of not having relevant and sufficient info on the training possibilities and teachers, and tackling this challenge would most likely relieve the customers mental barriers to start the hobby.

Considering the future possible development projects and research venues it would be interesting to find out possibilities to combine existing sports halls and sports services together with singing training. Also few solutions and suggestions to this latter problem have been presented in this development work but for the future more thorough prototypes could be built as already suggested.

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Figures

Tables

Appendices

Appendix 1: Example of singing/vocal studios and their services in Helsinki (Google search 1/2018)

Name	Web	Language versions of the webpage (main versions are bolded)	Company size in personnel	Individual singing classes	Singing class for groups (2 or more pers)	specific techniques (possibility to attend obly to single class of	Singing courses/voice courses (group training)	Choir
Singing/vocal teaching studios/providers and their services at Helsinki (Google search January 2018)								
UniikkiÄäni	uniikiaani.fi	**Finnish**	2	X	X		x	
Helsingin laulustudio	laulustudio.fi	**Finnish**, English, Swedish (more limited in content)	2	x	x		x	
Vocal Jam	vocaljam.fi	**Finnish, English**	1	x	x			X
Anna Ilveskoski	annailveskoski.com	**Finnish,** English	1	x				
Ville Laaksonen	laulunopetus.fi	**Finnish**	x	x	x	x (25€, different technique in each time, can participate only to one at a time)	x	
Taide Töölö, music school	taidetoolo.fi	**Finnish, English**	6				x	
Musiikkikoulu Demo, music school	musiikkikouludemo.fi	**Finnish**, English	more than 10	x	x		x	x
Sannan musiikkikoulu, music school	sannanmusiikkikoulu.fi	**Finnish**	6	x (enrolling for semesters)				
Lauluavain	lauluavain.fi	**Finnish**, English		x	x		x	x
Mia Heikkinen	miaheikkinen.fi	**Finnish**, English	1	x	x		x	
Studiokasi	studiokasi.fi	**Finnish**	1	x				
Papageno laulustudio	papageno.fi	**Finnish**	1	x	x			
Studio Aaria	studioaaria.fi	**Finnish**	1	x	x		x	
Laululähde	laululahde.fi	**Finnish**	1	x	x			
Laulukulma	laulukulma.fi	**Finnish**	1	x	x		x	
Laulunopetus (Sonja Korkman)	laulunopetus.org	**Finnish, Swedish, English**	1	x				
Ääniluotsi	aaniluotsi.fi	**Finnish, English**	1	x ("voice coaching")			singing coaching course for individual	
Vocalina	vocalina.fi	**Finnish**	1	x				
Laulujooga	laulujooga.fi	**Finnish**	1	x				
Laulukoulu Il Canto	laulutunnit.net	**Finnish**	2	x	x		x	

Name	Speech coaching (usage of voice) for individuals and groups/companies	Singer-songwriter coaching	Artist training, coaching for competitions	Performance	Pedagogic training for (music/singing) teachers	technique trainings etc mentioned by name	Classes/trainings on demand	Music school for kids	Singing as a means to rehabilitation
UniikkiÄäni	X		X				X		
Helsingin laulustudio				X					
Vocal Jam	X						X		
Anna Ilveskoski				X					
Ville Laaksonen	X	X			X	X	X		
Taide Töölö, music school									
Musiikkikoulu Demo, music school								x (Jamkids)	
Sannan musiikkikoulu, music school								X	
Lauluavain	X			X			x (eg karaoke courses, opera workshops, company choir on request)		X
Mia Heikkinen				X					
Studiokasi									
Papageno laulustudio							X		
Studio Aaria							X		
Laululähde									
Laulukulma							X		
Laulunopetus (Sonja Korkman)									
Ääniluotsi	X						X		
Vocalina							X		
Laulujooga							X		
Laulukoulu Il Canto							X	X	

Name	Identified customer/stakeholders, mentioned by name	Location	Lenghts	Price	Booking	(promises) in case clearly mentioned as slogans	Testing possibility	Customer testimonials	Youtube or other video inroduction	Newsletter	Blog	I services for customers
UniikkiÄäni	individuals, couples, duo, groups, companies, singing groups, theatre groups, professional speakers eg. Teachers, customer servants, actors, politicans , beginners, professionals(lectures and pedagocical lessons), birthdays, bacheloretteparty	vocal studio, or at the company	Different lenghts 25min-55	25 min 40e, 40min 62 e, 55 min 75e, duo 55min 40e per asiakas	Online booking for individual classes, courses, email, phone						x	
Helsingin laulustudio	individuals, duo, seniors, childen, teenagers, beginners, advanced,	vocal studio	N/A	N/A	email, phone	openness, relaxed and cheering atmosphere, highi quality	x					
Vocal Jam	individuals, groups, duo, companies,choirs, vocal groups, bands,	vocal studio	60min, 90min and on request	60 min 65e, duo 90 min 48e	email, phone	inspiring, fun and professional		x			x	
Anna Ilveskoski	Singing for all	vocal studio	45min	45min 49€	email, phone						x	
Ville Laaksonen	individuals, singing instructors, busy and part-time workers, professional speakers, actors,singers, choirs, vocal groups, customer servants, consults, companies	Vocal studio, Skype, Facetime	55min	55min 75e	online sheet, email, phone			x	x	x		online videos, on request recording of the class
Taide Töölö, music school	children, singers of all levels and ages,	vocal studio	20 min, 30 min, 45min /vko	monthly basis: 20 min x 4 112€, 30min x 4 156€, 45 min x4 220€.				x	x		x	
Musiikkikoulu Demo, music school	Children, adults on all levels and ages	vocal studios, videos, guided selfstudying using Rockway,	20-60 min	Payment by semester, also individual classes: 30 min 45e, 40 min 60e	Online, email, phone			x		x		
Sannan musiikkikoulu, music school	beginners, and more advanced	vocal studio	30 min or 45 min	15x30 min 540€, 15 x 45min 730€	email, phone enrollment							
Lauluavain	adults, seniors, people afraid to sing, beginners, groups of friends, companies, rehabilitation patients; parkinsons, dementia, respiratory	Vocal studio	45min -60 min	payment by semenster/month, also individual classes	online, email, phone	courages especially the bad singers people who think they cannot sing			x			
Mia Heikkinen	adults, children, from beginners to more advanced	vocal studio	30-45min	45min 60e	email phone			x				
Studiokasi	adults, young people, people who think they cannot sing,	vocal studio	45min	45 min 60e	email, phone			x				
Papageno laulustudio	everyone, beginners, more advanced, people who think they cannot sing,	vocal studio	45 and 60min	45min 40-45e, 60min 50-55e				x				
Studio Aaria	adults, teens, children, seniors, professional speakers eg. Teachers	vocal studio	30min, 40 min, 55min or on request	30 min 37e, 40 min 45e, 55 min 55e	email, phone			x				
Laululähde	all interested to sing with provided methology, also people with fears has been mentioned	vocal studio	30mn, 45min and 60 min	30min 40€, 45min 55€, 60 min 70€	email, phone	professional and with love			x			
Laulukulma	amateurs, professionals, professional speaker, choir members, teachers, therapists, companies, people with fear of singing	vocal studio	45min and 60 min	45min 56€	electronic calender but reservations via email and phone							instructions for self practice
Laulunopetus (Sonja Korkman)	beginners, amateurs, professionals	vocal studio	45 min	45min 50e	email phone			x				
Ääniluotsi	everyone from 13 years onwards. beginners, people with fear of performing, professional speakers (teachers, coaches, lawyers, sales persnnel, restaurant workers, priests, police, videobloggers, problems with voice	vocal studio, online zoom coaching, webinars	55min	55min voice coaching 90€, "from siger to superstar-coaching package" 960-1200€	email, phone			x	x	x		free online downloads/practices, possibility to perform on a concert
Vocalina	individuals, companies, choirs, vocal groups	Vocal studio	40 or 55min	40 min 55e, 55min 69€	email, phone							
Laulujooga	all ages, all levels	vocal studio	60 min	60min 45e	online form, email, phone			x				student concert
Laulukoulu Il Canto	individuals of all ages, choirs, companies	vocal studio	45min 60 min	45min, 48€, 60min,	phone							student concert

Appendix 2: Interview fieldguides

Field guide for customer interviews, January 2018

Background: age, gender, profession, family
Everyday life: describe your current state of life, what keeps you busy?
Singing history:

- Do you attend currently to singing classes, arranged vocal activity or have you attended / or planned to attend? (– and what kinds of classes)
- How long have you attended/ did attend?
- Why did you start the singing hobby/why stopped/why has not attended even though planned?
- What motivates you to attend, what are the goals for you?
- How did /would interviewee find and select the singing class teachers? Where and how would they start searching singing teachers, if they would do it now.
- What kind of singing teachers is good for you? What kind of lessons are the best?
- SWOT exercise
- Post -It exercise of the existing services

1) Field guide for MB interview, September 2017

- Background info
- How would you describe the operational environment of singing education in Helsinki?
- Who are your own customers?
- How would you describe their motivations and needs to attend singing classes?
- What could be the reasons why some people do not attend to singing classes, even if they wanted to?
- In what ways singing education can be implemented? (How about virtual classes?)
- What kind of challenges do you find in case you'd like to build singing education business?
- Can you identify the reasons why your own customers keeps coming back? What are your strengths in terms of the service you provide?

Appendix 3

Appendix 3: Affinity diagram Excel sheet

Appendix 4: Raw data of the SWOT excercice

Strengths:

- relaxing, forgetting everything else, enjoying the good music
- social aspect of choir
- professional evaluates you and gives feedback, possibility for dialogue
- getting personal instructions
- often the flexibility in individual classes
- making art, jamming, self-impression
- possibility to concentrate on exactly what you wish (individual classes)
- possibility to perfom the most beautiful music in the world
- possibility to perform in a group
- choir provides mental wellbeing
- developing oneself as a singer

Weaknesses:

- price
- expensiveness
- scheduling
- pressures brought by the teaching
- uncertainty of whether the instructor is right for you
- target oriented
- uncertainty of the possibility of performing
- need to schedule the lessons in advance
- the instructor's education can determine what you can sing and what you cannot
- finding the right instructor is difficult
- instructor might not listen your actual needs
- takes sometimes lots of time and energy

Opportunities:

- maintaining you skills
- the joy of performing
- possibility to self-express yourself
- possibility to get acquainted with different music styles
- possibility of "letting go"
- instructions desgned just for you
- being able to perform as an amateur with professional musicians and conductors

Threaths:

- weak athmosphere, especially in case you have paid and made commitment to the course
- stressing out instead of relaxing
- instructor is too tight and too orthodox on how to sing and what to sing
- calender/schedule does not keep and you cannot make it
- you pay but do not enjoy
- hobby turns out to be eventually a not enjoyable performance
- You do not have the time to rehearse
- the targets of the institution (if music school) you do not meet
- a bad instructor
- price
- getting older and your voice does not keep anymore

Appendix 5: Schedule and plan for the service design workshop

Palvelumuotoilutyöpaja

Missä ja ketkä?

Su 18.3.2018, klo 12.30-15.00 (tilavaraus 12.00-15.30)

Kirjasto 10, Ryhmätyötila, Helsinki

4 osallistujaa + fasilitaattori

Työpajan juoksutus

12:30 Tervetuloa, 5 min

Tarkoitus:

- Tunnistaa haasteita
- Etsiä ratkaisuja asiakkaan esteisiin ja haasteisiin
- Jalostaa 1-2 ideaa konseptikortille

Aikataulu ja eteneminen:

- Aikataulu (nopea eteneminen), tauko, tarjoilut
- Fasilitaattorin rooli, (puolueettomuus, ohjaus, aikataulutus, kannustavuus)
- Kännykät hiljaiseksi
- Työpajan dokumentointi: kerrotaan että työpajasta otetaan muutamia kuvia joissa ihmisiä ei voi tunnistaa. Kaikki tuotokset ja vaiheet kuvataan, ja loppuesitykset nauhoitetaan/äänitetään, jotta niihin voidaan palata kun työtä kirjoitetaan auki, ja jotta kaikki oleellinen muistetaan.

12:35-12:45 Lämmittely + tutustuminen, 10 min

- Jana – Laulun harrastuneisuus: Tunneilla käyminen/ohjattuun aktiviteettiin osallistuminen- En laula.
  → nopea läpikäynti
- Folion muotoilu- Muotoile minuutissa tämän aamuinen fiilis.
  → nopea läpikäynti

Tarvikkeet: Maalarinteippi, tussi, folio

12.45-13.00 Tutustuminen aiheeseen, 10-15 min

- Personat 2kpl seinällä
- Quotteja (haastatteluista) tulostettuina seinillä

Tarvikkeet: tulostetut personat, ja quotit, sinitarraa/teippiä

Appendix 5

13.00-13.20 Empatian muodostus+ alustava jäsennys, 15 min + 5 min

- Sailboat: Tunnistetaan tavoitteet (island), tavoitteen toteutumista edesauttavat tekijät (wind), ja hidastavat/estävät tekijät (anchors) 15 min
- Sailboat läpikäynti 5 min

Sailboat toteutetaan kahden hengen ryhmissä, molemmista persoonista

Tarvikkeet: 2 isoa fläppipaperia (sailboat valmiiksi piirrettyinä), teippi/sinitarra, Post-it lappuja, tussit

13.20-13.45 Customer journey map + storyboard, 20 min /persoona + 5 min esittely

- Tunnistetaan asiakkaan asiakaspolku vaihe vaiheelta, piirretään (storyboard) ja kirjoitetaan (selkeytys) vaiheet, 1 vaihe per post-it, pyydetään käyttämään vain yhtä post- it väriä.
- Jäsennetään, missä mikäkin vaihe tapahtuu: pre service/during service/ after service
- Lisätään asiakkaan oletettu tunne/fiilis (emotional journey map) per vaihe (asteikkoviivasto - 2- +2)
- Tunnistetaan ongelmakohdat (käytetään hyväksi myös Sail boat – tehtävässä tunnistettuja haasteita)
- Valitaan 1-2 keskeistä ongelmakohtaa/ persoona

5 min esittelyyn ts. 2,5 min per ryhmä

Tarvikkeet: Valmis template = fläppipaperia 2-4 per persona, isoja post-it lappuja (otsikot), normaaleja post it lappuja (storyboard) ja pieniä post it lappuja (tunnekartta), sinitarra, teippi, tusseja

TAUKO 15 min

Tauon aikana fasilitaattori valmistelee ideointivaiheen: kirjoittaa valitut ongelmat A3 papereille (2-4 paperia, ja asettaa ne seinille/pöydille)

Tarjoiluja: mehu, vichy, croissant, viinirypäleitä, banaaneja, hamppusnacks, suklaata

Tarvikkeet: tarjoilut, kertakäyttöastiat ja servetit, veitsi (banaanien leikkaus)

14.00-14.25- Brainstorming/Ideation, 20 min + 5 min äänestys/valinta

Kerrotaan ideoinnin ajatus, kaikki hyviä ideoita, kenenkään ideoita ei tyrmätä, mitä villimpää sen parempaa, jaa varastaa, jatkojalostaa jne.

1) Ongelmat kirjoitettuna valmiina seinille/ pöydille (2-4 paperia)
2) Kukin ryhmäläinen aloittaa yhdestä ongelmasta ja kirjoittaa post-itille mahdollisimman monta ratkaisuideaa hiljaisuudessa 2 minuutissa.
3) Luetaan ääneen ideat läpi 3 min.
4) Työpajalaiset siirtyvät myötäpäivään seuraavaalle fläpille ja alkavat ideoida ratkaisuja ko ongelmaan, joko muodostamalla uusia tai muokaamalla/yhdistelemällä jne edellisiä. 2 min
5) Luetaan ääneen ideat läpi 3 min

6) Työpajalaiset siirtyvät myötäpäivään seuravaalle fläpille ja alkavat ideoida ratkaisuja ko ongelmaan, joko muodostamalla uusia tai muokaamalla/yhdistelemällä jne edellisiä. 2 min
7) Luetaan ääneen ideat läpi 3 min
8) Työpajalaiset siirtyvät myötäpäivään seuravaalle fläpille ja alkavat ideoida ratkaisuja ko ongelmaan, joko muodostamalla uusia tai muokaamalla/yhdistelemällä jne edellisiä. 2 min
9) Luetaan ääneen ideat läpi 3min
10) Äänestyskierros: Kukin äänestää kustakin fläpistä kolme parasta ideaa (kolme palluraa)

Pyydetään varsinaisia kunkin persoonan työstämisen ryhmäläisiä valitsemaan (mikäli haasteita tässä vaiheessa on 2) vain yksi haaste (ja sen ratkaisuideat) jota lähtee viemään eteenpäin.

Tarvikkeet: Fläppitaulut joissa haaste otsikkona, post it- lappuja, tusseja, sinitarra/teippi

14.25-14.35 Benefits map (toteutettavuus-vaikuttavuus asteikko)

- Fläppi seinälle on teipattuna toteutettavuus- vaikuttavuus asteikko
- Pyydetään sijoittamaan ideat toteutuksen helppous/vaikuttavuus asteikolle.

Valitaan jokaisesta 1-2 eteenpäin konseptiksi kehitettäväksi (eli yht 2).

Tarvikkeet: fläppi, tussit, post it- laput

14.35-14.50 Customer Journey map (käytetään samaa pohjaa kuin aiemmin) 15min

- Laaditaan uusi storyboard, palvelupolku + empathy map, joka pohjautuu valittuun ideaan.
- Kirjoitetaan lyhyt Konseptikortti ideasta (A3 tulostettuna),
  Mistä on kyse, kenelle tarkoitettu, minkä ongelman ratkaisee

Tarvikkeet: Customer journey pohja joka on jo valmiina seinällä, pohjaan on jätetty tilaa tälle vaiheelle, post it, tussit, Concept Cards A3 tulostettuina

14.50-15.00 Esitykset, 10 min

- Ryhmät esittelevät lopputuleman ja konseptin

15:00-15.10 Loppufiilikset, kiitokset

- Kertomus siitä, miten tuloksia tästä eteenpäin hyödynnetään
- Kindermunien jako

TYÖPAJAN JÄLKEEN HUOM: varmista, että olet dokumentoinut kaikki, ja että kuvien laatu on hyvä.

Appendix 6:New concept cards used during the feedback phase

PEER REVIEW PORTAL (similar to Tripadvisor/Hotels.com)

For:

Everyone interested in singing hobby

Who has the need :

of having "the right teacher" in order to feel safe and relaxed

Who has the problem :

of finding the right teacher and the right service

of finding relevant and sufficient information on the e.g. character and style of the teacher

We offer:
Peer review portal which gathers the singing instructors and service providers under one portal.

Portal provides possibility for the current pupils to evaluate and give reviews and feedback on the instructors/service providers.

Potential pupils are able to conduct different searches, e.g. based on location and style of the teacher, which makes the search of the "right" instructor more convenient and less time-consuming

---

FREE TRIAL LESSON (approx. 15 min)

For:

Everyone interested in testing singing instructors and service providers

Who has the need :

of having "the right teacher" in order to feel safe and relaxed

of not getting financially broke or frustrated when searching the right singing instructor

Who has the problem :

of finding the right teacher and the right service

of having only little amount of free time and money to spend

We offer:
Free trial lesson of approx. 15 minutes. Free trial lesson gives you a possibility to try whether the instructor is a correct match. It reduces the possible frustration and disappointment since you have a trial lesson before making any further decisions on e.g. registrating to a fixed term semester course, or just by paying in vain a single full-lenght class.

In case the instructor is not a suitable for you, you have only lost 15 minutes of your time instead of the money.

GROUP LESSONS OF DIFFERENT LEVELS

For:

Everyone interested in singing and/or developing their singing skills by taking part in different groups of different levels.

For those who want some variety for their training.

Who has the need :

of singing in a group in a flexible way

of having a variety in their training

Who has the problem :

of finding the right group

We offer:

Group lessons of different levels. No commitment needed. You only pay for those lessons you attend to. Choosing is easy with the help of good group descriptions. You can select the most suitable group at the most suitable time for you. You can easily try different groups.

ONLINE BOOKING SERVICE "ENDLESS MUSIC"

For:

Everyone looking for a possibility to attend to a singing lessons in a straightforward and easy way.

Who has the need :

of having "the right singing group and /or instructor"

of flexible attendance possibility

Who has the problem :

of having irregular work/life which prevents attendance to a fixed group/hobby

We offer:
"Endless Music" online booking service which provides many different singing groups in different levels. Groups are provided during many various timeslots. Groups are presented in detail which makes the decision making more convenient. Booking is easy and fast and you only pay for those lessons you attend to.

Appendix 7

Appendix 7: Idea Catalog

IDEA CATALOG

Co-created service ideas for singing training/activity

Content

- Personas (examples of customer needs, aspirations and life situations)
- Concept cards (+ feedback quotations) developed in the co-creation workshop
  - *Peer review portal + feedback*
  - *Free trial lessons + feedback*
  - *Group lessons of different levels + feedback*
  - *Online booking system "Endless music" + feedback*
- Collected further ideas

PERSONAS

Appendix 7

CONCEPT CARDS
+FEEDBACK
Co-created during service design workshop

PEER REVIEW PORTAL (similar to Tripadvisor/Hotels.com)

For:

Everyone interested in singing hobby

Who has the need :

of having "the right teacher" in order to feel safe and relaxed

Who has the problem :

of finding the right teacher and the right service

of finding relevant and sufficient information on the e.g. character and style of the teacher

We offer:

Peer review portal which gathers the singing instructors and service providers under one portal.

Portal provides possibility for the current pupils to evaluate and give reviews and feedback on the instructors/service providers.

Potential pupils are able to conduct different searches, e.g. based on location and style of the teacher, which makes the search of the "right"instructor more convenient and less time-consuming

Feedback for Peer Review Portal

"

Positive:

- Seems rather good idea, makes the selecting process more convenient.
- Useful idea
- Google does not find every option, or it is difficult to find, if I would be able to look from a one single portal I would definitely use.
- I like the search tools and the possibility to compare.

Development oriented views:

- Is the portal free to use for everyone?
- How to ensure the quality and objectivity of the feedback/comments?
- How to prevent the possible troublemakers?
- Singing instruct union/association could maintain such a portal?
- Is there anyone moderating the feedback before publishing?
- Should have a good instructions on how and what kind of feedback is needed and hoped for.

"

Appendix 7

FREE TRIAL LESSON (approx. 15 min)

For:

Everyone interested in testing singing instructors and service providers

Who has the need :

of having "the right teacher" in order to feel safe and relaxed

of not getting financially broke or frustrated when searching the right singing instructor

Who has the problem :

of finding the right teacher and the right service

of having only little amount of free time and money to spend

We offer:
Free trial lesson of approx. 15 minutes. Free trial lesson gives you a possibility to try whether the instructor is a correct match. It reduces the possible frustration and disappointment since you have a trial lesson before making any further decisions on e.g. registrating to a fixed term semester course, or just by paying in vain a single full-lenght class.

In case the instructor is not a suitable for you, you have only lost 15 minutes of your time instead of the money.

Feedback for Free trial lessons

"

Positive:

- Good idea from the customer's perspective
- Free trial is good idea

Development oriented views:

- Perhaps unrealistic from the teachers' perspective, it's not only the 15 minutes, one needs to prepare them as well, also "no show" might be tricky, also not everyone would then continue as a customer.
- Perhaps more convenient would be a 15 minutes video sample from the lesson, or then group trial lesson once per month or so, so that it would not be too burden for the business.
- Are they arranged online or face to face?

"

GROUP LESSONS OF DIFFERENT LEVELS

For:

Everyone interested in singing and/or developing their singing skills by taking part in different groups of different levels.

For those who want some variety for their training.

Who has the need :

of singing in a group in a flexible way

of having a variety in their training

Who has the problem :

of finding the right group

We offer:

Group lessons of different levels. No commitment needed. You only pay for those lessons you attend to. Choosing is easy with the help of good group descriptions. You can select the most suitable group at the most suitable time for you. You can easily try different groups.

Feedback for Group lesson of different levels

"

Positive:

- This is similar as to Elixia, where you can find and select most suitable class
- This gives you the possibility to change the group as well in case you do not find the level or music type of the people nice
- I'd think there is a need for a similar type of arrangement
- Fun idea, you can try different groups
- Sounds a great idea, I would participate

Development oriented views:

- Apparently there is a teacher at each group? Or do the people sing just by themselves?
- Is it individual singing in a group or harmony singing together in a group? The latter might be more difficult in case the group changes every time?

"

Appendix 7

ONLINE BOOKING SERVICE "ENDLESS MUSIC"

For:

Everyone looking for a possibility to attend to a singing lessons in a straightforward and easy way.

Who has the need :

of having "the right singing group and /or instructor"

of flexible attendance possibility

Who has the problem :

of having irregular work/life which prevents attendance to a fixed group/hobby

We offer:

"Endless Music" online booking service which provides many different singing groups in different levels. Groups are provided during many various timeslots. Groups are presented in detail which makes the decision making more convenient. Booking is easy and fast and you only pay for those lessons you attend to.

Feedback for online booking system "Endless music"

"

Positive:
- good idea, possibility to pay single class at a time is good and flexible and to find them easily is really nice.

Development oriented views:
- Perhaps there might be a possibility to also purchase a 10-time card or pay for a semester?
- How to search and filter the groups, i.e. how to find the correct group easily.
- How early/last minute can you make the booking? E.g. in case I like a certain lesson, how early in advance I need to make the booking. In case I make friends at the group session, it

would be nice to attent to a same lesson with them, how easy it is?

"

General feedback

"

- One could actually combine them all: service provider "Endless Music" with group levels and flexible online booking service would be one service provider at the Peer review portal. Endless music would also have e.g. possibility to attend to a free trial lessons, or they would have the video examples of the different groups presented on the pages"
- They are all very modern and similar examples and ideas exists amongst other services

"

COLLECTED FURTHER IDEATION

Appendix 7

Where and how to find the right teacher?

- "singing teacher online portal/application/search engine, similar to the existing "harrastushaku.fi"
- "marketing"
- "Youtube video where teacher would provide introduction to him/herself and the used methods etc."
- "a video clip from actual training situation"
- "a questionnaire filled in by the students would help profiling teachers easier"
- "teachers could present themselves more in public e.g. they could participate to the tour of the choirs"
- "Facebook for the music schools"
- "testimonials from the students on teacher's teaching style etc."

Is it possible to try the service and how easily and conveniently?

- "1st attendance half price"
- "1st attendance free of charge"
- "quantity discount eg. 10 times for the price of nine"
- "10 X card which could be used amongst different service providers"
- "drop in training possibility more affordably (to use the no show or empty slots), similar idea than the existing Timma application for the hairdressers"
- "possibility to try via Skype etc"
- "online booking, no contact to the person"
- " no commitments from the first attendance"
- "possibility to "interview" the teacher, e.g. via email etc" "informal environment"
- "teacher visits you at home, saving the time"

How to find information with enough relevance and in depth so that it would describe the service detailed enough, easily ?"

- "Google search optimizing"
- "marketing" → "noticeboard"
- "enough accurate description of the targets/goals of the service/choir"
- "Facebook possibilities, members of group can be viewd in advance"
- information of the service should be provided as widely as possible, eg Facebook"
- "performances" → "possible fairs and events of the "industry"
- "articulate the profits and advantages of the hobby more widely: getting new friends, improvement of the sense of rhythm"
- "online page, where one can easily find possible training provider/group/choir option (similar to hääbändi.fi)"

How to build a service which is not binding, which would be flexible but which also makes sure that attendees would be able to follow the progress?

- "monthly card "→ "thinking like dance classes"
- "similar people in the group (no commitment required)"
- "many people attending with cheaper price"
- "would be able to watch the class online (video) in order to follow the group"
- "creating different group levels eg karaoke group, pop trainees, opera singers" → "group lessons"→ "would be possible to change different levels"
- "many classes per week on different times" → "online booking: in case minimum 8 attendees class would be held"
- "same training programme for e.g. 1 month"