Master's thesis

Leadership and Service Design

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Sanna Leminen

WOW

– how to improve the experience of the Moominworld

TURKU AMK

TURKU UNIVERSITY OF
APPLIED SCIENCES

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This study was gathering information about experiences and searching differences in experiencing them. What factors can provide additional services to customers and how technology can be used to generate added value? The client of this thesis was Naantali Moominworld and the theoretical information was applied to their needs with a variety of service design tools.

The thesis consists of five different areas. The first section covers the history, values and the creation of Moominworld. The second and third sections explored tourism and technology. The theory of these sections was also widely applicable to other theme parks and the sections covering it serve also independently those interested in these topics.

In the last two paragraphs, completely new services were developed and the existing ones were improved based on the customer feedback from Moominworld, interviewing, observating and benchmarking other theme parks.

The purpose of this thesis was to provide tools for Moominworld that they can continue cooperation with the customers and offer comprehensive services to them.

Sanna Leminen

WOW

- miten lisätä Muumimaailman elämyksellisyyttä

Opinnäytetyössä tutkitaan mistä elämyksellisyys syntyy ja onko sen kokemisessa eroja? Millaisilla tekijöillä asiakkaille voidaan tuottaa lisäpalveluja ja miten teknologiaa voidaan hyödyntää lisäarvon tuottamisessa. Opinnäytetyön toimeksiantaja on Naantalin Muumimaailma ja teoreettista tietoa sovellettiin heidän tarpeisiinsa erilaisten palvelumuotoilutyökaluin.

Opinnäytetyö koostuu viidestä eri osa-alueesta. Ensimmäinen osio käsitteelee Muumien historiaa, arvoja sekä Muumimaailman syntyä. Toinen ja kolmas osio tutkivat turismia sekä teknologiaa. Näiden osioiden teoria on sovellettavissa myös laajalti muihin teemapuistoihin ja toimivat itsenäisinä osioina aiheista kiinnostuneille. Kahdessa viimeisessä kappaleessa Muumimaailman asiakkaiden antamien palautteiden, haastattelujen, havainnoinin, ideoinnin ja bencmarkin avulla esitellään täysin uusia palveluita sekä kehitetään jo olemassa olevia.

Opinnäytetyön tarkoituksena, on antaa ideoinnin lisäksi Muumimaailmalle toimintamalleja joilla jatkaa yhteistyötä asiakkaiden kanssa ja tarjota heille kokonaisvaltaisia palveluita.

ASIASANAT:

Palvelumuotoilu lapsille, elämyksellisyys, matkailu, teemapuistot, elämysteknologia

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1 INTRODUCTION

The Moominworld in Naantali is a theme park, that combines experience, archipelago, and Moomin philosophy. The island of Kailo is changed into a real Moominvalley, where people can visit the Moominhouse and meet the characters. Moominworld is based on Tove Jansson's books that tells the story of the Moomin family and their adventures. Moomins are sympathetic, family-oriented and caring characters. The Moomin stories contain a strong philosophy and give something to the adults as well as the children. (Karjalainen 2012, 82–90.)

Moominworld has established its place in Finland and abroad. There are over 250 000 visitors every year, including theatre Emma and the island of Väski. Theater Emma performs children's theater during the daytime and evening programs for adults. Väski is an adventure island for school-aged children. Moominworld is open during the summertime, from early June until late August. A Winter Magic event is organized in February. There are over 250 summer workers and ten employees all year around. (Lohikoski & Nieminen, 1.October 2017.)

Moominworld is willing to improve its services every year and it monitors the user experience with different tools. With the results of these tools together with observing and exploring, the assignment is to propose ways to make the theme park visit more memorable. Moominworld is interested in interactive events, that are suitable for a large number of visitors. All new services, it must be considered that the target group is small children.

The thesis consists of three parts (Figure 1). The first section deals with the birth of Moomins and the values and principles behind the Moominworld. The aim is to provide a deeper understanding for the readers about the values that control the Moominworld operation and set the scope of the study.

The second part is theoretical. For the development of a service tourism and technology in tourism will be studied. People travel to be experienced, but experiences happen in the customer's mind and that is why it is hard to measure it (Räikkönen 2014. 46). The same applies to value. This thesis tries to discover factors that affect experience and value determination.

Several studies of Visit Finland show that tourism is a growing industry and people are spending more money when traveling (VisitFinland.) At the same time, the demands are growing. Experiences need to be hedonic and suitable for different customers. With new technology inventions such as virtual reality and Internet of Things, services can be interactive and personalized. An increasing number of customers have a smartphone and they use it actively. With smartphones people search for information, use applications and share memories in social media. Technology access has not yet been widely used in tourism.

Figure 1. Structure of the thesis.

In the last part of the thesis theoretical information is combined with different service design tools to develop new services. The customers of Moominworld are interviewed, feedback is collected and customers will take part in the co-design process at the children's club, and help to develop ideas that were interesting for them. The challenge is to combine services that are suitable for all ages. Customers have different social and cultural backgrounds and expectations. When developing new services, the most important factor in the study is a comprehensive experience and making the intangible services visible. With a blueprint some deficiencies are found in pre- and post services. Co-design with customers seeks to develop ideas for this.

1.1 Aim of the thesis.

The strategy of Moominworld is to be an active and experimental amusement park, where the whole family can enjoy their day together. The goal is to have the families actively involved (Lohikoski & Nieminen 1. October 2017). This thesis studies how to bring more value to the customers, and how Moominworld could give a profound experience, and take advantage of interactivity in the near future. The focus of the thesis is on experience-based tourism and added value. It has been studied that tourists seek experiences, thrill, and feelings when traveling (Räikkönen 2014, 18). Virtual reality and mobile interactivity create unlimited alternatives for this. Moominworld is willing to increase the customers' enjoyment.

Moominworld is celebrating its 25th birthday and has a strong understanding of the customers' needs and experiences. Moomin animations, sensitive nature, and the Moomin philosophy are an important part of the Moominworld adventures and provide a basis for this research. The starting point is to determine the needs and expectations of the visitors and to understand the customer needs and different personas, as well as how they experience the Moominworld, and whether there is a difference between the point of view of adults and children.

Moominworld is an outdoor theme park with no rides. That was one of the main conditions that Tove Jansson gave before the theme park was set up (Lohikoski 1.October 2017). Moominworld is open two months during the summer and one week during winter holiday (Muumimaailma). The season is short and the unstable climate in Finland is a challenge. The summer sales income must cover all-year expenses. This thesis also explores what kind of services are needed to make the season longer and get the people to visit Moominworld for several times. A longer season would bring more financial stability.

1.2 Research questions and methods

- How to bring added value to the customers?
- What is experience-based tourism and how to produce it in Moominworld?
- What kind of interactive services can Moominworld have in the near future?
- How to make the seasons longer?

With service design tools and previous information from the customers of Moominworld, the needs and shortcomings are examined. Creating persona gives a view of an average customer. With customer journey, service safari and observation, it is possible to study how the customers experience the day. Interviews and a customer survey provide more detailed information. Benchmarking shows what kind of experiences other theme parks are offering and how. Co-design workshops will be organized to develop services.

In addition to using service design tools, service design theory is studied and skills from previous studies are utilized. In order to understand the future of tourism and adventure tourism, a theory of adventure tourism and future of tourism will be studied for this thesis. The most important sources are dissertations in the adventure tourism.

1.3 Frame of reference

The frame of reference (Figure 2) shows that there are several factors that affect experience: the physical environment, the theory of adventure tourism, interactive service and a customer. The physical environment is already existing, and the location on the island and the sensitivity should be considered, when designing new services. The unique nature is an added value for customers from abroad. (Lohikoski & Nieminen 1.October 2017.)

The theory of adventure tourism shows that customer experience is unique. With service, Moominworld creates an atmosphere and gives value for money. With interactive services, the experience can be affected and bring new dimensions to them.The thesis aims to concentrate on the value generated through services.

Without customers there cannot be any experience. The experiences are personal and happen in a mind of a person (Räikkönen 2014, 46). Therefore, there are as many experiences as there are visitors. In order to understand the customer's mind better literature of adventure travel is used as a theory base. These three factors have the same effect and have to be taken into account.
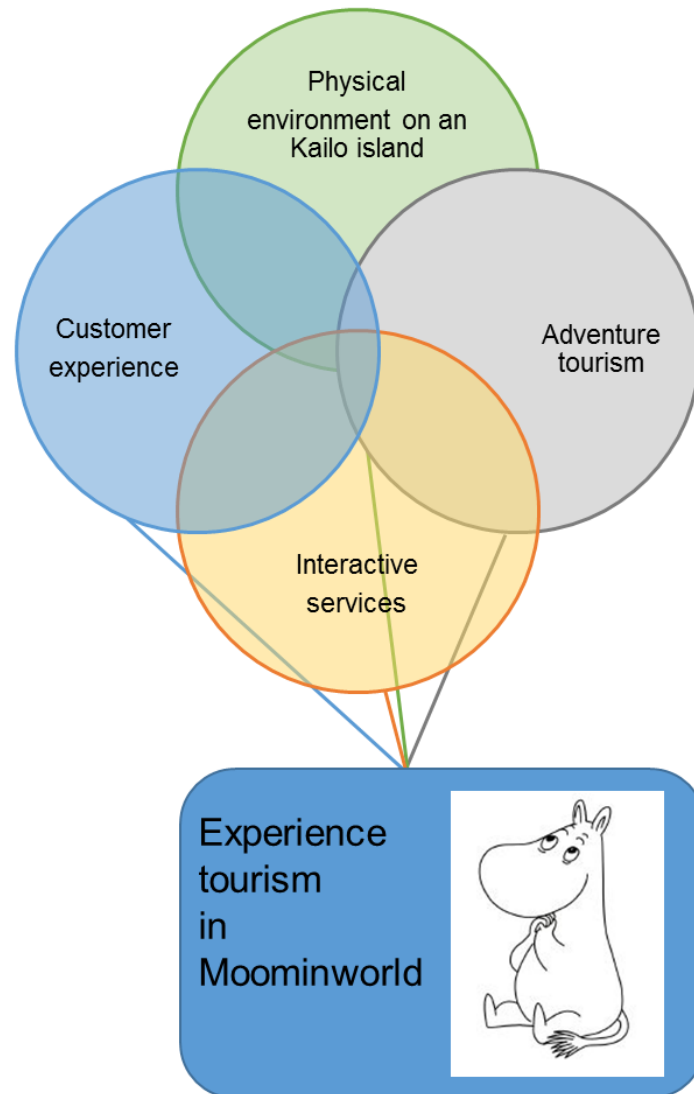
Figure 2. Frame of reference (©Moomin Characters).

1.4 Thesis process

The thesis tries to determine out new operating models for Moominworld using service design. The starting point for the process is understand the overall picture. How the vision and strategy of the Moominworld appear in operation and how customers experience it. The most used tools of service design methods are observation, service blueprint, customer survey and subjective interviews. Fieldwork with the chosen tools was conducted during the summer season 2017 (Figure 3). Theory and different tools service models were conceived and co-created with customers. Practical implementation is out of the scope of this study.
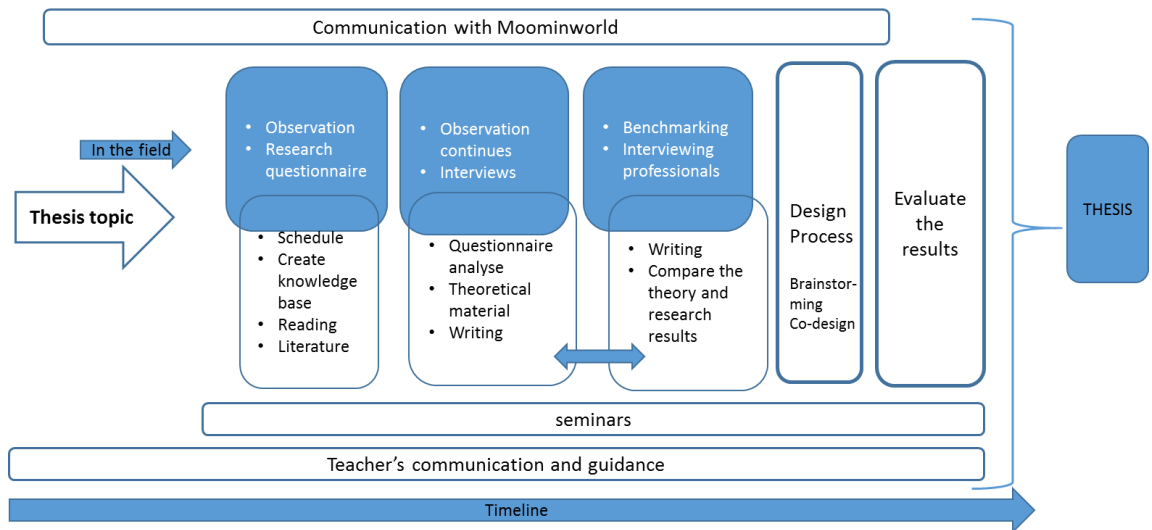
Figure 3. Thesis process.

The assignment was agreed on in the end of Spring 2017. Moominworld is open only in the Summer-time, so the collection of customer information, behavior and feedback started immediately. The purpose was to collect as much varying information as possible. The topic of the thesis was still open at this stage. Service design gives many tools to collect and analyze data. After becoming familiar with the various methods, the previously mentioned tools were selected. The Summer time passed by getting acquainted with the activity and service prosses.

After the season the topic will be specified, and questionnaire results will show strongly what customers expect, what they like and what are the disappointments. In order to add experience to the services, experience literature is studied. Juulia Räikkönen's and Henna Konu's dissertations (2014 & 2016) are an important source that dealt with experience in tourism. Benchmarking other theme parks gives an overall picture of them: which elements are repeated and how interaction with customers is implemented.

Technology offers unlimited opportunities and is developing rapidly. The most current theories are found from electronic sources. The assignment is limited to the near future and the target group is families with small children. It is not meant, that they visit the park and only look at their screens.

Working with children will be interesting. Visitors in Moominworld are families with small children. The study is showing that children are the main users of the services. Adults

are more in the background and they want to enjoy the children's enjoyment in a safe environment. However, adults compare service to the value for money. Some questionnaires and depth interviews will be intended for the children. Also, a co-creation workshop is organized for them. The imagination of children begins to wander easily, and some proposals wll not be realistic. It is also important to focus on listening to the child and being present. Families that took part in the co-design process by email gave more detailed development ideas and arguments than children in the play club (Picture 1).

Picture 1. Children at a play club.

2 THE BIRTH OF THE MOOMINS

Tove Jansson (Picture 2) was the oldest child of artistic Swedish-speaking Finnish parents and she drew and painted from a young age (Jansson). Jansson lived in Helsinki her entire life but the Finnish archipelago and traveling were also close to her heart. She had two younger brothers, Per Olov and Lars and they were really family-oriented. Tove Jansson worked with her brothers throughout her career. The family members trusted and supported each other in every way. The childhood home was full of art and artists. (Karjalainen 2012, 50 – 61; Jansson.)

Picture 2. Tove Jansson and Moomin characters (©Moomin Characters).

There is no exact knowledge of the origin of the Moomins, but Tove Jansson has told two stories that have to do with their history. When Tove was young, she had philosophical discussions with her brother Per Olov. He quoted Immanuel Kant, whose thoughts Jansson felt were complete nonsense. These discussions inspired Jansson to draw a character as repulsive as possible on the wall of the outhouse. She named this figure Kant. Later she drew more of these Moomin-like characters on the same wall and began to call these long-nosed trolls Snorks and used them as a part of her cartoons in Gram magazine. The other story is that Tove Jansson's uncle Einar, used to frighten Jansson not to sneak into the pantry. Otherwise, Moomin will come (mumintroll in Swedish). Einar thought that the word sounds frightening. Initially, Moomin was a dark, little scary, and naughty character. (Karjalainen 2012, 67 – 73; Moomin.)

The first Moomin stories, The Moomins and the Great Flood, were written in 1939 when Finland was in the war, but it was not published until 1945 (Picture 3). Tuula Karjalainen writes in her book (2012), Tove Jansson tee työtä ja rakasta, that Jansson escaped the war to the Moomin stories. In the Moominvalley the writer was safe from the horrors of war. Tove Jansson wrote stories for herself. Tove Jansson's

Picture 3. First Moominstory.

home language was Swedish so the book was written in Swedish. The Finnish version was published 1991. (Happonen 2012, 104–106; Moomin.) Tove Jansson has written thirteen Moomin stories during the years 1945–1980.

Although the appearance of Moomins has changed over time, their character is, from the outset, friendly and adventurous. The Moomin family is living in harmony with nature in the Moominvalley. A river runs through the peaceful Moominvalley, which is located between the sea and the Lonely Mountains. Moomins love the sea and fishing like Tove Jansson did. (Happonen 2012, 126 – 137.) From the Moominhouse along the seashore leads a path to a bathhouse. Moominvalley is always a safe place to return from adventures. Tove Jansson spend several summers in the Finnish archipelago and it is said that Moominvalley reminds of her relative's summer place in Stockholm's archipelago. (Karjalainen 2012, 139.)

Family and interpersonal communication are the heart of Moominstories. They seem to be written for children but multi-level stories fascinate readers of all ages. This confused the readers and people had difficulties to understand to whom the books were directed. After the third book Moomin stories became very popular. Part of the popularity of Moomins is that all aged readers can identify themselves with the characters. Both children and adults can seek comfort and handle difficult issues through Moomins. Tove Jansson writes of disasters, endless grief, yearning, approval, hope, fear, and approval.

"Don't worry we shall have wonderfull dreams, and when we wake up it'll be spring."
- Snufkin, from the book Fin Family Moomintroll

Picture 4. Moominphilosophy. Jansson 1948, 87.

All those can be find in Fillyjonk, Sniff, Snufkin and many other Moomin characters. It is comforting to identify with them and to be accepted. There are no suitability rules or forbidden things in Moominvalley. This is also called Moomin philosophy (Picture 4.) (Karjalainen 2012, 145 – 170; Laajarinne 2009, 89 – 101.)

The main characters of Moomin stories are the members of Moomin family. Moominpappa is a romantic adventurer, who thinks that everything was better before. Moominmamma, the heart of the Moomin family, who loves, takes care of others and accepts all. Moomintroll wants to be nice to everyone and loves Snorkmaiden. Snorkmaiden is imaginative, vain and good-hearted. She loves flowers, Moomintroll and jewellery. All these Moomins live in a tall blue house but there is always space for numerous guests who come and go. The family community is close but open. Moomins are lifelong learners who like to sleep late, be lazy and eat. An outsider might think that

they are irresponsible and eccentric. There are also melancholic characters in the stories One of the characters, the Groke, represents loneliness, wickedness, fear, and depression. She is an unusual figure in the Moominvalley, but reflects Tove's gloomy side. (Happonen 2012, 135 – 144.)

The first puppet animations of the Moomins was made in Germany in 1965 and Sweden became excited of them. In the 1990's Dennis Livson produced over hundred Moomin animations in Japan under the supervision of Tove and Lars Jansson. The animations were shown all over the world and they became very popular. Most people know the Moomins through these Japanese animations. (Karjalainen 2012, 257–260.) There are songs, cartoons, theatres and a wide variety of products (Picture 5). Oy Moomin characters Ltd owns the rights of Moomins. The chairman of the board is Sophia Jansson, the daughter of Lars Jansson (Muumimaailma).

Picture 5. A wide variety of Moomin products.

3 MOOMINWORLD

Moominworld was founded in Naantali in 1993. Initially, it was planned to be built in Ruissalo, Turku. The Turku citizens opposed to the construction and were concerned about nature although nature was really important to Tove Jansson and Moomin philosophy. In early March 1993 Dennis Livson, the founder of Moominworld, made a deal with Naantali and the opening event was held the same summer. (Lohikoski & Nieminen 1.October 2017; Muumimaailma.)

The Moominworld is based on Tove Jansson's books. The books follow the life of empathic Moomins in the Moominvalley. The first Moomin story, The Moomins and the Great Flood, was published in 1945 but it was the animations that made Moomins loved all over the world. Dennis Livson was a friend of Jansson's brother and the producer of Moomin animation in the early 1990's. Livson suggested to build a theme park around the Moomins and Tove Jansson agreed. The color, shapes, and stories in the Moominworld are based on the animations. (Lohikoski & Nieminen 1.October 2017.) Muumimaailma Oy is a privately-owned company and a part of the group of companies is owned by Livson Group Oy (Muumimaailma).

Naantali's Moominvalley is located in the middle of the beautiful archipelago (Picture 6). The park's aim is to implement Moomin philosophy: family unity, non-violence, friendliness, environmental awareness, safety, and adventure, as well as values that promote parenting (Lohikoski & Nieminen 1.October 2017). In the Moominworld (Picture 7) families can have a nap in a Whileaway park, listen to Snofkin's stories in his camp, make a spell with the Witch and Alice and of course visit

Picture 6. Map of the Moominworld (Muumimaailma).

the tall blue tower house, Moomin house, the heart of the valley. Moomin characters play and adventure with the visitors the whole day. The best part of the visit for children is to get a hug from their favorite character. Nature, sea, the rocks, and forest are them already experiences for many guests. (Muumimaailma.)

Picture 7. Moominworld atmosphere.

Moominworld celebrated its 25th birthday of summer 2017. There were over 250 000 visitors during the summer from all over the world. The Moomins are especially popular in Japan. Moominworld has won several awards and recognitions during the years. Moominworld employs 250 people during the summer time and 10 people around the year. (Corporete responsibility 2017).

3.1 Moominworld values and principles

The vision of Moominworld is to be a leader, internationally renowned and offer an experience and culture for children. Children represent a significant part in the company's values. These values and practices are based on three themes. Finnish children's culture, Future generation and Respect for nature and environment (Figure 4). (Corporate responsibility 2017.)

Moominworld operates in the middle of sensitive nature and the Kailo island is an important part of the comprehensive experience. Thousands of guests are a great burden for nature and that is why the paths are boarded. The boardings protect the forest soil and when necessary they are easy to be removed. The theme park pays attention to sorting the waste, using seawater instead of tap water and installing automatic taps and waterless urinals. (Lohikoski & Nieminen 1.October 2017.) Since Moominworld has taken nature into account new species of wildlife have even settled down on the island. Moominworld co-operates with World Wildlife Fund and Keep the Archipelago Tidy and teaches children to protect nature. (Corporate responsibility 2017.)
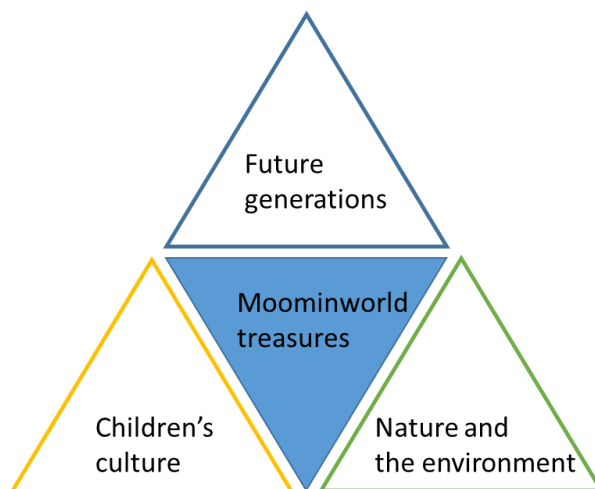
Figure 4. Moominworld' values (Corporete responsibility, 2017).

High-quality children's cultural performances are an important part of Moominworld product. With theatre and characters, Moominworld offers unforgettable experiences for children. A day in Moominworld can be thrilling but not frightening or dangerous. A satisfied staff has a important role when creating excellent customer experience. Moominworld is a significant employer of young people. Over 250 people work there during the Summer. For many of them, Moominworld is the first working place and it wants to invest in the welfare of the young workers by collecting feedback and suggestions from employees. Moominworld wants to provide joy and happiness for the customers, especially for children. (Corporate responsibility 2017.)

Moominworld is the main attraction for companies in Naantali. The city of Naantali and other companies in the area greatly benefit of Moominworld. In the future, Moominworld plans to increase the number of foreign visitors, develop their activities and create new ways of experiencing their products. (Corporate responsibility 2017.)

4 ADVENTURE TOURISM

In tourism marketing, experience consumption is attached to when people are consciously seeking enjoyment, new places, new things to learn, and self-development and as well as challenges. Pine and Gilmore have developed an "experience economy" expression in 1998. According to their theory experience it creates memorable services which customers want to experience again. Eventually, people are therefore willing to pay for these services. (Pine & Gilmore 2011, 41–55.) The value of the experience economy is 8 – 12 % of gross domestic product and it keeps growing (Sundbo & Darmer 2008, 232). People are increasingly seeking experiences, so it should not be undermined. Companies can create conditions for experiences, but experiences always take place in the customer's mind, so they can not be bought or sold (Räikkönen 2014, 129). Julia Räikkönen has explored the adventure tourism in her dissertation: Enabling experiences. Räikkönen's research shows that emotional states, survival, human friendliness, or enjoyment in a travel destination affect in the experience (Räikkönen 2014, 129–132). When companies improve services or plan new ones they should concentrate on these factors. The combination of those factors Pine and Gilmore called for a ´sweet spot´ (Figure 5). That spot is the balance between passivity and activity when the experience is entertaining, educational and have its aesthetic and escapist elements (Pine and Gillmore 2011, 41–55).
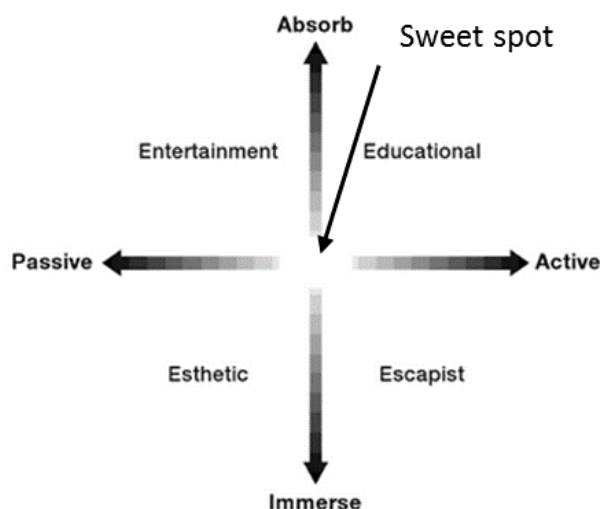
Figure 5. The structure of complete experience (Pine and Gilmore 2011, 46).

Experience in the concept of this thesis refers to emotional experience that is personal and therefore difficult to measure. Experience is an image that stays in mind for some time. Experiences are made up of the events and feelings that are experienced while awaiting the journey as well as during and after it (Räikkönen 2007, 111). Therefore, it is important to look at the entire service path and service blueprint when creating new experience services. When designing touch points, the discussion of interaction between customers, employees, facility, and technologies must be kept in mind (Konu 2014, 32).
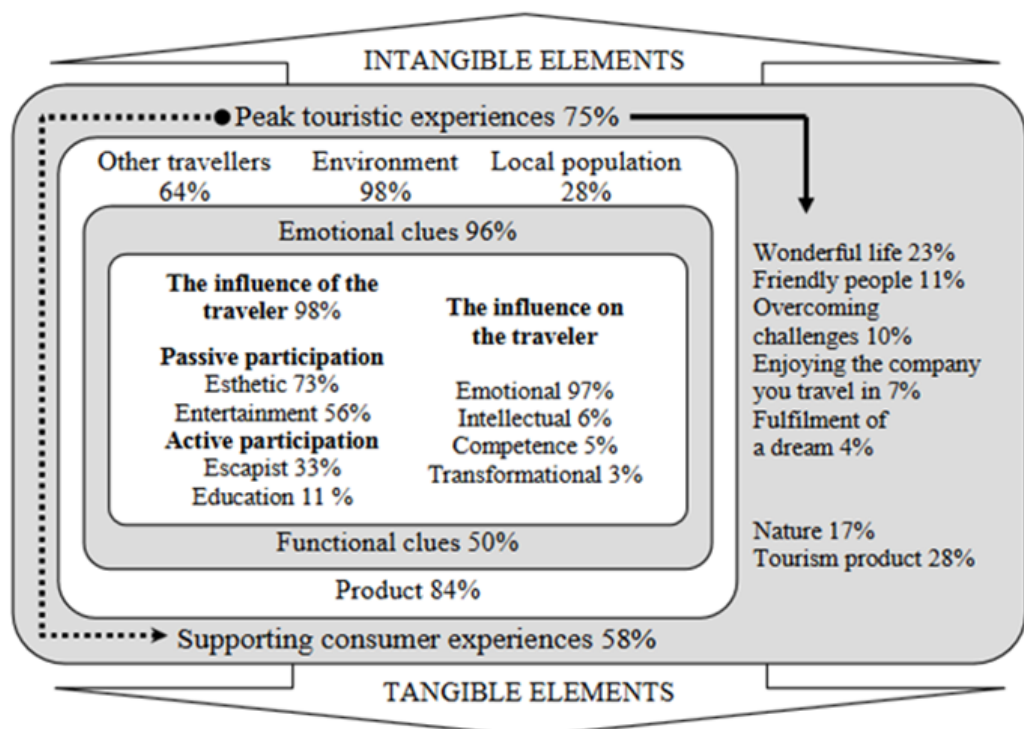
Figure 6. Tangible versus intangible elements of tourism experiences (Räikkönen 2007, 53).

Usually, adventure tourism or experience travel are considered to involve active doing. In Autumn 2016, the newspaper Helsingin Sanomat organized an essay competition of travel experiences. Juulia Räikkönen has analyzed the results (Figure 6.) in her dissertation and the results show that tourists do not expect adventures and adrenaline on a holiday. People are willing to be passive participants. According to Juulia's study, great tourism experiences were multisensory but mainly sensed by seeing and feeling. 98% of the narratives described that the environments, in which the experiences took place were important, and so were the products, that enabled the experience formation, as well as other tourists. At the same time, the great tourism experiences were not that

connected to of the local population or were not educational or transformational. Tourists want to enjoy of the travel destination and their company as well as enjoy the environment with all their senses. The holiday must provide counterweight for everyday hecticness. Based to the travel reports, the peak experiences were divided into seven basic types: tourism product, wonderful life, nature, friendly people, survival experiences, enjoyment the traveling company and making the dreams come true. To be considered this list, less than half of the peak experiences referred to tourism products as destinations or attractions. The peak experiences were more abstract or intangible elements, for example peace of mind or friendliness. (Räikkönen 2007, 127 – 141.)

Experienced tourism has a strong hedonistic side. In a successful experience time flies and people are completely involved. Experiences can also be eudaimonic and self-developing. Experiencing both of these will bring the customer a strong inner sense of experience. The inner sensation can be strengthened by having an interaction with the customer. Co-creation is an important element when designing experimental services. Interaction can be between a consumer and a service provider, but it can also be an action between other customers or environment. (Konu 2016, 32.)

4.1 Traveling with children

Family tourism is a growing market for the tourism industry. Also, the demography and social structures of families are changing and creating new niche markets. So far the market has reacted slowly to the change. Aging population, divorces, ethnic backgrounds, blended families and same-sex parents question the traditional family unit. In the future family members are loosely connected, but are strongly emotionally united. Heike A. Schänzel and Ian Yeoman have investigated trends in family tourism and discovered ten future trends. (Schänzel & Yeoman 2015, 141 – 147.) In addition to the above mentioned (changing family structures, immigration, blended families, gender) new trends will be multi-generational travels, social capital and creating memories, helicopter parents, experiential family holidays, children as sophisticated consumers and new family markets, for example, China, Brasil and India.

Even though the family unit is changing, the purpose of traveling is still the same: relaxation. Life is hectic and people are living further away, traveling together gives an opportunity to spend quality time and create memories with other persons (Burkhard, Kow & Fuggle 2016, 19–21). Multi-generation travelers celebrate milestones such as

reunions, birthdays and anniversaries on holidays. Holiday might be the only time in a year when geographically dispersed families can spend time together without school and work. Expectations regarding the vacation are high and helicopter parents spend a significant amount of time searching recommendations from webpages, forums, friends, and families. For families, it is also important to photograph and share their experience through social media. Therefore companies should have good social media platforms. (Schänzel & Yeoman 2015, 141–147.)

For families, the needs of their children determine the destination and the course of the travel day. This includes where and when to eat, when it is a good time for napping and whether there are good childcare opportunities available. Versatile facilities have importance on a multi-generation trip. With family travel, children become increasingly experienced and sophisticated. Their opinion has an impact on the travel and spending decisions of the families (Theguardian). Families with children are also more consumer-conscious than other tourists (Sauvolainen, 2012).

4.2 Customer value

Customer value is a key element for success. Every company collects customer satisfaction data and the interest in value-based services is growing. The general perception is that the more valuable experience the customer feels he or she has received, the more loyal he or she is. Azaddin Salen Khalifa writes in his article of customer value, that customers are loyal to a company as long as it offers them superior value compared to its competitors. (Khalifa 2014, 646.) How the customer feels the value is more complicated than just a customer satisfaction and service quality (Klaus 2014, 11.)

 In some studies, service is compared with a customer value but services and goods have no value themselves (Klaus 2014, 2). It is the same with value as with the experience: companies can not create value for the customers, they can only provide the settings and facilities for a service experience or the value. Value is seen more as a trade-off between quality and price or benefit and cost. (Räikkönen 2014, 71–75.) There are many ways to define the value. Raija Kompula has founded three stages of value: expected value, perceived value and experienced value (Figure 7). Expected value referes to the needs, goals and purposes of the customer. It highlights the tourist's motivation to travel to a destination. Perceived value is everything, that the customer

experiences during the visit or using the service, and experienced value reflects the customer satisfaction. It addresses the question: whether the customer goal and purpose have been reached. (Kompula 2015, 10 – 15.)
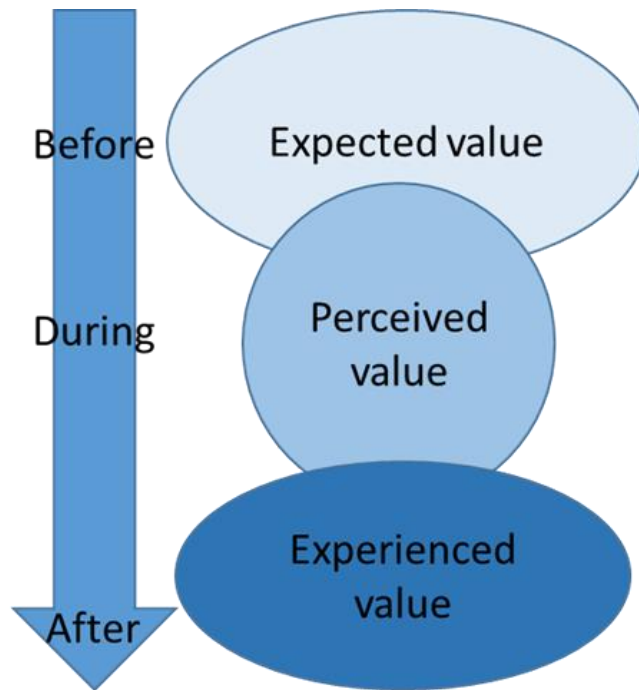
Figure 7. Three stages of value (Kompula 2015, 15).

5 TECHNOLOGY IN TOURISM

Technology has continued growing, and smartphones, tablets, and laptops are a part of everyday life. According to global digital studies by We Are Social (2017), the number of people using the internet has passed over three billion and the number of active social media users is growing over one million new users per day (Figure 8). Different kind of devices are increasingly used when planning a holiday as well as in the travel destination. An increasing number of people have smartphones and roaming charges are dropped, which means most tourists will be equipped with smartphones. Especially tourism and service sectors are rapidly investing money in technology development. With mobile applications, companies can collect data and location information from customers. Information is transmitted through WIFI, Bluetooth, and beacons. With data, companies can personalize the travel experience. European Travel Commission and Future Foundation have investigated seven new technologies that will impact tourism. (ETC.)

1. Wearables and Biometrics; smartwatches, connected clothing.
2. Augmented Reality (AR): live view of a physical, real-world environment via an application.
3. Virtual Reality (VR): observing destination with the special headset from one's own living room.
4. Beacons and Location-based services: enabling highly targeted offers and service propositions.
5. Cashless Payment and Cryptocurrencies: digital wallets and SMS-based payment options.
6. Realtime language translation.
7. Drones: for example, drones delivering items to customers.

Technology growth is not problem-free, it is important to note customer safety. A great amount of customer information in electronic form is an interesting target for hackers. It is also essential to understand how to analyze and use the collected data. Customer orientation is important when designing technology services. It is always important to ask what added value service brings to the customer. (Skift.)
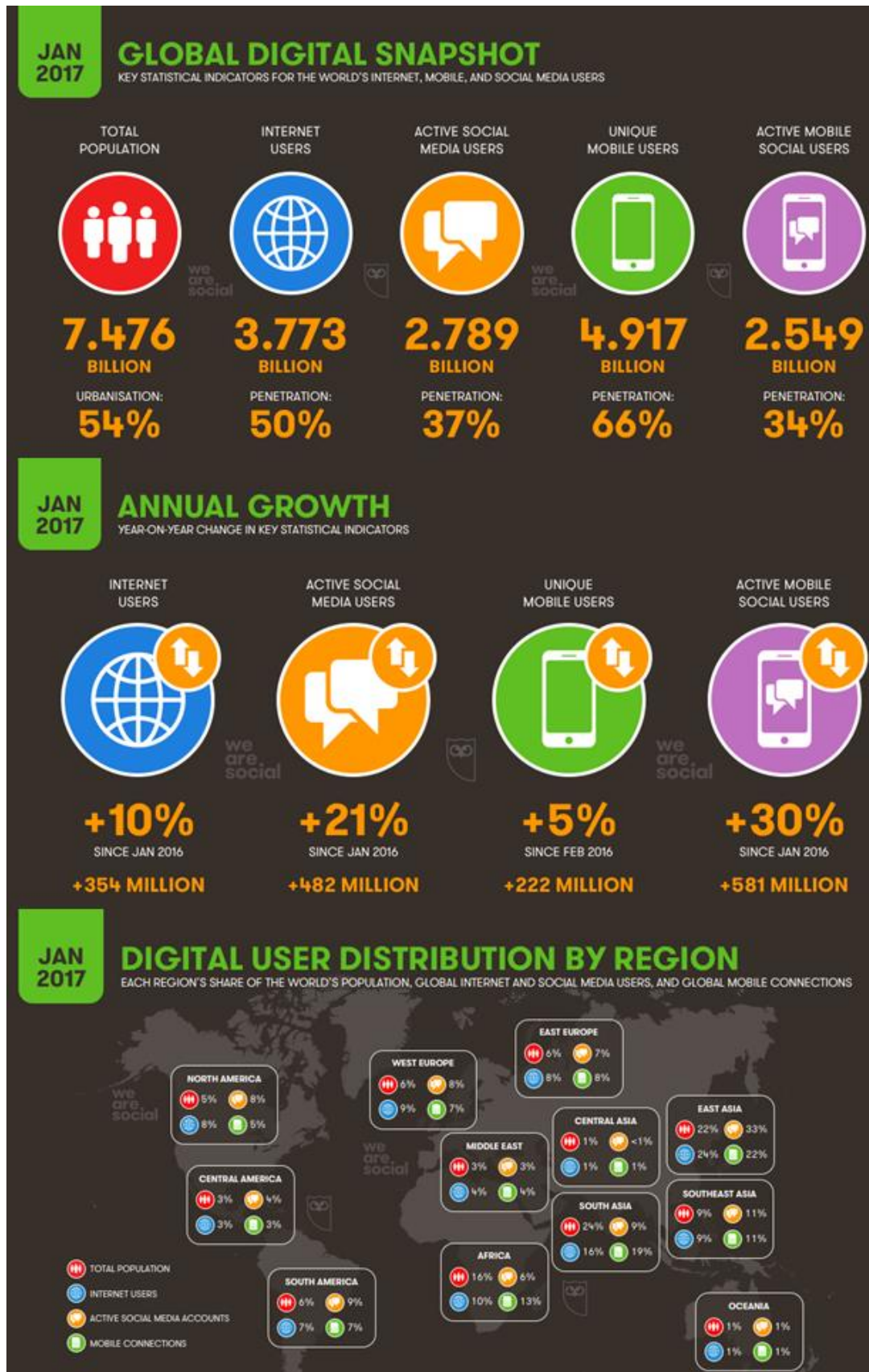
Figure 8. Digital users in the world and annual growth (Wearesocial).

5.1 Internet of Things

In the future and already today we have keyless houses, smart kitchens, and robot vacuum cleaners. It is all about adding intelligence to the devices so that they can collect data from their surroundings, and communicate the information forward or act based on this knowledge. (Lubetkin.) This is called Internet of Things (IoT) and the most familiar example of it is the smart bracelet. It is predicted that there will be 20.8 million connected "objects" by the end of 2020. Internet of Things technology is used across both customer-facing and back-end enterprise sectors. (Emarketer.)

IoT offers opportunities for companies to develop better personal services, offers, advice et cetera. Walt Disney World Resort in America has a magic band for visitors that creates a personal experience to the visitor (Picture 8). The bracelet gathers all the time data from the customer, preferences, and movements. The reception knows customers names and kitchen knows what customers want to eat before they are in the restaurant. The customer can pay and navigate with the bracelet. The bracelet tends to anticipate and make queueing unnecessary. Disney collects customers' needs, desires, and preferences before they head for the park. Walt Disney World Resort can even determine how much staff they need for the day. And this all happens behind the curtain. (Kuang 2015.)

Picture 8. Disney Resolt magic band (Wired).

5.2 Virtual reality

Virtual reality (VR) is a computer technology where a person uses virtual reality headsets (Picture 9.) to explore a three-dimensional, computer-generated environment. Sometimes it is a combination of physical spaces or multi-projected environments. (VRS.) Virtual reality is today used by the army and in education in the world. It is also taking over tourism and marketing (Jacobius 2017). Customers can complete virtual tours in a theme park before their visit. Virtual reality is not related to time or place, so

companies can develop the off season of theme parks, and transfer them to other destinations. European Travel Commission (ETC) wrote in their 2006 report on global trends in tourism that VR is generating strong emotions and experiences that have a great importance in making travel decisions. Customers can receive support for their decision: what they can do in the destination and what will be their personal benefits. VR is a popular tool for marketing holiday destinations, especially in China, Dubai, and Japan. (ETC). Virtual reality should not be seen as a threat to a real-life visit. It just shows the customer, if the destination is suitable for him or her and makes the booking experience more enjoyable. (Alton 2015; Jacobius 2017.)

Picture 9. Virtualreality headset (VRS).

6 APPLIED METHODS

It seems that all companies collect a lot of customer data and feedback nowadays. Customer consultation has become popular again. Talking, observing and listening to customers can often reveal a different set of needs than quantitative methods. (Stickdorn & Schneider 2011, 140.) The purpose of this thesis is to provide customers with additional experience and the starting point will be to understand the customer's needs and wishes. Service Design, where the center of services is always human, gives many suitable tools for this. The following chapters will explore the Moominworld customer base and services with the following methods:

- Personas
- Customer Journey
- Service Safari
- Drama arch
- Interviews
- Benchmarking
- Observation
- Co-creation

With these methods customer needs, expectations, motivation, and values are assessed. The information gained with these methods is interpreted together with the theory of experience travel and customer experience. The information thus obtained aims to develop new services to meet the customer's real needs. Studies show that 80 percent of managers think they are delivering a great customer experience, whereas only 8 percent of their customers agreed with this judgment. (Klaus 2014, 8.)

6.1 Personas

Persona or Customer profile can be developed using stakeholder maps, shadowing and interviews (Stickdorn & Schneider 2011, 178). Creating a persona is an effective way to obtain an idea of the average customer. In Moominworld the data for the persona has been collected using Moominfamily membership information and observation. Visitors can join the Moominfamily and receive discounts and news via email or by using an application. (Lohikoski & Nieminen. 1.October 2017.) With Persona it is easier to

understand the life of a typical customer and regard the service from the Persona's point of view. Based on the collected data from Moominwolrd (Figure 9) two imaginary characters can be created.

Age	25-34 years	43,6%
	35-49 years	33,9%
Place of residence	Southern Finland	41%
	Western Finland	42%
Number of children	1-2 children	73,6%
Age of children	0-3 years	62,7%
	4-6 years	42,2%
Number of visits	firs time	49%
	2-3 visits	34,5%
Duration of visit	4-5h	43.7%
	over 5h	30,6%
Arrival	own car	91%

Figure 9. An average customer in Moominworld.

First Persona is a family living in Western Finland and comes with own car. Persona is on a family holiday. There are two children aged two and four. They are visiting the Moominworld for the first time. The mother is 35 years old and the father is 39 years old. They spend over five hours in the theme park. This family is called Savukoski (Picture 10). The children have been waiting for the visit for a long time. They have read and watched the Moomins. Family Savukoski lives in the countryside and the mother is still at home with the children. The family has saved money for the holiday and it's the only trip, that they can do this Summer together. Expectations are high.

Picture 10. Family Savukosti and Familie Leppävirta (istockphoto.)

In scientific texts, Familie is an established term when talking about extended family. Making earies to demerge two families, the second Persona is called familie Leppävirta (Picture 10). They lives in Turku. Familie comes by bus. Familie Leppävirta has one child aged six. They have visited the Moominworld several times. Familie Leppävirta includes mother, grandmother, and a child. They have not planned the visit for a very long time and spend under four hours in the theme park. The grandmother wanted to take her grandchild to spend a day with her. The familie does not have a car and they are environmentally conscious. They love good food and easy traveling. They do several small holidays during the summer.

6.2 Customer Journey and Service Safari

Services are processes that take place over a certain period of time and can be divided into three different steps: pre-service period, the actual service period and post-service period (Stickdorn & Schneider 2011. 40). Pre-services are everything, that takes place before the actual services, for example buying tickets in advance. The actual service is when the customer experiences a service and the post-service is what takes place after it, for example filling in a customer survey. Using the customer journey or an experience map as a method it is easier to understand all the touch points in these three steps, that customers experience while using the service. The mapping visualizes, what the customers are feeling, doing and thinking. It is an effective tool to show the ups and downs that the customers go through. Prototyping new services with a customer journey

helps to consider every step. (Polaine 2013, 105–143.) The Customer Journey reveals the key interactions between the customer and the organization. In the Moominworld there can be several different journeys depending on how customers arrive to the theme park and how much time they spend there. The customer journeys, that are presented in the thesis were made by analyzing the recorded data and interviews.

In a study in the thesis work, four families recorded their visit with a GoPro camera. Recording is a reliable way to document the Customer Journey and a GoPro camera is small enough to pass without notice. It was important that customers did not pay too much attention to the camera and were able to behave naturally. Also, the staff wasn't disturbed by the recording. Two of these families had a similar experience even when the other family was visiting Moominworld on a sunny and busy day and the other was visiting on a rainy and quiet day. These two families were also well suited to the customer profiles which were created earlier: Familie Leppävirta and Family Savukoski. Two different types of Customer Journeys are presented below based on their video recording (Figures 10, 11). The other Customer Journey is shorter and strives to present the successes, and failures of a day. The second journey analyzes more extensively the expectations, successes and opportunities of the day and is combined with a Service Blueprint.

Familie Leppävirta has been to the Moominworld before and this visit was quite extempore with the grandmother. They used public transportation for arriving to Moominworld. They had bought the tickets earlier and there were no lines at the gate (Figure 10). The employees were happy and friendly. They walked straight to the Moominhouse to see all the characters. It was early June and the day was rainy so there were not so many other customers. Familie Leppävirta took several pictures with the Moomins and hugged them. The child was running here and there and the mother was a little worried. They found out that the name stickers were not distributed at the front gate. The mother went back for the stickers and she had to ask for them separately.

After the Moomhouse this familie went to see the Edward the Booble and the bathing hut. The child was more interested in swans that were swimming close by. The familie heard the announcement of a theatre show and they decided to go and see it. The show was really good. At the same time, it was raining and many families took their baby wagons to the theatre and this disrupted the show. The familie went then to eat hamburgers, but all the tables were wet after the rain. They had promised a burger for the child so they dried the table with some paper. It started raining when eating and there

was no rain cover at the table. The grandma wanted to see the Nature Trail. The trail was quiet and Snufking was not there and the Whileway Park was wet, so they walked to the Pappa's boat, and the trail was slippery. Tuu-ticky told them about Booble agility and the child was very happy about that. She was also playing in a boat for a long time. They had to really hurry to the toilet but luckily they were near. After a rainy day the toilets were messy, there was paper and mud on the floor.

After this, the familie wanted to visit the Fairytale trail but headed to the wrong direction. People were coming from the opposite direction and they had to wait for their turn. The Fairytale trail is more experiential than the Nature trail but places are well-worn. The colors of the tintamarresque (Carnival cardboard cutout) are faded and pictures of moomin are no longer separated properly. Many characters are real actors and they were presented on the trail. It was nice to chat with everyone's favorites. Finally, it was time to go home. It was near the closing time and most of the shops were already closed. The day was fun but the family felt they missed something. They spent less than four hours in the theme park. Because of the rainy day all the events seemed to be focused in front of the Moominhouse. Familie Leppävirta did not have any pre- or post services.

The development proposals that were received through the Customer Journey are presented later in this thesis.
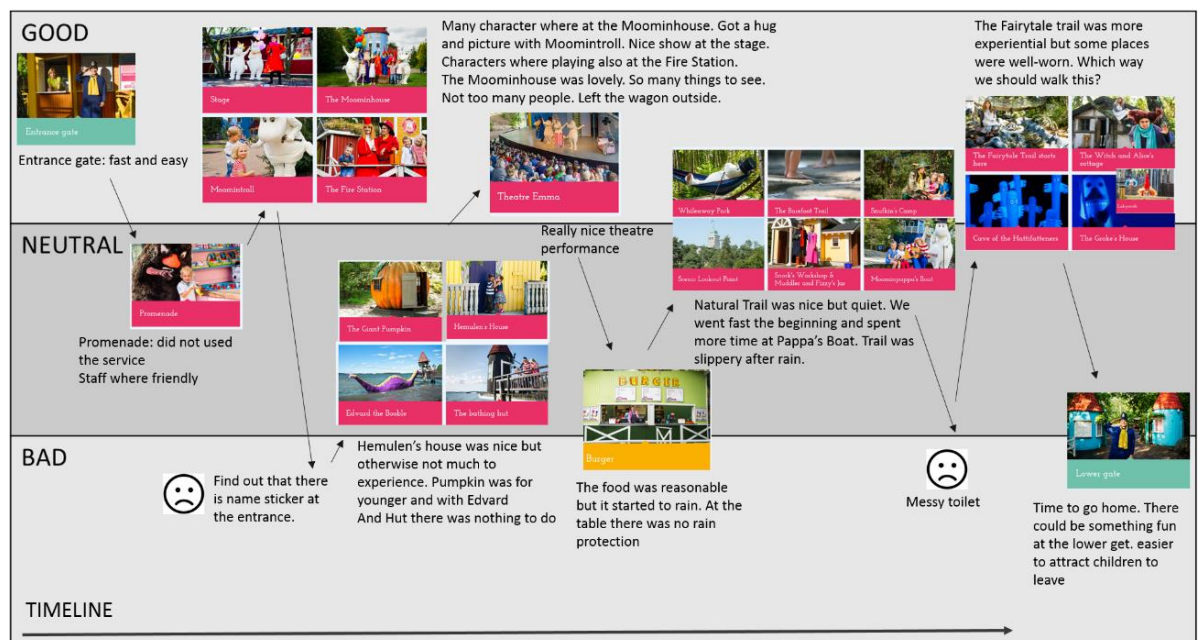
Figure 10. Visualised Customer Journey of familie Leppävirta.

The family Savukoski lives in western Finland and comes with their own car. They are on a family holiday. There are two children aged two and four. They spend over five hours in Moominwolrd. The children have been waiting for the visit for a long time. They have read and watched the Moomins on the television. Family Savukoski is living in the countryside and the mother is still at home with the children. The family have had saved money for the holiday and it's the only trip that they can do this Summer together. Expectations are high. Mother has visited beforehand to Moominworld webpage and read different kind of blogs and writings about the theme park. Webpage was clear and there was all the information she needed.
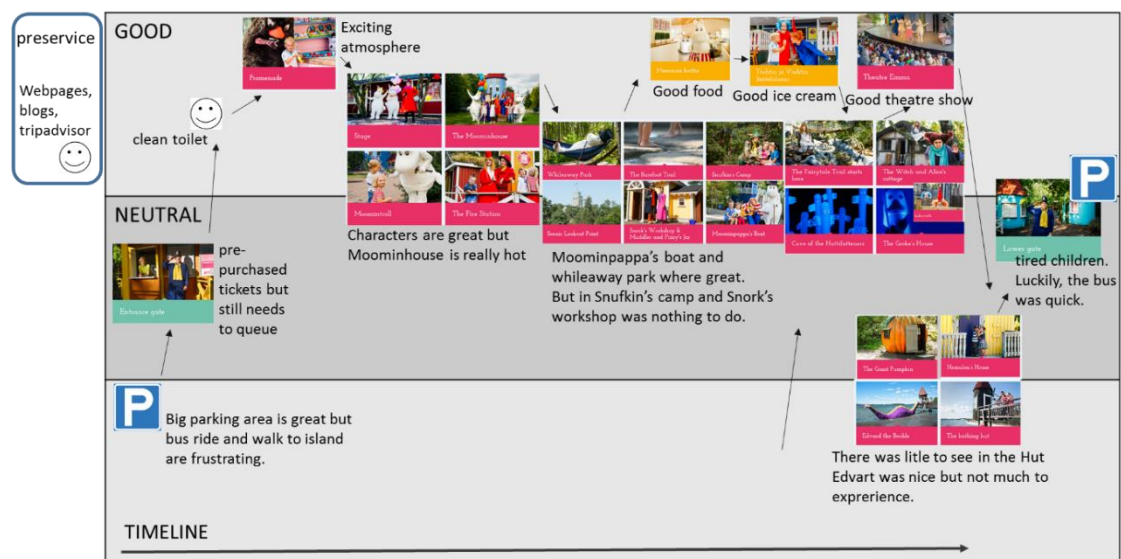
Figure 11. Visualised Customer Journey of family Savukoski.

The family arrived Moominworld with own car. The parking area was easy to find and there were a lot of space. At the parking place to the Moominword were a shuttle bus. The bus was full of people and the driver was impolite when they tried to ask walking instructions to Moominworld and when they finally ended up to the island they had to queue again even if the tickets had been acquired in advance. The children were really impatient and started to argue. When the family finally got inside the park they were excited. Theatre rat Emma talked with them and they heard singing in the theatre. Surrounding was clean and the staff friendly. Front of Moominhouse there were a lot of people and strollers on the way, but characters had time for the children. The day was really warm and Moominhouse got distressingly hot. The best place for everybody was Moominpappa's boat. There were games to play and benches for sitting. Family Savukoski spend there almost an hour. Rest of the Nature trail they went through quickly because there was nothing interesting about it. The children began to be hungry so they

went to eat at the Mamma's Kitchen. Food was good and there was something for everyone. At Thingumy and Bob's – ice cream bar they got a nice dessert. The family went to see several different kind of theatre shows during the day. They all were good and the audience saw the stage well. The theatre was also a good place to have a snack. In the end of the day the family went to see the Hut and Edvart the Booble. It was a disappointment because there was really nothing to see. Tired but happy family left home after spending six hours in the park. Luckily the shuttle bus came quickly. (Picture 11).

Two different kind of day, and two families but also similarities. Both families enjoyed the atmosphere and friendliness of the staff and characters. The families liked the theatre shows and founded a lot to do in the park. At the same time they hoped more activities and interaction for the whole family. There could have be better signs in the Fairytale park and busy days ticket sales and restaurants had long queues. The biggest difference was how the families arrived to Moominworld. With a public transportation or by own car. The following chapters go through the service blueprint with some suggestions for the improvement based on the day of the family Savukoski.

6.3 Service Blueprint

Services are interaction steps between the customer and the service through touchpoints during the customer journeys. Connecting all the touchpoints, needs, and wishes can be very confusing, and here Service Blueprint comes in. Blueprint works with an existing service and with new innovations. (Stickdorn & Schneider 2011, 204–205; Polaine 2013, 96.) What is important in the Service Blueprint is that services are visualized with a divided backstage and frontstage. For example: the customer eats at a restaurant, tastes the food, experiences the service and sees the framework; this is the frontstage. Backstage is everything the customer does not see: cleaners, cooks, interior designer, management etcetera. The backstage workers are as important as the frontstage and together these constitute customer experience. (Polaine 2013, 91 – 93.) Analyzing the blueprint a company can determine where the experience breaks down or where the opportunities exist. It shows how the service is constructed and what channels each touchpoint needs in order to succeed. When making a blueprint, one must avoid an overly detailed implementation. The focus easily disappears in entities that are very long. On the other hand, the overly general services do not show the disadvantages of the service. (Tuulaniemi 2013, 212–215.)
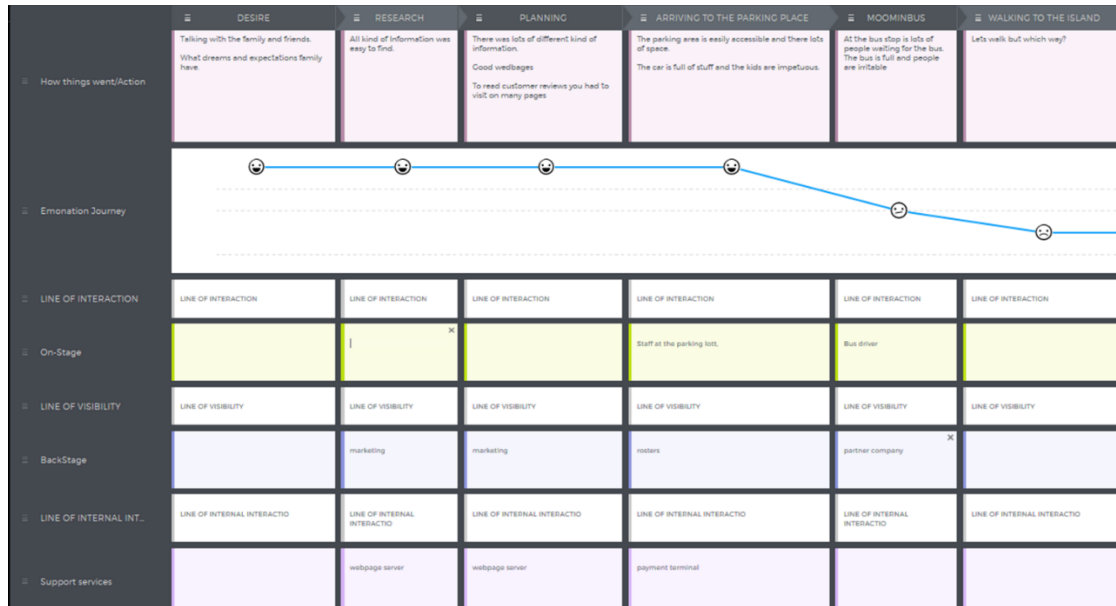
Figure 12. Part of Moominworld service blueprint.

Moominworld blueprint goes through the day of familie Savukoski touchpoint by touchpoint and in its entirety can be seen at the end of the thesis (Figure 12., Appendix 5). The service blueprint shows what the familie Savukoski had done, experienced and what factors had affected the experience of the day. Moominworld offers versatile services and the blueprint shows only the main service package, for example arriving, the fairytale path and eating. There are several different types of service blueprints but in general, they are divided into three parts. The line of interaction is the point were the customer and the service interact. Secondly, there is the line of visibility when the customer can not see the services. Third, beyond the line of internal interaction, the business itself stops, and partners step in. These lines are main swimlanes which form the basis for the services of Moominworld. Between these lines are physical evidence, customer actions, emotional journey, frontstage, backstage and support service.

Considering the transaction in ticket sales through these paragraphs, the following questions will be answered. For example, when the customer buys a ticket. What kind is the ticket sales point, is there a queue. What kind of a customer service there is, how is the customer informed. What the customer sees in the environment, are the clear signs. What kind of an entry ticket, is there a map. Adding emotional journey shows the customer's feelings and highlights the successes and objects to be developed. When the familie Savukoski arrived to the admission gate they needed to queue even though the tickets had been bought in advance. This made them feel angry. The gate was narrow

and crowded. Customer service was good and they were warmly welcomed. The wristband acted as a ticket, they also got a map of the area. The atmosphere was cheerful and there was clean everywhere. After the frustration, the family's mood rose quickly.

When looking at the services through the blueprint a very similar result was obtained as previously reported. (Figure 10., Figure 11. & Figure 12.). By analyzing the day with a help of the service blueprint, the service chain lacks could be revealed and the service improvement ideas added. A lot of customer feedback considered arriving at the Moominworld, the Moomin bus and the tickets sale. In a blueprint can be seen, what new services and support measures are needed to improve those points. In this case, the parking place could be located differently and there could be a nature path with activities from the parking lot or alternative ways of traveling to the island of Kailo.

7 SURVEY

The most common way of developing services is to conduct a survey and collect insights of customers and services. Customer insight means, that companies need to understand the reality where the users are living in and they must be able to interpret queries correctly. (Tuulaniemi 2011, 71.) Moominworld has a good knowledge of their customer insights, they have collected customer data for several years using customer-registered data. After the 2017 summer season, 700 Moominworld questionnaires were returned. (Nieminen. 1.October 2017.) The questionnaire form was carried out in three different languages; Finnish, Swedish and English and conducted electronically. Every year improvements and changes are made based on this feedback. The data collected above can be applied in the so-called empathic design. Empathic design seeks to understand the quality of a service from a user's point of view comprehensively, and uses this understanding as the basis for planning. Empathic design emphasizes subjectivity, indulgence, and themes that are entertaining. (Jyrämäki & Mattelmäki 2015, 75.)

7.1 Moominworld questionnaire

The Moominworld has conducted a customer survey every year since 2012. The collection methods and questions have changed over the years, but the queries are comparable. During Summer 2017, all answers were submitted electronically. The questionnaire was divided into three topic sectors and it was carried out in three different languages, Finnish, Swedish and English. Most of the responses came in at the end of the summer and most of them were in Finnish. (Nieminen 1. 10. 2017.)

The first of the three topics covered services from a general point of view (Figure 13). This topic covered questions that focused on comfort, customer service, signs, security, environmental awareness and value for money ( ). In this category, only the value for money was considered clearly lower than the other features. When comparing the five-years data, there was no statistically significant difference between these services. The significant observation in this section was that 99.4 % of the visitors recommend the Moominworld to their friends. Also, 89 % of the customers told that they wanted to come back. The numbers are very high when compared with the low value for money evaluation.

The second topic intended to determine the customer satisfaction on facilities: ticket sale, parking, transport cleanliness, toilets, websites, program content, The Fairytale trail, The Nature Trail, and theater performance (♥). All of these evaluations were slightly coming down, if compared with previous years. The change is still very small. The parking place and the bus transport are a clear challenge. The bus drivers are rude, the buses are too full, and customers still have to walk quite a long way to arrive to Moominworld, almost five hundred meters. The city of Naantali manages the buses and the road in the Old Town is narrow. It is not possible for the buses to take the customers closer to Moominworld. Moominworld has no influence on this. The customers still experience this as a service of Moominworld.

The third section processed the customers' satisfaction of the kiosks and restaurants (◆) and comfort at the stores and services (☁). Also here the value of money appears again. Customer Service is satisfactory in every category. In the written feedback customers noted the friendliness of the employees. The figure below presents the results of the customer satisfaction survey from the summer 2017. The difference of excellent, very satisfactory, satisfactory, neutral, bad and horrible was emphasized in order to highlight the result. In reality, all the services were, at least on a satisfactory level. The purpose of this canvas is to try to raise and highlight upgradable services. In the Moominworld case, the differences are so small that only strongly highlighting them, can see that value for money, parking, bus and comfort are issues that should be improved. The improvements are examined separately in the conclusion section.
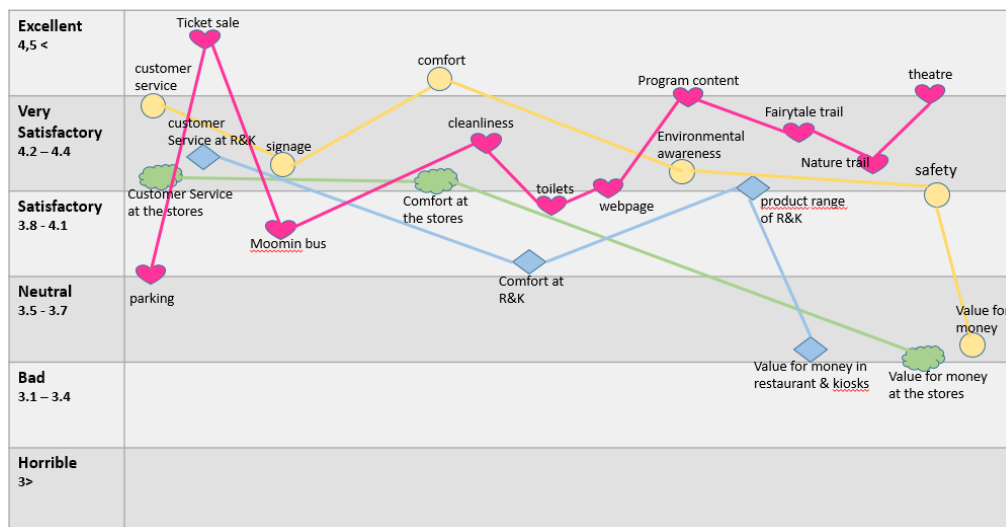
Figure 13. Canvas points out services that need to be improved.

In the customer surveys customers could also give a written feedback (Picture 11.) The collected feedback was sensible, constructive and encouraging. The price of the tickets was the most commented topic, also safety and heat in the Moominhouse during a hot day annoyed customers. Customer service, especially the characters received a lot of good feedback. Visitors also appreciated the nature and excitement of the area without rides and noise. The controversial feedback was related to serving and food in Moominmamma's kitchen.

"Excellent service on the restaurant side. Our child is multi allergic, and were easily able to find something to eat."

"It's great that the Moominworld is kept in good shape and there is a enough dining options available. We also appreciate that the Moominworld does not have "extra" noise due to alerts, background music or electronic devices, for example."

"The wooden trail was really slippery in damp weather, as well as concrete limestone areas, especially on the outskirts of the area there were bad pits / tiles had risen. I would recommend washing or renewing the laundered paths next spring and repairing the tiles areas before bad accidents happen. Otherwise, we spent two nice day with grandchildren in the Moominworld."

"The price is really high compared value of money. Especially when adults have to pay a full price."

Picture 11. Written customer feedback to Moominworld.

7.2 Depth interviews

In order to get a deeper understanding of customer behavior and needs deep interviews and observation were used to support the results from customer satisfaction survey and service safaris. Thirty-one families were randomly selected to fill unstructured questions. The task of these questions was to serve as a basis for deep interviews, which were later held for randomly selected families.

The questionnaire was aimed for children and it acted as an opening for later discussion. The desired result for this kind of a research is to create a rich dialogue. (Yin 2014, 73.) Paper questionnaires were distributed for the families before the visit to the Moominworld

(Appendix 1). Families were instructed to fill out the forms from the children's point of view. There was also a separate section for adults. With the help of the first questions, the purpose was to get to know the child, his or her preferences and the knowledge of the Moomins. In the second section, the child highlighted the good and bad experiences and told about the main steps of the day. Children also had on opportunity to suggest improvements. In the adult's section, there were questions about money, the mobile application, and decisions, that were made during the visit.

Other families were also observed during the day and some families recorded their day using a GoPro camera as described before (Chapter 6.2). Based on this information, eight families were subsequently depth interviewed. In the depth interview, there is only one topic which was discussed (Kananen 2014, 71.) In this case, the topic was what kind of improvements families want. Most of the families were interviewed face to face, some of them by telephone. The purpose of these interviews was to find cause and effect relationships and understand the difference between the expectations children and adults have (Picture 12).

Results of the Moominworld customer satisfaction survey and the implemented qualitative research methods for this thesis raised similar problems: tickets, cleanliness and a lack of concrete action. The characters and customer service got the best reviews. Depth interviews yield more concrete explanations for success and failure and gave more detailed information. Children were given an opportunity to create new services that are interesting for them (Picture 12). The more detailed results and the potential service developments are compiled into separate chapters of this thesis.

"Moominmamma's kitchen has only one cashier, even though the queue moved swiftly, it looked like it was quite long and may have a lot to influence the choice of an eating place"

"In some of the Moomin houses there could have been more props that can be covered and clear concrete things for children. Many houses could been to seen quickly and they weren't very interest for the children. In many places parents were needed to show the children what was to be experienced and seen

"Moominpappa's boat was entertaining for the longest because of the fact that there the children were allowed to play for themselves and at the same point there was a lot to do: sliding, climbing, float sailing boats, crawlers, etc. Such points could have been more implemented in Moominstyle; some kind of tantalizing, climbing walls, swinging, angling, rubbing with tools, "fire" firing with water."

Picture 12. Depth interview development ideas.

7.3 Co-creating

Co-creating is a process where the ideas are developed to new services or generated to improve existing ones. The purpose of the co-creation is to find out potential ideas and gather a wide range of perspectives. (Stickdorn & Schneider 2011, 38–39, 199.) In this thesis, the customers have taken part in the design process from the beginning. Customer feedback and ideas were collected and based on the received feedback, and several ideas were created. A picture collage was created from the ideas which emerged during the interviews and it was presented to twenty-five children and to their parents, who had visited Moominworld and taken part of the interview (Appendix 2, 3 & 4). The children were between two and seven years old. The idea of this co-design process was to separate the point of view of the children and the adults in the services. Four different kind of picture collages were emailed to children and they were also featured in the children's playclub. The themes were favorite food, best-looking restaurant (Appendix 4), atmosphere and best Summer activity (Appendices 2 & 3). The children were given a pen to mark their favorite activity and the children were asked to explain their choices. The picture collages are presented at the end of this thesis. The children had many favorites. At the activity pictures boys liked tools and soccer, girls liked more roleplay and dancing. Both genders liked the pictures of swimming, sliding, and carousel. The favorite of the older children was definitely a picture of video games. The most popular food choice was the hamburger, the second was pizza. Even adults admitted that they allow children to eat burgers and french fries in the theme park because of a special day. For the interior of a restaurant, both children and adults liked colors and details (Picture 20).

Picture 13. Picture of a restaurant that children liked most (Puddingbarcelona).

8 BENCHMARKING

Benchmarking is a learning and development method that provides information from different environments. To succeed in the market it is good to know the operating environment. Benchmarking helps companies to compare the strategic choices, services, products, and practices and to refine the information for their own use. Although the basic idea of benchmarking is a comparison, the purpose is not to imitate or duplicate the activities of others. (Tuulaniemi 2015, 138.)

In the benchmarking, the overall picture of the various theme parks was defined. The prices, services, additional services, experimental and interaction, food and restaurant interior and pre- and post-services were also investigated. All benchmarking destinations were visited and various services were used by the author. Other users were also interviewed, and their movement and behavior in the themepark were observed. Themeparks webpages, customer services, and clubs were introduced and joined to get the overall picture of the pre- and post-service.

For comparison information, Moominwold ticket prices in 2017 were 28€ for over 2 years-old. Moominworld webpages were informative and easy to read (Picture 14). There were games and other activities on the pages. The company has its own facebook and Instagram account and they are using #muumimaailma. Social media pages could more updated. Smal social media signs used by company customers could be founded only on web pages. Web pages and social media worked better in pre- than post-services.
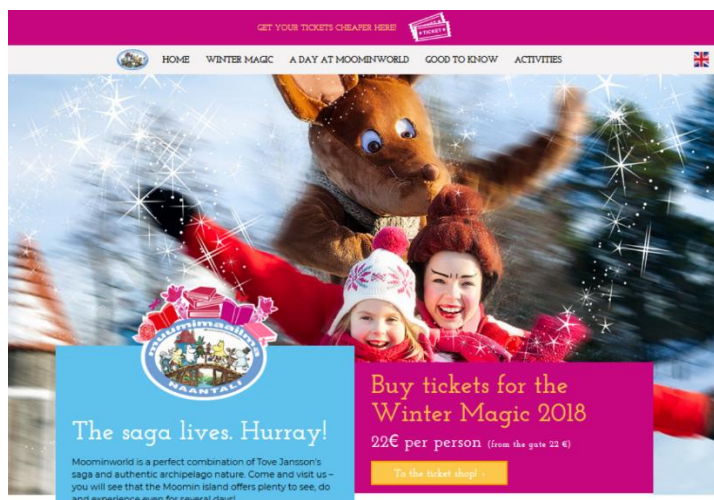
Picture 14. Moominwolrd web page (Muumimaailma).

8.1 Rosala Viking Centre

The Rosala Viking Centre museum is located in the Finnish archipelago. The main mission of the museum and visitor centre is to describe the Viking Age history of the archipelago and Finland. In the Viking centre there are several reconstructed Viking buildings, a museum, and a ship. The purpose of the centre is to spread knowledge about Viking age and the fact that there have been Vikings in Finland. Customers can stay

Picture 15. Children playing in Rosala Viking Centre. Photo Anu Sauramaa.

overnight at the Viking Centre and the Centre organizes customer weddings and meetings there. There are three small cabins for families but also The Chieftain's Hall where there are 37 beds. Ticket price in the Rosala Viking Centre in summer 2017 was 8 € for adults, 4 € for children aged 4 – 14. The price included a welcome speech, a short film, and a map. Lunch was served into the cafeteria during the week and its price was 10 € for adults, 5 € for children. During the weekend the prices were 12€ and 6 €. The centre is open during the Summer season. (Rosala.fi.)

Like the Moominworld the Rosala Viking Centre has a strong theme, that defines the activities. Nature and employee represent an important part of the entire place. The staff will guide guests to the area whenever possible. In the Viking Centre children can try out the outfits, play games and watch a historical film about Vikings (Picture 14). The area is slightly worn and needs updating. The Viking Centre had received a lot of positive feedback for the food, that is served there. The food is traditional Finnish food like fish soup, and there are no hamburgers. The food and the outfits could be considerable development models for Moominworld.

Web pages are good and informative and they work well in pre-service. There is no post-service.

8.2 Doghill Fairytale Farm

Doghill Fairytale Farm is located in Tampere and it is a part of the Särkänniemi amusement park that has over 30 rides. The fairytale world is based on Mauri Kunnas' children books. The theme park was built in the 19ᵗʰ century-style and it is a mixture of countryside and city. There are real animals, that customers can take care of, a cafeteria, a theatre, play areas and many buildings to see (Picture 15.). Särkänniemi and Doghill Fairytale Farm have several different kind of program packages. Tickets price in Summer 2017 was 15,90 € for over 3 years-old. The theme park was open during the Summer season, weekends in August and Christmas. (Särkänniemi.)

Picture16.
a. Cafeteria von Guggelböö. b. Take a selfie with Doghill characters. c.Street in the town

There are no rides in the Fairytale Farm. Särkänniemi invested over five million euros in the Doghill Fairytale Farm and it was opened for the Summer season 2013. One of the designers was an American Bruce D. Robinson from a Design Group, which specializes in international leisure and entertainment design. (Eskelinen 6.9.2017.) The buildings are clean and in a good shape. Houses are big and several people can fit in the buildings and many of the houses are planned so that visitors can walk through them. Children can play with toys and climb inside the buildings. According to the workers, accidents rarely happen. There is also a small pond that can be crossed by the ferry and wooden cows that visitors can milk (Picture 16). Doghill has an adventure package, which includes a pirate sword, a mysterious treasure map, three treasures and adventure tips to follow in the park. The package was 8,90€ (Särkänniemi). Compared to the Moominworld there are more activities and places where to stop and spend time. Those stops are important touchpoints and make the service visible. In the theater show of Koiramäki the children were allowed to come and dance on the stage and the actors were interactive with the audience. Action makes experience more experimental.

Web pages were under Särkänniemi web pages and were colorful and informative. Doghill has its own facebook and Instagram account and they are using #koiramaki. All pages were actively updated by employees and customers. Social media signs used by the company can be found in web pages and brochures. Web pages and social media works as pre- and post-services.

Picture17.

a. Crossing the pond.   b. Climbing area   c. A cow that children can milk.

8.3 Junibacken

Junibacken is an indoor cultural centre in Stockholm, Sweden. The Storybook train is the heart of the place. It is a small train that travels around a fairytale land, that is based mainly on Astrid Lindgren's books. In the train, the visitors can hear and see fragments of fairytales, that are exciting and a little sad. The Storybook train travel is 15 minutes long and it is important that adults and children experience it together. In the Junibacken there are several playing areas. Children can ride with a wooden horse, slide, explore Pippi Longstocking's house and venture in changing fairytale exhibitions (Picture 17). Junibacken's strong aim is to awaken the desire to read. There are changing theatre performances and exhibitions. Junibacken is open all year around. Ticket price for Summer 2017 was 14,57€ for children aged 2–15 and 16,65 € for Adults. (Junibacken.)

Picture 18. The play areas in Junibacken.

The ground floor in Junibacken is reserved for changing exhibitions. Space is easy to be modified and the size of the space keeps the costs controllable. Variable exhibitions will make people visit Junibacken regularly. When interviewing customers in Moominworld they felt that the park has remained the same over the years. Even if the Moominhouse was new year 2017 some customers did not notice that at all because the shape of the house is so strong. Moominworld could have an area where the theme changes every year.

Junibackens restaurant is on the ground floor and everybody can eat there without payment. The restaurant is focused on homemade traditional food and the ingredients are local. The meals are served in the portions of the counter. The restaurant resembles a circus. The ceiling is full of colorful umbrellas, lights and the surroundings have many details (Picture 18). Eating there is a comprehensive experience. Colors, details and different layers do not make the restaurant restless, it is interesting. The designers have built the restaurant for the customers for the children. The food and eating are strongly emotional experiences and that is an effective way to influence the customer experience and the value of money.

Junibacken has also own facebook and Instagram account and they are using #junibacken. Pages are actively updated by employees and customers. Social media signs used by the company can be found in web pages. Web pages and social media work as pre- and post-service.

Picture 19. Restaurant of Junibacken.

8.4 Disneyworld, Florida

Disneyworld benchmarking has been made through webpages and the purpose was to see what kind of services they are offering. Web pages are extensive and informative. Compared to Doghill Fairytale Farm and Moominworld pages they are formal and directed more to adults. Web pages are offering several different kind of packages. Disneyworld is willing to take care of luggage, hotel reservations, transport and even does vacation planning for families. Based on customer-completed forms they offer a complete tour video of the 6 theme parks, 2 water parks, the Downtown Disney District, Disney Springs and over 23 Resort hotels at Walt Disney World Resort and Disneyland Resort in California. (Disneyworld.)

Web pages highlight how customers can personalize the vacation. The customer can get special discounts and tips. With My Disney Experience app customer can explore the GPS-enabled map and go through step-by-step the result (Picture 19). All shedules from showtimes, characters, and their greeting location come to the customer´s phone. The customer can even order food beforehand with it. With My Plans-application customer can share the plans with other family members and with PhotoPass and Memory Makers customer can download, share and edit pictures. Disneyworld is using a lot of internet of technology and collects data from the customers. With customer data, company can plan better services and, most important offer personalized services so that the customer can feel being unique. (Disneyworld.)
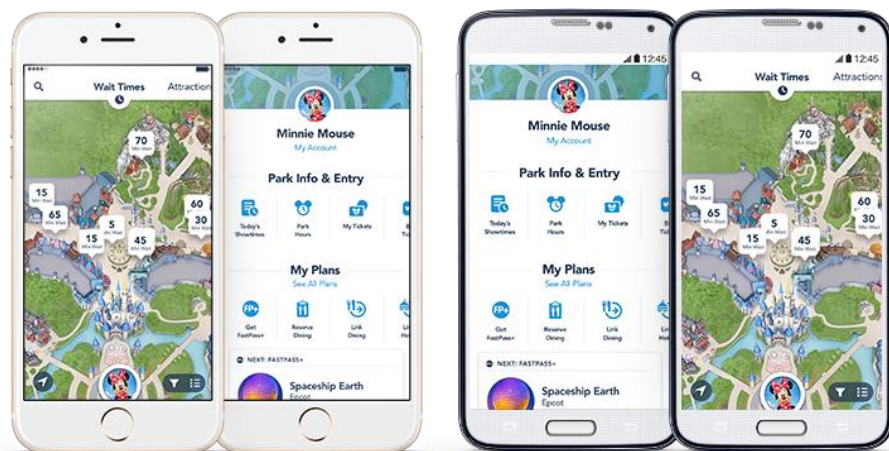
Picture 20. My Disney Experience application (Disneyworld).

9 DESIGN

Designing new services is a process of learning and gathering information, where different pieces of information are useful and become new services. In this thesis, the customers have also been a resources of new ideas (Figure 14). For example, based on the customer feedback the customers needed a variety of ways to get to the island. Boat transport would allow new experiences and ease the problems of arrival and the children were missing bigger play areas and slides. The tourists were looking for accommodation and longer seasons. In particular, customers needed improvements to basic services such as toilets, food, transit routes and queuing. The company has been involved in finding out more about customers' preferences and values. New service development results have also been obtained in co-creating with customers. When designing new services it is necessary to understand customer needs and things that create value for them.

VISUAL DEVELOPMENTS FOR NEW AREA OF ISLAND

Legoland, Danmark

musical instruments, Tivoli, Copenhagen

Cottages, www.puukujurid.ee

DEVELOPMENT OF IDEAS

Services for aduls

Scale model

Beach holiday

Longer travel season in city of Naantali

School trips

Longer or new season

Museum

Moominbus back

Boat ride to Moominworld

More slides

Role play

Sarts in the old town that works on a cellphone like city bikes. Makes it easier to small children travel to Moominworld from bus stop.

Geo cache

Interior design to toilets and restaurant

Roofs where there is a rain cover

Picnic tables

Crafts

Garbage sorting points in the park

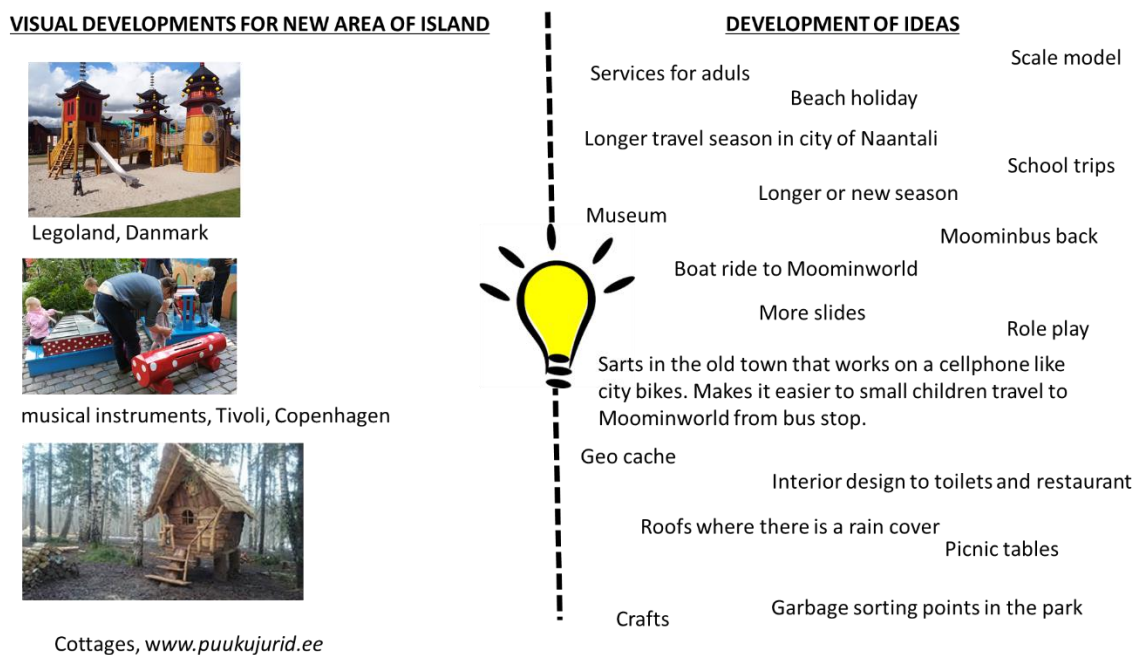Figure 14. Different development ideas based on customer feedback.

Service design can help both to imagine radical solutions or to implement many small additional improvements (Reason, Lovlie & Flu 2016, 6). Based on Moominworld customer satisfaction survey customers are satisfied with individual touchpoints. When the customers were asked about the value for money they were unsatisfied. It seems

that they experience services in entirety and base their judgement on how well everything works together to provide them with value.

In a theme park like Moominworld the employee have a big impact on customer experience. Customer service and the behavior of employee reflect the company values and principles and create the atmosphere. In Moominworld the customer service feedback is excellent. Employees are smiling and helpful. The characters make good contact with the children and they are committed to their work.

9.1 Touchpoints

Touchpoint is a contact point between a customer and the service provider. Touchpoints can be analyzed in details. These can be a chair, ticket vendor or a table for example. The Moominworld case touchpoints meant bigger entities such as the Moominhouse and Moomin characters in the yard, ticket sale or the Mamma's kitchen with the staff. In this thesis, it is not possible to examine all the touchpoints in detail, but these are the most important in producing the experience. Customers stop by them, spend some time in these places and they have time to observe the surroundings and get stronger experiences in these places than elsewhere in the park.

To increase the customer experience Moominworld could group things along the way into larger entities like the Moominhouse and Pappa's boat, where people spend more than fifteen minutes (Picture 21.) Those larger entities are good places to make experiences and to create opportunities to capture memories of time spent together, such as family photographs. Memories are a far greater souvenir than purchases and they give value for money. This kind of bigger entities could be in the Witch cottage, Muddler and Fizzy's Jar and area around the bathing hut. The study showed that most of the people stayed at those points less than ten minutes. This amount of time is too short for observation and forming memories. Customers do not have enough time to experience their surroundings. In the deep interviews, it turned out that even if families had a great day they felt that, they just had walked around without doing anything. That made them feel that they did not get value for their money. Some adults mentioned that they felt just like babysitting the whole day. Hartl and Gram studied in the book Creating Experiences in the Experience Economy (2008) that tourist attractions need to address the fact that, children wish to be active to a higher degree than their parents, other words, for at least in some activities, parents should be offered an opportunity to watch their

children without being active than having to participate in the activity themselves. (Sundbo & Darmer 2008, 237.) The same conclusion was also presented earlier in this thesis based on the dissertation of Juulia Räikkönen. For example, the theme parks need to provide activities that are safe for the children to participate in without constant parental supervision and involvement.

Picture 21. Moomipappa's boat.

Individual feedback was a concern in Snork's workshop. In the animation, Snork is inventive and handy. Families were expecting concrete things to do or a more detailed view. Generally all development ideas on co-creating where about doing and experiencing more things. Co-working with Turku Children's Science Club safety science duty or a science show could be developed. Snork's workshop is a small house and many people can not fit in that at the same time. Many families are also traveling with a stroller. Often one of the parents stays out with the stroller to wait for other family members, when they visit the different houses. Snork's workshop and some other houses could have one open side so that all the family members could enjoy the details. Next to Snok's workshop is Muddler and Fizzy's Jar and sandbox. When developing the area it would be a great stop point, where the adults and parents could enjoy a longer

time. Foam building blocks are also suitable for the area and children love them. Under the Snork's roof blocks and other toys are protected from rain (Picture 22). The Jar next to the workshop could also add details. In the Moomin books Muddler loves to collect things. The jar could be full of really funny and odd things. He also collects buttons. Children could do button crafts with him and attach them to the wall.

Picture 22. In Snork's workshop, one side could be open and there could be building blocks to play with (Hengli-eva).

In the Fairytale trail, can find the Witch and Alice's house, a labyrinth, a suspension bridge crossing a roaring torrent, the Groke's house and the cave of the Hattifatteners (Muumimaailma). The idea of the trail is nice and nature is strongly present. However, in Moominworld customer feedback, it turned out that the path is somewhat worn out. The customers felt that the path had not been renewed over the years. The customer's depth interviews showed that Hattifatteners' house and Groke's house are titillating, but they felt old-fashioned. Some children told in the co-creation workshop that they were really scared of the Groke's house and the Hattifatteners. The sounds and a dazzling atmosphere were the reason for this. Those children who went to the places anyway were really proud of themselves, they had won themselves. In co-creation, the children were showed pictures of Sound of silence -installation (Picture 23, Appendix 3). They were asked what kind of feelings it raised. Children liked all small details in it but some felt that the light was scary when it was blue or purple. The warm light was not scary. Using light can add variation and ambiance fast. Making use of the information obtained in the co-creation, there could be a button to push and add more light, or with the help of technological devices and prerequisites, it could be recognized that the child is scared of the dark and the light could be changed. The magic of light could be used as well in the Witch and Alice's cottage. Sound-driven lights would increase interaction with the customers. Witch pot could change color every time, when children whisper a secret, concerns or wishes to the pot.

Creating new services and framing the modularity of the spaces should be kept in mind. The Sound of Silence -installation is made from paper but it could be laser-cut plywood (Picture 23). With that kind of module places in the trail guide the customer through the trail. The module works in a dialogue with nature and gives room for imagination. The module works both inside and outside.

Picture 23. Sound of Silence -installation made by Petra Eichler and Susanne Kessler. Left corner is part of the installation without light (Soundsofsilence).

9.2 Pricing and opening hours

Moominworld has different kind of ticket packages. Customers can buy tickets in advance from the internet and get a discount. Moominworld has taken into account different family sizes, there are packages for four, five and six family members. The price is the same for all the visitors aged two or more. When buying tickets from the vendor (in summer 2017) the price was 28 € but if the customer bought it in advance the price was 27€. There was also a two day ticket package, that was valid for two consecutive days. Special offers were available for the Summer, such as the grandparents' day when tickets for grandparents were sold for half price. (Picture 24.)

Picture 24. Special discount for grandparents (Muumimaailma).

Many customers felt that the ticket price was expensive. They felt that the theme park is more for children and that is why the tickets could be cheaper for adults. As this study shows, adults do not seem to experience enough in the park, and they feel they are just baby-sitters for children. For Summer 2018 ticket price will be in advance 28 € and from the vendor 30 €. Adding more different kind of ticket prices customers could choose a better price for them and take an advantage of quiet times in the park: there could be an early bird ticket, a late night ticket or a last chance ticket. Moominworld could offer different theme packages, for example a birthday ticket package. The package could include a small gift, a table reservation, food, ice cream and a birthday song. Instead of children packages there could be packages designed for extended families. As mentioned previously in this thesis, multi-generation families are willing to celebrate milestones like reunions, birthdays and anniversaries on holidays. In order not to be

disappointed, however, it is important to note that the park is able to offer the same services as during the normal opening hours than in the low season. Some customer feedback came from closing down services before closing the park. In particular, restaurant closure was mentioned.

The European Commission has published The Organisation of School Time in Europe, which shows holidays in Europe. In many countries, Summer holidays will continue until the end of August or even the middle of September. Family tourism is a growing market and Kari Halonen's family travel report shows that 10 – 20 % of families who come on their holiday to Finland are from The Baltic Sea area: Russia, Estonia, Sweden, Norway, Denmark, Latvia, Lithuania, and Poland. (Halonen 2017.) Even in Finland families are traveling in August, especially families with no children of school age. Moominworld should take into account this potential target group. Moominworld could be open only during the weekends and in this way extend the season. It should be considered whether it is possible to open the park according to the holidays like Easter and egg hunting, Autumn holiday and preparing for the Winter.

9.3 Food

Moominworld has many different kind of places where to eat. In Mamma's kitchen, customers can eat a home food buffet. Allergies and special diets are well taken care of and dining is accessed indoors. Other smaller places offer pizza, pasta, salads, hamburgers, french fries and paninis (Picture 25). Sweets customers can find in several places. Customer surveys show that most of the people are satisfied with the supply. However, according to the survey, the value for money is low.

The role of food and eating has changed, now the attention is drawn to nutrition, health and eating experience.This trend is also true for the families with children, although the division is strong. Many restaurants still assume, that children eat only french fries and nuggets and the home food is hard to find. (Pesonen 2017.) Mamma's kitchen offers an option, but hamburgers and fries are strongly exposed in street scene. Moominworld is willing to lengthen

Picture 25. Hamburger kiosk at Moominworld.

the visit time in the park. If the customers spend an entire day in the park they have to eat twice. Eating at the restaurant is expensive and families are saving money when they go home to eat. Food discount tickets could offer a special price to the customers, who eat twice in the Moominworld. Now the Moominworld brochure has a discount ticket for cafeteria,which is located in the old town of Naantali. The interview shows, that families did not notice the discount or the cafeteria was too far away.
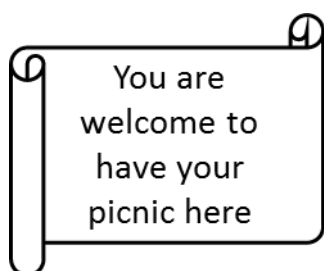
Picture 26. Picnic sign. It is small invest but could bring added value.

Many families bring their food with them. This is allowed in the Moominworld. Observing days at the Moominworld showed that customers were wondering, where they could have their picnic. Customers ate along the path on the ground, on the rocks and in the theatre. Moominworld could have picnic tables or an assigned area for eating (Picture 26). Encouraging people to bring their own picnic and offering them places to eat give some families the opportunity to stay longer. This way the atmosphere in Moominworld could add a feeling of transparency and acceptability.

Mamma's kitchen is a popular place to eat. The food is home style and the kitchen uses as much local and organic ingredients as possible (Muumimaailma). All customers have their own eating habits. When hundreds of children eat at the same time it means noise and lines. How could this eating process be more experiental? The restaurant is clean, bright and a big open space (Picture 27). There is not many details or funny things. When the customers were asked about the decor and the atmosphere of the restaurant, only one or two could remember other things than the queues and the buffet table (1.-10.6.2017). Without children, bags and all things that customers have with them the restaurant looks really stylish. But when fill it up with all these things the interior will disappear. The eating is not a holistic experience.

Picture 27. Interior of Mamma's kitchen (Haaslahti).

In the co-creation process different kind of restaurant pictures where presented to the children and adults. Most interesting pictures were the ones with lots of details and colors. Moominworld has a new cafeteria in the old town of Naantali called The Peculiar Café (Picture 28). It offers ice cream and homestyle goodies. The atmosphere there is good. The Peculiar Café reflects the Moomin philosophy and stories. The customers have many interesting details to find and see and it offers a holistic experience. The same kind of atmosphere could be brought to the Mamma's kitchen.

Picture 28. The Peculiar Café at the old town of Naantali.

The way how the food is served has a big impact. At the buffet table, the customers can eat what they like. At the same time, the presentation of food suffers in a buffee. On a busy day, customers move from cashier to food queue and this movement causes restlessness. It should be investigated separately how the food line should be placed and what kind of improvements are possible.

9.4 Technology

The use of technology in tourism is growing at an accelerating pace. Iot, VR and social media give new possibilities for companies to increase the experience. Technology can dehumanize services and make things less flexible and harder to navigate for customers. (Reason, Lovlie & Flu 2016, 4.) It is important to think about what kind of added value the technology brings to the service and how it should be designed. Studies show that the most common way to use the internet is to find out where to go for a holiday. Here the internet helps customers to make a decision. Customer search reviews are written by other tourists and visit the customer website. 95 % of the customers that are planning a holiday read reviews before booking (Tnooz.)

A company website is a pre-service and usually the first contact to the company. Pages need to be updated regularly. Moominworld pages are clear, branded and there are extra things to do like games and videos. Social media sings could be highlighted more so that the customers could be actively encouraged to use them. Sharing experiences is a growing part of mobile technology. Customers use Facebook, Instagram, Twitter and blogs to share and find information. Company web pages should not be anymore static pages but users should be included in the creation of content. (Miguéns, Baggio & Costa 2008.) Web pages can show holiday pictures of the customers, tell their stories, show the customer feedback and show a weather report. Each attraction can have its own link for evaluation and reading of other customers experiences (Picture 29). Web pages and application could have a chat service to offer real-time assistance for the customers.
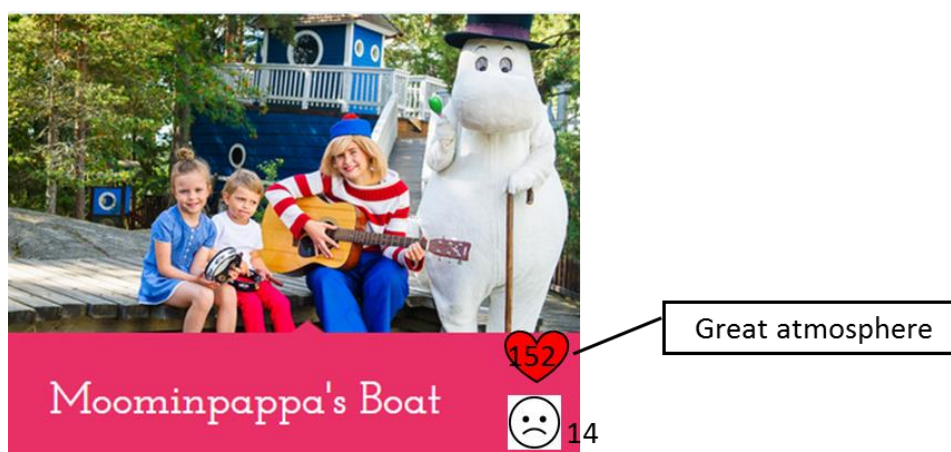
Picture 29. Customer evaluations can be read on the web pages (Muumimaailma).

Many foreigners are visiting Moominworld.The theatre shows are in Finnish and Swedish but there are also subtitles in English and Russian. The speaking characters speak several languages. There are still customer groups who can not enjoy the audio experience. Audioguide could fill this need. Also, it could offer some additional services to other customers and especially for adults. The park is catered well for children's needs, but adults are easily left out. An audioguide could tell stories, play music and lead the customers to see and learn more about Moominworld and the Finnish nature. There could be a package for mindfulness, for songs and package only for adults.Tove Jansson wrote her stories for adults too. An audioguide could be downloaded to mobile or used in a separate device.

Virtual reality is mostly used to present a tourism destination in advance. It could also offer an extremely holistic experience in Moominworld. The bathing hut and sea in Moominstories are full of interesting stories. In the real life, it is hard to build anything under the sea, and the Baltic Sea is dark. The bathing hut wall could have peeking holes. When customers peek into the hole she or he will look at a virtual reality camera. There could be several peeking holes. Each hole could have a different kind of experience that where related to the Moomin stories. In spring 2019 a new 2D/3D hybrid animated television series will be launched. Moominworld could do cooperation with the series and show trailers of the new animation in those peeking holes (Picture 30).

Picture 30. The bathing hut and peeking hole (Indiegogo).

Moominworld is using Ibeacons to send special offers and information to the customer´s mobile. Ibeacon is a small low energy wireless personal area network technology used for transmitting data over short distances (Ibeacon, Picture 31). Inspired by the bracelet that Disney has invented could the Ibeacon be used in other ways? Customers could

have a bracelet that would be connected to the Ibeacon. Different screens in Moominwolrd recognize when a customer with Ibeacon walks by and Ibeacon sends messages to the screen. Customers could fill out a form in advance online and this information would be used in the bracelet. In the whispering forest, the trees could whisper the customer's name or there could be a screen on the tree where the customer's name is written. Ibeacons could be used to show how long a queue is for a restaurant. Other technical service ideas which the research showed were paying the food in advance by phone, having a weather report and program screen in the entrance. Technology would also allow real-time customer feedback; for instance, a button in the bathroom that could be pressed of it is messy.

Picture31. Ibeacon (Ibeacon).

9.5 Service evidence

Service evidence means concrete materials like tickets, toys or brochures (Mattelmäki 2015, 77). Visual memorabilia is important as it reminds the visitor later in the day and makes the experience concrete. Moominworld has several places where to buy souvenirs, send a postcard or take a photograph. Moominworld could encourage customers to use #Moominworld and share the memories in their social network. Also, the entrance could have a screen that shows the information of shows, weather and customer photographs. Picture shows three different kind of tintamarresque (Carnival cardboard cutout, Picture 32). Moominworld tintamarresque at the Fairytale trail is very worn. It should be renewed.

Picture 32. Tintamarresque at Moominworld and Junibacken. The place to take a picture at Koiramäki.

Picture 33. The edited picture to be sent to family members made with Pickmonkey.

The Moomin application could have different kind of frames and pictures that customers can add in to her or his pictures and send them to other family members (Picture 33). Moominworld could have an activity book, a special Moomincard or place in the application, where the child collects stamps. To get the stamp children would have to do some task or find a stamping place. The last stamp could be at the lower gate or even on the other side of the bridge. This makes it easier for the child to leave the island. After the last stamp children could get a small gift such as a sticker. This activity book would help families to tour the whole island, spend more time there, give a sense of success to the child and it would work as a service evidence. It would make many intangible services visible.

Customers could download all the holiday pictures in to the application. There could be, a Moomin theme photo book full of details, pictures of characters and a story. Customers pictures would be downloaded automatically in it and customers could edit them as well. They could be read virtually or if the customer is willing to pay she or he could order the book (Picture 34). With the same picture, customer could order a calendar or some other items.

Picture 34. Photobook of customer pictures.

Post-services are the services which take place after the actual service. In Moominworld they are the services after the day in the Moominworld. Many companies have lack of this. Moominworld sends newsletters for those customers, who have downloaded their application. Post-services can be implemented also in social media. Adding technology into the service Moominworld would get valuable information from their customers and could use it in the post-service. All the photobooks and #Moominworld are also part of the post-service. Those bring customers back to the company webpages and remind the customer of the existence of the theme park.

10 CONCLUSION

The aim of this thesis was to find service elements that will improve the experience of the Moominworld. The following questions were examined: *1. How to bring added value to the customers? 2. What is experience-based tourism and how to produce it in the Moominworld? 3. What kind of interactive services can Moominworld have in the near future? 4. How to make the seasons longer?* The research questions were addressed by studying experimental tourism, family tourism, the future of tourism and technology in tourism. Theoretical information was combined with the shortcomings that arose with the various service design methods, for example, interviews, blueprint and perception.

The theory of experimental tourism and family tourism, which was used in this thesis shows that creating long lasting memories is not always related to the quality of the service. Emotions play a significant role in adventure tourism. How the customer experiences services are individual and it happens within the mind. Intangible factors also affect the experience. Customers achieve the best experience, when entertainment, aesthetics, and escapism are in balance. At the same time, there should be a right amount of activity and passivity during the holiday. In a succesful tourism experience, customers are passive rather than active, which emphasizes the importance of entertaining and esthetic elements. Families have less free time to spend together than before and they expect a holistic experience without stress. Family tourism is a growing tourism industry. Family structure is changing and people are living further apart. Holidays are increasingly multigenerational and if families travel on children's terms, adults expect an experience as well.

A large database of the customers of the Moominworld was analyzed with service design tools: blueprint, interviews, observing and benchmarking. With these results the objects of improvement and the needs for new services were revealed. Customers were happy with the characters, theatre, trails and program content. Customers hoped that the parking, Moomin bus, comfort at the restaurants and kiosk and the quality of the food would be improved. Three different aspects were discovered. The first one showed that a number of adults felt that the theme park does not offer anything for them. Adults are there for baby-sitting and do not receive value for their money. The second one showed that Moominworld has many small matters that can be fixed easily rather than one single issue. Small changes are easier to pilot and their effects on the customer experience can

be explored. To stand out from the competitors and create experience and services, companies have must undergo blueprint at all stages from buying a process, managing, expectation, and assessments before, during and after the service. The third observation concerned the use of technology. Technology is experiencing a revolution and to succeed a company should be a pioneer. Virtual reality, Internet of things and smartphones give many opportunities. With the help of technology, the customers can have individual experiences. Some technologies require larger investments and feel futuristic, but there are still several opportunities to explore.

The subject was so interesting that it was difficult to stay in the defined theme. First collecting the right and timely theories seemed challenging. After a slow start writing began to flow and the content of the thesis was outlined. The customer survey and co-creation workshop were rewarding. To develop ideas further all the stakeholders should be involved in the workshops. There could be more studies of technology and development of foodcourt. In the future, Moominworld could do more co-creation with the customers and involve the workers in the development process. This thesis shows how many ideas customers have and how willingly they help and want to be heard. To increase customer satisfaction Moominworld just needs to listen and act accordingly.

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MATKALLA MUUMIMAAILMAAN

MINUN NIMENI ON:

OLETKO KÄYNYT PALJON HUVIPUISTOISSA:

IKÄNI ON:

MUUMIMAAILMASSA MUKANANI ON:

MIKÄ ON ERITYISEN KIVAA HUVIPUISTOISSA:

SUOSIKKI MUUMIHAHMO:

TOIVOITKO MATKAA MUUMIMAAILMAAN:

OLETKO LUKENUT MUUMIKIRJOJA:

OLETKO KATSONUT MUUMEJA TELEVISIOSTA:

OLETKO KÄYNYT MUUMIMAAILMASSA ENNEN:

TUTUSTUITTEKO MUUMIMAAILMAN NETTISIVUIHIN ENNEN RETKEÄ:

MIKÄ ON SUOSIKKI PIIRRETTYSI:

KUN SEIKKAILUT ON SEIKKAILTU

MIKÄ OLI PARASTA PÄIVÄSSÄ:

SÖITTEKÖ MUUMIMAAILMASSA:

MITÄ SÖIT JA MAISTUIKO HYVÄLTÄ:

OLIKO JOKIN TYLSÄÄ:

MIKÄ ON SUOSIKKI RUOKASI KOTONA:

HALUAISITKO TULLA UUDESTAAN:

KIERSITTEKÖ KOKO SAAREN:
Luontopolku, muumitalo, satupolku

MITÄ MUUMIMAAILMASSA VOISI VIELÄ TEHDÄ:

VANHEMMILLE

OLIKO RETKEÄ KOVASTI ODOTETTU:

LUITTEKO ETUKÄTEEN TARINOITA MUUMIMAAILMASTA:

OLITTEKO TUTUSTUNEET MUUMIMAAILMAN NETTISIVUIHIN:

KÄYTITTEKÖ MOBIILISOVELLUSTA MAAILMASSA:

MITÄ MIELTÄ OLET LIPUN HINNASTA:

VIERAILISITTEKO USEAMMIN, ESIM KAUSILIPPU:

ENTÄ JOS UUDET VIERAILUT OLISIVAT ILMAISIA:

MISTÄ LAPSESI ILOITSI ENITEN:

MISTÄ SINÄ ILOITSIT ENITEN:

KOITTEKO PETTYMYKSIÄ:

KUINKA KAUAN VIETITTE AIKAA MUUMIMAAILMASSA:

KUINKA PALJON TEILLÄ MENI RAHAA:

MITÄ JA MISSÄ SÖITTE:

VIERAILITTEKO ERISKUMMALLISESSA KAHVILASSA TAI MUUMIKAUPASSA VANHASSA KAUPUNGISSA:

TIESITTEKÖ SELLAISTEN OLEMASSA OLOSTA:

PÄIVÄPOLKU

Ympyröi kohteet jotka olivat sinusta hauskoja päivän aikana.

Ympyröi myös se kohta jos joku jäi harmittamaan.