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FROM AN IDEA TO BUSI- NESS CONCEPT

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<p>Abstract</p> <p>The diminishing number of art galleries at Northern Savo region is affects the possibilities of amateur photographers to gain recognition and present or sell their work. Exhibition Director of VB Photographic Centre, an organization that promotes photographic art culture in the region, has noticed the need for a new platform that enables similar activities to galleries. An idea for a new business concept was put forward and a need for a new service was established. The objective of this study was to create an effortless and cost-effective business concept based on the preliminary idea and report results.</p> <p>The methodology for the study was a research development case study that focused on service design as a primary approach. First theoretical framework for service designing and business planning was gathered from literature. Then, the ideas were actualized by utilizing the information gathered and combining all the necessary components to create a service. Finally, the process was reported in this thesis with reference to theoretical foundation.</p> <p>As the project was done for a client company, the most important outcomes were assessed by them. The client considered the goals were achieved. As for the service, the thesis project succeeded in creating a platform for amateur photographers to present and sell their works without a fee paid to the service provider; for customers the platform offers a marketplace to buy high-quality art.</p>			
Keywords Service Design, Business Plan, Business Concept			

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1 INTRODUCTION

The possibilities for gaining recognition and selling their work are diminishing for amateur photographers in Kuopio area. During recent years, all commercial galleries in Kuopio have closed permanently, leaving an absence of platforms for artists to present their artwork (Taavitsainen, 2018-07-18). In fact, the galleries closing is not a concern only domestically, but also internationally. Despite the domestic and international markets being different in size and saturation, the reasons for closing are similar everywhere: rising rents, decreased traffic, as well as changing mentalities and buying habits such as "Instagram mentality" (Pogrebin 2017-06-25, Douglas 2017-06-27). Instagram mentality is described as the tendency of making the decision between "yes" and "no" in a flash, as the nature of Instagram is to scroll through large number of pictures in short time, and to make fast decisions on which one to give a "like" (Pogrebin 2017-06-25). Also, social media as a factor could be examined from the point of view that the human sight has become overwhelmingly over saturated with the tremendous number of pictures seen during the day, and the visual swell could affect the experienced sensation and meaningfulness when seeing art.

The exhibition director of VB Photographic Centre has been worried about the effects of closing galleries and missing platforms for amateur artists to present and sell their artwork and wanted to participate in offering a solution by extending VB Photographic Centre's operations with a new business concept: Kuunvalo (White, 2018-08-27). VB Photographic Centre is a non-profit organisation located in Kuopio, that promotes the photographic art culture especially in Northern Savonia region, but through networks, operates nationally and internationally as well. It was founded in 1987 in Kuopio and is the first regional photographic centre in Finland. VB Photographic Centre's main operations are exhibitions, publication activities and media education. Additionally, it organizes cultural events, seminars, workshops and lectures. VB Photographic Centre operates in culturally valuable premises. The old wooden house in the old quarter of Kuopio used to be the atelier of photographer Victor Barsokevitch during late 1800 and early 1900. Victor Barsokevitch was a pioneer in Finnish photography, and VB Photographic Centre promotes the heritage of him as a part of other exhibition activities. (VB Photographic Centre, s. a.)

The purpose of this thesis is to create an effortless and cost-effective business concept for the client company. The objectives are to offer amateur photographers a free platform to present and sell their works; and for customers, an easily accessible and affordable way to buy high-quality art, while expanding the operations of VB Photographic Centre and promoting photographic art culture in the region. The methodology used is research development study, that focuses on service design approach. Service design approach is increasingly popular method to use in development for organisations or companies. The underlying reasons for favouring service design as a tool, is the acknowledgement of customer experiences being an important part of value creation and constantly arising economical pressures of the company. (Ojasalo, Moilanen & Ritalahti 2014, 71.)

The idea for writing the thesis and creating the service arised during professional internship done for the organisation. The topic was especially interesting as it needed to be conducted with limited resources and required innovative and creative approaches in accomplishing the goals. The challenging nature of creating something new also seemed intriguing. The topic itself was supported by the values of author, as art and cultural experiences, as well as promoting the regions cultural atmosphere are important to the author as an individual.

This thesis is a business concept development case study, that reports the phases of creating operations for a business concept, when a starting point is just an idea. It familiarizes the reader to service design and business model canvas as tools to create a service that serves all the stakeholders. It also briefly discusses marketing and communication to the extent that is relevant in the case. In final chapter, all the activities are summarized and a short feedback from the client company is presented to finalize the entity.

2 CREATION OF BUSINESS MODEL AND SERVICE DESIGN

This chapter will provide necessary theoretical framework for author to create a well operating business concept. All the theory will be explained and evaluated to suit the objectives of the project. It will focus on creating a foundation to concretize an idea to an actual business concept. First subchapter focuses on the basics of service design. It studies the definition of service design, but also provides insights on service design approaches benefits and its basic principles. The chapter also provides a brief introduction to service design blueprint and offers some examples of the blueprints to study minor differences in them. It can be recognized that service design is the best possible framework to use in the project study of Kuunvalo, but also a more commonly known approach for planning a new business, business model canvas, is used and explained in second subchapter.

2.1 Service Design and Service Design Blueprint

Recently, the nature of business has changed tremendously as the customer perceptions of consumption have evolved as a result of megatrends such as sustainability and idealism. Sustainability as a term does not only include the ecological aspect of a commodity being sustainably produced, but it also includes the aspects of social and economic developments, such as providing decent working conditions and reducing the usage of sweatshops and developing the economy. Sustainability combines the two aspects of creating welfare through improving Gross Domestic Profit per Capita with trade, but doing it respectfully to nature and thus, scarce resources. (Kuhlman & Farrington, 2010.)

Idealism influencing consumer behavior here refers to consumers becoming more mindful about their selves and lives, and to more likely feeling that the commodities and material does not result to their happiness but experiencing new things does. With the abundance of material, consumers are starting to look solutions instead of products, and that is why the future of business is in services (Tuulaniemi 2016, 16).

Service design is a continuously growing field of expertise. In modern markets the competition between service providers and companies is intense and added value has become a key factor in differentiation. Value can be defined as the experienced benefit that the customer receives from buying a product or service. Thus, the value can be added by increasing the benefit received from the service, or decreasing the price resulting in benefit becoming greater relatively to the price (Figure 1). Yet, it should be noted, that as the value from the customer perspective is individually experienced, it cannot be measured as an absolute value. Well defined customer segments and creating value proposition accordingly will help communicate the value to customers, but still, no one else but the customer will know the gap between the price - or the sacrifice that needs to be done - and the benefit that is gained. And that is the essence of service design: by creating the services with the customers, it will fit the needs and expectations of the customer. (Tuulaniemi 2016; 32, 37.)

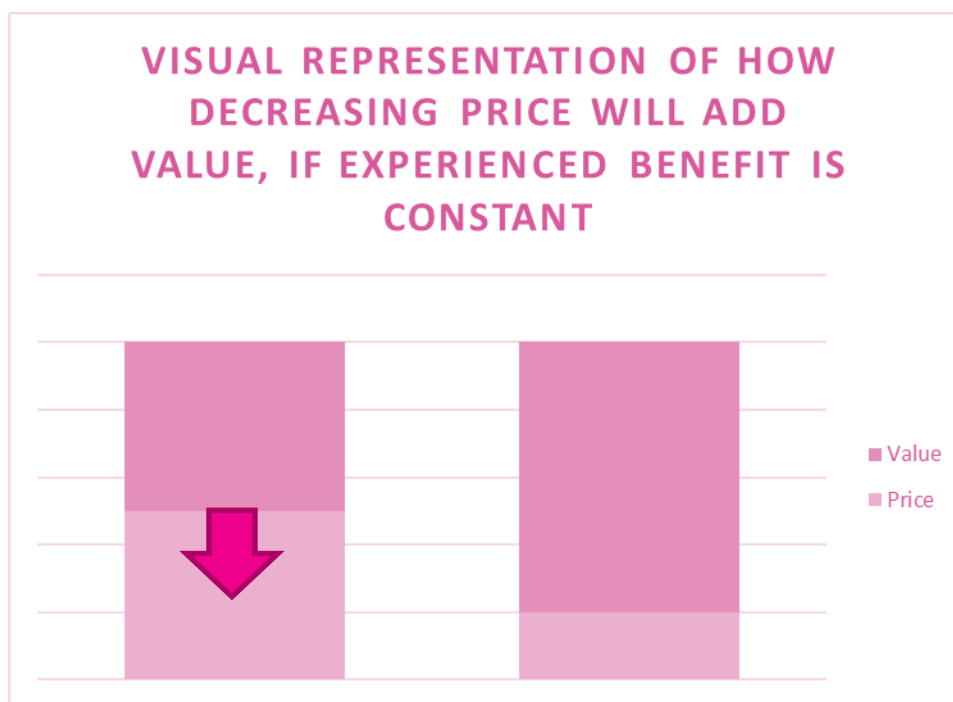


FIGURE 1. Visualisation for adding value (Tuulaniemi 2016, 37.)

Service design thinking has developed for years, but only recently it has started to evolve to an approach that can be identified as a powerful tool to be successful in business. Several terms are used when it comes to service design: comparable, commonly used ones are service engineering, marketing management, quality management or just management. So essentially, service design as concept should be familiar for anyone running a business. As always, there are as many descriptions as there are describers, so service design has multiple definitions: almost all of them identifying the possibilities of creating new innovations and improving existing business, delivering or creating value, and pinpointing important or challenging parts of service chain. (Stickdorn, Lawrence, Hormess, Schneider, 2018, 14, 19-20.)

Stickdorn et. al. (2018, 27) suggested that service design can be defined with six elements: Human-centered, collaborative, iterative, sequential, real and holistic. These elements compile a service which takes into consideration experiences of all the users of the service and which engages all stakeholders to the design process. A service, which has been tested and explored to great extent and that has been visualized to notice a sequence of interacting phases. A service, in which all needs, ideas and values should be evidenced. And finally, a service that should focus on the needs of the stakeholders in every phase of the service chain and the business.

An important part of service design is visualizing, and for that, service design blueprint is used. Blueprinting is a method, where processes can be developed further by assessing the parts of a process that include interaction between participants and to analyse different parts of processes to identify

possible problems or inefficiencies. Blueprinting creates an objective perception of the service process for every stakeholder from service provider, including management and personnel, to the customer, in a way that everyone can share a common understanding of the entity. Usually the service is parted in visible and hidden parts, from which the hidden parts are those that support the visible parts, that include the interaction of service provider and the customer. By making a process chart, tiny details of processes can be visualized, identified and analysed. (Ojasalo, et. al. 2014, 178-179.)

Service design blueprint can be easily adjusted to support the needs and preferences of service or company. Several examples with slight differences can be found from different sources of literature, and in this thesis two of them were kept as a guide. Stickdorn et. al. (2018, 54-56) suggested that the service blueprint is a process chart that includes nine different actions conducted or experienced by the customer, company and the co-operative partners. Those actions or components are: Physical evidence, customer actions, line of interaction, frontstage actions, line of visibility, backstage actions, internal interaction, support processes and custom perspectives. (Figure 2.)

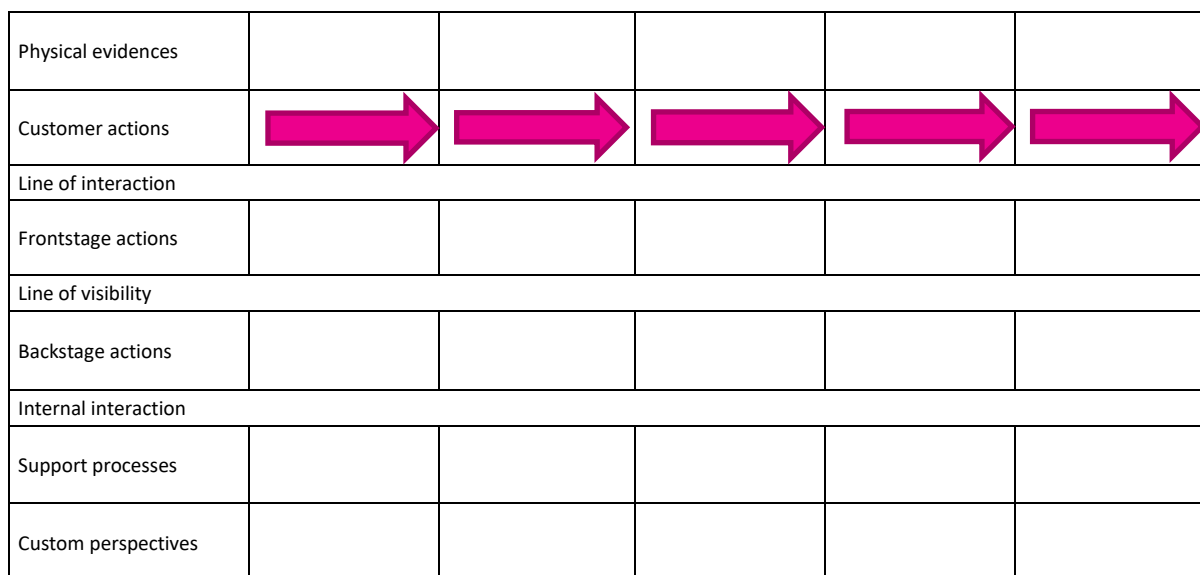


FIGURE 2. Service blueprint, first example (Stickdorn et. al. 2018, 55.)

Physical evidences are those tangible objects included in the service process that the customer meets during the service or purchasing process. In addition to tangible objects, also some electronic actions are included to physical evidences, such as notifications with e-mail or text messages etcetera. Customer actions refer to the step-by-step actions that need to be taken in order to complete the service chain. Customer actions can be in interaction with frontstage and backstage actions and may include the usage of physical evidences. The interactive actions can be shown in the process chart with vertical arrows to create a visual demonstration of the service process. Line of interaction illustrates the parts of the service process where the customer action needs to be answered with customer service to help recognize the points where personnel is needed. Frontstage actions are those actions conducted by the personnel that are visible to the customer. The front stage and backstage actions are divided with line of visibility, which demonstrates the difference between frontstage and backstage actions, from which backstage actions are never visible for customer. Here

again, arrows or other visualizations can be used to determine the phases of service where the actions are not visible to the customer anymore. The major difference to the other service blueprint presented in this thesis is in the line of internal interactions. This model could be more useful to companies that have greater operations and multiple teams or departments in the organization, as the line of internal interactions visualize the phase of service where the operations are passed on to a different part of organization. Because the case study is done for a SME, it is useful to explore a reduced model as well (Figure 3). Backstage actions are supported by support processes that are classified as being "activities that are executed by the rest of the organization or external partners". Another difference between the two models that are presented, is the final part of service blueprint suggested by Stickdorn et. al. The final part is custom perspectives line. These lines can be added anywhere to the processchart and they are used to emphasize project-specific content, such as specific technical systems or rules and regulations affecting the serviceprocess. (Stickdorn et. al. 2018, 54-56.)

The second, a bit more straightforward model was presented by Tuulaniemi (2016, 216). There the processchart has been divided to "front-office" and "back-office" where similar phases and actions are presented as in the other model mentioned above. Those actions were explored from the customer point of view and the service providers point of view, that are divided with the line of interaction. Also, in this model as well, the service providers actions are completed with the supporting systems. Here, the line of visibility diversifies the front and back office, which includes section of "service production". For smaller organisations, using the reduced version could be beneficial, especially to retain the clarity aspect to all stakeholders. (Figure 3.)

FRONT OFFICE	CUSTOMER						
	LINE OF INTERACTION						
	SERVICE PROVIDER						
	SUPPORTING SYSTEMS						
LINE OF VISIBILITY							
BACK OFFICE	SERVICE PRODUCTION						

FIGURE 3. Service blueprint, second example (Tuulaniemi. 2016, 216.)

The benefits of blueprinting the service is to notice the phases in which the customer connects with the customer service, to plan the service to support the brand and value proposition. As service design emphasizes great customer service as value adding tool, encounters with customers should be prioritized accordingly. As the blueprint visualizes the service path and the encounters in chronological order, it gives important insights to create an effortless, well planned, service chain (Tuulaniemi 2016, 212-214). In both models, the vertical structures are classified as "swimlanes" (Tuulaniemi 2016, 213; Stickdorn, et. al. 2018, 54-55).

The blueprint should be appropriately precise, but also it should be considered that overparticular visualization might result in losing the main point of the service chain. The blueprint is a narrative through the service that can reveal the value providing opportunities from the point of view of the customer and the challenges arising from the point of view of the service provider. Costs and time consumed can be easily determined while creating the blueprint; and if well constructed, the service blueprint can be refined to an operational model. (Tuulaniemi 2016, 212-214.)

2.2 Business Model Canvas

Starting a new business or developing an existing one starts by creating a business model that communicates how the company will fulfill its value proposition to customers and make profit simultaneously. There are several definitions for business model in general. Trott (2017, 413) states that "a business model describes the value an organization offers to its customers. It illustrates the capabilities and resources required to create, market and deliver this value and to generate profitable, sustainable revenue streams". As in other literature, Laamanen & Tinnilä (2009, 91) suggest that "the business model defines how the organization acts on the market and how it creates value". These two, and many other definitions are quite different from each other, thus, generating a business model according to them could result in misunderstandings. As usual, reason for faulty implementation of business strategy is in communication, thus, it is important that everyone in the organization understands the business model and strategy the same way. Especially in large organisations, where the information needs to be transferred through the organizational staircase, the plan should be easily understandable, but precise, to avoid errors: and that is where Business Model Canvas (from now on referred to as BMC) works as an assistant. (Saarelainen 2013, 14-17.)

BMC consists of nine "building blocks" that communicates and connects different parts of a business model. The nine parts are customer segments, value proposition, customer relationships, channels, revenue streams, key partners, key activities, key resources and cost structure. It is recommended to start filling the canvas from right to left, where the first part is Customer Segments. (Figure 4.) (Osterwalder & Pigneur 2010, 15.)

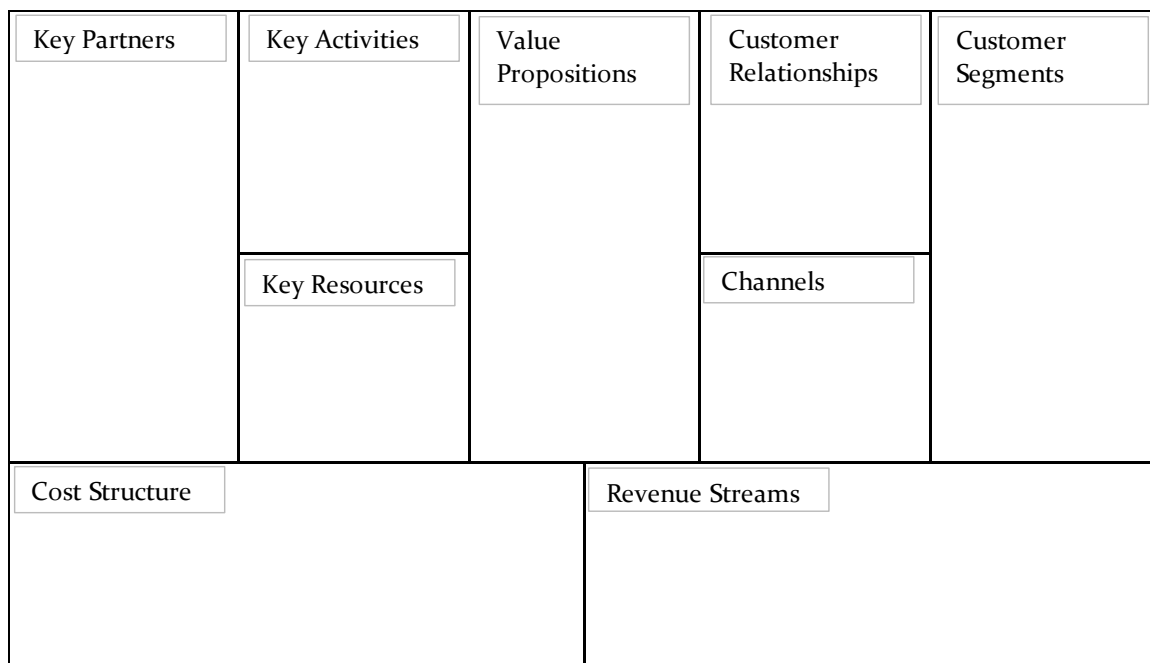


FIGURE 4. Business Model Canvas (Osterwalder & Pigneur 2010, 18-19.)

2.2.1 Customer Segments and Value Proposition

The organization needs to be familiar with the true motives of its customers: which values are the foundation of their decisions and what kinds of needs and expectations do they possess? To understand the value creation of the customer, the factors that create the value of the service for the customer need to be clear. Based on those factors, the value proposition of the organization can be delivered as promised. This simply means that the organization needs to know whom it is creating value for. (Tuulaniemi, 2016, 71.)

Companies information about customer needs is based on data gathered from customers via membership questionnaire forms, surveys and purchasing history that enables the company to make forecasts about future needs. This sort of data that has been gathered by the company itself is called primary data. In addition, companies can gather data from statistics and other questionnaires and surveys conducted for example by other companies in the field. This kind of data is called secondary data, which can be easier to gather but tends to be less reliable. (Woltersworld, 2012-10-26.)

Companies benefit the most from the gathered data, when the possible customers are divided to differing groups: customer segments. Customer segments help in determining which customers to serve and how, as different kinds of marketing and value propositions should be applied considering the preferences of different segments, to make them more appealing and effective. (Kotler 2013, 9.) Thus, when segmentation is conducted by dividing large groups of people to smaller ones, it needs to be considered what segmentation variables are relevant in terms of the product or marketing.

Common characteristics can be for an example demographics, geographical position, financial status, or life situation, as it can be clearly inferred that those factors result in different preferences, whether it is due to social, cultural or personal affections. (Solomon, Marshall & Stuart 2018, 229.) After the segments are decided and outlined clearly, it is time to consider the values of the customers in those segments to correctly set the value proposition. Value proposition describes the benefit that the organization seeks to provide for its customers. It answers the question of what is the value that the organization can provide and how does it fit the needs of the customer or customer segment (Osterwalder & Pigneur 2010, 23). Several approaches for determining the value proposition can be used, from which trending are usage of buyer profile and buyer personas. The definitions and differences of buying personas and buying profiles vary and reliable sources for information can be challenging to find. One suggestion is that; a buyer persona is a fictional representation of your ideal customer that is somewhat based on assumptions but to some extent, relies to market research and data gathered with surveys, and that rather pushes your value proposition to the customer than focusing on the need of the customer; when a buyer profile is a tool to understand customer in a detailed manner, that evolves with time and is not that reliant on assumptions as it can be modified during time and that allows the value proposition to be determined by the customers needs (Gupta, 2016-03-21). Correspondingly to service design thinking, also the BMC starts with the customer, as it should, as no company or organization will succeed without the customers.

2.2.2 Channels and Customer Relationships

After it is determined who the customers of the company are and what are their needs the next natural agenda is to deliver the value promised. Channels stand for marketing, selling and distribution platforms, which form the surface of customer interaction. Here, the segments determined assist in creating a positive image of the company, as there are differences in the preferences of customer and how they wish to be reached: some prefer newsletters when others are most effectively engaged in social media platforms, some buy online – when other is more comfortable with buying at a brick and mortar store. When considering the channels of marketing, selling and distribution, the cost-effectiveness and customer accessibility are priorities. The benefit of having an overall perspective of the channels enables the company to integrate them in the best possible way to maximize revenues and customer satisfaction. (Osterwalder & Pigneur 2010, 26-27.)

Channels give a structure for customer relationships building block. As it creates a perspective to the interaction with the customers in different phases of the purchasing process, which includes creating awareness, sales transaction and delivery. As stated above, BMC focuses on the customer perspective to enhance customer satisfaction, therefore, in this building block as well the customer expectations need to be covered: what kind of relationships does each customer segments wish to have and how can we provide them? Are some costlier than others, and how well do they connect to the rest of the business model? The relationship with a customer can be either traditionally personal or in a modern manner increasingly focused on self help, and everything in between. (Osterwalder & Pigneur. 2010, 26-29.)

2.2.3 Key Resources, Key Activities and Key Partnerships

After the previous building blocks are filled it is easy to see what needs to be done to fulfill those activities or promises. What are the key resources to deliver the value proposition or to connect with customers and bring awareness? What is needed to make the sale and deliver the product? (Osterwalder & Pigneur 2010, 35.) Key resources can be ambiguously classified to physical, intellectual, human and financial resources. Different business models and value proposition require different resources or assets. Physical resources imply assets such as production facilities, equipment, buildings, cash-registers and information systems, such as inventory and distribution networks. Physical assets are a key resource for a company that has large warehouses and logistics activities. Intellectual assets are intangible resources such as brands, trademarks, copyrights, patents, customer data, partnerships and knowledge. These sorts of assets can be challenging to acquire but are substantially valuable when successfully developed. Human assets are important to any company, as there is always human action behind every decision and activity. Yet, for some industries the human resources are priority. Especially those fields that require innovative and skilled sales or design personnel have humans as key resource. Finally, financial resources are of course important to any business, but if the operations require substantial financial investing, or purchases, it is crucial for the business operations. (Ungerer, Ungerer & Herholdt 2016, 118; Osterwald & Pigneur 2010, 34.)

Key activities block determines the activities in order to deliver the value proposition or to connect with customers and bring awareness. In the same manner as the key resources, the most important activities vary between industries and companies. Key activities are categorized as production, problem solving and platform/network activities. Production as a key activity is dominant in manufacturing industries business models, as revenues are dependent on designing, producing and delivering products in large quantities or best quality. Problem solving as key activity relates to those industries where customer satisfaction and efficiency is priority and is the key activity for most service providing organisations. Platform/network is a key activity in those business models that have designed the product or service to operate on a platform, for example large online shops and operating system providers such as Android or Apple. In those cases, the key activity focuses on managing the platform, provisioning the service and promoting the platform. (Osterwalder & Pigneur 2010, 36-37.)

Key Partnerships can be strategical alliances to operate in a counteractive support of businesses that are non-competitors, or cooptation that is strategic partnership within competitors. Joint ventures can be established to create new businesses with joint knowledge and technology and buyer-supplier relationships to have reliable suppliers. (Ungerer et. al. 2016, 121.)

As there are different motivations for creating partnerships, some distinguishion can be done. According to Osterwald and Pigneur (2010, 39) "optimization and economy of scale" is the most used

form of partnership, that focuses on saving costs and time. If some of the key resources or key activities is impossible or hard to manage inside the business, it could be outsourced for key partners that are more effective in providing such resources or activities. "Reduction of risk and uncertainty" partnerships can be formed when the field of competition can be seen uncertain or riskful. These kinds of partnerships can be formed between competitors to minimize or share risks. "Acquisitions of particular resources and activities" stands for business improving its own capabilities by relying on other companies by buying parts or licences to use other businesses knowledge, for example a mobile phone manufacturer Nokia buying operating system Android to support its core product.

2.2.4 Revenue Streams and Cost Structure

As mentioned, customers are the priority when creating a business model as not any company is able to survive without someone buying its products or using its services. Yet, the goal of any business is to generate revenues, which become profit.

The revenue streams building block answers the questions of what the customers are willing to pay, for what, how and how they would like to pay. Also, it helps with categorizing the different revenue streams and their portion on the entity, as well as in determination of costs. Generating revenues can be performed through several streams such as selling a tangible product or offering a service, charging for usage of a commodity (electricity, telephone operator), subscription fees, renting, licensing, through brokerage fees and from advertising. (Osterwalder & Pigneur 2010, 30-33.) Different kind of revenue streams can be distinguished by classifying them to direct and indirect revenues: direct revenues are generated from sales of goods and services, when indirect revenues are achieved from secondary sources, for example advertising fees (Ungerer et. al. 2016, 114).

The final block in BMC is cost structure. It describes all the costs resulting from operating the business model. Determining the cost structure of a company can be started by distinguishing if the company is cost-driven or value-driven. Cost-driven companies aim to minimize all costs with automations, low price value propositions and outsourcing. Value-driven companies focus on providing value rather than low cost and are branded as luxury providers. Osterwalder and Pigneur (2010, 41) emphasized certain characteristics of cost structures: "fixed costs" which commonly include all the costs that remain constant during the budget period, such as salaries, wages and rents; "variable costs", in other words those costs that are affected by the volume of production or operations; "economies of scale" which refers to decreasing the costs per unit when it is possible to produce mass amounts; and "economies of scope" when a cost advantage is accomplished by having wide range of operations, from which same principles can be adapted to multiple purposes in company for example. Being familiar with the characteristics can help in understanding the formation of costs and thus, management of them: for example, if it is known that the company operates in manufacturing, the fixed costs are expected to be high due to production plant rents, when businesses that are focused on service providing, could expect higher variable costs.

3 MARKETING AND SERVICE DESIGN SITTING IN A TREE, K-I-S-S-I-N-G

This chapter provides a brief introduction to marketing and its connection to service design. After the general information, it focuses a bit more to social media marketing, as they have high-relevancy considering the case study and are believed to provide important insights to solve issues arising and support the decisions made. Marketing as an entity was not a priority during the project and the case study, but it could not be totally discarded from the process, as marketing is a major part of any business activity. Thus, this chapter is moreover a supportive grace note, rather than an equally essential element of the project.

First, it is legitimate to start with studying the definitions and basic elements of marketing, as the determination and purpose is often vaguely understood. The American Marketing Association (2013) suggested that; "Marketing is the activity, set of institutions, and processes for creating, communicating, delivering and exchanging offering that have value for customers, clients, partners and society at large."; which simply means delivering value to all stakeholders affected in the business activity (Solomon et. al. 2018, 28). Kotler (2013, 5) managed to determine marketing in a more coherent manner and proposed that "marketing is the process by which companies create value for customers and build strong relationships to capture value from customers in return.". Solomon et. al. (2018, 28) recognized that what marketing is behind all those ambiguous definitions and offered yet another definition that "marketing is first and foremost about satisfying customer needs".

As stated in the last chapter, some simply define service design as marketing, which can be easily justified after the determinations presented above. Yet, as marketing as a term is extensive and already frequently misunderstood, it is good to have a distinction between the terms, especially when focusing on service design as a priority. Especially, as marketing can be far from customer-need focused approach, if company is too far focused on the product or service itself than the benefit it delivers to the user, resulting to marketing myopia (Kotler 2013, 7). Still, in practice well conducted marketing is delivering the value promised to the customer, and service design just focuses a bit more on getting the perception of the needs, and therefore the value, right by taking along the customer when it comes to planning and prototyping.

Crucial in understanding the needs of a customer and to create an appealing value proposition, is to distinct the needs from wants. Solomon et. al. (2018, 33) described the difference between "need" and "want" in a way that needs are something you have to fulfill in order to feel satisfied, when want can be the way in the person satisfies the need: when a person is hungry, he or she needs to eat; the difference between different persons can be, that someone wants to eat vegan and other wants to eat meat; thus, the wants can be affected by social, cultural or personal preferences, when needs are universal. Kotler (2013, 7) provided a similar example, by presenting that a drill manufacturer might fall in to assumption that the customer needs a drill, when in fact, what the customer needs is a hole in the wall.

Tuulaniemi (2016, 74-75) discussed value formation of customers and referred to it as customer experience. According to Tuulaniemi the customer experience can be divided into three stages: functions, emotions, and meanings. The functionality level is the foundation of the customer experience, as it includes all the functionality issues, such as how well the processes work, how easy the good or service is to use and understand. Emotional level touches the customers personal experiences and feelings that stem from using the good or service. Those factors can be anything from pleasant and effortless using experience to deeper and more personally appealing elements such as style, atmosphere or spirit. The level of meaningfulness means those surfaces of personal experiences that are in connection with customers perceptions and experienced meaningfulness: it pleads to customers most personal qualifications such as cultural habits, dreams and lifestyle. (Figure 5.)

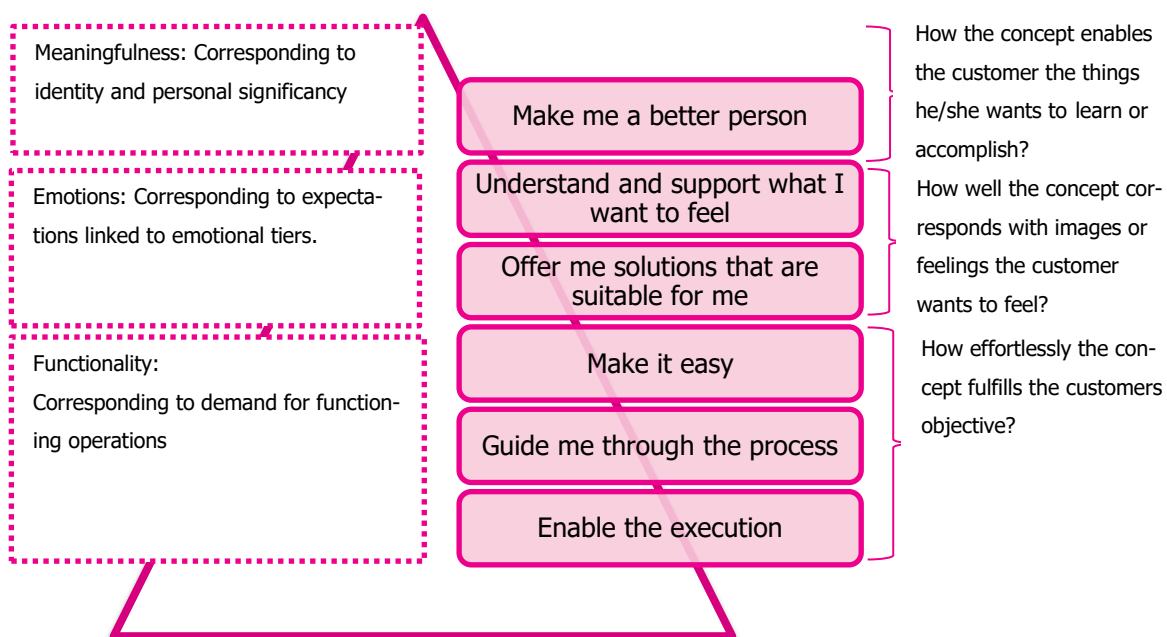


FIGURE 5. Pyramid of Value Formation (Tuulaniemi 2016, 74-75.)

In addition to understanding the terminology and value formation, the very basics of marketing are beneficial to revise. As marketing is a wide field of expertise, it can be simplified to serve the purpose of this thesis, where the marketing and communication is just an annotation. The most common basics of marketing are the four P's: product, price, place and promotion. Simply the four P's or the marketing mix, means that the company delivers its value proposition by having a product that fills a customer need, in a price that is determined by the marketing strategy, in a place that the target customer is able to access, and which the company promotes by communicating to the customer in a well-founded manner. (Kotler 2013, 12.) All marketing decision concerning the four p's should be in line with each other to support the company's strategies.

With high-relevancy to the case study, the rest of the chapter focuses on social media marketing. Social media marketing differs from traditional marketing in terms of pricing, targeting and effectiveness. Social media can be relatively cost-effective alternative for traditional direct marketing. When an advertisement in TV or radio might cost hundreds or thousands of euros, social media adverts

can be done with either only paying for the personell working hours if using organic posts, or sponsoring the advertisement, when the costs vary but can be managed according the budget. Especially in niche markets, social media can easily outweigh TV commercials in effectiveness, as with mass media platforms the content is distributed to large audiences with high costs, when with social media the audience can be carefully selected, and costs managed accordingly. Yet, it should me noticed that in social media the audience is increasingly sensitive to knowing that they are being advertised to, and it might affect the admittance of the advert. Thus, it should always be a priority to distribute quality content for the customer to maintain or gain trust of the customers. (Samuel, 2017-05-22.)

Of course, some ground rules apply to social media marketing in the same manner that it does to traditional marketing. Marketing strategy should be created for digital and social media marketing as well. Digital marketing strategy should start with deciding the goals. Clear and achievable goals set the foundation for the marketing strategy. When the goals are clear, it needs to be considered how to reach those goals, and how to measure the performance during the process. Key Performance Indicators, from now on referred to as KPIs, help with assessing the actions towards reaching the goals that has been set for the marketing strategy. Evaluating the KPIs should be done with care, and they should have clear purpose in reaching the goals. KPIs can be measured with Google analytics, which is recommended if the marketing reaches multiple platforms such as website and social medias. Yet, in the scope of the case study the focus is in Facebook and Instagram, thus, the performance can be measured with the platform's own measurement tools. For example, the case of Kuunvalo could set the marketing goal to be increasing customer engagement to social media posts by 5% per month. By increasing customer engagement, the project would spread to wider audiences, and therefore gain publicity and recognition. (Figure 6.) (Tisara, s. a.)

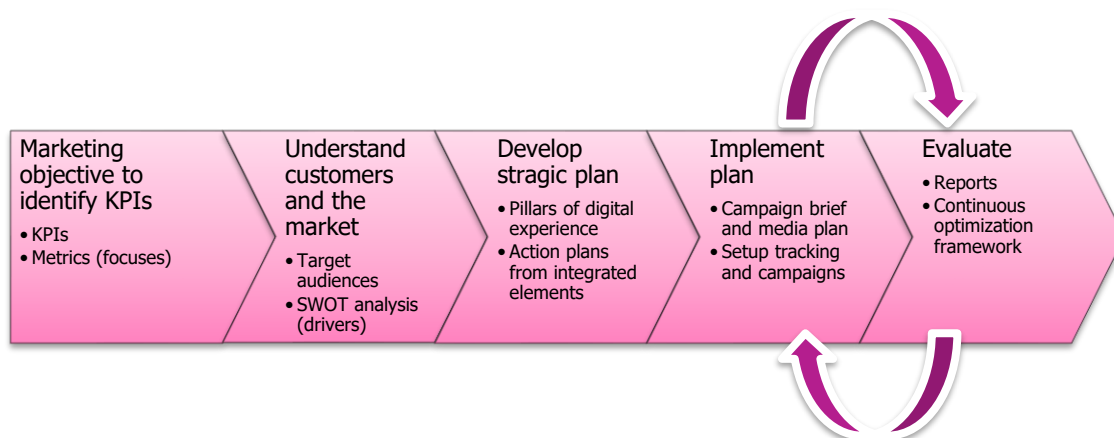


FIGURE 6. Digital Marketing Strategy Implementation Process (Equinet Academy, 2018-01-22.)

To determine the marketing actions or to create quality content for the customers, it of course needs to be determined that who the customers are. Several approaches in knowing the customers can be used from audience profiling to more extensive marketing research. Market analysis can be

constructed as well, to gain insights of the position of the company, and the demand on the market. Another aspect to think about when constructing a marketing strategy are the competences and resources of the marketing team. The strategy should be realistic in terms of time, money and efforts. (Tisara, s. a.)

After research it is time to implement the plans to reality. To fulfill the strategy, tactics should be considered. The difference between strategy and tactics is that while strategy is an extensive action plan to achieve a goal, tactics refer to what needs to be done in order accomplish those goals (Strategic Thinking Institute, 2014-05-01). To reflect on the case study, the tactics for Kuunvalo to reach the goal and gain the engagement desired, could be creating content to serve different age groups, in different platforms. According to Curry (2016-10-21) generations have great differences in what kind of marketing content they find appealing. There are several possibilities; videos, pictures, memes, blogposts and emails, not to mention the quality of the information in the content.

The generations can be categorized to "Baby boomers" which are approximately 50-70 years old, "Generation X" that are 35-50 years old, "Generation Y" 18-34 years old and "Generation Z" as in teenagers. There are differences in how the content should be created, and what kind of content these groups digest. Baby boomers enjoy informative, easy and detailed content. Printed material works for baby boomers the best, but online presence is increasingly growing, primarily on desktop or tablet. The best kind of content for baby boomers is long – introductory videos with great amount of details, as well as reviews and guides if using printed material. Generation X digest clear and concise information and use mobile, tablet and desktop devices. Comparisons, reviews and testimonials are appealing for generation X as well, but if creating video material, the length should be assessed carefully so that if the information can be kept concise, it should. E-mails and blogposts can be adequate as well. Generation Y can be identified as diligent users of internet; thus, the content needs to be eye catching to stand out from the traffic. Content should be kept brief and visual and mobile-friendly. Generation Y easily grasp to incentives and offers, so promotional material and discount emails are in favor. Videos and blogposts work for generation Y as well, but it should be noticed that information needs to be compressed to be short. Generation Y enjoys facts, emotionally appealing content and valuable content; such as recipes and do it yourself instructions. Generation Z uses mobiles, so any content should be created for mobile. The applications in use change frequently and staying updated is challenging. The content should be visual and interactive, but also shareable, as many phenomena has the popularity aspect to them. Generation Z enjoys vines (short and funny videos) and memes (funny images) and quizzes. (Curry, 2016-10-21.) Considering the case study, generation Z can be quite harshly left out, as the price range of the product is above everyday commodity.

According to this information, regarding the case study, it could be stated that Facebook marketing is a priority, as it covers most of the target groups and enables effective targeting. Yet, increasingly many generation Y users are slowly abandoning Facebook and becoming more familiar with Instagram, therefore, Instagram can not be left totally discarded.

Solomon et. al. (2018, 438) discussed the communication model that can help marketers understand how the promotional messages reach the consumer. Basically, it was stated that a source, the company, sends a message, the advert, through a medium for example social media to a receiver who absorbs the message. The model presented sending the message as encoding and receiving or interpreting the message as decoding. It also showed other marketing messages from other companies as noise, which disrupts the audience by offering alternatives and more interesting messages. This communication model puts an emphasis on to how important suitable messages or adverts are, and therefore, especially in the case of Kuunvalo, adopting the marketing communication to the recipients age is important.

Facebook marketing especially offers great possibilities for creating and targeting content for different target groups. With paid facebook marketing, the targeting can be based on demographics, location or interests. Similar possibilities are offered in Instagram as well, as the two platforms are owned by Facebook. Facebook offers tools for marketing analytics, so it is possible to create two or three different adverts for any target group, and analyse which one was the most effective in order to reach the goals set in company's marketing strategy. (Bulygo, s. a.)

Finally, it is good to mention the benefits of social media presence generally; especially considering the core of service design, which is taking the customer into consideration in creating and improving the service. Social media offers a great opportunity in gaining information about the customers and their needs, listening to customers opinion and feedback and giving public answers that result to improved brand recognition or admittance.

4 CASE STUDY: KUUN VALO

The objectives of this thesis are creating a plan and implementation for VB Photographic Centre's new business concept Kuunvalo. This chapter introduces the reader to the processes of the project to report the progress. The results will be reported in final chapter. All the work done, and results gained were based on the theoretical framework gathered in previous chapter.

The project started by making a mindmap to create an extensive view of the issues that should be handled to shape the idea to an actual service (Figure 7). The first step was to revise the reasons why the project exists, to simplify the processes phases. If the mission of the company is its operational plan, then the vision can be seen as the goal that the company dreams of, and strategy is the actions in reaching that dream (Tuulaniemi 2016, 137.)

As in any business, all the decisions should be based on the value and goals of the business, which are in VB Photographic Center's case (VB Photographic Centre, 2015):

VALUES

- Vividity – Engaging to the photographic cultural history – but focusing on doing it according to present and international trends.
- Versatility – Versatility of exhibition offering and taking as many target groups as possible into consideration.
- High-Quality – Professional operations and high-quality exhibitions.

MISSION

- Successfully operating exhibitions, developing content and activities for media education, maintaining economical stability and recreating research and publications functions (VB Photographic Centre, 2015).

In addition to taking mission and values into consideration, the goals of the project itself should be pondered, to create the foundation for the strategical decisions. As the project is only a part of VB Photographic Centre's business operations, it is created using the values and mission as a guideline, but kept separate otherwise, and therefore a business model is created for it independently. The goals of the project are to gain recognition for young photographers in Kuopio and give them a platform to sell and present their art: keeping in mind that the processes should be easy as possible for every stakeholder to avoid costs but maintain the quality that VB Photographic Centre is known for. VB Photographic Centre is non-profit organization, so making profits is not necessary, but focusing on expanding the operations is.

Next step for assessing the processes was to create a mindmap of all the things that were related to the project. It started with describing what is Kuunvalo. Kuunvalo is a platform that presents a new artist every month, whom is to choose 10-20 of his/her pictures to virtually exhibit at VB Photo-

graphic Centre. The photography is sold for customers of VB Photographic Centre, as well as customers visiting the website, once the project gets properly launched. When customer buys the product, he/she can choose the size; S, M or L; and frames from three alternatives provided by the cooperative partner J. Sallinen, who also oversees printing and framing the works. (Figure 7).

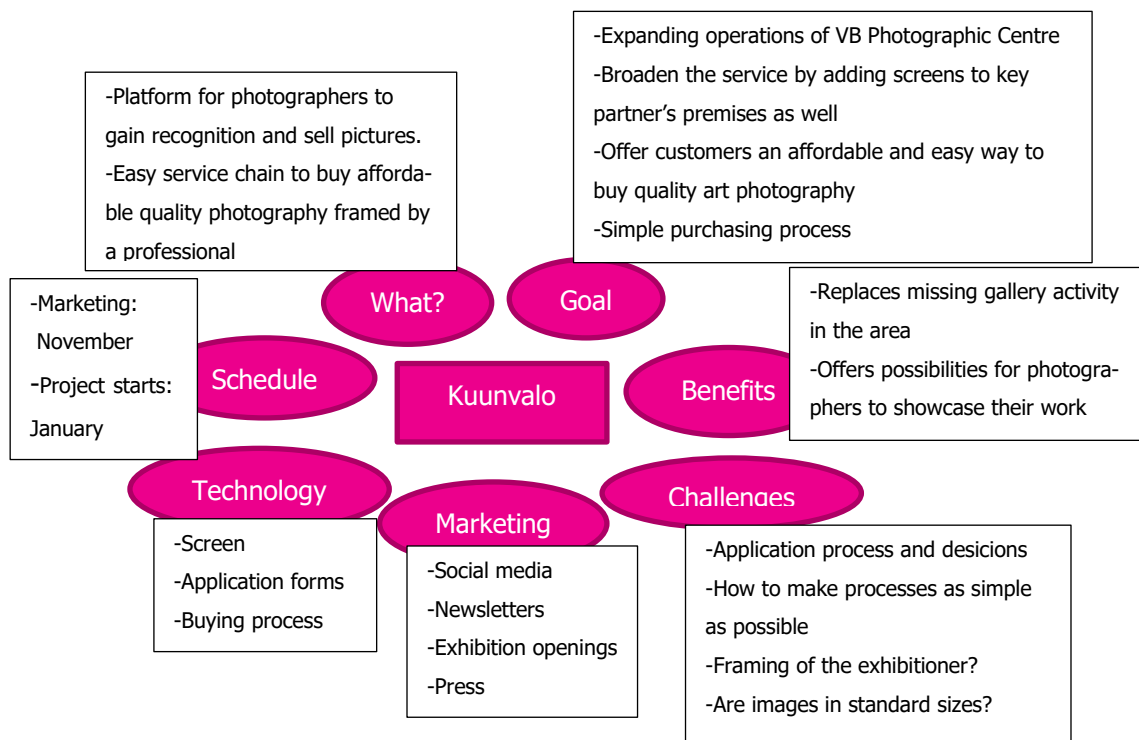


FIGURE 7. Preliminary mindmap of the project Kuunvalo (White & Tuovinen, 2018-08-27.)

As the space for presenting the works is limited, it was agreed that the works will be shown looping at a high-resolution screen. Decent comparison between different alternatives was conducted with the customer service of the supplier. The things that needed to be considered were how to make the everyday settings, as well as the workload during the settings for the display as easy and time saving as possible, as a major cost of the project comes from the usage of personnel. Also, the screen had to be suitable for other exhibitions as well to use if Kuunvalo would come to an end.

The benefits and challenges of the project needed to be pondered as well. The benefits were in responding to the lack of galleries and platforms for young artists to gain recognition, as well as expanding the operations of VB Photographic Centre. Challenges were related in pricing, if the printing should be the responsibility of the exhibitor, and how to create a smooth, effortless process.

The preliminary schedule for project was set, and the contents of the first mindmap were divided in the schedule. The deadline for the project was in January 2019, as the December was left for testing and finetuning.

After the mindmap had been created, the goals and the mission were to be put into a sentence to express the stakeholders and customers what the project is about:

”Kuunvalo offers amateur photographers’ free platform to present and sell their works; and for customers, an easily accessible and affordable way to buy high-quality art.”

4.1 BMC: Customer Segments and Value Proposition

Determining the customer segments in the case started with observing trends and the customer profile of existing customers that use the services of VB Photographic Centre. The common characteristics are someone who enjoys art, culture and photography. The average age of the customer is 40+ and she is a female. Naturally, there are also male customers, and other target groups in different age segment, but generally, data for creating accurate segments was short.

Due to lack of data the determination of customer segments was challenging. Different kinds of approaches were considered from buyer personas to buyer profiles, and just simply segmenting the customers using age as a primary separator. As here, in case of VB Photographic Centre, the value offered was easy to determine, it was beneficial to consider the value proposition and segments as mutually supporting factors, and therefore the usage of BMC was modified by switching the order in which it would usually be constructed.

Some data about the value proposition and characteristics of customer were acquired during testing of the service. Yet, the amount was not significant, and therefore it is not statistically viable. Some assumptions could still be done, and therefore some values from point of view of the customer could be recognized. The testing form offered some suggestions of values that affect the buying decision: passion for art, willingness to promote photographic art, quality of product, uniqueness of the product, aesthetics of the product, affordable price, product being applicable for home, product is suitable as a gift, product is easily available, good quality-price ratio of the product, and supporting photographers. An option of free word was also offered, but no answers were received. (Figure 8.)

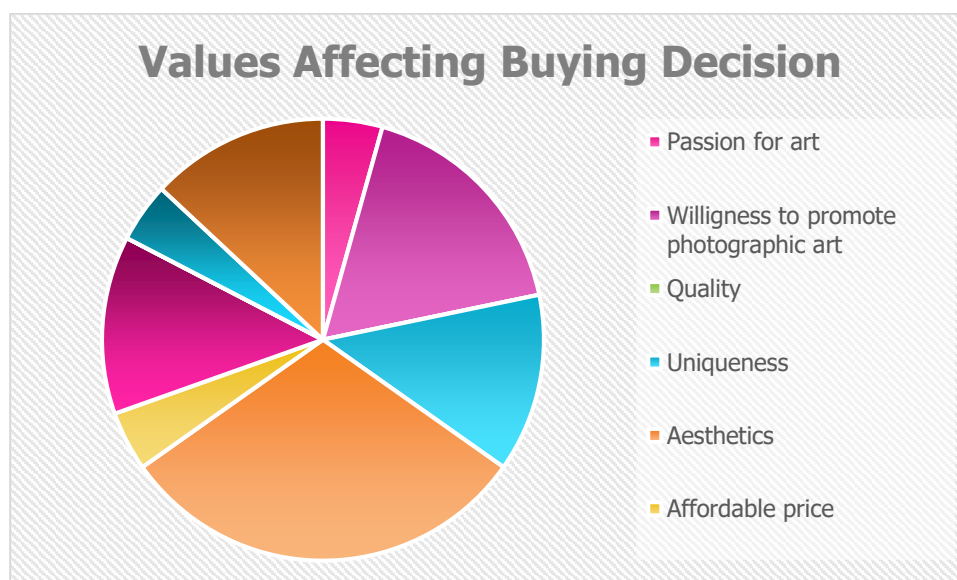


FIGURE 8. Values Affecting Buying Decision (Tuovinen, 2019-03-13.)

Because the data was deficient, the segments were based on the value propositions by observing them from different point of views. The author came up with groups, that would gain the best benefit from the service: Interior designers, whom could benefit from the frequently changing pictures that are suitable for clients; Art lovers, who want to buy affordable, quality art, and whom want to promote art culture; Impulsive buyers, that benefit from the easily accessible and affordable art, frequently changing pictures, including those impulsive buyers whom are not price sensitive, that could buy the pictures as a present or just to support the artist; Someone who appreciates beauty and quality could benefit from easy access, and affordable quality art, and that the service provides a ready-made product with just few steps; Collectors, local ones - whom benefit from the project as it answers to the absence of galleries in the area, and worldwide – as soon as the online access becomes an option; and finally, public organisations that are willing to improve the atmosphere of premises and benefiting from the charity aspect.

The option of going through the segmenting process by using buyer personas was thought of as well, but after considering the usefulness of creating personas according to the minor data available, it was considered better to leave the segments quite extensive. Also, because of the frequently changing topics of the images, the segments should be iteratively explored frequently and target the marketing accordingly to the topics or possible preferences of the customers as well: for example if the topic or the atmosphere of the pictures can be clearly classified to support idealism, that should be taken into consideration if using sponsored marketing, and target the adverts for the group of customers that could find them intriguing.

The final decision of segmentation was clarified during testing the processes and service. It was noticed that customer's age was a clear separator in how easy or hard the service chain was experienced. Other factor supporting the age as separator was marketing and communication aspect, as the content could be modified and targeted in a best way to different age groups. Also, this sort of rough segmentation did not feel too drastic, as the frequently changing topics and pictures would work as an extension to the target market.

The value that Kuunvalo offers to a customer, is frequently changing collection of quality photography with appropriate price, that supports the photographers by offering them opportunities to gain recognition and success in their career. Here, the author thinks that VB Photographic Centre has a competitive advantage naturally, because as a non-profit organization, the goal is to break even with the expenses, allowing the costs to be considerably lower than in commercial galleries. Also, it should be noted, that VB Photographic Centre is the main spot for anyone with interest in photography and therefore it offers a naturally effective platform for the project, from all stakeholders point of views.

4.2 BMC: Channels and Customer Relationships

The marketing of the project is conducted in social media, press and member's newsletter. Additionally, another screen for presenting the images is in the premises of co-operative partner J. Sallinen, which also increases the visibility of the project. Also, secondary channels for gaining visibility and reaching potential customers is through the photographer's social media.

As mentioned above, the marketing could be conducted by using the themes or the topics of the images as a guideline for targeting the marketing. Therefore, even if the customer segments were left indefinite, the marketing could still be effective and reach the customers with a need, or willingness to buy. Using themes in target marketing is an excellent way to reach entirely new and sleeping customers as well considering the rest of VB Photographic Centre's services.

The customer relationships in the case are personal, but also kept to minimum. An additional feature to the exclusive service is, that the photographers are given a possibility to sign their work before framing, which gives the customer the feeling of personal touch with the photographer as well, and thus more intimate feeling about the service, without it occupying the personell of VB Photographic Centre.

4.3 BMC: Revenue Streams and Cost Structure

Kuunvalo as service was set to be free for photographers to offer as low entry possibilities as possible for anyone, which means that revenues come from sales only. As it was settled from the beginning, the service process should be as effortless as possible to save in the costs of personnel working hours, as they were recognized to be the largest cost resulting from the project.

The cost structure of the project needed some background research, as parts of the service were outsourced to key partners, and several possibilities for reaching the lowest costs were studied. One long-term partnership that VB Photographic Centre already has, is a local framing entrepreneur J. Sallinen, who was contacted already in early stage of the project planning. He was a priority when researching the co-operative partners, as the business relationship had been established a long time ago and is an important supporter in VB Photographic Centre's operations. In addition to contacting J. Sallinen for framing, also two larger companys in the Kuopio area were enquired about printing prices.

Different alternatives were calculated in excel. Two alternatives were noticed to be competitive from multiple possibilities. If the prints were bought from a larger company, the costs could have been slightly smaller, but, an important question about quality arised when it was noticed that the quality of the printing paper was different between service providers. As quality is one of the major characteristics of VB-Photographic Centre it was clear that it should not be compromised. Therefore, a

slightly more expensive alternative was chosen. Choosing a pricier alternative had positive outcomes, as it enabled taking all services from earlier established co-operative partner, J. Sallinen.

The prices of the readymade products were settled together with the exhibition director Laura White, as her expertise in the field of photography provided a truthful perception of the prices and what is considered a great price-quality relationship. Also, some benchmarking was done with similar kind of services, for example Anouk Studio. Yet, even so that the pricing was outlined in an arbitrary manner by the author, it still heavily relied on the pricing of outsourced services f.e. printing and framing of the images. Other costs that needed to be considered were taxes and compensation for the photographers. In this case, the possible profit that VB Photographic Centre would gain from the sales, would go to maintaining the operations of business concept, such as personnel working hours and marketing costs for example, as they were not budgeted, as revenues from project are expected to be low at least in the beginning of the project. (Table 1.)

TABLE 1. Kuunvalo Cost Structure (Tuovinen, 2018-11-01.)

	Kuunvalo cost structure		
	S	M	L
Price	130,00 €	170,00 €	250,00 €
Costs	50,81 €	62,50 €	135,08 €
(+VAT)	12,19 €	15,00 €	32,42 €
Sales VAT	19,01 €	25,80 €	27,58 €
Profit	47,99 €	66,70 €	54,92 €
Compensation	24,00 €	33,35 €	27,46 €

At first, the idea was that the compensation for the artists would be provision based, as it is easily understandable to the photographers, but also the customers, whom in this case might make their purchasing decision partly to support the photographers. Unfortunately, as the compensations from the art were not substantial as they were, they would have been tremendously decreased by taxation if compensation would have been provision based. Thus, provision needed to be discarded, and it was decided, that the photographers would be compensated with 50% of the gross profit.

Creating a cost structure was challenging at times resulting from misunderstanding in communication with co-operative partner, but also, because slight changes occurred along the planning process that affected the prices of J. Sallinen as well, such as changes in the sizes of the images, frames and passepartouts (passepartout is a canvas in between of the frame and image to be framed). One thing that also needed to be considered was if own printing paper should be purchased to gain minor savings, yet, if the project would not be successful, it would go to waste, and therefore it was decided that the printing paper would be bought as a part of the service of J. Sallinen. Later, if the project would catch some wind under its wings, then the purchasing of printing paper would be assessed again.

4.4 BMC: Key Resources, Activities and Partners

Key resources during the process were; intellectual, physical and human assets. To begin with, the foundation of the project was intellectual assets; knowledge of the market and diminishing of galleries, innovation to answer the need of platforms to present photography and partnership to fund the project to make it possible. Then, human assets to create the actual service and all the materials related to it, and continuously to improve the service: not to mention the photographers that provide the goods to sell. Finally, physical assets such as the screen to display the images and tangible materials and visual appearance.

Foremost, key activities were to design the service appropriately and to consider all items needed and to gather information of customers and technology. Then, it was needed to start creating an entity from all the bits and the pieces that were acquired; including contacting the co-operative partner and pricing the product. The entity then needed to be tested and adapted according to feedback. Similarly, the visual appearance of the premises needed to be thought, to create an atmosphere that enhances the service. Also, graphical material for customer information needed to be done. Finally, the on-going activities of going through the applicants and editing the pictures and changing them every month, as well as marketing and communicating frequently, not to mention, customer service and sales, and after-sales activities and iteration. Iteration means improving the service constantly by learning from mistakes and progressively adapting improved versions of the service along the lifespan (Stickdorn et. al. 2018, 26).

Key partners are J. Sallinen, whom without the product would not be as high quality or unique. Partnership with J. Sallinen enables affordable cost-structure and seamless service. The partnership has lasted long and is considered trustworthy and mutually beneficial. Another key partner concerning the project is Seppälä Säätiö, which generously funded the project when it was still just an idea.

4.5 Service Design Blueprint: Kuunvalo

In chapter two, the author presented two separate models for service blueprint. It was noted, that literature of the topic offered various approaches, which can serve different sizes of companies, or different fields in different manner. In this case, the more compact model was used, as it served the purpose of the project and the size of the organization better (Figure 9).

The project did not completely fulfill all the features of service design, as customer interviews and prototyping were insufficient in the scale of properly conducted service design. Yet, still the approach was throughout the project used as a guideline and all the theoretical framework was considered when making decisions and getting along with the processes. Service blueprint was present in the design and development of the project constantly. The first blueprint had only three to five sections on the swimlane, and the further the project and the design developed, the more accurately the blueprint was modified.

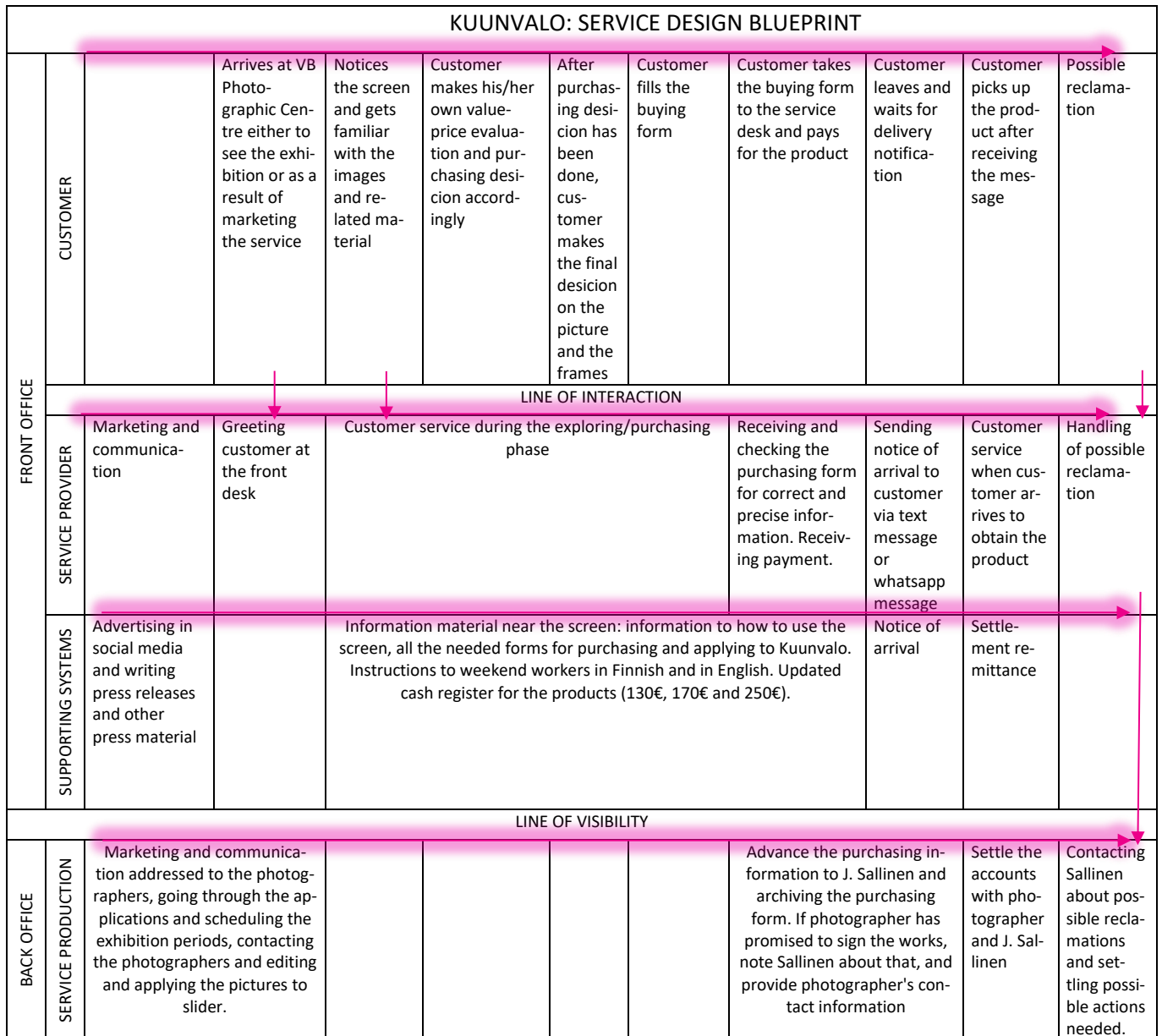


FIGURE 9. Kuunvalo: Service Design Blueprint (Tuovinen, 2018-11-14.)

Service design blueprint of Kuunvalo visualizes the service process with separate swimlanes for a customer, service provider, supporting systems and service production. All the swimlanes proceed in chronological order. The blueprint is constructed in a way that if the activity on one swimlane results in efforts in another, they are vertically stacked. Some arrows are presented as an example, but not all of them were included as it could make the interpretation more difficult.

5 SUMMARY AND CONCLUSIONS

This far the narrative for reporting has been constructed using BMC and service blueprint to emphasize the theoretical framework. Yet, the entity of the project and what activities it required has been left deficient. Thus, this chapter summarizes the activities along the entire project and gives insights about testing and finally results and short feedback from VB Photographic Centre.

5.1 Planning, gathering information, and practicalities

The project started with an idea that originated from diminishing gallery activity in Kuopio. The goal was to create a business concept for creating opportunities for photographers to gain recognition and sell their work, as in operate in somewhat similar manner as galleries. It was already clear from the start, that the premises would not have enough space for actual gallery activity, so the pictures would have to be presented virtually on a screen. Yet, to provide the customer a tangible, quality product, the pictures would be framed by a professional as a part of service chain. Brainstorming was an essential part of the project in terms of the name, the visual appearance, but also the entire service.

Quite a bit of information needed to be gathered during the project. First, inquiring all the possible co-operative partners to gain cost-effency required contacting three different companys. Also, some benchmarking about pricing of similar products was conducted. The most time-consuming research was done with getting to know how display screens work, selecting the display screen for the pictures and getting familiar with sizing and dimensions of the pictures so they would fit the scen properly. After, all the information needed to be gathered together into a plan to how to make a well-working, user-friendly service, that would need as little labor hours as possible.

Once the co-operative partner was chosen to be J. Sallinen, it was possible to start choosing the frames and deciding the sizes of the pictures as well as the frames. It was decided that in addition to three frame options, customer could buy the product with other frames as well with additional price. The picture sizes were decided to be 30cm x 40cm, 40cm x 50cm & 60cm x 90cm. Prices were determined by making a budget of fixed costs, as those needed to be covered to break even. Other costs such as marketing and salaries of employees could not be determined in truthful measure; sponsored marketing is recommended, but it was not decided whether to use it in regular basis; and salaries of employees could not be assessed, as Kuunvalo is only one part of the entire organisation's activities.

Especially important part of the project was the placement of the screen at the premises. At first it was thought that the screen would be placed in the gift shop of VB Photographic Centre and the shop was re-arranged multiple times to see the best possible fitting for the screen. Soon it was discovered that placing the screen in the shop space would not only make the shop too crowded but would not make justice for the project or the photographers. It was considered, that if the vision

was to offer quality photography, the placement should brace that thought with the value it deserves. After carefully considering the options, it was decided that Kuunvalo would be placed in the hall area, which partly works as an exhibition space as well. The area was re-organised and the screen was attached.

The visual appearance of the premises was carefully thought as well. After brainstorming and searching for ideas from internet, it was decided that a moon would be painted behind the screen with silver paint. Yet, after a while it felt like the moon was not visible enough, and the moon was re-created by making a cardboard moon that was attached in between the wall and the screen, and some led-lights were assembled to make it an eye-catcher.

Some paperwork and some instruction materials needed to be done as well: testing forms, instructions to the screen and slideshow, accounting form, application instructions, material for websites, contracts, testing instructions and press releases.

5.2 Technology and slideshow

After the screen was set, it was time to start testing the screen and its qualifications. First, it was thought that making a slideshow of the pictures would be straightforward, but soon it was noticed that the screen bared quite a lot of issues. When the screen was purchased, it was done by contacting the customer service of verkkokauppa.com and by comparing alternatives. The decision of buying BenQ ST430K 42" screen was done with the information available and customer service's suggestions. The smart signage screen was promised to have effortless connection to internet, X-Sign Signage software, that enables easy modification of displayable contents and possibility to present content as a multimedia file from USB-flash drive. Yet, it turned out that the screen would not have a internet connection without a network adapter, also after testing one adapter and noticing that it did not work, another retailer of electronics was contacted and it was discovered that the display screen supports only one adapter, which could not be purchased without ordering it from the supplier. At the time it was also noticed, that the X-sign software required a license, which was not mentioned during the purchase, and therefore reclamation for verkkokauppa.com was in order. As a compensation, verkkokauppa.com ordered the network adapter from the supplier and provided it free of charge. The whole process of noticing the faults in the screen and receiving the adapter took approximately 5 weeks.

One of the most time-consuming and challenging tasks was to make a customer-friendly slideshow that would serve its purpose to display quality photography. First, when it was discovered that the screen did not work as expected, but the testing was already scheduled, the slideshow was run by using the multimedia platform and USB-flash drive. There were two option for how to use the multimedia platform; by downloading the images to the flash drive and playing them with loop, or by creating a powerpoint slideshow and saving it as video multimedia file and playing it with loop. There were slight differences in how the slideshow looked, and how easy it was to manage. If the

images were presented as separate files, the transition between the images was abrupt, but easier to manage with the remote control; but if the images were presented as video multimedia file, the transitions were smoother, but managing the video was trickier. As the goal was to reduce the need for employee assistance and make a user-friendly service, it was decided that at first, the best option would be to use the multimedia files as separate images. The separate images were also easy to download to the USB-flash drive, and time was saved in not creating a powerpoint slideshow. The preliminary thought was, that after getting a wi-fi connection, a powerpoint slideshow could be added on a cloud platform and played from there. Yet, after the network adapter arrived, issues with getting any cloud service arised. After making research and connecting google's help center, it became clear that as the screen was made for business usage, it did not support any cloud services, which are usually for personal use. This, however, was not mentioned in the product information when the screen was purchased. To go through all the possibilities, also a free trial of X-Sign software was used: the software turned out to be extremely difficult to use and therefore it was decided, that it would not be worth the investment. Thus, the final option was discovered to be the first option, at least until any other possibilities arised.

5.3 Testing

Testing of the serviceprocess took part in December as scheduled. The testing was done by setting all the needed technologies and most of the visual sets for the project, and then asking form customers if they want to test the process and get a free entry to on going exhibition. As the goal of the service was to be as effortless as possible from the viewpoint of employees, to keep the costs of the service in minimum, the customers were encouraged to complete the serviceprocess with as little help as possible.

The testing was promoted briefly in Facebook and Instagram to gain as many people as possible to test the process. As an incentive, tickets to on-going exhibition were offered for those who wished to participate to testing. The event was designed to start from the servicedesk. The customer was handed a testing form that had brief directive to the process. The directive suggests the customer to go through the serviceprocess as he/she was buying the product. First, the customer would see the screen and get interested in seeing what the project is. He or she would use the instruction and information visible around the screen and fill the purchasing form accordingly. It was emphasized, that the customer should conduct the buying process as well as the testing as independently as possible to gain the opinions and development suggestions to make the service better, but the personell was all the time available, if questions arised.

The questions in the testing form were based on the judgement of the author and were determined by assessing the possible values and qualifications that the target groups could possess. The testing form had questions concerning the demographics of the customers, such as age, gender, position and income. Gender and income had option for those who did not want to answer as well, if questions were experienced as too intrusive. Age and position were outlined substantially, so they were

not expected to be intrusive. The main purpose of the testing was to gain customer feedback from the service chain, but also to gain any possible tips to make the service better, as customers might have some insights to improve the service, that the author did not realize.

As the visitor count per day is not quite high on daily basis at the Photographic Centre, not many responses were gained, but still, important insights and information was acquired. The most important results were that there was a clear difference between generations on how easy or hard the service was to understand. Young customers felt like the service was easy to use and understand, but the older that the customer was, the harder it seemed that the service was to use. It was also noticed that approximately half of the customers would have enjoyed from wider assortment of frames. Yet, because it is possible for the customer to choose any frames from J. Sallinen for higher price, it was considered that the frames that were chosen at first, would be enough as a constant selection. It was also recognized, that even if the price was unanimously considered reasonable, most of the respondents also thought, that the price affects the purchasing decisions less, if the product is unique and supports the photographer. Additionally, self-imposed feedback was asked, and few respondents provided useful enhancements. It was suggested that as it can be hard to make estimates about sizes of the frames, they could be available as a tangible object to make the decisions of the sizing a bit easier.

5.4 Artist selection

Artists were recruited by sending publications of the project to local schools of photography and to Finnish photography magazine *Kameralehti*, which published the online article in December 2018, and printed version in January 2019. The applicants were asked to send information about themselves and their photography to exhibition director Laura White, who makes the decisions on every month's photographer.

The information needed was basic personal details: name, age, hometown, home address and also account number for accounting purposes. The applicants were asked to tell about their former exhibition experience and a short introduction of themselves. In addition, short description of the works was required, so that the themes could be scheduled in a best possible manner; for example, winter landscapes would not be as commercially intriguing during summer, as they would just before winter. The applicants were told, that if they wanted to, they could add a story that appeals to emotions for example and thus, can increase the sales.

Also, for internet and social media publication purposes a set of questions was asked from the applicants. It was asked how the applicant got interested in photography, if the applicant has an "own thing", or what are the themes of the photography and why. It was also asked that what inspires the applicant. Finally, in the end the applicant could briefly tell more about themselves or their ongoing projects. If the applicant wishes to have the photographs as a tangible piece near the screen, or tell about the pictures more precisely, it was told that it is possible to send a pdf of an exhibition

catalogue or bring one afterwards. It was also told, that if wished, the photographer can sign any sold pictures before framing, is possible. Signing the prints brings additional value to the pieces by making them unique.

The application time is on-going. All the applicants are listed to Meisterplan software. Meisterplan is similar to other planning softwares such as Microsoft planner. It allows to list the applications and schedule them to each month and add notes. From there, it is possible to easily see which applicants would fit each month the best. If the themes of photography and on-going exhibitions match, the possibilities to become chosen are increased. Once the applicant is chosen, he/she is informed, and contracts are signed. The contract includes information about the exhibition time and an approval that VB Photographic Centre is entitled to sell the photography for the period.

5.5 Results and Feedback



FIGURE 10. Kuunvalo Interior (White, 2019-02-28.)

Goals of the project were to expand the operations of VB Photographic Centre with a new business concept and thus, promote the photographic art culture in the region. The idea came from offering a platform for photographers to showcase and sell their photography, and to create an alternative for diminishing galleries in the area. The objectives were to reach these goals with as little effort as possible, so that VB Photographic Centre could sell the works with affordable price and great quality, creating outstanding value for the customer.

Foundation for the project was created, and most of the things thought in the beginning were fulfilled. The limited resources for creating proper prototyping and testing affected the ability to be iterative from the start. If something could have been done differently, the author would certainly focus on extensive market research before creating the service and make more prototyping with carefully segmented customer groups. Nevertheless, this thesis provides information for the company to improve the service during its lifespan to improve Kuunvalo's success. Further development suggestions could be for example; webpage sales supported by advertising and proper call to action in social media sites to reach a larger market, digital purchase forms that could be filled with a tablet, proper data gathering of customers to gain better possibilities for segmenting and therefore recognizing the customers better, and finally, market research to possibly extent the operations nationally or internationally.

The best part in service design is, that even if the resources were limited, there is always a possibility to take the service further with new information. When the outcomes, customers and success of the project becomes clearer in the future, the service design process can be continued. When it comes to Kuunvalo, a "never-ready approach" could be adopted.

This thesis will conclude to a brief feedback from VB Photographic Centre, according to White (2019-03-05) "In perspective of the employer, the goals of the project were fulfilled excellently. The organization received a ready, easy to use and well working service that supported the preliminary ideas. One of the most challenging parts of the project must have been to find a way to make a service that combines every stakeholder from applicant to the co-operative partner, and that was successfully done. Everything was done as scheduled, even if there were issues with screen and the supplier. Only disappointment was related to technological issues of the screen, but otherwise the work done with the project reclaimed our expectations and we received a working service for actual use."

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