

**Producing experiences for postmodern tribes:
facilitating co-creation and linking**

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<p>The author has been working in pioneering experiential companies in Helsinki. She has noticed a tendency of people to gather in tribes and search for platforms for social interaction in the arts, culture and experience field.</p> <p>The objective of the thesis is to provide knowledge which could be helpful when designing experiences and facilitating platforms for co-creation and linking. The theoretical background is formed based on literature on the key topics: postmodernity, tribes and experiences. The postmodern era is a time for individualism as well as collectivity. The postmodern consumer is less interested in the product itself but rather in social links and identities that come with it. Tribes are heterogeneous networks which are linked by shared values and consumer practices.</p> <p>The empirical part is based on qualitative semi-structured interviewing. The people interviewed represent a sample of organizations providing communal, urban events and platforms that combine different forms of art and experiences and which are transforming the experience field of Helsinki. The organizations studied work more like artistic collectives rather than structured corporations.</p> <p>The results are formed by grouping similar concepts by thematic analysis in the data collected. The end result is a framework consisting of six values: co-creation, acceptance, equality, community, mixing and bridging and realism. These values can be applied in the field and in education as a tool when producing experiences and facilitating platforms for linking and co-creation. The study is conducted between August and November 2016.</p>	
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1. Introduction

1.1. Background of the topic

The experience management degree evolves from the blurred lines between culture/arts and tourism/hospitality. (Haaga-Helia n.d.) The author is very interested in the arts and cultural field, and wanted to concentrate on it.

The author has worked in pioneering experiential productions in Helsinki and has noticed that organizations that don't follow traditional strict modern business practices often provide the most interesting new experiences. She is now working as a producer and wanted to study groups that are volunteer-based. They represent the cultural and experiential fields, and their management style falls often somewhere between that of an organized corporation and a non-organized artistic collective. This leads to situations where the management or the people in charge of operations aren't specifically trained to be managers and often come from very different backgrounds.

The author is very interested in the concept of co-creation, which is also one of the main topics of experience management. Experiences are always co-created with a guest during the events. Co-creation also works on a larger scale, where the guests themselves are active participants and create content together with the providers.

The author has also noticed the need of people to link with each other and how this is shown, especially in cultural gathering places. She got really interested in the topic of tribalism, as she has been actively going to underground techno parties for some years. She has started to see similar kinds of behavioral patterns and some indications of feeling of belonging in other cultural places as well, and wanted to dig deeper into the ways of facilitating this somewhat fundamental need for community people seem to look for in such experiences.

The aim of this thesis is to provide managerial understanding of current phenomena of the postmodern urban tribes – guests of the many experience providers in Helsinki – as well as to give practical hints to the management side on how to provide an optimum experience which would serve the needs of the postmodern tribal guest.

1.2. Research question, issues and objectives

The research question, simply put, is how to facilitate co-creation and linking in experiences. How can experiences be produced and platforms be provided for interaction,

where people feel free and secure as well as feeling like they belong? How can co-creation be nurtured and encouraged? The objective is to provide a framework or tools which could be applied in event management, experience management and cultural management.

The key issues are postmodernity, tribes and experiences. We are living in a postmodern era, and people tend to gather in tribes and they want to be active participants in the content created for them and with them. The experience field is rather new and the management in this area can often be inexperienced. Organizations are not always structured corporations but rather artistic voluntary collectives or something in between. This thesis aims to help fill the current gap of knowledge. The aim is to find out how the organizers in Helsinki acknowledge these needs and how they answer them. Through research the author aims to produce a table or some kind of checklist, which could provide knowledge and practical hints for the experience managers on how to manage these kinds of issues.

1.3. Justification for the research and research methodology in brief

Most of the studies concentrate on the consumer's side when talking about postmodernity and tribe; there is a lack of research of the concepts in the managerial side. The thesis aims to fill this need.

The author has also noticed in her work in the field, that there is a lack of information on the managerial side on the issues of this thesis. All experience providers do, for example, face tribes, as they are everywhere (Cova & Cova 2002, 615). This thesis aims to provide information for the field in a form of applicable knowledge. Based on the author's own experience, the events and experiences are often produced more or less by "gut feeling" and she wanted to study the core values forming this gut feeling therefore making the often unstated topics more visible. The aim is to provide new tools to accomplish this.

The thesis is based on qualitative research. The data are collected by qualitative semi-structured interviewing. The questions about the respondent's background and the organizations they represent are standardized, and the rest of the questions are open-ended. The author uses an interview guide (Appendix 1) but is not limited to it. The key concepts in the interviews are co-creation, tribalism, identity, the feeling of belonging and organizational structure.

The interviews are made for a sample of five. They represent a sample of organizations providing communal places that combine different forms of art and experiences; these organizations are transforming the experience field of Finland. The people interviewed for this study include organizers of urban pop up art festivals, underground techno parties, cultural hubs for urban people, communal cafés and producing Finland's first Burning Man event. Interviews are recorded and transcribed. The data are analysed using thematic analysis. The methodology utilized is discussed in more detail in the chapter three.

1.4. Thesis structure and delimitations

The thesis is research-oriented. In the first chapter background on the topic, research question and objectives are presented. The research methodology is presented in brief as well as the thesis structure and delimitations. In the second chapter the theoretical and conceptual background and framework are presented and discussed in more detail. The third chapter presents the research methodology, data collection and analysis procedures and justifications. The fourth chapter presents and discusses the findings of the empirical part. The thesis ends with a final, fifth chapter presenting major conclusions and implications as well as an evaluation of the process.

In a research limitations, together with delimitations must be discussed transparently. Limitations refer to the circumstances that cannot be controlled by the researcher and link up to the reliability and validity of the research, which will be discussed later in chapter 5. Delimitating factors, on the other hand, can indeed be influenced by the researcher him/herself intentionally or accidentally (Simon & Goes 2013, 1.) Delimitations of the study are choices made by the author affecting the findings. They determine the reliability of the study, and whether it is valid externally.

There are many considerations on the methods. As the research is qualitative and the interviews always represent personal ideas of the people interviewed, the answers of different interviewees could be very different. In qualitative analysis, you often face the question: how to be sure that the findings are really based on critical investigation and not just "a few well-chosen examples" (Silverman 2010, 276). Quantitative analysis was not used because the statistical variables were not considered as appropriate considering the objective of the study. The author chose to use only one method, qualitative interviews and didn't use observation or focus groups in the study, because the aim was to study the insights of the respondents.

Three respondents were chosen by the author, one was suggested by the thesis coordinator and one by another respondent. This, of course, influences the results. The sample was limited to five considering the timetable and the resources of the author. The choices were based on the voluntary and communal aspects of the organization. They all use co-creation as a method and mix different forms of art and culture. Author's own interest in the companies plays a big role in the choices made, and the organizations chosen represent a sample of the most interesting organizations for the author. She regards herself as a somewhat reliable source of choices, as she has worked in the field and closely follows what is happening in the field and has a very wide network, but the choices might affect the results.

The objective was to form some kinds of implications and hints for management and people who want to provide communal experiences, and the choice was made that this is best reached by grouping the data of the interviews into clear categories and practical examples given on how to create experiences based on the values gotten from the data. A different kind of choice of the methodology might have resulted in a different kind of results. The study is geographically limited to Helsinki.

2. Conceptual framework

In this chapter the key concepts are explained and presented. An overall view of the theoretical background needed to examine the question of the thesis will be presented. This provides the reader with the theoretical knowledge needed to understand the topics and issues of the thesis.

First, the key concepts are presented and explained shortly. After this, postmodern consumerism, tribes and experiences are discussed in more detail. After the conceptual framework is presented and the reader has gotten needed understanding as a basis for the results, we can move on to the empirical part.

2.1. Key concepts

It is important to define the key concepts so that the reader can follow the text and have a common understanding of the topics. Here the definitions for the key concepts are presented. The key concepts are postmodernity, tribe, experience economy and experience.

Postmodernism is a very wide concept to define, and it can be understood and studied in many ways (Brann 1992). Cova (1996, 15) states that the key aspects in postmodernity are fragmentation, indeterminacy and intense distrust of all universal or totalizing discourses. The fragmentation shows as fragmentation of markets as well as fragmentation of identities.

Postmodernity is an era that is built on juxtapositions, many different currents and styles. It is not a time with one dominant ideology or way of being, but the contemporary culture is rather filled with contradictions: "heterogeneity with uniformity, passive consumption with active customization, individualism with tribalism, fragmentation with globalization". (Cova 1996, 17.)

To provide a simple definition we can state: Postmodernism is a perspective explaining the world of today. The concept of postmodernity means this time, an era after (post) modernity (modern) in the Western culture. But more than an era, it is a philosophical perspective explaining the habits of the group living now (ism.) (Brann 1992, 4.)

Pine and Gilmore (1998, 1999) presented the concept of Experience Economy in their works "Welcome to Experience Economy" and "Experience Economy" in the late 1990s. The basic idea is that experiences are the fourth economic offering that has come after

services. The businesses of today need to produce memorable and staged experiences which will add value to their product in the eyes of their customers.

When looking at the definition of experience, the dictionary provides one answer: experience is an "event or occurrence that leaves an impression on someone" (Oxford University Press 2016). In this definition, the focus is on the word impression, which is the key element of an experience: an experience is memorable and meaningful.

In this thesis experience is as memorable staged and co-created event/set of events, which engages the guest personally delivering sensations (Pine & Gilmore 2011), (Tarsanen & Kylänen 2007), (Boswijk & Thijssen 2005).

Urban tribe is another complicated concept to define. It creates many different connotations, so here we define the concept in the context of this paper. Maffesoli (1996) defines a tribe as an inherently unstable, small-scale "affectual society", held together by shared emotion and passion.

We could also talk about "temporary or momentary communities" like stated by Firat and Dholakia (1998), but the word community has a modernist vibe and stresses the fact that there would be something in common between the members of the community, for example profession. It doesn't imply the non-rational bonds.

In the context of this thesis tribe is a network of heterogeneous people who are linked by shared passion or emotions rather than statistical things like age or income. They are more than just consumers, they are co-creators and are capable of collective action. (Maffesoli 1996; Cova & Cova 2002.)

Another important word mentioned in the topic of the thesis is "link". It refers to links between people within their own tribes, linking people from other tribes and linking the producers and the participants. The ways of linking are further discussed.

2.2. Consumption in postmodern societies

Fragmentation of markets is one characteristic of the postmodern world. Weaver (2001, 56) points out two forces behind the fragmentation of markets: consumers demand more individualised treatment and tailored offerings. They are free to choose who they are and want to become. The other force comes from the provider's side: segmentation of mar-

kets, customizing and profiling of the customers has been an emerging trend. In the experience economy, the individualised is not enough anymore, experiences need to be personal (Pine & Gilmore 2011).

One of the key ideas in postmodern consumerism is that today the consumer consumes symbolic meanings rather than physical products. It is taken for granted that the product does what it is supposed to do, so it is more important what symbolic meaning it has. (Cova 1996, 18.) Here an experience can be seen as a product, so this can also be applied to experiences. The postmodern citizen is less interested in the objects of consumption than in the social links and identities that come with them (Cova & Cova 2002).

The postmodern consumer wants to do it their own way: they have resistance against and distrust of images and values put on their face by the marketers and dominant norms. They have a lack of commitment for big entities and they seek local and different. (Cova 1996, 18.) The guest wants to become part of the process and be immersed in a thematic setting (Pine & Gilmore 2011; Weaver 2011).

The postmodern consumer is not a user aiming to satisfy a need but one experiencing and constructing symbols and self-image. They twist and divert the consumption-based meaning to achieve congruence with self-image. They have as few constraints and as many options and choices as possible, and take personal action to exist and be different. (Elliot 1997; Elliot 1999.) The personal identity and community of the consumer are no longer given but constructed every day and people are on a constant quest for self (Cova 1996, 22). The cultural products the postmodern consumers invest in determine and enchant their identities (Kacen 2000).

Marketing needs to make the consumer a co-creator of meaningful experiences, not a target of products (Cova 1996, 18; Weaver 2011). Consumer wants to be a part of the process and cannot be controlled. They want to do it themselves, not just absorb. In experiences, they are an active link in the production. According to Cova (1996, 19) "the creator, like the magician's apprentice of the legend, creates something that escapes him". The experience cannot be controlled by the producer fully as the consumer creates meaning, which in the end is the important attribute: that the experience is meaningful (Cova 1996, 21; Pine & Gilmore 2011). In marketing the movement from manipulation to involvement and from telling and selling to experiencing and sharing is strong (Cova 1996, 22).

In modern times the principle was that men were seen as producers and women as consumers. This juxtaposition is fading out and the postmodern consumer is free to construct self also gender-wise (Kacen 2000). Kacen (2000, 345) states that “masculinity and femininity are scattered meanings and shifting significances”. The gender identity forms through roles, stereotypes, family, language, school and media but also through consumption. The consumers don’t just combine feminine and masculine traits but reconstruct the meaning of masculinity and femininity to form identities. Gender can be seen as an individual accomplishment rather than just a social construction. (Kacen 2000.)

2.3. Tribes

Cova (1996, 19) states that postmodern time is also a time for “severe social dissolution and extreme individualism”. The free emotional choice brings a desperate search for a social link. The future is in offering a sense of community, the postmodern era is not about individualism but the beginning of its end. (Cova & Cova 2002.)

People tend to gather in tribes. The tribe is not a static group of people but a constantly changing and living organism: they have no codified rules and are constantly changing. Tribes “exist but do not exist”, they are “shifting gatherings of emotionally bonded people, open systems in which a person belongs and does not quite belong” (Cova & Cova 2002, 604). Tribal members are never alone because they belong to a vast and informal community (Maffesoli 1996). Tribes don’t rely on the central power but they are rather a counterpower to institutional power and the bonds are not rational and modern, e.g. professions, but non-rational and archaic like emotion and passion. (Cova & Cova 2002, 597; Maffesoli, 1996) Tribes share emotions, visions on life, and consumption practices (Cova 1996, 20).

The postmodern tribes are different to archaic tribes: postmodern tribes are temporary, non-totalizing instead of totalizing and permanent. One can belong to many postmodern tribes, while in the archaic tribe you can only be a member of one and the boundaries are more conceptual than physical. (Cova & Cova 2002, 599.) The consumer tribes do not necessarily share the language or even culture but the focus is much more on the shared beliefs (Maffesoli 1996). The online age made the tribes free of restrictions of time and space (Cova & Cova 2002).

It is important for managers to consider the linking value of the experiences they provide. If they can strengthen the tribal bonds, they will provide more value. Cova and Cova (2002, 596) state that the thing now is “not to celebrate freedom from social constraints

but re-establish communal embeddedness”. The tribes are more influential than marketing or other formal authorities. Cova (1996, 18) states that for example rave subculture of England has changed the way so many young people perceive life and has taught them to reject passive advertising. Relationship marketing is concentrated on the relationship between the customer and the brand, the company is a pole controlling this. Tribal marketing, instead, is focused on the relations between the consumers themselves and the company acts rather as a supporter and facilitator. (Cova & Cova 2002, 604.)

This provides an interesting platform for marketers and experience providers. They can also be co-experiencers with the tribe and provide necessary platforms or objects for the functioning of a tribe, being then a part of it themselves and assisting in the socialization of its members (Cova 1996, 23). If using tribe symbols and recreated meanings happens with the tribe’s agreement and help, the economic use of the tribe is not necessarily bad and rejected by the tribe (Cova & Cova 2002, 614). When the organization is on the same level with the tribe, and might even belong to it, it faces less resistance or none at all. Companies need to act more like a voluntary organization (Cova & Cova 2002, 615).

It is important to note that tribes co-exist with mainstream society. Belonging to a tribe doesn’t exclude participating in mainstream life and having normal jobs. It is notable that tribe is not something that the individual is limited to: each individual belongs to many different tribes in each of which they might play a different role and easily shift between other groups. (Cova 1996, 20; Maffesoli 1996; Cova & Cova 2002; Firat & Dholakia 1998, 144.)

2.4. From economies of services to experience economy

Based on Pine and Gilmore’s work (1998, 1999) the economy has shifted from service economy to experience economy. Experiences are a fourth economic offering in addition to commodities, goods and services, they are distinctive to the rest and provide more value to the end user: guest. Notable is that experiences and services are as different from each other as goods are from services (Pine & Gilmore 1998, 1999). See the economic distinctions below in table 1.

Table 1. Economic distinctions (Pine & Gilmore 1998)

Economic Offering	Commodities	Goods	Services	Experiences
Economy	Agrarian	Industrial	Service	Experience
Economic function	Extract	Make	Deliver	Stage
Nature of offering	Fungible	Tangible	Intangible	Memorable
Key attribute	Natural	Standardized	Customized	Personal
Method of supply	Stored in bulk	Inventoried after production	Delivered on demand	Revealed over duration
Seller	Trader	Manufacturer	Provider	Stager
Buyer	Market	User	Client	Guest
Factors of demand	Characteristics	Features	Benefits	Sensations

Table 1. presents the economic distinctions between different economic offerings. It is based on the thought of four different eras as economies: agrarian era which was the time of commodities, industrial era being the era of goods, service economy and experience economy. An easy way to describe the shift of economies can be made by using coffee as an example. Coffee beans extracted from nature are a commodity. The coffee made from the beans is a good, whereas the cup of coffee served in a café is a service which is delivered to a client. The service is intangible as it includes not only the cup of coffee, but the process of serving it, it can be customized and it provides benefits to the client. The next step is an experience which could be for example a staged, personalized varietee show built around the cup of coffee. In the experience the guest does get the cup of coffee too, but there is a story built around it and the factors delivered are not just benefits but sensations and the experience planned in a way that it is memorable to the guest. Comparing all four (commodities, goods, services and experiences), the value of the product is added when climbing up the ladder.

Pine and Gilmore (2011) define experiences with 4 realms. See figure 1. below.

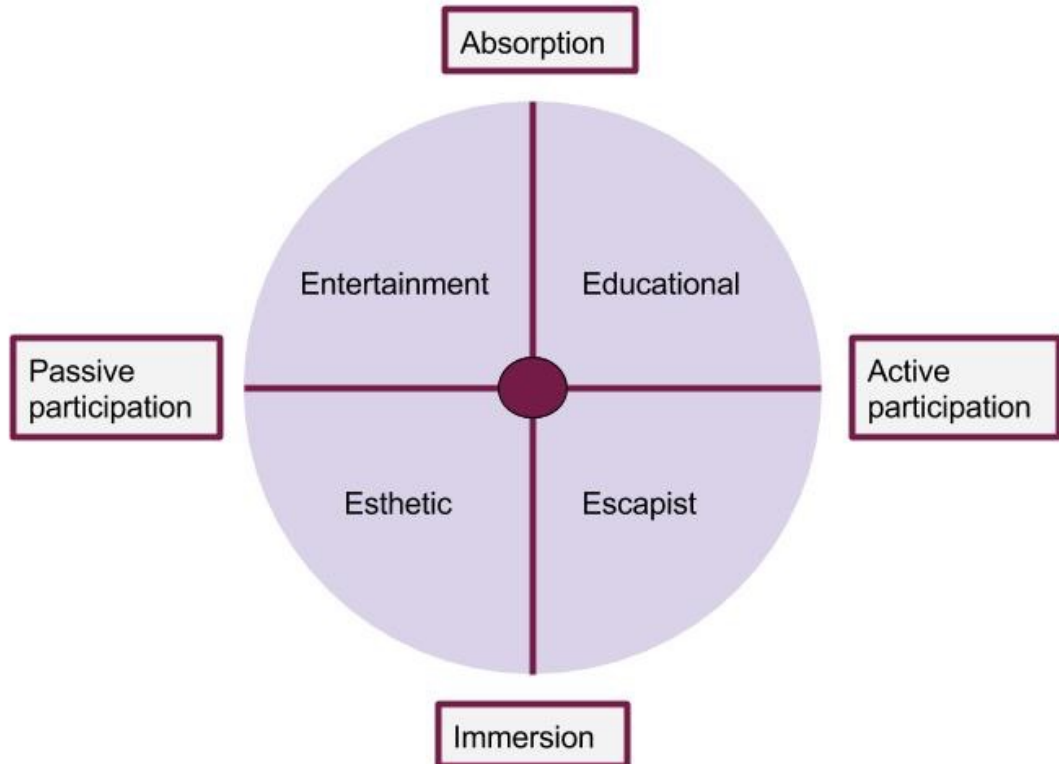


Figure 1. Experience Realms (Pine & Gilmore 2011)

The horizontal axis in figure 1. marks the level of guest participation, while the vertical axis demonstrates how immersed the guest is in the experience. Experiences are then divided into four different realms. Entertaining experiences are fun, educational experiences involve learning. In esthetic experiences the guest is passively immersed and the escapist experiences suck the guest into a totally different reality. The ideal experiences would be a combination of all four of these realms. (Pine & Gilmore 2011.)

The experience pyramid by Tarssanen and Kylänen (2007) provides another tool for defining as well as managing experiences. See figure 2. below.

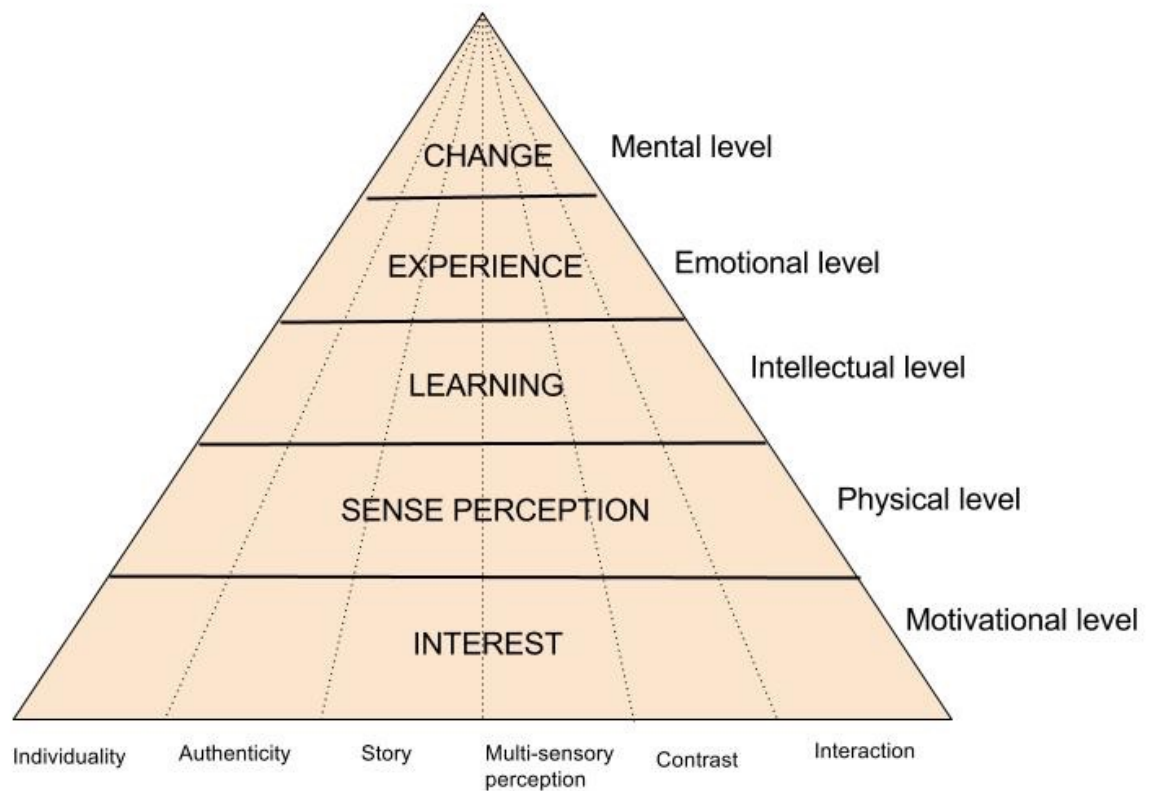


Figure 2. Experience Pyramid (Tarssanen & Kylänen 2007)

From the bottom of the pyramid we can see the building blocks for an experience: it is individual, authentic, multi-sensory, interactive and provides the guest with a story and contrast. The top of the pyramid shows the aim of a perfect experience: it finally leads to a mental change after going through many levels of experiencing. (Tarssanen & Kylänen 2007.)

3. Research methodology

In this chapter the research methodology and justifications for choices in the methodology are presented. The author chose to use qualitative interviewing as methodology and it is discussed further below.

The data collection and analysis procedures are also presented and discussed here. The interviews were transcribed. The data is analysed using thematic analysis and the procedure is described below. Also, ethical considerations regarding the interviews are discussed.

3.1. Selection and justification of research method

Qualitative research is regarded useful when studying social phenomena. On the other hand, “there is never a “right” way to proceed” (Silverman 2006, 8) and the method needs to suit the research question.

The nature of the topic of the thesis calls for qualitative rather than quantitative research. Tribes consist of a heterogeneous people sharing experiences and beliefs and can seldom be studied with traditional methods like analysing age and profession with statistical surveys. (Cova & Cova 2002 605.)

The author aims to describe how event organizers and experience managers produce experiences that are communal. The aim is to understand the concepts and values and form implications to management. The topic is very subjective and complicated so it is best studied with qualitative research (Haaga-Helia 2014). Quantitative analysis would be limited in this case, as the author aims to understand questions like “how” and “why”, rather than “how many” (Silverman 2010).

Silverman (2016, 9) suggests that it is often better to stick with one method rather than find yourself in a jungle of too many methods. Considering time and own abilities, the author chose to use only one method. The aim of the study is to provide understanding of the topic of “producing experiences for postmodern tribes in Helsinki” and provide implications for management. Qualitative research is a way to directly access what happens in the world (Silverman 2016, 113). As stated by Byrne (2004, 182)

Qualitative interviewing is particularly useful as a research method for accessing individual’s attitudes and values – things that cannot necessarily be observed or accommodated in a formal questionnaire. Open-ended and flexible questions are likely

to get more considered response than closed questions and therefore provide better access to interviewee's views, interpretation of events, understanding, experiences and opinions.

In this thesis, the author aims to reach this by interviewing people who are working in the experience field in Helsinki. The author wants to get information about the situation in the field at the moment. The interviews are semi-structured with open-ended questions to a small sample of five respondents who represent different organizations in Helsinki.

Interviews are semi-structured and they are based on an interview guide rather than ready-made questions. The guide is treated as a helpful tool but not one to be stuck with, the aim is to have a conversation and encourage the participants to freely talk about their experiences and feelings. The author works as a facilitator for the discussion, bringing the conversation back on track when needed. The guide can be found as an appendix.

The author wanted to get information on some key topics which were co-creation, fragmentation of identity, feeling of belonging, tribalism, organizational structure as well as description of the concept and the background of the respondents.

3.2. Data collection procedures

The interviews were carried out during the timeframe of three weeks. The respondents were contacted via e-mail or Facebook message and asked whether they would be interested in participating in the interview. They were given a brief explanation of the topic and a date, time and place for the interview were agreed on. There was a sample of five respondents. Four of them were interviewed live and one via Skype.

The author aims to obtain rapport with the respondents and can actively take part in the discussion telling about her own experiences in order to encourage the respondent to open up more. The author aims to create a mutual trust and understanding with the interviewee. (Silverman 2006, 123-124.)

To create a comfortable place for interviewing, the respondents were asked to suggest a location where they would like to be interviewed. Three of the interviews were carried out in nice cafes and one took place on the school sofas at the respondent's educational institution. The respondent interviewed through Skype could choose her location. In all of the places there was comfortable seating and a table. There were other people present as well, but in all of the places a private enough corner was found.

The interviews lasted from 40 to 60 minutes and were recorded with the recording application of the author's phone. All interviews were then transcribed very diligently word by word. The author chose not to mark down the breaks and exhales as she felt it was not appropriate for the objective of the study, but rather the content of discussion. The transcripts were (The University of Auckland n.d.) stored in a private Google Drive folder of the author.

3.3. Data analysis procedures

Thematic analysis was chosen to analyse the data. Thematic analysis goes beyond counting occurrences of words, but requires more interpreting by the author (Guest, MacQueen & Namey 2012). The method is justified as appropriate as the author already had some key themes in mind when making the interview guide. During the data collection, the author noticed that the themes were present in all the interviews and that it could be a good way to make the analysis.

The guide on approaching thematic analysis by the University of Auckland (n.d.) suggests a six-step method which was used when analysing the data. The steps are presented below.

1. Familiarization with the data
2. Coding
3. Searching for themes
4. Reviewing themes
5. Defining and naming themes
6. Writing up

During the first phase the author read the data thoroughly to become familiar with the content of all of the 46 pages of transcripts and to get an overview of the data. In the second phase she started to look for similar concepts occurring in the data that could provide some answers to the research question. They were all coded. Every time a certain topic was mentioned by the respondents in at least three different interviews, the author made a category out of it and numbered it. Each occurrence was underlined with a marker and a number was written next to it. The author ended up with 16 different categories, and each of them contained around 10-20 notes picked from the data. In the third phase the author examined the codes to identify similar themes and patterns. The fourth phase consisted of reviewing the themes. Four rounds of narrowing down the categories and combining things were performed. In each round a couple of categories were dropped or combined and different combinations tested and critically evaluated. During the second round the

author made a decision to combine some of the categories in a “what”-list. They all contained more descriptive things about the organization. The other categories would form a “how”-list, which would include categories of values and ways of achieving them. The fifth stage was coinciding with the fourth stage. The themes were named informatively and their scope was determined by choosing the informative levels and aspects to go under each theme. The author ended up with a result of six different values as themes. The final phase was the analysis of the data.

3.4. Ethical considerations

The research was carried out in accordance with the ethical principles by Silverman (2010, 153-154).

The principles are:

- Voluntary participation and the right to withdraw
- Protection of research participants
- Assessment of potential benefits and risks to participants
- Obtaining informed consent
- Not doing harm

All interviewees were adults and their participation was voluntary. They all had the right to withdraw and the author wouldn't have used their data if they'd wish so later. All the participants were informed about the purpose of the study and told that the thesis would be published online on theseus.fi and that the transcripts would be stored and seen only by the author. The respondents will not be presented by their name to avoid unnecessary search engine hits, but they did not wish to be totally anonymous, so their background is presented and they can be linked to the study if someone wants to. No off-record information was used and the consent to record was obtained from everyone. No harm was done to the participants.

4. Findings and analysis

This chapter presents the findings and the analysis of the results. The respondents and their background as well as the organizations they represent are shortly presented to give the reader an overview of the interviewees.

The results are presented in Table 2. The result of the study is a table of six values, and they are discussed along with their scope in section 4.2. In this section examples from the field are also presented to further open up the values and to provide the management with the tools that can assist in achieving them. The results are followed by the analysis as well as the author's evaluation of the thesis process and own learning.

4.1. Respondents

There were 5 respondents in total. They are aged between 25-35, and they all represent organizations the author sees as being a sample of the organizations transforming the experience field in Helsinki. All the respondents represent the managerial level and are co-founders of the concepts presented. They represent fully or partly volunteer-based organizations, which in their essence are closer to artistic collectives rather than organized corporations. Two of the organizations are currently actively working, one is not functioning due to the season, one stopped its operations in 2014 and one was supposed to be realized later in 2016.

The author chose organizations that she is interested in, as they are all pioneers or otherwise leading organizations in their field. They all produce (or produced) communal concepts which implement co-creation values and provide something different from the commodified mainstream offerings. Two of the respondents, Burning Man Decompression event and Loukku, which organizes underground electronic parties, could easily be thought as having tribal characteristics. The author wanted to also interview representatives of organisations, which do have co-creational and communal aspects but don't necessarily have a clear value-based tribe, like Kolo, Pop Up Art House and Konepajan Bruno.

The source of the information on the respondents and the organizations is always the interview with the respondent, unless otherwise stated.

1. Respondent one, communal café, Kolo

Respondent one represents Kolo, a communal café and cultural place situated in Kallio on Pengerkatu. It is run by Kolo Collective. Freely translated to English, it is a meeting place for people and nice things. They are a café that provides free events for people. (Kolo Collective n.d.) The idea of Kolo is to create a space where everybody can come and organise events or hang out without having to pay anything; it is a safe place for anyone to come do their thing, create something and simply be happy. Kolo was opened in summer 2016 and is run by volunteers. There are currently about 20 active members.



Figure 3.

Kolo Café (Kolo Collective n.d.)

The respondent is in charge of coordinating the operations in Kolo. He is a film maker interested in collective forms of film. He has a background of working in different artistic collectives, which he got into back in 2005 in the UK, where the idea of doing things together, creating something for free and engaging people was really big. After moving to Finland in 2009 he has been organizing free rock festivals in Kumpula and Kallio and has been semi-active in different organizations and collectives organizing events. Together with the

Kolo Collective he organized two pop up cafes in January 2015 and 2016 called “Tammi-kahvila”, the idea of which was to provide free events for people every night. The concept of Kolo can be seen as a continuation of Tammikahvila.

2. Respondent two, a cultural hub, Konepaja Brunon kesä

The respondent two represents Konepajan Bruno. Konepajan Bruno is an old industrial building in Vallila, which was taken over for urban events in 2015. The respondent is the brain behind the concept of “Konepajan Brunon Kesä”, which in essence aims at creating a living room for urban people bringing together gigs, events, food, art exhibitions, yoga etc. “Bringing creative people together by their own means”. It was realized during summer 2016. Konepajan Bruno is still active organising occasional flea markets and other events, but its future is open as it might get sold. The summer concept is not going on at the moment.



Figure 4. Yoga in Konepajan Bruno (Konepajan Bruno n.d.)

The respondent has been producing events since she was 15 and involved with youth council. She loves taking over spaces and creating happiness. She has travelled extensively and her academic background is in event management. She has organized several music concerts, worked in a creative office and done bookings for rap agencies.

3. Respondent three, underground techno venue, Loukku Underground

Respondent three represents Loukku, an unofficial invite-only club located in Metsälä. They mainly organize electronic music parties, which take place about twice a month. The organization behind it is volunteer-based and there are about 5 people in the core team, and approximately 30 in total.



Figure 6. Loukku Underground, Serot gig. (Photo taken by unknown person)

The respondent co-founded the club together with her boyfriend in the autumn 2015. Before that they had been organising parties in Sörnäinen and other places. She is a journalist and has background in party-planning, as well as working at the parties with decorations and food, but Loukku is the first project where she acted as a founder.

4. Respondent four, Burning Man regional event, Helsinki Decompression

Burning Man is “a city in the desert. A culture of possibility. A network of dreamers and doers”. (Burning Man n.d.) Burning Man started about 30 years ago when a couple of friends decided to build a huge man and burn it. It then quickly grew to become a festival and it is one of the biggest and fastest growing movements in the world today, concentrating on self-expression and social co-creation. The Burning Man festival is organized every summer in the Nevada desert and its main idea is to build an alternative society, where no norms or laws from everyday life exist.



Figure 7. Art installation in Burning Man 2014 (Photo: Jim Urquhart/Reuters)

The respondent has been a regional contact in Finland since 2014. He has visited The Burning Man festival in Nevada four times. He has been involved with Entropy, an organization arranging underground electronic music parties, for 10 years. He has studied international business and entrepreneurship and has been taken part in many product development -, innovation -, and service design projects.

Helsinki Decompression is Finland’s first official Burning Man regional event. It is a co-created event, which will take place in Cirko in December 2016 and the idea is to create it with all the same methods as Burning Man. Everyone is welcome to produce any kind of content for the event and it follows the 10 principles of Burning Man which are: radical inclusion, gifting, decommodification, radical self-reliance, radical self-expression, communal effort, civic responsibility, leaving no trace, participation and immediacy (Burning Man

n.d.). There are three people in the core organization who are responsible for making the event happen, but as anyone is welcome to create content and participate in the organizing of the event, the current community comprises around 100 people.

5. Respondent five, multi-art living room, Pop Up Art House

Respondent five represents Pop Up Art House, which was a feministic art festival realized during 2013-2014, two times a year for a month on Diana Stage, Erottaja. PUAH served as a meeting place for all kinds of arts and all kinds of people. It was a living room, where people could experience art exhibitions, theatre shows, performances, panel discussions and many other things in the same place.



Figure 6: Pop Up Art House, (Pop Up Art House n.d.)

The respondent is a professional actor who grew up in Hungary. She basically grew up in a restaurant environment and got used to working in the restaurant business from a young age. She co-founded Pop Up Art House with a feministic theatre group. The organization was partly volunteer-based. The respondent was in charge of planning the concept, being in charge of the bar area and planning the content together with the artistic team which consisted of around 10 members. The whole team was around 20 members, in which most people worked on a voluntary basis.

4.2. Findings

Below is a list of things found to be connecting all the concepts through interviews with the respondents.

- Communal concepts: Interaction and connecting people
- Different forms of art, events and content
- Volunteer-based organizations
- Inspired by concepts that originated abroad
- Safe space
- Alternative society, free of everyday norms and judging
- Guests not easy to segment by facts, rather by values

All the organizations are, were or will be facilitating spaces and organizing events with a communal twist: they are places for people to gather and interact with their own groups as well as mix with others. They all organize events that combine different forms of art and other kind of content and are formed by interdisciplinary organizations. The organizations are fully or mostly volunteer-based. All the respondents have travelled and they have gotten some inspiration from abroad: collective concepts in the UK, Berlin, Budapest and New York, for example. They aim for some type of an alternative society, which is free or more free from everyday norms and judgement. They are aiming to be safe spaces where the guests can express their identities freely. Their guests are not easily segmented by factors like age or occupation but rather by shared values and interests.

All the organizations were found to be working based on values that could be grouped into six categories. The categories are presented in table 2. below. Below the values some issues are listed to specify the values more and demonstrate how they are implemented in the operations of the organization. All the values are discussed in more detail after the table and practical ways of implementing them in the operations are presented. For each matter, respondents' own examples on how to achieve these values are presented. The examples are from three different levels - organizational level, level between the organization and the guests and the guest level.

Table 2. Findings of the study: six values

1. CO-CREATION	2. EQUALITY
<ul style="list-style-type: none"> * co-creation within organization * creating content together with guests * participative events * learning from each other * voluntarism * ownership, responsibility, freedom 	<ul style="list-style-type: none"> * flat structure within organization * organizers on the same level with guests * between guests, no special treatment * open for anyone
3. ACCEPTANCE	4. COMMUNITY
<ul style="list-style-type: none"> * making everyone feel welcome * no judgement * no need to "fit in" * no or few rules * freedom to express your identity(-ies) 	<ul style="list-style-type: none"> * feeling of belonging * place for interaction * designing the place to serve interaction, details * gathering place for own tribe * creating new communities
5. MIXING AND BRIDGING	6. REALISM
<ul style="list-style-type: none"> * interdisciplinary organizations * different forms of art and content * combining different groups within guests * "building" bridges 	<ul style="list-style-type: none"> * good financial base * experience/knowledge * not aiming too high * realistic structure/follow-up systems * enough people, connections * don't burn yourself out

4.2.1. Co-creation

Co-creation plays a key-role and it works on many levels. The levels and ways are discussed below.

Co-creation within an organization means collective form of working. Different people in the organization are given a chance to create content, suggest methods and events and everyone works towards common goals.

Example: An artistic team in charge of creating content has a meeting where someone suggests an idea for an event. They discuss it together and develop it further, tasks are divided and the group works together and makes it happen.

Creating content with guests can work in many ways. It can be forming collaborative events and concepts based on suggestions of the guests or giving freedom to anyone in the guest base to make some kind of content in the facilities.

Example 1: A guest contacts someone from the organizers with a suggestion of a panel discussion about gender issues they would like to do in collaboration with the organization in their space. The suggestion is discussed together and a team is formed of both representatives of the organization and people from outside the organization. The team then plans and implements the panel discussion.

Example 2: A guest has a band and they would like to perform at the venue. They contact the organizers. They agree on common details: timetable, technical issues, etc. and the band is given creative freedom to plan their performance and they make it happen in an agreed framework.

Participative events are those where the guests can actively shape the atmosphere and the content in certain ways.

Example 1: Having an open mic –concept, where anyone can step on the stage and perform in a format of their choosing.

Example 2: A workshop, in which the guests can make handcrafts together in the given facilities.

Learning from each other works on many levels and is a form of co-creation. This works within the organization, between the organization and the guests and between the guests themselves. All people have different kinds of experiences and knowledge and communal spaces can work as places where everyone can learn from each other.

Example 1: Organization publishing all their documents (licensing, timetable plans, etc.) online and giving access to anyone to go through them and learn about creating communal spaces.

Example 2: Workshops for collective learning, facilitating a space where anybody is welcome to share their knowledge with other people participating in the event, for example knowledge on how to use excel or do yoga.

Voluntarism plays a big role in all the studied organizations. All the organizations are fully or partly volunteer-based. This gives the action a special flavour, as it not just something

people are obligated to do for money, but it comes purely from will to participate. Anyone can join as a volunteer and contribute to the common concept. Some interviewees claimed that this makes the concept easier to bring to life as everyone is working of their own free will and conflicts are less frequent when no money is involved. On the other hand, some interviewees suggested that it might also create difficulties: people might lose their interest and leave their tasks unfinished, or that it might be difficult to get people to do certain things. Some interviewees, on the other hand, highlighted that there are always people who want to join, help and be a part of good things. This requires good organization skills and ways to keep people motivated, which we will discuss in the next chapter.

Example 1: A cafe working fully on a volunteer base, enough people to cover shifts, so everyone has a shift only occasionally.

Example 2: A guest asking if they could volunteer, and they can first be given simple tasks like helping in an existing event, and afterwards they become permanent members of the organization.

Giving people ownership, responsibility and freedom. This makes people intrinsically motivated to work towards the common goal as they feel that it is their own goal as well. It decreases the problems of people leaving their tasks unfinished and increases the input in the events and concepts. People feel appreciated.

Example 1: Someone within the organization suggests a themed party night. They are given the freedom to execute it and at the same time they take ownership of it as they have full responsibility of making it happen in a way they see most fitting.

Example 2: A guest suggests a concept of an installation to be organized at the communal event. They are given support from the organization but they themselves are made the project manager and given the chance to form the group in a way they wish to. Then the responsibility is theirs to make it happen.

2. Equality

Equality is one important value guiding the actions of all the organizations. It also works on many levels: within the organization, between the organization and the guests and between the guests. The ways of realizing equality are discussed below.

Flat structure in an organization means that everyone is at the same level and equal within the organization. People can still have different roles and tasks but nobody is seen as a leader above the others. In some organizations it is applied thoroughly and it has

proved to be effective. In some organizations several people are in a way given the final say but the group is still equal in terms of deciding on things in a democratic way. This has caused some difficulties in a few organizations interviewed and some respondents said that they felt like the flat structure didn't work at all and some people ended up doing everything, and that clear follow-up systems with authority would have been necessary for perfect production circles.

Example 1: A team consists of 15 people, where nobody has clear roles and everyone is free to move and choose tasks that they want to take on and switch responsibilities depending on the event.

Example 2: Everyone in the team is responsible for cleaning up the space, the dates are divided online.

Equality between the organization and the guests means that everyone is on the same level. These organizations don't work in a way that distant "business-like" companies do, making rules and hiring people to do jobs, but rather they work as a part of the community, to which the guests also belong. It is not always distinguishable who belongs to the staff and who doesn't. This also has some challenging sides, as one of the respondents pointed out. Some people are not used to this kind of concepts and they get confused when the same person is at one point selling beer at the bar and the next moment dancing on the dance floor not ready to serve the needs of the customers.

Example 1: A guest breaks something and they don't expect the staff to come to clean it up but rather come to ask for a mop and do it themselves.

Example 2: The people creating the content pay the same entrance fee as the guests in order to get into the communal event, as everyone is treated as a co-creator.

Equality between the guests is important too. No VIP treatment exists and all the people are put on the same level. There is no discrimination of any kind. Everybody is treated in a similar way and feels welcome.

Example: Someone asking to get in for free as they have been there before. They need to wait in the same line, as everyone gets the same treatment.

The spaces are open for anyone who behaves with respect towards the common values. Nobody is turned away from the door because they are not "cool enough" or don't fit in. Also, anyone is welcome to join and volunteer in the organization.

3. Acceptance

Acceptance is another of the key values. It is discussed in more detail below. It links to equality which is discussed above. Acceptance means acceptance of self as well as of others.

Making everyone feel welcome is a rather conceptual thing to say, but there are ways in which it can be made visible. People are not judged or treated differently based on their looks or anything else. Some respondents mentioned that they often get a feeling of not being welcome at some of the places they visit and they feel like they are being judged based on what they wear, how loud they speak etc. All places aim for an atmosphere where everyone shares the same attitude, which promotes acceptance without any judgement. Some respondents highlighted the fact that in everyday life a lot of people often experience pressure to fit in, to behave in a certain way as to be seen as a good representative of the society. This considerably narrows down the ways, in which people can express themselves.

Example 1: Every guest is treated with a smile and a “hello” every time they step into a cafe.

Example 2: Being curious towards new people, not forming cliques in communal events but rather welcoming anyone to join your conversation.

Freedom to express one’s identity or identities link with the previous one. The space is created in a way that people are encouraged to be who they are, who they want to become, or who they want to be just for the night.

Example 1: A dress-up night, where everyone is encouraged to play with their wildest dreams of being a character and drop their everyday self.

Example 2: A separated corner where you are not allowed to talk about work, hobbies or studies but your dreams and fears.

Having no or few rules create an atmosphere where you’re freer and not told to do something but rather encouraged to accept the world and yourself with fewer limitations.

Example 1: Having no signs in the space forbidding anything and trusting the people to respect the space and each other.

Example 2: Giving common value-based principles for co-created events and allowing everyone the freedom to do whatever they want to.

4. Community

The organizers want to create a feeling of belonging in the guests. This links to making them feel welcome and creating a place with a safe atmosphere.

Example: In Burning Man communities there is a saying “They come for the party and stay for the community”. People have their own communities in groups with whom they create content and at the same time they belong to the bigger Burning Man community.

The spaces are spaces for interaction. They, of course, also work as places where people have the freedom to be alone and in peace, but all the organizers pay attention to designing the place to encourage interaction as much as possible. This means paying attention to details, the interior design and how the space is arranged. This is a very concrete way of creating an open and communal atmosphere and it should be paid much attention to.

Example 1: Experimenting how the seating arrangement affects interaction. In Loukku they have ended up with a solution that the chill-out area stays quite open, but still has more private sofa areas. This creates a space where you don't get stuck with just your own group of friends, but it is also not too intimidating as you have some spots with a little more privacy, but they are not closed up either as the chairs are not, for example, arranged in a circle.

Example 2: One of the respondents said that they pay a lot of attention to designing the smoking areas. Even though it does not exactly promote healthy habits, it is a well-known fact that people end up having discussions and getting to know each other while having a cigarette. They've designed the smoking area to be cozy and having enough chairs to allow longer conversations.

The spaces work as gathering places for their own tribes. They are places where people sharing similar values and interests get together and meet each other.

Example 1: One of the respondents mentioned that the cafe is made by friends for friends and it serves as a place where they can meet and do stuff together.

Example 2: Loukku Ug, for example, works as a gathering place for a techno tribe during a techno event. The respondent said that if Loukku didn't exist, they would go somewhere else, but the place works as a place where they can get together.

The places don't work simply as gathering places for their own tribes, as all the respondents highlighted. The aim is to provide a place where different kind of communities can get together and new communities can be created. More on this below.

5. Mixing and Bridging

All the respondents stressed that one of the most important values is bringing different kinds of people as well as content together. This phenomenon is called "mixing and bridging" and it is discussed in more detail here.

The mixing and bridging works inside the organization. All the organizations are combinations of people from different fields. The interdisciplinary organizations bring more knowledge, experience and ideas from all different kinds of fields into a common pot.

Example: The artistic team planning the content consists of painters, actors, directors, photographers, sculptors, producers and politicians.

One important form of mixing and bridging is a combination of very different forms of arts and content happening in the places. One of the respondents mentioned that this works as stimulation for people to open up to different kinds of people, as they are surrounded by content that is a combination of different forms.

Example 1: Having a tattooist, barbershop, painter, yoga and a bar sharing the same space having their operations working at the same time.

Example 2: Having diary clubs, exhibitions, political cat movie nights and performances all happening during the same week.

Combining different groups within the guests is important for all the respondents. They don't want to profile themselves as places where you need to "fit in" like discussed earlier or belonging to a certain group in order to be accepted. This also links to the previous issue as different content happening in the same place brings many kinds of groups together.

Example 1: One of the respondents said their place worked as a place where the Finnish and Finland-Swedish theatre people could meet, as they usually wouldn't be going to same places.

Example 2: When you have many different kinds of people doing their jobs or having their operations in the same places, they bring in their own subcultures, like tattoo enthusiasts, punks and yoga people.

Having a place where different kinds of people can meet allows us to get to know each other and understand each other better without judgement. This is often referred to as building bridges but one of the respondents said that it isn't necessarily building bridges as she believes that the bridges are already there - people just need to be encouraged to use them.

Example: Having participative workshops, where different kinds of people meet.

6. Realism

Realism is something that all the respondents highlighted in different ways. It is something that needs to be acknowledged, followed and implemented throughout operations - otherwise, the values will be just some beautiful words and the operations would not be possible or sustainable.

A good financial base is crucial. Of course, some things could work only with the help of the volunteers, but at some point money is often needed. It doesn't need to be a big sum, but there needs to be some kind of a base that protects the operations. The base can be formed by applying for funding from cultural foundations, getting sponsorships or investing your own money. Good budgeting and follow-up are needed.

Example 1: Having a café bringing constant cash flow to cover the rent, machinery and stock, covering other expenses by membership payments from the organization.

Example 2: Paying the rent through a fund by Taiteen edistämiskeskus (TAIKE, a Finnish centre giving fund to support art), having a sponsor to provide refreshments and using ticket sales to cover insurances and a doorman's salary.

It is, of course, possible to organize an event with no experience and learn by doing but it helps to form a group of people who already have some knowledge and experience working in the field.

Example 1: Gathering knowledge by visiting different cultural centres and interviewing people on how they do things.

Example 2: Asking an experienced person in the management to be a mentor for your team.

Several respondents suggested giving some time for your ideas before actually making it happen. Good planning and developing of ideas make them go far. Also, not aiming too high as trying to make something too big might turn out to be too challenging. Some concepts can make it, but it is very risky. One of the respondents also said that it might happen that someone else brings your idea to life before you, but so what? It helps to let go of possessiveness - if it is a communal concept, you can probably join in as well.

Example 1: Showing your plans in a class as a project for your classmates and teachers and developing it together.

Example 2: When you have an idea for a whole summer of different kinds of events, start on a smaller scale and make it a weekend worth of events.

Realistic structure and follow-up systems are crucial for the success of any kind of a concept. This means realistic structure within the organization, as some of the respondents felt that flat structure didn't really work when things needed to get done.

Example 1: Having an online-based tool for communication and dividing tasks (in this case: Asana) as well as following the process.

Example 2: Having clear responsibilities and always having a project manager. Everyone can be equal, but someone must check that things are getting done and remind people of their tasks.

Having enough people, people with the right set of skills, attitudes and connections was something that all respondents mentioned as being really important.

Example 1: Having triple the number of volunteers needed for a late night's event, it often turns out that there aren't so many left at 5am to clean up.

Example 2: Having a person in the team who is well connected and can always find people to provide knowledge or other resources needed for certain things.

One shouldn't burn themselves out when trying to make something good for the community voluntarily. This links to having enough people and resources to make things happen but also to make the work itself fun.

Example 1: Always having a back-up person for a task - if someone feels like they have many other things going on, they can share the responsibility with the others.

Example 2: Reminding yourself why you are doing it and balancing your tasks with your resources: timetable and skills.

3. Analysis

The theoretical background concentrated on experiences in postmodern era with the focus on tribes. While collecting the data, the author realized that the respondents' insights and feelings were much more than just about facilitating gathering places for tribes. All of them placed very strong emphasis on connecting and linking different kinds of people with each other. This shifted the focus of the research a little, and the author decided to expand the research question to how to facilitate bonding, linking and feeling of belonging as well as provide places and experiences in which people could learn to understand each other, different tribes, as well.

One of the key things defining postmodernism is that it is a combination of many different currents and styles. The customers are critical and want to be active participants. This is true based on the interviews as well. The guests represent many kinds of groups and ways of being and they are seemingly active and do want to participate in creating the content as well. The guests don't want to be controlled but, rather, stimulated. This is applied to many places with having very few or no rules. None of the respondents saw their organization working as distant corporations but rather being on the same level with their customers. They are co-experiencers with the guests and act as voluntary organizations providing places for interaction.

According to Cova (1996, 19), "the creator, like the magician's apprentice of the legend, creates something that escapes him". The experience cannot be controlled by the producer fully as consumer creates meaning and this is very important. All the respondents agreed with this. You can only manage the experiences until a certain point and very often you work more as a facilitator, as it is the guests who in the end create the values. All the respondents recognize the fundamental need to belong somewhere, to feel good and safe and they work towards this goal. They want to link people with each other and to be linked themselves.

In the conceptual framework, the issues of tribes being everywhere is presented. Cova and Cova (2002, 615) give advice to the managers: "if you do not want to play with tribes or enthusiasts, never mind, they will play with you anyway!". Based on the interviews this can be seen as a valuable insight.

The whole thesis process has been a learning experience for the author. Constant critical evaluation of the process was needed as the author changed the topic once and faced some uncertain thoughts about the whole process. The author is satisfied with the end result of the thesis and she finds the table of six values and the practical ways of implementing them useful and sees that it can provide very useful and valuable information for the field. The author has expanded her knowledge about postmodernism and tribes and has encountered many bits of information she would have probably missed without the thesis process. She chose the respondents based on her own interests career-wise and formed very valuable connections with many of the respondents.

5. Conclusion

In the final chapter the major conclusions and implications are presented based on the study conducted. The main conclusion is that the study does provide an answer to its research question. It gives a tool to be used in the field as a basis for facilitating co-creation and linking.

The limitations of the thesis are also discussed below. The last section suggests ideas for further research. This chapter concludes the thesis.

1. Major conclusions and implications

The major objective was to find tools that can be used in the field on the managerial level. The results presented in the chapter 4 can be easily applied to the field. If the operators were to facilitate co-creation and linking, the operations could be planned based on six values presented: co-creation, equality, acceptance, community, mixing and bridging and realism. The different levels and examples are presented in chapter 4 and the operations can be planned and executed based on these.

All the concepts studied were communal concepts, which focus on connecting people. They produce events and experiences that combine different forms of art and content. They are volunteer-based organizations and are inspired by concepts from abroad. From this we can conclude that the implications on the field would work at least with similar concepts sharing the same kind of characteristics but it in no way means that no other type of organization would benefit from this kind of value-based thinking if they want to facilitate co-creation and linking.

Co-creation works within the organization, between the organization and the guests and between the guests themselves by creating content together and hosting participative events. Learning can happen between everyone. Equality is demonstrated through having a flat structure within the organization, the organization being on the same level with the guests and between the guests themselves in the sense of allowing no VIP treatment etc. Acceptance can be made visible by making everyone feel welcome, creating a space where everyone is free to express their identities and having no or few rules. Community shows in the concepts by facilitating a feeling of belonging and designing the place to be suitable for interaction. The concepts can be gathering points for own tribes but also new communities can be formed, which leads to mixing and bridging. Mixing and bridging means connecting and combining different tribes, different people and different kinds of

art and content as well as focusing on the organization being interdisciplinary. Realism is the last value presented in the study as all the previous ones can only be made feasible with a realistic approach including a financial base, other resources like staff and volunteers, experience and knowledge and having realistic structure and follow-up systems. It is very important that the process does not just stay at the level of nice and fluffy words.

More information on the concepts of this thesis would be welcome in the field. It seems that the experience providers are shaping their actions based on similar issues provided by the model without acknowledging all the aspects. The model provides a concrete tool to add to the gut feeling and intuition. The study suggests that feeling of belonging, linking to other people and co-creation are increasingly important values in the postmodern society and there are great places in Helsinki to facilitate this kind of needs and more would be welcome.

In postmodern society consumers are not just passive customers but active co-creators shaping their identities as well as the content created. It is important for the experience providers to acknowledge this in their operations and to bring more value-based thinking into the field. A good note here is one piece of advice for managers on tribal marketing and producing: “trade softly, as the great poet almost said, because you trade on my dreams” (Brown & Patterson 2000, 319)

Tribes are everywhere. Knowledge of tribes, producing experiences for tribes and tribal marketing would be very welcome in the experience field in Finland. Tribes are not just subcultures but a bigger sociocultural phenomenon, they are constantly in flux, they exist together with the mainstream society and they are something the tribe members are not limited to. Tribes are groups of people sharing similar beliefs and consumption practices. In many operations, the customers are still seen as segments, but the postmodern era and the postmodern tribe demand more. Using the tool presented in the study may be a helpful start in acknowledging the needs of this era. We want to be linked.

2. Research limitations and ideas for future research

Research limitations are things that can affect the results of the study but cannot be controlled by the author. (Simon & Goes 2013, 1.) One of the limitations of the research was the lack of material from the managerial side considering tribes. Other limiting factors were the timetable and authors' own work taking time and resources.

The author might have cultural or other kind of bias that she doesn't acknowledge. This was the first time the author was conducting qualitative research and analysis, and that is also a limiting factor affecting the results. Also, even though the author is fluent in English, it is not her mother tongue so the language can be seen as one limiting factor of understanding and interpreting the theory and data.

Future studies are strongly recommended, especially providing managerial knowledge on the issues of postmodern consumerism and tribes. The table, which was the result of the study, could be tested as a tool when creating experiences with co-creation and community in mind. Similar study with a bigger sample and respondents chosen from different organizations could provide a different kind of results and that could be tested. The similar research question could be studied with using observation and focus groups, as that provides a different kind of data on the issues. Also, studying similar issues in other countries and other cities in Finland and comparing the data gathered in different locations could be very interesting.

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Appendices

Appendix 1. Interview guide

Introducing self

Permission to record

Purpose of study

Standardized questions:

Description of the organization and offering (what, who, when, where, how many, to who)

Background and introduction of the respondent

+ additional questions on the topics if needed

Topics for open-ended questions

-The ways of planning the content

-Experiences (do you find yourself producing experiences rather than services, what does it mean to you?)

-Fragmentation of identities

-Common things between guests, statistical, conceptual, what kind of things?

-Values of guests

-Own values, do you want to change something?

-Physical ways of facilitating communication

-Customers/guests/friends/segments –how do you see the participants? Same level, from above down?

-Co-creation

-Feeling of belonging

-How to know the needs of customers, how to address them?

-Where do you feel the most communal feeling? Things that make it work for you

-Practical pro tips