

Engaging New Association Members

for Turun Laulelman Ystävät ry

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Abstract

The aim of this thesis is to design and test a concept suggestion for engaging adult music hobbyists as members for music association Turun Laulelman Ystävät ry. The mission of Turun Laulelman Ystävät ry is to support the tradition and hobby of the laulelma music genre. The average age of the members in Turun Laulelman Ystävät is high, most of them are seniors. In recent years, the association has not been successful enough in engaging new younger members. Therefore, the activity and continuity of the organisation is under threat.

The research questions of the study are: what factors affect the desire and ability of users to engage with a hobby club or association, is the strategy of Turun Laulelman Ystävät supporting the desired state of the organisation, and what innovations are needed to achieve the desired state. The organisation culture and strategy is researched and evaluated in co-operation with the association.

The methodology includes surveys, interviews and service design methods such as stakeholder mapping, customer journey and service blueprint. Previous studies in leadership, change management, service design, association and communication strategies, as well as laulelma music genre, are used as part of the research.

To ensure the delivery and iterative development of the association, its strategy, activities, channels and behaviours were designed to sustain the organisation's approach. The study will present co-designing and testing of new service concepts for Turun Laulelman Ystävät. New concepts such as organisation values, membership experience journey, communication plan and new communication channels will help the organisation's change process and approach in achieving their desired state of engaging new younger members.

Language: English

Key words: Service Design, Leadership, Change management

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1. Introduction

The aim of this thesis is to design and test a concept suggestion for engaging new members for a music association called Turun Laulelman Ystävät ry. Turun Laulelman Ystävät ry supports the tradition of the *laulelma* music genre, and the laulelma hobby by bringing together amateur musicians, singers and songwriters who share an interest and love for the genre. The association welcomes people to join their meetings and test their interest, but has not been able to engage new younger members in recent years.

The average age of the members in Turun Laulelman Ystävät is high; most of the members are seniors. Concert audiences also mainly consists of seniors. At the moment Turun Laulelman Ystävät takes limited marketing actions so the younger member candidates do not find the association easily. The number of members has been decreasing persistently. Therefore, the activity and continuity of the organisation is under threat.

The study aims to define the core reasons why Turun Laulelman Ystävät ry has not been able to engage new members, and suggest tangible development ideas for the association. Previous studies in laulelma music genre, documents of Turun Laulelman Ystävät, as well as theories of service design and change leadership and change management are used for defining the service, its starting point and its desired state. The organisation culture and strategy is researched and evaluated in co-operation with the association.

The methods used in the study are research methods including surveys and interviews as well as collaborative service design methods, such as workshops, personas, customer journey and service blueprint. The best development ideas are designed, tested and evaluated for implementation. Designing services and implementing them, requires the organisation to work in unison. Every touch point of the service needs to be designed to express the organisation's mission and brand.

1.2 Turun Laulelman Ystävät

Turun Laulelman Ystävät ry is a non-profit association that has been active since 1993 and was registered as an association in 2001. The mission of Turun Laulelman Ystävät is to support the tradition of the laulelma music genre and to support the laulelma hobby by bringing together amateur musicians, singers and songwriters who share an interest and love for the genre. Their main activities are arranging singing evenings and music training for members. Turun Laulelman Ystävät also organises concerts where members perform. Main concerts are organised twice a year, in spring and autumn. In addition to concerts members can be asked to perform at special occasions and events. The main revenue of the organisation comes from member fees and concert tickets. All staff work is voluntary.

1.3 Laulelma music genre

Laulelma is a genre of Finnish popular music. Laulelma is similar to Swedish music genre *visa*, European *schlager* and folk music genres. The songs are usually light and melodic. The key focus is in the lyrics, which are often stories or reminiscences. The interviewees in Kalle Kivelä's (2017, 74) recent academic research stated that song texts should enable both performer and the audience to relate to them.

Kivelä (2017, 74) describes the structure and content of the lyrics in laulelma to be such, that they could also be read out loud as poems. Lyrical topics in laulelma are often stories about love, life or nature. The laulelma song structure does not usually include refrains, as the aim is to have as little repetition as possible. Laulelma songs should not be performed as background music, but rather to create a connection between the performer and a listener. Laulelma is interpreted as stories are told. Kivelä (2017, 75) suggests that the arrangement of the song should prioritise the song text and keep the instrumentals in a supportive role. Accompaniment should be mainly acoustic.

2. Framework

This research concentrates on membership services of Turun Laulelman Ystävät and the relations between the organisation, members and potential members as shown in Figure 1. Other areas considered are the association strategy, culture, activities and marketing actions. Turun Laulelman Ystävät offers its members the opportunity to gain performing experience in casual social gatherings and seasonal concerts. It also provides the possibility to learn by getting music training. The association offers support and feedback for performing, singing, playing, songwriting and other laulelma hobby related issues. This research will show how successfully activities are planned, managed and implemented, and how they can be developed.

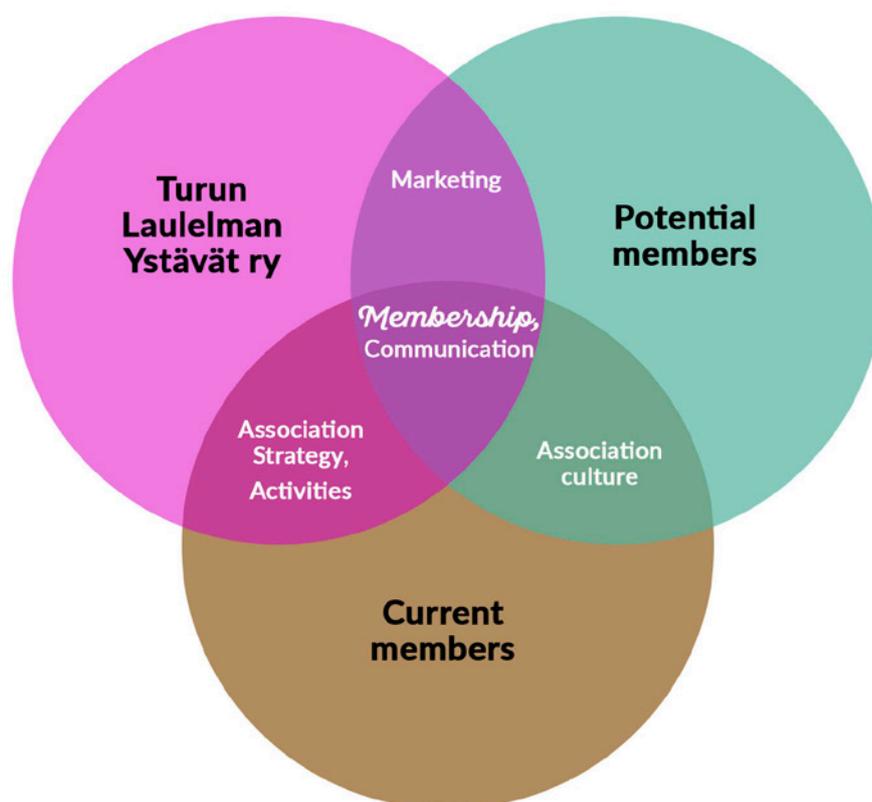


Figure 1. Frame of reference.

At the moment, Turun Laulelman Ystävät takes very limited marketing actions. They have been mainly using traditional media, press releases, printed posters and word of mouth in order to advertise their services. Younger member candidates do not currently find the association easily, and if they do, they often do not engage. This research study will introduce reasons for this and possible need for customising the value propositions of the organisation.

A big part of this study is done with a membership questionnaire regarding the strategy, culture and activities of the organisation. The organisation's history, documented in annual reports is also researched. The target group in general needs to be defined more accurately. One of the aims is to find out what users expect from culture associations in general, what factors are important for them and how they can impact membership involvement. This will be studied in Chapter 6.2 External workshop.

The definition of laulelma is very near some other better known genres that are categorised as singer-songwriter, folk and indie. There's a possibility that music hobbyists who enjoy those genres might be interested in joining Turun Laulelman Ystävät. Members' opinions about what genres are accepted and how the members themselves define the laulelma genre are discussed in interviews. Researching the association's current culture will show how the group works, how decisions are made and how new members are welcomed and integrated into the group. It is important to study how the organisation communicates internally and externally, and if different kinds of users are or should be considered in the communication processes. The study will also consider the major communication differences between different generations.

Member experience is examined in detail with *membership journey map* in Chapter 8.1.2. The map is designed for analysing and finding new propositions on how to identify the challenges on the user journey and develop the membership experience. The findings of the research are used as the building blocks of the design part of the study. Chapter 8.2, New visual identity, concentrates on how the association looks from outside, and how a new visual language, including a new logo, was designed. Chapter 8.4, Design of communication, introduces propositions for developing communication and marketing of the association. The activities of Turun Laulelman Ystävät mainly consist of event type activities. Therefore, chapter 8.5 focuses on designing activities and how all the stakeholders can be considered from planning to implementation.

3. Research questions

The aim of this thesis is to design and test a concept for engaging younger members for Laulelman Ystävät. The design process starts by identifying and assessing the possibilities and challenges that need to be considered in the approach. The current culture of Turun Laulelman Ystävät and the member potential both need to be researched and evaluated. The service environment also needs to be analysed. This data is used for designing a plan for how to overcome the challenges, and use the possibilities suggested by this data to gain more young adult members and update their services. It is critical for Turun Laulelman Ystävät to discover how the next generation entering the association is similar to or different from the preceding generation. Association strategy and mindset need to be adapted in order to engage young adults as association members (West, Wolinsky & Leeman 2015, 26).

The following research questions support the examination of what the desired state of the association would be from the user's point of view, and what the association needs to do to respond to that need:

- What factors affect the desire and ability of users to engage with a hobby club or association?
- Is the strategy of Turun Laulelman Ystävät supporting the desired state of the organisation?
 - What innovations are needed to achieve the desired state?

To answer the first question hobbyists' expectations and desires are researched both generally towards culture hobbies, as well as towards activities of Turun Laulelman Ystävät. For the second question the study aims to research how the organisation's previous and current actions are following the current strategy of the organisation and if the desired change should affect the strategy. The desired state of the Turun Laulelman Ystävät, wherein they aim to engage new younger members, may demand a change in both the activities and the strategy of the organisation. Thus, it is important to approach the research with understanding of change management and user involvement in designing change.

4. Service design process and methods

Change and development ideas can be easier to implement if they originate from users. This is why the primary methods used in this study are service design methods. Stickdorn and Schneider (2011, 22–24) suggest that service design is an interdisciplinary approach that helps to either create or develop services, combining different methods and tools from various disciplines. Service design projects aim to improve factors like ease of use, satisfaction, loyalty and efficiency across areas such as products, environments and communications. Service design processes and methods are suitable for this study for their advantages in problem solving and development. According to Holmlid (2007, 3), one of the main ideas behind service design is that one should be open to both problem reframing and changing solutions. He suggests that service design processes are highly explorative, and somewhat analytical.

There are several different approaches to service design models but they typically include the stages that are characteristic for the design process in general: empathising, defining, ideating, prototyping and testing. The service design process of Tuulaniemi (2011) consists of definition, research, design, evaluation and implementation. Tuulaniemi's process is partially applied in this design project. The following chart (Figure 2.) presents the main tasks, methods and the timetable of the process.

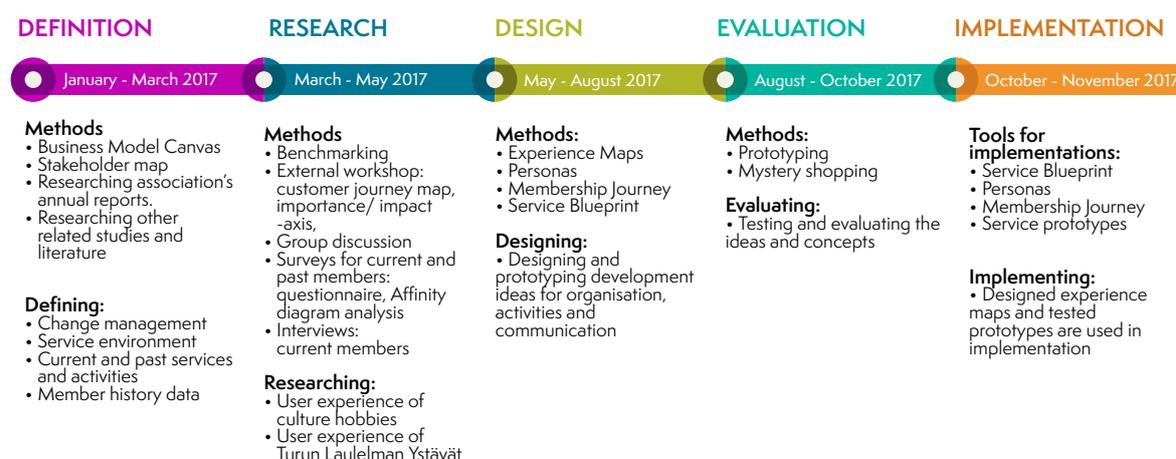


Figure 2. Process chart.

5. Definition of the service of Turun Laulelman Ystävät

Turun Laulelman Ystävät desires to engage new members who are younger and more active. To get the organisation to this desired state requires change. It is important to see the change in different perspectives to understand how change affects people and to learn what the common attributes of successful change are. It is also essential to understand what factors affect people's engagement to any target, whether it is a product, work or an organisation.

The design process starts with researching change management theories, and then continues in defining the current state of services and activities of Turun Laulelman Ystävät. For getting the required ground information of the service, the association's annual reports are researched. Annual reports and association rules also offer additional data about current and past services and activities, member history data and relations between them. A business model canvas tool is used to get a clear view of the services, resources and money flows. The service environment of Turun Laulelman Ystävät is also analysed with stakeholder mapping. Mapping stakeholders defines which parties affect and influence the association, as well as those which will be influenced by it.

5.1 Change management

Organisational change management is defined as a structured approach to transform an organisation from its current state to a desired future state. According to Luoma (2015, 18), the identified common attributes of successful change in organisations are a clear vision, active participation, effective and credible communication, readiness for change, and demonstration of achievable progress in change. In addition, top management support and commitment are crucial for success in organisational change. According to Fullan (2011, 25), the framework of change leadership consists of elements such as empathetic relationship building, collaborative focus, becoming a confident learner and continually measuring and learning from the impacts you and others are having. Leadership should be inspiring and supportive, which is essential in associations, where activity is usually based on voluntary work (Heikkala, Kroo & Pekkarinen 2014, 37).

Associations are often designed to meet the needs of current members instead of future members. Members are also more likely to resist change, the longer they have been involved in the association. Therefore, associations can often meet resistance from its chief stakeholders to customise their value proposition to the different needs of their juniors. (West et al 2015, 8.)

Customising the service of Turun Laulelman Ystävät could include changing attitudes towards the music, such as less strict definitions of the genre, or allowance for the younger members to develop it. It might also demand some resources for new communication and marketing channels. Engaging new younger association members also demands a will to enable a generational change in the organisation.

The first step for Turun Laulelman Ystävät is getting its members excited enough to commit to change. To ensure the continuity of the association, it is important to get members' attention, activate both members and management and design a clear realistic plan for change. A successful generational change in association demands understanding in the following areas: *user response to change, communication across generations, psychological ownership, co-design of change, and association strategy's role in change.*

5.1.1 User response to change

It is important to keep in mind the people who are affected by the change and how people respond to change. Change can be experienced as a threat or reward. How the change is managed will affect how well it succeeds. Understanding users, and the threat and reward response, can help leaders and organisations which are trying to implement large-scale change (Rock 2009, 6).

Neuroscience has discovered the human brain to be highly plastic; neural connections can be reformed, new behaviors can be learned and modified at any age (Rock 2009, 6). The brain is able to make these shifts, when it is engaged in mindful attention. A neuroscience research of Naomi Eisenberger suggest that the feeling of being excluded provokes the same reaction in the brain that physical pain might cause (Rock 2009, 3).

The SCARF-model consists of five particular qualities that can help to minimise threat response and instead enable the reward response: status, certainty, autonomy, relatedness and fairness. People are more likely to support a change that they had a part in designing, because it strengthens both their autonomy and status. Change can also generate uncertainty and worries of being excluded.

Keeping the SCARF-model qualities in mind during the service design process would highly benefit Turun Laulelman Ystävät. Understanding them can help to apprehend deeper motives behind reactions, and to design more successfully with empathy based tools such as personas, empathy maps and customer journeys.

5.1.2 Communication across generations

In order to engage new younger members Turun Laulelman Ystävät should develop their communication across generations. This will demand a particular approach when designing the service.

According to Haegstad and Uhlenberg (2005, 346), life is traditionally divided into education, working life, and pension. This can lead to exclusion and separation of ages and diminish the communication between young and old. It is better to get to know each person individually, than label them based on their age group. However, it is worthwhile to consider their generation. According to Jeanne C. Meister as cited by Knight (2014) it is important to be aware of the differences between age groups and possible generational tension.

Widman and Strilko (2014) list that generations often have differences in behaviour, communication styles and language, balance between work and personal life, dressing and grooming, work processes and technology focus, consuming, media use, authority, leadership and hierarchy. Knight (2014) suggests a collaborative approach as a managing tip for a group of mixed generations; in addition to improving the communication between ages, encouraging debate could also help the transition between different life stages. This is something that could be considered in the ideation of new service concepts for Turun Laulelman Ystävät.

5.1.3 Psychological ownership

Engaging new members requires an understanding of the core reasons people engage in activities, and what factors and motives essentially create the engagement. The theories of psychological ownership can explain this phenomena. Pierce, Kostova and Dirks (2003, 86) describe psychological ownership as “the state in which individuals feel as though the target of ownership or a piece of it is theirs”. Luoma states (2015, 56) that psychological ownership can exist in an individual-level as well as in a group-level mindset; it does not require legal or economic responsibility for the ownership, which means that people who are not legal owners can still experience psychological ownership.

Pierce et al (2003, 14) propose three major experiences of the feelings through which psychological ownership emerges: controlling the ownership target, coming to know the target intimately, and investing the self into the target. Jenni Luoma’s doctoral thesis, *Understanding change management through the psychological ownership framework* (2015), refers to same experiences as the roots of the feelings of psychological ownership: power, knowledge, and investment of self. Her study examines the organisation as an object of ownership and members of the organisation as the subjects of ownership in the context of organisational change. She uses the theory of psychological ownership to analyze both the current and the desired state of the organisation, and to describe and explain the attributes that are critical to successful change.

Luoma (2015, 138) discovered that certain tools used in action research of change processes activate different attributes of successful change (Chapter 5), which further activate the roots of the psychological ownership. Similarly, co-design and service design methods could be used in activating the antecedents of a successful change as listed in Table 1.

Table 1. Tools used in aiming to activate antecedents of a successful change.

Tools in service design process of Turun Laulelman Ystävät.	Based on Luoma's table 19 (2017, 139)		
	Main tools in action research of the change process of Luoma's case study	Antecedents of successful change that were activated by the tools	Development mechanisms of psychological ownership that are activated by antecedents of successful change
member meetings, workshop, collaborative mapping tools creating content for website interviews, social media, questionnaire, management, prototype event	seminars, group work, interviews, questionnaires, daily management	participation	power, knowledge, investment
workshop, member meetings, interviews, questionnaires, membership letters, conversations, other organisational communication and management, prototyping new channels: social media, website	seminars, group work, interviews, questionnaires, personnel magazines, conversations, other organisational communication, daily management	communication	power, knowledge, investment
member meetings, website content, social media, membership letters, other organisational communication and management, business model canvas, service blueprint, personas, membership journey map	seminars, group work, personnel magazines, other organisational communication, daily management	clear vision	power, knowledge, investment
member meetings, conversations, membership letters, other organisational communication and management, membership journey map, new designs and prototypes: events, website, social media	seminars, personnel magazines, conversations, other organisational communication, daily management	demonstration of progress	knowledge, investment

5.1.4 Co-design of change

Empathy and co-design methods used in service design can help to plan change and ease the implementation of new service concepts. Reima Rönholm (2017, 83–85) suggests that empathising and understanding existing values and behaviours are essential, especially if the service design process involves organisational changes.

It is important to include the members of Turun Laulelman Ystävät in the design process, in order to create new concepts that would still serve the older generation. Shared values among the board and the members form the basis of a shared culture. One part of the study is to research what the organisational culture of Turun Laulelman Ystävät is like, and what values the organisation has. Values have so far been missing from the association rules of Turun Laulelman Ystävät.

Rönholm states that changing what people do should be the key ingredient in service design. Change requires empathy. According to Rönholm (2017, 83–85), empathising with the customer experience is needed to design solutions at the front stage, while empathy for the employers' experience and organisational culture is needed at the backstage of the service. Co-design tools and methods such as Business Model Canvas (Chapter 5.7) or Event Canvas (Chapter 8.5.2) can expose important insights that are needed in decision making, planning and designing. Co-design tools can also help to identify what is commonly elusive to most, and therefore neglected (Frissen, Janssen & Luijer 2016, 24).

A study into the potential of a service design approach to transform voluntary community sector organisations by Warwick, Young and Lievesley (2014, 52–54) suggests four key organisational features that are required for Service Design to effect transformational change: *understanding the service design approach, receptivity to change, valuing process and outcomes, and compatibility between the organisational culture and the service design approach*. A designer cannot be innovative for an association, but can innovate with it. The readiness for change has an impact on the way the designer is able to engage with stakeholders and how proposals are received.

The study (Warwick et al 2014, 53) suggests that the value the stakeholders place on the Service Design process is linked to tangible outputs. Their engagement and participation is crucial for the change. The symmetry between the existing organisational attitude and the

service design approach allow the designer to adopt the roles of facilitator and provoker more successfully and enable successful co-design.

The four key organisational features required for service design, as suggested by Warwick et al (2014, 53), help to indicate to what degree an innovation is possible. They also seem to be directly related to the common attributes of successful change listed in chapter 5.1.: *clear vision, participation, effective and credible communication, readiness for change, and demonstration of achievable progress.*

5.1.5 Role of association strategy in change

A strategy is a long-term plan for reaching an organisation's goals. It is based on the organisation's mission and vision, which are often defined in the association rules. It is a tool that gives directions to all operations; what the association needs to do in order to succeed. Without a strategy it would be really difficult for an association board to make decisions that would support their organisation. Similarly, it would be difficult for the members to know what the common goal is or how it is supposed to be reached.

According to Hämäläinen and Maula (2001, 19) strategy affects an organisation's identity and reason to exist, as well as all its activities. Implementing changes requires a clear vision and strategy. This is why the strategy is usually updated when an organisation needs to change. Generational change and a will to grow membership numbers of Turun Laulelman Ystävät are both valid reasons to research the association strategy of Turun Laulelman Ystävät and see if it needs adjusting.

5.2 Association activity

An association is an organisation of at least three members, it has a common purpose and its activity is aimed to be continuous (Loimu 2013, 23). The purpose of an association could for instance be charity, supporting a specific cause or group, or providing services to its association members. According to the Finnish Register of Associations (2016), Registered non-profit associations can among other things cover such areas as trade unions, political activities, social and health affairs, leisure activities and cultural fields.

Freedom of association is mentioned as one of the basic political rights guaranteed in the Constitution of Finland. In January 2016 there were approximately 135,000 associations registered in the Finnish Register of Associations (Finnish Register of Associations 2016).

5.3 Introducing the project to the members

In the beginning of the study the project was presented to the association members. The presentation was held on March 7th 2017, on the same day that the association had its annual meeting, went through the previous year's activities and selected a new board. The aim of the presentation was to excite members about the project and encourage them to get involved by being interviewed and by answering the member survey. Most of the active members who regularly go to the monthly Laulelma Evenings were present. The order of the service design process and terminology was explained as the project was introduced. After the presentation there was an open discussion about the project.

The atmosphere was mainly enthusiastic, but there seemed to be some doubts as well. Because people were unfamiliar with the theoretical side of the process, some doubted if this project could actually offer concrete help for the association. However, everyone seemed happy that there would be at least an attempt to develop things. Some members already wanted to share their ideas after the meeting, so the conversation seemed to have a positive impact.

5.4 Planning with the association board

The next steps of the process were discussed during a board meeting in early March 2017. In addition, the issues that were raised at the previous member meeting were talked about. Several members questioned the name of the association as being too old-fashioned. The association's logo and web page design also received criticism for looking too dated. There had also been complaints that the webpage was not visible on the Google search page.

The board decided they would ask members to provide suggestions for a new name. If the name was then to be changed, a new visual identity would be done after that. The board received a lot of suggestions for a new name, but the name suggestions also raised questions

about the overall aim of the association. There seemed to be many different opinions about both topics. As a result the name change was put on hold.

It was interesting how willing most of the members were to change things that were as profound as the name. That might reflect how critical the situation is. However, the conversation about the association's vision and mission indicated that the association strategy might have not been either well planned, managed or implemented.

5.5 Informal field discussions

Participant observation is an ethnographic data-collection method that requires the researcher to observe and participate in conversations and daily activities of members of the community under study (Schensul & LeCompte 2012, 83). The presence in the field setting, in this case Turun Laulelman Ystävät association meetings, helps to understand and learn the social relationships, cultural patterns and expectations that people share (Schensul & LeCompte 2012, 23–34). DeMunck and Sobo (1998, 43) suggest that participant observation could afford access to the “backstage culture” of the group. Informal conversations like ‘corridor talk’ and ‘coffee break talk’ are good methods for collecting feedback, when all members of the group do not have access to a computer or the internet (Hämäläinen & Maula 2004, 138).

Several short spontaneous and informal discussions were held during the monthly meetings in January, February and March (personal communication Jan. 4, Feb. 1, and March 7, 2017). The conversations were casual and people felt no pressure to come up with something really important or official. They did not feel too aware of what they were saying and were able to speak their minds freely.

The aim was to consciously avoid leading questions and to concentrate on what the participants had to say. When talking with the members of Turun Laulelman Ystävät, the subjects of the talk often came directly from the members. Many first asked me what I thought about their meeting, and then they would quite naturally start telling their own view about the meeting and the association. Their opinions were very pertinent and they often pointed out practicalities, such as a lack of refreshments at the meeting or not enough people joining at that particular time. They also told me about the laulelma genre. Some thought

laulelma was so old fashioned, that it was supposedly the reason why there had not been new younger members for a while. Others had a much wider interpretation of laulelma, but they assumed that younger people would not want to spend time with an older generation like them.

In general everyone seemed to enjoy themselves, but people were also worried about the future. I was told that they had just lost their former chairman of the board a bit over a year before, when she had past away. She had been a very active member and a great organiser. No one had really wanted to take her place in the organisation. This meant that at the annual association meeting in 2016, they were not able to choose a new board at all. As a result of everyone declining board positions, the previous year's board members continued as temporary board members. Now everyone I talked with was anxious to see if they could select a new board in their annual meeting 2017. Which they did.

There were different directions in which the members wanted the association to develop, and different ideas about what areas needed change. What people agreed on was the way that the hobby was supported. But how they saw laulelma as a genre varied, as well as how strictly they wanted to define it. Some members felt that people should be able to sing whatever songs they wanted in the meetings, others thought only laulelma music should be performed since it's the main mission of the association.

The conversations always seemed to go back to the hobby side of the mission, which is natural since that is the concrete part of the organisation for the members as hobbyists. The conversations offered valuable and sensitive information about the current state of the organisation that members would not have felt comfortable to share in more formal interviews or questionnaires.

5.6 Researching the annual reports of Turun Laulelman Ystävät

A registered association has to decide on association rules, fill in basic notice forms and submit the documents either directly to the Register of Associations or to a local Register Office. Association rules consist of sections concerning the name, domicile, purpose and

kind of activity, and the size of the Executive Committee. (Finnish Register of Associations, 2016.)

Based on conversations with the members, there were various versions of how the service had changed since the beginning, how many members there had been, and how the average number of participants in monthly meetings had changed during the years. It became clear that in order to understand the current state of the association and how it got there, its activity history and member history data had to be researched.

The association board provided all the needed data. Every registered association in Finland has to provide information and figures of their annual actions, number of members, as well as account information, to the Finnish Register of Associations. All that information was well documented and available. Certain figures from each annual report since 2001 were collected: number of members, average number of participants in monthly meetings, number of concerts held and number of training sessions. The research revealed some clear relations between activities and member data. When more concerts were arranged more members joined, and when some training sessions were arranged, there were more people participating in the regular monthly meetings as well. (Figure 3.)

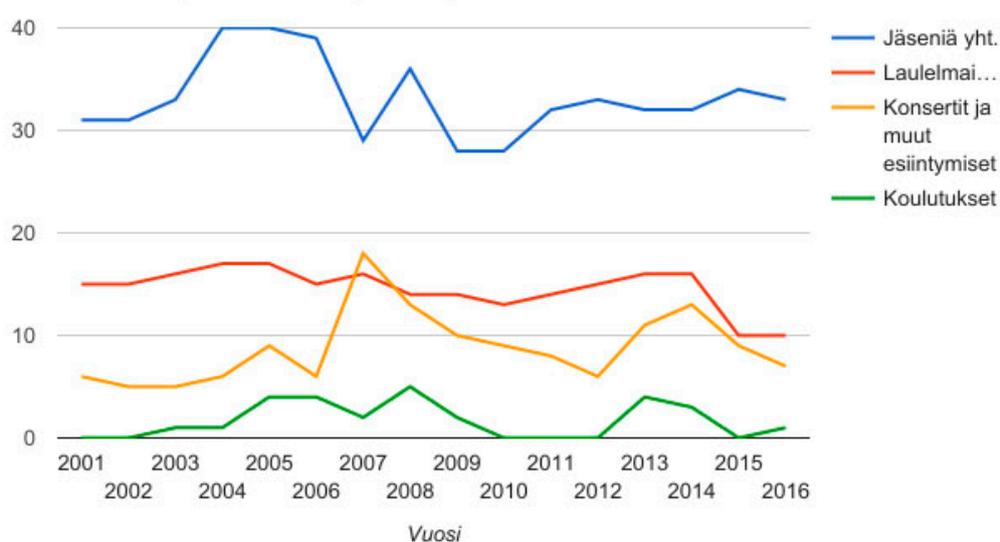


Figure 3. Key figures from annual reports (blue line: number of registered members, red: number of participants in monthly meetings, yellow: concerts, green: training sessions).

5.7 Business model canvas

A business model canvas is a mapping tool which is used for describing and designing business models. It consists of nine blocks: Key Partners, Key Activities, Key Resources, Customer Segments, Value Propositions, Customer Relationships, Channels, Cost Structure and Revenue Streams. Stickdorn and Schneider (2016, 212) suggest that the key benefit of the tool is providing a fast overall view of an organisation, by bringing clarity to its core aims whilst identifying its strengths, weaknesses and priorities.

The business model canvas of Turun Laulelman Ystävät presented in Figure 4., was created based on conversations with the association board, and was further developed with the data from annual reports and the association rules. The customer segments and value propositions became clearer by the end of the project after insights were gathered from the members.

THE BUSINESS MODEL CANVAS

Designed for: Turun Laulelman Ystävät ry (TLY)
Designed by: Linda Macken Date: 7.1.2018 Version: 5

<p>KEY PARTNERS</p> <ul style="list-style-type: none"> Turkuseura Lets TLY use their meeting room in exchange for music performances at Turkuseura's events. City of Turku, cultural sponsorship (kulttuurikummitoiminta) For care homes in Turku. Lets TLY use their concert room in exchange for music performances at local care homes. Music venues TLY uses various venues and restaurants in Turku for gatherings and concerts. Other music associations, e.g. Helsingin Laulelman Ystävät, Visans Vänner i Åbo 	<p>KEY ACTIVITIES</p> <ul style="list-style-type: none"> Bringing together amateur musicians: Organises social gatherings for singing/performing, group concerts, music training and trips (eg music events, recording studios) Promoting laulelma genre Arranging laulelma concerts, Sharing knowledge about laulelma <p>KEY RESOURCES</p> <ul style="list-style-type: none"> Physical assets: Meeting room, music equipment and instruments Intellectual property - All staff work is voluntary Different musical and professional backgrounds. TLY: Knowledge about Laulelma scene and networks. 	<p>VALUE PROPOSITIONS</p> <p>1. For music hobbyists (members):</p> <ul style="list-style-type: none"> possibility for gaining performing experience in social gatherings and concerts possibility to learn by getting musical training connections /community, meeting people with similar interests > getting support and feedback for performing, singing, playing, songwriting and other hobby related issues. low costs, flexible hobby <p>2. People who are interested in or listen to Laulelma and other music genres similar to it (audience/supporting member):</p> <ul style="list-style-type: none"> Possibility to attend Laulelma concerts possibility to support Laulelma culture and Laulelma hobby, as well as the local culture scene 	<p>CUSTOMER RELATIONSHIPS</p> <ul style="list-style-type: none"> Word of mouth co-creation meetings concerts <p>CHANNELS</p> <ul style="list-style-type: none"> personal contacts homepage email Facebook Instagram partners events 	<p>CUSTOMER SEGMENTS</p> <p>1. For membership: Music hobbyists, singers and songwriters who share the interest and love for the genre Mainly working age 30-60+</p> <ul style="list-style-type: none"> - Visitors/potential members - Passive members - Participating members - Organising members <p>2. For concert audience: People who are interested in or listen to Laulelma and other music genres similar to it. age 30-60+</p> <ul style="list-style-type: none"> - Concert audience - Laulelmaklubi audience - cultural sponsorship audience
<p>COST STRUCTURE</p> <ul style="list-style-type: none"> Royalties for the public performance, to the music authors through Teosto*. Concert costs: e.g. rent for space, equipments, quest performers, marketing <p>* Teosto is the copyright organisation for composers, lyricists, arrangers and music publishers.</p>		<p>REVENUE STREAMS</p> <ul style="list-style-type: none"> Member fees Concert tickets Social event fees ** Educational fees ** <p>** Members pay a separate fee for participating, but TLY pays part of the total cost.</p>		

Figure 4. Business model canvas of Turun Laulelman Ystävät ry (see Appendix I., Business Model Canvas).

The key partners of Turun Laulelman Ystävät are the City of Turku and Turkuseura association, which supports traditions, dialect and urbanity of Turku. Turkuseura is letting Turun Laulelman Ystävät use their meeting room in exchange for music performances in Turkuseura's events. The City of Turku lets Turun Laulelman Ystävät use their concert room in exchange for cultural sponsorship; organising music performances at local carehomes. The association also uses various venues and restaurants in Turku for gatherings and concerts, and sometimes organises events together with other music associations, such as Visans Vänner i Åbo or Helsingin Laulelman Ystävät.

The key activities are bringing together laulelma musicians and hobbyists, and promoting laulelma genre. The association organises social gatherings, group concerts, musical training and trips. It organises laulelma concerts and shares knowledge about laulelma. Key resources consist of physical assets, such as a meeting room, musical equipment and instruments, and intellectual property. All staff work is voluntary, and members have very different musical and professional backgrounds. Turun Laulelman Ystävät has a wide knowledge of the laulelma scene and networks.

The customer segments are hobbyists and professionals as well as audience of laulelma music: singers and songwriters who share an interest and love for the genre, and people who are interested in or listen to laulelma and other music genres similar to it. Customers are typically working adults or seniors, from 30-year-olds up. Customer relationships are co-created and built with word of mouth, meetings and concerts. Main channels are personal contacts, website, email, social media, partners and events. The value propositions consist of value offered for music hobbyist, such as opportunities to gain training or performing experience, as well as emotional value in the form of support from the community. Concert audiences are offered possibilities to find and attend laulelma events and to support the local culture scene. The cost structure consists of various concert and event costs, royalties for the public performance, educational costs, organisational and marketing costs. The organisational costs are small due to co-operation with other organisations and voluntary staff work. Turun Laulelman Ystävät association's revenue comes mainly from member fees and concert tickets sold. Members can also pay separate fees for participating in special social and educational events.

5.8 Stakeholder map

The stakeholder mapping process identifies the organisations, groups or individuals that have the power to influence or are involved with the service. The following figure sorts stakeholders according to their core, direct, and indirect influence on the service. This figure shows what groups need to be considered when developing the service. Raybould (2009) suggests that a stakeholder map could help an organisation classify their stakeholders in relation to their power and to the extent to which they are likely to show interest in the actions of the organisation.

The stakeholder map for Turun Laulelman Ystävät is shown in Figure 5. It is based on the research presented previously in this chapter: association history data, other information provided by and ideation of the association board, as well as the informal field discussions. The core stakeholders, which have direct participation in the service of Turun Laulelman Ystävät are the association members and the association board. The board consists of a

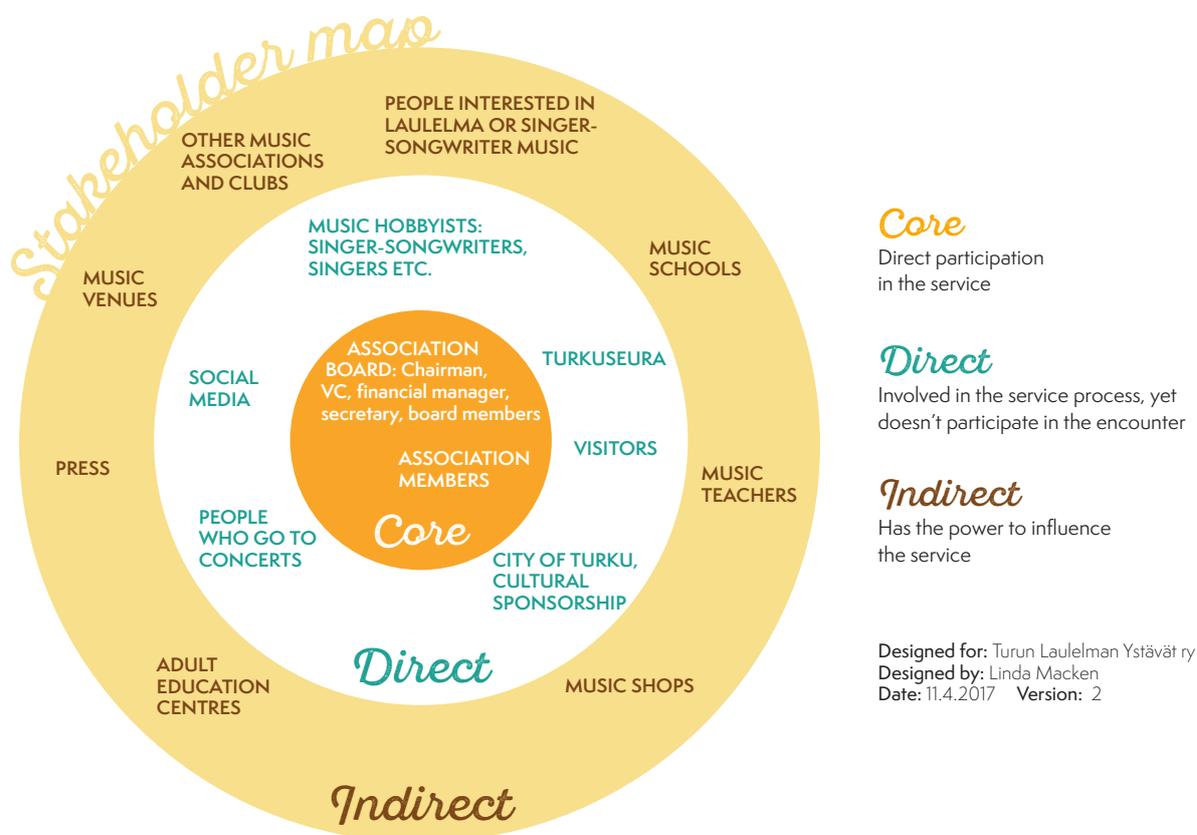


Figure 5. Stakeholder map for Turun Laulelman Ystävät ry.

Chairman, Vice Chairman, Financial Manager, Secretary and Board Members who can vote but have no specific responsibilities.

The direct stakeholders are involved in the service process, but do not participate in the encounter. The direct stakeholders of the association are the music hobbyists, visitors, concert audience, City of Turku, cultural sponsorship partners, Turku Seura association and social media connections. Indirect stakeholders who have the power to influence the service of Turun Laulelman Ystävät are people interested in laulelma or singer-songwriter music, other music associations, music schools, adult education centres, music venues, music teachers, music shops and members of the press.

A stakeholder map can be used for analysing and planning the nature of the relationship which should be adopted with each group. Stickdorn and Schneider (2011, 151) write that mapping stakeholders can reveal previously neglected groups that can exert influence on the service, thus comprehensive overview of stakeholders is essential to any attempts at improving engagement.

The stakeholder map of Turun Laulelman Ystävät includes several groups that have influence and importance in the service, but have not been considered in activities or communication. The association is planning to use the created stakeholder map later as a tool for designing the organisation's communication and marketing strategy, as well as a base for selecting the stakeholders to design for when developing their activities.

6. Research

It is important to research if Turun Laulelman Ystävät is ready and willing for the possible cultural change, actions, and costs needed for engaging younger members. Engaging new users may require developing both the organisation and its service, as well as the paths through which the association is found. The research reveals what changes and actions can be recommended to Turun Laulelman Ystävät ry.

A combination of qualitative data collection methods is used to capture stakeholder's insights throughout the service. The purpose is to study both current users and potential user groups, and to research what factors affect their desire and ability to engage with culture hobbies and associations. Potential users and common pain points of culture hobbies are researched by using an external workshop for culture hobbyists. Benchmarking similar associations in the Turku area can show how their actions differ to Turun Laulelman Ystävät's activities, and if there is something to learn from them.

The other main research area is the organisation's strategy and mission, and how they have been implemented. That is studied using a thorough questionnaire for current members about the association's mission and activities and how members themselves would like to develop the organisation. It is important to research if the current association strategy will support the change or if the strategy has to be reconsidered.

6.1 Benchmarking similar associations to Turun Laulelman Ystävät in Turku

Benchmarking is a development model that looks to find examples of higher performance that could be applied to one's own processes. In industry benchmarking, the company that is studied is active in the same or similar industry, but is not a competitor. Thus, it is easier to establish a benchmarking partnership and get information. (Niva & Tuominen 2011, 5–17.)

There are a few associations that aim to support singer songwriter's hobby and performing opportunities in Turku. The purpose of benchmarking was to find out if there were similar music associations which are not direct competitors, and if they were able to engage

younger members. I was also interested in what kind of activities they were providing to their members. There are two associations in the Turku area, both of which have the main purpose of supporting and maintaining laulelma music culture: Turun Laulelman Ystävät and a Finnish Swedish association called Visans Vänner i Åbo.

TELMU, Turun elävän musiikin yhdistys ry (Live music in Turku association) and Turun Rytmiklubi ry (The Rhythm Club of Turku) have similar purposes and activities but they support different music genres. TELMU supports pop and rock culture and hobby, and Turun Rytmiklubi supports the culture and hobby of roots music.

The methods for finding information about these associations were online research and personal communication. Online research included research of their online presence, content they provide on their pages and profiles, and other publications or thesis studies the associations are mentioned in. Personal communication included contacting the associations via Facebook's Messenger or email.

As a reference point to compare online presence of associations, Turun Laulelman Ystävät ry has a webpage (Figure 6.) with basic information. However, It has problems with visibility since it is not recognised by Google's search engines. The page visitors mainly come from direct links. In addition Turun Laulelman Ystävät has a public group on Facebook which has 12 members (Jan. 20, 2017).

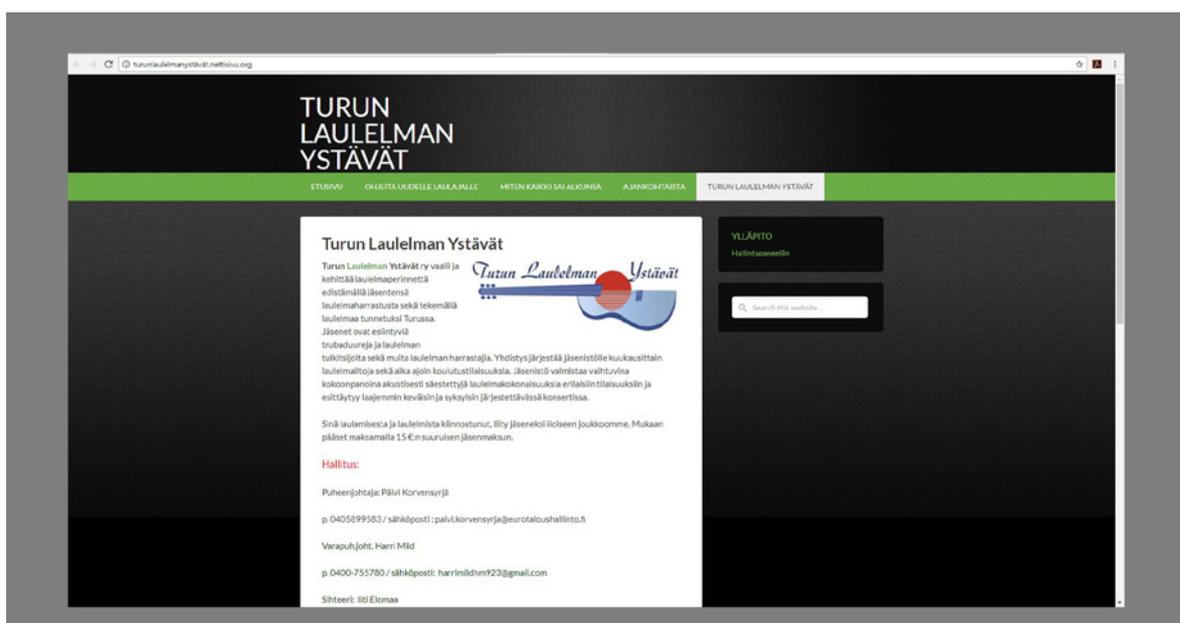


Figure 6. Screenshot from Turun Laulelman Ystävät ry webpage (Jan. 20, 2017).

Visans Vänner i Åbo

Visans Vänner i Åbo has a very similar concept to Turun Laulelman Ystävät. They have a monthly meeting among their members and in addition to that they organise concerts. Visans Vänner has a longer history than Turun Laulelman Ystävät. Visans Vänner i Åbo was founded in 1966 and it used a Swedish equivalent, Samfundet Visans Vänner i Stockholm (founded in 1936), for building its association model. A membership fee is paid once a year and in 2017 it was 15 Euros.

Visans Vänner i Åbo had about 30 members in 2016 (Kivelä 2017, 5). According to the association's webpage (Visans Vänner i Åbo, Oct. 22, 2017) they are in a similar situation to Turun Laulelman Ystävät. The members are mainly seniors, which they also openly tell in their association description on the website. The average age according to the site is over 60, and there is an open invitation for the younger generation to join (Visans Vänner i Åbo, 2014; Figure 7.). Visans Vänner i Åbo communicates with its members by email, and it has a fairly active facebook presence with 98 followers (Oct. 15, 2017). The content on their webpage includes a short description and their association rules, but not much other information is found. The last update on their web page was in 2014. New visitors find very little information about the actual activities. Because both associations have the same goals, Visans Vänner i Åbo and Turun Laulelman Ystävät have co-operated sometimes and organised meetings and concerts together. More frequent support and co-work would benefit both organisations.

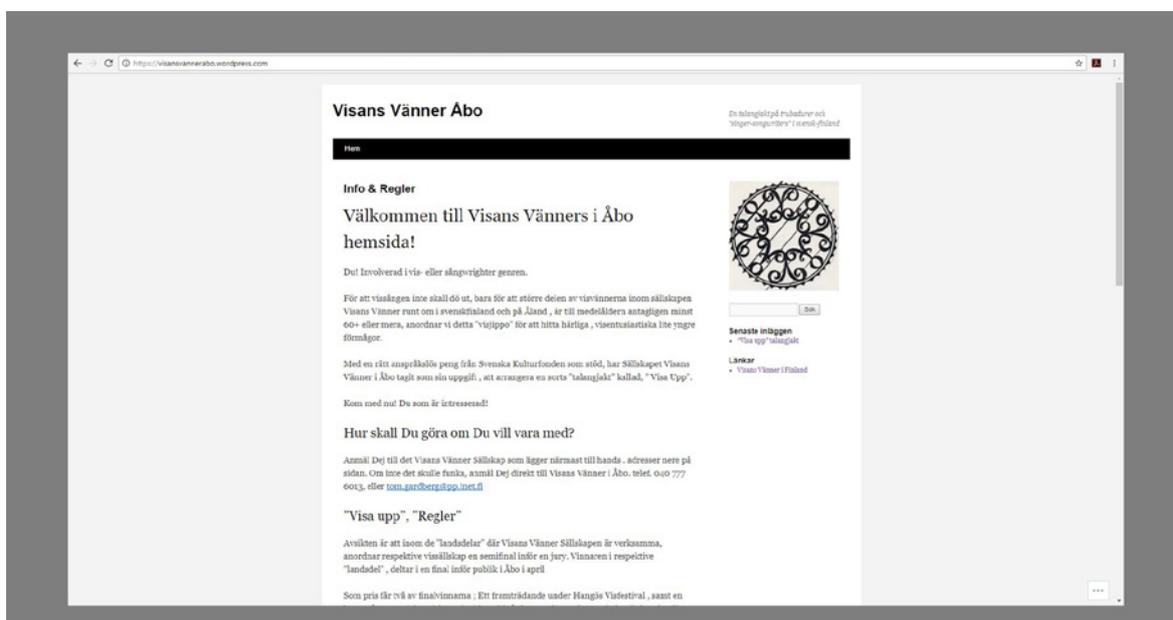


Figure 7. Screenshot from Visans Vänner i Åbo webpage (Oct. 22, 2017).

Turun rytmiklubi

Turun Rytmiklubi association was found in 2015, and according to their website (Turun Rytmiklubi, Oct. 20, 2017), it aims to develop and support the music hobby and performing opportunities of musicians and people interested in rhythm and roots music. The association also describes its mission to support co-operation between different music associations. Turun Rytmiklubi's yearly membership fee is 20 Euros for musicians and 100 Euros for supporting members (2017). In 2017 Turun Rytmiklubi had about 60 members.

Their web content mainly consists of lists of their events and co-operation partners. The information on the page seems to be aimed mainly for audiences, and not so much for the hobbyists (Figure 8.). The overall feel is that the members of the organisation are bands or performers seeking new performing opportunities, or that they are supporting members.

The most visible activity of Turun Rytmiklubi are events, Rhythm clubs, which they organise once a month. Based on their past events, Clubs usually have 1 to 4 performing solo artists or bands. In addition to public club events the association organises educational activities for their members. Most of the members are 40-year-olds or older. Members consist of both musicians and hobbyists as well as people who enjoy listening to roots music. (Personal communication with Turun Rytmiklubi Oct. 20, 2017). Turun rytmiklubi has 572 followers on facebook (Oct. 20, 2017). On their Facebook page they mainly share their events, and post videos from past events. They have also created an instagram profile, but have not yet posted anything there (Oct. 20, 2017).



Figure 8. Screenshot from Turun Rytmiklubi webpage (Oct. 22, 2017).

Telmu ry

Telmu ry, Turun elävän musiikin yhdistys (Association of live music in Turku), was founded in 2011. According to Vähäsarja (2015, 36), Telmu had about 100 members in 2015. Telmu's mission is to develop and maintain the hobby of pop and rock music, and to support the development of music activities in Turku and its surrounding area. The yearly membership fee for Telmu in 2017 is 10 Euros.

Telmu aims to create a supporting community amongst its audience and musicians. Musicians can be bands and artists, both hobbyists and professionals. Members get discounts from listed partners, such as music studios, shops, magazines and concert venues. The association rules, which can be found on their web page (Figure 9.), also mentions the organising of seminars about various topics such as musical trends and recent record releases. In addition the rules mention their aim to provide a practice room with instruments for their members. Telmu's Facebook page is very active, they have 1980 followers (Oct. 20, 2017). Similarly to Turun Rytmiklubi, their main use of a public Facebook page is to share and promote their events.

In Vähäsarja's membership questionnaire in 2015 for Telmu, 53% of participants were 25–35-year-olds, and 40% were 36–50-year-olds. Most of the members are music hobbyists or musicians. In both age groups the number of music hobbyists and musicians was high, 70%, in the younger group and 42% in the middle-aged group. Only one of the participants was over 50 years old (Vähäsarja 2015, 25–27).

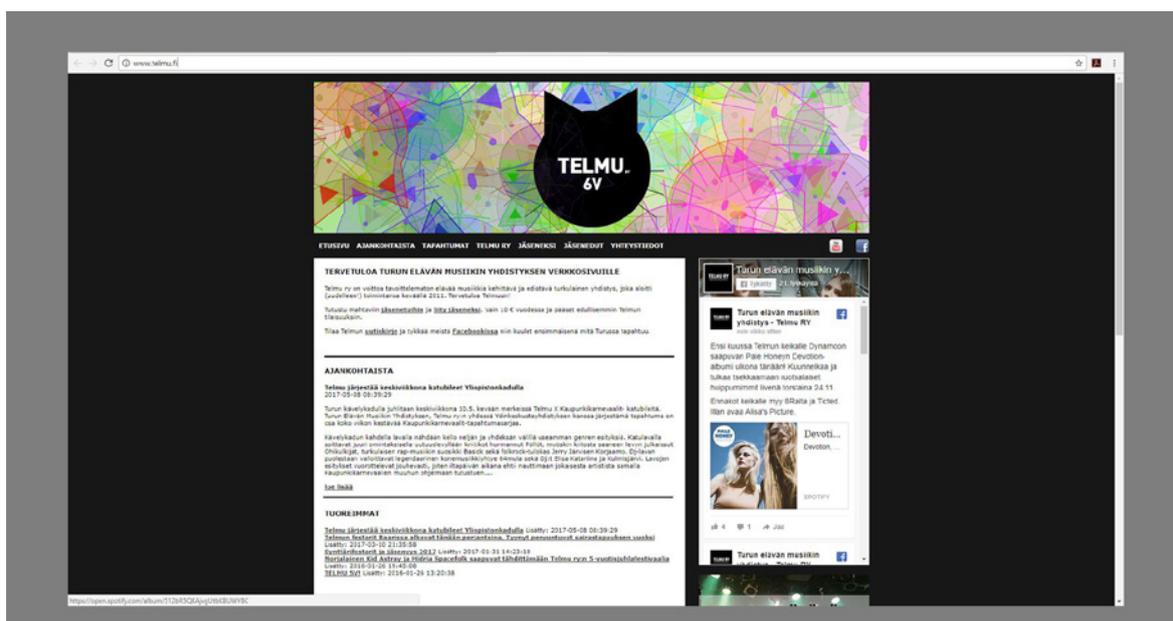


Figure 9. Screenshot from TELMU webpage (Oct. 22, 2017).

Findings

The most valuable finding from the benchmarking process was that younger generations are still interested in being members of associations. Table 2. presents the comparison of the associations in average age, main activities, services and benefits, online presence, membership fee and amount of members. The association with most members and also youngest members offers more value with benefits and discounts for example for instruments or concert tickets. It is also the most active in social media. The mission and activities in all the associations were very similar.

It is highly recommended for Turun Laulelman Ystävät to activate their use of social media, and also consider offering more value with additional benefits. All of the associations express a will to cowork with other music associations, which should be considered by Turun Laulelman Ystävät. Even though the supported genres differ, there could lie opportunities in organising events together with other similar associations.

Table 2. Benchmarking: comparison of the associations.

Association	Turun Laulelman Ystävät ry	Visans Vänner i Åbo	Turun Rytmiklubi ry	Turun elävän musiikin yhdistys, TELMU ry
Average age of the members	60+ (2017)	60+ (2017)	40+ (2017)	30+ (2015)
main activities, membership services and benefits (2017)	monthly meetings, education, concerts	monthly meetings, education, concerts	clubs/concerts, education	clubs/concerts, education, + various benefits and discounts from their partners
Online presence / Channels (Jan 2017)	website, Facebook group	website, Facebook page	website, Facebook page	website, Facebook page, Twitter
Membership fee / year (in 2017)	15 €	15 €	20 € for musicians 100 € for supporting members	10 €
Amount of members	36 (2017)	about 30 (2017)	about 60 (2017)	about 100 (2015)

6.2 External workshop

The *Perfect culture hobby workshop* was held in Turku on 11.3.2017. The aim of the workshop was to gather insights from people who had experiences from different kind of art and culture schools, clubs and associations, and see what kinds of similarities other hobby clubs had with Turun Laulelman Ystävät ry. The idea was to define the typical pain points of the hobby clubs and ideate solutions to them (Figure 10.).

Participants

There were five participants aged 30–65, who did not know each other before the workshop. The workshop lasted approximately 2.5 hours. The participants were invited on facebook, where the workshop had its own group with background information. Later on the results were shared on the Facebook group and people could comment on them.

Methods

Because the participants did not know each other, an ice breaker method was used in the beginning of the workshop. Participants were asked to create name tags by writing their names on a sticker and drawing a picture that would reflect their favourite culture hobby. Then they were asked to introduce themselves and their drawing to the group.



Figure 10. Participants ideating at the *Perfect culture hobby workshop*.

The main method used at the workshop was the customer journey. A customer journey describes the path that a customer goes through during the whole experience of the service. The path can be divided into different stages and touch points, where the user has some kind of contact with the service, e.g. through material, software or people (Tuulaniemi 2011, 78–79). The problems and ideas that were found by creating the journeys, were then evaluated with a value axis tool.

Experiences on different stages

Since the participants were all sharing their own experiences on the same journey map, the stages on the journey were divided in advance on a general level. These stages were: *expectations*, *consideration*, *decision*, *activities* and *continuity*. Every participant was thinking about one specific hobby experience they had had, and wrote down on post-it notes the experiences that they could remember during these different stages. Then they read their thoughts to the group as they put the post-its on the journey map on the wall.

Next the group analysed the problems that were put on each stage with a value axis tool, that showed the relationship between the importance and impact of the problem. The problems which situated in the right corner on the axis were selected to be solved on the next phase of the workshop. These problems had the biggest impact on the hobbyists and had the highest importance level. The solution ideas were a result of brainstorming. Everyone had a couple of minutes to write their solution ideas on post-its, then the group selected the ones that they thought would work best. The problems and pain points were very similar in all various different hobbies.

Expectations, consideration and decision

Most of the negative experiences in the beginning of the hobby had to do with the hobbyists themselves (Figure 11.). There were worries as to whether they would be talented enough to join the hobby group, or if they would otherwise fit in. It was easier to go and try a new hobby if you were able to go and try it with a friend before bigger engagements. As



Figure 11. Negative experiences in the beginning of the hobby.

a solution for this the workshop participants suggested that the hobby organisation could offer more concrete information e.g. on their webpage, so that the customer would know more about what happens in the lesson or meeting, what kind of skill level is expected and what kind people go there. They also suggested the organisations could somehow encourage people to come and visit with a friend.

The quality-price ratio had a big importance in the beginning of the hobby. The hobby could be dropped after the first visit if the classes were poorly planned or organised, or if the facilitator did not seem professional (Figure 12.). As a solution for these challenges, the workshop participants suggested proper planning and also engaging everyone to follow the set rules of the organisation.

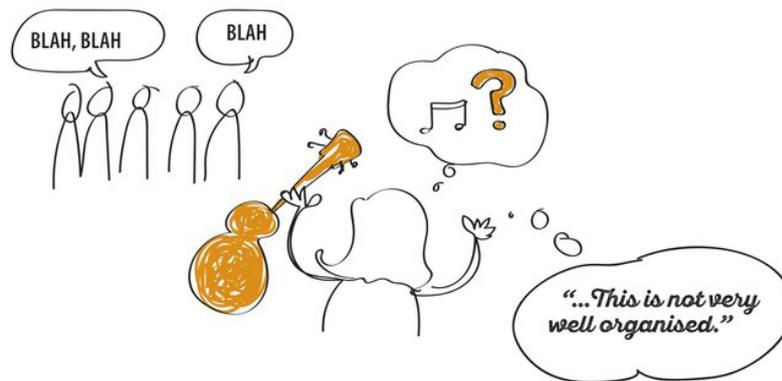


Figure 12. The hobby could be dropped after the first visit if the classes were poorly planned.

Another important issue was that people should get along well, and that inappropriate behaviour would not be tolerated by the staff. The workshop participants also agreed that often the atmosphere in the groups was better, if it consisted of people from different age groups. A hobby could also have a bad start - or not start at all - if it was too difficult to book a class, or register as a user or member. Overly-long forms or difficulties in finding contact details can have a big impact, even if the hobby itself seems interesting and the staff are nice.

Activities and continuity

There were several pain points listed in the activities stage, such as: various skill levels in the same group, various motivation levels of the members, neglection of the rules (or not having any rules), obligations that do not pertain to the hobby and different communication problems.

The most significant problem, however, was the lack of guidance when needed. Different kinds of skill levels could be a solution for this, but they are not always possible to arrange. Every hobbyist should be considered individually, but not at the others' expense.

The workshop participants had often enjoyed hobbies that demanded strong engagement, because in such hobbies they had been able to have influence on activities and how the hobby group worked. However, they also appreciated hobbies with low engagement level, for they suited better for a busy lifestyle.

The most common reason for dropping out at this late stage was lack of time in a new life situation (Figure 13.). As a solution the participants suggested including the members in planning the schedules. Another important solution was flexibility. There should not be punishments if you had to cancel. They felt that coming back to an old hobby would be easier this way.



Figure 13. The most common reason for dropping out at this late stage was lack of time in a new life situation.

Findings

The results clearly show what basics have to be considered and managed in organising hobby activities, so that the service would be enjoyable for the current users, and also attract new users. The most typical pain points and suggested development proposals were put together into a Hobby Experience Journeymap (See Appendix II.).

6.3 Questionnaire for dropouts and visitors

The questionnaire for dropouts was designed for the people who had visited Turun Laulelman Ystävät meeting, but did not return, and for the members who had stopped coming back. The aim was to research why people had dropped out the from the service and to gather insights about what their needs were, what they expected, experienced, and why they decided to leave the group.

The association provided contact details for 13 people in total. Nearly half of the email addresses were old and did not work anymore. Many people had used their work email, so it is possible that they had switched jobs or retired. Only three people answered the questionnaire in the end. Despite the very low percentage of respondents, there were answers that seemed useful for the association. The open ended, qualitative questions had the most value. When asked what factors influenced their decision for not returning all three had a different answer:

“Meetings once a month are so seldom, that you can not get acquainted with the group.”

“The meeting time is too early for working people. It felt like a tightly knit community and newcomers did not seem so welcome.”

“I started other hobbies and did not have time for this anymore.”

Most of the factors were similar to the problems that were discussed at the external workshop in Chapter 6.2. The workshop results provided some good suggestions on how to tackle these problems. It is natural that the community gets very tight, when most of the members have been in the group for several years. If there has not been new members joining for a while, it could be easily forgotten how to properly welcome new people, unless there is a specific plan as to how the newcomers should be considered in the meetings. When the board discussed these results they agreed that a plan for such situations should be designed.

This image of a tightly knit community was also reflected in one of the answers when the survey participants were asked in what they think the association has succeeded:

“I guess they have found their audience.”

There were some positive comments as well, that showed that there is good potential in the idea of TLY:

“Nice idea, everyone can perform”

“It has given opportunities to perform, and to get training and guidance. It has brought songwriters and players together.”

Part of the mission of Turun Laulelman Ystävät is nicely visible in these comments: *“supporting the laulelma hobby by bringing together amateur musicians, singers and songwriters who share an interest and love for the genre”*.

6.4 Questionnaire for members

The questionnaire for the members was done by sending a link to the survey by email. There were 33 registered members at the time and 22 of them registered with an email address. 11 out of 22 responded to the survey. The number was good, compared to the current number of active members. In 2016 the average amount participating in monthly meetings was 10.

The Questionnaire for the members had a wider range of questions than the one that was sent to the dropouts. The purpose of it was also different. When the project started, the lack of new members was the most common problem that the members mentioned. In the short discussion during their monthly meetings in January and February there were other issues mentioned as well. Several people thought the reason why they had not been able to engage new people was because of the name of the organisation. The conversation on the new name suggestions and how it developed to a bigger issue, the question why the whole organisation exists, proved that their whole strategy and culture needed to be researched.

The external workshop (Chapter 6.2) had also proved that there are possible “landmines” in every stage of the membership journey that might affect the desirability to engage with the hobby and how the hobby organisation is seen from outside. It seemed important to get a good overall view of the current state of Turun Laulelman Ystävät. There are different kinds of personas in the group and some did not want to comment on things unless they could do it anonymously. It was also important to get as many answers as possible. The questionnaire gave everyone a chance to tell what they thought anonymously and without pressure.

Questions

Questionnaires are used for measuring something. Thus, in order to get powerful data from a questionnaire one should plan the research questions in detail, consider what kind of answers would serve the purpose in the most effective way, and if the research could be repeated (Hämäläinen & Maula 2004, 121).

Turun Laulelman Ystävät needed to know if their mission had been successfully implemented, if their members had understood the purpose of the association, and how the members saw the service environment. Another goal of the questionnaire was to research what kind of

people fit in the association according to the members, and what common interests and goals the current members have. In addition, the association needed to know what their members thought about internal and external communication, how the decisions are made, what is done well and how the members themselves would develop the service of Turun Laulelman Ystävät.

The Questionnaire was built around these needs and divided into sections: *aim and mission, members, service environment, communication, decisions, activities, training, and general feedback*. The questions (see Appendix III, Questions of the Questionnaire for members) consisted of both open-ended and closed questions and most of the questions were obligatory to answer. The questions created were partially based on the themes introduced in the association strategy guide by Heikkala et al (2014, 34–47), and Hämäläinen and Maula’s (2004, 120–123) work about strategic communication. In general the answers to the open-ended questions were long and people had really put a lot of thought into them.

Changing the results into a measurable form

The results were pre-analysed by changing the results into a measurable form. The survey was created with Google forms, and it offers graphs for the quantitative questions. The open-ended questions were analysed with the affinity diagram method. Affinity diagrams are used for analysing large amounts of data and finding insights and relationships which allow a design direction to be created based on the affinities (Curedale 2013, 95).

All the answers to each question were copied and analysed by searching for common patterns in them, such as what was mentioned and how many times certain things were mentioned. Figure 14. shows an example of arranging answers to a question about Laulelma Evenings (monthly meetings), what is good about them and what works well. The answers had particular emphasis with regard to four main themes: performing, songs that are performed, the atmosphere, and opinions that were neither overly positive nor negative, but just “OK”. A summary of the questionnaire data was collected which was then later discussed with the association board members.

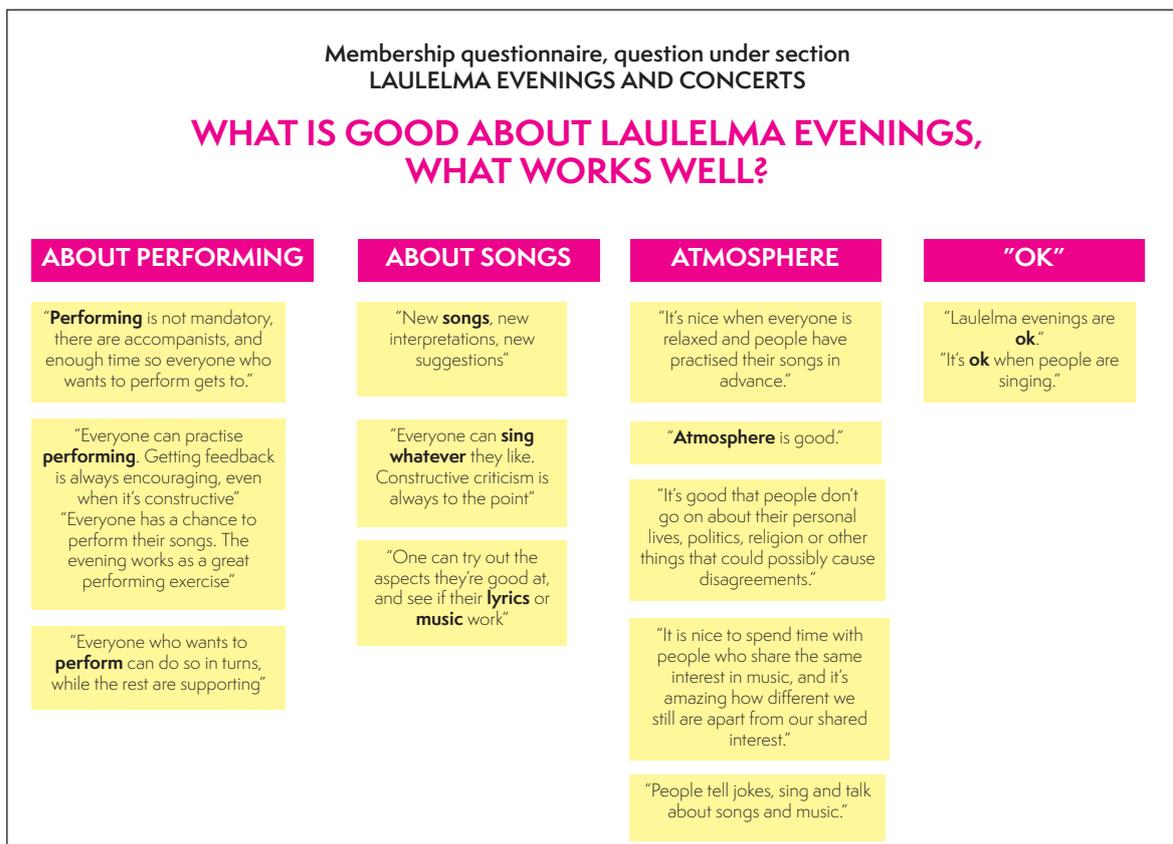


Figure 14. An example of arranging questionnaire answers with affinity diagram.

Member questionnaire findings

The questionnaire for members gave some good insights about the current situation of the association. The majority of the respondents answered that they knew what the purpose of the association was, but when asked what it was, the answers were quite different. Only four out of 11 mentioned the full mission the association has listed in their rules: supporting laulelma culture and supporting laulelma hobby. Three out of 11 respondents mentioned supporting laulelma hobby. Four out of 11 wrote that the aim is supporting a music hobby in general and creating a music hobby community.

When asked what was best in Turun Laulelman Ystävät, the members were all mentioning the same three things: togetherness, singing, and performing. There were a lot of concrete and good suggestions as to how the activities could be improved. The hobby seemed to be coming first in these responses as well, and there were less ideas on how the culture would be supported. Quite many were saying that the association should get newspapers to write about them. Especially print media was mentioned, which is not surprising since the average age is quite high. Still, many thought there should be a better social media presence as well.

6.5 Interviews with the members

In addition to informal field discussions, longer interviews were arranged with association members of Turun Laulelman Ystävät. Interviewing current members could uncover detailed knowledge about the context that they may not be consciously aware of (Curedale 2013, 174). The aim was to see what thoughts they shared and how they would see things differently.

The interviews were arranged at the neutral places away from the typical association meeting scene, either at a public café or at interviewee's home. Each interview was based on the same set of questions about their own member history, and their opinions about the current situation of Turun Laulelman Ystävät, as well as development ideas. Four members were interviewed: two men and two women between ages 39–65. Member A had just recently joined, two of them, B and C had been members for a few years, and member D since the registration of the association in 2001.

Questions

The first set of questions was about their own membership history, how they first found the organisation and how active as members they had been since then. The second set of questions was about how they think things have changed during their membership, and what they think the biggest challenges were in the association. Then we talked about laulelma as a genre, and at the end they were asked how they would develop things, if they had the power to decide. Some additional questions were asked if needed.

Membership stories

Member A is a 44-year-old music hobbyist originally from England. At the time he was interviewed, he had been a member for only three months. Mr A told he had been to the association's seasonal autumn concert before he joined. He also knew two of the members before, and had got a lot of information from them. Respondent A told that he had not been very active since joining, but has participated in most of the monthly meetings.

Member B, 55, found the group in a similar way in 2012, through a friend from another music hobby group. Before joining the association she had not performed as a solo artist,

but had a long history in different choirs and folk music groups. She describes herself as an active member. She has participated in all of the association's events and also been involved with separate music projects that were organised by a few of the members, and not part of the association's official events. In addition, member B has been a Board Member for three years. She says it has been fine to be a board member but she would not be interested in taking more responsibilities, such as the board secretary's role, that has previously been offered to her.

Member C, 65, also got a recommendation through an acquaintance. She told that at the time, in 2010, she was new in Turku and did not know many people. Joining Turun Laulelman Ystävät had a positive and much valued effect in her social life as well as in her music hobby.

Member D, 39, told that he first learned about the group when a member of his family had seen an advert for Turun Laulelman Ystävät's upcoming concert in a local newspaper. He went to that concert, and afterwards there was a chance to continue the evening with the members and play music as well. Member D performed a song, and decided afterwards to join in the association.

Challenges in responsibilities and planning

According to the interviewees, the biggest challenge lies in leadership and taking responsibilities. Members B, C and D all mention there have been difficulties in selecting the new board and activating the members. Member C feels that it can be frustrating to organise things sometimes: *“Many people might be interested in advance, but not enough people actually participate when something is then arranged.”* Member D argued that it has been difficult to take responsibilities and plan things, because there has been no certainty as to what the rest of the group wants. The newest member A has also spotted this problem, and thinks the biggest challenge is pleasing all of the different members. He suggests that planning and organising could be part of other events, and provide a stimulus to be more active.

Marketing and communication

Interviewees B, C and D all felt that the association should develop their advertising and marketing and also their internal communication. According to member B, people generally do not know about the association or about the laulelma genre. Member C also suggested that new members can not find the association, if they do not know it exists.

Member D thinks it would be good sometimes to talk about laulelma and explain it in the member meetings. This would benefit both the newer members and the current members and would bring the mission of the association to a grassroots level in everyday activities. Member D thinks some of the internal communication could also be taken to social media. He thinks there are many topics that could be discussed in social media instead of at the meetings, where the conversation takes time from the performances, which is the main idea of the meetings.

Members and the size of the organisation

At the moment there are 36 registered members, and the average amount of active members is 10. Member B thinks that the prime goal for the association should be to engage new members who would be willing to organise, plan, and take responsibilities. This reflects the organisational problem of members not willing to take responsibilities, as well as the aging challenge. Member C suggests that perhaps the current members have partially enjoyed the fact that all the members are from the same age group. However, C thinks that getting younger members would renew the song repertoire of the association, and possibly lower the average age of the audience as well. Member C suggests that association activities could give a lot to people who are on a budget or unemployed. According to Member D, who is a member in 3 different associations, it seems to be a common trend that the average age is high in associations. D argues that nowadays it is difficult to engage young people to association activities.

Members were also asked about the desired size of the association. A suggests that the association could perhaps manage 17–20 members in its present form. Member B thinks that having more than 15 attendees at monthly meetings would be difficult in the present premises. Member D however says the association should aim to be having 30–40 active members,

and should be supporting members on top of that. Having that many active members would require some changes. Active recruiting of new members would need a plan of how things would be managed if there were suddenly more members. Member D adds that change might be experienced as a threat because the activities of Turun Laulelman Ystävät have stayed pretty much the same since the beginning.

The public and more relaxed meetings

All of the interviewees would change the activities towards a more relaxed and open direction. They all suggest public meetings at local restaurants or pubs in a more relaxed atmosphere, which could create more opportunities for the association to interface with the public. Member A also mentions that it would be good to reach out to other organisations, or to arrange promotional or instructional visits by music shops, studios and schools' representatives.

7. Research findings and propositions

This chapter aims to provide the answers to the research questions presented in Chapter 3: What factors affect the desire and ability of users to engage with a hobby club or association, is the strategy of Turun Laulelman Ystävät supporting the desired state of the organisation, and what innovations are needed to achieve the desired state. The primary findings and propositions of the research are gathered in the following chapters.

7.1 Factors that affect the desire and ability of users

The findings of the external workshop, the Perfect culture hobby workshop, reflect the roots of the feelings of psychological ownership: power, knowledge, and investment of self (Chapter 5.1.3). The participants wanted to feel part of the group and have possibilities to have influence on it's activities (power and investment), they wanted enough and tangible information on purposes and activities (knowledge). Although the workshop participants had often enjoyed hobbies that demanded strong engagement, and hobbies where it is possible to have influence on activities, they also appreciated hobbies with a low engagement level, for they suited better for a busy lifestyle.

Based on the interviews, this is one of the key elements that is causing challenges at Turun Laulelman Ystävät; most of the members are busy and would like to concentrate on the hobby, while leaving the planning and organising to others. Not participating in the planning might then diminish the amount of psychological ownership, which shows in the lower amount of active members and organisational problems in members refusing to take on responsibilities.

After the results from the external workshop were analysed, and the answers to the dropout questionnaire summarised, the association board had a discussion about the results. The association was able to relate to many issues mentioned in the workshop, and it seemed that the dropout questionnaire backed that up. Based on the research, the board listed development ideas that they should consider in the future, including developing communication channels, planning how to consider new visitors and discussing the issue of responsibilities.

7.2 Association strategy supporting the desired state of the organisation

This chapter aims to answer to the following research questions: is the strategy of Turun Laulelman Ystävät supporting the desired state of the organisation, and what innovations are needed to achieve the desired state. The board agreed there is a need for strategic communication inside the organisation, so every member would know what the association wants to achieve and what the purpose of it is. This is also shown in the answers regarding the inner communication and decision making process. The board made a summary of the analysis where they suggested actions and presented them in their next monthly member meeting. The results of the research were compared with the original strategy of the organisation.

The mission

Turun Laulelman Ystävät has listed two missions in its official Association Rules document (Nov. 13, 2014). The first one is “*Supporting the tradition of the laulelma music genre*” and the second is “*Supporting the laulelma hobby by bringing together amateur musicians, singers and songwriters who share an interest and love for the genre.*”

The majority of the respondents in the member survey answered that they knew what the purpose of the association was, but when they were asked to describe it, the answers were quite different. Only four out of 11 mentioned the full mission. The mission is unclear to several members, it should be clarified.

Forms of activity

There are three listed forms of activity in the Association Rules:

1. Organising 'Laulelma Evenings', guiding, supporting and inspiring the members in their Laulelma hobby
2. Organising trips, practise and training for the members
3. Organising concerts and entertaining events to support its activity

All of these actions and how they were implemented in the beginning of the service design process were merely supporting the second mission Turun Laulelman Ystävät has listed, supporting the hobby. The concerts would however be a good channel for supporting the culture, for telling about laulelma outside the organisation, but the typical audience are the friends of the members, and there are not enough marketing actions.

7.2.1 Implementation of support for laulelma culture

Based on the membership questionnaire, 90% of the respondents had found the organisation through a friend. The respondents claimed that concerts affect mostly the friends and families of the members. There is very little marketing, so it has been difficult to reach out to potential members. Culture is created, maintained and forwarded through social interaction. In the beginning of the process there was no other plan for supporting the laulelma culture except organising concerts. Therefore, in order for the association's mission to succeed, the following suggestions could be needed.

Branding laulelma and the association

Branding the laulelma genre, and building a stronger identity for the association would help the association to unite for the common cause, and to tell about laulelma outside the association. Based on the research the members would like to have more information about laulelma. There are also several different definitions of laulelma among the members. It is difficult to advertise the group if the definition of laulelma is not clear. Therefore, it would be highly useful for the association to define a common definition for laulelma. This would help the association to unite for the common cause, and to tell about laulelma outside the association.

Turun Laulelman Ystävät would benefit from a new identity that would support its mission more effectively. The old logo is misleading and old fashioned, so a new visual identity is needed. The website should also be redesigned and it should offer better background information about the services. Other hand-outs and brochures also need an update.

Defining organisation values

Defining the organisation's values would help the members to answer the question "What actions are we taking?" Values affect the routines of every member of the organisation. They reflect to learned principles that an organisation has or wants to have. They will also help potential members to get to know the association and reflect their own values to the organisation's values when they consider joining.

The following values that were suggested and approved are based on the research and the rules of the organisation. These themes were very visible in all conversations and questionnaire answers, and therefore suggested as the new values of Turun Laulelman Ystävät:

- **Enthusiasm for laulelma:** Members share interest and enthusiasm for laulelma.
- **Learning:** Members are music hobbyists, everyone wants to learn and develop their skills.
- **Openness and positivity:** All kinds of people of all ages are welcome to join.
- **Supportiveness:** The community offers feedback and support.

Communication plan

The continuity of the association could be secured by adding communication as one of the forms of activity. A communication plan defines target groups, key themes and subjects for communication. Planned communication would develop the use of channels that could help in supporting laulelma culture as well as building a stronger image of the association. Shortly put, the communication plan describes who the association wants to talk to, what it wants to talk about, and where.

7.2.2 Implementation of the forms of activity

The research revealed a few problem areas as to how the three forms of activity have been implemented. Problems and proposed solutions presented here are based on the research and the co-work and ideation with the association board.

Meetings and communication

Based on the research the majority of members would like to meet more often and they feel there is too long a gap between the meetings. Laulelma Evening (Figure 15. & 16.), is organised only once a month, and the members think that the gaps make sharing ideas and planning of events more difficult.



Figure 15. Laulelma Evening, monthly meeting of Turun Laulelman Ystävät.

The guidance, planning and communication could be helped by using a message platform or online group for conversation, e.g. a private group on Facebook. It would also help people to sustain the feeling of community between meetings. It would also help in sharing information and ideas. Different kinds of users should still be considered, so that the most important information would still be provided by email to those who do not want to participate in conversations on social media. Additional meeting days could be arranged in public restaurants. That could also attract new users to get to know the organisation. Public meetings and meetings with visitors should be planned, so that the new people are considered and informed properly.

More training and trips

Last year only one training day was organised. The members wanted more training especially in singing techniques and performing. They also wanted more trips to concerts and other entertainment events. The association board has listed these wishes and is taking them into account when planning future activities. Studying the annual reports also showed that training sessions have a big impact on member activity.

Planning concerts and events

The strongest feedback about concerts was about how they are planned and organised. The association's own private online group, such as the Facebook group, could help in planning. In order to make the planning and organising easier for everyone, a toolbox with basic information and to-do lists could be designed. That could ease delegation and planning and also give all the members an idea of what organising a concert really means, and what kinds of things have to be taken care of. The board should also try to pay attention to how early in advance the planning of events is started.

7.3 Summary

The key challenges in the association strategy, its implementation and development suggestions are shown in Table 3. These results and propositions were presented to the members in the monthly meeting in April 2017. The atmosphere was positive, and it was surprising how much information we were able to get from the research.

Table 3. Key challenges in the association strategy and its implementation, and development suggestions.

CHALLENGE/ PROBLEM	SUGGESTION
Definition of laulelma needs clarification	Defining a common definition for laulelma would help the association to unite for the common cause, and to tell about laulelma outside the association.
The mission is unclear to the members	Defining Laulelma, defining association values and planning communication. Building a stronger identity for the association: new visual identity and new website.
Current members are not as active as they could be	Defining the user personas, designing membership journey, involving members in planning, designing and sharing a general toolbox for planning concerts (concept, to-do list), planning communication.
It has been difficult to reach out to potential members	Defining Laulelma, planning communication, defining the user personas, new visual identity and new website. The public and other meetings with visitors should be planned, so the new people are considered and informed properly.
Long gaps between meetings	Planning communication. Online group for conversation and planning, additional public meetings.
Concerts and events should be better planned and organised	Online group for conversation and planning. Creating a general toolbox for planning concerts (concept, to-do list).
Members wish for more training especially in singing techniques and performing	The board is taking the members wishes into account when planning future activities. Some training material could be provided online.

Associations are often designed to meet the needs of current members instead of future members. There is a risk of not knowing how the possible cultural change would be tolerated by the long term members. Members are also more likely to resist change, the longer they have been involved in the association. Therefore, associations can often meet resistance from its chief stakeholders to customise their value proposition to the different needs of their juniors. (West et al 2015, 8.)

The study by Warwick et al (2014, 53) suggests that the value the stakeholders place on the Service Design process is related to tangible outputs. According to Luoma (2015, 138) communication and participation produce readiness for change by empowering people to act

on change toward the vision and thus to remove possible barriers. The results of the survey and attitudes towards the proposed solutions revealed the members of Turun Laulelman Ystävät are ready for changes. Members seemed genuinely pleased about the change and a significant number of ideas were in fact coming from inside, from them. The meeting ended with a consensus of which suggestions could be designed and tested. In addition the new association values were approved.

Theory might be easier to accept than practise, so it is going to be a challenge for the association to implement the proposed ideas they have now accepted. This is why it is important to test service concepts either in reality or circumstances close to reality (Stickdorn & Schneider 2011, 125). Engaging new users will require developing and partially redesigning the service and the paths through which it is found.



Figure 16. Laulelma Evening, monthly meeting of Turun Laulelman Ystävät.

8. Design

From the suggestions and development propositions presented in Chapter 7, the following ideas were selected for designing and prototyping: designing the customer segments, personas, membership journey, new visual identity and website, communication plan in an early concept level, and designing activities.

8.1 Membership journey

Customer segments and a combined *Customer journey* and *Experience map* were designed based on the external workshop results, results of the questionnaires, conversations, interviews and meetings. These designs were used as a tool to implement some of the suggestions and ideas that followed the research.

8.1.1 Customer segments and personas

The Customer segments of Turun Laulelman Ystävät were designed based on the research described in previous chapters, including surveys, interviews and the workshop. The research data was analysed to detect patterns; customers types that share or care about similar jobs, pains and gains (Osterwalder, Pigneur, Smith, Bernarda & Papadacos 2014, 116). Customer segments could later be used for designing more detailed User Personas, which assume the attributes of the group, the customer segment they represent.

Personas provide a rich qualitative view of a typical fictional user within a particular customer segment, by describing their personality and values. Personas typically consist of a name and a drawn portrait, which illustrate the main characteristics, demographic facts, a quote and description of the goals and pain points of the character. The persona helps organisations to better empathise with their customers and find out what they really need (Brand 2017, 104). According to Williams (2017), it is important for the organisation to get customer segmentation right, before building personas around them. Creating personas in relation to accurate segmentation contributes to a better outcome of the design process (Piller & Tseng 2010, 611).

Piller and Tseng (2010, 613) state that there can be risks in using personas, when a single target segment displays quite a broad range of variances. Chapman and Milham (2006, 634–636) also explained that the more personifying details there were in the persona, the less representative of the population it became. Thus, the design concepts that are presented in this study, mainly use customer segments, for they seemed to fit better for analysing the membership stages than more detailed personas. Using personas at this stage would have demanded the creation of more than one persona for each membership stage. This would have led to having too many personas in total, and made them less useful for design guidance. However, as the association continues developing their services on a more detailed level, the use of personas could be recommended. See Appendix IV. for user persona suggestions for different customer segments created for Turun Laulelman Ystävät.

When analysing Turun Laulelman Ystävät's customers, the age seemed to have an effect on the communication habits, but not so much of the core interest and needs of the hobbyists. For marketing and internal communication there are two main groups, people under 65 who use digital channels, and people over 65 who don't use them as much, or at all. Laulelma hobby and writing songs seems like an ageless and genderless hobby based on the research. The organisation culture of Turun Laulelman Ystävät is quite relaxed and flexible and it seems suitable especially for middle aged adults.

Customer profiles represent different member stages starting from the pre-membership stage: visitors, passive members, active participating members and active organising members. Potential members, further referred to as '*Visitors*', are the ones who are having their first contact with the association, or visiting the event for the first time. Visitors like to practice their music hobby and meet similar minded people. They wish to get more musical training, and look for more experience in public performing. Visitors may worry about their level of musical skill, and how well they fit in the group. They can also be concerned about audience reactions and the gap between generations.

'*Passive members*' still want to support and pay their membership fee but can not participate in the activities for the time being. They might have other hobbies that take up their time or they might have family or health issues that prevent them from participating. Passive members

still want to feel like part of the group, and follow the activities in case an opportunity to participate again occurs.

'Active, participating members' participate in activities but do not want to organise or plan the events or activities. They like to sing and play and meet new people but they don't have the time or energy to take part in organising. They might occasionally feel like outsiders, or that their opinion would not matter, because they are not actively involved in planning.

Active, organising members participate in activities, and in organising and planning events and activities. Organising members hope to find new members and audiences to keep the association alive. They might feel frustrated because of the workload or lack of help, and are afraid that not enough members, visitors or audience members will participate in those events that they organise.

8.1.2 Membership journey map

The customer journey method puts together all the most valid positive and negative experiences and pain points that were discovered in the research, as well as suggested propositions for them. While a journey map focuses on touchpoints, an experience map focuses on the emotional experiences (Curedale 2016, 261). The membership journey for Turun Laulelman Ystävät (See Appendix V.) combines the two methods and visualises different stages, engagement values and emotional experiences that go along with the membership: the positive experiences that might lead to the next user level, or the doubts and challenges that might lead to lowering the amount of activity or dropping out of the service.

The journey is illustrated from left to right from first value to loyalty. The membership journey consists of seven stages: expectations, consideration, experience, engagement, passive membership, participating membership and organising membership. While the first four stages represent the journey of a visitor persona, the last three stages represent the membership journey of membership personas. It is natural for the membership activity level to change during the membership, so a member's journey can move backwards and forwards between the last three stages.

The experience is illustrated on the journey map's vertical direction. Users may move forward to the next stage if the experience is good, but doubts may prevent them from proceeding. If the association is unable to answer those needs and worries, it may cause the user to drop from the service completely. The most common factors which are causing doubts and drop-outs, are visible in the membership journey map, as well as the positive experiences which engages them. The map also lists the proposed solutions for the different challenges.

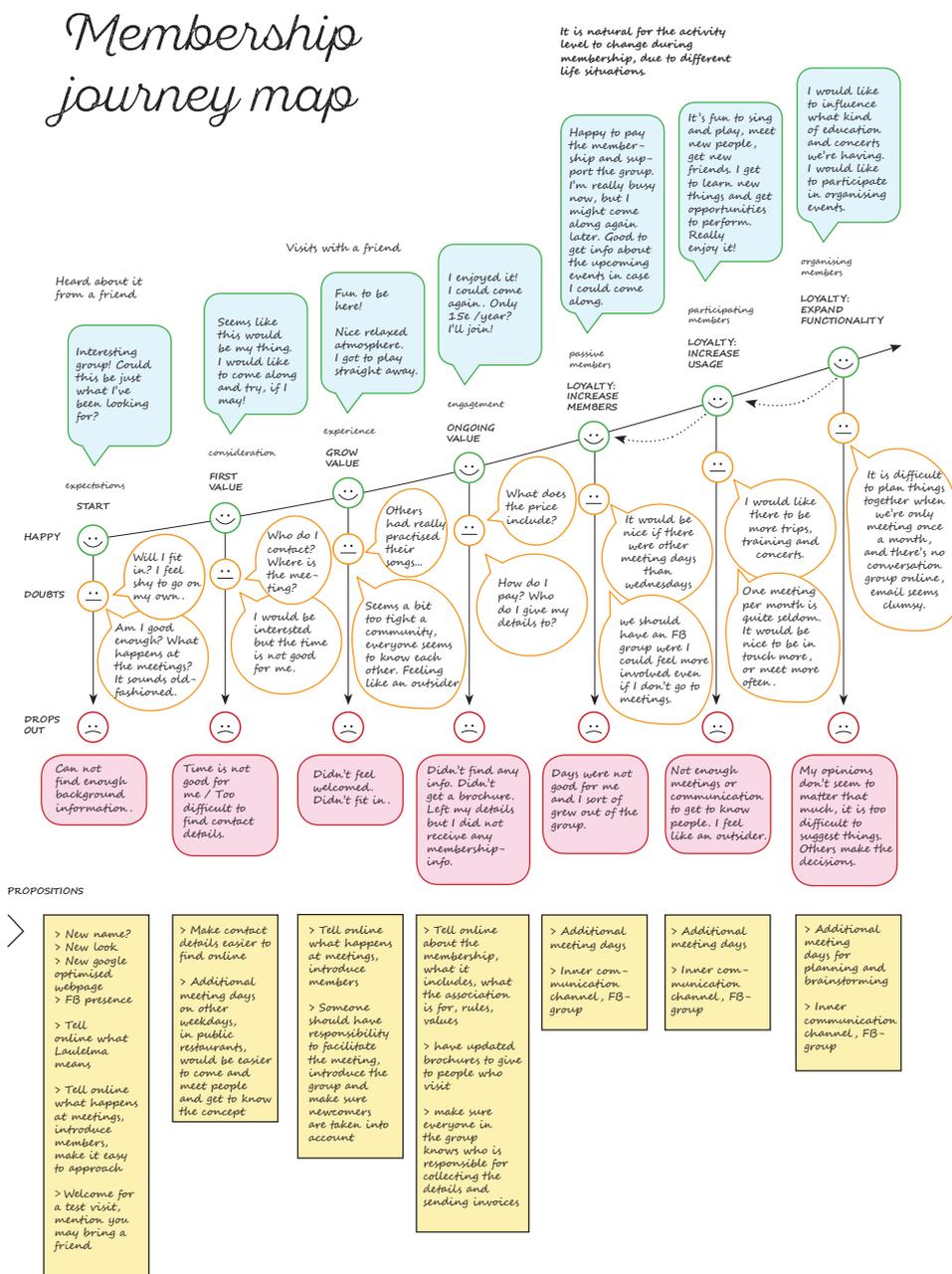


Figure 17. Membership journey map of Turun Laulelman Ystävät (Appendix V).

8.1.3 Service blueprint

The Service Blueprint describes the characteristics of interactions between the membership service of Turun Laulelman Ystävät and its members. It presents the interaction points on different stages of the service. Kalbach (2016, 229) suggests that the intent of blueprinting is to isolate fail points and address them. It is used for finding improvement ideas for the service from both the user's and the service provider's point of view. The service blueprinting model used in this study is the normalised structured approach developed by Mary Jo Bitner et al, which according to Kalbach (2016, 229) highlights the separation of frontstage and backstage interactions.

The aim was to create a map as a concept for future membership experiences. The touchpoints presented in the map are Need generation, Initial consideration, Experience, Evaluation, Engagement: purchase of membership, Loyalty: passive / participating membership and Loyalty: Organising membership. The blueprint describes the backstage actions and supporting systems which are needed for each stage or touchpoint in order to deliver successful user experiences. The first version of the blueprint was built in the beginning of the process and it has then been updated based on the comments of the association board and research results. The Blueprint can still be further developed as the service is trying out new concepts and ideas on developing their service. See the Appendix VI. for the service blueprint of Turun Laulelman Ystävät.

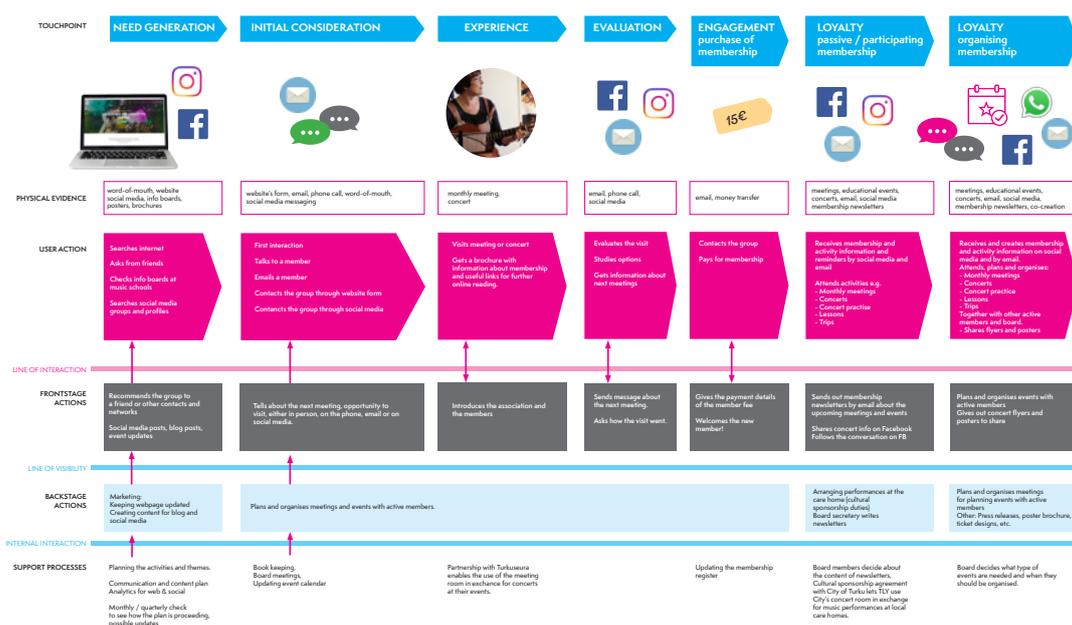


Figure 18. Service blueprint of Turun Laulelman Ystävät (Appendix VI.)

8.2 New visual identity

Visual identity often creates the user's first impression of the service. If the impression that it gives is poor or misleading, it can affect the user to choose another service before knowing more about it. Norman (2013, 3) made the claim that the two most important characteristics of good design are discoverability and understanding. It is vital that the organisation's visual identity has a certain number of both these elements in order to tell the right story. Visual identity is all about telling stories: it is able to conjure images of luxury and status, that usually confirms the sale. According to Airey (2015, 6), people often choose products on their perceived value, rather than their actual value. He suggests that with the right branding, businesses can raise their product's perceived value, establish relationships with their customers that span ages and borders, and nurture those relationships into a lifelong bond. Turun Laulelman Ystävät previously had a logo but no other specifications for visual communication. As the logo was redesigned, the typography and colours were also defined for the new look and to be used in future designs, such as on the website and on printed posters. This study, however, concentrates on the design of the new logo.

Logo design

Based on my experience as a graphic designer, there are a few certain qualities in a good logo. A corporate logo should be memorable and relevant to the field. It should scale well and be simple enough to be usable in various different types of end use. For the same reason it is also a benefit if the logo can be used in a single colour, and in black and white.

Comparing these expected qualities of a good logo and the old logo of Turun Laulelman Ystävät (See Figure 19.), it was noticed that the logo did not really serve the technical qualities needed today. There were problems with the scaling as well as the colours, and the style was too complex to meet the current design trends. The logo had started to look old fashioned and would not attract young people. In addition, the old logo seemed to be telling a different story than what the association wanted to tell. The guitar was in the main role in the old logo, but in laulelma, the lyrics have the main focus instead of the instruments. Although laulelma hobbyists often accompany themselves with guitars, the instruments that are used vary and can be any acoustic instruments. Because of this wrong message, a logo update was not to be considered, but instead a completely new design.



Figure 19. The old logo of Turun Laulelman Ystäväät had two versions, horizontal and vertical.

New logo

The new logo had to reflect what Turun Laulelman Ystäväät is all about: laulelma. The story and music are the main ingredients of laulelma genre, so those were the themes that should be represented in the new logo. The new logo should grab the attention on symbolic and semantic levels of music and communication. Along with meeting the good technical qualities of a logo, it should look modern enough to convince a large scale audience. One of the major challenges was that the name was under discussion while the logo was being designed. This was one of the reasons why the emphasis of the design was on creating a symbol that could be used even if the name of the organisation was changed. The symbol should communicate as clearly as possible what the association is about. It was also important that the logo style was unisex, because there are an equal amount of men and women in the organisation.

The design started with simple sketches depicting objects and icons such as musical notes, quotation marks and speech bubbles (See Figure 20.). The best idea was then redrawn and developed in vector format with Adobe Illustrator, considering the golden ratio (See Figure 21.). The selected idea was a musical note that had a speech bubble inside it. The association liked the idea and thought it was now reflecting the correct story. The first suggestions were in colour and consisted of darker and lighter shades of colours. It still felt too complex, so it was decided that the sign should be simplified even more. The speech bubble should also stand out more effectively.

The finished logo is in one colour, which is black (See Figure 22.). The speech bubble in the middle of the logo does not include a fill color, so it will show the color of the background, paper or image on which it is used. The name of the association could be used under the sign, or the sign could be used separately on its own. The name is written using a simple geometric sans serif letterform, that complements the circular shapes of the sign.



Figure 20. Logo idea sketches depicting objects.

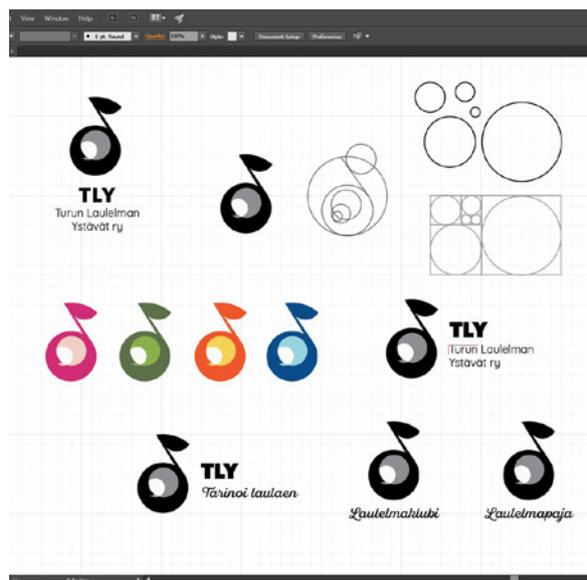


Figure 21. The best logo idea redrawn and developed in vector format with Adobe Illustrator, considering the golden ratio.



Turun Laulelman
Ystävät ry

Figure 22. The new logo of Turun Laulelman Ystävät.

8.3 New website

The website of Turun Laulelman Ystävät ry was not showing up on Google search, the design was dated and there was very little information. There were also uncertainties regarding registrations and responsibilities. The key characteristics of the new webpage were selected based on jobs-to-be-done of users, which were based on research and the propositions shown in the membership journey map. The propositions aimed to offer more information through a modern Google optimised website for the new members and people interested in the association. The new page should introduce the association, its members, and laulelma as genre. The main purpose should be activating people to join, and to come and visit the association at their upcoming events. Contact details should also be easier to find. The webpage should also present membership related information, such as membership costs and what is included, the reason why the association exists and its values. This would serve both new member candidates and existing members.

The association board was comparing different options and decided to get a new domain and build a new website with website platform Squarespace due to its easy-to-manage features. The new page was designed based on a responsive template that offered most of the components that were needed, and was easy to customise. It was important that the platform would be easy to learn and to use, so that the association members could learn how to update their page.

The aim was to create a webpage that is useful to its users, does something that users need to be done, and is effortless and enjoyable to use. The concept of jobs-to-be-done is a framework that examines customer motivations in business settings. The term was made popular by Clayton Christensen, in his book *The Innovator's Solution*. Jim Kalbach (2016, 36) summarises the principle of the term as follows: "People 'hire' products and services to get a job done." Kalbach (2016, 36) also suggests that there are three dimensions to consider for each job: Functional, emotional and social. Of these dimensions, the functional job represents the practical task or situation, while the emotional job represents the feelings a person desires while completing the job. The social dimension, however, describes how a person believes to be perceived socially while using the product or service.

Customer segments and Job Stories

In order for the website to serve its key users, it was important to understand what were the jobs-to-be-done of the different users. For this purpose, the membership journey map and customer segments were used to create Job stories. Job stories presented in Table 4., include the functional, emotional and social jobs: the situation, motivation and the expected outcome of the jobs-to-be-done.

Table 4. Job stories for Turun Laulelman Ystävät website.

Role: MEMBERSHIP PERSONA	Functional / Situation: WHEN _____	Emotional / Motivation: I WANT TO _____	Social / Expected outcome: SO I CAN _____
Visitor	1&2. When researching a possible new hobby group	1. I want to know if I would fit in, if I could afford it, or if I would have time for it 2. I want to find the contact details and options easily.	1. Decide whether to participate 2. contact the association however I want to
Passive member	When I am not able to participate often	I still want to get information on what is currently happening or planned, and other hobby-related useful and interesting information and tips.	So I can feel involved and join again later with a lower threshold
Participating member	1. When I plan my calendar, 2. Between the meetings	1. I want to get information on what is currently happening or planned 2. I want to get other useful and interesting hobby-related information and tips	So I can prepare for upcoming events and mark them in my calendar / learn more / feel involved
Organising members	When I am planning a new event or want to share content (blog)	I want the site to be simple and easy to use	So that I can share the information to other members and the audience easily

The association decided to prioritise the site for potential members, for the visitor persona. That in mind, the association wanted to emphasise welcoming people to join their meetings before making any decisions, and also introducing laulelma, the heart of the organisation. The biggest title on the frontpage is “*Laulelma on laulettu tarina*”, which means “Laulelma is a sung story.” It provides a link to a longer description of laulelma. The “*Tule tutustumaan*” (“come and visit”) button next to the menu on the upper right corner acts as a call to action: welcoming people to visit and get to know the association better. Other links in the menu are home, about, contact and blog.

The purpose of the blog was to have a media channel, where the association could share other related content, such as membership testimonials and educational stories for all the different users. Blog texts are shared on social media and aim to attract new visitors.

The visual design followed the new style guide, new colours and typography of Turun Laulelman Ystävät. The association wanted the site to look fresh and welcoming for younger generations as well, which was considered also when the image style was designed. The new website (see Figure 23.) uses both high quality stock photos and photos taken for the association. It was really important to include real images of members and meetings on the site.

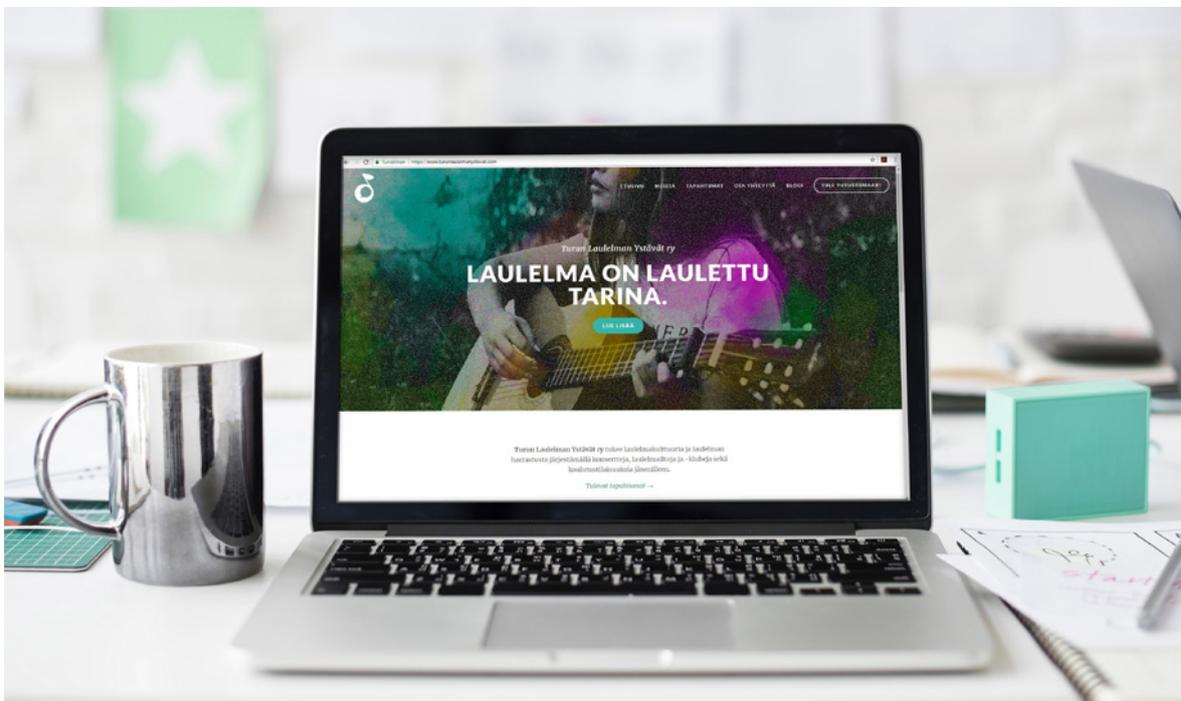


Figure 23. The new website of Turun Laulelman Ystävät.

Usability testing

Usability tests are about observing one person at a time trying to use something to do typical tasks, for detecting things that confuse or frustrates them (Krug 2014, 113). The usability testing for the new site of Turun Laulelman Ystävät was done in July before the site was published. Two test participants were recruited from different age groups that could reflect the target audience. In addition, the association's own representative participated in a test. The tests were conducted in a quiet and neutral space.

Participants were asked to browse the website and to do specific tasks or answer questions while browsing. The first task was to take look at the page and describe whose site the participants thought it was, and what they thought that they could do there. Then they were asked to do some actual tasks such as finding membership information, information about activities, using a form and finding contact information. After the usability tests, the main menu was updated and another menu was added in the footer.

8.4 Design of communication

Communication is part of everyday activities in every organisation and strategic management. The research in chapter 6 revealed that there are lot of areas where the communication of Turun Laulelman Ystävät should be developed. Planning communication is also especially important during a change process. The communication plan of Turun Laulelman Ystävät could benefit by planning how to communicate the strategic changes to the members through its internal communication as well as planning other main areas in both internal and external communication. Planning communication could help the association to address all their key challenges in their strategy and its implementation (See Table 3 in Chapter 7.3).

Internal and external communication

Internal communication should support the strategy and mission, inform the members about the ongoing change and design process, give them information about the activities and everyday matters in the organisation as well as enable and encourage them to participate in discussion and planning. New channels for internal communication were suggested: a WhatsApp group for board members and a private Facebook group for members.

Previously the external communication of Turun Laulelman Ystävät has been relying on printed materials, newspaper advertising and word of mouth. To strengthen the association's external communication and marketing, new channels were introduced: Facebook, Instagram, website and a blog.

Communication plan

It is suggested for Turun Laulelman Ystävät to define a plan that defines the aim, target groups, key themes and subjects, and channels for the communication. The plan will then work as a backbone for planning the actual stories, posts, and messages designed for each target group on a regular basis. The communication plan should be checked and updated once a year before planning next season's communication. A suggested communication plan for key themes and channels is presented in Table 5.

Table 5. Key communication themes and channels.

COMMUNICATION	INNER		EXTERNAL		
	Passive members	Participating and Organising members	Visitors (potential hobbyist members)	Visitors (potential audience)	Stakeholder organisations
Aim of the communication	engaging/ re-activating	engaging/ activating	engaging potential members	engaging potential audience	Partnerships, co-work
Target group's need for information	How to write and perform laulelma music? Recently published new laulelma music. How to develop in the hobby? Upcoming events	How to write and perform laulelma music? Recently published new laulelma music. How to develop in the hobby? Upcoming events. How to participate in planning. Organisational topics	What is laulelma music? Association activities. What the association is offering? Membership testimonials.	What is laulelma music? Upcoming events. Laulelma Artists	Upcoming events. What the association can offer to society, cultural sponsorship, performing services, co-work opportunities
Key themes	Laulelma, Activities, Future plans, Events, Education, Tips, Organisational, News, Testimonials	Laulelma, Activities, Future plans, Events, Education, Tips, Organisational, News	Laulelma, Events, Tips, Testimonials, News	Laulelma, Events, News, Laulelma artists (members)	Laulelma, Events, Laulelma artists (members), Organisational news
Main channels	Email, Facebook, Website,	Email, WhatsApp Meetings, Facebook	Facebook, Website Instagram, (Youtube?)	Facebook, Website Instagram,	Email, Facebook, Website
Supporting channels	Instagram	Website, Instagram	Brochures, Posters, Press (Newsletter?)	Brochures, Posters, Press (Newsletter?)	Press (Newsletter?)
Tools for evaluation	Questionnaires, Quick feedback, Interviews, Polls	Questionnaires, Quick Feedback, Interviews, Polls, Amount of organising volunteers	Amount of participants and members. Social media & web analytics, (likes, views, reading times)	Amount of audience at events Social media & web analytics, (likes, views, reading times)	Amount of contacts, gigs Feedback

The communication schedule and responsibilities can be listed in a content plan, which could be revised in regular meetings. Suggested topics for meetings are presented in Figure 24. Revision meetings are also a place to go through how well previously published content has succeeded. Bigger ideation and design meetings could be arranged once a year. A content plan could consist of writers, designers, topic descriptions, themes, channels, publishing times and costs - all the key elements that help the team responsible for communication to see what, where and when communication happens.

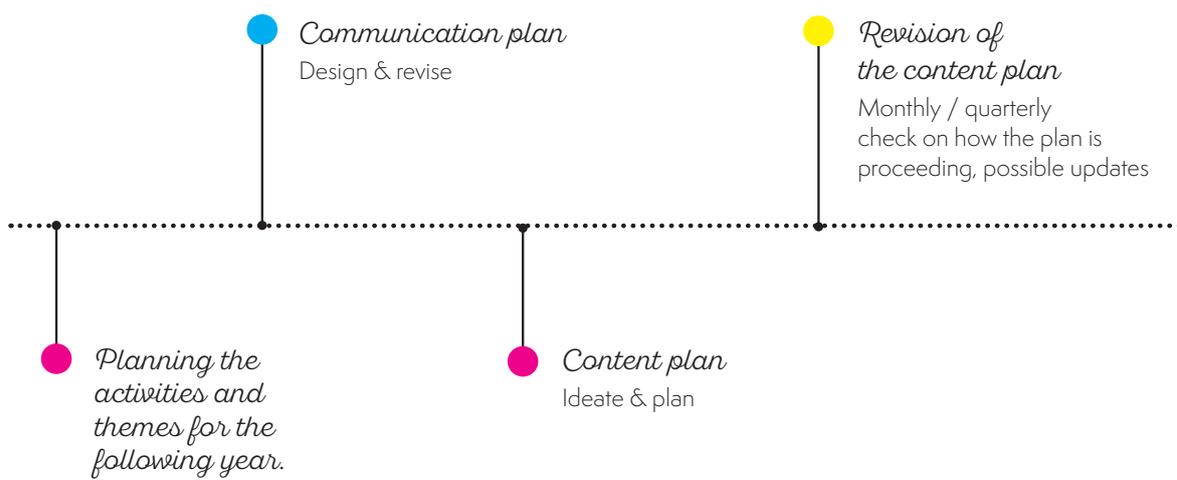


Figure 24. Suggested topics for communication planning meetings

8.5 Design of activities

The services of Turun Laulelman Ystävät mainly consist of events. The association activities consist of four different event types: private member meetings, public member meetings, educational meetings and concerts. Therefore, the success of Turun Laulelman Ystävät depends on the success of these events. These four event types all need to be evaluated and planned. It is important to analyse which stakeholders are involved in each of these events and what Turun Laulelman Ystävät desires to achieve by organising its events. These plans will help the future planning and development of the events. The nature of a hobby association like Turun Laulelman Ystävät is that its organisational staff might change annually when the new board is selected. Clear service plans will be a major help in these organisational changes and can help to assure that the quality of the services remain consistent.

8.5.1 Names of the events

The starting point was to revise the names of these events. Recognisable names will help event participants to have more realistic expectations for the events, and it also provides the continuity that is important for the association and its aim to engage people and inspire them to apply for the membership.

For the private member meetings the name *Laulelmailta* (Laulelma evening), has been in use since the beginning of the organisation, and it seemed to have the strongest structure and definition out of all the event types. The association board decided to keep the name. For public member meetings the name *Laulelmaklubi* (Laulelma club) was suggested and selected together with the association board and the active members. It had been previously used once for a one-time open mic event that was organised by a group of active members.

Concerts have always been called *Laulelmakonsertti* (Laulelma concert), but the name has been more of a working title for the association members, and less visible to the audience. Concerts usually have themes and they have they are named accordingly. In the following concert events the name *Laulelmakonsertti* will be visible as pre-header together with the Concert title.

Laulelmapaja (Laulelma workshop) will be used for the educational meetings. The name was recorded to the earlier annual reports, and had been in use for the same purpose, but had been forgotten over the years. “Workshop” as a term has recently been used a lot, so the association thought it was a good idea to start using the name again.

8.5.2 Event design process and methods

Successful events are designed for more than one stakeholder (Frissen et al 2017, 81). Therefore, it is important to identify the stakeholders involved in the particular event and select for which ones the event should be designed. This can be done with a procedural, visual canvas tool called a stakeholder alignment canvas. It consists of three following stages which are filled in a particular order: the aim of the event, a long list of stakeholders, matrix tool, selected stakeholders. The previously designed stakeholder map (see Chapter 5.8) for the whole service of Turun Laulelman Ystävät was used as the long list of stakeholders.

Stakeholders are selected by placing the ones which are relevant to the particular event on a matrix with two axes: Power and Interest (see Figure 25). The process reveals which stakeholders have the most power and interest, and therefore are definitely the ones to design for. It also reveals the stakeholders that need to be kept satisfied, informed or involved.

Empathy map and event canvas

A separate empathy map and event canvas is designed for each selected stakeholder. An empathy map can be filled based on research or previously designed user personas. An empathy map is a similar tool to a user persona. It can be filled in based on research, brainstorming or previously designed user personas. An empathy map consists of six blocks that describe what the stakeholder sees, thinks and feels, hears, says and does, and what goals or fears and obstacles he or she has (Frissen et al 2017, 84–85). An event canvas

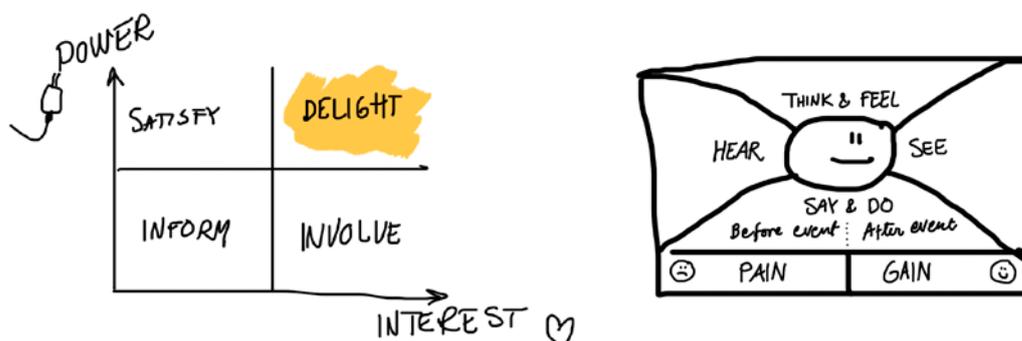


Figure 25. Power and interest axis (left) and empathy map tool (Frissen et al 2017).

illustrated in Figure 25., is a visual tool which describes what kind of behavioural change is expected from the stakeholder, the framework and the design, and the actual look and feel of the event. The Event map consists of 14 building blocks as shown in Figure 26.

The behavioural change is represented by the following blocks: Entering and Exiting behaviour, Pains, Gains, Expectation and Satisfaction. The framing blocks describe design requirements and boundaries of the event. These are: Commitment, Return, Costs, Revenues, Jobs-to-be-done and the Promise to the stakeholders. The design of the event is represented by the two blocks in the middle of the canvas: Instructional design and Experience journey.

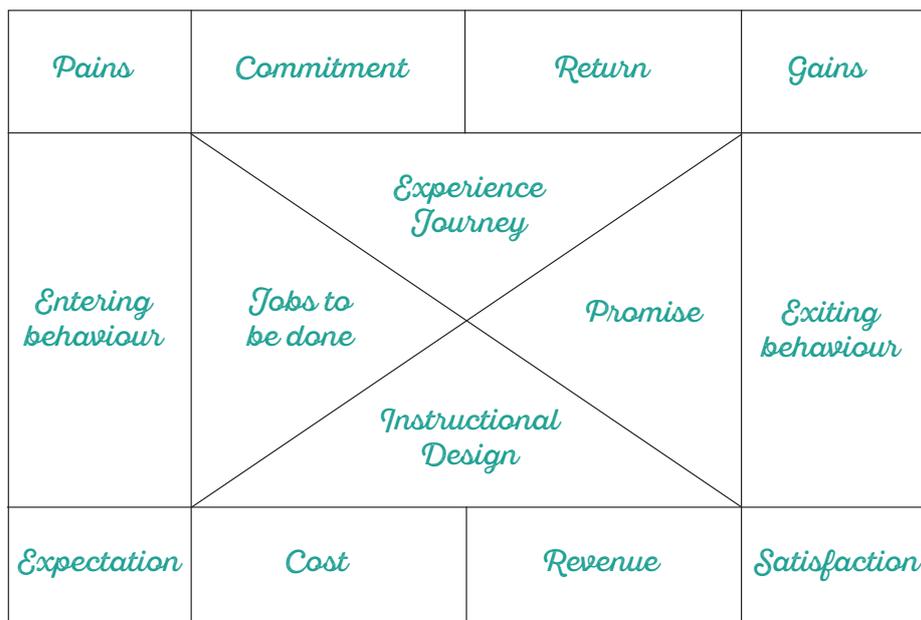


Figure 26. Event canvas consists of 14 building blocks (Frissen et al 2017, 35).

It is recommended for Turun Laulelman Ystävät to plan all their different activity types using these methods, but in this study the event canvas tool is used for designing the new event prototype, Laulelmaklubi (“Laulelma club”).

8.5.3 Event guides for planners

The association organisation and activities rely on the voluntary work of its members. The association board is selected for one year. This means that people and responsibilities change. To make that change and pressure of taking on new roles easier, it was suggested that the association creates guides for event planners. Sharing the guide to the members could help the organisation in recruiting event planners and sharing tasks, when people would have a better idea of the whole picture and what needs to be done.

8.5.4 Designing Laulelmaklubi

In the early days of the association, members used to meet in public places such as restaurants and shops. This allowed members of the new public to hear about them and find them in a different way than at present, as the meetings are now arranged privately. The membership survey was done in spring 2017. When asked for development ideas for the association

and its activities, current members were hoping for more relaxed ways to meet, and were suggesting that the association should be generally seen more by the public. Others were suggesting additional meetings, so that they would have more chances to participate. After going through the results of the research including the membership survey and ideating with the service designer, the board launched the idea of Laulelmaklubi. They suggested that advancing their mission “to support the tradition of the laulelma music genre”, and “supporting the laulelma hobby”, includes both the audiences and hobbyists. This event type could fully support the mission.

The event was designed for the three core stakeholders involved: association and active members, visiting performers and audience, and they were selected using the stakeholder mapping method introduced in the chapter 8.5.2. An empathy map and event map canvas were created for each three stakeholders (see Figure 27., Figure 28. & Appendix VI., Event Map Designs for event stakeholders). The challenge was how to bring together the members, potential members and the audience for this event. It included finding a place that was suitable for all those stakeholders and for the association’s budget.

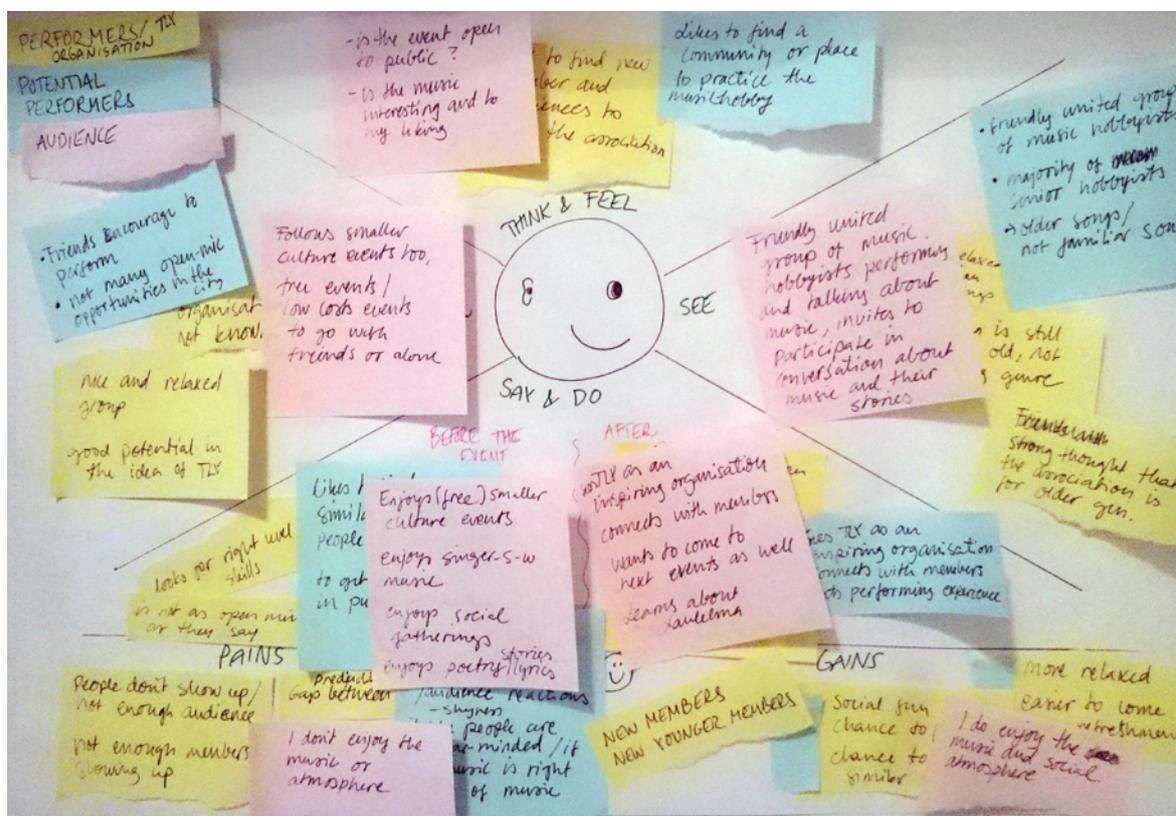


Figure 27. Creating event maps. Colours represent for three main stakeholders, organisers / performers (members), Potential performers, visitors (potential members), and audience.

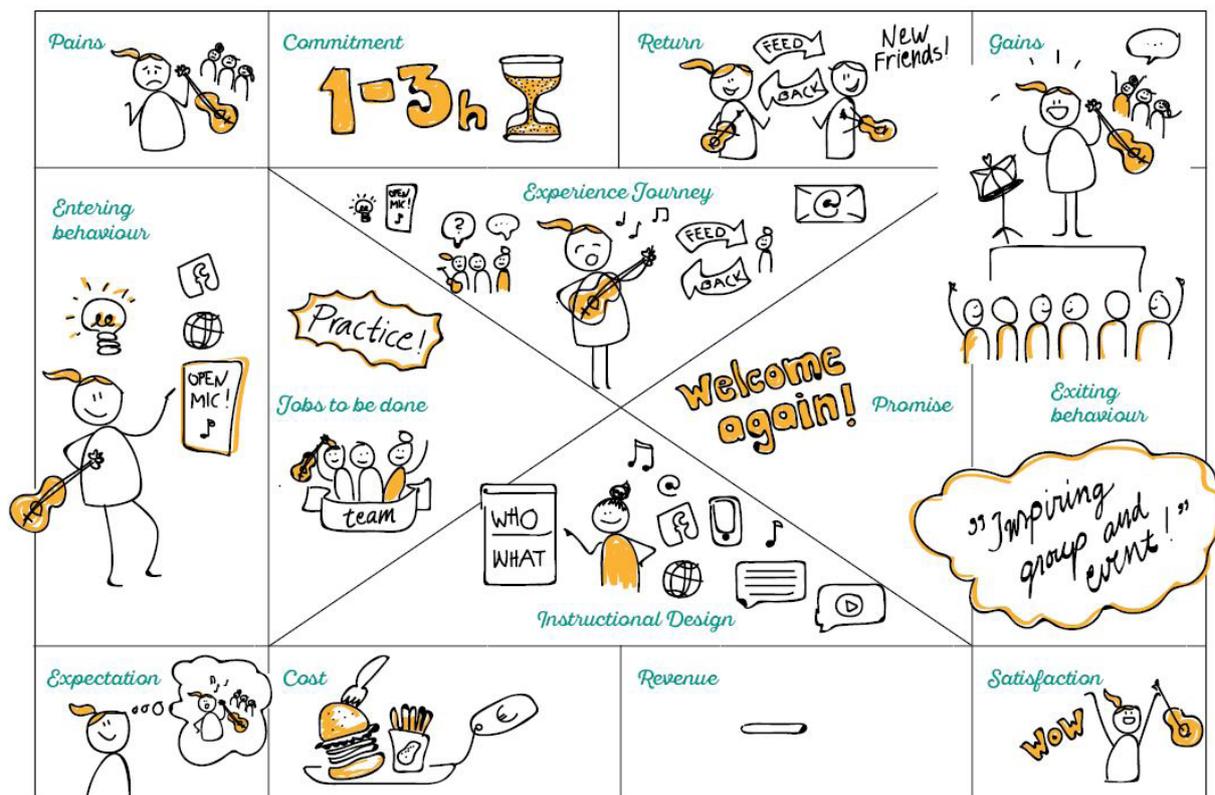


Figure 28. Illustrated event map for Laulelmaklubi stakeholder: potential performers: music hobbyists, visitors.

Before the event, these key stakeholders had only limited interconnectivity and awareness of each other's activities. The goal of the event was that participants would leave wanting to attend the next event of Turun Laulelman Ystävät and the members would enjoy a more relaxed and different atmosphere to the normal monthly meetings.

Event narrative based on designed canvases

The entering behaviour on the event map describes the current behaviour of the stakeholder before the event. Visiting performers are either local music hobbyists who seek performing opportunities and go to open mic evenings, or the passive members of the association who have not been able to participate for a while. Some of the members cannot join the monthly meetings due to other hobbies, so Laulelma Club nights are usually held on a different week day than the monthly Laulelma Evenings. Passive members might need a partially similar introduction to current activities of the association, than new potential members.

The audience's *expectations* are to hear local performers singing singer-songwriter, folk and laulelma music in a cosy atmosphere. Visitors might have similar thoughts but they also expect an opportunity to perform. The association expects to bring together performers from different generations and to introduce Turun Laulelman Ystävät to new potential audiences and members. Members expect to meet new people. They also enjoy the opportunities of getting more experience of singing to new audiences in a public venue, and of being in a more relaxed environment than the monthly meetings. The main *pain* in the event map is the gap between the performer and the audience, the prejudices that may occur between generations. The association members might worry whether or not the music performed by visitors is suitable and could be considered as laulelma. The visiting performers might worry about if they fit in the group, if they are skilled enough or if their song choices are suitable. The *commitment* of all stakeholders is investing time and energy in the event with an open mind. The intended outcome, the *return*, for every stakeholder after Laulelmaklubi is that they each enjoy the music and the atmosphere. For Turun Laulelman Ystävät it is also intended to recruit new members and to gain awareness and visibility.

The intended change in the behaviour of the stakeholders as a result of the event, is that the visitors get their opportunity to perform, meet similar minded people, and learn about laulelma and Turun Laulelman Ystävät. After the event Turun Laulelman Ystävät hopes that it is seen as an inspiring organisation and laulelma as an interesting living music genre. The *existing behaviour* for the existing members is developing an open minded and welcoming attitude towards visiting hobbyists, and considering new ways to interpret laulelma. This means listening and accepting songs from new generations. *Satisfaction* is the result of the event journey. All stakeholders should feel that the atmosphere was fun and relaxed. They should feel that the experience was valuable and that laulelma is an interesting and living music genre: not all the singers are seniors and not all the songs are old.

The main *cost* elements for all participants are the possible travel and refreshment expenses. Association members agree together to spend a certain amount of euros on refreshments, according to the agreement with the restaurant, as an exchange for the venue premises. Visitors or audience are not obligated to spend money. In addition, the association spends money on online marketing and printed materials. The event does not give direct revenue, but the association wishes that the revenue will come in the form of new members signing up

for a membership fee. As *Jobs-To-Be-Done* all stakeholders share an interest in connecting with similar minded people, and in a similar way of enjoying, or expressing and performing music. While audiences seek social entertainment and cultural experiences, performers need a platform to share their passion. The association needs to maintain and develop a network in order to keep the association alive.

The association's *promise* is to organise events and provide a platform for laulelma performers. For performers the promise is that they will be introduced to other laulelma hobbyists and professionals, they will be offered feedback and a platform to share their passion. For members the promise is that they will be introduced to new music and performers and audiences and promised the continuity of the organisation. The *experience journey* of Laulelmaklubi is based on the concept of the monthly meetings, where people perform in turns. First they can casually introduce themselves, and tell about their song choice. After the performance they get casual feedback and support from other performers. The idea is to have room for both conversation and music. While it is recommended that songs are rehearsed in advance, spontaneous performances and mistakes are allowed in a good spirit. The idea is to share passion, and the concept is closer to a social gathering with music than what is traditionally recognised as an open mic evening.

The concept of the event encourages people to participate, support each other and their hobby, and to unite as a group. This social part of the event is the essence of bringing different generations and their music together. The concept supports the theories of change management presented in Chapter 5, by using a collaborative approach to managing a group of mixed generations, and in order to develop communication across generational and psychological ownership of the members. *The instructional design* is a mixture of experience and knowledge shared by association members, visitors and audience, who can all share their views about songs, songwriting and laulelma. While the focus is in dialogue and conversation, the basic information about the association and event is shared to new audience and performers by a predetermined member of Turun Laulelman Ystävät. Additional information is also shared with printed handout materials, such as postcards provided with links. The main theme is laulelma and laulelma hobbyists and the association providing a platform for them.

9. Evaluation

The new ideas for improving the communication and activities were prototyped and tested during summer and autumn 2017. The following chapters describe the methods and results of the evaluation stage of the service design process.

9.1 New communication channels

In 2017 Turun Laulelman Ystävät started testing new media. A new website was designed, they started to write blogs, use Facebook in a different way, and created a WhatsApp group for the association board. To help use these different channels, a communication plan sheet was created. The plan included the core target groups, themes and goals for each channel.

At the beginning of the process there was only one active common channel in use for internal communication: email. Now the association is trying out three more channels for communication: a website and blog, a Facebook page, a private Facebook-group for members and a WhatsApp group for the association board. To strengthen the association's external communication and marketing, Facebook, Instagram, the website and blog were tested as new communication channels. Figure 29. shows the layouts of the new external communication channels.

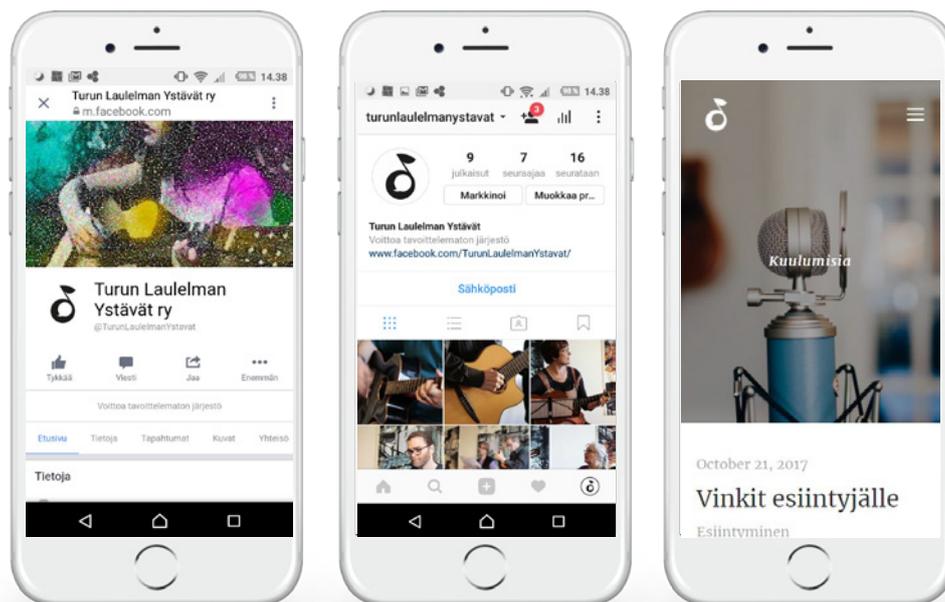


Figure 29. New external communication channels: Facebook (Left), Instagram and the blog.

The social media posts use hashtags according to the event or topic the post is related to, such as #tarinoilaulaen (sungstories), #laulelma, #laulelmailta (laulelmaevening), #laulelmaklubi (laulelmaclub) and #laulelmapaja (laulelmaworkshop).

The Facebook page has not been active enough. The page has 40 followers, and posts get approximately 100–200 views. The association has also used Facebook event pages and Facebook marketing tools to market concerts and Laulelmaklubi events. The results have not been very good yet but the importance has been in learning to get to know the new tools and how to use them. Continuing the work will eventually show results.

Website visitors and traffic sources

Since the website was published in June 2017 and up to December 2017, 50% of the traffic sources were direct. A large number of those visits can be from the current members and people who have found the page through marketing materials such as event brochures and posters. 35% came from social sources, 8% from searches and 6% from referral sources. 48% of the visitors were using mobile devices (see Figure 30). The site (<http://turunlaulelmanystavat.com/>) and its marketing still need a lot of work. The total number of unique visitors on the page is still small, but considering the starting point the results are promising. The important background information that was previously not shared or found online is now easily available for people interested in Turun Laulelman Ystävät.

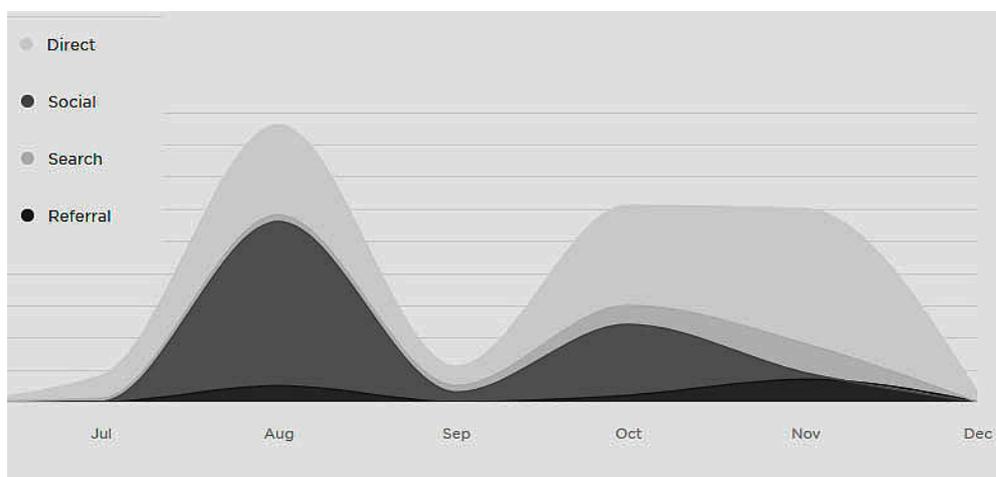


Figure 30. Website traffic sources from launch in July to December 2017 (Statistics from Squarespace analytics.)

9.2 Events

To make the pressure of taking on new roles and adopting change easier to handle, it was suggested that the association develop their events using empathy and event mapping tools, as well as creating guides for event planners. The earliest prototype of an event guide was a simple checklist for arranging concerts. The list was created by one of the members who is a professional musician and has a lot of experience in organising both his own and the association's events. The created document was then given to the association board, and has been in use since then. It is recommended that Turun Laulelman Ystävät further develops the guide and creates one for each event type.

Prototype event series: Laulelmaklubi

The first Laulelmaklubi was arranged in May 2017, and the following events in September and October. During the first event, the new website was not yet published, but the new logo and visual language were designed. The new design was used in creating an official Facebook page, where the association could share and promote its events, such as the new Laulelmaklubi prototype.

All three Laulelmaklubi events were arranged in a restaurant called Panimoravintola Koulu. The association had booked a room which is normally open to public, but which often has private events. The number of participants was about the same as in private meetings. The majority of the participants were association members, and the nature of the events were very similar to the private monthly meetings. However, there was a real audience listening, except most of them seemed to decide to sit near but outside the room the event was held in. The event room had a narrow doorway, and it was not very easy to come in or leave the room without attracting attention. Several people came to the door, and then decided to sit outside the room but near enough to hear the music. Only a few visitors got in the room, and only one also performed.

The events were advertised online with Facebook event and marketing tools as well as in a Facebook group for local folk musicians and bands, Turku Folks! Åbo Folks. The events seemed to get some online attention but the interest in the event did not translate into actual participants. In addition, the association had a poster on a wall in the pub in which the event

was arranged. If the association continues arranging the events it should also advertise in music schools and music shops. They should also share more information about the event on the event pages, and document how it went afterwards.

9.3 Mystery shopping at Laulelmaklubi

Mystery shopping is a tool used in evaluating service experiences. Mystery shoppers are asked to perform tasks and then produce feedback. Tasks include using a part of the service, such as purchasing a product. (Curedale 2013, 197)

The mystery shopping method was used in the first Laulelmaklubi event in May 2017. The mystery shopper was a 30-year-old female music hobbyist who was shortly briefed about the association before the event, and will be referred to as Shopper further on. She was given a task to come and join the event and to fill in a feedback form afterwards. The questions on the feedback form consisted of demographic information, questions about how well information was found before the event, and how much information was offered at the event.

Shopper thought the venue was easy to find, since the location is central and the restaurant is well known. According to the shopper, the mood and space fit the event well. When asked what information about the event and its organiser was given during the event she listed:

”What it actually is they do there, what kind of people the regulars are, how they socialise, and what the general quality of the performance is.“

The atmosphere was described as casual and relaxed:

“People performed one by one with minimal hassle - while others provided the support and cheers.”

In addition Shopper was asked to describe positive and negative experiences from the event, and why she thought they had occurred. Shopper said it might have been nice to see more young faces there, but in general there were no negative experiences. She reckons that the regulars are mainly of an older generation, and that most people have not heard of the association. Shopper suggests making activities more public and to *“find new blood”*, and thinks that the private monthly meetings might be the reason why people do not know about the association.

As a positive experience, Shopper mentioned listening to great performances, and added that people in other rooms seemed to enjoy the music too. She thinks an audience should be openly welcomed, and that people probably assume it's a private gathering. Shopper found the event "*charming as it is*". However, she thinks that if Turun Laulelman Ystävät wants more people to join, they have to be more active in social media. "*Maybe post a few videos, advertise at music schools*", she recommends.

The feedback from the mystery shopper backs up the need for both new development areas, the need for modern communication and use of social media, as well as adding public meetings. Both of which have now been tested. Welcoming people into the room where the event is held should also not be discounted.

10. Implementation

Some of the designed experience maps and tested prototypes for Turun Laulelman Ystävät are used in implementation. The service blueprint, customer segments, personas and the membership journey map are great tools in developing the association in the future. The association also believes it is worth continuing the work with tested service prototypes, such as the new event Laulelmaklubi, as well as the new communication tools. Some of the new ideas have been adapted in everyday use.

A common definition for the laulelma genre needed clarification. The definition was made based on academic research by Kalle Kivelä (2017) and the results of the questionnaire for members of Turun Laulelman Ystävät. The definition can now be found on the association's website. The definition is easy to find, and it helps the association to unite for the common cause, and to tell about laulelma outside the association.

Another challenge that affected the culture of the association was that their mission was unclear to the members. The association's values have now been defined and they can also be found on the association's website. The values are based on the research in chapter 6, and the rules of the organisation. As well as helping the organisation to build a stronger culture, they will also help potential members to get to know the association when they consider

joining. Part of building a stronger identity was also updating the visual identity of Turun Laulelman Ystävät and its website, where appropriate information could be shared both to members and potential members.

When analysing the research, it occurred that the current members were not being as active as they could be. User segments and the membership journey were designed to analyse the whole membership journey and to point out common goals and challenges members are having. These tools can be used by the board members when designing future activities and events. Involving members in planning still needs more work. Event guides will help in a concrete way to both plan and involve members. The designed prototype, a to-do list for organising concerts, has been in use in order to enlighten the members of all the tasks that organising includes, as well as helping to separate parts of planning for delegation.

New channels and the communication plan helped the organisation to reach out to potential members and to fill in the long gaps in inner communication that occurred between membership meetings. Board members are now using their WhatsApp group actively to address urgent matters. Board members now react faster which makes planning easier. A private Facebook group was set up as an inner communication tool for the rest of the members, where they could communicate between the meetings and share their thoughts and music. There has not not been a lot of activity in this group yet, and it should be encouraged and used as an example by the board members. That way the association will have a working communication platform for its possible new younger members. This platform would also be a great tool for co-planning activities and sharing information. At the moment the main tool for sharing information to the members is still the newsletter that is emailed by the board secretary.

According to the research, members wished for more training especially in singing techniques and performing. One training session, Laulelmapaja (laulelma workshop), was arranged in the autumn of 2017. Musician and a longtime member of Turun Laulelman Ystävät, Kalle Kivelä, prepared a presentation on what to consider when performing and interpreting a song. Afterwards, a blog article was written about performing tips and published on the association's website. The training-related blog posts serve the members who were not able to participate themselves and the hobbyists who are not yet members. Providing educative material on the website is also a way to portray the activities of the association and to raise

interest. Interesting and useful articles can be shared on social media and are a good way to get traffic to the website. A summary of all the implementations is presented in Table 6.

Table 6. Key challenges in the association strategy and its implementation, and implemented development suggestions.

CHALLENGE/ PROBLEM	IMPLEMENTATIONS
Definition of laulelma needs clarification	Common definition for laulelma can be found on the association's webpage. It helps the association to unite for the common cause, and to tell about laulelma outside the association.
The mission is unclear to the members	Association values have been defined and they can be found on the association's webpage. The association is building a stronger identity: it has new visual identity, and new website.
Current members are not as active as they could be	User personas and Membership Journey, Toolbox for planning events (concept, to-do list). Involving members in planning still needs more work
It has been difficult to reach out to potential members	Definition of laulelma, definition of user personas, New visual identity, new website. <i>Planning communication - still needs more work</i>
Long gaps between meetings	Online group for conversation and planning, Facebook and WhatsApp Additional public meetings: Laulelmaklubi <i>Public and other meetings with visitors should be planned, so the new people are considered and informed properly - still needs more work</i>
Concerts and events should be better planned and organised	Online group for conversation and planning: Facebook and WhatsApp Creating a general toolbox for planning concerts (concept, to-do list)
Members wish for more training especially in singing techniques and performing	The board is taking the members wishes into account when planning future activities. Some training material and tips are provided online.

11. Discussion

The research and service design process was valuable to Turun Laulelman Ystävät. The process pointed out previously unrecognised challenges and set a better ground for the development work. These challenges were the ones relating to the organisation culture and its mission, and were in the key role when designing a generational change which often demands change in attitudes. A common goal, support from the organisation's board and engaging the members to the project were vital to the organisational change. There are still challenges in leadership and current members' will in taking responsibilities, which may affect how successful the change is going to be. The organisation now has tools for the change, but it still needs to be devoted to in using them. The service design project should not end when this study is finished, it should now start again and continue in the hands of the association board.

The first research question of the study was: What factors affect the desire and ability of users to engage with a hobby club or association? The main methods for research were workshop, surveys and interviews. The findings of the research reflect the roots of the feelings of psychological ownership: power, knowledge, and investment of self. The theory of psychological ownership and its significance are presented in Chapter 5.1.3. The participants wanted to feel included and have the possibility to influence activities (power and investment), and they wanted information on purposes and activities (knowledge). However, participants also appreciated hobbies with a lower engagement level, for they suited better for a busy lifestyle.

The key element that was causing challenges at Turun Laulelman Ystävät was the lack of psychological ownership: most of the members considered themselves busy and would have liked to concentrate on the hobby itself, while leaving the planning and organising to others. Not participating in the planning diminishes the amount of psychological ownership, which was seen in the lower amount of active members and organisational problems when members were refusing responsibilities.

The second research question was: Is the strategy of Turun Laulelman Ystävät supporting the desired state of the organisation, and what innovations are needed to achieve the desired state of the organisation. The designed concepts were aiming to solve the challenges of

psychological ownership and cross-generational communication by considering the theories of change management presented in Chapter 5. A collaborative service design approach was able to develop communication across generations and encourage psychological ownership of the members.

The research revealed that there was a conflict between the mission and activities of Turun Laulelman Ystävät. The mission was not fully understood among the members and the current activities were not fully supporting it. There was a need to update the strategy and activities in order for them to support the mission and for the association to achieve the desired state, which is engaging new younger members in the organisation in order to secure the continuity of it. Defining organisational values and the definition of laulelma genre, and planning communication, were the first steps of the development process. The new online channels and the new concept for public meetings at a suitable venue encouraged discussion between generations. The engagement and participation of the members were crucial in designing these concepts.

The various service design methods used in the study gave good results, and show the importance of ongoing conversation and communication during the process. As a facilitator I learned the importance of explaining the process and methods from the beginning. Often the canvas and matrix tools used in service design may look confusing for people who are not yet familiar to them. I found that making visualisations using illustrations were often a big help in presenting new methods or the results. They also help understanding a bigger picture better, which can help the whole team to be more effective. Selecting different methods for researching the same research question made it possible to look at the problem from different angles and provided also more sensitive and important data. Letting the members tell how they see the organisation in both unstructured informal conversations and more structured questionnaires created accurate data for the design process.

The association welcomed the idea of this service design process, for its activity had faded worryingly and it had not managed to form a board in 2016. Päivi Korvensyrjä, Chairman of the board at Turun Laulelman Ystävät, says in the board statement (Feb. 14, 2018), that some tangible results of the service design process were seen already in the early definition stage of the process, when it activated and inspired members so much that the association

was able to select a new board in March 2017. Korvensyrjä writes that the study was very useful and it offered quality analysis and concrete improvement ideas to the association; the vision of Turun Laulelman Ystävät is now clearer, the visual identity is more modern, and the visibility and performing opportunities of the association have increased. (Board statement, Feb. 14, 2018.)

The common attributes of successful change listed in Chapter 5.1. are clear vision, participation, effective and credible communication, readiness for change, and demonstration of achievable progress. Although the process has given valuable information and tangible solutions for Turun Laulelman Ystävät to clarify the association's vision and enhance their communication, I think there is still work to do regarding to readiness for change. Old habits and attitudes are the results of long membership histories and an organisation model that has not changed much since its beginning. It is crucial that the board members continue the work that has been started, the development process with collaborative tools that increase participation and communication within the organisation. They will need to devote themselves to the process and make progress achievable by demonstrating it. Turun Laulelman Ystävät association board will have to practise strong leadership in developing an organisational culture which is open minded and has a welcoming attitude towards new hobbyists and new evolved laulelma music, as well as considering new ways to communicate. These are the acts that will ensure that the association has a future.

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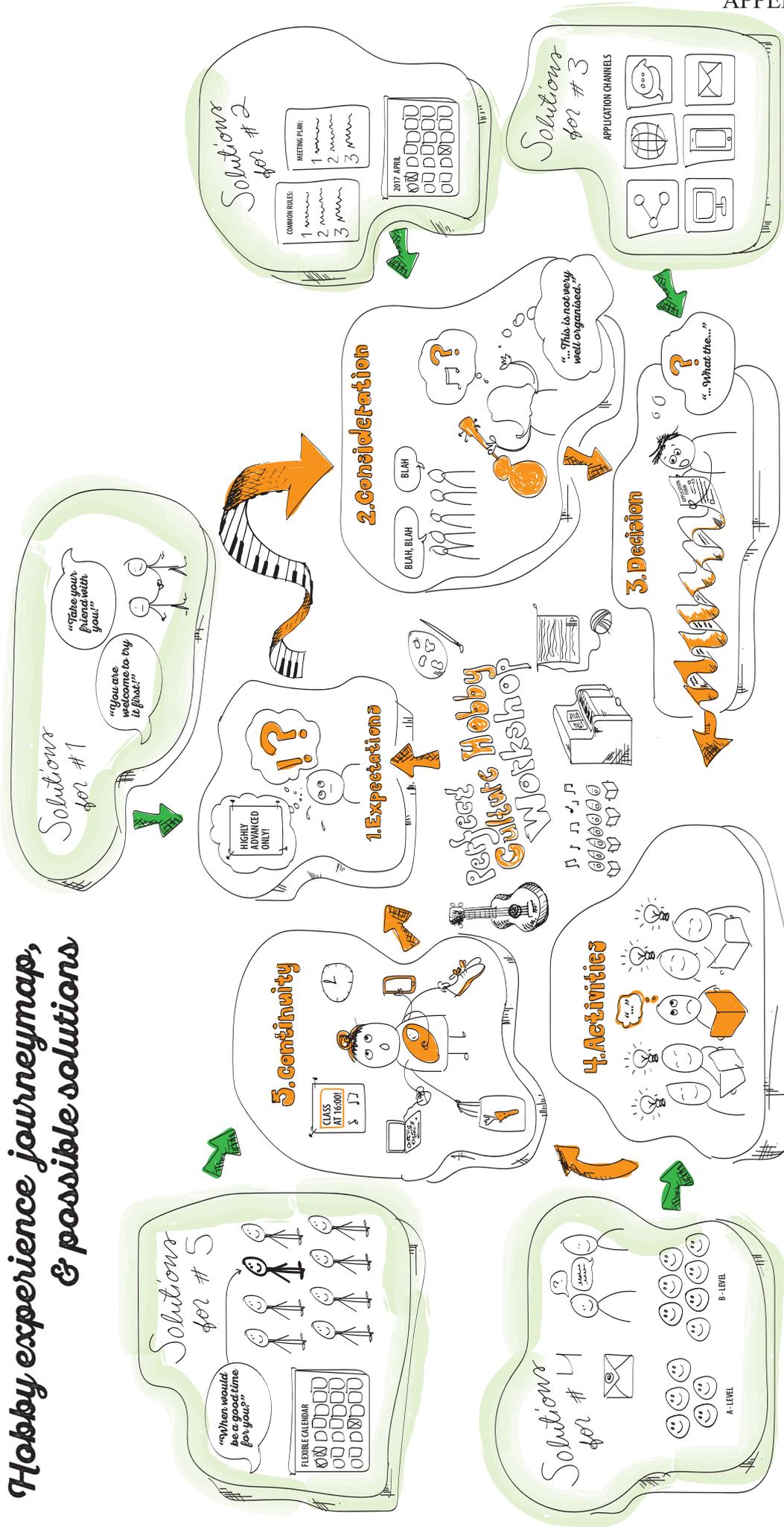
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THE BUSINESS MODEL CANVAS

Designed for: Turun Laulelman Ystävät ry (TLY)
 Designed by: Linda Macken Date: 7.1.2018 Version: 5

<p>KEY PARTNERS</p> <ul style="list-style-type: none"> Turkuseura Lets TLY use their meeting room in exchange for music performances at Turkuseura's events. City of Turku, cultural sponsorship (kulttuurikummitoiminta) For care homes in Turku. Lets TLY use their concert room in exchange for music performances at local care homes. Music venues TLY uses various venues and restaurants in Turku for gatherings and concerts. Other music associations, e.g. Helsingin Laulelman Ystävät, Visans Väner i Åbo 	<p>KEY ACTIVITIES</p> <ul style="list-style-type: none"> Bringing together amateur musicians: Organises social gatherings for singing/performing, group concerts, music training and trips (eg music events, recording studios) Promoting laulelma genre Arranging laulelma concerts, Sharing knowledge about laulelma 	<p>VALUE PROPOSITIONS</p> <p>1. For music hobbyists (members):</p> <ul style="list-style-type: none"> possibility for gaining performing experience in social gatherings and concerts possibility to learn by getting musical training connections /community, meeting people with similar interests > getting support and feedback for performing, singing, playing, songwriting and other hobby related issues. low costs, flexible hobby <p>2. People who are interested in or listen to Laulelma and other music genres similar to it (audience/supporting member):</p> <ul style="list-style-type: none"> Possibility to attend Laulelma concerts possibility to support Laulelma culture and Laulelma hobby, as well as the local culture scene 	<p>CUSTOMER RELATIONSHIPS</p> <ul style="list-style-type: none"> Word of mouth co-creation meetings concerts <p>CHANNELS</p> <ul style="list-style-type: none"> personal contacts homepage email Facebook Instagram partners events 	<p>CUSTOMER SEGMENTS</p> <p>1. For membership: Music hobbyists, singers and songwriters who share the interest and love for the genre</p> <p>Mainly working age 30-60+</p> <ul style="list-style-type: none"> Visitors/potential members Passive members Participating members Organising members <p>2. For concert audience: People who are interested in or listen to Laulelma and other music genres similar to it.</p> <p>age 30-60+</p> <ul style="list-style-type: none"> Concert audience Laulelmaklubi audience cultural sponsorship audience 	
<p>COST STRUCTURE</p> <ul style="list-style-type: none"> Royalties for the public performance, to the music authors through Teosto* Concert costs: e.g. rent for space, equipments, quest performers, marketing <p>* Teosto is the copyright organisation for composers, lyricists, arrangers and music publishers.</p>		<p>REVENUE STREAMS</p> <ul style="list-style-type: none"> Member fees Concert tickets Social event fees** Educational fees** <p>** Members pay a separate fee for participating, but TLY pays part of the total cost.</p>		<p>REVENUE STREAMS</p> <ul style="list-style-type: none"> Member fees Concert tickets Social event fees** Educational fees** <p>** Members pay a separate fee for participating, but TLY pays part of the total cost.</p>	

Hobby experience journeymap, & possible solutions



Oliver Morde

Questionnaire for Members, Questions

DEMOGRAPHIC / BACKGROUND

Male / Female

Age (Options: 26–35, 36–45, 46–55, 56–65, 66–75, or 76–85)

How did you hear about the association (from friend/online/other) ?

How long have you been a member (1–2, 3–4, 5–8, 9–10, or over 10 years) ?

GENERAL ACTIVITIES AND GOALS

Why do you think the association exists? What is our most important task?

What kind of groups, organisations or institutions do you think are competing with us for members?

In your opinion, What kind of people would be suitable as members for Turun Laulelman Ystävät?

(where do they live, what do they do, what age are they?)

How would you describe our typical member?

Who are, in your opinion, our most important stakeholders and how do they influence in our actions?

What phenomena, changes and trends have influence over the association's vitality

Are the association's goals clear to you? (1–5, 1 = not clear, 5 = clear)

COMMUNICATION AND DECISION MAKING

Atmosphere in the meetings (1–5, 1 = bad, 5 = good)

Is there enough information shared at the meetings and between the meetings?

(1–5, 1 = enough information, 5 = not enough information)

About what would you like to get more information?

How easily do you find information online? (1–5, 1 = easy to find 5 = difficult to find)

How would you develop communication in the association and sharing information?

How, and in what channels, should the association should be publicised?

Members participate in decision making equally (1–5, 1 = poorly, 5 = well)

Are you able to have an influence in decisions made? (1–5, 1 = poorly, 5 = well)

Is the decision making process efficient? (1–5, 1 = slow, 5 = efficient)

LAULELMA EVENINGS AND CONCERTS

What is good about laulelma evenings, what works well?

How would you change laulelma evenings?

Have you performed at concerts?

Are concerts organised frequently enough?

How would you change the concept of concerts / what would you add to them?

Is there enough audience at concerts? (1–5, 1 = not enough, 5 = enough audience)

Organising of concerts goes smoothly: (1–5, 1 = troublesome 5 = excellently)

How would you change organising concerts or what would you add to the process?

OTHER ACTIVITIES

Have you participated in the cultural sponsorship concerts? (yes/no)

What other events would you wish there to be organised, or that the association would participate in?

What kind of educational activities would you be interested in?

What would you wish for more of?

> tick boxes:

- Newsletters
- Internal communication channel(s)
- Amusement / recreation activities
- Theme singing nights
- Theme concerts
- Concert trips (as audience members)
- Concert trips (as performers)
- Membership benefits
- Singing or playing lessons
- Other

Are you interested in organising events?

FEEDBACK

What are the best things about the association?

Have the activities changed during your membership? If so, how?

If you could change something, what would you change?

In your opinion, in what ways has the association succeeded?

Are there ways in which you could help in developing the activities? If so, what are they?

Can you think of other development ideas for Turun Laulelman Ystävät?

Persona for Laulelma hobbyists.

<p>INTERESTS</p> <p>Folk music, Singer-songwriter music, Laulelma</p> <p>Songwriting</p> <p>Concerts</p> <p>Languages</p> <p>Literature, Poems</p>	<p>BEHAVIOURS</p> <p>Music hobbyist, sings and plays</p> <p>Finds chords online / from books or from his own head.</p> <p>People person, social</p>	<p>GOALS</p> <p>Learning about and getting comfortable with performing</p> <p>Improving singing and guitar playing skills</p> <p>Meeting new people who share the same interests</p>
<p>NEEDS</p> <p>Performing opportunities</p> <p>Music training, lessons</p> <p>Community or group for sharing experiences, getting support and feedback for performing, singing, playing, songwriting and other hobby related issues.</p> <p>Flexible and affordable hobby</p>	<p><i>Busy Bill</i> Participating member, 50 years</p> 	<p>PAINPOINTS</p> <p>Limited resources for a weekly hobby. Likes going to events but does not have time or interest in taking part in organising things. Does not want extra responsibilities.</p>
<p>MOTIVATORS</p> <p>Monthly meeting encourages to learn new songs and practise in general.</p> <p>Performing opportunities both in public and at member meetings.</p> <p>Possibility to find co-performers.</p> <p>Community's support.</p> <p>Low costs, flexibility, educational deals</p>		<p>CHANNELS</p> <p>Communication:</p> <p>Word of mouth, Facebook, Youtube, WhatsApp, FB Messenger, Email, Phone</p> <p>Other use:</p> <p>Streaming services, Facebook, Newsletters, Website/blog, Online/print newspapers and magazines, brochures, posters</p>
<p>PERSONAL QUOTE</p> <p><i>“I want to participate, see people and perform when I can, with no extra responsibilities.”</i></p>		

Persona for Laulelma hobbyists.

INTERESTS

Folk music, Singer-songwriter music, Laulelma
Songwriting
Concerts
Languages
Literature, Poems

BEHAVIOURS

Music hobbyist, sings and plays
Finds chords online / from books or from her own head.
Writes her own songs as well.
People person, social

GOALS

Learning about and getting comfortable with performing
Improving singing and guitar playing skills
Meeting new people who share the same interests.
Keeping the association alive and interesting by helping with planning and organising.

NEEDS

Performing opportunities
Would like to influence what kind of education and concerts the association is planning and would like to help organise them.
Community or group for sharing experiences, getting support and feedback for performing, singing, playing, songwriting and other hobby related issues.

Ethusiastic Eve
Organising member,
45 years

PAINPOINTS

Likes organising things but it seems difficult and lonely sometimes, because there are not so many other active organisers.
It is difficult to suggest things.

MOTIVATORS

Monthly meeting encourages to learn new songs and practise in general.
Performing opportunities both in public and at member meetings.
Possibility to find co-performers.
Continuity of the association.



CHANNELS

Communication:
Word of mouth, Facebook, Instagram
Youtube, WhatsApp, FB Messenger
Email, Phone
Other use:
Streaming services, Facebook, Newsletters,
Website/blog, Online/print newspapers and magazines, brochures, posters

PERSONAL QUOTE

*“It’s nice to sing, meet friends and learn new things.
I want to help to make this group even better!”*

Persona for Laulelma hobbyists.

INTERESTS

Folk music, Singer-songwriter music, Laulelma
Songwriting
Concerts
Languages
Literature, Poems

BEHAVIOURS

Music hobbyist, sings but does not play anything
Likes going to concerts, likes stories, books, movies
People person, social
Looking for different music courses

GOALS

Learning about and getting comfortable with performing
Improving singing skills
Meeting new people who share the same interests

NEEDS

Performing opportunities, music training, lessons
A welcoming community or group for sharing experiences, getting support and feedback for performing, singing and other hobby related issues, also online.
Flexible and affordable hobby
Would like to combine different genres.

*High-Potential
Helen
Visitor, 30+*

PAINPOINTS

Not satisfied with musical skills (wants to learn more).
Music hobbies are often too expensive. It is difficult to find information about the the cheaper courses, events and other options for practising the hobby.
Not so familiar with Laulelma music

MOTIVATORS

Meetings encourage to learn new songs
Performing opportunities both in public and at member meetings
Possibility to find co-performers
Community's support
Low costs, flexibility, educational deals



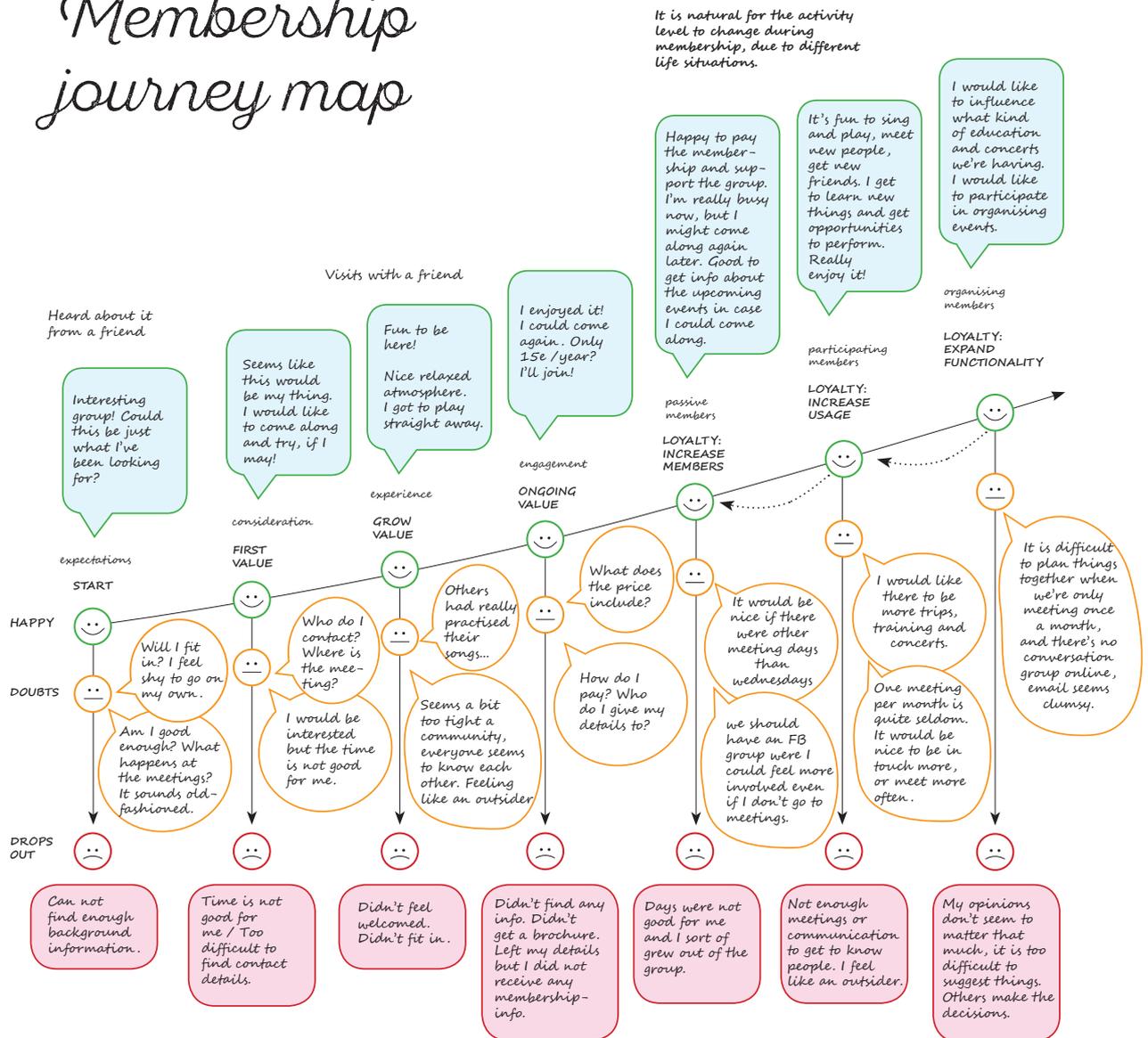
CHANNELS

Communication:
Word of mouth, Facebook, Instagram
Youtube, WhatsApp, Snapchat, twitter, FB Messenger, Phone, email
Other use:
Streaming services, Facebook, Newsletters, Website/blog, Online newspapers and blogs

PERSONAL QUOTE

“It would be nice to sing, meet new people and learn new things.”

Membership journey map



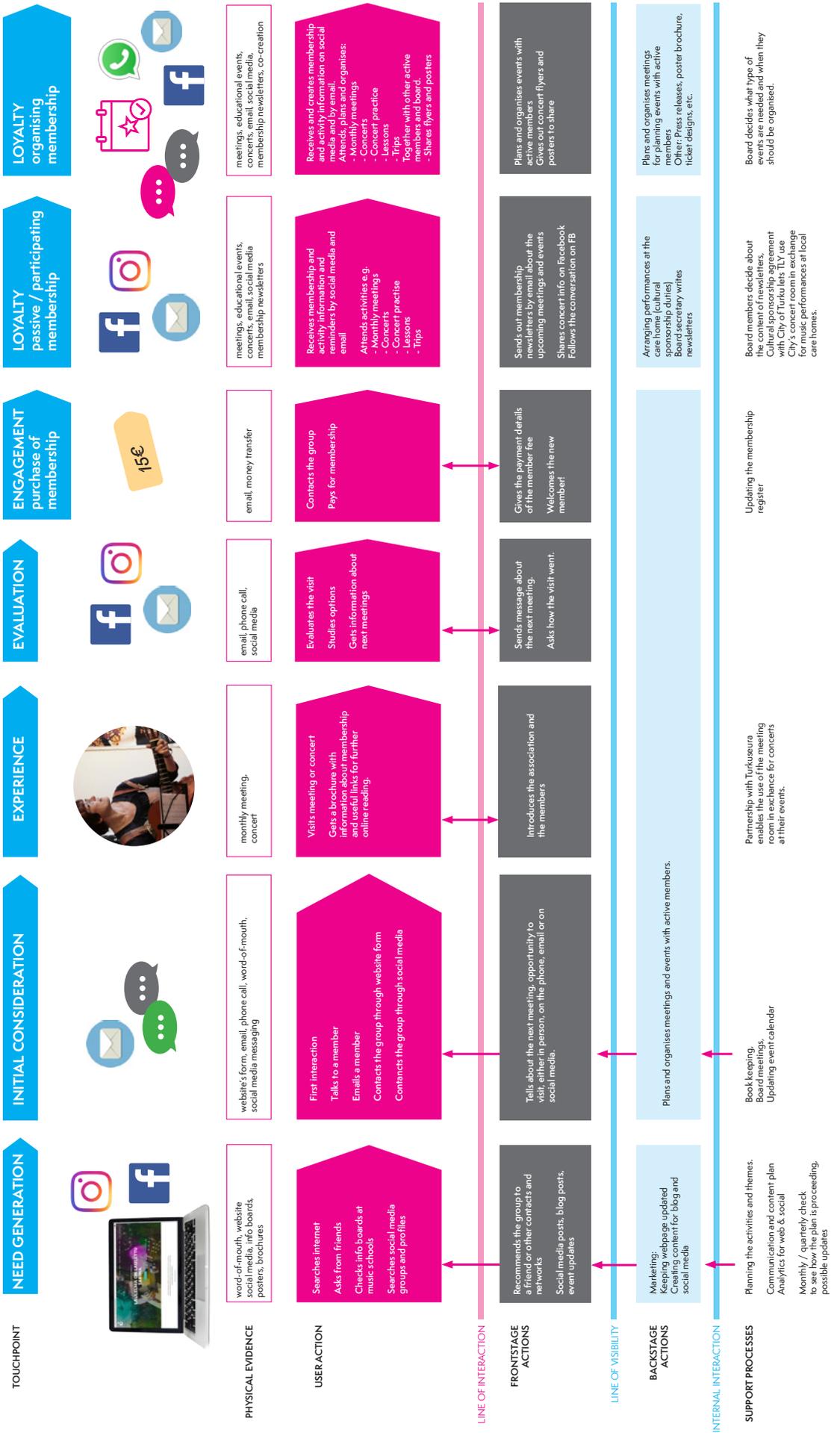
PROPOSITIONS

- > New name?
 - > New look
 - > New google optimised webpage
 - > FB presence
 - > Tell online what Laulelma means
 - > Tell online what happens at meetings, introduce members, make it easy to approach
 - > Welcome for a test visit, mention you may bring a friend
- > Make contact details easier to find online
 - > Additional meeting days on other weekdays, in public restaurants, would be easier to come and meet people and get to know the concept
- > Tell online what happens at meetings, introduce members
 - > Someone should have responsibility to facilitate the meeting, introduce the group and make sure newcomers are taken into account
- > Tell online about the membership, what it includes, what the association is for, rules, values
 - > have updated brochures to give to people who visit
 - > make sure everyone in the group knows who is responsible for collecting the details and sending invoices
- > Additional meeting days
 - > Inner communication channel, FB-group
- > Additional meeting days
 - > Inner communication channel, FB-group
- > Additional meeting days for planning and brainstorming
 - > Inner communication channel, FB-group

SERVICE BLUEPRINT

Service: Association Membership
Service design for: Turun Laulelman Ystäväry
Designed by: Linda Macken **Date:** 2012.2018 **Version:** 3

Users:
 Music hobbyists, singer-songwriters
Service:
 meetings, concerts, training, trips



Event maps for Laulelmaklubi stakeholders: audience, previous and potential

<p>Pains</p> <p>The music or performances are not as good as expected. The atmosphere is not enjoyable. Songs performed can be old and unfamiliar.</p>	<p>Commitment</p> <p>Time, usually from a week day evening. Event might compete with other hobbies, work, studies or time with family.</p>	<p>Return</p> <p>Hearing new songs and performers. Meeting new people, having good conversations, good food and drinks.</p>	<p>Gains</p> <p>New event ideas to participate in. Meeting similar minded people. Enjoying the music and social atmosphere.</p>
<p>Entering behaviour</p> <p>Attends local cultural events, free events, low cost events, events that friends & Facebook recommend. Likes going to events with friends or on his/her own.</p>	<p>Experience Journey</p> <p>Facebook / Printed Posters > FB reminders and posts > EVENT; people and posters welcoming you to join, Members and visitors performing casually and telling about their songs > Members introducing TLY > Possibility to participate in conversation, opportunity to buy food and drinks during the evening. > Postcard brochures with links and short info about the association.</p>		<p>Sees TLY as an inspiring organisation. Wants to attend the next events of TLY. Learns about Laulelma and the association and its members.</p> <p>Exiting behaviour</p>
<p>Expectation</p> <p>Expects to hear slightly older, local amateur and more experienced performers singing singer-songwriter, folk and laulelma music in a cosy atmosphere.</p>	<p>Cost</p> <p>Possible refreshment and travel expenses.</p>	<p>Revenue</p> <p>-</p>	<p>Satisfaction</p> <p>More fun and relaxed than was expected. Not all the singers are seniors. Laulelma is an interesting living genre. Atmosphere and the concept is good.</p>

Event maps for Lauleimaklubi stakeholders: Potential performers, music hobbyists, visitors

<p>Pains</p> <p>Worry about the level of musical skills, is it fitting to the group? Audience reactions, Prejudice: gap between generations. If the music is suitable and considered as lauleima</p>	<p>Commitment</p> <p>Time, from 1-3 hours depending your own schedule. Usually arranged on a regular work day evening: event might compete with other hobbies, work, studies or time with family.</p>	<p>Return</p> <p>More performing experience and feedback. Hearing new songs and other performers. Meeting new people, having good conversations, good food and drinks.</p>	<p>Gains</p> <p>Social and fun event with opportunity to perform. Chance to meet similar minded people. Easy to find, relaxed and familiar venue with refreshments</p>
<p>Experience Journey</p> <p>Facebook / Printed Posters > FB reminders and posts > EVENT; people and posters welcoming you to join, Members and visitors performing casually and telling about their songs > Members introducing TLY > Possibility to perform and get feedback, participate in conversation, opportunity to buy food and drinks during the evening. > Postcard brochures with links and short info about the association</p>			
<p>Entering behaviour</p> <p>Friends encourage to perform</p> <p>Attends open mic events and other performing opportunities that friends & Facebook recommend.</p> <p>Enjoys social gatherings, poetry, lyrics and stories</p> <p>Wants more experience of public performing.</p>	<p>Jobs to be done</p> <p>Platform to share his/her passion</p> <p>Wishes to practice performing and find similar minded people to connect with.</p>	<p>Promise</p> <p>Welcoming and friendly attitude. Continuity of similar events in the future. Possibility to join the association.</p>	<p>Exiting behaviour</p> <p>Learns about Lauleima and the association and its members. Sees TLY as an inspiring organisation. Wants to attend the next events of TLY</p> <p>Learns about Lauleima and the association and its members.</p>
<p>Expectation</p> <p>Opportunity to perform</p> <p>Expects to hear slightly older, local amateur and more experienced performers singing singer-songwriter, folk and lauleima music in a cosy atmosphere.</p>	<p>Cost</p> <p>Possible refreshment and travel expenses.</p>	<p>Revenue</p> <p>-</p>	<p>Satisfaction</p> <p>More fun and relaxed than was expected. Not all the singers are seniors. Lauleima is an interesting living genre. Atmosphere and the concept is good.</p>
<p>Instructional Design</p> <p>Offer basic information about the event and its organiser. Tell about Lauleima and what the association offers. Tell about following events and where to find information about them. Underline that lauleima is a living genre for all ages, and that TLY welcomes younger adults to join as well. > Add the info in speeches between the songs and in printed material available at the event.</p>			

Event maps for Laulelmaklubi stakeholders: Performers, TLY members (event owners)

<p>Pains</p> <p>Not enough members or visitors show up. Not enough audience shows up. Predjudice: gap between generations</p>	<p>Commitment</p> <p>Time, usually from a regular week day evening. Event might compete with other hobbies, work, studies or time with family.</p>	<p>Return</p> <p>More performing experience and feedback. Hearing new songs and other performers. Telling about laulelma to new people, having good conversations. Recruiting new members.</p>	<p>Gains</p> <p>Getting experience from public performing. Visibility, gaining interest from potential audience and members.</p>
<p>Entering behaviour</p> <p>Looks to find & hear new talents who might be interested to join TLY. Wants more visibility. Wants more experience in public performing.</p>	<p>Experience Journey</p> <p>BEFORE: Booking the venue, Designing Facebook event / Printed Posters > updating FB reminders and posts, newsletters for members > EVENT: soundcheck, posters, welcoming people, Members and visitors performing casually and telling about their songs > Members introducing TLY > giving feedback, participating in conversation, opportunity to buy food and drinks during the evening. >offer Postcard brochures with links and short info about the association. AFTER: Share photos/videos of performances and tell how it went.</p>		<p>Exiting behaviour</p> <p>Developing an open minded and welcoming attitude. Considering new ways to interpret Laulelma, hearing songs from new generations. Gets recognition and is seen as inspiring organisation.</p>
<p>Expectation</p> <p>Bringing together performers from different generations. Introducing TLY to new potential audience and members.</p>	<p>Cost</p> <p>Refreshments to the value of X euros according to the agreement with the restaurant. Possible travel expenses. Marketing costs (association pays).</p>	<p>Revenue</p> <p>Possible new membership fees.</p>	<p>Satisfaction</p> <p>Fun and relaxed event with new people participating and getting to know the association. Following the concept.</p>