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Successful Service Design Based On Innovation Methods

Increasing Customer Value Through User Centric
Development

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Aligning the Service Dominant Logic and Design Thinking for the Museum of World Culture

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SUMMARY

User-centric service development is difficult for many companies to implement because they simply lack an understanding of their users' needs. For this reason, it often happens that the service offering does not really meet the requirements of these customers. This paper tries to achieve this by combining the two theoretical approaches Service Dominant Logic and Design Thinking. A process is presented, with the help of which users can be involved in the service design process and their needs can be grasped in the best possible way. The World Culture Museum in Gothenburg serves as an empirical example for the implementation of this project. With the help of this example, the process, which is mainly based on semi-structured interviews for needs assessment, is tested. Furthermore, implications for the general service design process are derived and the situation of the museum is evaluated. Contrary to the original plan, it was neither possible to work together with the users on solution nor to test them. During the interviews, it became clear that the user engagement is currently lacking, ruling out possible co-creation processes. The reason for this is that there is a low level of customer loyalty among the target groups studied resulting from unmet needs.

Table of Contents

ABSTRACT	FEHLER! TEXTMARKE NICHT DEFINIERT.
LIST OF ABBREVIATIONS	IV
LIST OF FIGURES.....	V
LIST OF TABLES.....	VI
1 INTRODUCTION	1
1.1 PROBLEM STATEMENT.....	1
1.2 MOTIVATION	2
1.3 AIM AND APPROACH	3
2 THEORETICAL FOUNDATION.....	5
2.1 A DEFINITION OF SERVICE.....	5
2.2 THE CHARACTERISTICS OF SERVICE DESIGN AND THE SPECIAL NOTION OF EXPERIENCE.....	6
2.3 HOW TO DEFINE VALUE	7
2.4 THEORETICAL FRAMEWORKS FOR THE APPLICATION OF SERVICE DESIGN	8
2.4.1 THE SERVICE DOMINANT LOGIC APPROACH.....	8
2.4.2 THE DESIGN THINKING CONCEPT	13
2.4.3 COMPARISON OF SDL & DESIGN THINKING	16
2.4.3.1 Similarities.....	17
2.4.3.2 Differences	18
2.5 THE IMPORTANCE OF CO-CREATION FOR THE SERVICE DESIGN PROCESS	19
3 EMPIRICAL EXAMPLE: MUSEUM OF WORLD CULTURE	22
3.1 COMPANY DESCRIPTION	22
3.2 TARGET GROUP.....	23
3.3 SERVICE OFFERINGS.....	24
3.4 PROBLEM DESCRIPTION	25

4	<u>METHODOLOGY</u>	<u>26</u>
4.1	INITIAL WORKSHOP WITH WCM TO REFRAME THE PROBLEM	28
4.2	ONLINE SURVEY TO IDENTIFY THE INITIAL USER NEEDS	28
4.3	DERIVATION OF HYPOTHESES.....	29
4.4	IMPLEMENT INTERVIEWS FOR GAINING DEEPER INSIGHTS	31
4.4.1	GENERAL STUDY DESIGN.....	31
4.4.2	CONTENT	33
5	<u>DATA ANALYSIS</u>	<u>38</u>
5.1	INITIAL WORKSHOP	38
5.2	ONLINE SURVEY.....	40
5.2.1	DESCRIPTION OF THE RESULTS FROM THE ONLINE SURVEY	40
5.2.2	ANALYSIS OF THE ONLINE SURVEY DATA.....	41
5.3	INTERVIEWS.....	42
5.3.1	DESCRIPTION OF THE RESULTS FROM THE SEMI-STRUCTURED INTERVIEWS	42
5.3.1.1	Main Interview Insights	43
5.3.1.2	Values, Needs and Mood	46
5.3.1.3	Preparation of visit and user of service offers	47
5.3.1.4	Perceptions about the museum regarding to first time visitors	48
5.3.2	ANALYSIS OF INTERVIEW INSIGHTS.....	49
5.3.2.1	Needs	51
5.3.2.2	Persona.....	54
5.3.2.3	Assessment of Hypotheses.....	56
5.3.2.4	Defining a How-Might-We-Question to solve the user problem	59
5.4	IMPLICATIONS FOR SERVICE DESIGN PROCESS.....	61
6	<u>RECOMMENDATIONS FOR ACTION.....</u>	<u>65</u>
7	<u>CONCLUSION</u>	<u>70</u>
	<u>LIST OF REFERENCES.....</u>	<u>VI</u>
	<u>APPENDIX: TABLE OF CONTENTS.....</u>	<u>IX</u>
	<u>INSURANCE</u>	<u>XV</u>

List of abbreviations

DT	Design Thinking
FP	Fundamental Premises
H	Hypothesis
HMW	How might we
Q	Questions
SDL	Service Dominant Logic
WCM	Museum of World Culture

List of figures

Figure 1: Combination of both approaches for application	26
Figure 2: demographical data of the online survey	40
Figure 3: Illustration of current and future service design process.....	61
Figure 4: Illustration of Recommendations for the WCM	65

List of tables

Table 1: Summary of the meaning for the premises of Service Dominant Logic.....	11
Table 2: Overlaps between SDL and DT	17
Table 3: Interview Guideline	33
Table 4: Summary of visitor needs.....	51

1 Introduction

1.1 Problem statement

For a long time, the Maritime Museum in Gothenburg had a big problem. They were struggling with ever decreasing visitor numbers and they just couldn't understand why. They did standardized surveys like many other museums to collect user feedback but just couldn't come up with an explanation as to why. They wondered if it was the lack of interest in museums in general, their subject matter, or their location. Through their research they just couldn't get an answer. Two years later this situation changed, and the museum was able to significantly increase its visitor numbers. The problem-however, was still the same because the people in charge had no idea what was causing this positive change. So they tried a different approach and asked their users directly what they liked about the museum. The answer was not expected. Almost all of the visitors said they were big fans of the new aquarium at the museum, which the museum had recently acquired due to the personal interests of the management, and not necessarily for the visitors. The managers were more than surprised because they had no idea that the aquarium was such a big visitor magnet and were amazed by the interesting findings from the conversations with their customers.¹

This striking example of the Maritime Museum shows how important it is for organizations to continuously talk to their customers² in order to learn about their needs. Unfortunately, way too often companies have no idea what these needs are and develop their service offerings independently. In doing so, they neglect the potential in working with customers. All that is known is that customer needs have changed dramatically in many areas due to digitization and constant comparison with other competitors and as a consequence the offer for the customer increased enormously. Today, the customer wants to be much more involved in production processes and actively participate in decision-making.³ The problem here is that the "new" needs of customers are often unknown. As the example showed, companies often only think

¹ based on conversation with Björn Lindgren on 24.02

² For better readability, only the masculine form is used in this paper but all genders are included

³ Cf. Reason et al., 2015, 17

they know their customers without actually doing so. Accordingly, it is also difficult to include them in the processes and to satisfy their needs, because the first step, namely understanding, is missing.

In addition to the pressure caused by customer demands, the companies are also expected to be more innovative than their competitors. Only in this way can they stand out and be successful in the long term.⁴ For successful implementation, those responsible must ensure that a creative idea generation process is enabled by certain structures and processes. In addition, employees have the creative freedom to generate new and innovative ideas for their customers. Innovation methods such as design thinking are supposed to help solve the problem. However, very few companies know how to apply these methods and adapt them to their needs. Most companies assume that already the application of the concept leads to success and produces a lot of innovative improvement ideas. However, it is much more important that companies develop an understanding of why it is necessary to change their way of thinking. This includes changing their perspective in order to understand that it is only possible to develop good products and services if they involve their customers in the process and listen to them. Methods such as design thinking only support this customer-centric process and make it more approachable. In the same way, contrary to what many managers think, the pure use of digital technologies does not necessarily lead to success. Rather, it is about the intelligent selection of the right technologies suiting the process while adding value.⁵

1.2 Motivation

This work is based on a project from the Design Thinking and Innovation course of the Chalmers university in cooperation with the World Culture Museum. The goal was to combine the physical and digital visitor experience. Due to the Covid-19 pandemic, visitor groups could no longer visit the museum and solutions were to be found as to how they could still experience the museum. For the implementation of this project, the design thinking approach was to be applied and solutions were to be sought in a user-centered way. It quickly became apparent that the scope of the project was far too

⁴ Cf. Christensen, 2013, 13

⁵ Cf. Liedtka, 2018, 74

large and that the actual problem of the museum could not be addressed. The first observations and discussions revealed that the users are currently not satisfied with the museum's offerings. Triggered by the insights gained from the project, the museum looked for a partner to scrutinize user needs more closely and to review their service offering. They found it particularly interesting to apply the Design Thinking approach to learn more about the method.

For the implementation of the project, the Service Dominant logic was used as a complement to the Design Thinking approach in order to understand in more detail how user-centered service design works. The addition helps to shed light on the value creation process and the customer perspective.

1.3 Aim and Approach

This thesis develops an optimized approach to user centric service design by linking the premises of the Service Dominant Logic and the process of Design Thinking. Implications for the application of the connected model will be made using the WCM as an example. The practical focus of this work is therefore on the identification of customer needs as a basis for the development of appropriate services.

Due to the time limitation of this project it is not realistic to carry out extensive testing of specific co-created user ideas. It is much more conceivable to give the museum recommendations on how to generate user-centered ideas in the future. Only in the medium- or long-term it can be verified whether user satisfaction can be increased by involving the users in the service design process. Furthermore, it should be emphasized that this work does not focus on explicitly developing new services or even a new business model for the museum. Rather it is about developing an understanding for a customer-centered design process of new services.

In order to pursue the topic of this paper, terms relevant to the topic are first defined. The aim is to develop a common understanding. The definition of the term service and value will be discussed. Furthermore, the characteristics of the service design process will be discussed. Subsequently, the two theoretical foundations of the work are described in more detail. The Service Dominant Logic offers an approach to explain which influencing factors have to be taken into account in order to design successful services. Of particular interest for this work is the area of co-creation, where the focus is on the changing relationship with the customers and their integration into the value

creation process. In addition to the SDL as a theoretical explanatory approach, the Design Thinking approach offers a guided process to work on user-centered solutions and to develop innovative ideas. In the course of the work, not only the individual phases in the process are discussed, but also useful tools that can be used to capture and consolidate the needs. After a short introduction of both approaches, the similarities and differences of the two concepts will be discussed in order to clarify why both theoretical backgrounds are relevant for this work.

After the theoretical foundation for the study has been set, the concepts are exemplary applied to the Museum of World Culture (in the following called WCM) First of all, the organization itself, its target group and the services it offers will be described. Finally, the problem of the museum will be summarized. The Methodology chapter explains how this problem is addressed with the help of a suitable study design. In addition, it is described why the combination of different methods such as interviews and an online survey was used. Finally, hypotheses are derived that will be addressed through interviews. Afterwards, the collected data will first be described and then analyzed. For this purpose, various tools from the field of design thinking are used, such as the definition of patterns, personas and finally the conception of How-might-we questions. Finally, the hypotheses from the previous chapter will be discussed. With the findings from the survey and the interviews, implications for the service design process are derived. Based on this, the museum will now also be given recommendations for action on how they can improve their specific process and collaborate with customers. In the last chapter, essential findings are summarized once again and a future outlook is given.

2 Theoretical Foundation

Chapter two covers all theoretical basics that are necessary for the further course of the work and the practical application. Here, different definitions of terms are given that are elementary for the work and different theories are put into context with each other.

2.1 A definition of service

Dealing with the definition of services, one quickly comes across the fact that there is no consistent definition in existence. The researcher Gronröös defined a Service as an activity with in-built activities to transform the potential value or utility for the customer into a real value for him.⁶ But it can also be just summarized as an interaction between two or more people. Also very suitable is the definition of Penin who defined “The idea of services as glue around which our lives are structured, the concept of interaction as the heart of services and social entities and the notion of coproduction in services help us understand that services need users to actively participate in their production”.⁷ She also mentioned it could be useful to divide services in different categories, among others transportation, restaurants, banks, phones, entertainment and much more.⁸ What unites the definitions above is the basic idea that a service is a dynamic process in which several actors are involved with the aim of delivering a specific kind of task. The challenge is to handle all the requirements from the different stakeholders and involve them in the process. Moreover, there are four main characteristics which define a service. First of all, immateriality which means there is no material consistence. Second, heterogeneity which describes the variability of services. Third, inseparability which means that production and consumption are at the same time and last but not least perishability which means that services can’t be stored. Many authors summarize these characteristics through the IHIP model for services.⁹ It can be criticized that this

⁶ Grönroos, 1979, 86

⁷ Penin, 2019, 5

⁸ Cf. Penin, 2019, 6

⁹ Cf. Morelli, et al., 2021, 16

model does not provide all relevant factors which are included in a service. A great deal has changed in recent years in terms of digital technologies so additional components have to be considered in the characterization of services like the influence of the customer.¹⁰

2.2 The characteristics of service design and the special notion of experience

Imagine there are two cafes right next to each other which are selling exactly the same coffee for the same price. Now the customer has to choose which café he enters for his fika. The better service design will decide in which of the two cafes the customer will go. Service Design starts by investing in the needs of the customers and ends by developing user centric solutions for their problems.

Service Design is an interdisciplinary approach that combines different methods and tools from various disciplines. It is a different way of thinking and approach to develop services. Moreover, service design combines numerous skills from design, management and process engineering. A good service design is characterized as user centered, co-creative, sequencing, evidencing and holistic.

User centered means the company has to agree on a kind of common language which is understood by the user. Therefore, the user has to be involved in the service design process which leads to the second characteristic, the co-creation.¹¹ Companies have to consider different kinds of users with different needs and expectations and place them in the center of the design process to develop good services. Sequencing means the company has different touchpoints during the whole process with the user. These are important and critical to success moments for interaction. Evidencing means that the company has to make intangible ideas tangible to stay in the mind of the customer. Last but not least, holistic describes keeping the big picture of the process in mind in order to stay successful. It is about creating a complete experience for the customer through the service which will be explored by all senses.¹²

¹⁰ Cf. Wetter-Edman et al., 2014, 41

¹¹ Cf. Sanders, 2008, 8

¹² Stickdorn et al., 2015, 31

Another aspect that must not be forgotten in successful service design is the special role of experience. As in the example of the café, this is individual for each user and depends strongly on their needs and characteristics. However, it has long since ceased to be just about designing good products and services. For companies, it is much more about creating a complete experience for the user, which he will not forget, and which is unique. Only in this way can the user remember the experience in the long term and the company remains successful.¹³

2.3 How to define value

Many people would argue from an economic perspective that the value of a product is equivalent to the price but this is just one definition. However, it is an individual and flexible definition of what needs are fulfilled by using a specific product or service and how the customer uses the services in detail. Values can change over the course of time, they are very flexible and dependent on the situation of the customer. A customer defines his own value behind a product which could be connected to the quality, the price or other characteristics of the product or service.¹⁴ It should be noted that the classification of individual customer value is to be regarded as highly subjective, as different factors are taken into account by the individual.¹⁵ Some researches argue only the combination of a product and a service can define a value for the customer. For example, the successful kitchen tool Thermomix which is known to provide good cooking results while making cooking easier. This is not only due to the kitchen tool itself, but rather to the integrated cooking app that guides the user step by step through the recipes and ensures successful cooking results. As a consequence, just the combination of the Thermomix itself and the app as a service leads to the value of an easy cooking experience for the customer.¹⁶

¹³ Cf. Reason, 2015, 20

¹⁴ Cf. Verma, 2020, 158

¹⁵ Cf. Gröbroos & Vojma, 2014, 4

¹⁶ Cf. Robra-Bissantz, 2020, 10

2.4 Theoretical Frameworks for the application of service design

For this thesis the two approaches Design Thinking (in the following DT) and Service Dominant Logic (in the following called SDL) are the two main foundations. Both theories and their characteristics will be combined for a comprehensive application for the research project with the museum to improve their service design process. The Service Dominant Logic focuses more on offering a theoretical explanation of why services are becoming more and more relevant. On the contrary, Design Thinking is an application-oriented approach that deals with problem solving from the user's point of view. Grönroos explained, SDL describes and prescribes while DT interprets and visualizes.¹⁷ In the following, the approaches will be introduced in detail and afterwards, similarities and differences will be discussed. This helps the reader understand both concepts and to follow the argumentation why it is mandatory to combine them for a successful application.

2.4.1 The Service Dominant Logic Approach

In the field of service design, two main theories of how value is created can be defined. One is named the service logic and has its foundation in America and the other one is called the service dominant logic and was first introduced in the Nordic countries. Both are very similar, they just differ in a few details. For this thesis, the service dominant logic was chosen as an approach to answer the research question. Main argument for this decision is the more systematic and abstract perspective on the topic of service design, which leads to an easier application and adaption for the project. In addition, the author is familiar with the theory, having applied it in a previous research project.¹⁸

In 2004, Vargo and Lusch revolutionized the marketing discipline with their approach for a service-oriented thinking. Meanwhile it is valid to say that both of them led to a paradigm shift in the whole field. From a product focused approach, which was called the Goods Dominant Logic, to a dynamic service-oriented point of view, which is defined as service-oriented logic. The previously dominating marketing theory was

¹⁷ Edman-Wetter, 2009, 209

¹⁸ Cf. Saarijärvi et al., 2017, 5

focused on goods as central component of exchange. The customer had no crucial role in this theory. He was more like a recipient of the goods. Similarly sharing knowledge and competence weren't important factors in this theory. The process towards a change in this way of thinking was among other things a result of change in the whole market environment. Not only tangible goods were exchanged; various intangible services were also sold and customer behavior began to change. They expected to be more involved in the value creation and decision-making process.¹⁹

This theory leads to the consequence that value generation was no longer defined by exchange of tangible outcomes. It is the integration of intangible resources in the value creation process. Value can be seen as generated in collaboration by involving the customer or entire networks. Vargo & Lusch point out a misunderstanding which many people perceive when it comes to this theory; it is that they understand the SDL only as a user centric approach to create services. However, they emphasize that their approach is much more: It is about collaborating and learning with customers by considering individual and dynamic needs which is much more complex than the pure user integration for this process.²⁰

An essential distinction which was made in the SDL is the termination of operand and operant resources. Operand resources can be characterized as natural and mostly tangible resources which are static. They can change by the effort of an action in the production process whereas operant resources are resources which change operand resources or create other operant resources. Skills and knowledge are two of the main important operant resources.²¹ Vargo & Lusch pointed out that this category will become more relevant than operand resources because operant resources can be seen as higher order resources which lead to a competitive advantage. This makes a company successful in the long-term - unlike operand resources, which are easy to duplicate and therefore rarely lead to a strategic competitive advantage.²²

In their first approach in 2004, Vargo & Lusch defined eight premises to summarize their concept and make it more comprehensible for their audience. Later in 2008 when

¹⁹ Cf. Bhalla, 2011, 3

²⁰ Vargo & Lusch, 2004, 6

²¹ Lusch et al., 2007, 8

²² You & Hands, 2018, 4

they published the second version of their theory, they added two premises and reformulated some of the others to make them more traceable. But in general, nothing relevant has changed in the theory; it was marginally improved to make it more appealing and simpler to the reader. For the following thesis the updated version from 2008 will be used as an approach for describing the SDL.²³

In order to summarize the Service Dominant Logic with its 10 theses, table number 1 was created. The updated version of the fundamental premises (in the table called FP) from 2008 was selected. For the later course of the work in which the theses are applied, it is important that the reader internalizes the individual contents of the theses. In the context of this work it is not possible to examine and/or apply all theses. The theses serve as a basis for the hypotheses that will be defined later on. From the author's point of view it makes more sense to focus on some specialized theses and try to test them with hypotheses instead of trying to include all theses in the work. The theses that are particularly relevant for the work are highlighted in grey. They were selected by the author since they refer increasingly to the customer, the generation of value and how one obtains a competitive advantage as an enterprise. Furthermore, the theses represent the greatest overlap with the Design Thinking approach as they focus on collaboration with the customer and place him in the center of actions.

²³ Cf. Vargo & Lusch, 2008, 7

Table 1: Summary of the meaning for the premises of Service Dominant Logic²⁴

Premise	Meaning	Detailed Explanation
FP₁: Service is the fundamental basis of exchange	Services are the basis for exchange. Everyone has individual and specialized skills and therefore it is necessary to exchange services.	The exchange process especially of the operant resources which are intangible is in the foreground of the interaction. It is less about the products which are connected to the goods dominant logic.
FP₂: Indirect Exchange masks the fundamental basis of exchange	Goods, money, and institutions make the service-for-service nature of exchange.	Through the complex combination of goods, money and institutions the service can be provided. However it is difficult to see it as an essential basis of exchange, because the combination of tangible and intangible goods is often too complex.
FP₃: Goods are a distribution mechanism for service provision	The customer decides individually about the value of a service while using and as a consequence this value is called "value in use".	No goods are exchanged rather application and specialized knowledge is important. All goods can be seen as services because they are somehow connected to a service.
FP₄: Operant resources are the fundamental source of competitive advantage	Knowledge as an operant resource, foundation of competitive advantage and performance for a company.	It is the capabilities of companies which drive change not a particular product. In such a rapidly changing world, it is impossible for a company to remain static and avoid change, because markets and competition do not allow that.
FP₅: All Economies are Services Economies	Increasing exchange of knowledge, skills and/or operant resources in the industry lead to the fact, that all products can be seen as services nowadays .	The relevance of services is increasing massively because of drastic changes in market and customer preferences.
FP₆: The Customer Is Always a	Production does not end with	The customer is integrated in the value creation

²⁴ Own illustration based on Vargo & Lusch 2008

Co producer of value	manufacturing. The customer is continuing the marketing, consumption, as well as the value-creation and delivery processes.	process, because he knows his own needs and how to fulfil them the best.
FP7: The enterprise cannot deliver value, but only offer value propositions	Value for customers is created throughout the relationship, partly in interactions between the customer and the supplier or service provider. The focus is not on products but on the customers.	The customer defines the value and by co-creation in the value generation process he can participate in this process. It is clear while consume but not before.
FP8: A Service-Centered View is inherently customer oriented and relational	Service production is definite as Interactivity, integration, customization, and co-production.	Individual solutions for the customers have to be created and their value is generated in use. Because the customer is always involved in the process, it can be described as relational. The respective relationship with him is very important and contributes decisively to the success.
FP9: All social and economic actors are resource integrators	The context of value creation are networks of networks and can be defined as resource-integrators.	Values are only created in networks and all participants must contribute to its creation. This is not just about customers and suppliers in the narrower sense. These networks include the suppliers' suppliers and the customers' customers.
FP10: Value is always uniquely and phenomenologically determined by the beneficiary	Value is idiosyncratic, experiential, contextual, and meaning laden.	The value is always individual and defined by the respective user. It is very subjective and always depending on the situation.

2.4.2 The Design Thinking concept

Design Thinking is a human centered design approach to solve problems and generate creative ideas. It is currently mainly used in the field of innovation management and in the development of new products or services. Many people think DT is a method or an approach, but others view it as a structured process or toolbox. As a consequence, there is no single definition for the concept. Within its different tools and steps, design thinking is an approach that is very practically oriented which makes the adaption very interesting for companies. They can modify it according to their individual needs.²⁵ This had led to the perception that DT has become a hype in recent years when people thought about Innovation Management. Successful companies like Google, IBM or Alphabet rely on this approach. That makes more and more companies curious to adapt this concept as well. Managers assume DT is a solution to become more innovative and easily generate creative ideas. They forget that this approach is much more than user-oriented thinking. It focusses on a completely different way of problem solving by focusing on user needs. Nevertheless, some ignore other factors like culture, mindset and leadership style that are important as well for long-lasting success²⁶. Moreover, they think good ideas come just out of the mind and they forget about the effort and the process that's behind the approach. This also leads to the fact that this is one of the most frequent criticisms of the concept itself. The expectations to create ultimate ideas and solutions is hardly possible to achieve. Moreover, it is often forgotten that it is the people who still have to develop the ideas. A good process can only create the framework for this.²⁷ Only then a suitable solution for the users can be finally created as a result of this process. It can be seen as a shift from just developing products in a market which is technology driven towards an environment that is driven by user needs.²⁸

Design Thinking was basically developed by the international design & consultancy company IDEO which is nowadays famous for innovative products and their own way of problem solving. Within this concept, the Stanford d.school formulated a five-step

²⁵ Cf. Brown, 2008, 3

²⁶ Cf. Wrigley et al., 2020, 125

²⁷ Cf. Brown, 2008, 7

²⁸ Cf. Calgren et al., 2016, 46

process which guides people from a problem they have to a solution or product as a result. The phases are: Empathize, Define, Ideate, Prototype & Test. There are other very similar and famous approaches to explain the process of DT, for example defined by the Hasso-Plattner-Institute of Design Thinking. To keep it simple, the Stanford approach is presented in the following paragraph.

The first step, *Emphasize*, is characterized by learning about the audience. It is important to understand for which person the solution should be developed. Therefore, observation and interviews are very essential to get as much insights as possible about the target group. An understanding what matters for the person should be the result of this phase. The next step is to *Define* a point of view which is based on the insights gained from the first phase of the process. Since the users are in most cases not clear about their hidden needs, reframing the initial problem is an integral part of the process. With the help of the knowledge gained from the first step, it is possible to specify the problem again. Step 3 is *Ideate* where the brainstorming of ideas is the major part. Hence, it is important to come up with as many creative ideas as possible because quantity overweighs quality in these steps. Afterwards, *Prototype* is the opportunity to test your ideas and show them to others. Different forms of prototyping are conceivable; they are designed to get feedback for your first ideas and find out if your ideas are working in real life. The last and maybe most important part is the *Test*. Getting feedback on the prototypes is crucial to understand if you matched the user needs with your problem solution.²⁹ During the whole process, several feedback loops are common since during the different steps new information are coming up. If we divide the design thinking process even further, we arrive at the division of a problem and solution space that are clearly separated from each other. The concept clearly states that the first two steps are only about understanding the user and not thinking about solutions. Only after this has been done completely, the generation of ideas can be dealt with. In addition, the concept is often presented with the help of a double diamond in which not only both phases are presented separately from each other; it is also explained that first, the problem space is strongly opened up with the help of the increasingly gained knowledge about the user and is closed with the help of the consolidation of knowledge. Then, in the next step, a similar sub-process is run through

²⁹ Cf. Stanford d.school

again in the solution space and new ideas are collected and brought together. The opening for new information is described as diverging and the merging as converging.³⁰

The researches Calgren, Rauth and Elmquist defined in one of their papers five main characteristics to summarize the concept of design thinking and its success factors. First of all, the user focus is mandatory. Therefore, a certain degree of empathy is necessary because people need to understand the user. In addition, the problem reframing is an elementary part. Hence, DT based on the approach to challenge and reframe an initial problem before it is possible to solve it. The main reason for this is that the original problem usually hides another more profound problem, which is not visible from the beginning. Making ideas tangible in terms of different possibilities of visualization is the next important factor when it comes to the solution space of DT. It is less about the different design possibilities or expensive and perfect visualization skills and more about creating a consensus in relation to the first draft of rough ideas. Ideas should be build up to learn and improve from them and the experience they provide. Experimentation is an important part of design thinking to test and elaborate ideas. Thereby trying different things is more important for the process then developing a perfect solution with the first idea. It is more about testing and iteration. Instead of making a perfect prototype by losing a lot of time it is more about failing often and as early as possible to find out the weaknesses of your ideas early. Many people overthink prototypes and their functions, but it should be just a very short cycle of feedback loops while embracing the mistakes. Last but not least diversity is a very important part of this concept. It is important to gain different perspectives on a problem and to benefit from the experience and knowledge of the respective team members. This is the only way to ensure that collaborative work is possible during the process when everyone is able to contribute his individual skills.³¹ At this point, it has to be mentioned that the special way of working in a diverse team with a lot of autonomy and creative work requires special leadership skills. Decisions are made democratically in the team and there is no hierarchy giving everyone the opportunity to take part at the same level. It is important to encourage people to work under these conditions. Trust, a certain degree of self-determination and freedom is mandatory for the employees to create a kind of safe space where the can share their ideas and work together as a group. Not every

30 Cf. IDEO, 2012, 16

31 Cf. Calgren et al., 2016, 46

manager is made for this kind of leadership and it takes a lot of trust from both sides to successfully implement this concept.³²

The concept of DT combines the three dimensions which are known for design innovativeness: Technology, Business and Human. The challenge is to align all three dimensions by finding a balance between them. In this magic triangle, technology is connected to feasibility, which means to find out which kind of service is realistic to develop by using state of the art technology. In addition, the business view adds the viability which is connected to the business model. It tells the company if a service is worth to develop and if it fits in the portfolio. The last and maybe most important point of view when it comes to this approach is the human perspective which combines usability and desirability. This perspective is about finding out what services are interesting for the users and if they could fulfil his needs. It shows that just by using the best technology and the smartest business model, a company can't be successful if there is no user who is interested in its service. As a consequence, it is very important to switch into this human perspective and try to understand what users need.³³

2.4.3 Comparison of SDL & Design Thinking

Design Thinking and the Service Dominant Logic are two approaches which seem to be very similar when it comes to the new view of service design. However, since both concepts have a completely different structure, it is worthwhile to examine where the individual components of the theories match and where they do not. Of course, it must be taken into account that both concepts have different focal points. In the following, the substantial and for this work relevant characteristics which connect both theories are highlighted. Especially the difference of the two theories are important because they explain why both have to be combined for a successful application.

³² Cf. Schweizer et al., 2016, 6

³³ Cf. Kurokawa, 2015, 11

Table 2: Overlaps between SDL and DT ³⁴

Concept	Degree of Overlap	Explanation of Differences
Value	High	<p>SDL: Value is defined as value in use which means the value is generated while using from the customer and the value is unique</p> <p>DT: Value is a concept to generate solutions for the users.</p>
Resources & Networks	Medium	<p>SDL: All actors are resource integrators which leads to the consequence that value can't generated independent and without the influence of other actors</p> <p>DT: diverse group is involved in the process and their individual capabilities are critical for success</p>
Co-creation	Low	<p>SDL: defines all Stakeholders including customers, employees, suppliers and others involved in the co-creation process. Moreover, it is connected to the co-creation of value</p> <p>DT: Defines the co-creation of ideas in the early stage of the idea generation process, mostly with customers</p>

2.4.3.1 Similarities

The main goal of both concepts is value creation by focusing on user needs. Aligned with this goal, the theories refer to the fact that value is also defined by the user himself. Moreover, the value is always different, because everyone evaluates it personally. Compared to other approaches such as the goods dominant logic, the two do not have the traditional view on how to create value. It is rather an individual consideration of circumstances, users and the individual interaction.³⁵ Besides, the concept of co-creation is common sense within both approaches. It includes the idea of generating ideas together with users and an active consideration of his needs and experiences. The main reason for this collaboration is developing better services and

³⁴ Own Illustration based on Wetter-Edman, 2009 , 201 and Lusch & Nambisan, 2015, 165

³⁵ Cf. Edman-Wetter, 2009 , 201

products. When it comes to the stage of involvement, both theories describe different approaches. SDL defines co-creation as a continuous part of the service development process whereas DT describes co-creation as a part of the early idea generation phase and the testing of ideas in the end. This is also due to the fact that, especially at the beginning of the process, the users themselves are not clear what their needs are and how they can be met. This is why reframing is often such an important part of the process. What both agree on, however, is the fact that it is imperative to involve the user in this process and to let him play an active role in shaping the ideas and the creation of a shared experience. This similarity can be seen as part of the co-creation because it is usually individual experience made during the idea generation process with the user. In a broader sense, of course, it can also be an experience with another actor from the network.³⁶ In addition to the already mentioned aspects, the idea of acting in networks is another similarity between both. Following the idea of DT and SDL, all stakeholders interact in a kind of ecosystem with each other. That means that they act together and they are dependent. Moreover, it is very critical for success to see all these connections between the different participants because some correlations are very complex and not always obvious. Therefore, a strong involvement of users, suppliers and shareholders is mandatory for success. Transparent and continuous communication during the whole process is recommended.³⁷

In Chapter 4 the application of both theories will address they can be combined and successfully work together for user centered service design.

2.4.3.2 Differences

When comparing the two concepts, it quickly becomes apparent that the most important distinction between the approaches is their point of view. The SDL bases on ten premises which are the foundation for the service design process. It can be seen as a very theoretical approach, while DT is more application oriented. DS is a process including different tools how to develop services in a customer centered way. This process allows room for interpretation and adaption. Since the users are in most cases not clear about their hidden needs, reframing the initial problem is an integral part of the process. With the help of the knowledge gained from the first step, it is possible to

³⁶ Cf. Vargo & Lusch, 2008, 7

³⁷ Cf. Edman-Wetter, 2009, 208

specify the problem again. Both SDL and DT are criticized for their extreme perspective. One approach is said to be too theoretical and difficult to apply while the other is said to be too superficial and vague.

Another small difference is the consideration of how value is defined. The SDL describes value as defined in use which means, the customer decides about the individual value while using the product or service. This changes the perspective of the value creation process. Established companies do not decide within their development process which value for the customer is defined by the product. Rather, the customer himself takes over the assessment and, above all, the decision.³⁸ In comparison, the Design Thinking approach also is about the process of value generation but does not explicitly address the point at which value is generated for the customer, only that it is individual and that for this reason, it is necessary to work closely with the customer in order to understand his needs in depth.

SDL writes about customers and their needs in a kind of top-down whereas DS defines them as users in individual situations which are closer to the service designer.³⁹ Since both theories refer to the same group of people despite their different designations, there is not much difference between them. Therefore this aspect was only briefly presented to complete the picture. A further distinction is not relevant for the thesis, since the differences are more in the wording than in the content.

2.5 The importance of co-creation for the service design process

As a supplement to the theoretical concepts already presented, the following subsection will once again highlight the relevance of the concept of co creation. The significance for the service design process has already been elaborated within the SDL with the aid of various theses and will now be described in more detail from the perspective of other researchers.

"Co-creation is joint creation and evolution of value with stakeholding individuals, intensified and enacted through platforms of engagements, virtualized and emergent

³⁸ Cf. Vargo & Lusch, 2004, 204

³⁹ Cf. Edman-Wetter, 2009, 209

from ecosystems of capabilities and actualized and embodied in domains of experiences, expanding wealth-selfcare-wellbeing⁴⁰. When the researchers Ramaswamy and Ozcan summarized co-creation, they clarified the concept with the metaphor of mixing different colors. Thereby it is not about adding another color by asking customers about their opinion. It is moreover a color mixing process. Hence, co-creation is not just cooperation, it is collaboration since companies have to work together with customers or other stakeholders.⁴¹

In one of his papers, Bhalla defined four main capabilities that a company needs to have in order to be ready for co-creation. First, co-creation requires that the company listens to the customer. It is mandatory to interact with them via several channels. The customer is willing to share his experience and opinion for example on social media and it is the task of the company to have an eye on these reflections. Second, co-creation needs meaningful engaged customers which means a company has to provoke conversations, responses, reactions or insights of the customer. By using this aspect, the company can find new patterns for interaction with their users. Afterwards the company has to respond externally. They need to create vehicles for a following co-creation with their customers. Often this is nothing spontaneously since it is driven by needs and preferences which are fluid. The company needs several iteration steps and exploration to find their individual vehicles. Last but not least and as a consequence of capability three, the company has to respond internally. They have to invest in a co-creating structure and processes for a successful application of this concept. Organizational Alignment requires an implementation of collaboration and the investment in a changing and innovative culture. This change process needs time but is mandatory for long-term success of the concept of co-creation.⁴²

Additionally, the company needs to implement new mindset within the workforce. Therefore, authenticity, flexibility and conviction are required. Which means the company has to be very transparent when it comes to their agenda and aims because very often it is not clear for the customer what kind of direction the company follows. Moreover, values like ethics and trust become more important for the customer. In this context, flexibility is the willingness to accommodate opposite points of view. Very

⁴⁰ Ramaswamy & Ozcan, 2014, 14

⁴¹ Cf. Ramaswamy & Ozcan, 2014, 14

⁴² Cf. Bhalla, 2001, 21

often, customers and companies don't have the same opinion and this is fine. But still it is necessary to be flexible in order to change the perspective for a while to listen and understand needs. Last but not least, the company has to be consistent in its actions to gain the trust and loyalty of customers. Very often companies try to fulfil the first point with authenticity but they are not able to reach their aims. They just publish agendas, plans or strategies but they are not follow up on them afterwards. A transparent direction for a company is very important for the customer and his engagement. The consequence of a successful implementation of the three mentioned factors is the readiness of the company to implement a co-creation friendly mindset.⁴³

⁴³ Cf. Bhalla, 2001, 24

3 Empirical example: Museum of World Culture

In order to better understand how service design is implemented in practice and how they involve their users in the process, the World Culture Museum was chosen as an empirical example.

3.1 Company Description

The Museum of World Culture is a government agency museum in Gothenburg which focuses on raising awareness for different cultures among young people and adults. It is under the authority of the Swedish ministry of culture. The museum itself says it is a place for dialogue, questions and curiosity about culture in general. Round about 150 people work in three main departments. The museum has a content & learning, collections and visitor experience department. The vision of the museum is to make the world bigger, more human and inclusive. Therefore, they offer different services to their audience.⁴⁴ In order to create tolerance, awareness and openness within the audience, the museum has to fulfil three main tasks that are defined in a general governmental order. First, the museum has to represent the different cultures around the world and make them accessible for everyone. Second, they have to present intercultural connections. Last but not least, the government has the claim to support interdisciplinary knowledge building and lifelong learning within the museum. Every year they get a more specific task concerning their aims. As a consequence, they know which topics and target groups they have to focus on for the following year. At the beginning of each year, they have to hand in a report assessing if they reached their goals and how they want to improve their current situation. For 2021 the museum aims at reaching a younger audience and people with disabilities.⁴⁵

⁴⁴ Cf. Museum of World Culture, 2021

⁴⁵ Cf. Appendix 5

3.2 Target Group

Together with a consulting agency and its own survey tool which is called 360 data, the museum managed to define specific target groups to improve its connection to its audience. The consulting company calls them cultural segments and this tool is used in many other cultural institutions for segmenting customers. They emphasize that it enables companies to get a better understanding in engaging their audience.⁴⁶ In the following paragraphs the main results of the feedback tool are summarized and the cultural segments are described. Due to a lack of data in 2020 as a consequence of the ongoing pandemic and the temporary closing of the museum, the 2019 data is used. It can be assumed that no major changes in customer segmentation have taken place during the last year as the time span is very small and the museum's offerings have not changed in the meantime.

Significant for the museum is the number of families which are their main target group (57%). Compared to other museums in the merger of state-owned museums in Sweden, the museum of world culture has the youngest audience: 41% of the visitors are younger than 19 years. Also interesting is that 78% of the visitors plan in advance to come to the museum. More common for other museums is that people decide to visit them because they are in the same area and then, by chance, come across a nearby museum. Further insights which are gained through the survey are that 72% of the visitors think the museum is open & inviting. In addition to that, 66% describe the museum as relevant and that it addresses important issues.

Within the segmentation of the consulting agency, three customer segments are defined as main target group for the museum. The first one is called "essence"; people within this segment can be characterized as cultural lovers who look for quality content. In 2019, 25% of the visitors could be attributed to this group. An additional 17% of the visitors of the museum can be seen as "expressional". These are people who are enthusiastic and up for new and interesting content. They enjoy doing activities with others and like learning in general. Moreover, 10% of the people fit in the segment "entertainment". As the name reveals, they like to be entertained and surrounded by other people. Topic and quality of the content is not as important for this group as being engaged by interesting content. Besides these three main target groups, the agency

⁴⁶ Morris Hargreaves McIntyre, 2021

defines five other segments for cultural institutions. But since each of them has less than 10% it is not relevant for this thesis to describe them in detail.⁴⁷

From the authors point of view, it is questionable whether the distinction made between customers is sensible and correct. The consulting agency defined various different target groups with different needs. The background of the individual needs of the persons was not dealt with in such detail. The interviews conducted in for this thesis were intended to shed more light on this aspect and to be able to understand individual groups of people and their motives more precisely.

3.3 Service Offerings

When it comes to service offerings, the museum has a wide range of different options for its customers. Characteristic of their main service, the exhibitions, is that the museum has both permanent and temporary ones. Currently the museum offers three permanent exhibitions and three temporary ones which are planned to stay for 2-3 years. Topics of the exhibitions are “crossroads”, “together”, “matrix” and “mind the gap”. In addition to exhibitions, the museum is pretty well known for their huge collection with more than 500.000 pieces which of course cannot all be exhibited in the museum at the same time. Especially for schools and younger kids the museum offers several individual guided tours, which are designed by teachers working in the museum. Another service offering of the museum is their own café which is open every day and popular in the surrounding city area because they offer a huge buffet for lunch. More interactive services are their lectures, panel talks and concerts. Moreover, they offer several workshops, for example about sustainability or human rights. Since the museum is huge and has a lot of different sized conference rooms, the management rents the space out for different events. Companies or private people can request their rooms for example to celebrate weddings or birthdays. Last but not least the museum has its own merchandise shop where visitors can buy little gifts or items corresponding to the different exhibition topics of the museum.⁴⁸

⁴⁷ Cf. Appendix 6

⁴⁸ Cf. Museum of World Culture, 2021

3.4 Problem description

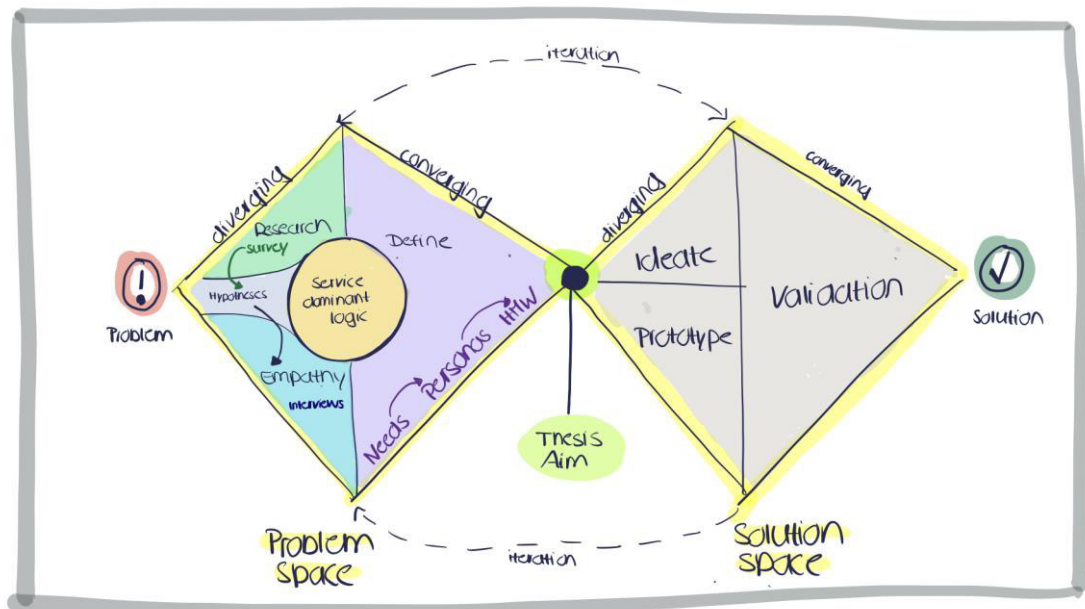
Triggered by the ongoing pandemic, the museum of world culture has to deal with a decreasing number of visitors. Apparently, the customer behavior has changed and for this reason, the museum has to come up with user centric solutions and services to stay relevant to its audience and attract it in the future. In addition, several interviews with employees of the museum and the statistics of a survey which was conducted by the museum itself showed that the museum is aware of the fact that it doesn't reach all of its customers to an equal extent through its current service offerings. The main insight of the survey is that as little as every fourth person knows about the museum of world culture. The participants were inhabitants of the city of Gothenburg which have been asked randomly in the streets.⁴⁹ World Culture is a big word, and it can be assumed that many people do not even know what they can expect from a museum like this. Furthermore, the museum is insecure about the different values which they want to highlight for the customers through their service offerings.

In summary, the aim of this work is to find out more precisely what the needs of the users of the museum are. This will enable to evaluate whether the current strategy of the museum and the offered services fit the requirements of the visitors.

⁴⁹ Cf. Appendix 7

4 Methodology

Figure 1: Combination of both approaches for application⁵⁰



As a theoretical framework for this thesis, various methods are combined and adapted to achieve the best result for the museum as an example for how to develop user-centric services by improving its design process. The SDL functions as a general approach and it is kind of the core to explain why a user centric thinking is vital for producing services. Selected premises serve as the basis for the hypotheses and the interview questions derived in the following section. In addition, the Design Thinking Framework will be used as a more practical guideline for the whole process which mainly focuses on the first half of the double diamond Essentially it's possible to summarize the design thinking approach is used as a research methodology for this thesis and it bases on the service design theory with focus on the premises of the SDL.

Various aspects from DT have been incorporated into the conception of the Initial Workshop in cooperation with the WCM to understand their perspective. In preparation for the semi-structured interviews an online survey targeting the subscribers of the museum's newsletter is used. The goal was to understand the status quo of the museum better and find initial participants for the interviews. This part of the process

⁵⁰ Own illustration

can be seen as the first research phase of the design thinking process. After the main topics are captured by the online survey, it is possible to formulate hypotheses as a basis for the subsequent semi-structured interviews.

They act as a basic algebra for the design of the interview guide and allow for a specification of the topics to be addressed. To emphasize the user perspective even more the semi-structured interviews are made to understand the hidden needs. They could be seen as main methodology for the data collection in this process. This method is part of qualitative research and aims at the analysis and interpretation of consumer behavior data.⁵¹ This approach makes it possible to get as many information as possible on the individual customer while gaining deeper insights compared to a standardized survey.⁵² Interviews as a data collection instrument offer the advantage of allowing a certain openness and flexibility. Many other survey methods have a higher degree of structuring. Interviews can be either non-standardized, semi-standardized or fully standardized. In the context of this thesis, the non-standardized interviews will be discussed in more detail as these were used for the research.⁵³ The main advantage of guided interviews is the comparability between all interviews. Through guided interviews it is easier to compare the results and find patterns between the user experiences. Moreover, the guide is an orientation for the interviewer to structure the conversation.⁵⁴ It is advisable to choose a chronological sequence of questions for the structure of the interview allowing a natural flow of speech to develop between the expert and interviewer. Despite the focus of the guide on specific topics, the use of open-ended questions allows the interviewee to answer certain questions relatively freely and to pass on their experiential knowledge in the best possible way.⁵⁵

The insights gathered during the first part of the process and mainly got from the semi-structured interviews will be used in the further course of the process to make deductions for the service design process with the help of various tools from the field of design thinking. They are illustrated in the second part of the first diamond in figure

⁵¹ Cf. Bell et al., 2019, 2014

⁵² Cf. Weber, 2015, 27

⁵³ Cf. Balzert et al. 2008, 61

⁵⁴ Cf. Liebold, Trincek, 2009, 35

⁵⁵ Balzert et al. 2008, 61

one. In chapter 5.2.2 the use of the various methods for data evaluation is discussed in detail once again for the reader.

4.1 Initial Workshop with WCM to reframe the problem

During the first research phase, a workshop was carried out to identify and analyze the fundamental problem of the museum. Typically, the DT process would start talking directly to users. However, through initial preliminary discussions with the museum, it became clear that the definition of their problem had not been comprehensively captured by the previous project. Therefore, the workshop was set up to capture the museum's initial situation. The participants were a diverse group of museum employees, among others one teacher, a curator and an exhibition designer. The aim was it to discuss the challenges of the museum in this diverse group to get a comprehensive understanding and different perspectives on the problem. It can be seen as a foundation to reframe the initial problem which according to the museum was the decrease in visitor numbers due to the ongoing pandemic.⁵⁶ The workshop design was based on different design thinking tools like the Golden Circle which is a method to identify the hidden purpose of a project or topic by asking what, how and why tasks are done. By asking these questions one after another, it is possible to reach the deeper answers.⁵⁷

4.2 Online survey to identify the initial user needs

In order to gain a first impression of the customer satisfaction and as a preparation for the following semi-structured interviews with selected visitors of the museum, a short online survey was published approximately four weeks before the interviews started. With the help of the collected results from the survey, initial clues for topics of the following in-depth interviews were gathered and possible initial strengths and weaknesses in the service portfolio were uncovered. With the help of online surveys, more people could be involved in the study design than through interviews only. This is

⁵⁶ Cf. Appendix 3

⁵⁷ Sinek, 2009

also a good addition for the following selection of topics that have already emerged through patterns in the questionnaire.

The survey was published on the Facebook page of the museum and in their monthly newsletter. The newsletter of the museum has around 12.000 followers, which made it the best opportunity to reach a big audience under the current circumstances. Demographical data such as gender, age and family status were queried in order to be able to correctly classify the results. In the main part of the survey, the participants were asked about their favorite aspects of the museum and additionally why they prefer those. To make it as simple as possible, predefined boxes with the service offerings were published for this question. Moreover, a question exploring possible, additional services for the future was part of the survey. This was an open question to collect more individual and extensive answers. The participants were also asked to designate best practices from other institutions they know which could be interesting for the future offerings of the museum. Last but not least the participants were asked whether they would like to participate in the in depth interviews.⁵⁸

With the help of the findings from the survey regarding the relevant main topics that occupy the visitors of the museum and the SDL as a theoretical justification, five theses are defined. Moreover the initial workshop with the museum was used to collect information regarding the main challenges.

4.3 Derivation of Hypotheses

In the course of this work, five different hypotheses were formulated with the aim of drawing conclusions about user behavior and needs. Each of the hypotheses is to be either confirmed or rejected with the help of various questions from the interview guide. In the following, I will briefly discuss each of the hypotheses and explain how this assumptions came about.

(1) The museum of world culture has a different understanding of value creation than their users so as a consequence, the values of the museums are not aligned with the customer value

⁵⁸ Cf. Appendix 2

The vision of the museum is to be inclusive and to explain and connect different cultures. They created a specific branding connected to these values and aims. However, it is unclear if their values fit the ones of the customer since they are defined by the museum itself. It is not clear whether the defined direction of the museum also meets the needs of the customers, as it is currently still unclear which needs they have. As a consequence, when both parts are not aligned, the museum is unable to offer good services which fulfill the customer needs.

(2) The museum is not able to reach all users by their current service offerings because they are not relevant for the audience

As a consequence of hypothesis 1 and the different points of view of the museum and its visitors, the current service offerings are not attractive to the audience. As already explained, the museum offers various services from exhibitions to concerts for their customers. At this point it is not clear whether the current offers can address the various target groups or only selected groups of people. It is particularly important to check this point, because the Ministry of Culture demands from the museum to address all people equally.

(3) Users prefer interactive services over statics

The visitor's satisfaction could be improved by developing more interactive services because they would satisfy their needs better. It should be critically examined whether conventional services such as exhibitions are still interesting to the customers of the museum. Furthermore, it should be found out whether interactive formats are more likely to meet the needs of the users. To be able to answer this hypothesis, H1 has to be answered and thus the needs of the users have to be uncovered.

(4) The Museum has users who are engaged enough to be part of the value generation process

Co-creation leads to better fitting services because the customer has the opportunity to choose what he wants. He can explain his needs and guide the museum to develop products that matter. As a result of co-creation with the customer, the museum could offer more attractive services to their audience. A mandatory requirement for this are users who are willing to work together, so they are honest and interested enough to share knowledge about their needs. As a result, user engagement is formed, which is

related to being willing to work cooperatively with the museum and support them in the service design process.

(5) The current services are not enough to be sustainably relevant in the future

The Museum is owned by the government and it has to fulfil the governmental orders. Still, it is questionable if the current service offerings are interesting enough to attract their audience in the future. Moreover, it is questionable if there aren't other opportunities to fulfill these orders by offering a different portfolio of services to their users. Especially since the customer behavior has changed, it is unclear if the current services of the museum are attractive enough for people to visit the museum in the following years.

4.4 Implement interviews for gaining deeper insights

After the hypotheses that are to determine the framework of the study have been established, they are to be tested with the help of interviews. There, with the help of targeted questions, the deep needs of the users are to be inquired and their underlying needs are to be worked out.

4.4.1 General study design

The selected study design is based on an approximately 30 minutes interview guideline which covers different topics: From questions about museum experiences in general to specific service offerings of the museum and co-creation. They will be explained in detail later on in this report. The semi-structured interviews are designed to interview about 15 people in order to gather sufficient insights about the target groups. Since the guideline bases on questions that concern the museum and their offerings, visitors of the museums are selected as interview partners.

In general, the main target group for the interviews is defined as young adults under 25 and families which require at least one child under 18 years. The goal is to gather insights about the children through interviews with one of the parents. The defined target groups were chosen because of several reasons. First of all is the governmental order for 2021 which forces the museum to get in touch with a younger audience. Moreover, the main target of the museum and its content is families which makes it

pretty reasonable to ask these people about the museum. For reasons of language barrier, accessibility and motivation, young kids and teenagers are not directly part of this investigation. Especially during the ongoing pandemic it is very hard to get in touch with people and the language makes it very difficult to have a deeper conversation. Moreover, it would be necessary to develop an additional interview guideline for kids to get their insights.

The short survey with the subscribers of the museum newsletter was mainly used to acquire interview partners. Moreover, people in the city center were asked if they would like to participate in the interviews and last but not least, active followers of the museums Facebook page were contacted if they would like to help the museum. The aim of these various approaches was to cover a target group as large as possible. Because of social distancing as a consequence of the Covid-19 restrictions, the interviews were planned to be online to guarantee safety and security for the participants and the interviewer.

With the help of the following Table it is possible for the reader to understand how the questions for the interview guide were created. The basis for this were the particularly relevant theses from the SDL as well as the hypotheses to be answered with the help of the targeted questions.

4.4.2 Content

Table 3: Interview Guideline

Topic	Hypotheses	Theoretical Background	Question
Value Creation	H1: The museum of world culture has a different understanding of value creation than their users so as a consequence, the values of the museums are not aligned with the customer value	<p>SDL FP7: The Enterprise can only make value proposition</p> <p>→ What's the value of a museum visit for you?</p> <p>SDL FP3: Goods are distribution mechanism for service provision → value in use (customer decides individually about the value of a service)</p>	<p>If you think about your free time: in which situation are you going to the museum? + why</p> <p>How do you spend your free time?</p> <p>Why are you going to the museum and what are your alternatives?</p> <p>Can you describe a typical museum visit (with all the preparations)</p>
Value Creation	H1: The museum of world culture has a different understanding of value creation than their users so as a consequence, the values of the museums are not aligned with the customer value	<p>SDL FP10: Value is always uniquely and phenomenologically determined by the beneficiary</p> <p>SDL FP3: Goods are distribution mechanism for service provision → value in use (customer decides individually about the value of a service)</p>	<p>What is a good museum (visit) about for you?</p> <p>Which obligations has a museum from your point of view towards society?</p> <p>What do you connect with "world culture" (Expectations)</p>
Co-creation	H3: Users prefer interactive services over statics	<p>SDL FP6: The Customer is always co producer</p> <p>SDL FP3: Goods are distribution mechanism for service provision → value in use (customer decides individually about the value of a service)</p>	<p>What are the most engaging/ exciting services in the museum?</p> <p>Which kind of services do you prefer: interactive workshops or exhibitions? + why</p> <p>Could you imagine going more often to the museum in</p>

			case they offer more workshops/interactive activities?
Service Design	H2: The museum is not able to reach all users by their current service offerings because they are not relevant for the audience	SDL FP8: A Service-centered View is customer oriented and relational → Customer solutions must always be developed individually	What do you think about the attractiveness of our offerings? Design (pictures, structure, ...) Content (text, topics, ..) Is there a service of the museum you never used or some that you don't understand? (+why)
Future Service Design	H5: The current services are not enough to be sustainably relevant in the future	SDL FP4: Knowledge is the fundamental source of competitive advantage SDL FP6: The Customer is always a co producer → customers want to be involved in the future even more	What should a museum offer to you in order to stay relevant in the future? What is "the museum of the future" for you? (Expectations) Do you think the WCM stays relevant with their service offerings?
Co-creation	H4: The Museum has users who are engaged enough to be part of the value generation process	SDL FP6: The Customer is always a co producer → Is the customer ready for this intensive participation (enough engagement)	Could you imagine to develop a workshop together with us as a new service offering for the museum in the future? + why Reasons: Time, Interest, Topic How could you imagine to cooperate with the museum?

Before starting with the proper interview guideline, the participant will be asked about his general demographical data. Included is gender, age, frequency of visit and nationality. These questions will help to classify the data later on and make it possible to generate visitor clusters. Additionally, a question concerning their last museum memory was asked before the first question of the guideline starts. This helped the participants to get into flow of speech. As already mentioned above, the questions in the interview guideline are clustered by different topics. The guide includes general questions about museums and their future value for customers and society but also specific questions about the WCM and their services. Every question has a specific motivation which is explained in detail in the following paragraphs in order to gain a better understanding why a specific question would be asked in the interview:

Q1: If you think about your free time: in which situation are you going to the museum?

Question 1 refers to the topic of free time and how people spend it. This general question was chosen for the beginning to gain the participants' trust and let them warm up for the interview. For the interviewer it is possible to get more background information about the participants such as his habits, routines and living conditions. It was of particular interest if the interviewee goes to museums on a regular basis as a kind of hobby or only in specific situations. Moreover, this question refers to the theoretical premise 7 of the SDL because it explains how value is defined for the users by describing which activities define value for him. Additionally, it explains that companies can only offer propositions by their service offerings and the customer has the possibility to choose by selecting a free time activity. Especially interesting here are the motivations for his choice and the values behind his decisions.

Q2: What is a good museum (visit) about for you?

Question 2 aims at the definition of a good museum visit for the user in order to gain knowledge on the expectations on good leisure time activities. With this question, the hidden motives behind a museum visit and whether the interest is more in learning, fun or entertainment will be discovered. Moreover, the participant has the opportunity to give general insights about his preferred services in a museum and if they are more interactive like tours or workshops or if he prefers the conventional exhibitions. Thereby it is interesting which exemplary museum the participant mentions to describe a good visit. Premise 10 of SDL explains that value is uniquely defined by the user which

explains why every user interprets an experience differently. Moreover, premise 3 adds to the argumentation that the value is individually defined by the user.⁵⁹

Q3: What are the most engaging/ exciting services in the museum?

Question 3 is the first question which directly addresses the WCM and its offerings. With this question, the participant is invited to share information about his favorite service of the museum and present arguments why this service is unique in his opinion. This question makes it possible to gain a deeper understanding of how well the user is informed about the different service offerings of the museum and if some are unknown to him. Especially the reasons why a visitor prefers a specific service are interesting. As for question 2 above, the premise 3 also belongs to this question because the service value is individual for each user. Besides, premise 6 refers to this question since it explains that the user is always co producer. This argumentation relates to the interactive service offerings and the assumption that users prefer this kind of services.

Q4: What do you think about the attractiveness of our offerings?

Question 4 allows to collect information about the service offerings of the museum in detail. Within this question, the participant is asked directly about the quality of the service offerings. What he likes and dislikes about the different aspects of the services like content, presentation, design. This question refers to premise 8 which states that solutions have to be customer centered and individual. By finding out what makes a service good or bad for an individual user, it can be elaborated which parts of a service are relevant for a person and why they are especially interesting.

Q5: What should a museum offer to you in order to stay relevant in the future?

Question 5 is more open and not necessarily connected to the WCM It is rather a look into the future of museums in general and their challenges to stay relevant. The aim of this question is to gain knowledge on user expectations and wishes. Thereby it is interesting if they are more open to digital experiences or physical ones and what role they see for museums in the future. It must be critically questioned whether a museum has substitutes for this special kind of experience or not. This question is connected to the assumption of premise 4 which defines knowledge as primary source for competitive advantage. This means for the museum, it is not about its service offerings

⁵⁹ Cf. Table 3

but rather its capability to change. By asking the user about museums in the future, it can be elaborated which kind of characteristics he expects and needs in the future. In addition, premise 6 can be used to check whether customers want to be even more involved in the development process in the future.

Q6: Could you imagine to develop a workshop together with us as a new service offering for the Museum?

Question 6 directly refers to co-creation with the user and his engagement in collaboration with the museum. By asking a relatively specific question as an example for collaboration, the user should be able to make a realistic estimation if he would be up for collaboration. Especially interesting are the motivations for his answer in this question. Arguments such as time, topic, connection to the museum or other factors could be possible. The assumption of premise 6 that the user is always co producer of the service is relevant here. It is interesting to ask whether the user is interested in cooperation in every situation and how his commitment is in connection with the museum.

5 Data Analysis

The following chapter takes a closer look at the results of the data collection. First, the data collected from the workshop and online survey will be described and analyzed. Then the data from the interviews will be described, categorized and analyzed using various tools such as personas and How Might We questions. Finally, the implications for the service Design process are presented.

5.1 Initial Workshop

During the first task of the workshop the participants had to think about the purpose of the museum and what makes it special. They explained what makes the museum special is the huge and unique collection with more than 500.00 pieces, the modern and very big building and moreover the free entrance which is very attractive for visitors. As the purpose of the museum, the commonsense answer from the employees was very close to the vision of the WCM. They mentioned that the museum tries to engage, include and connect as many people as possible and create an understanding for different cultures.

Afterwards, the employees shared insights about their target groups and experiences about the daily work at the museum. It was particularly interesting that the employees critically reflected on whether they reach all target groups equally with their current range of services. They argued especially people from the countryside are not up for visiting the museum in their leisure time because the effort to come into the city center and align it with their daily routines and habits is too high. These insights confirm the relevance of the fact that the museum needs to work on its service design attitudes. However, they also positively confirmed that there is a willingness to change among the staff members. Furthermore, the employees are aware of the importance of responding to the interests and needs of its users in order to operate successfully in the long term.

In the next task the participants had to elaborate the main challenges of the museum in the short- and long-term. In order to provide a structure the topic was divided into challenges within the museum and outside of it. A short term-challenge that was

mentioned, is that the museum is currently closed indefinitely because of the COVID-19 pandemic. As a consequence, it is very hard for the museum to forecast and plan new services and stay in touch with their audience. Moreover, the participants explained the annual budget as one of the biggest short-term problems. They pointed out it is very difficult to offer interesting and new exhibitions and services by not exceeding the planned budget. Since the museum is state owned, the budget is very limited and most is needed to cover the fix costs. The biggest positions are collections, rent for the house and human resources costs. Apart from this, the museum faces different long-term challenges such as staying relevant for their audience by offering an attractive range of services, being accessible for everyone and political changes. There is a risk that in next year's election the conservative party will come to power in Sweden. They are advocating that the WCM is not necessary and should be closed. They argue that the country of Sweden should deal with its own history much more than with the other cultures of the world. Also mentioned was the branding of the museum and the challenge that the museum is not commonly known in the city, compared to other institutions in Gothenburg.⁶⁰ A survey from 2016 confirms this assumption where people from Gothenburg where asked if they know the WCM and just 74% of the inhabitants knew the museum.⁶¹ During the discussion with the employees it became clear that a main reason for people to not visit the museum could be that they don't know what to expect from a museum that is about world culture. Moreover, they don't know how to convince the people who are currently not coming to the museum for example due to not knowing the place.⁶²

The last exercise was about wishes for the future based on the concept I like, I wish, I wonder designed by the Stanford D. School. The aim was to gain an overview of the employees' point of view concerning the future of the WCM. Thereby the participants explained that they want to stay relevant and visible in the future by representing a strong vision and brand. Additionally, they want to follow the aim to connect the world and be attractive for a big audience.

All in all, this first workshop with the museum pointed out the real problems of the museum and helped to reframe the initial problem of a decreasing visitor numbers. It

⁶⁰ Cf. Appendix 3

⁶¹ Cf. Appendix 7

⁶² Cf. Appendix 3

confirmed the impression that the museum is not sure what its visitors would like to see in terms of services. Furthermore, their needs are not completely understood. Because the employees described that they themselves are afraid of becoming irrelevant, it can be assumed that the entire museum is aware of this challenge and that there is a certain willingness and openness to change.

5.2 Online Survey

In the following chapter, the results from the online survey conducted are described in detail to identify the most important topics for the users.

5.2.1 Description of the results from the online survey

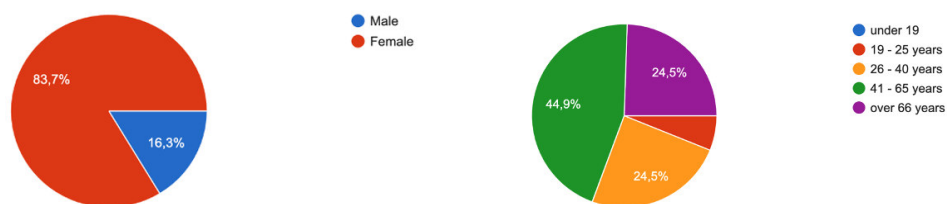


Figure 2: demographical data of the online survey

In total, 49 people participated in the online survey which was promoted several times on the social media channels of the museum. 83,7% of the participants were female and 16,3% male. 44,9% were between 41-65 years, 24,5% over 66, 24,5% between 26-40 and 6,1% under 19 years old. Furthermore, 75,5% have kids and 37,8% of those have kids under 18 years. Regarding the frequency of visits, most of the participants which was 59,2% stated that they visit the museum two to five times a year. 18,4% visit more than 5 times a year. 10,2% are going once a year, the rest less than once. The exhibitions are visited by 94% of the visitors. The cafe is the second most visited item with 80%, followed by lectures with 43%. Concerts are visited by 38% and workshops by 34%. Guided tours were the least mentioned with 26%. When participants were asked which area of the museum they liked best, a large number of participants stated that they liked the exhibits in the museum because they were so special. The Together

exhibition⁶³ for families and children was mentioned especially often. At least as often, visitors mentioned that they loved the happenings in the museum. These can be either concerts, panels or workshops. This is accompanied by the greatest wish of the participants to be get more interactive services in the museum. In addition, some also expressed the desire to have more variety in exhibitions and also more coverage of other European cultures. 13 out of 49 participants were open for a follow up interview. The results gave initial insights on customer satisfaction and wishes. Furthermore, interesting insights about the target group of the museum and the services visited could be gathered. Furthermore, the results served as a basis for optimizing and refining the questions for the interview guide and provided suggestions for specifying the questions even further in the direction of specific offers.

5.2.2 Analysis of the online survey data

With regard to the evaluation of the interview results, the first thing of interest is the number of participants. Assuming a newsletter reach of 12.000 readers, the 49 participants represent a response rate that is not particularly high in a newsletter comparison and indicates a low level of user engagement. A possible reason for this could be the conduction of the survey in English which may have deterred some Swedish participants. Regarding the age, it is interesting that mainly older people participated in the survey and also most of the participants with 2-5 visits per year can be considered as regular museum visitors. This suggests that due to their frequent visits to the museum they are more willing to participate in such a survey than people who visit the museum only once a year. All participants have already used museum exhibitions. More interesting is, that people come to the museum to use the café. This could be due to the museum's attractive lunch offering which many either use on their own or combined with a visit of an exhibition. It is also interesting that about half of the participants have already used one of the interactive offers such as workshops or panels or concerts in the museum. This prevalence suggests that the services are popular. This assumption can be confirmed once again by the wishes of the participants: The majority of the participants stated how much they would like to see various interactive services in the museum or an expansion of the current offerings. On

⁶³ The Together Exhibition is one of the permanent exhibitions at the Museum of World Culture. It is designed for families, interactive and deals with various topics such as communication, group cohesion, friendship and much more in a way that children can understand.

the other hand, none of the participants wished a further expansion of the exhibitions. The fact that people visit the exhibitions a lot, but prefer interactive services, suggests that visitors would like to see a shift in the focus of the museum.

5.3 Interviews

In order to be able to better evaluate the collected data from the interviews, they are assigned to different categories in the first step. These are presented one by one in a subchapter.

5.3.1 Description of the results from the semi-structured interviews

For an easier analysis and comparison of the interview data, the author used different categories to structure the insights from the in-depth interviews. In the following paragraphs these categories will be introduced and the main insights will be explained. The main categories for each interview are characteristics about the person, key insights, mood, value & needs, ideas & comments, main topic, quote, experience and services. In addition, further categories were selected for first-time visitors in order to better capture and structure their experiences. They are adapted to the additional questions in the interview guide. The additional topics are: expectations, first impression and if they would visit the museum again after their first experience. In the following the main insights for the regular users will be described. Afterwards the additional information for first-time visitors will be described. For more and detailed information all the interview insights are summarized in the appendix 1.

First of all, a short summary of the most important and demographic facts of the interview partners were collected. Thereby name, age, profession and people with whom he visited the museum were captured. This category helped to get a first impression about the person as well as his/her background and motives to visit the museum. Additionally, it is an important for creating personas afterwards. Contrary to the initial plan, no restriction was made for the interviews with regards to the target group. In addition, the interviews were in-person conversations carried out in the museum. Therefore they were not recorded. Due to the challenges in the recruitment process, it did not make sense to further narrow down the volunteers for the interviews. Furthermore, people were more willing to do a shorter interview at the museum than to schedule a phone call after their visit.

A total of 9 women and 5 men were interviewed. In addition, an age range of 22 to 77 years is covered. The target group includes people from different countries in Europe (Croatia, Russia and Germany). Moreover, the participants included seniors, employees and students. Except from two couples and one mum with her grown up daughter everyone was interviewed individually.⁶⁴

5.3.1.1 Main Interview Insights

To enable a better comprehensibility, the categories 3 key insights, topic, ideas & comments and quote were combined. Within this, different clusters were formed to describe the main topics from the interviews more detailed. The topics that were particularly surprising for the author and could not be deduced from the interview guide in advance will be discussed first:

Museums as an important part of the daily life of culture interested families. In the interviews with the families, it became clear culture and museums play an important role in their lives. They spoke enthusiastically about their favorite places, such as the children's play corner, the atrium and open entrance area that children can explore independently. They also explained that their children love to try things out. Knowledge building about new cultures in a playful way is a secondary reason for them to visit the museum. It was interesting to note that almost all of the parents said that their parents had already taken them to museums and that they would like to share this passion with their children. One of the interviewees elaborated on the issue and explained: "you will always find the same people in the museum, there is like an imaginary wall for the rest of society". With this statement, the participant points out that for him, the accessibility of museums is not equal for all people. According to him, there are imaginary borders that make people who have not been going to museums in their childhood hesitant to suddenly start when they are adults. The reason for this is that they don't know what to expect in the museum and therefore don't feel the need to change that.

How to keep the children busy. Parents repeatedly mentioned in the interviews how difficult it was to get their children into interesting activities and topics in their daily life. On the one hand, it was mentioned that a critical point for them was the cost of the respective activity. For them, the WCM offers the decisive advantage by being free of

⁶⁴ Cf. Appendix 1

charge. There are also various possibilities to occupy themselves because in addition to the exhibitions, the parents also like to use the services of the restaurant and spend at least half a day there. In addition, one of the mothers explained that she also likes to meet her friends there letting their children play together which results in a more relaxed time for her. The challenge for the parents would also be to find something for the children that does not bore them after a short time because it is not demanding enough and at the same time to find a safe place where the parents do not have to for their children often. They explained that in other museums, there are often way too tiny children's corners and not a separate exhibition as in the WCM. However, it also became clear that parents put their own interests on the back burner in order to meet the needs of their children. Despite the fact that they themselves are so interested in culture, most parents said that they had not visited any other exhibition in the museum than the Together Exhibition for families. Instead, they use the time when their children are busy to have some rest and relaxation instead of watching something themselves. The needs of parents will be discussed in detail later on.

Importance of physical space and it's special atmosphere. In almost all interviews it became clear how important the physical location is for visitors. They love being able to try things out and touch them on site. In addition, they also see this as a great advantage of the museum that this type of service is offered there and thus allude to the interactivity. Families in particular explain how much fun it is for children to be able to try things out and not just look at exhibits like in a conventional museum. Furthermore, they explain that for a good experience, the sum of exhibits is also decisive and that, above all, behind each exhibit there should be an interesting story. This is even more important than the piece itself because that is what is remembered and contributes to learning. Interesting here was also the opinion on the digital services in the museum towards which many were critical. They explained that they do not necessarily want to be confronted with screens in their free time and that the museum is not a place for them where digital services are as important as in other places. For them screens do not contribute to immersion in a new world. Rather, it is the special and inviting atmosphere that was repeatedly mentioned by visitors in connection with the physical location. In subchapter 5.2.2.1 the need for inspiration, which is strongly connected with the physical place, is described in detail.

In the next paragraphs, the topics that have already been derived from the conception of the interview guideline will be dealt with:

Dividing opinion regarding the Exhibition Design. With regard to the exhibition design, the opinions of the interview partners differed greatly. Half of the interview participants were enthusiastic about the interactive presentation of the content. In particular, the Together Exhibition for children was mentioned time and again. The international visitors in particular stated that they were unfamiliar with this type of interactive exhibition and reappraisal of culture. On the other hand, there were also visitors who were dissatisfied with the level of detail in the exhibition. They stated that too many topics were addressed too superficially and that they would like to see a better selection of topics. One of the visitors even described the composition of the exhibitions as "very randomly" and explained that especially the connections between the individual components of the exhibitions would not open up for him. Some of the visitors summarized it as a missing red thread in the exhibitions that leads to a lack of motivation and interest for further exhibitions in the museum.

Importance of Interactive Activities. A point frequently brought up in the interviews was that visitors would like to see more interactive activities. Especially the families with children said that they would like to use more services of the museum. However, with the current COVID-19 situation and the limited offer of activities, the implementation is difficult. It was also emphasized that especially with children, the implementation of online events is not practical because the attention span of children is too low. Nevertheless, it was interesting to note how much the visitors would like to participate in interactive activities when they heard for the first time about the wide range of activities offered by the museum in addition to the exhibitions.

Misunderstandings regarding the concept of a world culture museum. Another point that was picked up by the interviewees is that they do not fully understand the concept of a world museum of culture. Before their first visit to the museum, they had no real idea what was hidden behind the term WCM because it was too generic. They would rather define it as a cultural hub or open world museum. In their opinion, it is more about conveying different values such as openness and tolerance for other cultures and it is also more of a meeting place for them to deal with these issues than a conventional museum. Due to the lack of associations with the concept of world culture, a large part of the interviewees also described that they came to the museum with few expectations and could not imagine what kind of exhibitions were awaiting them. One of the visitors pointed: "all of my friends have no idea what the museum of world culture is about" and explained that without her mother, who is a museum-lover,

she probably wouldn't go to the museum and couldn't connect anything in particular with the name of the museum because it was formulated too generally.

What a good museum visit is about. In the conversations, it became clear that all interviewees have a great interest in museums and have already visited various other museums. These visits enable them to define in a clear way what is important to them. On the other hand, all interviewees stated that the density of information is a critical criterion to determine whether a visit was nice or not. For them, a balance between sufficient information on a topic but at the same time setting of spotlights is very important. With too much information, one would quickly be overwhelmed and lose interest and focus. Exactly the same is the case, if too many topics are only briefly touched upon and the visitors are only superficially informed. In this context, the concept and importance of the red thread was also mentioned again and again. One of the interviewees also stated that it was always a good museum visit when he would be surprised. By this he means that the type and preparation of the new information would play an important role for him.⁶⁵

5.3.1.2 Values, Needs and Mood

The category "values and needs" were defined to of the reasons for the visits. Main reasons were learning, fun, inspiration and entertainment. "Learning" derives from the insight that all interview partners were museum enthusiasts who explained that they go to museums and other cultural institutes because it is part of their everyday life and part of their lifelong learning experience. Many of them have been going to museums since they were young and over the years have discovered their favorite type of museum. They would like to share this experience with their children in a playful way. The need "Fun" belongs to the fact that most of the interview partners like to spend an afternoon in the museum as a typical leisure time activity with their family and friends. Interesting was the statement of an interviewee who explained that learning works best for him when it is done in a playful way and he has fun doing it. Many of the other participants emphasized that a visit to a museum must be fun because otherwise they quickly lose interest in absorbing new knowledge and cannot enjoy their experience. For a successful design, they mentioned interactive ways to participate such as buttons on information panels to select different information. The need "Inspiration" belongs to

⁶⁵ Cf. Appendix 1

the wish for getting new information regarding new topics. In most cases this relates to topics visitors are not otherwise confronted with in their daily lives. Either they need inspiration for their daily work in a creative job or they like to be surrounded by new impressions and information. Moreover, inspiration is connected to the physical space since they describe the museum as a very inviting place where they can spend several hours with pleasure. They like to come regularly and enjoy a calming day. They explained, that they love to combine the visit with a lunch at the museum's restaurant. For the participants, "Entertainment" is associated with a visit to the museum with friends or family. Learning is not as important a visitor with this need. They are more likely to respond to an appealing design of the service offering. The content is less important than the design of the exhibition. They are attracted by interactive features in the museum and its services. They are, for example, more up for workshops and concerts.

Regarding the mood of the people, it can be stated that most of them went to the museum at the same time relaxed but also curious. This was evident from the fact that almost all of the interviewees took the time for the short interview, but also from the generally very relaxed atmosphere and the attitude of the people. This can possibly also be attributed to the fact that the museum had just reopened at the time of the interviews and that people came to the museum with great anticipation and took their time for this visit. In addition, it can also be assigned to the needs of the visitors, which were predominantly fun and learning and fit very well with the positive and interested attitude of the visitors.⁶⁶

5.3.1.3 Preparation of visit and user of service offers

In the following section, the findings from the "Experience" and "Used Services" categories are summarized. In this way, the current user behavior of the visitors can be displayed even better for the reader.

In the first place, it can be deduced here on the basis of the interviews that virtually all respondents planned their visit to the museum in advance. For families in particular, this can be attributed to the fact that activities with children require a certain amount of preparation time. The other people who have not planned their visit are people who

⁶⁶ Cf. Appendix 1

combine their museum visits mainly with their stay abroad and therefore like to be surprised by what interesting museums there are in the respective country. They then simply rely on a short online research or the tips of friends and families when choosing a museum. The interviews also revealed that the majority of visitors come to the museum for the Together family exhibition and are not familiar with other services. However, it must be taken into account that many families were interviewed who come to the museum mainly for the children. It is interesting to note that despite multiple visits to the museum, they are not familiar with other interactive services. Those visitors who have attended other services such as workshops or panels talked about their positive experiences. Those were mainly related to the relaxed atmosphere at the museum and also indicated that they would use interactive services again anytime. They would like them very much as a supplement to the exhibitions. They were sad that it is not possible to attend them due to the pandemic.⁶⁷

5.3.1.4 Perceptions about the museum regarding to first time visitors

For people visiting the museum for the first time, additional questions were used to better capture their impressions. Accordingly, more categories were added to structure this information: first impressions, expectations and the question if the participant would visit the museum again.

First Impression. Regarding the first impression, it has to be said that it was not positive for most of them. Rather, they critically stated that they were not completely satisfied with the preparation of the exhibitions as there were too many different topics and these were then only presented very superficially. They would rather like to see selected areas highlighted in more detail. One of the visitors even said that he left the museum with more questions than answers, which frustrated him. Furthermore, it was noted that in many places the structure and the red thread in the exhibitions was missing which was due to the large amount of different information and topics covered by the exhibitions. This all combined led to a cognitive overload. On the other hand, the “Together Exhibition” for families and children was rated positively, surprising with its interactivity and very interesting design.

⁶⁷ Cf. Appendix 1

Expectations. Furthermore, the visitors were asked about their expectations towards the museum in order to find out if they already had any prior knowledge about the museum or visited the museum with certain ideas. It was interesting that all of them said that they came to the museum without huge expectations. One of the reasons was that the name of the museum did not suggest what one could expect in the museum: The visitors explained that it is so general that it is difficult to imagine concrete exhibitions. Others argued that because the museum does not charge admission, compared to many other museums in Gothenburg, they did not have great expectations because they could not lose anything except their time, so to speak, and therefore did not have great demands on the quality of the exhibitions compared to a museum they would pay for. All international visitors to the museum explained that their low or non-existent expectations were due to the fact that they had no comparable museums like the WCM in their home country. They seemed to be positively surprised by this kind of concept and the presentation of different cultures in one common museum.

Willingness to return. Finally, the visitors were asked if they would visit the museum again after their first experience. It was interesting to see that, in contrast to the regular users, the first-time visitors were not families but mainly students who did not mention their children as the main reason for visiting the museum. The answers to this question were quite mixed because some said that they would not visit the museum again because they were not satisfied with the exhibition topics due to the lack of structure. Others said they would still visit interactive formats because they liked the atmosphere of the museum and the general approach of dealing with different cultures. The interviewee family who visited the museum for the first time said that they would come back anytime as they did not know about any comparably interesting museums for children in the area and were therefore very satisfied with the offer.⁶⁸

5.3.2 Analysis of interview insights

In the following subchapter, various tools from the field of design thinking are used to evaluate the collected findings from the interviews. This refers to the procedure which is also represented in figure one in the methodology chapter. This form of evaluation of

⁶⁸ Cf. Appendix 1

the findings by the tools helps to further process the collected results and prepare them for the later idea generation phase. Therefore, first of all the needs derived from the collected findings will be discussed in more detail. These needs are clearly presented and explained in the form of a table. After deriving the needs, personas are formed in order to better understand how the main needs of the users came about and to represent the main target groups of the museum. On the basis of the data collected, the hypotheses made at the beginning can now be answered. Finally, two HMW questions are defined to summarize how the museum can best meet the needs of the previously defined personas.

5.3.2.1 Needs

Table 4: Summary of visitor needs⁶⁹

Need	Definition in the context of museums	Challenge
Learning	<ul style="list-style-type: none"> - Different approaches how to share knowledge and support lifelong learning for adults through different service offerings - Information has to be good and easy prepared, so the visitors don't lose their motivation for learning 	<ul style="list-style-type: none"> - Balance difficult because information density must be high enough that visitors are not bored but it must also not be too high so that visitors are overwhelmed and lose interest. - Selection of the right content and its presentation must fit the target group and be up-to-date
Fun	<ul style="list-style-type: none"> - Surprise visitors with interesting information and activities Connected to the learning experience Especially relevant for the target group kids since they get bored very fast 	<ul style="list-style-type: none"> - Appealing design of the service without losing the seriousness - Design of the concept in a way that it also works for different target groups

⁶⁹ Own illustration based on the insights from Appendix 1

<p>Exploring</p>	<ul style="list-style-type: none"> - Using all senses to explore the environment makes it interesting - Connection to the physical space necessary, since people want to be close to the exhibits and touch them - Get surprised by exhibitions or other services Try to address the curiosity of the visitors and especially the kids so as a consequence they have an easy learning experience 	<ul style="list-style-type: none"> - Offer various interaction possibilities (videos, small games, open questions) - Inclusion of different digital technologies to enhance the information offer without making it too complex for the visitor (user experience often not satisfactory)
<p>Inspiring</p>	<ul style="list-style-type: none"> - Museum experience is part of people's routine to get inspired either for job or just their daily job because they got a lot of new impressions (visits and new impressions are a kind of "brain" food for the people) - Museums offers condensed information and multidimensional presentation (better version of a documentary or a non-fictional book about a specific topic) 	<ul style="list-style-type: none"> - always set new and above all different impulses to make the visitors curious about new topics
<p>Entertainment</p>	<ul style="list-style-type: none"> - People want to be entertainment by their leisure time activities, so they expect a mix between a fun and learning experience - Especially relevant for kids since they want to be amazed by interesting exhibits and their whole environment - whereas adults have the freedom to experience joy & calm, as their children are busy 	<p>Reaching a balance between fun and learning is different for each person</p>

With the help of table above the needs interviewees are defined and structured. In addition, the challenges with which the museum has to deal in terms of fulfillment are discussed. The needs serve as a basis for the personas make it possible to better understand what expectations the visitors have towards the museum. Furthermore, they help to answer the hypotheses. The following paragraphs discuss how well the museum meets the respective requirements and in which areas the challenges are the most difficult to handle.

With regard to the learning experience, the interviews revealed that it is currently very difficult for the museum to find the right balance regarding the information density. It became clear that many visitors find the information too general and too broad. They would like to see spotlights and a clear red thread in the exhibitions. Especially because the first-time visitors said that they did not know if they would visit the museum again for the exhibitions, it can be concluded that there is still a great potential for improvement in this point.

Regarding the Fun Experience, it can be stated that visitors did not explicitly say that the exhibitions were boring. Rather, many praised the interactive design, especially in the family exhibition, and the general concept, which is very different from that of a conventional museum. Especially the international visitors said that the topics and also the forms of presentation were new to them. They judged this very positively.

Exploring possibilities are prevalent due to the fact that users are given different interaction possibilities. However, the digital offering is not sufficiently supporting the physical services. Rather, some visitors have critically remarked that they are not supported at all by digital technologies while visiting the museum. For them it destroys the special atmosphere of the museum and the undisturbed experience of learning when one has to constantly take out one's cell phone to scan a QR code, for example.

The Inspiring Experience is relatively well fulfilled by the museum. A large amount of interview participants praised the welcoming atmosphere of the museum and the physical space. Only with regards to the design of the content, there is certainly still potential in some places to make it even more interesting for the visitor as already mentioned in the previous sections on experience and learning.

The need of entertainment is similar. With regards to the target group of children, it seems that this need is well met. In the interviews it became clear how much fun they

have at the interactive exhibitions. However, we should not forget the parents who are currently taking a back seat and only trying to fulfill the needs of their children.

In summary, the greatest potential for improvement lies in the improvement of the learning experience in general and the fulfillment of the entertainment experience for parents. In addition, it should be briefly noted that the different needs naturally also partly overlap and interact with each other. They cannot be considered in isolation from one another, and in most cases, people do not want just one of these needs to be met in order to be satisfied. Rather, it is the combination of different needs that are pronounced to different degrees in the respective persons.

5.3.2.2 Persona

Personas are a common tool within the Design Thinking approach. They can be defined as non-existing characters or archetypes which are based on the collected data. They summarize the most important facts and bring them together by creating one explicit person. This approach helps to define a common understanding in the team for the user. Moreover, they help to understand and summarize the needs by giving more background information on the user. Later in the process, the persona makes it easier to put yourself in the shoes of the user, as it gives you more detailed information about them and make them feel more real. It is an exaggerated and stereotypical representation of the groups of people but it helps to make the problem more tangible. Usually, with the help of the persona, the essential characteristics of the person, life circumstances and background are covered. All together they create a story which covers a typical user of the product. The personas can be used in the further course of the process, for example during brainstorming for solution ideas or prototyping sessions, in order to be able to align them in a user-centric way.⁷⁰

The characteristics of each person collected in the interviews serve as the basic algae for the conceptualization of the two personas, thus linking the essential attributes of the visitors. In the following, the personas will be described in more detail to give the reader a better impression of the respective target group of the WCM. The personas are defined through the categories feelings, wants, does and needs.⁷¹

⁷⁰ Cf. Lewrick et al, 2018, 32

⁷¹ Cf. Elmquist et al, 2020, 6

The first persona is the student Jonas. He has only visited the WCM once but is generally interested in culture and has already visited many other museums with his family when he was younger but also with friends on vacation. His motivation to go to the museum depends strongly on his alternatives. He loves to learn new things but he has so many other possibilities like watching interesting Netflix documentaries or reading exciting books. Consequently he has no particular interest in going to the museum in order to learn new things. As a result, he often prefers other activities over going to museums. He says that he would like to go more often but doesn't do it unless his curiosity about a topic is ignited. Furthermore, Jonas wants to have fun while learning new things. He enjoys sharing common experiences with friends and enjoys his student life to the fullest. He spends his free time with friends and different sports activities. On the other hand, he also likes to read books or magazines on topics that interest him beyond his studies. His main need is to get approachable information on topics that are up to date because his attention span is not very high due to the use of various social media channels with small information nuggets at a time. His curiosity needs to be aroused so that he can get excited about new topics and leisure activities such as visiting museums. Regarding the assignment to the main needs of Jonas from the abstract above it can be stated that mainly the categories fun and entertaining can be attributed to him. He associates an ideal museum visit more with a fun leisure activity than with the acquisition of new knowledge. Learning is also important to him, but is considered secondary and should always be connected to fun.

Persona two is Alisson who is a mother of two and works as an architect. She has always been interested in museums and visited them with her parents from an early age. She would like to share this passion with her children and awaken their interest in culture. Visiting cultural institutions is as much a part of her life as other leisure activities, such as visiting playgrounds with her children. She has annual passes for the museums she is interested in and visits the museum at least once a month, in most cases even more often. Sometimes Allison feels exhausted with the occupation of her children and her job. It is not easy to find interesting activities for her children. Furthermore, she tries to find a good work life balance. She often puts her own interests aside and concentrates mainly on the well-being of her children. Sometimes she likes to have a bit of calm during her free time. She would like to combine this with the satisfaction of her children's needs but this is not so easy when she always has to keep an eye on them. The museum is therefore a great place for her as it acts as a safe space for the children where they can explore new things, learn something while

she has some quiet moments for herself to switch off. Besides the activities with her children, there is little time for real peace and me-time. What she likes to do is go on dates with other moms and let her kids play. Her biggest need is to have some more free and relaxed time for herself and to satisfy her own interest in learning and culture without her kids getting bored during that time. Aligning her own needs with those of her children is a constant challenge in her daily life. Regarding the classification of her needs, it can be stated that she is particularly interested in learning and inspiring. This is primarily due to her personal interest in culture and the associated desire to pass this on to her children. The latter, on the other hand, have more of a need for exploring. Often it is the first point of contact for children with other cultures and these new impressions are then particularly exciting for them. The assignment of the different needs shows that it is necessary to find a solution to combine the different focuses and to create a nice experience for both target groups.

5.3.2.3 Assessment of Hypotheses

At this point all the data has been collected and analyzed. The next step is to assess the initially defined hypotheses. The findings from the various surveys serve as the basis for this. In the following, all hypotheses will be covered.

- (1) *The museum of world culture has a different understanding of value creation than their users so as consequence the values of the museums are not aligned with the customer value.*

The interviews have shown that visitors go to the museum to learn, to have fun, to discover new things and to be entertained. Of course, it must be considered that each person has, to a certain extent, different needs. However, these clusters can be found in all interviews. With regard to the museum and its vision, it can be said that they focus very strongly on their educational mission and the learning need. Based on the data collected and the knowledge gathered about the needs of the users, it must be assumed that these do not coincide with the needs of the museum to be met. This also results in a different understanding of the value creation process. The WCM advertise openness and tolerance for everyone, but it must be critically questioned whether their implementation in the form of their service offer fits their defined strategy.

- (2) *The museum is not able to reach all users by their current service offerings because they are not relevant for the audience*

Due to the limitation of the services offered by the museum during the COVID-19 pandemic and the interviews covering only visitors of the exhibition, it is not completely possible to give a valid answer to H2. With the help of the survey, it could be determined that most visitors have visited exhibitions, the cafe and workshops and would also appreciate it if more interactive services were offered. However, it is difficult to assess how visitors would accept these services now as it is currently not possible to validate this.

There should be another distinction between people who say that they would use a certain service and those who have actually used it and, above all, how satisfied they were with it. After all, the goal should not be to simply offer new interactive services but to design them in such a way that they are tailored to the user and his or her needs.

However, this project discovered that the biggest visitor group consists of families. They visit rather for their children than themselves. The students who visit the museum are not convinced to come back again. This leads to the conclusion that on the one hand, the entire society is not reached and on the other hand, the services are not interesting enough to create a high engagement. In addition, the survey results and the fact that so few people under 25 participated suggest that the museum's current audience tends to be older people or young families.

(3) Users preferer interactive services over statics

Especially with the help of the collected data from the online survey, H3 can be clearly confirmed. The overwhelming number of users said that they would like to see more interactive services in the museum. Furthermore, the fact that more than every second user has already used one of the interactive formats such as panels, concerts or workshops indicates how popular these are among the visitors. In addition, all participants in the interviews who have also taken part in such formats have spoken very positively about their experiences. They explained that for them, this type of experience makes the museum special and that it is much more than just a supplement to the exhibitions.

(4) The Museum has users who are engaged enough to be part of the value generation process

It was expected that the museum would have a large community of people willing to contribute to the improvement of the service. In reality, however, the number of participants in the survey was negligible and the response rate to the interview was disappointing. Various reasons for the lack of visitor engagement were identified. One of the main reasons was the satisfaction of first-time visitors with the design of the exhibitions, as well as the selection of the name of the museum, which was sometimes described as unclear.

The assumption that the museum's commitment and community is not particularly strong is also confirmed by the fact that even the heavy users in the form of families have stated that they mainly only visit the children's exhibition on a regular basis but are not familiar with the other services. What is interesting here is the enormous potential that lies in the parents who are interested in the museum and could contribute to community building.

Finally, it can be stated that based on the data it must be assumed that museum visitors are not currently engaged enough to support the process. As a first step, it would be necessary to change this state before a community can be called upon to support them in these processes.

(5) The current services are not enough to be sustainably relevant in the future

Due to the currently severely limited service offering, it is very difficult to check this hypothesis. The data basis for the assessment of the other services is missing as the current offer is mainly focused on the exhibitions. However, from the interviews, especially with first-time visitors, it can be concluded that they are not overly satisfied with the exhibitions. However, most of them would be open to visit the museum again for interactive services. Furthermore, no one mentioned in the interviews that they consider the museum to be irrelevant. Rather, the international visitors mentioned that they found the concept of a world culture museum in which one is informed about the connections between different cultures very meaningful.

However, it is questionable whether the museum manages to achieve this with its current service offer. Especially if you include H4 and the current engagement of the visitors, this can be seen as a big challenge for the museum.

5.3.2.4 Defining a How-Might-We-Question to solve the user problem

The definition of the HMW question is part of the design thinking process and closes the problem space with one or more focused questions. Based on these questions, ideas can be developed in the solution space to solve the customer's problem. It can be seen as a concretization of the problem defined at the beginning. For the definition of this question, the collected information from the interviews and the other methods such as the personas are used to compare whether the focus problem the initial question still fits. With the help of the HMW question, the goal of the following brainstorming can be summarized briefly and comprehensibly in one sentence and, above all, made as concrete as possible. It also serves to specify the scope and framework for the solution space more precisely.⁷²

Because of the different needs that the personas have, it is not possible to distill the whole theme down to one HMW question at this point of the process. Rather, there are several questions that need to be answered with the help of the museum's value proposition. It is more the aim at this point to pick up and clarify the main problems of the museum with the help of the personas. In the following abstract the two HMW questions will be defined and explained:

How might we keep the children busy while Allison can fulfil her needs of learning and having her own cultural experience?

The persona Alission is currently very focused on the interests of her children. She does everything she can to keep them occupied with the help of various leisure activities. However, she often forgets about her own interest in culture. There is no real balance between the different interests. It is the task of the museum to support Alission with this and to create a place where her needs are met, while her children themselves discover their love for museums. The two components are not mutually exclusive.

However, it is currently the case that the museum is very much oriented towards the interests of the children. Although they promise to provide a family-friendly concept, it is apparent that currently only the Together exhibition for children is visited by the families. Other services are not known although they are theoretically interesting for

⁷² Lewrick et al., 2020, 26

them. Similarly other exhibitions are not used because there is allegedly no time for the parents.

The goal should be to meet both the needs of parents while keeping the focus on children. There is a huge potential in attracting parents interested in culture to the museum through other services.

How might we create the same time entertaining and learning experiences that make Jonas curious to visit the museum not only on a rainy day.

The persona Jonas can choose through which leisure activities he fills his week. In his regard, it is mainly a matter of first awakening his interest in museums and convincing him to spend time there. He is basically interested in culture, but he always prefers other activities over visiting museums.

It must be made clear to him that he can also go to the museum on a nice day with friends and have a lot of fun there. The challenge for him is to make the services appealing enough so that he does not get bored. In his everyday life, he is confronted with a flood of new information and his attention span is short due to social media. He expects content that is informative, but also specially prepared so that he doesn't lose his interest too quickly.

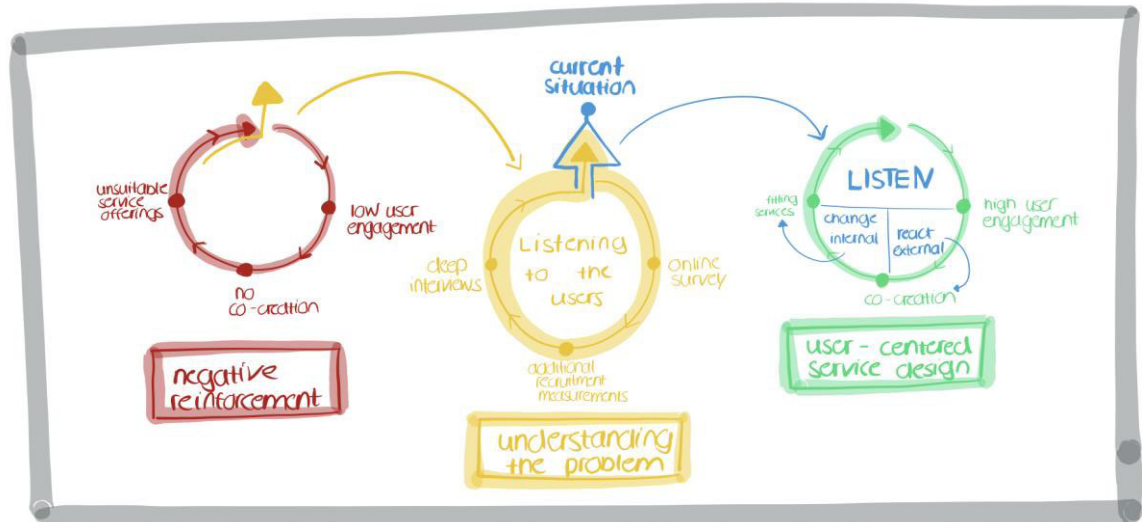
The goal should be to convince Jonas to consider the museum as an exciting alternative to Netflix and Co. when he is dealing with a new topic. In general, the goal should be to change his view of the museum in a way that he sees it as a place he likes to visit regularly in his free time with friends to collect new impressions.

With the help of the personas, it is possible to compare the museum's target groups recorded in the interviews in the form of heavy users and first-time visitors and to clarify which needs the respective groups pursue. By looking at the backgrounds of the people, it is possible to better understand what they need. However, it must also be considered that not all visitors of the museum and their needs can be covered by the personas. It is rather an approach to get closer to the users and to better analyze their motives.

For this reason, the following chapters will go into more detail about what can be derived for the further development process of the museum.

5.4 Implications for Service Design Process

Figure 3: Illustration of current and future service design process⁷³



As already stated, this paper focuses mainly on the early stage of service design. The focus of this work is the collection of customer needs. Thereafter, customers can be included in the service design process in order to be able to fulfill their needs in the best possible way. From the very beginning, the approach was based on the design thinking process, through which intensive research was conducted in an attempt to understand the user's point of view and to find out as much as possible about his or her hidden needs. In contrast to the initial plan, it was more difficult to work with the user and gain insights on their needs. The main reason for this was the unwillingness of the museum's visitors to participate in the survey and interviews. Only after repeated publication of the survey on different channels, another round of recruiting for the interviews and conducting the interviews themselves on site, sufficient data could be gathered.

Therefore, it was not possible to shed as much light on how and where to involve users in the process of developing new services. Instead, the first step was to find out why user interest in collaboration and general engagement with the museum is low. Through the inclusion of two different target groups in the form of families and students, it was possible to gather extensive insights into the behavior and views of the museum's customers and to collect background information on their attitudes. Through

⁷³ Own Illustration

various methods such as personas, the collected information was curated. Future research should continue to assess how to involve customers better and use the insights gained to improve the process.

The figure shows how this work will help to bridge the gap between the current negative, self-reinforcing cycle of improvable services and low engagement towards a user centered service design dominated by high engagement and co-creation. The left red vicious circle shows the current situation of the museum. Due to the unwillingness to participate in the online survey or the interviews of the museum as well as the findings from the interviews, it became clear that the current user engagement is too low. This leads to the negative conclusion that there are no real opportunities for co-creation with the customers. Without a connection to the museum, the motivation to support the museum is not high, even though the customers are not necessarily satisfied with all the offers. Finally, good services in general cannot be developed because the museum lacks the knowledge about the visitors and their needs to develop appropriate services. This user behavior can also be justified with the already described premises from the SDL. Among other things, premise seven states that the company can only make a value proposition, but the customer decides on the individual value. Premise ten follows on from this and states that the value is always individual and determined by the user. The example of the museum shows that if the interests and needs of the user are not taken into account, no suitable value and, as a conclusion, no benefit can arise. At this point, the negative spiral starts all over again, because bad services lead to a lack of motivation from the users side to engage.

This is where this project steps in. The methodological procedure is summarized by the middle circle. In the course of the process, various methods were used to try to understand the user and gather knowledge about him and his behavior in a way that user engagement can be increased in the future by improving the service offering. The first step was to use the online survey to obtain a general overview of the initial situation. This involved asking which of the current services are used by the customers. The survey also asked which of the services customers liked best and, above all, which services they would like to see in the future. This survey gave the users a very simple way to involve themselves and their ideas and experiences. For the author, this first assessment was very important to obtain an overview of the service offerings and their usage.

Through the additional recruitment tactics, which had to be carried out due to the lacking response on the survey, additional information about the user behavior were collected. The advantage of this was that the first short conversations were held with people at this point and the author was able to gain a more comprehensive impression of the users with regard to their attitude towards the museum. Finally, with the help of the semi-structured interviews, it was possible to specifically address the topics that were collected in the first two process steps and to ask questions with the goal to understand the behavior of visitors and their actions. By using an interview guide, it was possible to compare the statements of the participants with each other. It was also helpful to not limit the target group in advance, but to talk to the people who are currently visiting the museum. This enabled an unbiased impression of the museum's current visitor group.

The HMW questions and the collected insights about the users of the museum offer the museum the possibility to break out of the vicious circle and to cooperate with their customers in the future. Through this work the green right circle can be reached as a result of the active listening. Once higher customer engagement has been achieved, it is also possible to co-create with customers and actively involve them in the service design process. Therefore, different vehicles for a future co-creation process must be created in the company. As a result, it is also possible to develop fitting services for the customers, because in this scenario, the needs of their customers are transparent to the museum and they can perfectly respond to them with their offers. It must be taken into account that fitting service offerings also include organizational alignment. This means that in order to be able to work successfully with customers in the long term, the company should adapt its processes, structures and, above all, its corporate culture. As a consequence of the capability to change, they can develop user centered services and gets into a reinforcing positive cycle. This is because suitable service offerings lead to ever-increasing user engagement.

The representation of the ideal state is based on the co-creation framework by Bhalla, which was already presented in chapter 2.5 where the importance of co creation was pointed out for the reader. It was adapted to the individual needs and initial situation of the museum and the engagement factor was emphasized. With the help of this framework it is possible to understand that all these factors are necessary for a company in order to work successfully with its customers. In the case of the World Culture Museum, they are currently in the process of fulfilling the first important point by listening to their users. As a consequence, they create the information base to engage

their customers. Following this development, sustainable success can be achieved through co-creation and long-term internal changes.

In conclusion, it can be said that the design of user-centered services is an ongoing process in which new insights about the user must be gathered continuously. Needs are in a constant state of flux and should therefore always be tracked. The methods used in the form of surveys and interviews can be used regularly as the basis for subsequent surveys of user needs. It is recommended to work especially with in-depth interviews in order to gather detailed knowledge about the users, since this is the best way to question the experiences of the participants and to shed more light on them in individual conversations.

6 Recommendations for action

Figure 4: Illustration of Recommendations for the WCM⁷⁴

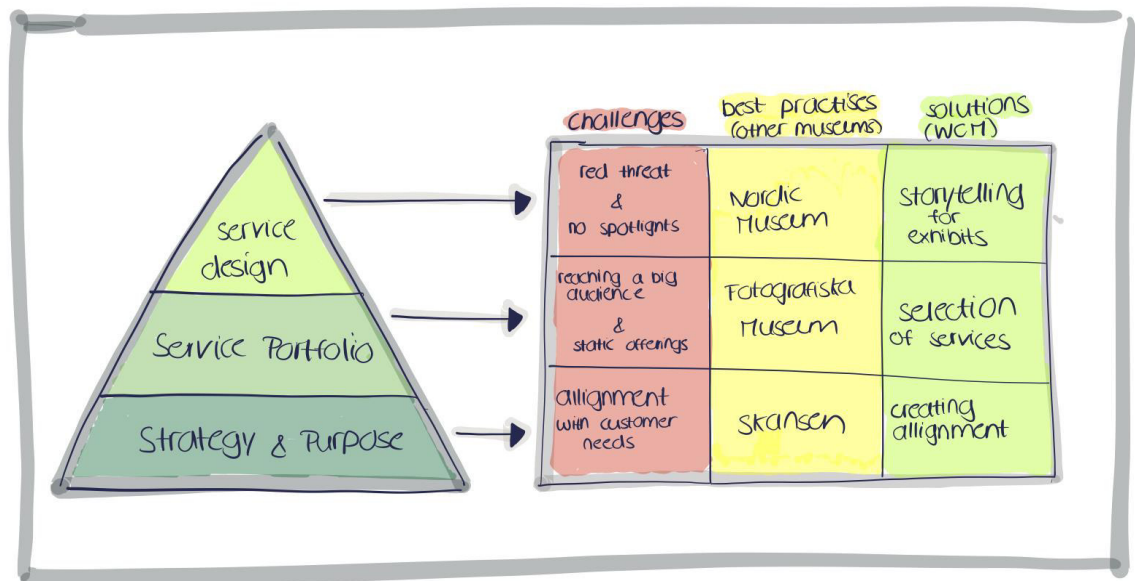


Figure 4 illustrates the individual recommendations for action for the WCM which can be seen as an implementation of the green circle in the previous chapter in the implications for the service design process. In the following chapter the main areas on which the museum should focus are briefly mentioned. In addition to the individual challenges, best practices from other museums and finally individual solutions for the WCM are presented. The table on the right of the figure is based on the design thinking approach, as is the procedure throughout the entire process. With the help of the Challenges category, the respective problem of the museum is reframed once again with the help of the insights previously gained. In addition, the category best practices were used to conduct a further research phase in the form of field research in relation to the competitors in order to obtain a better understanding of the current situation in the overall context of the museums. Finally, a first mini-ideation was carried out for the Solutions column, which makes an outlook for the future possible. In contrast to that the pyramid on the left shows the areas in which the museum still has potential for optimization. The basis for this is the collected findings from the Interviews with the

⁷⁴ Own illustration

users. It is important to note that the individual components build upon each other and should not be viewed in isolation.

First and foremost, the museum should clarify their strategy and align it with the user needs. This refers to the part of "Listening" in the green cycle where the museum has to develop an understanding about the deep user needs. Through the workshop and the interviews, it became clear that the museum tries to be open and accessible to all people through their service offerings, but they are only partially successful in addressing the entire target group. In addition, the government mandate of the Ministry of Culture actually requires museums to bring the different cultures closer to all groups in society and to educate them about the connections and differences. Unfortunately, the results of the survey revealed that the majority of visitors are families and other target groups are difficult to reach through the current strategy. In detail, it was even possible to determine that the needs of the children are actually met, whereas those of the entire family, i.e., the parents, were not. They described in the interviews that they generally come to the museum to occupy their children and that although they themselves are interested in culture; they simply lack the time to use the offered services. Furthermore, it should be noted that many visitors mentioned that they could not understand the term "world cultural museum". It is too abstract, which led to the fact that they had not visited the WCM for a long time or even knew about it. All this contributes to the fact that the museum does not achieve its mission of reaching a large audience with its vision. As a good best practice example for a strong vision, the Skansen Open Air Museum in Stockholm⁷⁵ can be used. Similar to the WCM, they claim to be accessible to all visitors. This means that their service offering should not be focused on a specific target group. They achieve their vision by offering not only classic exhibitions in the form of rebuild houses from previous centuries, but also other exciting attractions for children such as an integrated zoo and an amusement park with several rides. With the help of this diverse offer, they manage to fill not only the learning need for the older generation. They also manage to make children happy. Of course, the type of the museum is not entirely comparable. However, the WCM can learn from Skansen in terms of alignment of values and needs, since they also try to reach a big audience through their offerings. The WCM could initially have a critical look at which of their offered services meet the needs of the users identified in 5.2.2.1.

⁷⁵ The knowledge about the best practices approaches of the other museums mentioned in this section are based on the experiences of the author during a field trip in which a total of 8 different museums in Stockholm were visited.

This would be a good starting point to analyze whether the museum offerings contribute to the fulfillment of the strategy. In addition, they should look into more proactive advertising to increase the visibility in the city. A name change could be considered as well. Already in the interviews, the participants suggested something like Cultural Hub or Open World Museum.

Another essential component of the museum is their portfolio of offerings. It has been found that users would like to have more interactive offers supplementing to the exhibitions. Furthermore, it became clear that the selection of topics for the respective exhibitions should be reviewed again in order to ensure that not only certain target groups are addressed. Aside from the Together Exhibition being popular with families, it was not clear from the interviews that any of the exhibitions was particularly popular or described as unique by customers. The goal here should to fascinate visitors through the museum experience and its various components. In the interviews, however, it was found that users would not necessarily come back for the exhibitions, but would still be interested in interactive formats. This represents a great potential for the museum and the co creation possibilities which are the second step in the green cycle. In order to fulfill the challenge of improving the service portfolio the WCM should have a look on the offers of the Fotografiska Museum in Stockholm. In addition to various exhibitions of different artists, they regularly offer varying lectures and discussions. In addition, there is an extensive and continuous range of courses in relation to photography. Fotografiska Museum created an annual pass for the museum which includes significant discounts on bookings of interactive services such as photo courses or the restaurant. This motivates visitors to use more offers and spend more time in the museum. The WCM currently also provides some services supplementing the exhibitions such as various workshop formats and panels. This could be further expanded. . In the interviews, the desire for even more interactive services became particularly clear, which suggests that the number of offerings could be increased. It is conceivable here to link digital experiences in the form of recorded panels or lectures that can be proposed to the visitors of an exhibition afterwards.

The final point is primarily about the selection of appropriate content for the target group of the museum because it is not only about the pure variety of offers per se but rather about the selection of the right ones.

Finally, it became clear that the design of the services themselves should also be adapted which is related to the last part of the green cycle and the internal change.

Currently, the museum's biggest challenges are primarily in the structure of its exhibition content. Users particularly criticized that there was no red thread and that the information was too general. As a consequence, it was overwhelming and the motivation to continue dealing with the topics decreased. It can be concluded that users would not be interested in other services even if such formats were offered because of their negative experience in the exhibitions. To prevent this, the Nordic Museum in Stockholm is increasingly working with test users who walk through the exhibition prior to the release and check whether everything is presented in an understandable and interesting way. In addition, there is extensive signage on the premises that draws attention to the chronological order of the exhibition. Furthermore, especially in the temporary exhibitions they work with much fewer exhibits to which then more detailed stories are told. Furthermore, there is a free audio guide for each exhibition, which is very popular with international tourists because it is available in more than ten languages and also points out selected spotlights in the exhibitions. These are also color-codes pointing out highlights of the exhibitions. The approach of the Nordic Museum could be adapted by the WCM in a similar way. The reduction of the exhibition to fewer exhibits with in return more information and stories around them could lead to the creation of a red thread. By emphasizing special exhibits like the giant ship in the Crossroads Exhibition with the help of more information or videos, the museum could spark more curiosity among its customers. In the interviews, it became clear that visitors come to the museum in order to learn, but they would like to see a better selection of content so that they are not overwhelmed by the flood of information on new topics. It is therefore the task of the museum not only to work on the selection of their services and content, but also how these can be presented to the user in a concise way.

By implementing these three essential components, it will be possible for the museum to better satisfy the needs of their customers and thus be successful in the long term, as customer loyalty will rise. In the future, it may be possible to collaborate with customers and jointly develop services. The basis for this can be created with the above-mentioned suggestions.

Currently, it seems as if the museum is working on improving individual components but has chosen the wrong approach and starting point. Without the right strategy for the approach, it's questionable if the museum can reach long-term success. As already described in chapter 5.3, it is necessary to question internal structures and to have a look at the corporate culture. Without the right mindset for cooperation and readiness

for change, it will be very difficult to implement the mentioned recommendations. From the authors kind of perspective it is most important to change the way of thinking which the employees of the museum and it's board members have.

Of course during the implementation of the entire concept it must be taken into account that it is a state institution that is bound to certain specifications. However, it should be assessed if the orientation of the museum strategy within the governmental guidelines could be changed and whether an open discussion with the ministry of culture could lead to more future possibilities. Furthermore, it must be taken into account that the recommendations for action presented in the previous section were developed based on the combination of the two selected approaches and apply specifically to the World Museum of Culture. For other institutions, the learnings regarding the service design process can of course be adapted, but an adaptation to the individual needs is mandatory.

7 Conclusion

The goal of this work was to find out how best to involve users in the service design process and thus increase their value to the company by combining the two approaches of SDL and DT. However, already at the beginning of the process and the associated data collection, it became apparent that one step back has to be taken in order to be able to answer this question. User engagement represents the basis for the willingness of customers to cooperate with the company. Because engagement was not existent, further steps towards cooperation could not be undertaken. Therefore, the focus of this work shifted towards finding out which hidden needs the visitors have in order to fulfill them in the best possible way. This would in turn lead to more engagement in the future and finally the ability to successfully cooperate with them.

The importance of the theories. The SDL with its 10 premises provides an explanation for why the development of services is more important for value creation than products. In addition, with the introduction of the term value in use, it becomes clear that the value creation only arises through the use of the service. The customer alone decides on the value and this is always personal and cannot be defined in a general way by the company. However, it is much more important for the company to understand the customer and his needs. This knowledge can be described as an operative resource and is the basis for the company's competitive advantage. Only a company that knows its customers and their needs will be able to withstand competitive pressure in the long run. As a supplement to the SDL, the Design Thinking approach not only explains how value-creating solutions can be generated for the customer in an innovative way. Rather, it offers a process that focuses on understanding the customer and provides various tools to achieve this. This includes conducting interviews, creating personas and defining a how might we question to summarize the insights gathered. By combining both theories, it was possible to develop a process that would better engage users in the service design process and ultimately capture their needs.

Significance of user-centered service design for WCM. For the World Culture Museum, this made it possible to illustrate the main target groups captured by the interviews in the form of families as heavy users and students as first-time visitors. The final definition of two HMW questions and thus the specification of the problem now serves

the museum as a starting point for developing solutions on how to best meet the needs of their customers. Three focal points could be memorized through the interviews, on which the museum should work before they try to meet the needs of their customers with new service offerings. This is to redefine Strategy and Purpose and merge them with customer needs. Through the conversations, it became abundantly clear that the needs of the customers and the view they have of the museum do not match the current vision of the WCM. This also becomes clear in connection with the fact that so many visitors are not familiar with the name of the museum alone and that the expectations of the museum are not clearly defined by the first-time visitors. Only after defining this, the museum can work on a new service portfolio with a focus on interactive offerings. Finally, the service design should be adapted and the user's interest aroused with the help of a more determined selection of their exhibits. In this way, different customer needs such as learning and fun can be met by selecting the appropriate offers. Currently, the museum is too focused on addressing the target group of families and thus does not fulfill its vision of offering a cultural experience for all members of society. But especially the not so experienced museum visitors have to be convinced by the promising offer of the museum. In addition, capturing the museum's current service design process showed that it is not possible to create engagement without actively listening to users and their needs. Thus, it is also not possible to break out of the vicious circle and collaborate with users. Only with the help of this understanding can the presented recommendations for action finally be implemented.

Implementation of the methodology. Regarding the methodology for which an online survey and mainly interviews were selected, it can be stated that these can also serve as a basis for further and, above all, continuous recording of user needs. Furthermore, the selected combination of the different tools in terms of persona and the HMW question helped to finally bring together the user needs in the best possible way and to act as a basis for future idea generation. The only thing that should be considered in further work is that more advertising needs to be done on different social channels in order to have more participants and thus a larger data basis. In addition, DT tools such as the personas can also be used to visualize which characteristics the museum visitors have. In the context of this work, two personas could be captured. However, in the further course of the development process and the associated continuous collection of customer data, more personas should be formed. After all, the goal of the museum is to address all groups in society. It is in line with the Design Thinking approach to

continuously try out new things as quickly as possible and to develop customer-centered solutions. This also includes, for example, iteratively developing the interview guide with the help of customer feedback.

Staying relevant in the future. In order to be successful in the long term, close cooperation with customers is important not only for the museum but also for virtually all companies. Only in this way needs can be identified correctly and met with the help of products and services. In the museum of the future, different customer needs such as learning, fun and exploring should be covered and ideally combined with the help of a customer-centric experience. There are no hard edges between the needs, just as an experience is not necessarily bound to the physical space. Of course, the atmosphere is an important component, especially for a place like a museum, and is the basis for a value-creating experience. However, digital services can be understood as additional offerings.

It is possible that in 5 years, after a good Netflix documentary, interesting museums on the same topic will be suggested and, conversely, museums will link to interesting documentaries. Depending on the needs of the user, the various offerings can represent solutions for these individual needs. The museum of the future is not a boring place where you can only look at dusty exhibitions, but a place where people like to go to learn something and have fun whenever they want to learn about a new topic. To fulfill this, it is necessary to deal with what specifically the users want and to listen to them closely. Of course, it must also be critically reflected at this point that it is not possible to address all people. However, the goal should be to reach as large a group of people as possible by trying to arouse their interest and curiosity. The museum is already a place for social interaction and, due to its partially interactive offerings, is already referred to as a cultural hub and not seen as a classic museum. In the future, this should be brought to the fore even more, so that people think directly of the WCM when they deal with a new topic and consider how they can engage with it further in their free time. After all, the WCM is much more than a museum that you visit when the weather is bad and you have nothing better to do.

The analogy of the aquarium at the beginning of the work shows that companies are often not concerned with what attracts their customers. Sometimes they already have the solution right in front of them. By focusing on listening intensively to their customers, companies can manage to grasp their needs. In the case of the museum, it may be that they have already found their customer magnet through their Together

Exhibition, which they use to address families but are just not aware of this power yet. It is important to consider this as a basis for a customer-centered approach. This approach does not end with the identification of the aquarium but rather a continuous process in which the collaboration and communication with the customer is of the highest priority.

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Appendix: Table of Contents

1. Main Interview Insights
2. Results of the Online Survey
3. Outcome Design Thinking Workshop with the Museum of World Culture
4. Vision of the Museum of World Culture
5. Excerpts from the government order 2021
6. Excerpts from 360° Visitor Data
7. Survey about awareness of Museum of World Culture

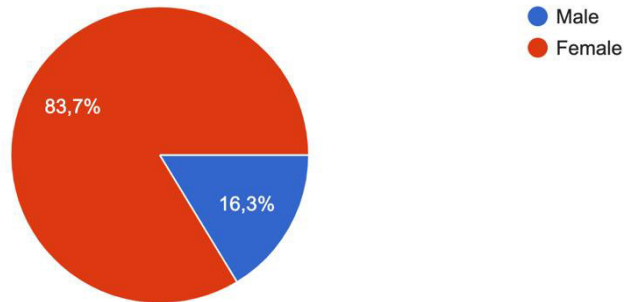
1. Main Interview Insights Part 1 (regular visitors)

	Persona: Name, Age, Characteristics	3 key insights	Feelings/Mood	Values/Needs	Ideas & Comments	Main Topic	Quote	Experience	Used Services	Knowledge about other services?
P1	Alisson, 33, Design & Architecture Student, Mother of two Kids,	<ul style="list-style-type: none"> - engage kids from the beginning for culture so it's part of their daily life - museums visits are part of their weekly routine help kids get new impressions and explore - especially interested in interactive services at the museum (Star Wars Show, Movie Night) 	excited (finally back at the museum after months)	learning, inspiring	Friendly design of places for families which makes it attractive to spend the whole day their	Making Culture attractive for kids as soon as possible	Children should be introduced to culture at an early age because it is an important part of our society	planned visit, spend the whole day with lunch	exhibitions, workshops and other activities	No
P2	Anna, 27, mother of two kids	<ul style="list-style-type: none"> - museum is one of several places to keep kids busy and have some free time with friends - free of charge is very important because if you have to do a lot of activities with your kids, more relaxing for parents to come in a group of friends with your kids 	tension between relaxed and concentrated (keep an eye of the 8 kids)	relaxing	"open world" museum instead of world culture	How to keep children well occupied	It's not so easy to find a new activity for your child every day	planned visit, spend some hours with lunch	Together exhibition	No
P3	Adolf, 77, disabled, dad of a daughter	<ul style="list-style-type: none"> - likes to connect museum visits with trips for work in the afternoon/evening - trust on friends and their experience instead of website when it comes to new museums in other cities - museum is a place which should create an inspiring atmosphere for their visitors 	joy (going back to the museum as an inspiring place to meet friends)	learning, inspiring	If you take part in an activity depends if you want an planned or unplanned experience (more adventures and exploring)	Challenges for disabled people	Accessibility does not mean equal treatment in the most cases	spontaneously and planned visit	Exhibitions	Yes
P4	Mum 65 and daughter 27 with small children,	<ul style="list-style-type: none"> - many friends in the age of the daughter don't know the museum even if they live in Gothenburg - Museum is a nice place for company events because of the great atmosphere and the building 	interested, relaxed	learning	more interactive events would be great	Opening of the Black Thread Exhibition	All of my friends have no idea what the museum of world culture is about	planned visit, spend the whole day with lunch	exhibitions, workshops and other activities	Yes
P13	Frederik, 35, museum with little son	<ul style="list-style-type: none"> - culture is part of his weekly routine to get new impressions - you have to create a story around exhibits otherwise it's not interesting for kids - World culture is still very relevant since everything is connected by digitalization 	interessted	learning, fun	A Museum is always state of the art, cause there is always history	Museums as part of his life	<ul style="list-style-type: none"> - Everything is a museum - You will always find the same people in the museum, there is like an imaginary wall for the rest of society (you need to close the boundaries) - You can't divide fun and learning it's always connected 	planned regular leisure time activity	exhibitions	Yes
P8	Lina, 35, with two kids & dad in the museum	<ul style="list-style-type: none"> - tough to find a balance between kids and own needs and interest for a museum visit (time at home is general) - comes to the museum because of the atmosphere and not because of the educational information in the exhibitions - museum is a place to take where the kids are playing and exploring on their own 	relaxed	fun	Museums are a place of joy, calm, inspiration	Challenge: How to keep children busy?	This is the only museum I know which is really interesting for kids in many others they just have a corner	planned, leisure time	Together exhibiton	No
P9	Katharina, 35, son & daughter, IT Manager	<ul style="list-style-type: none"> - Kids are not always interested in new exhibitions, they like to have something permanent and choose some favorites - Always searching for new visiting activities for kids working they are more into something new - likes to visit museums for a special occasion/trip (use events as a reason for a museum visit can't figure that logic) 	curious	Inspiration, exploring	loves to get excited about new things, no expectations cause it's free of charge	How to find interesting activities with kids	I like the mix between physical and digital experience for my kids. They can try and touch everything in the exhibition	planned activity for the weekend	Together exhibiton	No

2. Results of the online survey

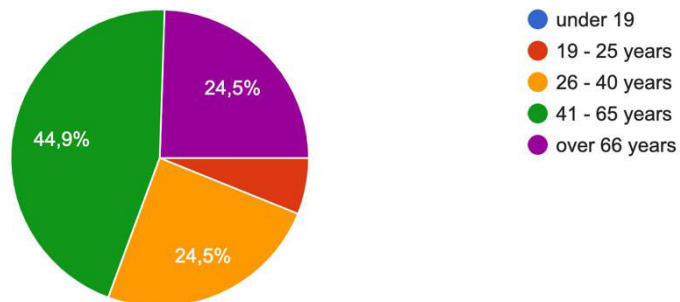
Demographical Data: Gender

49 Antworten



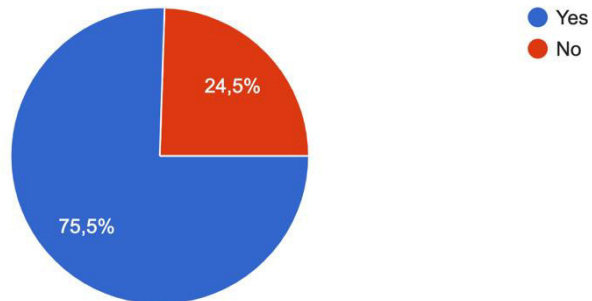
Demographical Data: Age

49 Antworten



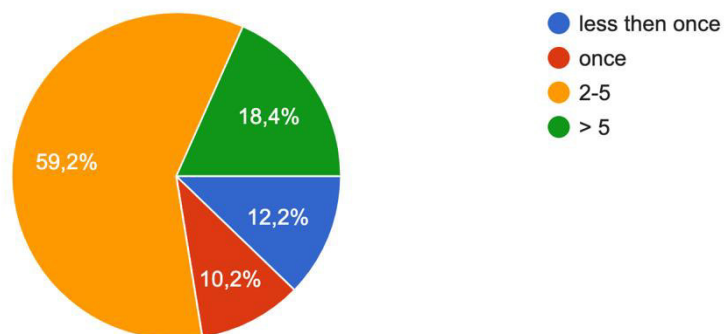
Do you have kids?

49 Antworten



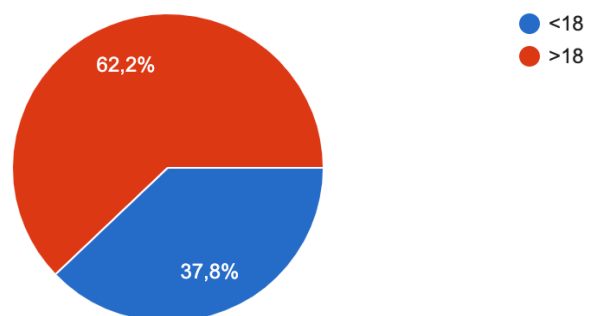
Demographical Data: Frequency of visits (per year)

49 Antworten



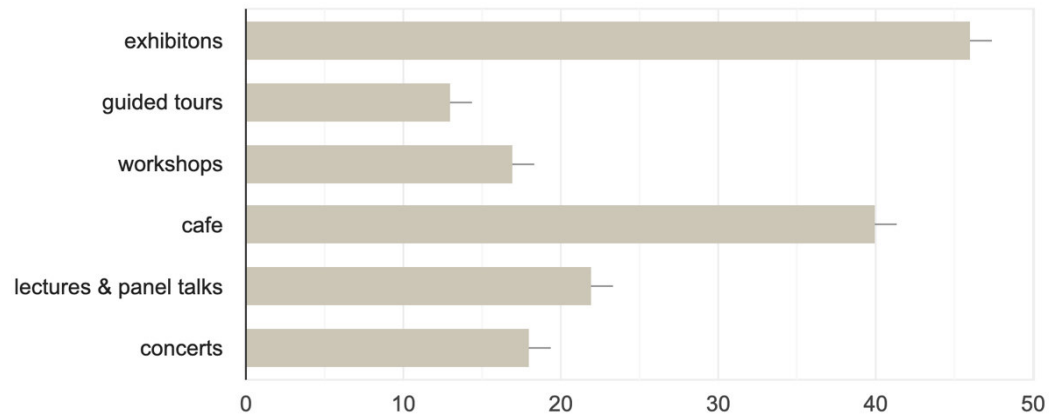
How old are your children?

37 Antworten



What parts of the museum have you used in the past?

49 Antworten



Tell us more about your favorite part of the museum: why do you like it the most?

cafe place

The world under same roof! Perfect with school classes and pedagogical workshops.

The collections and the exhibitions!

Exhibitions, you can Loose yourselves in another world for a little while

Det är barnvänligt och en trevlig aktivitet för hela familjen.

The entrance with the stairs and stage is so inviting to the museum.

The different exhibitions and the atmosphere

Tillsammans, väldigt roligt för barnen. Utställningar som Last night in Sweden. Mycket givande. Många intressanta utställningar.
Viktiga teman och bra avdelning för barnen
Föreläsningar
Atmosphere, exhibitions, architecture. I'm interested in anthropology so the exhibitions are of true interest for me. Museum shop. Also like the fact that the entrance is free of charge.
A museum of contemporary history, about humans from other parts of the world, social problems and so on.
Concert part
Exhibitions give me new knowledge about other cultures
Att det finns något för alla.
Trappan där man kan sitta och lyssna på föredrag
Exhibitions, lectures and panel talks. The open stairs, it gives an open mind and thoughts.
Utställningarna
The exhibitions are well designed and I think it is a learning experience to visit.
Korsvägar och fotoutställningarna - fascination, människor och våra likheter
interesting exhibitions
Concerts. Many people come together in a nice way

Trappan där man kan sitta och lyssna på föredrag
i like the mix of exhibitions and "happenings ". It is a very live full museum. We can interact and there is a World Wide range of things to do, from educating one self from lectures, dance work shops, shows! It keeps changing but still has a chore which is based on The World.
cafe, my son loves to have a cake and play pokemon.
Allt för barn!
Exhibitions, concerts, cafe
The size, always room for kids running in the stairs
The kids exhibition as I go there with my kids
The kids exhibition as I go there with my kids
Tillsammans utställningen är min favorit. Jag brukar ta familjer från mitt arbete med dit.
Unusual exhibitions. Excellent café with a lunch buffer.
I actually like the building the most, it is modern design and nice atmosphere.
I hate the museum. As the beautiful Eastadian museum got ruined thanks to creating that museum in Gothenburg. The world museum in Gothenburg is one of all pathetic museums in Sweden. Its an empty house. Clerks but no artists!
Nil comment
I have no preference it depends of the actual exhibition
Interesting culture

Exhibitions and lectures. Photos very interesting. Gives new perspectives. Uses the space in an interesting way.
Workshops for Young children, cafe
the tangodance
I like all parts of it.
I love all parts of the museum! Particularly the openness to cooperate with a broad variety of organizations and create great exhibition and programme
Glassed areas with view over Södra Vägen, great place to sit and think
Concert
Utställningarna.
I like the combination of exhibits, open space activities and the building itself
That's a very open ended question. Building wise I love the spacious stairs/café area, I also like the shop since it has things that I don't always find elsewhere - I like the mix, but I also like lectures that there used to be and I do miss them. I do want to point out here that I would like to add exhibitions here, but sometimes they are made in such a way that I as a small woman feel unsafe when I am the only one in the exhibition.
Exhibitions

What kind of services would you like to see in the future? (any offerings that could supplement the existing ones or some completely different services, you saw in other museums or institutions)
more talks
No fees. Music from different countries now and from the past.
More stuff from the collections
More concerts and performances
En större plats för barn att måla/pyssla. Jag vet att de haft pysseldagar men med föränmälan som jag inte visst skulle ske. Kanske teater för barn men världkultur som tema.
Live music events
No
Tycker mycket om verkstaden på Konsthallen och röda sten.
Interaktiva delar
Det kändes lite rörigt och dammigt på den senaste utställningen, inkatextil, jag var på,
Haven't had the change to come to some events such as workshops for adults and lectures yet, which I'd definitely do in the future. I would probably love to see more often changing exhibitions but perhaps I'm just impatient :)
More klädbytdagar!! More climate change exhibitons! Love them!s
.

More lectures perhaps
Inte tänkt på
Vet ej
A speakers corner.
En betydligt bättre butik
Perhaps more lectures and talks.
Er blandning med workshops är mkt bra
don't know
The cafe is not that good that they want to be.
Vet ej
I think they have a great selection and variety already. Maybe even more dance work shops with all kinds of dances
nothing
Barnteater
More concerts, discussions
Change exhibitions more often
I'm very happy with the exhibition for kids and have not experienced any other parts yet.
I'm very happy with the exhibition for kids and have not experienced any other parts yet.

vet ej
More concerts, interesting lectures. Exhibitions about current political situations in the world
I can't think of anything.
Re start
Ni comment
Yes, a combination of food together with an exhibition possibly connected to the countries exhibited
Out-door café
Connect the museum more actively to the global Gothenburg. You help me to change perspektivet. Like in Den svarta tråden. But Gothenburg is as stuck in a city centrerad perspective on Angered, Biskopsgården... etc. I am surprised of the museums disconnectedness to it is own place in this very same context.
Verksamhet och underhållning av och för barn.
mer dans, mer praktiska saker att göra
I would like too see more of art from differentiera countrys. Lovely if focus 2022 could be cultur women could be
A wish-tree, Circular economy workshops; remake-Teide-techniques from different parts of the world;
Expanded gift shop, exhibits/installations that change more often, more live concerts
Everything is fine.
WCM har en av världens finaste etnografiska samlingaramlingar, men visar väldigt lite av dem.

Det känns som om man inte vågar ställa ut föremålen och berätta om dem och om kulturerna varifrån de kommer. I stället används föremålen inte sällan som dekor(!) Sverige är i dag ett mångkulturellt land med många olika nationer och kulturer representerade. Enligt min mening har de rätt att få studera sitt eget lands kultur på WCM. Hur började min kultur i mitt land, hur gick det sedan och var står vi i dag. Till detta har WCM anslagit alldeles för lite plats till förmån för tomma ytor, restaurang och en enormt scenutrymme. Vill man kalla sig WCM, går det inte att bara hänga upp urfolket i Venezuela Motilonernas pilar som dekor, utan att berätta om dem och deras situation i dag. Det är egentligen inget fel på WCM:s nuvarande satsning i publikutställning, men för den skull får inte det djupa kunnandet glömmas bort. Vi måste ha permanenta basutställningar där man kan fördjupa sig i ett lands kultur. Dessa basutställningar ska förändras alltefter nya rön kommer fram genom forskning. Jag har mycket mer att tala om i dessa sammanhang men det får bli om ni är intresserade.

Even more workshops & concerts

Online lectures, or hybrid versions were one can attend both at the museum and online. I would also in the future want to see a survey that reflects society better when it comes to genders and not just the binary especially since I know there are Pride coloured items in Världskulturmuseets shop so it seems a bit off to me to have a survey that ONLY wants you to say if you're male or female, and ignoring non-binary people who I think would also like to comment on their experiences at the museum.

I like the museum as it is

13/49 participants left their e-mail address for follow up interviews.

For reasons of data protection, these are not listed within the scope of the work

3. Outcome Design Thinking Workshop with the Museum of World Culture

Design Thinking Workshop 17th of February (Museum of World Culture)



" We open as many doors as possible - for as many people as possible "

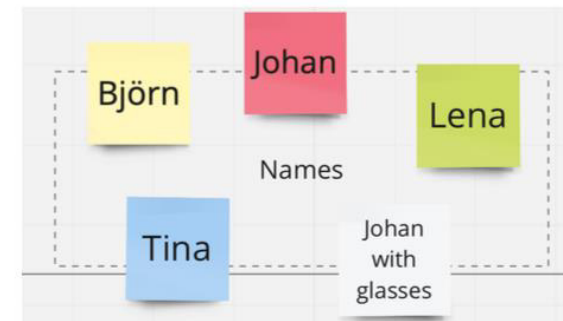
Agenda

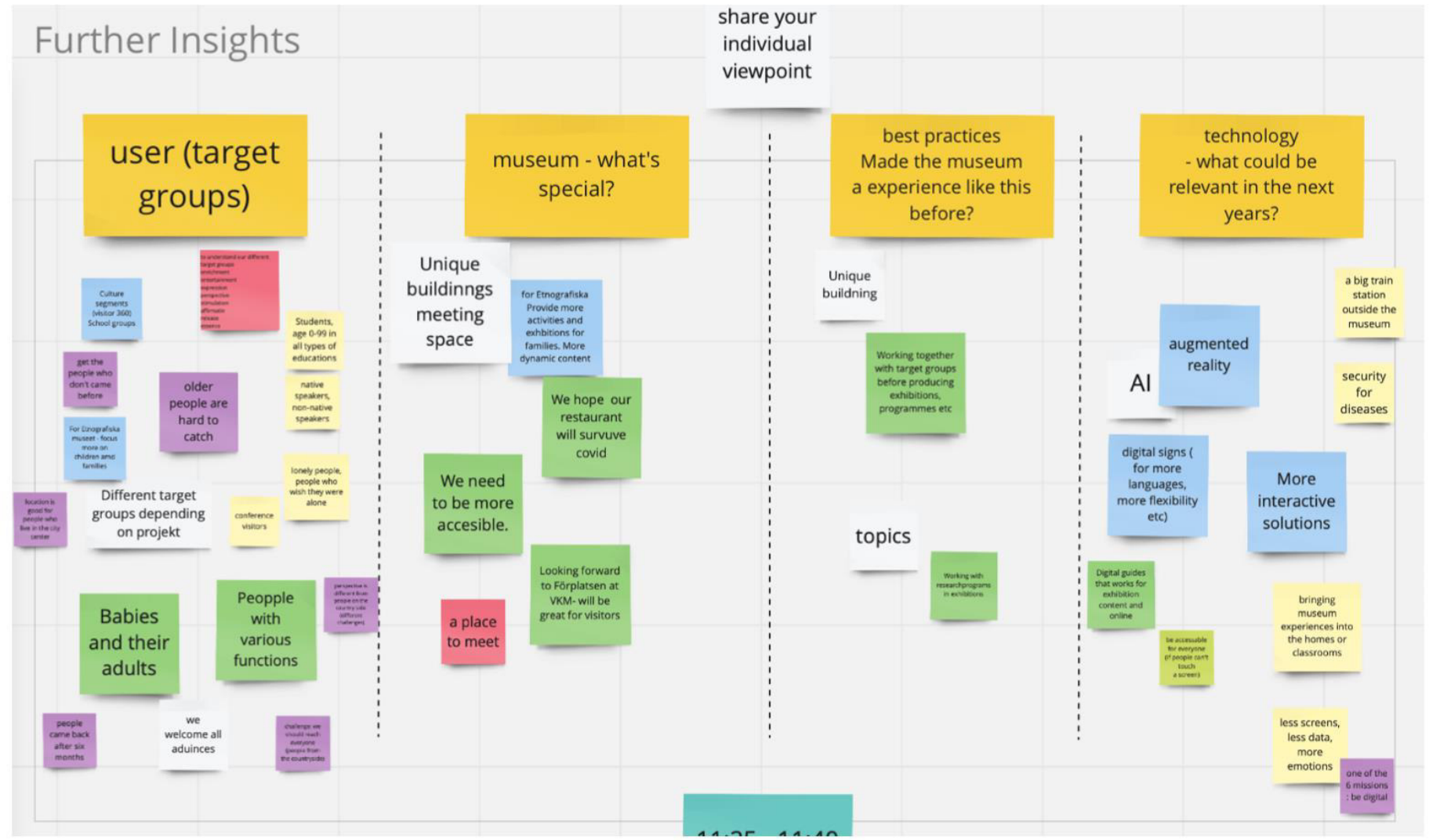
10:30 - 10:35	Introduction	
10:35 - 10:45	Who is who	Expectations
10:45 - 10:50	Design Thinking Framework	
10:50 - 11:15	Golden Circle	
10 minutes Break		
11:25 - 11:40	Further Insights	
11:40 - 12:00	Challenges	
12:00 - 12:15	Wrap up	

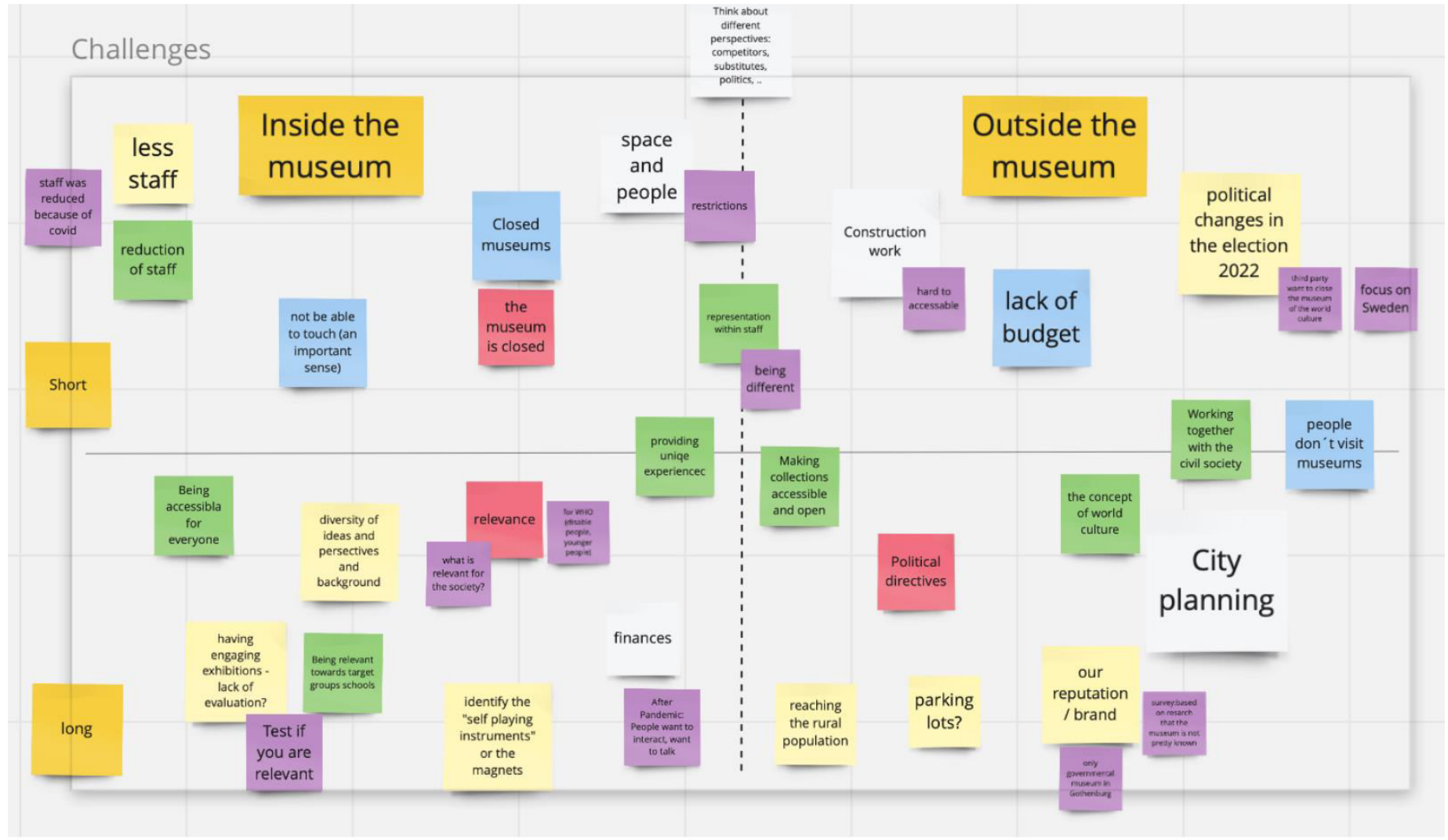
10:30 - 10:35



WHY	What is your Purpose? What do you believe? What is the reason to exist?
HOW	What makes you special? What do you do different then other museums? (special processes,..)
WHAT	What kind of services and products do you offer?







Future value for the museum

Turn challenges in opportunities

more brave and exploring

more prominent and visible meetingpoint (Sthlm)

Identify the basic human experiences and build from there

more connection with the hole world

I wish

I wish we are the place to go to hang out together


to be a important meeting place

exiting and trilling

strong experiences

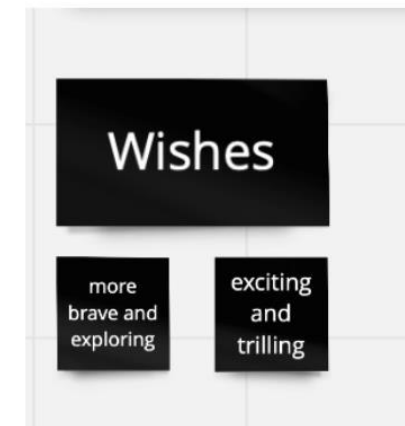
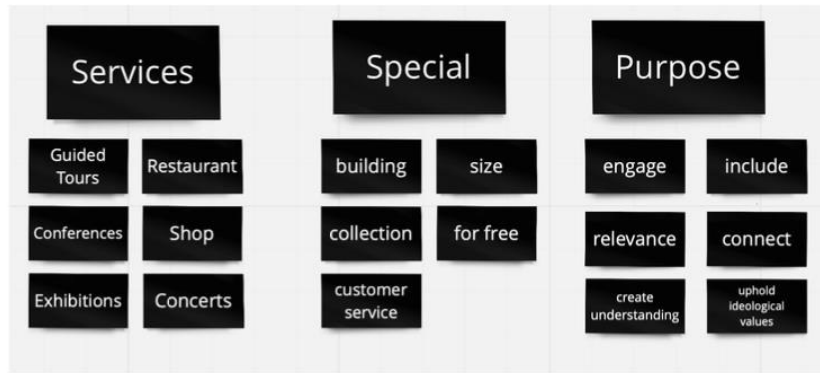
I wish we could continue working in the direction of inclusion and relevance

wish we will be brave in the futuure!



What should be the next door?

The image displays a strategic planning board for a museum's future value. It features a central theme, 'Future value for the museum', and a collection of sticky notes and cards. A yellow arrow points to a card at the top right that reads 'Turn challenges in opportunities'. Other cards include 'more brave and exploring', 'more prominent and visible meetingpoint (Sthlm)', 'Identify the basic human experiences and build from there', 'more connection with the hole world', 'I wish', 'I wish we are the place to go to hang out together', 'to be a important meeting place', 'exiting and trilling', 'strong experiences', 'I wish we could continue working in the direction of inclusion and relevance', and 'wish we will be brave in the futuure!'. To the right, a grid of 12 images shows diverse door styles, from a bright pink door to a white door with a flower box. Below this grid is the text 'What should be the next door?'.



4. Vision of the Museum of World Culture

OUR WAY FORWARD

This document summarizes the common vision of the Swedish National Museums of World Culture. It is our compass. Our direction for the future. Our way forward.

What will raise our sense of pride and commitment? How will we contribute to society? What do we need to further develop? How can we become even more relevant—to more people?

Our vision has been developed through workshops and conversations between us, the employees of the National Museums of World Culture, during a year from May 2017 to May 2018. We are now continuing our long-term and forward-looking work to achieve this vision and translate it into action.

Ann Follin, Director General
2018

WWW.VARLDSKULTURMUSEERNA.SE

OUR VISION:

**TO MAKE THE WORLD
BIGGER, MORE HUMANE
AND MORE INCLUSIVE**

OUR MUSEUMS ARE ABOUT THE WORLD, WITH THE WORLD—FOR THE WORLD

The National Museums of World Culture manages a global collection covering all continents and thousands of years. Our vision is a bigger, more humane and inclusive world.

The National Museums of World Culture can help develop a deeper understanding of human existence on Earth: who we are, where we come from and what world we want to create together. We build bridges across time and space.

Our museums are known for their competence, relevance and inclusive approach.

In order to remain relevant, we are courageous, knowledgeable and creative. We work together to use the collection to its full potential.

The National Museums of World Culture is characterized by knowledge, professionalism, dedication and curiosity.

By showing the world from different perspectives, we give people the opportunity to challenge patterns of thought, values and behaviors.

We develop innovative museums for the world of tomorrow by being collection-anchored, knowledge-based and audience-focused.

WE WELCOME EVERYONE WITH WARMTH AND CURIOSITY

Our museums are places where everyone feels welcome and included. We engage in active dialogue with our visitors and users—they are our foremost ambassadors.

We work purposefully in order to be accessible and relevant to people of different ages, with different levels of prior knowledge, prerequisites and interests.

We open as many doors as possible—for as many people as possible.

We work systematically

to understand the expectations and needs of our different audiences. We listen actively and encourage opinions and ideas.

To succeed, and to welcome everyone, we provide a knowledge-based range of program, which can be

both narrow and wide. We offer experiences that stimulate creativity, thought and action.

We enable interactive and personal ways to explore our content, either alone or together.

WE ENGAGE, WE INSPIRE, WE AFFECT

The National Museums of World Culture encourages and inspires people. We make the world, the past and the present more comprehensible.

We strengthen people's capacity to actively contribute to a globally sustainable future. The foundation of our activities is respect for people's equal value.

We address important topics to provide perspectives on societal development. We bring to light complex issues that need to be explained and made tangible. Similarly, we bring forward issues that have been simplified but

We involve our target groups and invite them to co-create with us.

require a more in-depth analysis. We offer spaces for meetings, conversations and reflection, for debate, insight and inspiration. What we present affects people and sparks their curiosity.

We combine objects with strong, evocative display methods, offer experiences that stimulate multiple senses, and challenge the audience to think, feel and learn.

WE BUILD AND SHARE KNOWLEDGE TOGETHER

Our collection is extensive and relates to a wide spectrum of research fields and hundreds of specialist areas. We are constantly posing new questions to the material.

In order to be credible, and based on the collection and our mission, we present interesting and updated knowledge from multiple perspectives.

To gain access to the latest scientific findings within various subject areas, we are active in national and international networks of researchers.

We open up the collection further so that more people can explore, learn

Our strength is diversity through different voices and perspectives.

and—together with us—create a deeper understanding of our common, global cultural heritage.

By inviting various interested parties to interpret the material with us, we create a broader and more meaningful understanding of history and contemporary times, based on a cross-cultural exchange and mutual dialogue.



Here the visitor can explore and study an object in detail—without touching or jeopardizing the material.

WE ARE DIGITAL—TO BE ABLE TO GIVE MORE, TO MORE PEOPLE

Visitors and users make increased demands for digital accessibility, interaction and individual experiences. We integrate digital technology in order to create new opportunities to engage our target groups and enhance their museum experience.

Digital technology enables us to reach large parts of the world and traverse boundaries between countries, cultures, scientific disciplines and institutions.

With the help of technology, we can show things that are far too delicate to touch or too far away to be seen.

Digital technology can merge and sometimes recreate material that is fragmented, scattered or destroyed.

It enables the telling of several stories in parallel and the exchange of knowledge about the collection in new and innovative ways.

We use digital technology to deepen the dialogue with our users in their encounter with the collection.

Using digital solutions, people with different languages, interests and functional variations are

given greater opportunity to interact within the sphere of our activities. Digital technology can prepare, deepen and extend the museum experience beyond the physical visit.

5. Excerpts from the government order 2021



Kulturdepartementet

Regeringsbeslut

22

2020-12-17

Ku2020/01792

Ku2020/02624 (delvis)

Statens museer för världskultur
Box 5306
402 27 Göteborg

Regleringsbrev för budgetåret 2021 avseende Statens museer för världskultur

Riksdagen har för budgetåret 2021 beslutat om anslag och bemyndiganden om ekonomiska åtaganden (prop. 2020/21:1 utg.omr. 17, bet. 2020/21:KrU1, rskr. 2020/21:106).

Regeringen beslutar att följande ska gälla under budgetåret 2021 för Statens museer för världskultur.

VERKSAMHET

1 Mål och återrapporteringskrav

Publik och tillgänglighet

Statens museer för världskultur ska redovisa

- den verksamhet som svarar mot den unga publikens behov samt insatser för att öka den unga publiken,
- de åtgärder som vidtagits för att öka tillgängligheten för personer med funktionsnedsättning,
- åtgärder som har vidtagits för att nå nya besökare, och
- förändringar i besöksutvecklingen i förhållande till tidigare år.

Lokalkostnader

Statens museer för världskultur ska i årsredovisningen specificera myndighetens totala lokalkostnader för 2021 enligt följande:

- hyra
- el och uppvärmning
- reparationer och underhåll
- övriga driftskostnader

Postadress
103 33 Stockholm

Telefonväxel
08-405 10 00

E-Post
ku.registrator@regeringskansliet.se

Besöksadress
Drottninggatan 16

Telefax
08-405 13 06

Om myndigheten har fler än en hyresvärd ska kostnaderna fördelas per hyresvärd.

Sponsringsintäkter

Statens museer för världskultur ska särredovisa eventuella sponsringsintäkter i not till resultaträkningen.

Bidragsintäkter

Statens museer för världskultur ska redovisa fördelningen av eventuella bidragsintäkter mellan statliga bidrag, icke-statliga bidrag respektive bidrag från mellanstatliga organ i not till resultaträkningen.

Kultur i hela landet

Statens museer för världskultur ska, med utgångspunkt i 11 § museilagen (2017:563), redovisa myndighetens insatser och resultat av arbetet för att kulturen ska komma fler till del i hela landet.

Medverkans- och utställningsersättning

Statens museer för världskultur ska mot bakgrund av gällande avtal mellan staten och berörda konstnärsorganisationer om konstnärers medverkan och ersättning vid utställning av konstverk (MU-avtalet) särskilt redovisa utbetalda ersättningar till konstnärer som gjorts i enlighet med avtalet.

Coronapandemins påverkan på verksamheten

Statens museer för världskultur ska särskilt redovisa de konsekvenser som spridningen av sjukdomen covid-19 har haft för resultat, genomförande av verksamhet och ekonomi.

3 Uppdrag

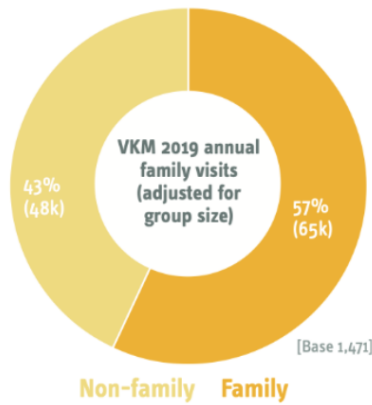
Prognoser 2021–2024

Myndigheten ska redovisa prognoser för 2021–2024 vid nedanstående prognostillfällen. Prognoserna ska kommenteras både i förhållande till föregående prognostillfälle och i förhållande till budgeten. Av kommentarerna ska det framgå vilka antaganden som använts i prognosen samt eventuella osäkerhetsfaktorer och hur detta påverkat prognosen. Vid väsentliga prognosavvikelser ska myndigheten även ange vilka åtgärder som vidtagits eller planeras att vidtas för att verksamheten ska bedrivas inom ramen för tilldelade medel. Prognoserna lämnas i informationssystemet Hermes senast den

- 5 februari,
 - 29 april,
 - 30 juli och
 - 25 oktober.
-

6. Expects from the 360° Survey

Family target on track, but could be more engaged



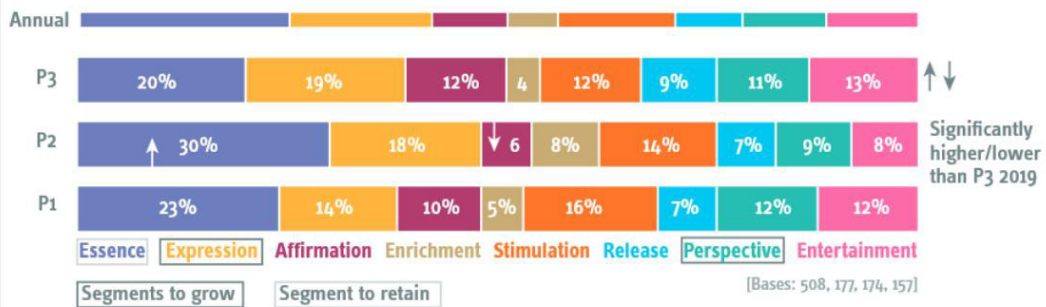
VKM’s **primary audience** in 2019 were families (**57%**) – a pattern repeated in the data we have for 2018. VKM is **on track** to meet its family target in 2020 (62%).

The data indicates that whilst VKM is appealing to families, the Museum could do more to engage them whilst onsite. Currently, they are mostly attracted to visit for **family events**, the **café**, and the **social experience**; but are perhaps less engaged with the Museum in general – so there’s room to **deepen their interaction and interest** in other elements of VKM’s programming.

2020 target
62% family visits

Essence and Expression continued to dominate

VKM 2019: Culture Segments profile



VKM’s 2019 Culture Segment profile was relatively stable, and the Museum attracted a **large proportion** of **Essence** (25%) and **Expression** (17%). Visits from Perspective (10% and 10%) and Expression families (16% and 17%) in 2019 were comparable to the average, but visits from Entertainment families were significantly higher (16% versus 11%). VKM’s strong family programming was likely the appeal for this audience.

2020 target
Grow Perspective & Expression families, retain Essence

Majority intended to visit

Planned and unplanned visits: intention to visit VKM (2019)								
	Annual		P1		P2		P3	
I intended to visit today	78%	89k	80%	29k	77%	30k	78%	30k
I was in the area for another reason and decided to visit while I was here	21%	24k	20%	7k	23%	9k	20%	8k
Base	508		157		174		177	

With **21% incidental (unplanned) visits** in 2019, VKM is on track to achieve its incidental visits target (25%) in 2020. The proportion of incidental visitors remained consistent throughout the year.

Those from **abroad** (35%), and **first-timers** (31%), were significantly more likely to have made an unplanned visit versus the average visit (21%).

2020 target

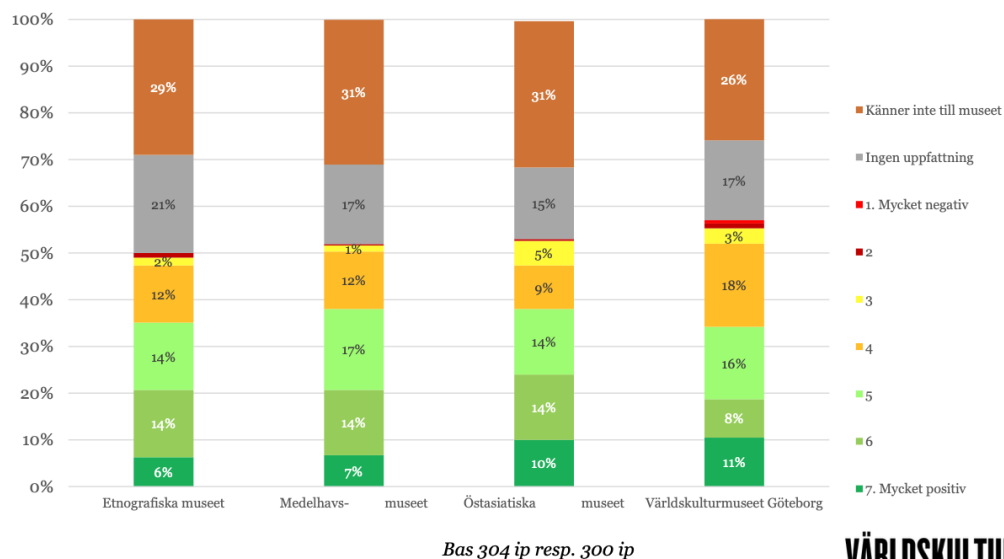
25% incidental visits

The survey results are from 2019, as a full survey could not be conducted in 2020 due to the corona pandemic.

7. Survey about awareness of the Museum of World Culture

INSTÄLLNING TILL VÄRLSKULTURMUSEERNA

Vad har du för inställning till museum xx?



12

The survey was conducted in 2016.

Insurance

I hereby certify that I have prepared this thesis independently and without the use of any auxiliary materials other than those indicated. All passages taken verbatim or in spirit from published and unpublished writings are identified as such. The work has not yet been submitted as an examination paper in the same or a similar form.

Gothenburg, 09.06.21

Vivienne Rentz

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