

Leverage from
the EU
2014–2020



Easier selling and buying
of creative competence

Coordinator:



Partners:



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Funded by the European Social Fund (ESF) and implemented between May 2017 and August 2019, the CityDrivers project aims to make it easier to buy and sell creative competence by expanding the professional skills of the operators in the field through free-of-charge service design training.

Due to digitalisation, the basis for developing products and services has shifted

to user-oriented methods in which people as the end users of products and as customers of services form the starting point. User-oriented design and service design requires new types of competence:

In this line of work, it is important to get close to different types of people and win their trust. The work also requires an analytic and creative mind as well as business and visualisation skills to create functional services and profitable business out of the extracted pieces of information. (Lead Service Designer Mikko Koivisto, Hellon)

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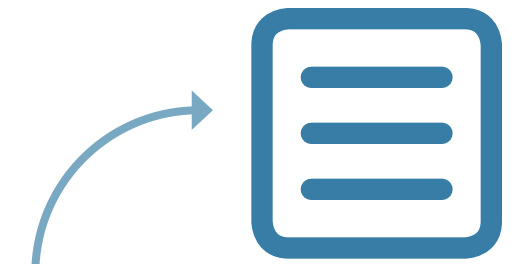
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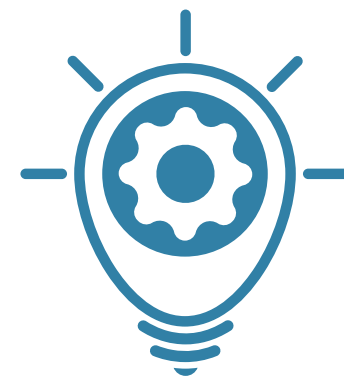


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CityDrivers – Why, for whom and why now?

Social changes shape the creative industries

The CityDrivers project stems from two significant occurrences of social change. As part of the shift in Finnish economic and business life, the creative industries have become diversified, and the increased importance of creative economy has resulted in pressure to make changes in education, training and the development of worklife. At the same time, the focal

point of the design industry has increasingly shifted from product design to the design of customer and user-oriented services. In terms of promoting innovation, it is important to ensure that different fields and industries have the means and opportunities to interact, as creative industries have three types of impact on national economy¹:

¹ Luovat alat Toimialaraportti (Report on creative industries) Timo Metsä-Tokila 7/2013 Publication of the Ministry of Economic Affairs and Employment and Centres for Economic Development, Transport and the Environment

- **New, independent business operations are created on the foundation of creative competence**
- **Creative competence helps other industries improve their products and services**
- **Better utilisation of creative competence increases the competitive strength of the entire country**

Improving competitive advantage is also important at a national level as the competence- and based competitiveness of Finland has weakened in the past few years when compared to similar countries. Customer insight and intellectual capital have formed the core of potential growth we in Finland have yet to claim in full. By meeting the changing needs of customers and the market through creative competence, we could more efficiently and quickly promote the commercialisation of innovations.



Challenges in buying and selling creative competence

According to surveys, the labour market is not likely to have sufficient demand for all creative experts in positions directly corresponding to their education and training. As a result, they will need to find their place in the labour market by utilising their competence in other industries¹. How-

¹ Luovat alat Toimialaraportti (Report on creative industries)

ever, businesses in other industries are limited in their skills of utilising creative competence, even if it could give them a considerable competitive edge. The labour market suffers from a gap between supply or demand as well as between competent workers and employers that can only partially be explained by insufficient

Sami Peltola, Matias Ollila, 7/2014 Publication of the Ministry of Economic Affairs and Employment and Centres for Economic Development, Transport and the Environment

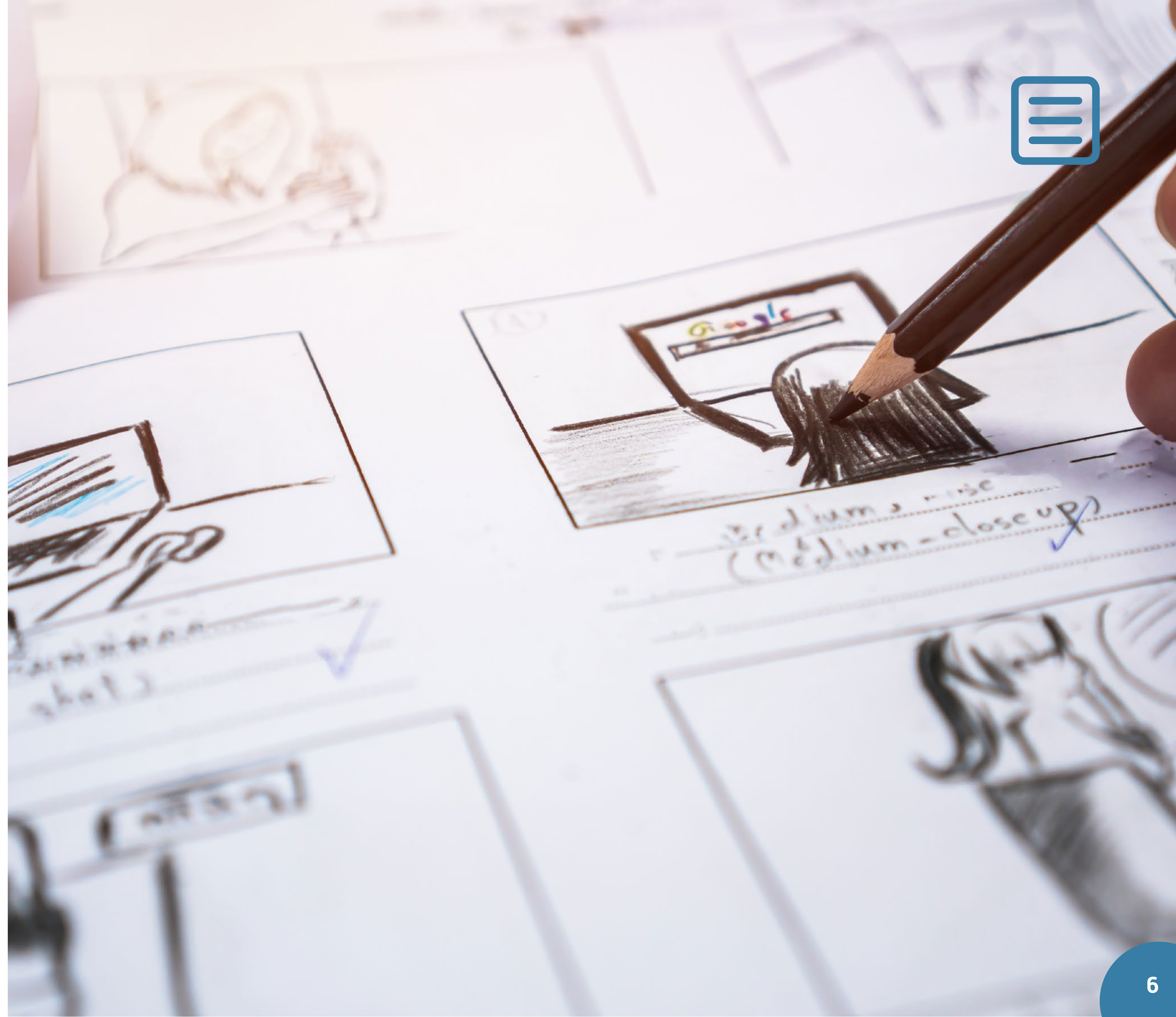
ability to communicate the opportunities of creative competence in producing new types of competitive strength.

The operating field of creative industries is scattered and consists of several small businesses or individual operators. Larger companies may find these types of businesses risky partners, and the situation with smaller corporate customers is by no means any easier as these businesses

may not possess the financial resources for procuring creative competence even if there is clear need for it.

Creative experts can play a role in making it easier to buy and sell creative competence by productising their competence as accessible services that are easier to grasp. Productising services and spreading awareness of them also requires business and marketing skills that businesses and

individuals in the creative industries often somewhat lack, with a few exceptions. Bringing together diverse special expertise and business development is an objective that requires continuing education and a shift in attitudes. After finding a common language in the market of creative competence, the buyers and sellers can quickly develop customer-driven innovations through, for example, [innovation voucher funding](#), which is intended for SMEs engaged in well-established business and who have a new product or service idea with international growth potential and for which the company needs external expertise. In this publication, based on the CityDrivers project implemented between 2017 and 2019, we will present solutions to the aforementioned challenges





Taboos in the creative industries

A 'taboo' refers to a topic which people usually keep quiet about or consider forbidden. Taboos prevent us from seeing new opportunities or needs for change in the future. The creative experts who participated in the CityDrivers training listed some of the taboos in the creative industries as part of the foresight section of the training¹.


¹ Tarja Meristö and Jukka Laitinen from Laurea University of Applied Sciences are the instructors of the foresight section

- 1. Creative experts' relationship with the economy:** Creative experts may be considered daydreamers with no chance for success in the business world or they may personally shun commercial thinking as something that might destroy creativity. In Finland, the foundation for supporting creative industries financially was considered extremely weak; the industries are not well organised, the number of creative industry agents is insufficient and even the system of non-governmental organizations (NGOs) is fragmented. Creative industry activities lack the appreciation that would translate to good compensations and salaries. The industries also lack collective bargaining agreement.
- 2. Competence of creative experts:** Creativity as such is not a special talent afforded to a few lucky individuals; it is a process that can be learned. Creativity or artistic aspirations must not be used as an excuse for poor quality. Rushing may lead to poor quality and may not produce the innovations expected from the project, but not being able to stick to a schedule cannot be chalked up to creativity. It is important to be able to negotiate a schedule and resources that enable high-quality work and projects. On the other hand, failures should be discussed and taken as a lesson, which would benefit and develop the entire industry. The lack of economic competence is also reflected in the lack of ability to price one's products and services.
- 3. Methods and concepts in the creative industries:** The use of service design has become increasingly common in the creative industries, but the concept is defined in various ways, depending on the context. The use of the word 'design' should not be questioned; "If you design it, you can call it design". New working methods based on robotics, AI or virtual reality were also discussed; what is the unparalleled capability of humans that cannot be replaced by a machine or a piece of code in the future?



Teemu Santonen



Project coordinator Teemu Santonen,
Laurea: What is CityDrivers?
(video, duration 4:48) 

Tasks and objectives of the CityDrivers project

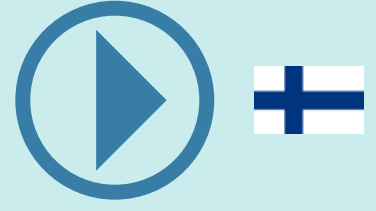
Free-of-charge training, seminars and service design projects

The CityDrivers project organised free-of-charge training where the participants learned about

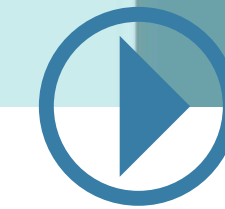
1. **the theoretical aspects of service design,**
2. **the process of service design** and
3. **the key methods related to the various stages of the process.**

Through practice, the participants learned how various methods can be used to help

companies develop their business operations, products and services in a more customer-oriented direction. The participants were divided into multidisciplinary teams that worked on service design case assignments. The new skills learned from the various stages of the training process were put into practice together with the ordering clients, their customers and other key stakeholders. The series of CityDrivers Forum seminars brought together international and Finnish experts to discuss the utilisation of creative competence in the development of business operations and presented the results of



SOPIMUS



projects implemented during each training module.

For creative experts and buyers of creative expertise

The primary target group consisted of private individuals and businesses in the creative industries who wanted to update their competence and, as a result, find new job and client opportunities in other industries. According to the Ministry of Economic Affairs and Employment, the creative industries cover:

1. **media**, including publishing, music, radio, television, literature, press, audiovisual industry, gaming and software industries

2. **art and culture**, including performance arts, fine arts and other visual arts, festivals, events, galleries, museums, handicrafts and applied art

3. **services**, including design, architecture, fashion, fashion design, advertising, marketing communications, creative methods in worklife, cultural well-being products, fitness services and experience tourism.

In addition, the target group of the project included operators in the private and public sectors as well as non-governmental organisations interested in utilising creative competence in the development of their operations.

CityDrivers through the eyes of participants

- You will **learn** the principles of service design and the process of co-creation and understand the key methods and approaches related to each process stages.
- You will **implement** a service design assignment where you can apply the new skills and knowledge you have learned in cooperation with your multidisciplinary team.
- You will **network** with other creative experts and potential clients interested in utilising creative expertise in the development of their business operations.
- You will be supported to **recognize** your own core skills. Furthermore, coaching and mentoring is provided to help you to develop your own business model as well as improve your sales, marketing and funding competences.
- You will receive a **certificate** after completing the training.



Between 2017 and 2019, the project organised training in the following regions:

October 2017–February 2018
Uusimaa 1 (Espoo/Vantaa)

February 2018–May 2018
Pirkanmaa (Tampere)

August 2018–November 2018
Kymenlaakso (Kouvola)

January 2019–April 2019
Uusimaa 2 (Espoo/Vantaa)

Training implemented by Laurea UAS, TAMK, Xamk and Ornamo Art and Design Finland

Laurea University of Applied Sciences coordinated the project and planned, implemented and assessed the service design training module as well as implemented the regional case assignments in the metropolitan area. Tampere and South-Eastern Finland Universities of Applied Sciences (TAMK and Xamk, respectively) were in charge of planning, implementing and assessing the regional pilots and organising the training and seminars in Pirkanmaa and in South-Eastern Finland. Ornamo Art and Design Finland, an organisation for designers, acted as an instructor of creative procurements for both the suppliers and the buyers.



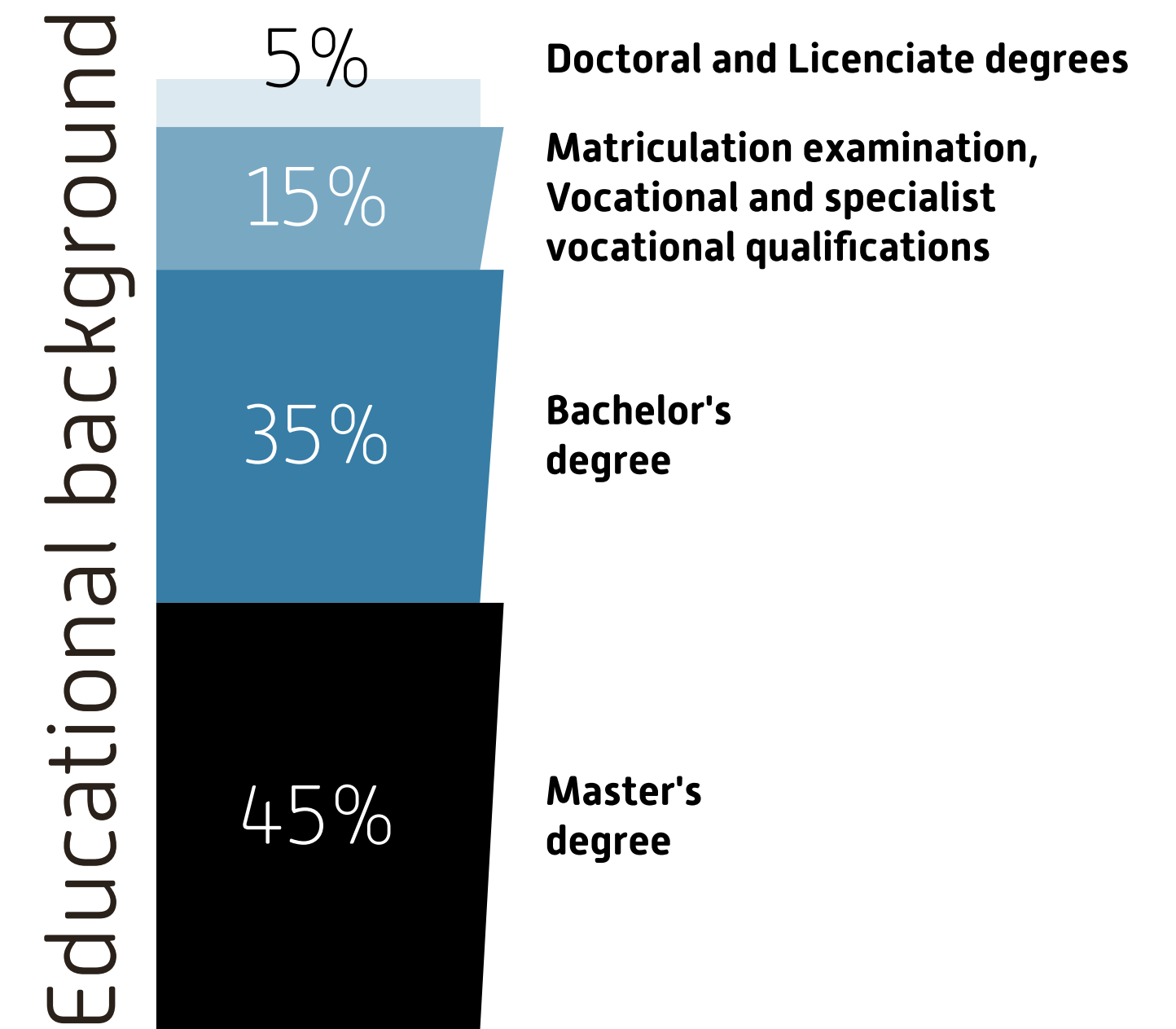
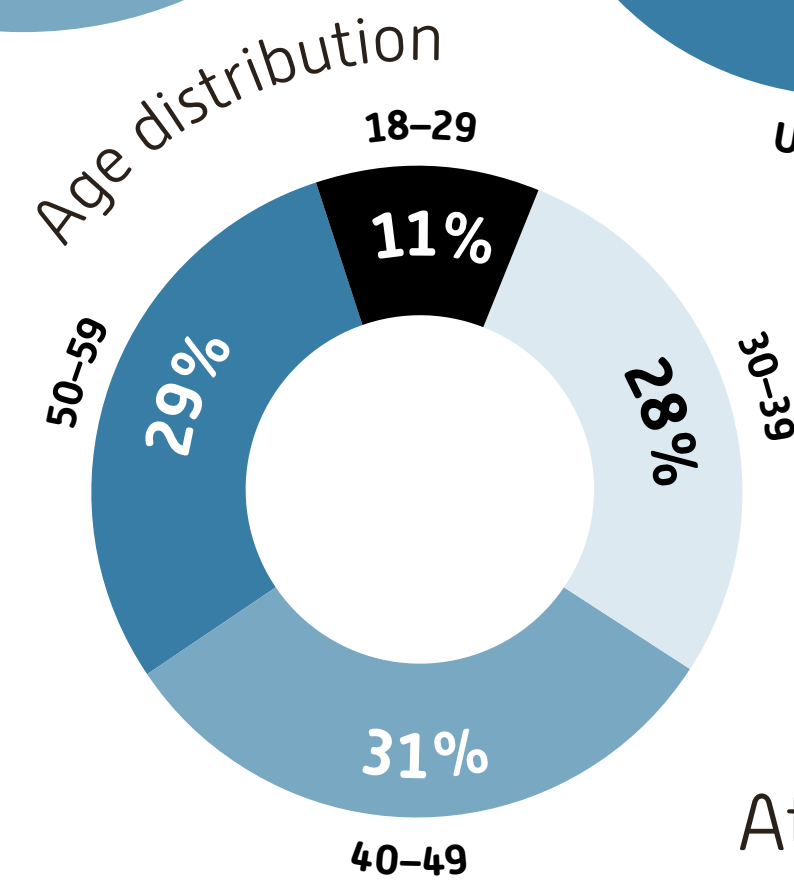
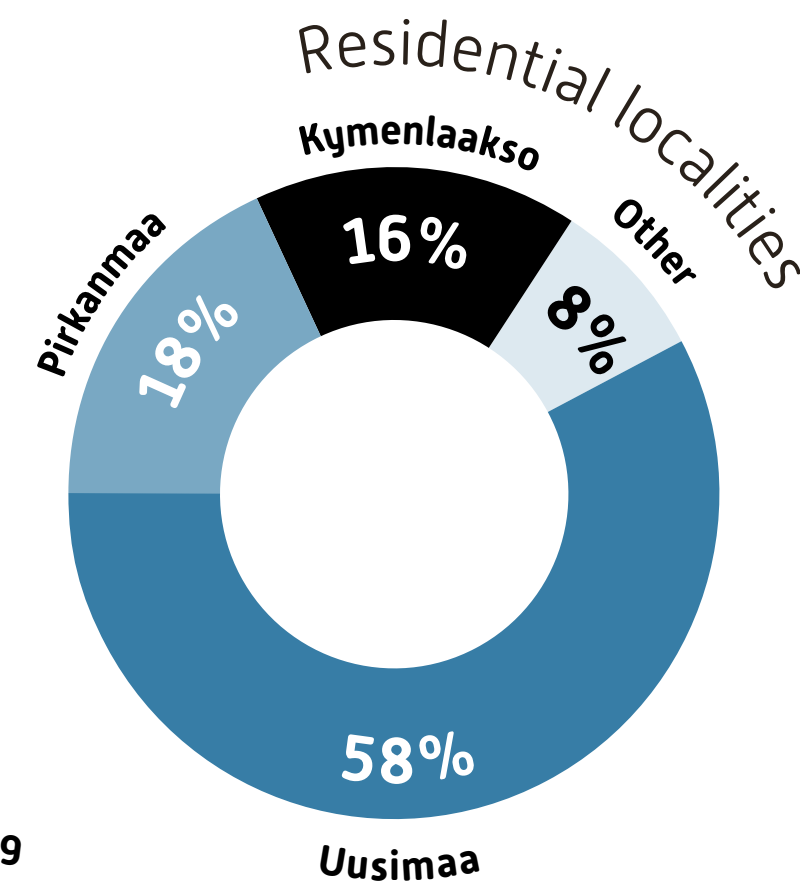
Introduction of participants

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started to fill in the application

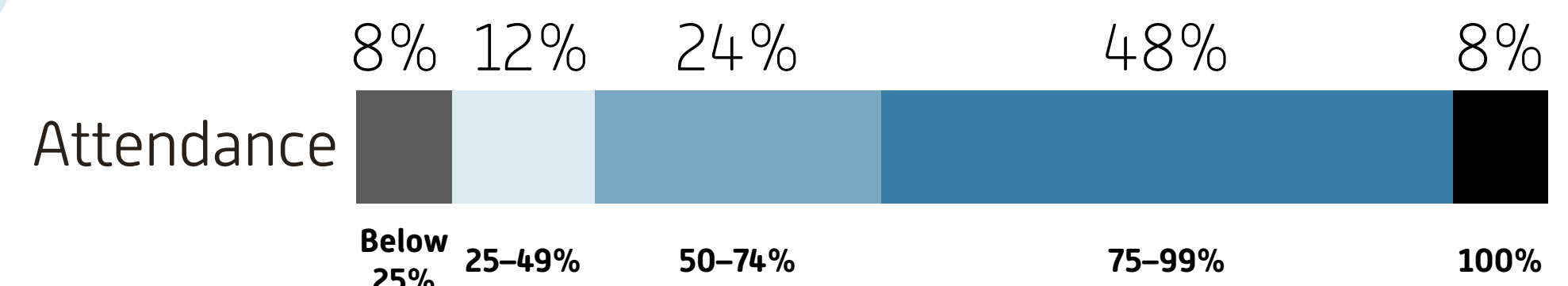
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finished the application

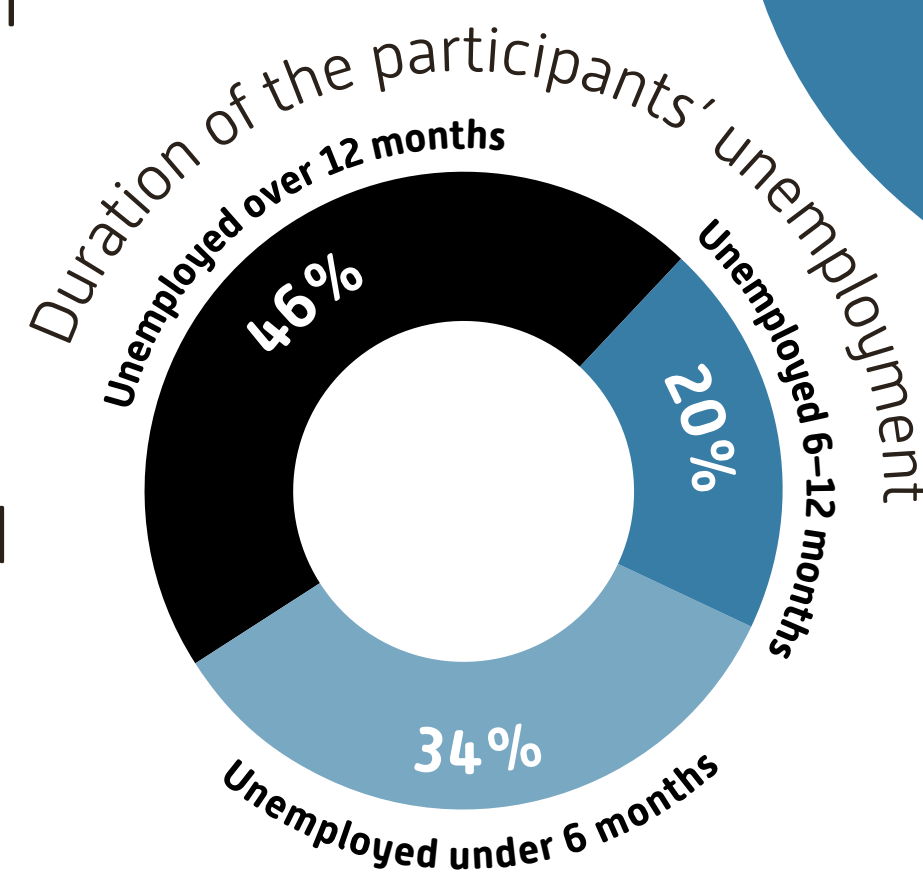
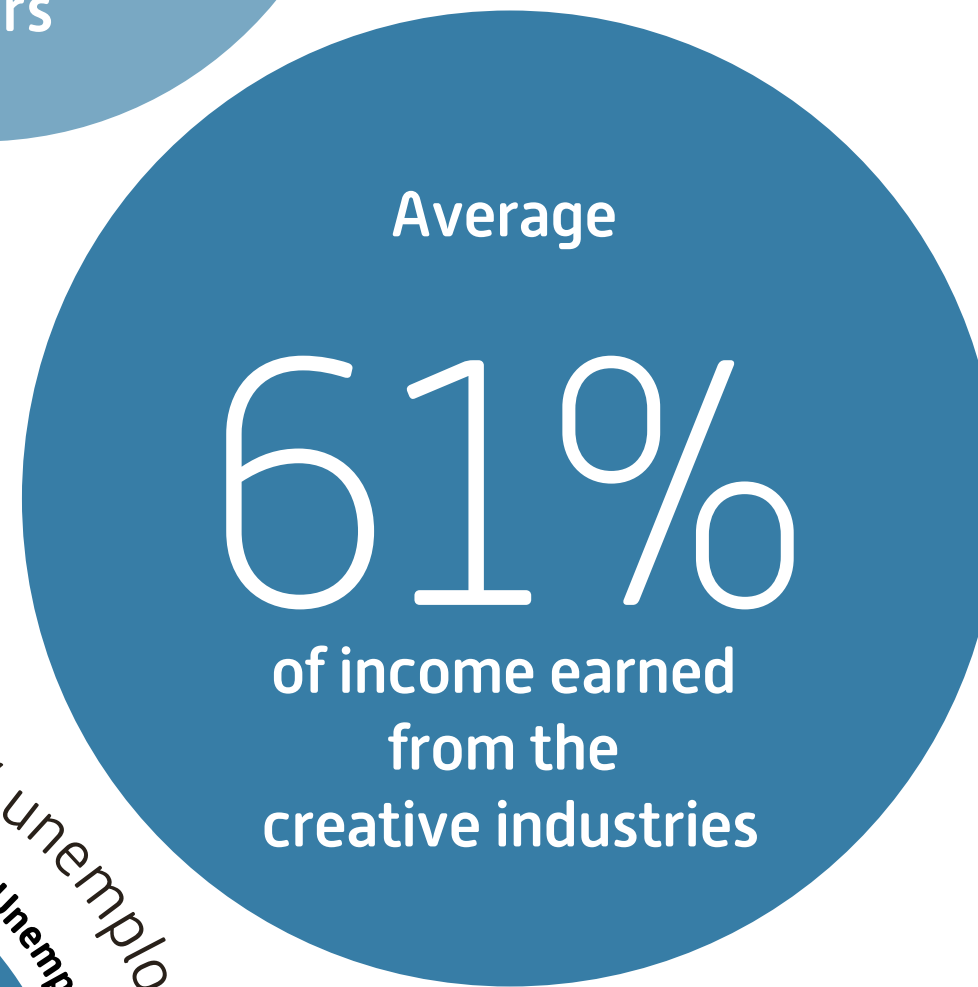
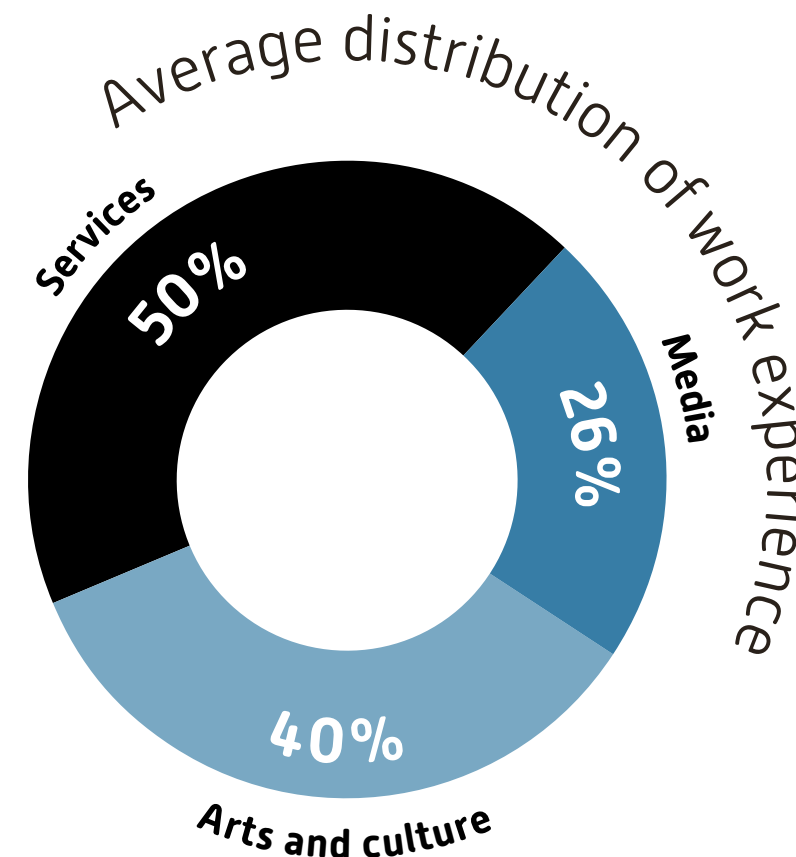
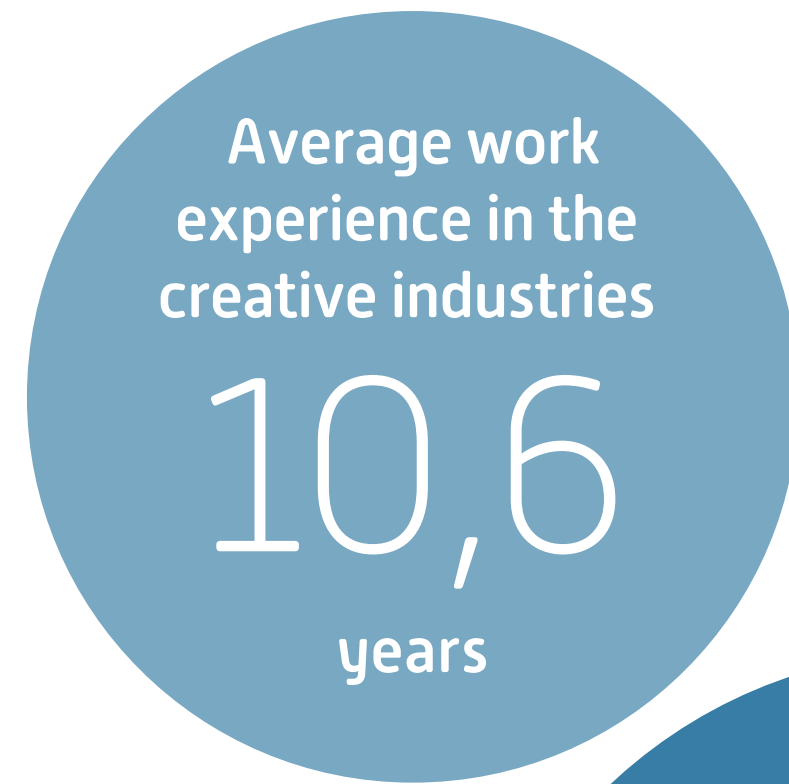
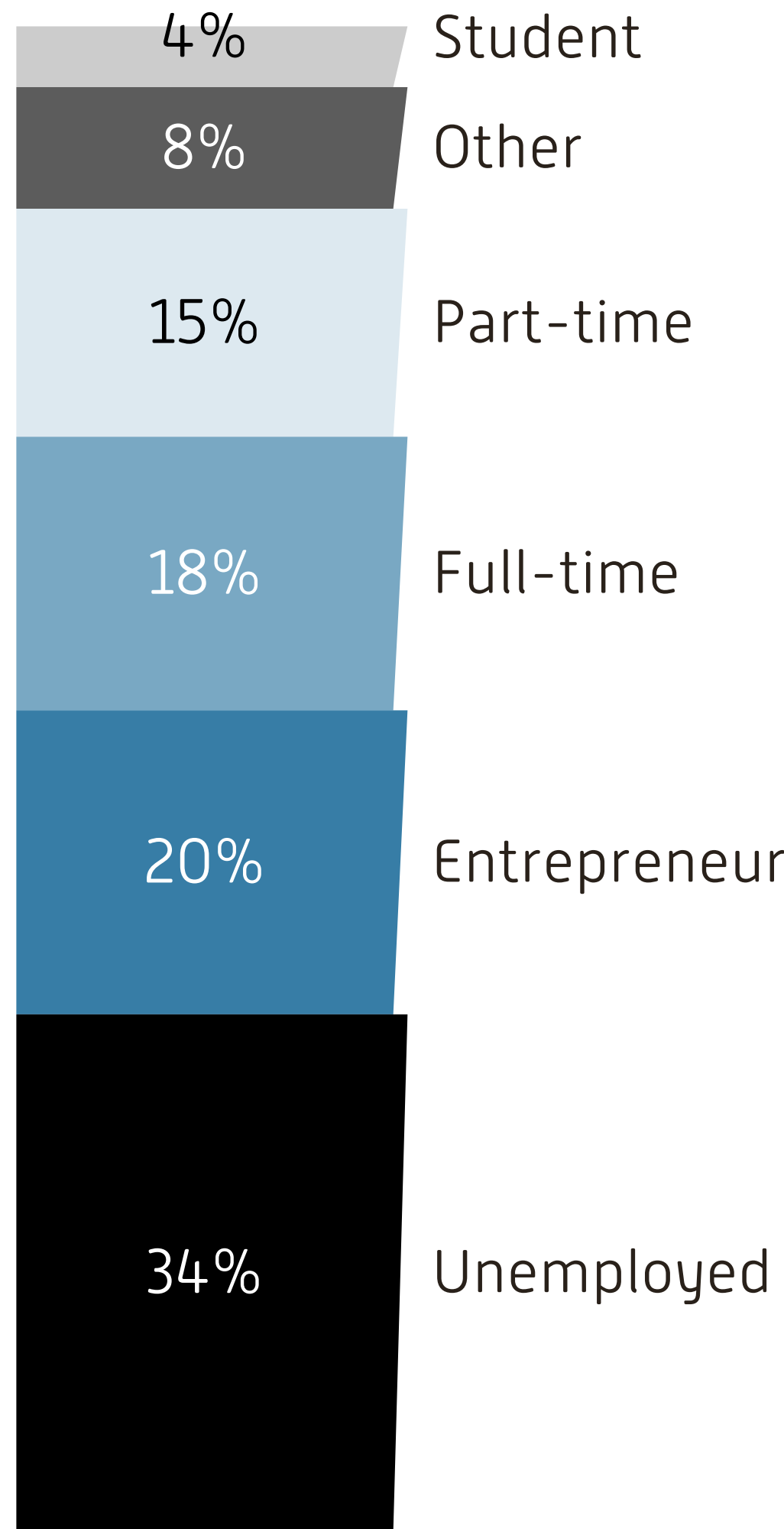


110¹ people, 88% of whom were female, attended the training at least once

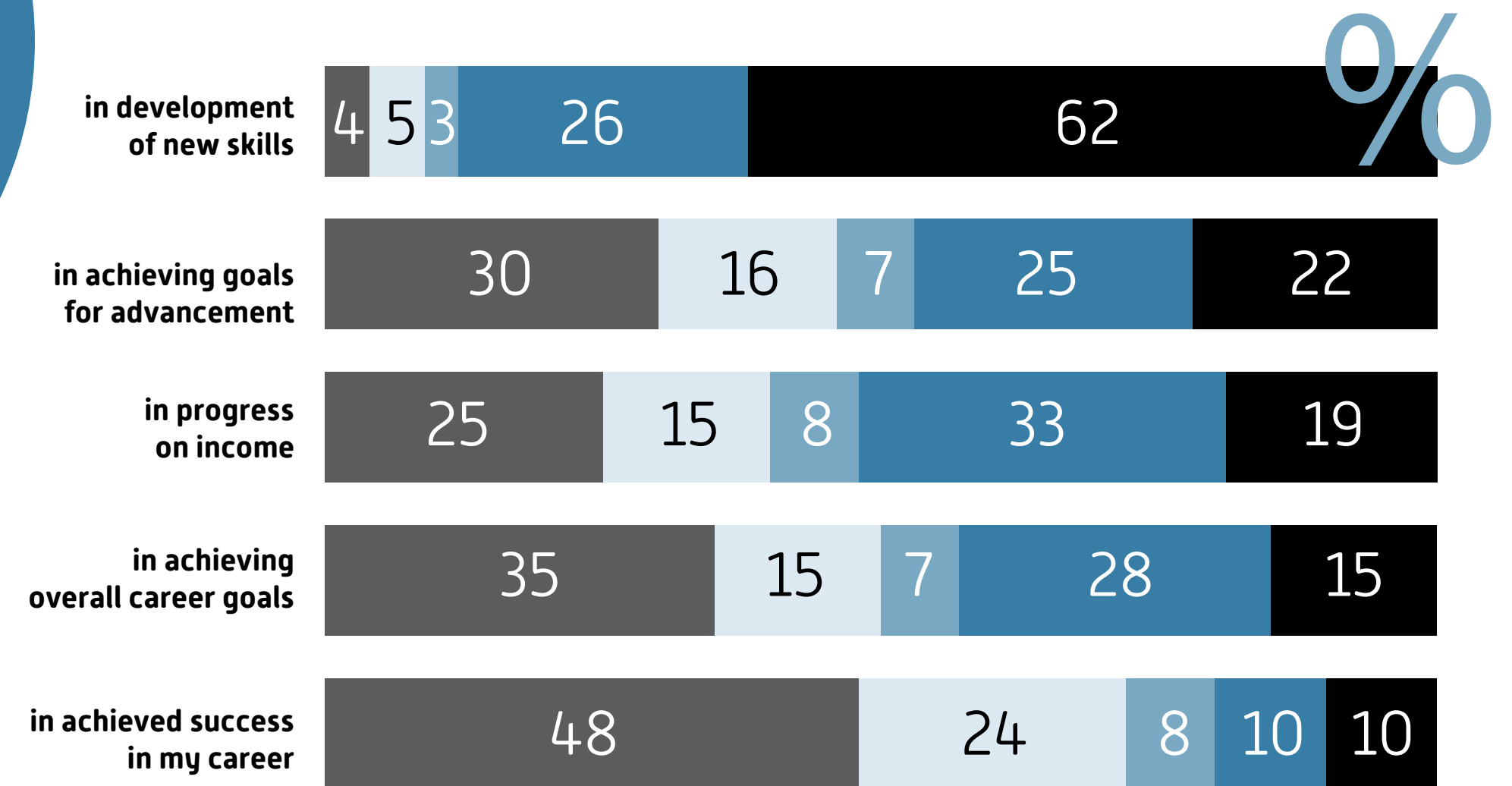
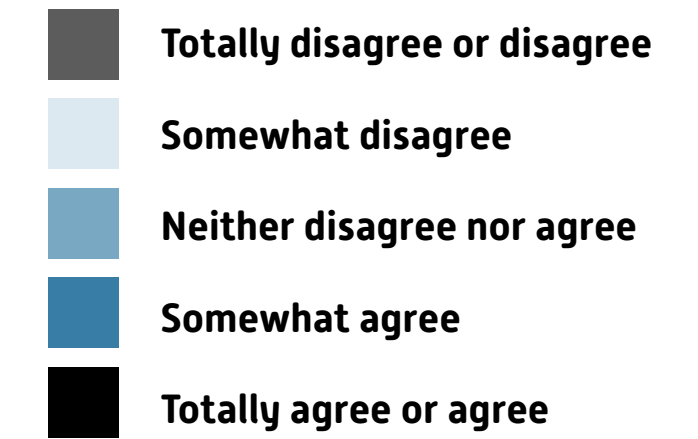
In August 2019 short-term courses, which duration ranged between 1 to 2 days, were held. In all 93 different person attended to these courses.



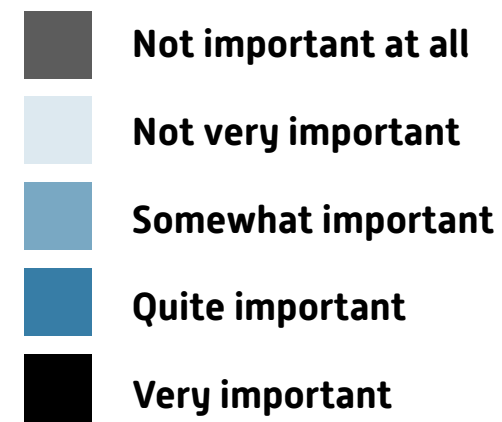
Labour market status of the participants¹



Career satisfaction

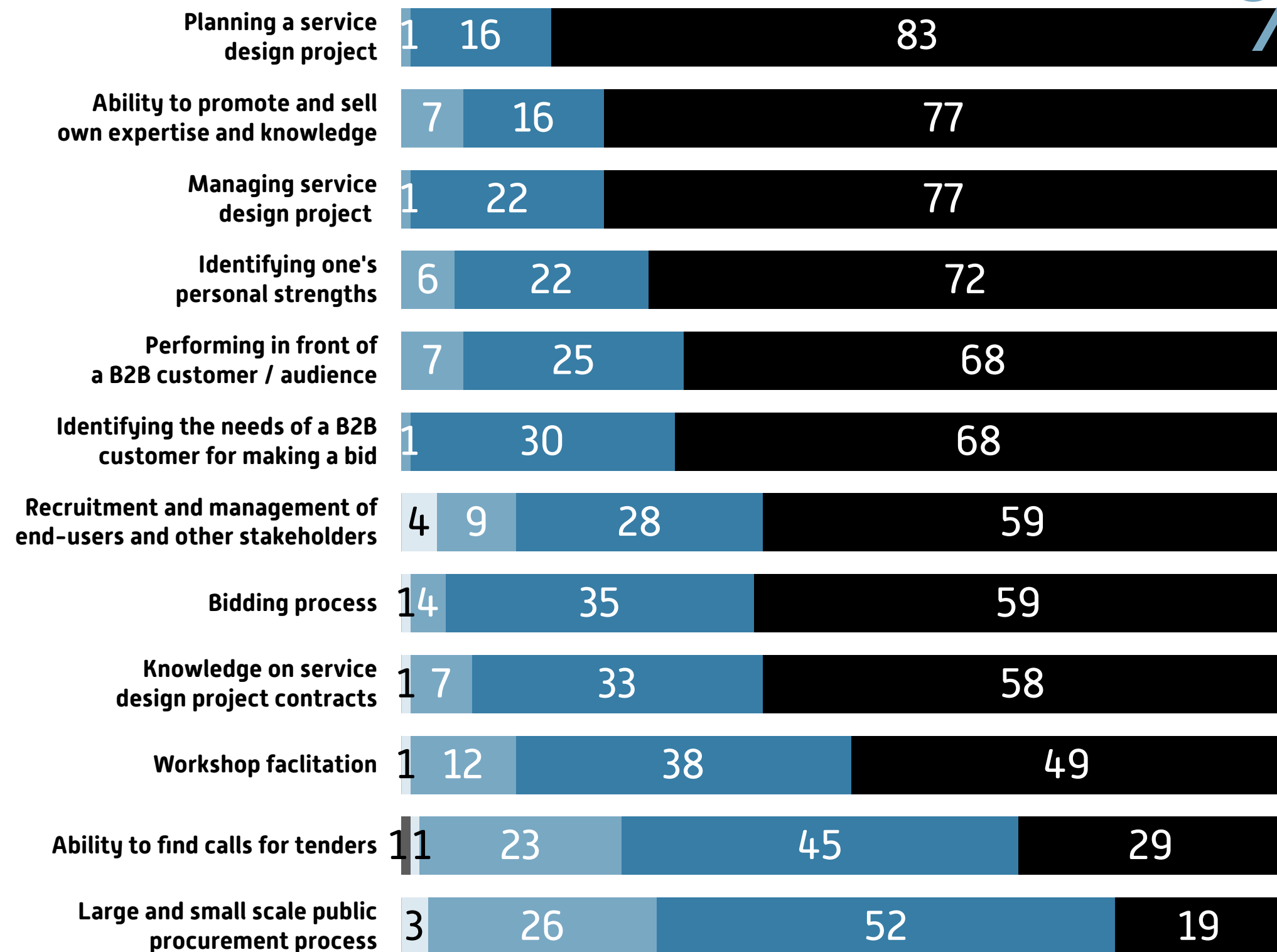


¹ 20% of the participants reported that they possess two or three labour market statuses



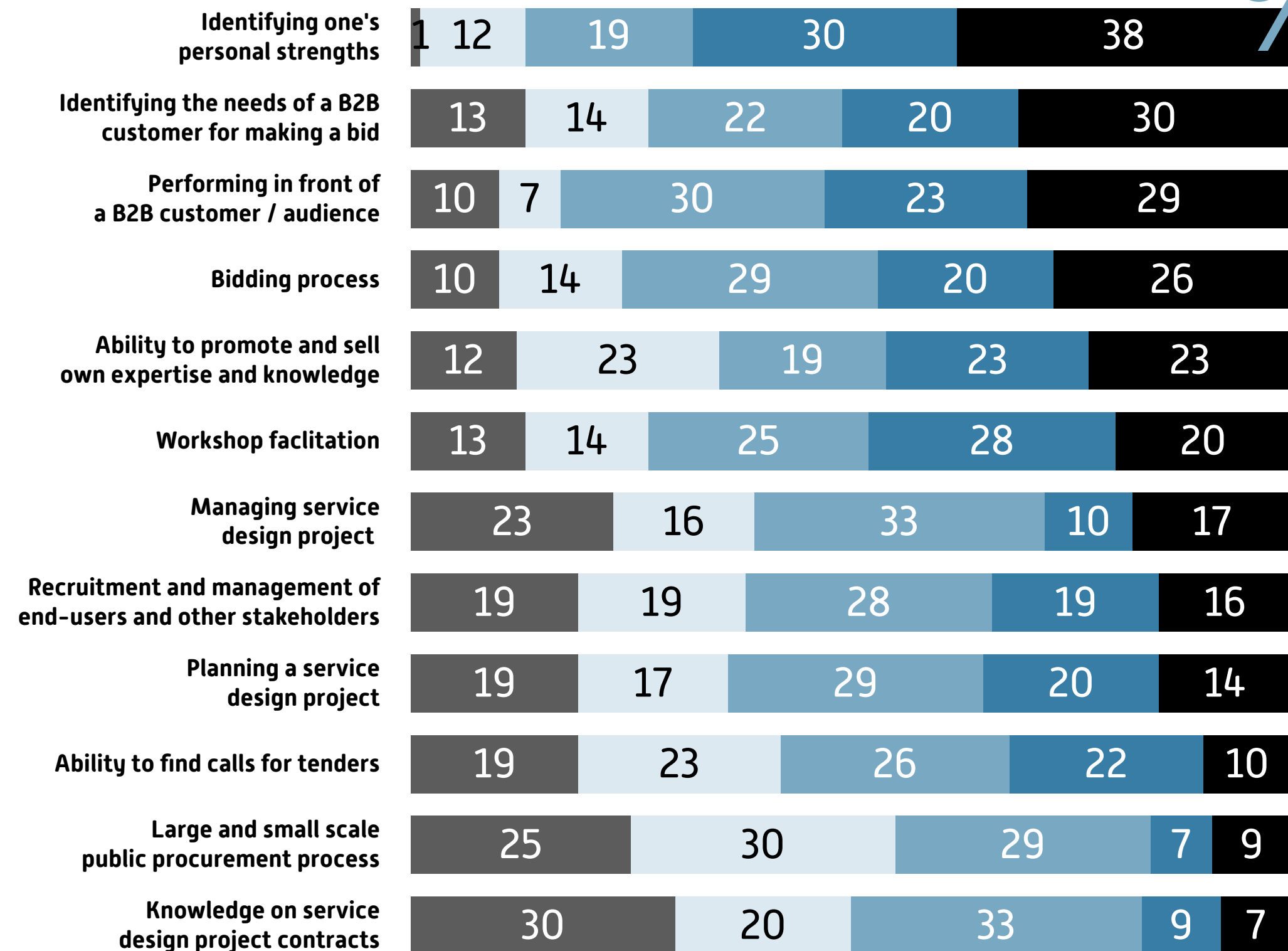
The business skills of the participants and their opinion on the importance of various subsections before the training

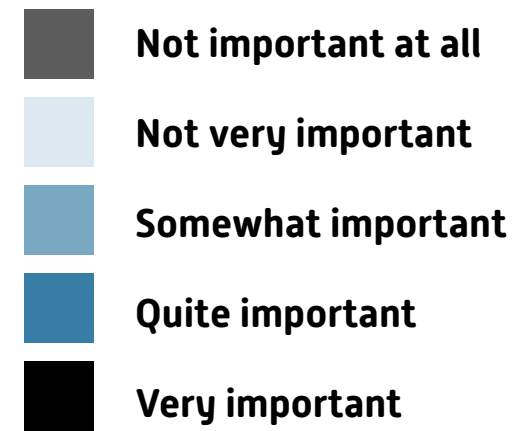
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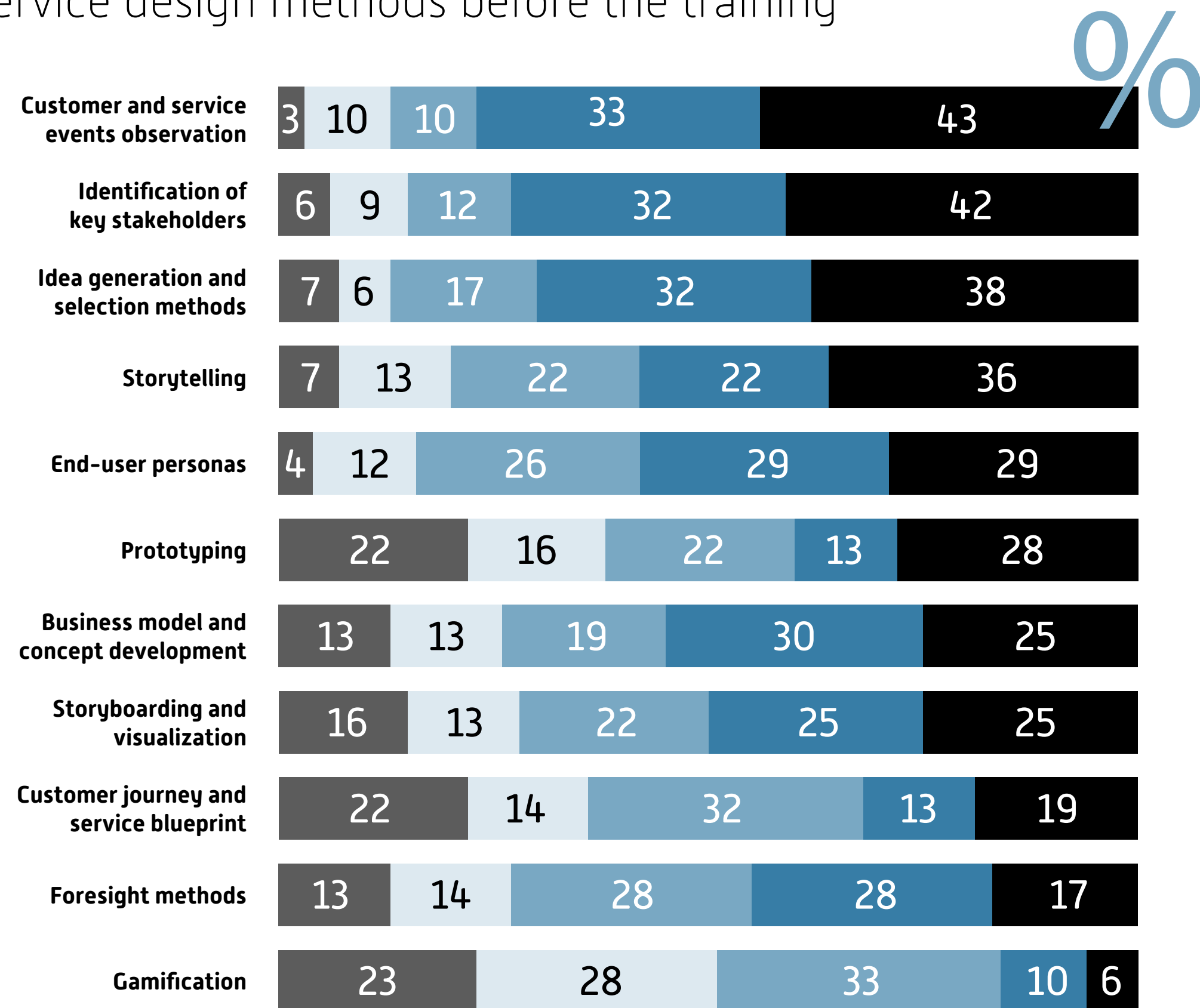
Applicants' own assessment of their business skills prior to training

%

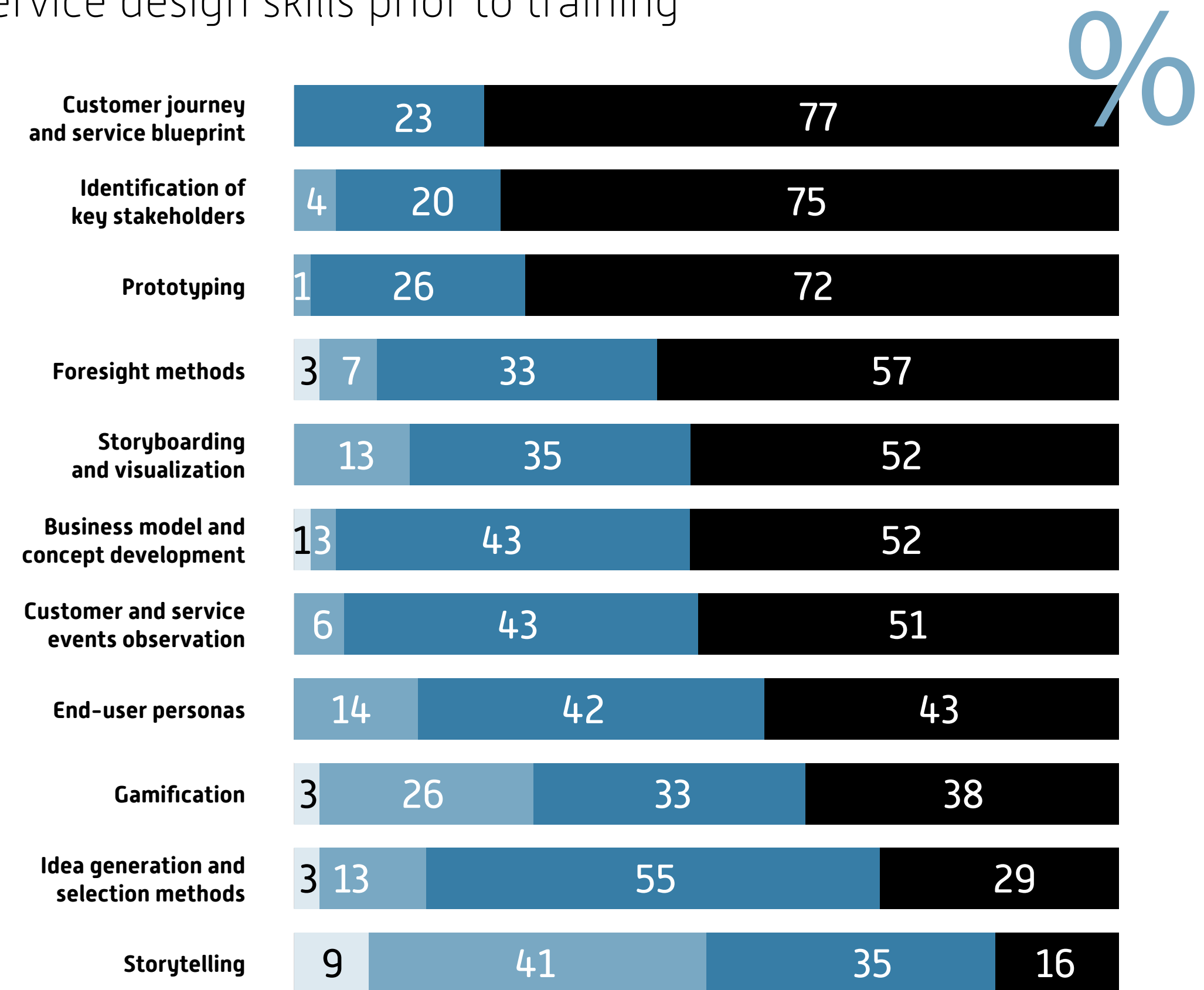




The service design skills of the participants and their opinion on the importance of various service design methods before the training



Applicants' own assessment of their service design skills prior to training





Remembering the future – Wishes, motivations and needs of the participants

Remembering the future is a method for increasing hopefulness and faith in the future. We used it in the CityDrivers project to analyse the starting points and needs of the participants and to assess the success of the training¹.

Remembering the future is an foresight dialogue method that gives the participants the opportunity to talk about topics and feelings from their point of view and allows participants to reflect their own words and the opinions shared by others to improve their own inner dialogue. The

¹ Kokko, Riitta-Liisa 2007. Tulevaisuuden muistelu -palaveri –toiveikkuutta tuottava yhteistyömenetelmä. Yhteiskuntapolitiikka 72:2, 166–174.

method also brings out each person's current hopes and fears^{2,3}. Diverse presentation of ideas is enabled as people see, hear and remember things differently⁴. The method is based on a solution-oriented approach while the concept of knowledge in the social constructionism is grounded on a thought that reality is a social construction⁵.

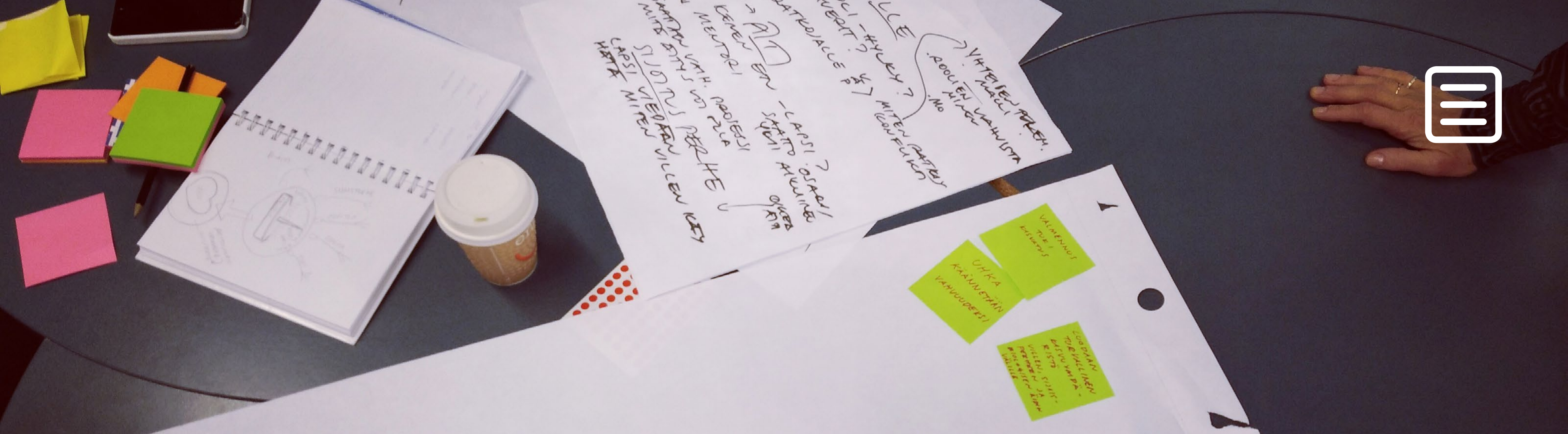
On the first day of training, we remembered the future in a formation of two circles – inner and outer – occasionally

² Kokko, Riitta-Liisa 2006. Tulevaisuuden muistelu. Ennakointidialogit asiakkaiden kokemina. Stakes, Helsinki

³ Seikkula, Jaakko & Arnkil, Tom Erik 2005. Dialoginen verkostotyö. Tammi, Tampere.

⁴ Eriksson, E., Arnkil, T. & Rautava, M. Ennakointi-dialogeja huolen vyöhykkeillä. Verkostokonsultin käsikirja – ohjeita verkostomaiseen työskentelyyn. Stakes Työpapereita 29/2006.

⁵ Berger, P.L. & Luckmann, T. 2002. Todellisuuden sosiaalinen rakentuminen. Tiedonsosiologian tutkielma. 3rd edition. Original publication: The Social Construction of Reality. 1966. Translated into Finnish and edited by Vesa Raiskila. Helsinki: Yliopistopaino.



switching the places of the participants and the listeners. The instructors facilitated the discussion and acted as secretaries¹. All the topics discussed were written down and displayed to everyone.

Remembering the future started by jumping about three months ahead to a time when the CityDrivers training has been

completed. The inner circle was asked how they are doing now when all the goals that inspired them to attend the CityDrivers training were accomplished. After this discussion, the inner circle was asked what they did to achieve the positive development. Next, they were asked what kind of support they received and from whom. Finally, they were asked about their initial concerns at the beginning of the training and what made those concerns disappear. After remembering


the future, the participants returned to the current moment and reviewed the compiled thoughts on wishes related to the training, their actions in achieving success, wishes related to support and potential concerns.

At the end of the training, the participants returned to the first session of remembering the future training by going through the classification scheme, which was constructed based on the notes from the first







session. During this session each participant was allowed to add comments on the prior experiences by adding notes. Afterwards, the positive and negative experiences were identified and classified. Finally, the students were divided into groups to analyse the lessons learned about each subsection with the help of the personal experiences and provided feedback during the final session.

¹ The session was implemented by Tuija Suikkainen-Malin and Tiina Ikkonen from the South-Eastern Finland University of Applied Sciences (Xamk)

"feedback on training"

Particular benefits of the training 



Motivation ¹	"Persona"	Wishes for the training	Concerns about the training	Personal actions to achieve success	Sources of support
Internal motivation: The individual seeks interesting activities.	Internally inspired <i>"Service design overall is a fascinating topic"</i>	Learning new methods 	Learning, quality of the training	Renewal	Teaching
	Proactive <i>"The ability to think about the customer's wishes and needs more thoroughly"</i>	Developing the productisation and selling of one's competence 	Information	Activation	Materials
	Positive seeker <i>"Great people. Could this somehow be carried over to real life"</i>	Building networks 	—	Networking	Student group, networking 
	Perspective extender <i>"Results include more patience and a stronger attitude. More investigative attitude. Improved skill of listening in a group, rewarding."</i>	Developing and expanding one's own thinking 	Commitment	Commitment	Own actions
	Attracted by work <i>"Excellent workshop, it was one of the successful points"</i>	Access to practical case assignments	Action	Developing one's own actions 	Assignments
External motivation: The individual needs to push themselves, consumes mental resources	Pusher <i>"The case assignment has allowed the utilisation of personal competence"</i>	Added value produced by training and certificate	Added value of training, time	Time management	Use of time
	Carrot and stick <i>"Benefit in the future"</i>	Gaining new job opportunities and higher wages	Work	Criticism	—

¹ Ryan, R.M. & Deci, E.L. 2008. From Ego Depletion to Vitality: Theory and Findings Concerning the Facilitation of Energy Available to the Self. Social and Personality Psychology Compass 2 [2]. 702–717

Core competencies and personalities of participants

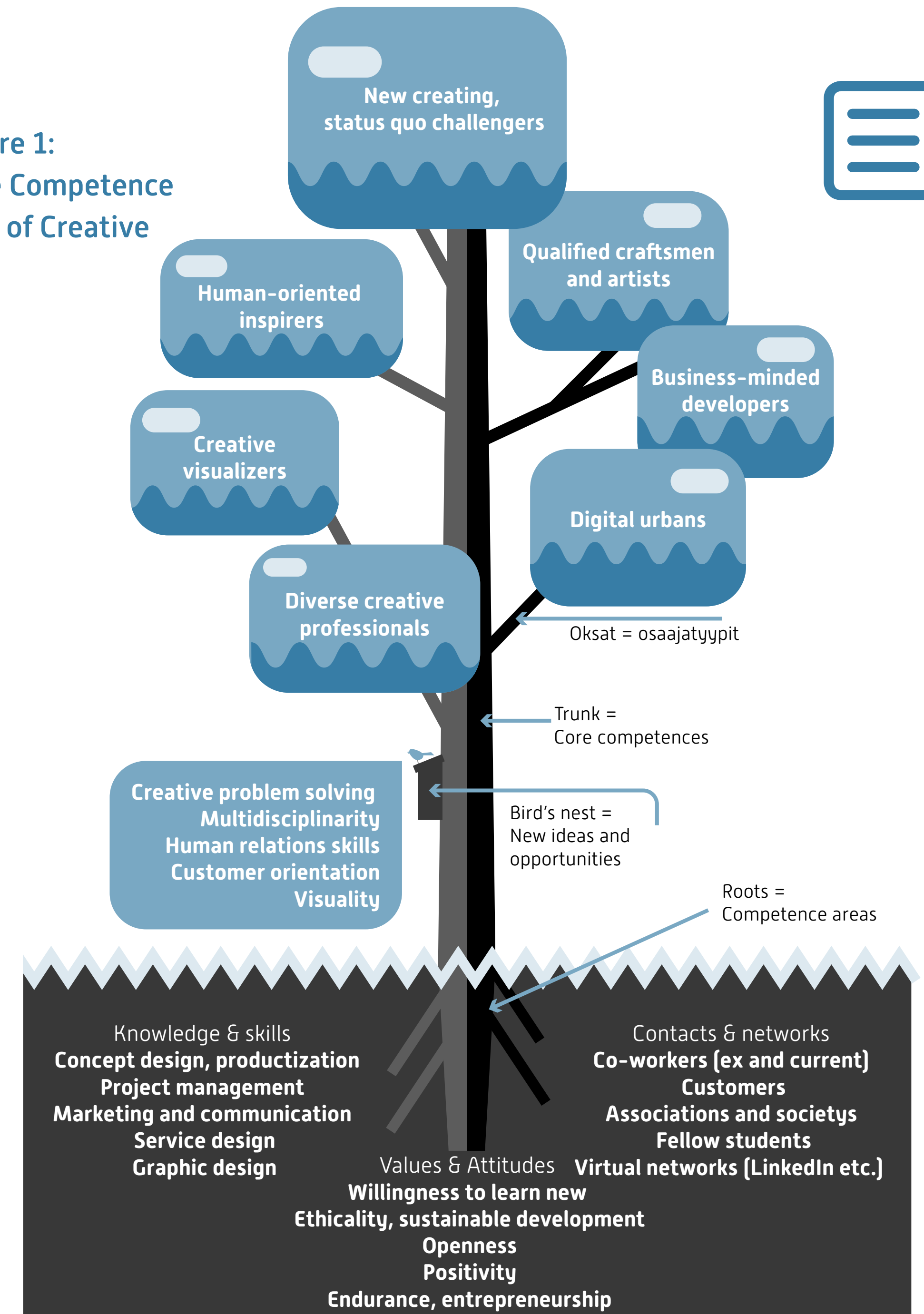
The CityDrivers training was designed for a diverse group of creative experts each having their own strong areas of expertise and experience from several industries. One of the key goals of the training was to help the participants identify and specify their own competences in relation to the tasks required by service design processes. During the foresight training, each participant was asked to build their own core competence tree ¹.

The core competence tree represents the participant's various areas of expertise itemised in the roots of the tree: knowledge and skills, values and attitudes,

¹ Tarja Meristö and Jukka Laitinen from Laurea University of Applied Sciences were in charge of building the core competence tree. Learn more: Laitinen J., Meristö T, [2019] Innovation Capabilities in Creative Industries for the Future Needs, The ISPIIM Innovation Conference – Celebrating Innovation: 500 Years Since daVinci, Florence, Italy on 16–19 June 2019.

contacts and networks. These are used to compile the core competences in the trunk of the tree; the core competences are why customers or employers use the competence and services of this particular participant. The group consisted of professionals from various creative industries, such as graphic designers, actors, designers, artists and artisans. In their core competence tree, each participant built branches representing the areas where they planned to apply their competence. To define the stereotypic personas, we used content analysis to produce six main groups under which most of the resulting core competence trees could be divided. One group, "others", is formed by trees that have no common elements with the other trees. We combined the different types into a single tree so that each group forms its own branch.

Figure 1:
Core Competence
Tree of Creative



Images and visualizations arouse interest, supports the message of the text, helps to understand and develop ideas further. In service design, visualization plays a big role. For example, summarized descriptions of end-users (i.e. personas) which reflect their needs and desires, can be illustrated

to support the text. This will increase our understanding of the different end-users and make them more real.

Katariina Silvola illustrated the personas which were based on the CityDrivers trainees.

The core competences common for all groups in the trunk of the tree were **Visual skills**, **Multidisciplinary skills**, **Creative problem-solving skills**, **Human relations skills** and **Customer-oriented skills**. These core competences can be kept functional and up-to-date with the help of an extensive network of contacts, entrepreneurial attitude as well as marketing and communication skills as demonstrated by the roots of the tree.

The largest group of participants was named **1. New creating**, status quo chal-

lengers. The participants in the group aimed to break through dated concepts in their work.

The second-largest group was called **2. Human-oriented inspirers** who implemented methods of co-creation and facilitation in order to reach results.

The third group was **3. Creative visualizers**. The strengths of this group include visual skills and utilising them during work processes.





4. Diverse creative professionals



5. Qualified crafts-



men and artists

6. Business-minded developers



7. Digital urbans



The fourth group, **4. Diverse creative professionals** consisted of a group of individual creative experts who use both traditional and modern creative methods.

The fifth group, **5. Qualified craftsmen and artists** bring forth their expertise using handicrafts and art.

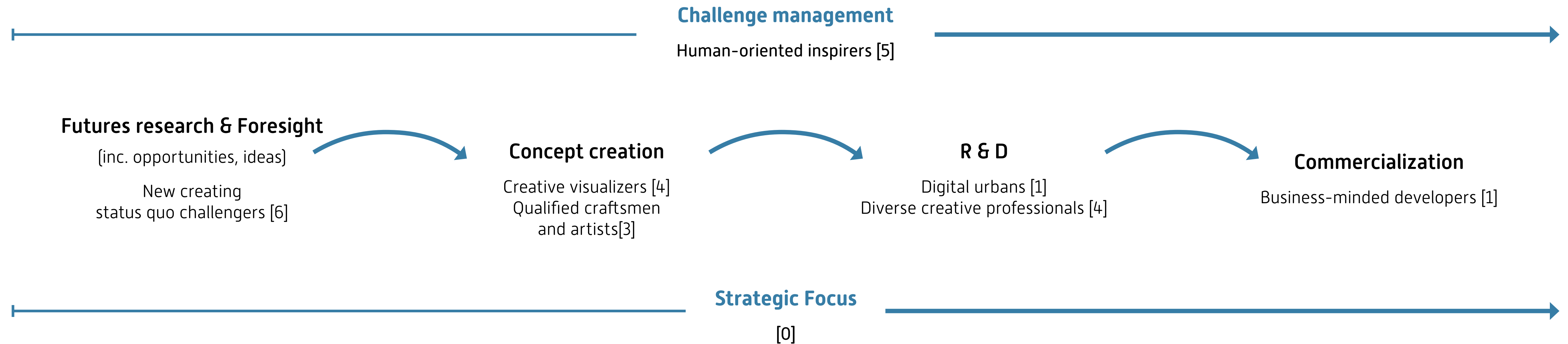
The participants in the last groups are creative experts who understand the requirements of commercialism, i.e. **6. Business-minded developers** or...

... addressing the megatrends by being **7. Digital urbans**.

The placement of creative experts in the various stages of the innovation process is presented in figure 2.



Figure 2: Placement of creative experts in the various stages of the innovation process



The position of creative industry professionals in the innovation process. The numbers in brackets after each category is the number of participants belonging to the category in question

Laitinen, J. & Meristö, T. (2019) Innovation capabilities in creative industries for the futures needs. In: Bitran, I., Conn, S., Gernreich, C., Heber, M., Huizingh, K.R.E., Kokshagina, O., Torkkeli, M. & Tynnhammar, M. (eds.) Proceedings of the ISPIIM Florence 2019.



Management and facilitation of creative work

(Project) management skills and capabilities

scheduling and time keeping, budgeting; foresighting and scenario planning; management, organizing, delegating and communication skills; risks management; strategic planning and implementation; being consistent and systematic; [international] communication, project and overall situation management

Negotiation, social, recruitment and team forming skills

ability to be human centric including being able to listen and encounter people; being empathic and ethical; human resource (HR) management; partnership skills and network management including volunteers; ability to give and receive feedback; conflict management; negotiating and co-operation skills; interaction social and presentation skills

Planning, implementing and facilitating co-creation and group activities

ability to lead group work, small teams, discussions and co-creation activities; ability motivate and create engaging working environment; managing and organizing events; facilitating workshops by creating interaction and being able to react rapidly to different kinds of situations; emotional leadership.

Visualization and graphical design

texting and calligraphy; aesthetics, drawing, graphics, sketching, painting and [live]illustration skills; supporting and stimulating idea generation and communication through visual means; information/data visualization and design; storytelling and storyboards; virtual (VR) and augmented reality (AR); design and implementation of advertisements, visual marketing and branding; light and video art; [cinema, video, aerial] photography and editing; visual perception and vision, color design/grading, teaching visual methods.

Arts and crafts

ability to work with different kinds of materials; sewing pattern and sewing; three-dimensionality; product display and decoration; jewelery and metal works; prototyping; visual and material driven workshops

Writing and storytelling

[digitaalinen] tarinankerronta ja tarinallistaminen, dialogin kirjoittaminen, eri tekstityyppien ja sävyjen kirjoittaminen kuten asiatekstit, tiivistelmät, raportit, pöytäkirjat sekä brändin mukainen kirjoittaminen, markkinoinimateriaali ja -viestit eri kanavissa, oikoluku ja kielioppi, sisällön suunnittelu, tarinan kehittäminen ja konseptointi, some-viestintä kuten blogit ja twiitit, tarinan kerronta ja prosessidraama työpajamenetelmänä, tekstin editointi, kirkastaminen, kiteyttäminen ja loogisuuden rakentaminen, tekstin ymmärtäminen

Performing arts and other physical activities

storytelling and digital storytelling; writing different kinds of text types, which reflect various moods, such as dialogs, expert texts, summaries, reports and memos; marketing materials and messages for different channels, which reflect brand message including social media such as blogs and twitter; text editing and grammar correction; crystallization, clarification and building logic stories; storytelling and process drama as a workshop method; ability to understand written text; story development and conceptualization;

Sound and music

performance skills, interviewing and narrating skills; singing, vocal and voice coach and singing teacher; music production; production of educational materials; music teacher; playing musical instrument; composing; sound design and soundscape stories; recoding; interaction; audience warmup and entertainment skills;

Solution and concept creation – creating new, developing and planning

ability to understand and listen customer and their needs; customer service and empathy; open to new ideas and change, ability to further develop the ideas and imagine; systematic and logical thinking; industry experience; UI/UX-skills; curiosity, questioning and kill your darlings skills; co-operation, information sharing and dialogue skills.



Professional titles and typical core competencies in creative industry*

Professional title	Managing and facilitating creative work	Visualization	Arts and crafts	Writing skills	Performing arts and other physical activities	Sound and music	Creating a Solution
actor (puppet theater)					1	1	
animator		1					
architect (interior)	1	1	1				1
art director	1	1		1			1
"artist (ceramic)(jewelry)(craft)(glass)(environmental)"		1	1				
artist (community)	1	1	1	1	1	1	1
artist (media)(video)		1				1	
artist (performance)(sircus)(dance)					1	1	
author (playwright)				1			1
blogger		1		1			
cartoonist		1		1			
choreographer	1				1	1	1
communications (designer)(specialist)		1		1			1
composer						1	1
concept designer		1		1			1
conductor	1				1	1	1
content provider				1			
copywriter				1			

* The list aims to model the typical core competencies of each professional title. In practice, competences varies individually. The data and classification for the list is based on Personal Business Model Canvas training day outcome, which has been further developed.



Professional title	Managing and facilitating creative work	Visualization	Arts and crafts	Writing skills	Performing arts and other physical activities	Sound and music	Creating a Solution
creative director	1	1		1			1
dancer					1	1	
design manager/director	1						1
designer (service) (industrial)(urban) (experience)	1	1	1	1			1
designer (graphical) (furniture)(shop)(game) (costume)(interior) (spatial)(fashion)		1	1	1		1	1
designer (UI)(UX) (service)(visual)		1					1
director (movie)(TV)	1	1				1	1
director (theater)	1	1		1	1	1	1
dramaturge	1			1	1		1
editor (book)	1	1		1			1
editor (movie)(TV)		1					
editor in chief	1			1			1
exhibition and event builder		1	1				1
fiction writer				1			1
gold/silversmith		1	1				1
graphical designer		1					1
illustrator		1					1
journalist (radio)(tv)				1	1	1	



Professional title	Managing and facilitating creative work	Visualization	Arts and crafts	Writing skills	Performing arts and other physical activities	Sound and music	Creating a Solution
luthier			1			1	
make-up artist		1	1				
manager (cultural) [event]	1			1			1
music teacher	1				1	1	
music therapist	1				1	1	
musician					1	1	
painter		1	1				
photographer / (motion picture)[TV]cameraman		1					
presenter / narrators				1	1	1	
publicist				1			1
scriptwriter				1			1
sculptor		1	1		1	1	
set designer	1	1	1				1
singer					1	1	
social media content writer		1		1		1	
sound artist						1	1
sound designer						1	1
tattoo artist		1	1				1
translator				1			
visual marketer		1					1
visualist		1	1				1
vlogger	1	1		1	1	1	



Structure and contents of the training

Structure of the training

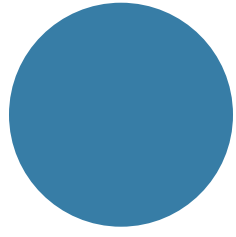
The duration of the four part-time training courses provided by CityDrivers project varied between 18 and 25 days of face-to-face onsite days. However, participation in the training course in an individual week required a maximum weekly work input of 24 hours, includ-

ing all following activities: face-to-face onsite days, orientation to the materials supporting learning, and homework. This time restriction enabled individuals receiving unemployment benefit to also participate in the training. A considerable share of the training was carried out as interactive exercises and/or workshops where the participants put the theoret-

ical information into practice with their multidisciplinary team.

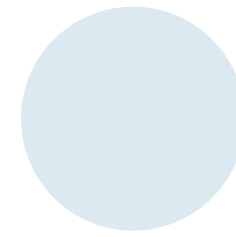
The contents, emphasis points and schedules of four regional training courses were slightly adjusted based on the backgrounds and needs of the participants, the case assignment in the region and the feedback received from previous training courses.

The contents of individual training days remained somewhat unchanged in each course implementation, but test the order of the training modules was improved on the basis of previous experiments. The CityDrivers training modules can roughly be divided into following three groups according to their objectives and contents:



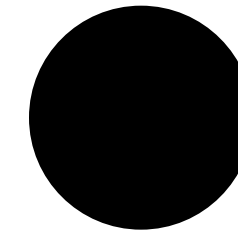
1. Service design: theory, customer insight, co-creation and service design methods

Learning about the theory of service design, its process and the key methods connected to the different parts of the process as well as how to use the methods to develop the productivity and customer-oriented services of a company. Various methods are utilized to gain in-depth insight of customers and the operating environment. Service design methods are applied to analyse the true nature of problems and opportunities in order to better assess and test the true value and benefits of the developed product or service in follow-up phases. During the training, the participants study various user and market research methods and learn to collect, analyse and report data related to such methods.



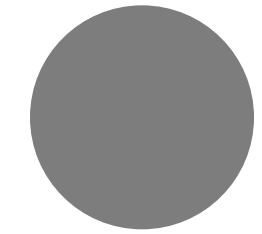
2. Identifying your competence, grouping and networking

The participants understand and see the significance of creative industries in other industries and learn to see the (market) potential of creative industries in their own operations. Getting familiar with various tools, such as the core competence tree, the Personal Business Model Canvas and remembering the future approach that will help to identifying their personal competence and generate ideas for new businesses and earning opportunities related to their competence. Supporting the group dynamics while learning participant inspiring and motivating techniques and methods as well as acting as a facilitator in the workshops. Expanding and utilising one's cooperation networks.




3. Marketing and sales, business skills

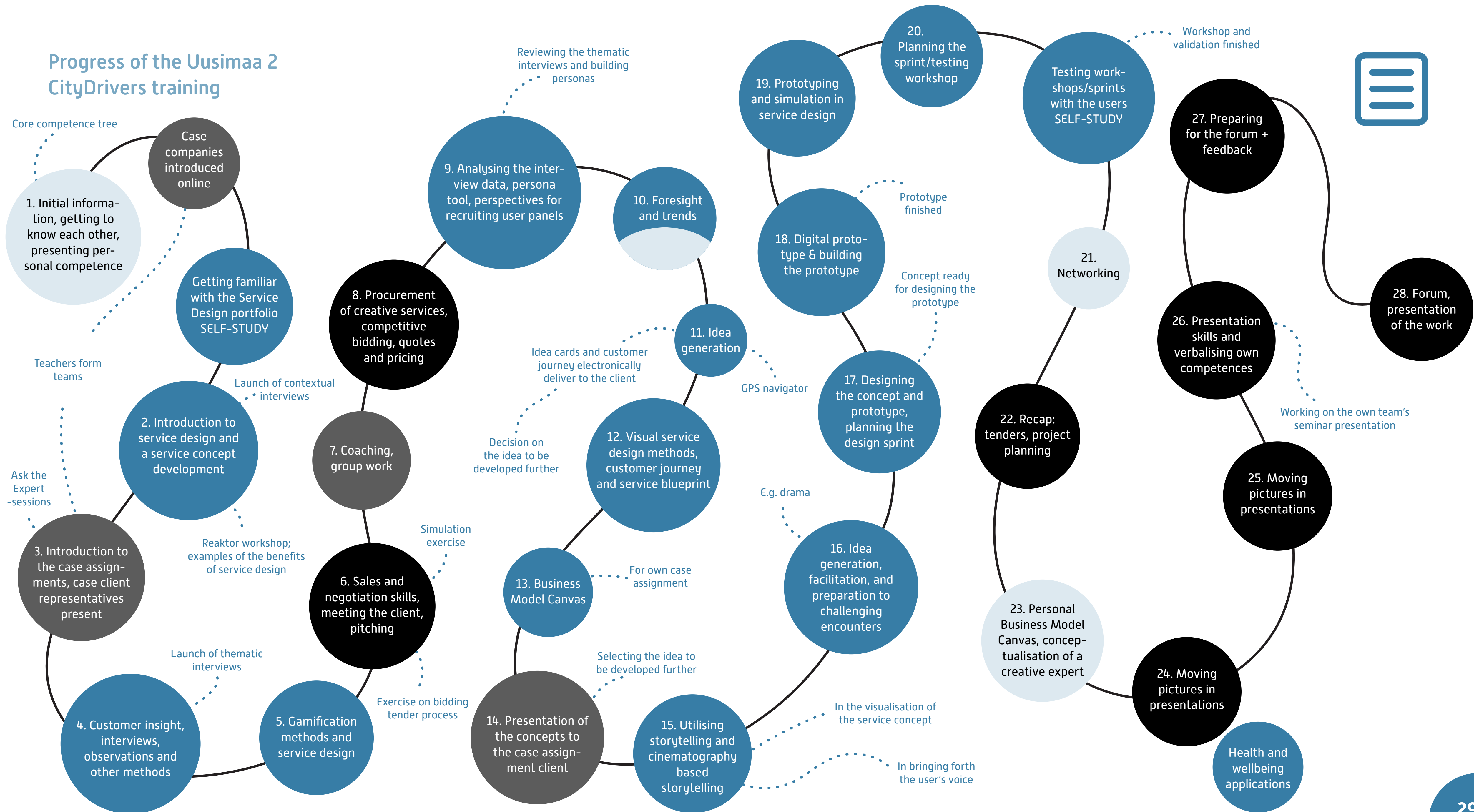
Including selling and procuring creative services, competitive bidding, quotes and pricing your services. Developing the participants' presentation, pitching and negotiation skills in front of Business to Business (B2B) customers. In the business skills section, the participants learn about tools such as the Business Model Canvas that helps create new or develop existing business models. Abilities to productise their competence and specify its business potential.

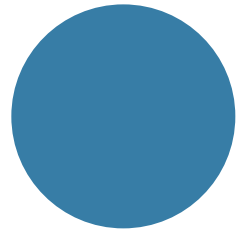


4. Service design case assignments as teamwork

 At CityDrivers Tampere, spring 2018, Tampere University of Applied Sciences ([link to a video documentary, duration 20:46](#)), interviews of participants Sami Kojonen and Raili Heikkilä, representatives of case assignment clients Jussi Leinonen, DDC-Tekniikka Oy, and Lilli-Noora Siikasmaa, City of Tampere. 

Progress of the Uusimaa 2 CityDrivers training





Key objectives, contents and methods of the training

Introduction to service design

Objectives: Brief introduction to the key principles and processes of service design as well as the typical methods related to the various process stages used to develop a company's business in a more customer-oriented direction.

Business Model Canvas

Objectives: Learning about the Business Model Canvas (BMC) tool that helps create new or develop existing business models. The BMC tool supports to generate ideas and specify business model from nine different perspectives. Practising the use of the tool within the framework of the case assignment.

Methods and tools: Business Model Canvas

Customer insight, segmentation and key stakeholders

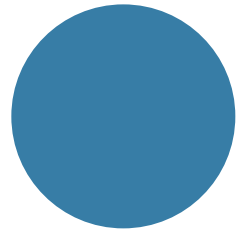
Objectives: The purpose of this module is to learn about the tools of customer and stakeholders insight, classification, segmentation as well as their practical applications. Another objective is to focus on the methods and purposes of collecting customer insight and on the significance of customer grouping and stakeholder analyses as part of the service design process.

Methods and tools: Empathy map, interviews, observations, stakeholder map, Customer Grouping Canvas by Futurice, personas

Idea generation and facilitation

Objectives: During the training, the participants learn about various idea generation and selection methods and the facilitation of a related workshop process. The participants learn to apply the methods in workshops implemented with individuals, in pairs and in small groups. The training enables the participants to select the correct idea generation methods according to the set objectives and context. The participants learn to facilitate an idea generation workshop, act as a successful facilitator and, finally, analyse the essential outcome of the materials produced by the workshop.

Methods and tools: GPS navigator



Foresight

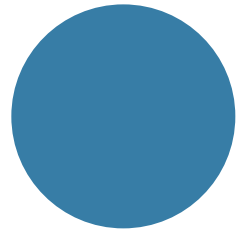
Objectives: The purpose of the foresight training is to learn about the principles, concepts and methods of foresight so that the participants can use them in planning their own business model, e.g. when analysing the future developments in the market, assessing customer needs and developments in demand as well as utilising weak signals. Another objective is to help the participants identify their core areas of expertise which they can use to build their future.

Methods and tools: *Taboo analysis:* identifying the topics we keep quiet about that may prevent us from seeing the future; *Core competence tree:* comprehensive identification of one's areas of expertise; *Future headline:* communicating futures information; *Minitrend analysis:* identifying business opportunities for the near future (2–3 years) based on megatrends; *Visionary Concept Design:* outlining future product and service concepts in different scenarios

Social services and health care applications

Objectives: The objective of the social services and health care training perspective is to make the participants aware of the scientifically proven significance of art and culture in people's well-being. In addition, the right to enjoy art and culture despite the person's functional capacity ensure the realisation of equal human rights. The goal of processing social service applications is to give the participants the opportunity to find potential to utilise their own competence in the social services and health care sector, the standards and regulations of which are often seen as obstacles instead of opportunities. Another goal is to pay attention to the development of special groups, such as children.

Methods and tools: Case work: practical handling of different customer groups and situations, including earnings logics and regulatory legislation and statutes. The customer descriptions came from child protection services, adult social work and services for the elderly. The exercise utilised the Business Model Canvas as well as game characters and animal figures.



Prototyping and testing

Objectives: To learn about various service design prototypes methods and to build a prototype or plan an experiment for the case assignment. To understand the significance of testing in the service design process and learn to prepare a test plan.

Methods and tools: Prototyping, testing

Visual service design methods – Customer journey and service blueprint

Objectives: Learning about service modeling by using customer journey and service blueprint tools. Learning to illustrate the progress and steps of the service process from the end-user's perspective. Understanding how the end-users' choices affect the use of the service and what service production requires from the service provider in terms of different options.

Methods and tools: Customer journey and service blueprint

Analysis of the interview data and the persona tool

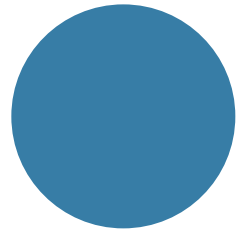
Objectives: Learning about the planning and implementation principles of qualitative interviews as well as the persona tool. Interviewing the case assignment client and their customers. Analysis of the collected data according to the learned principles and reporting the results with the help of persona tool.

Methods and tools: Various interview methods, the persona tool

Gamification methods

Objectives: Learning about gamification theories and the principles of game elements and mechanisms. Analysing digital services from a gamification point of view. Learning about the opportunities of gamification as part of the design process. Understanding gamification as an enabler of the service usability and functionality.

Methods and tools: Analysis, play, testing and small demos



Service design: theory, customer insight, co-creation and service design methods

Storytelling – utilising cinematography in service design

Objectives: Learning about the significance of storytelling and the key concepts of cinematography, such as theme, common ground, compassion and conflict. Implementing cinematography based storytelling approach to customer analysis outcomes by transforming the summarized opportunities into various narrative stories.

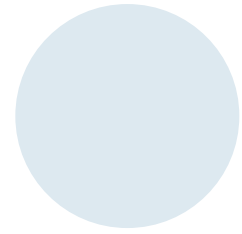
Methods and tools: Lectures, mind map, workshop

Design sprint and testing workshop

Objectives: Learning to plan a design sprint; which is a short time limited process typically utilizing various service design methods. Implementing a one-day design sprint related to the case assignment, during which the sprint participants test and further develop the prior developed concepts.

Methods and tools: Design sprint and various testing methods





Empathy

Objectives: The objective of empathy training is to help the participants understand the empathetic significance of being able to identify their emotions and to identify and understand the feelings of others. The purpose of the empathy exercises is to understand the other person's role and perspective and to become aware of the importance of reciprocal emotional expression when listening to the other person.

Methods and tools: Discussing the concept of shame, empathy exercise, the ethics of children's participation, empathy map, film

Group forming

Objectives: The purpose of the grouping exercises and tasks is to illustrate the significance of grouping in terms of group and team activities and to produce information on the regularities of group dynamics. Supporting the group dynamic promotes the group's functionality. Action models can be used to promote the members' sense of inclusion. Enabling a sense of inclusion is important for teamwork, workshops and co-creation.

Methods and tools: Understanding a group and group dynamic from the perspective of social psychology. Warm-up exercises to enable the participants' presence and to promote the functionality of the group. Task for student teams in the mornings of training days.

Personal Business Model Canvas

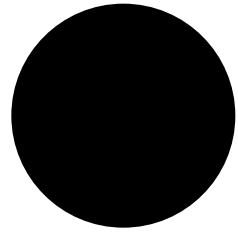
Objectives: To learn about the Personal Business Model Canvas tool and first use it to model a personal business model for each participant. Based on these personal models, developing productised innovation voucher services with other group members while utilising the special characteristics of creative core competence as well as various service design methods presented in prior course modules.

Methods and tools: Personal Business Model Canvas

Networking

Objectives: Learning to identify personal networks, analysing their importance in professional development. Compiling ideas for the determined development of the network at industry events, in social media channels and through cooperation.

Methods and tools: network drawing, discussions, social media analysis and utilization activation.



Luovan palvelun hankinta ja kilpailutus, tarjoukset ja hinnoittelu

Objectives: Service design is a new industry, the practices of which are still relatively unestablished and multifold compared to, for example, public procurements. Based on their experiences, Ornamo Art and Design Finland have compiled a publication called "[Vaikuttavaa vuoro-puhelua – Opas tulokselliseen muotoiluun \[Impressive Dialogue - A Guide to Productive Design\]](#)" tulokselliseen muotoiluun" which is utilised in the CityDrivers project.

Methods and tools: The training includes dialogue with the case assignment clients who are acting as the customers of the CityDrivers project. The participants specify the service design project with the clients and then design and implement it with their team. Agreements and agreement templates produced by Ornamo.

Sales and negotiation skills

Objectives: The objective of the sales and negotiation skills training is to develop the participants' B2B sales and pitching skills. The training focuses on how service design can boost the commercial success of a company and how the shift in customer behaviour and the changing customer expectations should be taken into consideration in sales. After the training, the participants will understand the various steps of a B2B sales meeting and how to utilise different sales techniques in the stages of the sales process.

Methods and tools: Pitching exercise according to the NABC model, applying the SPIN sales method in a needs assessment.

Presentation skills, working on the group's forum presentation and verbalising competence

Objectives: Developing the presentation and pitching skills of the participants. After the training, the participants will be able to plan and implement a pitch in a personal, creative manner.

Methods and tools: In the training, exercises are used to help participants prepare for and implement a presentation.



Moving pictures in presentations

Objectives: Teaching the students to produce materials that are cost-efficient but ambitious in terms of content for the various phases of the service design process. Producing 90-second videos in groups. Collectively analysing the relationship between storytelling and the service design process.

Methods and tools: Video productions in groups.

CityDrivers Forums in brief

After each training module, an open, free-of-charge one-day forum was organised. The programme consisted of lectures, workshops and the case assignment presentations of the participants. International and Finnish experts attended the seminar to give lectures and discuss the development of creative industries, the opportunities of service design and the utilisation of competence in developing business operations.





Uusimaa 1 – Laurea UAS 13 February 2018

ENoLL Living Labs as an international cross-boarder co-creation environment.

Tuija Hirvikoski, President of European Network of Living Labs (ENoLL)

Together we stand – Spring House, a new kind of co-working space

▶ [Menno Liauw](#), Partner Vandejong Creative Agency (NL)

Espoo schools and day care centres as companies' and communities' Living Labs for co-creation

Minna Kukkonen, Head of KYKY Accelerated Co-creation, City of Espoo

Robotics, Drones & AR/VR industry ecosystems opportunities for creative industry

▶ [Patrick Halford](#), Nordic Drone, Robotics & AR/VR Leader at IBM

Art and Working Life! - Appreciative interaction and positive energy for co-creation

Tero Annanolli, CEO, Artist, Teacher of Fine Arts, Artist-Developer

Made4You: The role of citizens and DIT (Do-It-Together)-approach in designing a healthy future

▶ [Sabine Wildevuur](#), Head Creative Care Lab, Waag Society, (NL)

Dialogue with an impact! Successful procurement of creative competence

Salla Heinänen, Executive Director, Ornamo Art and Design Finland

WORKSHOPS:

Cities as Experimental Labs for Innovation and Change

Erik Kristiansen, founder of BRAINS, Copenhagen Denmark

What is co-creation? How to form shared visual v? After a brief introduction, we will try out the game-like co-creation tool called CoCo Tool Kit developed by Laurea's researchers.

Antti Kytö, Service Designer, Laurea UAS



Uusimaa 2 – Laurea UAS 24 April 2019

City of people: engaging citizens and civil organizations to co-create innovative solutions for complex societal challenges + QA

▶ [Wout Duthoo](#) (Ph.D),
user research expert and innovation manager, imec living lab, (BE)

How to anticipate constraints on upscaling inclusive innovation experiments?

▶ [Marc Dijk](#) (PhD),
Research fellow at ICIS,
Maastricht University

TYÖPAJAT:

TALK + WORKSHOP: XR Global Trends & Market Analysis and Opportunities of AR/VR for Tourism| Accessing AR and VR technology for creative practitioners in tourism. Developing components of business idea and first version of business plan

Timo Jalava, Partner at Future Gravity Ventures / Nordic Impact Bay (FI)

Citizen co-creation workshop: introduction to the living labs methodology cookbook on how to innovate with end-users

Wout Duthoo (Ph.D), imec living lab, (BE)

How to anticipate constraints on upscaling inclusive innovation experiments?

Marc Dijk (PhD), Research fellow at ICIS, Maastricht University, (NL)

From customer experience to business operations – why is service design needed?

Hellon (FI)

Introduction to Lean Service Creation, how to create services in new innovative way

Futurice (FI)

Pirkanmaa – Tampere UAS 23 May 2018

Customer insight and customer experience

*Mirkka Länsisalo, Culture Engineer &
Lead Service Designer, Futurice Oy*

The Health Innovation Centre of Southern Denmark

▶ [Caroline Strudwick](#), *Specialist Advisor
and International Coordinator (DK)*

Hackable City

▶ [Frank Alsema](#), *Producer,
Director & Designer, Urban Labs (NL)*

Playback Theatre Vox: Use of Playback Theatre in developing customer experience

*Head instructors Minna Hokkanen
(M.A. [Theatre and Drama], actress)
and Tiina Syrjä (D.A. [Theatre and
Drama], university lecturer)*





3. Kymenlaakso – Xamk 28 November 2018

In Kouvola, Xamk organised a forum by combining the final seminars of two projects. The end result, Symbioosi, served as the final seminar for the Miljöomat-kailu project (Cultural tourism) as well as for the Kouvola training course of the CityDrivers project.

User-driven design and implementation should be simple enough to be difficult to implement

▶ [Konsta Leskelä](#) / Saavu +

Future playgrounds as urban attractions

▶ [Maija Gulin](#), Creative & Landscape Architect / Berry Creative +

Children's Verla

Piia Kleimola, Toimintavoima

Service concept development for swimming hall – client's perspective

▶ [Markku Hannonen](#), +
Director of Urban Planning, City of Kotka

My Helsinki:

Inclusive urban development – how?

▶ [Mikko-Pekka Hanski](#), Idean +

Funding opportunities of the ELY Centre

Asko Jaakkola, Team Finland, Coordinator of Growth and Internationalisation / Southeast Finland Centre for Economic Development, Transport and the Environment

Art-driven inclusion of municipal residents in the development of a memory-friendly population centre

▶ [Petteri Aaltolainen](#), +
Project Development Coordinator, Municipality of Lapinjärvi

CitizenLab: The success factors for digital participation

▶ [Joost Vandenbroele](#),
Specialist Online Participatie, Project & CS Manager / Citizenlab (BE)

Design with empathy – Crematorium / The story behind the UI

Nele Erikson, Digital Product Designer, Creative Partner, Anu Salumaa, Designer, Nope Creative (EE)

Design and User Experience: Do we really have to design comfortable products?

▶ [Katerina Kamprani](#), designer & architect / *The Uncomfortable (Greece)*

Secrets of experience marketing: Case Kari Grandi

Sami Kojonen, Actor (FIA), Singer, Theatre Manager / Tahtiteatteri



Salla Heinänen



Executive Director Salla Heinänen, Ornamo Art and Design Finland: Procuring creative competence (video, duration 1:51) [+](#)

Procuring creative competence

More market dialogue

The benefits of procuring creative competence are indisputable, but the market has yet to fully form itself and market dialogue between clients and providers of services is still somewhat taking its baby steps. Interaction and discussion on the needs and perspectives is a key area of development.

Discussions with creative experts help the clients understand the market and the special characteristics of the industry. For creative experts, open dialogue offers opportunities for developing the services based on the customer's needs. As func-

tional interaction is crucial throughout all the project stages, it is important to assess whether a mutual understanding has been reached before making final decisions about procurement and suppliers. In user-driven development work, users can be added as a third party in such discussions.

The CityDrivers project aims towards easier selling and buying of creative competence. It helps creative experts productise their competence. The solutions include service design methods, expansion of business and marketing skills and other tools for conceptualising competence.



Experts can be hired or consultation ordered

Creative industries hold large quantities of diverse competence that goes undetected and unused. In individual cases, people may notice deficiencies in the planning or implementation and realise that something should be done but are unable to identify or specify the precise need or corrective procurement. Until competence in creative procurement increases, the tenderer must take an active role. By employing creative expert, organisations simultaneously increase their in-house

understanding and competence related to the procurement of creative industries. For some organisations, it is advisable to form a consulting team of creative experts, whereas other organisations benefit from a cross-sectional approach where creative experts are placed in different units to ensure their user and renewal-oriented development.

At its best, creativity can be included in the strategy of the private or public-sector operator, transforming creative procurement from sporadic, individual actions into factors contributing to long-term goals.

At the moment, strategic implementation is rare and requires courage, but it is rewarded with satisfied customers.

Even if the procurement activities are sporadic, creating trusting interaction is vitally important. As described by one of the case clients in the CityDrivers project:

“Creative industries and service design are part of modern business operations, and we always include the creative perspective in all our activities. Constant dialogue with organisations is crucial.”

“I believe that trust and openness guarantee successful procurement. Trust must be earned through cooperation with each party fully committed to working together and creating something new. This also results in an inspired atmosphere, which is also vitally important! Considering only your own interests and advantages leads nowhere. Partners in creative cooperation must be able to see the bigger picture. The process must produce objectives that are positive for the overall partnership; a narrow perspective is not good enough.”



Everything starts with a briefing

“A successful project starts with a need. It has a clear customer need and starting point, and technical prerequisites for production are also needed,” says another client of the project.

“In a successful project, I find observations and interviews essential – you need to really dive deep into the operations of the client organisation,” says a third client.

When procuring creative competence, it is important to start by describing the need or the problem. Simply identifying and defining the problem may pose a major challenge and utilising the professional skills of creative experts already helps at this stage. Options include a workshop involving the users of the product or service, an interview study, data analysis

or other intervention to form the basis for the request for tenders or briefing. A problem-driven approach is needed because determining the desired solution at the start of the process will not produce the desired outcome. Instead, the solution is developed in cooperation with professionals during the process.

Of course, it is advisable to define the desired results and their assessment criteria. Many organisations may find an iterative way of working that develops over the course of the process a novel idea. This must be taken into consideration in both open attitudes and, for example, agreements. The extent of transferring intellectual property rights and, for example, non-disclosure, if necessary, must also be agreed.



See the Helpompi, luovempi hankinta guide (‘Easier, more creative procurement’) published by the CityDrivers project!

The guide compiles experiences and comments on the opportunities of creative procurement in various situations for both public and private-sector clients; from service design to art purchases, from visual communications to spatial design. The guide also contains tips for preparing requests for tenders, more effective procurements and the selection of purposeful procurement methods.

<https://www.ornamo.fi/fi/projekti/city-drivers/>



Case assignments completed during the CityDrivers training

Implementing service design case assignments for businesses, public sector, organisations and communities formed a key part of the CityDrivers training. The participants were divided into multidisciplinary teams who, at the various stages of the implementations, put the theory into practice with ordering clients, their customers and other key stakeholders. A total of 33 case assignments were com-

pleted, 19 of them for businesses, 8 for the public sector and 6 for organisations/associations (see Table 2). Attached are brief descriptions of the contents and teams of the case assignments.

Table 2: Classification of case assignments completed during the CityDrivers training

Location	Ordering party			Total
	Business	Public sector	Organisation or association	
Uusimaa 1	4	1	1	6
Pirkanmaa	3	4	2	9
Kymenlaakso	3	3	3	9
Uusimaa 2	9			9



Private sector case assignments

Customer journey for Respecta orthotic insole and footwear customers

Susanne Jacobson, Tiina Piironen, Merja Pylkkänen, Raija Siikamäki

Respecta produces individual assistive device services aiming to improve people's self-reliance, quality of life and environment of mobility. The project defined a service path for orthotic insole and footwear customers to provide the ordering party with deep insight on the customer experience in various stages of the service path. The results of the case assignment enable the company to move towards a more user-oriented way of working.

Developing the user experience of the Hilda senior application

Salla Hänninen, Anni Ruppenen

HILDA is an app that utilises music in its goal of improving elderly people's quality of life by activating and rehabilitating their memory. The app uses the user's year of birth to create a memory-based musical journey where users can save their own memories and images and share them with other users. The project's participants studied the user experiences of consumer users and visualised the customer journey of the 'Seppo Seniori' user persona.

Developing customer service for Knauf Oy

Ritva Kara, Maria Miettunen, Teija Sotkasiira, Antero Takku

Currently the orders and customer feedback of Knauf Oy are accepted via e-mail and telephone. A future objective would be to offer new, easy-to-use, customer-oriented applications alongside these channels. The challenge was to improve the customer experience of the target groups (architects and designers) in customer service.

Ahertava – Enabling growth for expert company of security industry through service design

Birgit Eskelinen, Eeva Mäkinen, Sanna Skants

In Case Ahertava, the value promise was to model the operational concept using service design methods to boost the company's national and international growth. This was realised by modeling a customer journey and customer profile in a manner that involved the customers and the employees in the process.



From contracting to services – DDC-Tekniikka Oy

Johanna Kivimäki, Sami Kojonen, Laura Liljanto

Development of the sales process of complex, hard-to-sell building automation systems. The challenge was to figure out how to go from risky contracting that is sensitive to economic fluctuations to service business operations with fixed invoicing.

Opportunities for new experience business at Mediapolis

Isabella Rossi, Tarja Suomi, Otto Vainio, Teija Vainio

The challenge was to find out the various types of target groups for which Mediapolis could offer experiences, the types of business this could create and the types of parties potentially interested in these new business opportunities.

Konecranes – Baggage Butler

Maria Lahdenperä, Anna Kuronen, Tarja Toikka

The assignment from Konecranes focused on the new smart material management system, Agilon, whose viability for the safe and individual pick-up of baggage was tested and developed in cooperation with passengers. The method used was an experience prototype where pensioners in the target group tested the baggage pick-up process at the airport using a play-act scenario. The experience prototype helped the participants of the project identify design drivers, additional services and method development.

Hommanäs Gård – designing a luxury package through customer insight

Pia Liila, Minna Toivonen, Sofia Virtanen

Hommanäs Gård, based in Porvoo, is a food industry family business. Hommanäs produces some of the richest jams, jellies, sauces, juices and seasonal products in the world with up to 80% berry content. None of the products contain any additives or preservatives. The task of the CityDrivers team was to design a unique gift package representing luxury and premium quality by utilising service design methods and customer insight.



Kouvolan Ajokoulutuskeskus Oy

Laura Huusari, Anu Pöllänen

The entrepreneurs at the driving school had thought about developing a new service based on Method Putkisto and life coaching to be added to the school's service selection. This well-being service was developed through service design methods by, for example, interviewing and profiling commuters and setting up a workshop with the employees of the driving school.

TiliNeloset accounting company

Paula Myöhänen, Auri Räsänen

The task was to facilitate the accounting company's transition into a completely digital company providing digital services. The participants analysed the needs of new potential clients to facilitate the transformation process, among other things.

Green Drivers – safety on the road both now and in the future

*Niina Laurenti, Tiina Saine,
Jarkko Saunamäki*

Last year's amendments to driving licence legislation resulted in the driving school's turnover dropping by 50%. Driving schools need new services in order to survive. We developed service packages for the new target group of private individuals who have obtained the permit to teach driving. The challenge is to create a need for a group that does not need to buy anything. We usually try to reach them both directly and through their student who is usually their own child.

Driver comes first!

*Usva Kärnä, Kaisa Pikkarainen,
Tyra Therman*

The taxi industry is undergoing major changes. The supply has increased and there is a high turnover of drivers. We used service design methods to find solutions to the recruitment problems of taxi drivers and discovered a new side to the challenge: drivers refuse to commit. We decided to hit the brakes and transform the run-throughs of employees into lasting partnerships. This proves to the employees that they are important to the company and that the employer cares about them.



Social media community for recycling R-Collection products

Anna Hallikainen, Tiina Härkäsalmi, Petri Juola

The current production methods and consumer habits in the textile industry are one of the most significant environmental hazards, which is why new solutions are needed for preventing textile waste and promoting the life cycle of clothing through recycling. Quality-conscious and environmentally aware young consumers are willing to increase the transactions of used R-Collection items effortlessly online. The R-Collection recycling concept offers its customers the chance to advertise their own used RC items on its website and participate in RC recycling events and social media campaigns (Instagram and Facebook) in order to build a more environmentally and ethically sustainable future.



Making a habit out of taking a break to exercise – Cuckoo Workout

Aura Dufva, Saara Holmas, Marja Laosmaa, Soile Pietilä

Today, we all know that taking breaks during the workday is good for us. Cuckoo Workout offers an exercise application that work communities can use on their breaks. The CityDrivers team participated in the development of the Cuckoo Workout service concept. Even though the exercise service has been received well, even the most active users may sometimes skip their breaks for one reason or another. The CityDrivers team's challenge is to make exercise during breaks a habit by developing the Cuckoo service concept to commit the user to the service. And that's where we excel!

MUUTOSMASIINA renews corporate culture

Juha Auvinen, Jenny Eräsaari, Anu Suhonen

Our task was to design a practical application out of the theoretical DNA model for customer-oriented activities developed by Frankly Partners, a company focused on customer insight. Often, lack of data is not the problem; it is the ability to convert it into insight and better business operations. We developed a seven-part service concept, known as Muutosmasiina, for Frankly. The Masiina is used to assess the current level of customer-oriented activities in the company and to create the means for their constant improvement. The main focus is on the positive cycle of development created between the internal inspiration platform and everyday micro-actions, enabling change and continued development in the company.

Visionary marketing register collection campaign created out of user experience

Soila Hänninen, Timo Pesonen, Kati Kokljuschkin, Satu Salmelin-Tikkala

Our challenging task was to generate ideas for collecting thousands of unique e-mail addresses on the Sähkövertailu.fi website for a marketing register. We wanted to adopt a wider perspective than a usual marketing trick: how could the end user genuinely benefit from disclosing their e-mail address? Is the end user the only party we want to activate? How can Sanoma Digital participate in this? And, finally, how to take the significance of energy production in climate change into account?



Concept for those reaching for a sustainable lifestyle

Nissilä Saku, Mustakallio Riikka, Salo Kirsi

In the future, energy companies will be expected to show expertise as the content producer and provider of multidisciplinary, specialised information. The Vantaan Energia service design team Riikka Mustakallio, Saku Nissilä and Kirsi Salo present a modern-era “Eco Energy Portal” as their solution. In the portal, the user can find information on environmental and energy-related choices. Find yourself on the map of sustainable development!

Increasing gym attendance with service design methods, UniSport

Mari Matikainen, Mira Koskinen, Ina Tiittula

Only about 20% of the employees of universities funding UniSport are paying members of UniSport. We identified not knowing how to use the equipment and fear towards gym training as some of the obstacles of starting a gym hobby. We have created a new service focused on increasing the user’s skills and alleviating their fears when it comes to working out at a gym. In addition to inexperienced users, our new service also creates added value for current members.



AR-assisted printing service

Maria Grönqvist-Lior, Merja Helander, Hanna-Kaisa Vaittinen

The team has boldly grasped the task related to the service conceptualisation of printing house Niini’s showroom. In the proposal, we present the layout of Niini’s renewed showroom. The main attraction of the showroom is the service based on AR technology that creates genuine added value for designing prints. The AR application visualises the print product in the design stage, thus helping the customer understand and test the planned print. Our AR solution is based on thor-

oughly listening to the customer and on our attempt to help the customer with their challenges related to the design of prints. The AR application is particularly suited for visualising large prints, such as window lettering, expo signs or prints containing large images. The new AR application also helps Niini offer even better services while proving that they are up to speed and interested in utilising new technology.



Example of using puppetry in a CityDrivers case assignment

Puppetry refers to a form of theatre in which actors are replaced by puppets or other inanimate objects. The puppets are manipulated either directly by hand or from above using strings. Puppetry originated in France where it has been performed since the Middle Ages (nukkis.net).

Maria Grönqvist-Lior is a Bachelor of Social Services and an entrepreneur with a passion towards puppetry. Maria participated in the service design training of the

Citydrivers project in the winter of 2019. Maria heard about applied arts, which are closely connected to service design, at an event organised by Pro Soveltavan taiteen tilaria and then discovered the CityDrivers training. After attending an Easter play by Puppet Theatre Sampo with her child, Maria was inspired to study puppetry and, finally, completed a degree in puppetry. After that, she has performed puppetry as a light entrepreneur. After the service design training, Maria intends

to transform her hobby into a livelihood, in other words apply puppetry in service development.

Why puppetry?

Maria believes that communication through puppetry offers an unlimited world where anything is possible. The likeable characters can assume different roles from entertainment to the simplification and performance of difficult concepts. A uni-

versal puppet enables the performer to express things in a sympathetic and loveable manner, for example pose questions that would otherwise be difficult to ask.

Puppetry in the service design project of Case Niini

In the Citydrivers project, Maria's team developed solutions for the customer challenge of Niini Oy. The goal was to produce a service concept describing the new type



of shop premises and their services as well as their main target groups. What does the shop look and feel like, which services and functionalities could it offer? In its survey, the team explored the question of why a customer would physically enter a new shop unless there is something new and interesting to experience. The team's service concept included a solution based on Augmented Reality technology in cooperation with Arilyn Oy.

According to Maria, puppetry methods were easy to apply to all the stages of service design. In the survey stage, the team conducted a great deal of customer interviews and summarised the gained customer insight into puppet-like personas. The star of the user's service path was a doll who acted as the narrator on the video and performed the role of a Niini customer.

A prototype of the virtual showroom conceptualised by the team was produced on

video. On the video, the puppet, acting as a customer, interviews some of Niini's sales staff and asks for a quote on marketing materials for the facade of a café. The salesperson uses the AR service on her phone to present various material options. The puppet (customer) asks the salesperson what AR means, what type of options are available, etc. Finally, the puppet explains AR in its own words, and the impression given to the viewer is that using Niini's services is quick and easy.

The dialogue is entertaining, fun and informative, makes it okay for printing customers to ask "dumb" questions, makes the company approachable and gives the impression that buying is easy. The virtual showroom attracts attention on Niini's website and in social media.

[▶ Watch video.](#) 



Public-sector case assignments

Digital services for new residents

Tarja Heinonen, Noona Taavela, Marika Taipalus

The challenge was to find out the service needs of new municipal residents of Tampere. The city's customer service wants to be able to better anticipate the residents' needs when moving to the city. Which types of digital service packages should be particularly developed for new residents, and how? How should different types of customers and needs be taken into consideration when designing the service?

Kouvola main library – customer-oriented library services through inclusion and cooperation

Petri Hurme, Tiina Järvinen, Marika Rautjärvi

The library building is nearing the end of its service life. As renovations are becoming necessary, a new chance opened up for designing user-friendly services based on customer needs. The CityDrivers team was tasked with collecting dreams, hopes and ideas from the users of the new family section being planned for the library (i.e. families with children).

Experience Kouvola – full of inclusion, experiences and information

Päivi-Mari Hietamies, Sanna-Mari Pirkola, Saara Kullström-Koljonen, Katja Määttä

Digital displays are being planned for the new pedestrian street in Kouvola. How to offer locals and tourists interesting and relevant contents that would make the media unique – just like Kouvola? How to guarantee that the media will also be open for smaller operators, organisations and associations? Koe Kouvola is a creative lab where marketing, branding, graphic design and design professionals create the foundation for a user-driven action model. Koe Kouvola introduces an insightful and inclusive addition to the urban experience where digital services can support the vibrant urban centre.

Opportunities of crowdfunding in urban development

Raili Heikkilä, Kristiina Huttunen, Marianne Tiitinen-Ritvanen, Heidi Vehmas

The City of Tampere wishes to support the self-initiated activity of municipal residents in urban development, and crowdfunding is one way to promote this goal. The challenge was to discover the target groups interested in utilising crowdfunding and the manners of supporting different target groups in utilising crowdfunding to implement residents' ideas. What type of communication reaches the selected target groups?



Bringing students and employers together – Tredu

Taina Laaksonen, Mari Laesterä, Meri Lampinen

The students of Tampere Vocational College Tredu need jobs, and employers need workers. Often, these parties come together haphazardly. The challenge was to investigate the types of services that promote systematic and effective encounters between work and workers. The objective was to find out the type of service students and employers need and want to use.

Digiaktorit / Ekami

Anna-Maria Kaustola, Samuel Lescelius, Jean-Francois Thys

The Digiaktorit project develops the model of digital tutoring for educational institutions. In the case assignment, the team of creative experts investigated and developed the service from the perspective of both the actors and the tutors, analysing their needs through interviews, observations and workshops.

Carea / Psychiatric hospital of Kymenlaakso – user-oriented design of hospital courtyard

Marjut Kalin-Eloaho, Sari Kyllönen, Marianne Laaksonen, Heli Turkia

The case assignment was to brainstorm a rehabilitative, comfortable and attractive courtyard in cooperation with patients and employees, paying attention to safety and easy maintenance.

Tampere youth council

Irma Capiten, Johanna Pihlajamaa, Kira Sjöberg

Increasing young people's opportunities for influence and involving them in decision-making processes in the Tampere region.



Non-governmental organization case assignments

World Vision Finland

Helena Hyvärinen, Katri Liikola, Marika Sarha

The task was to reach the previously identified target group segment and inspire them to give monthly donations. New methods and means of donating were examined with the user group.

Activities for citizens at the new Settlement houses

Aila Laisi, Anna Matveinen, Anu Valli

The challenge was to examine what types of communal activities should be produced for the new premises. Who are the target groups and how to reach them? The objective was to develop an accessible, inspiring and synergetic public space.

Parik Foundation

Anitta Ollikainen, Susanna Tuominen

The Parik Foundation organises social, employment-related and rehabilitative services and runs the recycling shop Ekomaa in the Kouvola region. The task was to develop the shop services of Ekomaa to attract new customer groups. The participation of people receiving work coaching in the shop operations and the perspectives of circular economy had to be taken into consideration in the solution ideas.

From experiencing to solving – expert-by-experience service for Vamlas

Heli Kuikka, Sari Elfving, Tanja Nykänen

The Kokijasta ratkaisijaksi ('From experiencing to solving') project was implemented in cooperation with Vamlas (a foundation supporting children and young people with disabilities). The expert-by-experience concept of Vamlas was developed through means of service design. Profiles and career paths of experts by experience were analysed with interviews and a workshop also attended by some of the cooperating partners of Vamlas. At the same time, the impact of the work of experts by experience was assessed. Vamlas uses the aforementioned profiles in training and service development.

KooKoo Jäätaiturit – reaching a new audience for the Finnish national championships of single skating, ice dance and pair skating

*Anna Koskela, Nina Markkanen,
Tarja Levonen*

In December 2018, KooKoo Jäätaiturit organised the Finnish national championships of single skating, ice dance and pair skating in Kouvola. The task was to reach new audience for the competition and inspire new people from outside the skating community to start an ice skating hobby by utilising service design and creative competence.





Example of applying graphic design skills in a CityDrivers case assignment¹

CityDrivers participant: Saara Holmas: Graphic Designer and AD, visual marketing and brand management in the marketing and advertising industry. For the past few years, Saara has worked as a small business owner and part-time entrepreneur in the real estate industry. As a designer, Saara is very business-oriented.

Previous education: Graphic Designer, Bachelor of Culture and Arts (2006), Master of Design, Master of Culture and Arts (2016)

¹ Written by CityDrivers trainee Saara Holmas, Graphic Designer / MSc in Design

Why did you decide to attend the CityDrivers training? I attended the CityDrivers training to supplement my service design skills and better verbalise my competence. I intent to set up a design company, but I want to first ensure that my competence and cooperation networks are in good order.

CityDrivers case assignment – Case Cuckoo: Cuckoo Workout is an easy-to-use exercise application that encourages the work community to work out during their breaks in a fun way. It helps office workers remember to take breaks, be



active and step away from their computers. The goal of the project was to develop a service concept to commit users to the Cuckoo Workout

Role of a graphic designer in a service design project: "People often think that the tasks of a graphic designer in service design projects are usually limited to visualising the final concept, building a sales presentation and designing the layout for the final report. I don't mean to belittle the importance of visualisation in sharing and selling ideas, but to me, this role started to feel very superficial

a long time ago. I wanted to become a service designer because I don't think ideas should simply look good; they must also BE good. Because of this, I told my team at the beginning of the project that I would like to assume other roles as well and to learn new things in this project, and offered other people the chance to take over the visualisation task, but I guess the roles run so deep that, in the end, I ended up being responsible for the visualisation after all."



Visualisation in different stages of a case assignment

1. **Visual map:** At the beginning of the project, before the “Ask the expert” interview, I built a visual map for our team to understand the operations, clients, cooperation partners and objectives of our customers. We supplemented the map with information received during the customer meeting.
2. **Visualising the user persona:** After the user interviews, I compiled a summary and visualisations of the user personas.
3. **Visualising the customer journey:** Once we have completed the service blueprint and analysed the placement of different user personas’ experiences in it, I summarised our findings into one service path describing the experiences of three different user groups.
4. **Generating ideas and naming preliminary service concepts** (my background in advertising may have been evident in my work).
5. **Visualising the presentation for the client:** I compiled a presentation out of our work so far to form a basis for determining the next directions of development.
6. **Visualising the concept:** When developing conceptual ideas into practical applications, I doodled on paper to enable us as a group to have a common understanding of what our ideas could look like in practice.
7. **Digital prototype:** Other people in our group also had visual competence, which is why we decided that the other people in the group would build a paper model of the new map solution we were developing while I built a digital prototype of the specifications in the implementation stage of the application. I had never used Sketch before but I learned it quickly.
8. **Wireframe models of application views:** After the prototypes, I built wireframe models of the new application views that we reviewed with the team members.
9. **Visualising the user interface and its elements:** Once the functions became clear, I sketched new game elements, some of the new user interface and the visual look of the app to support our idea of a customisable myCuckoo.
10. **Visualisation of the characters on the video:** [The video exercise](#)  was slightly detached from the actual project, but I built our “paper characters” and filmed them. 
11. **Visualising the pitch:** I prepared the pitch.
12. **Visualising the portfolio:** I itemised, built, designed and illustrated the portfolio.

Graphic designer in a service project in brief

- Makes abstract ideas more tangible through the means of visualisation
- Structures customer insight and vague information to achieve mutual understanding
- Builds presentations illustrating ideas and concepts to sell ideas and make them a reality



Ex-post assessment of the training

Conducting the ex-post assessment of the participants

For the ex-post assessment of the City-Drivers project,¹ a series of interviews were conducted to analyse the experiences of the participants (N=56² i.e. 51% of all participants) concerning the realisation of the training and its potential impacts. The

¹ The ex-post assessment was conducted by Teemu Santonen (Laurea) and Laura Lehtinen (Xamk).

² In addition, the materials contained one anonymous respondent whose experiences of the training were very negative throughout, unlike those of the other respondents. The respondent did not specify their negative experiences or propose any improvements. This response is not included in the post-assessment.

participants were interviewed between March and May 2019.

When interpreting the responses, it is important to note that the participants' ability to assess impacts after the training varies as the first training in Uusimaa ended in February 2018, Pirkanmaa in May 2018, Kymenlaakso in November 2018 and the second training in Uusimaa in April 2019.

In the participants' interviews, the topics analysed were

1. top of mind feelings after the training,
2. networking,
3. obtaining new skills,
4. benefits of the training,
5. suggestions for improving the training and evaluating the type of help creative experts need for submitting bid proposals or selling their services,
6. thoughts on the participant's role after the training and the overall role of creative experts in the labour market, and
7. the impact of the training on the changes in the their labour market status.

The interviews were recorded with the interviewees' permission. After transcribing the materials from the interviews, two researchers conducted an open code, material-driven content analysis. After this, the responses were divided into sub and main categories, which were named. In order to assess the relative importance of each content theme based on the materials, a "respondents X theme" matrix was



Positive feelings were emphasized in top of mind responses, but some criticisms were also given

produced to indicate the frequency of each theme among the respondents. Finally, direct quotes regarding each content theme were added in order to demonstrate the respondents' thoughts on the theme.

Participants' top of mind feelings about the CityDrivers training

Of all respondents, 51 people (91%) presented at least one positive thought when asked about their top of mind feelings concerning the training. Some of the top of mind feelings also included criticism towards the training. Of all respondents, 30 people (54%) presented at least one critical thought. However, positive feelings seem to outweigh negative ones.

Summary of positive feelings: Of all the respondents, 43 people (77%) mentioned

various, generally positive aspects, such as "nice course", "good vibe", "very positive", etc. In addition, 23 respondents (41%) mentioned positive aspects related to the contents of the training, such as "great tools", "diverse" and "practical contents". Of all respondents, 15 people (27%) mentioned "teamwork", "networking" or "great group of people". About one fifth (21%) of the respondents also mentioned that their understanding about the concept and methods of service design was improved. There were also some (about three to four within each subgroup) positive comments about the teachers, the case assignment, the structure of the course and improved self-knowledge.

"The topmost feelings were quite positive as are my post feelings; thanks for this. I found it a very successful and compact

four-month package. It was quite laborious but very interesting."

"I feel extremely satisfied, although a bit empty now that it's over. I feel like I learned a great deal. I don't really know what to say except that I feel good about the training. I was very satisfied with the practical nature of the training and found a large number of new methods."

"I found it very positive. In fact, the participants had a get-together after the training. I really liked that. I've talked with my friends about creative experts getting together and how it has a positive effect on grouping and results. I think that it gives a more open perspective and makes people question whether it is so important to hold on to strict roles."

Summary of negative feelings: The most common criticism, given by ten respondents (18%), was targeted at the contents of the course. Some of the content-related criticism was contradictory as some of the respondents felt that the content was "too superficial" while another mentioned that the course contained "too much material and information". Some of the participants were surprised by the amount of work required by the course as ten respondents (18%) said that the course was "intense" and "hard work". Of all respondents, seven people (13%) had mixed emotions, such as "The course was great, but is it beneficial enough?" Six respondents (11%) also mentioned challenges related to teamwork or a generally negative aspect. There were also some (about two to five in each subgroup) comments about practical issues and com-



New network connections were created, but the depth and intensity of cooperation varied between the trainees

munication, the challenges of adjusting schedules to be able to attend the course, issues related to the case assignmentst as well as motivational issues.

“I felt like I was part of a pilot group, the first implementation, which contained all the challenges of the pilot group or pilot implementation. I’ve heard that it has shown some great progress after that.”

“I wasn’t prepared for the amount of work required in addition to the days of training. The combination of course work and other workloads made it quite laborious.”

“Cooperation with the team and the case assignment client as well. I felt like they weren’t properly involved in it. Then, I felt like our team wasn’t committed to working on it. Often, some of the team members were

completely lost on what we needed to do. Just basic stuff of not doing your homework. Or being confused about what’s happening and not keeping up with the project. It was very difficult to produce a proper end result. There were so many chaotic elements.”

Networks established because of the training

A considerable share of the participants (44 people, 79% of the respondents) reported that they had established new networks, but keeping in touch and the depth and frequency of cooperation varied considerably from loose social media contacts to submitting bidding proposals. The new contacts mostly consisted of the other participants and, in particular, the members of the participants’ assigned teams that worked in close cooperation during the

training. Of all the respondents, 20 people (36%) had kept in touch with the teachers and 14 people with the case assignment clients (25%). In most cases, however, the cooperation did not exceed the exchange of contact details and general discussion as only eight respondents (14%) mentioned examples of actual cooperation after the training. These included mutual bidding proposals, forwarding requests for tenders to members in the network, a project order and cooperation plans. Facebook and LinkedIn were the most popular electronic channels but there had also been some group get-togethers. The largest obstacles for networking were busy worklife, low cooperation between teams and losing touch quickly after the training.

“Our team at the course has got together a few times after the training. We’ve also

shared links about interesting things and commented on them on Facebook. In that sense, I gained some good acquaintances, but we don’t actively keep in touch. Some teams may be more closely involved, but I’m not. Still, I’m glad about the contacts I made.”

“The case assignment client and I parted in good spirits after building a great relationship in a sense that they were interested in cooperating with me in the future as well. There hasn’t been that kind of need right now but I believe I could contact them in the future if that need should arise.”

“Maybe it was because my focus was elsewhere as I had found employment. And I don’t think I would’ve had the time and the energy for extra work.”



The basic principles of service design thinking and methods improved as well as the self-awareness of one's own know-how

Obtaining new skills and benefits of the training

During the interviews, the participants mentioned several benefits of the training, such as new contacts and networks, new skills, confidence and new additions to the CV. The interviewees were also asked about the tangible benefits of the training. The answers varied and some respondents were not able to find practical aspects in the experienced benefits.

The most popular theme by far was service design that was mentioned in some form by 48 respondents (86%). The most popular perspective related to the various themes of service design was the understanding the bigger picture of service design, including different process stages and opportunities for utilisation (30 respondents, 54%).

Most of the respondents (22 respondents, 39%) only referenced various methods or tools in a general manner, and only 16 respondents (29%) named one or more methods or tools. Examples of such tools include customer journey, user panels, testing and facilitation. However, no single method or tool was highlighted above others among the respondents.

"Probably overall what service design can mean in different operating environments. That it doesn't only mean industrial product development but much more. The bigger picture of what service design is. It also came from having many people from different industries in our team and everyone seeing service design from their own point of view, resulting in a consensus that service design is much more than developing a phone or a website."

"I learned so much about the overall concept of service design. The training provided practical experience on using different methods. I remember some of the canvases very well. Then there was jumping out of your comfort zone, such as making a video. I gained a lot of experience and skills in that regard."

After service design, identifying one's competences was the second most important theme. Of all the respondents, 12 people (21%) found this an essential lesson. Nine respondents (16%) mentioned finding new perspectives and seven respondents (13%) found that their previous competence had grown deeper or more extensive. Various miscellaneous competences were mentioned by eight respondents (16%), for example teamwork, the composition of the team, group dynamics and vari-

ous research methods. The small share of business skills in the lessons learned can be considered alarming. Only five respondents (9%) mentioned business skills in their interviews.

"Perhaps the biggest thing was to learn to market and promote yourself and generally notice that you're actually a convincing expert in certain areas. It was always a positive sign to find new aspects about yourself in that regard."

Of all respondents, 40 people (71%) presented at least one clear benefit provided by the training. The topmost benefit was networking, including teamwork skills and getting to know people. This benefit was mentioned by 15 respondents (27%). Correspondingly, appreciating one's own competence and enhancing one's profes-



The gain benefits included new networks, team working skills and clarified professional identity

sional identity was considered beneficial by one in four respondents. Nine respondents (16%) reported increased motivation and courage, while eight respondents said that they apply the lessons learned in their work. Seven respondents (13%) mentioned the certificate received from the course as a benefit. Of all the respondents, six believed that the course will act as a reference to help them find jobs.

"I've found some certainty in the idea that my work and career would move towards service design. An indirect impact was that I had the courage to join service designer networks ... I have actively attended events and networked. The training gave me the confidence to participate in service design events. It may have given me the kick to take this to the next level, and I feel like I'm headed in the right direction with my career."

"One of the major benefits may have been that the training helped me position myself in the field of service design that is quite tempestuous at the moment and see that there are people working on service design with many types of backgrounds and points of view. The training helped me realise what I can offer and what I represent."

"I understood the significance of customer insight and that understanding was something that I wanted to bring to my work community. My company has clearly started to focus on that."

Development suggestions for the CityDrivers training

As previously stated concerning top of mind feelings, the responses were somewhat contradictory in terms of the scope

and intensity of the course. This was also evident in the suggestions for development. Of all the respondents, 13 people (23%) hoped for improvements in the use of time, such as condensing the schedule, eliminating unnecessary days or faster progress. On the other hand, nine respondents wished for a slower pace and more time to absorb the information. Some of the respondents (ten people, 18% of the respondents) felt that the contents merely scratched the surface and hoped for more in-depth look at individual contents. In addition, some of the respondents (ten people, 18%) were not satisfied with the integration of theory and practical application during the course. These responses mostly criticised the lack of theoretical information before practical applications. According to eight respondents, there was evident variety in the quality of the

teachers. Of all the respondents, eight people also wished for better support from the teachers.

"When talking about brief training like this, we had very limited time to complete all the different exercises. There were many exercises of different types, but we only had 10–15 mins to complete them, which is not enough time for the creative process to kick off. We felt hurried all the time, which is why the course only scratched the surface."

"As I've studied a great deal and got used to the rush of worklife, the training days were extremely slow-paced for me. I felt like we were wasting time and could have worked faster. For me personally, not being able to have paid hours for the training meant that I had to do my regular work in the evenings and at the weekends, which had an effect. It



The development suggestions regarding the content and implementation of the course were somewhat contradictory

was frustrating to know that I had to compensate for the hours of training."

"Some of the days were great, like 'Wow', but then other days were less relevant. Of course, this is because people have different skill levels in different things, and you can't commensurate different skills and have people be somehow equipped with the exact same level know-how."

Factors related to the case assignments were also mentioned (ten respondents, 18%). These suggestions for development included thoughts on whether it would be more sensible to conduct one or two large case assignments or many small ones in succession. A wish for closer contact with the case assignment client was also highlighted in this context.

One in four respondents (15 people, 25%) hoped for improvements in grouping and the selection or operations of the team. The opportunity to select one's own team and the need to increase the opportunities to get to know the other participants were emphasised in these comments. Some respondents also blamed "other participants" for lack of motivation (12 respondents). Mostly, the issues with motivation were simply stated as a fact without further suggestions for improvement.

"More opportunities of mixing up the teams and networking with other people as well. It helps you know people outside your own team. That's something the training could benefit from."

"I guess there were people in my project group who weren't too motivated to work on the case assignment. I felt like I had to sometimes push the others to do their bit. Briefing the participants early on and in the ad so they know the requirements of these types of courses."

Of all the respondents, 14 people (25%) mentioned various practical arrangements as suggestions for development. The suggestions had to do with the flow of information, schedules, better informing the participants at the start of the course and during it as well as sending out notifications concerning admittance to the course. In addition, there were 11 individual suggestions (one to three respondents per each sub group).

Development suggestions for the creative competence procurement guide

Based on the participants' interviews, the most central theme was pricing; it was mentioned by 41% of the interviewees.

"The most important topic would be the price level. This was already discussed during the course as there are no mutually agreed prices and everyone hides their rates. That likely results in someone selling the product at too cheap a price and destabilising the entire industry by working for peanuts. There should be a clear indicator or even some type of a tool that would help provide some outline to the scope and pricing of a project ... This would be important for any



Ornamo's Creative Buying Guide and the related training package were considered important

type of creative industry as everything is so secretive that no one ever talks about how much something costs."

Slightly more than one in five respondents (21%) emphasised the overall importance of the Ornamo guide as part of the training.

"The information and materials shared by Ornamo are fantastic, and the Ornamo event was interesting and full of great discussion. It felt like this information was new to most of the creative experts in my team."

"Cannot say, not topical or no need" was the third most popular answer (20% of all respondents). On the other hand, some of the respondents said that a need may arise in the future, should their job description change or should they need to become self-employed. This reflects the uncer-

tainty over job retention that is typical in the industry. In addition, even if people cannot precisely describe their needs, the answers show that there are subsections where people need help, even if they cannot verbalise them. This, in turn, speaks of the vagueness of the industry.

About 14% of the respondents wished for examples of completed projects, and 13% of the respondents mentioned a need for support in assessing the use of time.

"Perhaps it would be a good idea to list completed projects or examples of cases; how were they priced, how large was the team, and which work stages were used. There are no identical service design cases, and some type of a framework would be good."

Of all the respondents, 9–11% wished for more information on copyrights and legislation as well as assistance for interpreting a request for tenders and submitting a bidding proposal.

"These public procurement procedures make me anxious as they are so terribly structured. They require such specific things. You know you're able to do the work as it is, but do you meet the official requirements? The whole process of submitting tenders is horribly stressful for a creative person."

Impact of the training on changes in participants' labour market status and role of creative experts in the labour market

A total of 18 respondents (32% of respondents) either could not say or their status

in the labour market or at their current workplace had not changed. About 20% of the respondents (11 people) felt that the training had a direct impact on finding employment, switching jobs or changing their previous job description. Of all the respondents, seven (13%) stated that the training had impacted their self-improvement or career management. Seven respondents also thought or believed that the training might have an impact on the change in their labour market status but were not sure. Three respondents stated that the training had an indirect impact, such as finding a new contact that helped them find employment. A total of 10 respondents (18%), in turn, felt that the CityDrivers training did not have a direct impact on switching jobs, finding employment or changing their job description.



Position in the labor market can be improved by developing professional and self-promotion skills as well as the ability to network

Challenging and uncertain livelihood and the difficulty of finding employment or case assignments, which translates into having to scrape one's income together from short term temporary jobs here and there and facing tough competition on open positions, became the key theme when asking the participants' thoughts on the role of creative experts in the labour market. This topic was mentioned by 38% of the interviewees.

"It's terribly competitive. If you think about communications and marketing, there may be 400 applicants for a single position. The competition's tough. And the creative industries are quite extensive too, there are many types of graphic designers and artists and others competing on work. You need strong competence to stand out from the crowd. Experience is important.

A challenging task for an applicant, as an industry."

"It feels like your competence is no longer good enough for anything, that's what it does. You should be studying more all the time and much more extensively. Of course, service design like this is only one way to do it, but workers in all industries should try to maintain lifelong learning or interest towards the work. That has probably been the first thing that's been forgotten. It's not 'Now I know everything', it's more like 'Oh no, how do I know so little!'"

Of all the respondents, 30% mentioned networking, investing in selling and marketing their competence and supplementing their competence as means to improve their labour market status.

"I definitely see better opportunities in the labour market. The course made me feel like I could become a service designer too, and there's demand for them right now. I feel brave enough to offer myself for such positions. I don't think I'm interested in becoming an entrepreneur, but I could imagine myself working for a company that needs service designers."

"I believe it's great as a type of continuing education and brings added competences to my previous skills. My previous work history plus this added training is an excellent combination."

Of all the respondents, 21% mentioned the lack of respect for creative experts that is evident in salaries and in the demands for free labour. As a contrast, 11% of the respondents emphasised the importance

of the creative industries and creative experts in the labour market, which might have looked like some respondents' ideological thinking or hopes for the future instead of a description the current situation. However, 18% of the respondents had hope for a better future as they assessed that the significance of the creative industries will increase in the future.

"There's a lot of work to be done in the attitudes of employers when it comes to the employment of creative experts and highly educated workers. What is the point of an artist in the first place? This is a huge question that can't be solved by the CityDrivers training alone. Another question to be overturned is "What is the point of hiring highly educated people?" One instance of service design training will hardly be enough to overrule these questions."



Teachers' views on the CityDrivers project

For the ex-post assessment of the CityDrivers project, 12 instructor interviews were also conducted between 5 February and 5 March 2019. Some of the teachers only taught the participants for a single day, whereas some were responsible for several days and for the completion of a case assignment. Therefore, some of the teachers naturally had a more comprehensive picture of the participants and the project. Moreover, the responses may reflect the implementation or part of implementation, which was topmost

in the teachers' minds at that time. As the implementations differed in terms of content, case assignments, participants and group dynamics, the responses are somewhat scattered.

The teachers' interviews were used to assess the teachers' views on the participants, such as

1. competence level before the training and potential differences in competence levels between the participants,

2. motivation and goals of the participants during the training,
3. ability to apply previous creative competence in the tasks of the course,
4. learning new skills in practice and how they were reflected on the implementation of the case assignments,
5. mutual communication, peer learning and networking of the participants during the training.

In addition, the teachers' views on achieving the project goals and on meeting the case assignment clients' expectations were assessed. Finally, the teachers were asked to provide suggestions for developing the training.

Achieving the goals: Even though the project goals had been specified in the project plan, they were not fully clear to all the respondents. After the general question, the respondents were told the goals of the project to make it easier to answer to the question. The general view was that the goals were achieved quite well or variably depending on the subsection. The pro-



Education, knowledge and professional heterogeneity among trainees posed challenges for teachers

ject was able to offer training that provides added competences and skills. Many respondents felt that promoting employment was successful. Many also felt that there was room for improvement in identifying, productising and selling competence.

The views were divided on whether the opportunities of creative industries and their potential application in different industries were utilised. Some noted that the case assignment clients' training on the opportunities of creative industries and service design should be increased. Internationalisation potential was left to the sidelines, even though one respondent noted that it was discussed by visiting lecturers in the final seminars.

Participants of the training: The participants were heterogeneous in terms of

educational and career backgrounds. Two respondents felt that the Kouvola group was more heterogeneous, whereas two respondents felt that Tampere had the most uniform in terms of backgrounds or competence derived from the participants' own industry. It is also important to note that the Kouvola group included health and wellbeing professionals, among others, while other groups did not. However, generally speaking, the teachers considered the participants highly skilled workers and experienced professionals. This was reflected in about half of all the responses. There were some general differences between the participants related to previous competence levels; some did not find the training sufficiently challenging while others constantly learned something new. Eight respondents noted that the business skills may have been weaker.

On the other hand, the implementations in the Helsinki metropolitan region received two mentions of previous business skills, and the connections of the Kouvola participants with entrepreneurship or the commercial industry were also mentioned twice. Previous competence related to service design varied; some had low levels of experience, some high, while for others, everything was new. It appears that there was more experience in service design in the Helsinki metropolitan region implementations and less in Kouvola.

Applying previous and learned competence: In the case assignments, the participants did not quite utilise their previous core competences to the full. This was reflected in the question about applying previous competence in the case assignments. Even though many participants

utilised their background in the implementations, as was evident in, for example, facilitation or when people with a theatre background used methods of improvisation, the majority felt that the participants did not sufficiently utilise their competence. Visual competence, for example, was not fully used in the presentations in the final forum presentations. A couple of respondents assessed that the participants did not have the time to apply their existing competence because they had so much new information to learn and get familiar with a case assignment and the client. The respondents also suggested that the participants may have been in a so-called learning mode, making it difficult to fully combine previous and new competence.

Most of the respondents felt that the participants were able to apply their new



Communication and cooperation among trainee teams was good, but cross-group interaction should be reinforced.

competence and that this was reflected in the case assignments. Service design tools were used. About 50% said that the development of competence during the training was difficult to monitor. About 50% believed that the service design competence was improved, and some said that it was evident in the final results. The development of business skills was only mentioned by a couple of respondents and the development of application competence by only three. A couple of respondents noted that the application of new competence may have a delay. Perhaps the lessons learned and the application of competence will not be truly tested until when facing new situations in worklife and job application processes.

Communication and networking: Generally speaking, the teachers were pleased

with the communication and interaction between the students. Eight respondents felt that the case assignment teams functioned well. The team members helped each other in class, formed communication platforms and shared information. The teams had a warm atmosphere and the participants kept each other up to date. One respondents stated that some of the teams may have faced some issues that are always present in teamwork.

The views on networking varied. On one hand, networking was encouraged, but it seemed challenging and the provided opportunities were not utilised. On the other hand, respondents reported that networking did take place. However, most of the networks were formed in teams and between individuals. Three respondents also reported personally networking with

the participants. However, as this was not an official question, several teachers may have created contacts with the participants.

The participants also seemed to share their competence and learn from each other during the training sessions and when working on the case assignments. A couple of respondents noted that there could have been better exchange of information between the case assignment teams.

Meeting case assignment clients' expectations: About 50% believed that the case assignment clients' expectations were met. Some had received excellent feedback from the case assignment client. However, there were many respondents who could not assess the success of the case assignment implementation. Three respondents noted that the case

assignment clients at least gained a new perspective for their operations. Three respondents mentioned the vagueness of the goals; client assignment descriptions were blurry or the course trainees did not fully understand what to do. Four responses reflected challenges caused by the case assignment client, such as weak commitment or unclear assignment. A couple of respondents said that there should probably have been more co-creation and interaction between case assignment teams and the client. That might have helped both make the client more committed to the project and seek various options for solutions.

Adjusting the instruction: The training course was modified between different implementations, and all respondents stated that how they implemented their

The planning and implementation of the training course was considered successful



teaching approach changed one way or another. Only one respondent reported minimal changes. For most, the changes were due to scheduling or working methods, such as what kind of topics were highlighted during the training or mixing up the teacher pairs. For each teacher, the basic reason for making changes stemmed from the participants' needs and the feedback received during the training. For example, one instructor reduced the theoretical information and moved on to the practical applications faster, while another instructor noticed that the participants needed more time to process the requests for tenders. There was room for flexibility in both the training implementations as a whole and the daily contents, in addition to which the teachers reflected on the progress and collected feedback. This enabled development, adjustments according to the participants' needs as

well as enhancement that helped create new type of training and clarify the goals.

Personal learning: The teachers also seemed to benefit from participating in the project. All respondents felt like they learned something new, although one of them was unable to specify the exact lessons learned and reported learning "something" of which he/she might not even be aware. Three respondents learned new thing from another disciplines and different industries, four about service design. At least seven developed their competence expertise, for example related to teaching or project management. Three reported learning more about creative experts and at least one realised the unutilised potential of the creative industries as well as the fact that the creative industries do not receive the appreciation they deserve.

Positive aspects and room for development: What worked well during the project, and what needs further development? Generally speaking, the respondents found the planning and execution of the training successful. Some felt that the communication between different universities of applied sciences worked well. Different parts came together to form a successful whole. Some felt that the training methods of different higher education institutions was interesting. Two found the discussions and different perspectives fascinating. However, one respondent wished that the "silos" between business life and the creative industries, for example, would have been dismantled more and that the goal would have been to learn from these different perspectives.

On the other hand, about 50% remarked on issues related to the flow of information,

mutual planning or communication. For example, the flow of information between the teachers could have been improved or the progress of the training could have been attempted to be better anticipated. As one respondent said, enabling people from different backgrounds to "share a vision" requires a great deal of talking.

Two respondents said that the cooperation between the representatives of their university of applied sciences worked well. Perhaps people also learned about new work pairs and methods inside the educational institutions. Clearly, the different approaches of industries and disciplines opened up fruitful perspectives for the teachers as well.

One commented on functional practical matters, such as Slack as a communication tool and the help of assistants during the



training implementations. One said that collecting feedback and reflecting during the project was beneficial and helped develop the training.

Four respondents noted the importance of the team leader role. The team leader is a “force that brings people together” and the role is vital for the success of the project and the commitment of the participants. Someone has to carry the main responsibility for the case assignments and the coordination of the team.

Other suggestions for improvement, mentioned a couple of times, included not getting side-tracked during the training, making the participants committed and reducing absences.

Motivation and objectives: Most of the respondents considered the participants

motivated. Some noted a weaker level of motivation; for example, some participants were not committed to the training or were surprised by the amount of time it required.

The objectives of the participants were mostly related to finding employment, supplementing competence or learning new skills. Some sought to supplement their service selection. According to three respondents, some participants’ objectives were unclear. Three also commented on external motivation, such as salary or demonstrating understanding of service design.

Other comments: Some respondents mentioned business aspects in the creative industries and in the work of artists. Money became a topic of discussion during training sessions with regard to, for

example, the earnings of creative experts, the passion for the work and accepting unpaid work versus those with a monthly salary; livelihood can be tight, who pays for the [project] planning, and is money a factor that dominates the activities? On the other hand, the creative industries have room for development in terms of selling competence and services. However, clients buying creative expertise also need training to understand the benefits of the creative industry and to ensure that the buyers get their money’s worth in the diverse field of creative industry. One respondent suggested developing mediation operations between creative experts and buyers if the parties involved are not interested in putting in the effort.

In conclusion: The project’s goal was to facilitate the buying and selling of creative competence. At least several case

assignments implementations highlighted the opportunities of combining service design and the creative expertise and applying such a combination in various industries. Some case assignment clients provided great feedback. The participants seemed to develop their skills and gain new perspectives for their work. Perhaps the combination of the creative expertise and service design could have been executed even better, and the communication and cooperation between the trainees and the client could have been more efficient. Productising and selling competence also needed some improvement. These corrective measures would have better demonstrated the added value creative experts can produce for clients by using service design.



Conclusions and proposed follow-up measures

Achieving the goals: Based on the ex-post assessment, the key goals of the project were achieved quite well as the training provided the participants added competence, identifiable benefits and positive experiences. When learning new things an improved understanding of the concept, process and various methods of service design were highlighted. However, no single method or tool was overpowering others, which leads to the conclusion that there was variation in the participants' needs to learn new things. The teachers learned new things when working together with representatives from differ-

ent industries and when working with various partners from different educational institutions. The teachers' understanding of service design, the creative industries and creative experts also increased.

Another key goal of the project was to facilitate the buying and selling of creative competence. The 33 case assignments implemented during the project helped various actors have a better understanding of how creative competence can be utilised in different contexts. Understanding of the opportunities for application was improved and the case assignment clients provided

great feedback. Core competences of creative experts were also identified in the project and used to model typical personas. However, productising and selling competence requires further development.

Even though the service design competence of the participants was considerably increased, the low share of business skills in the lessons learned can be considered an alarming observation. However, it is important to note that the participants' initial business skills were clearly at a lower level than their initial service design skills. That makes it difficult to compare these two

types of competence. The need to improve business skill can partially be met with the Helpompi, luovempi hankinta ('Easier, more creative procurement') guide created as a result of the project. The guide, designed for both public and private clients, contains experiences on creative design procurement and views on its opportunities in various situations. The guide also contains tips for preparing requests for tenders, more effective procurements and the selection of purposeful procurement methods. Offering creative experts a better understanding of the procurement process gives them better chances of success in competitive bidding.



The course was useful, but its intensity and workload surprised many participants

Teamwork and networking: Working in a group and networking with other participants and various professionals were also mentioned as key benefits of the training. The participants felt that they had found new contacts and met new people whose competence differs from their own. The participants became especially familiar with their own team members. They also reported improvement in their abilities to work in a group. However, networking and cooperation across team borders seemed challenging and the offered opportunities were at least partially underutilised. In the future, the teachers should pay more attention to this and more tasks ensuring work across team borders in a controlled manner should be added to the contents of the course.

However, teamwork appeared somewhat problematic for some participants. Some groups experienced conflicts between team members. However, this phenomenon cannot be considered exceptional as conflicts arise quite often in teaching-related group assignments. The lack of motivation or effort among “other participants” that was sometimes evident can be considered a key factor in these conflicts. Perhaps somewhat related to this, some of the participants expressed the wish of being able to personally affect the choice of the team members. However, allowing teams to select their members carries the risk of excessively homogeneous teams that do not fulfil the requirement of multidisciplinary and choose a familiar and safe content theme with

actors they already know. If this were the case, the team might not have the benefits of multidisciplinary cooperation. However, communication between the participants was primarily efficient and the teams functional, which means that the issues were mostly individual cases that always occur in teamwork. Primarily, it can be said that the majority of the participants were motivated as 56% of them attended more than 75% of the days of face-to-face instruction and 80% attended more than 50%.

Heterogeneous participants: The participants were heterogeneous in terms of both educational and career background but, generally speaking, they can be considered experts of the creative

industries and experienced professionals. However, there were clear differences between the participants regarding their previous levels of service design and business competence. The intensity of the course and the workload required also surprised many of the participants, especially those with little previous experience in service design and co-creation. Due to the differences in competence levels, some participants did not find the training sufficiently challenging while others learned something new every day. Some found the pace of learning too fast and the training too packed with new information which made the learning quite challenging. In contrast, some criticised the contents of the course for being too superficial; they wished for



Case clients expectations were met and they gain new insights

more in-depth theoretical information or application as well as a faster pace.

Developing the contents and structure of the course: The factors related to the heterogeneity of the participants were observed at the start of the training. In addition, some participants felt that the training included “pointless days” or that the quality of the onsite days varied. Due to these factors, the training course was actively adjusted based on feedback from various implementations. This enabled development, adjustments according to the participants’ needs as well as enhancement that helped create new type of training presented in this document. However, in the future, the organisers should consider whether two

separate trainings would be a sensible solution: one for beginners and one for participants with previous experience. Another alternative for reducing the challenges of heterogeneity is to conduct a so-called introductory course where beginners can learn the basics before the actual training. The number of teachers was considerably higher than in typical courses conducted at universities of applied sciences. Therefore, reducing the number of teachers would be one solution for reducing variation in the quality. This, however, sets considerable demands on the competence level of the teachers as the CityDrivers course cover a wide range of contents. The share of explanatory theoretical information and the consultative role of the instructor should be increased

from the current implementation as the low amount of theoretical instruction and consultation before the practical applications was highlighted as a negative point.

Case assignment integration and putting the theory into practice: The expectations of the case assignment clients seem to have been fulfilled, and as a result of the work, they gained a new perspective for their operations. However, when discussing the implementation of the case assignments, the following options came up several times: 1) only implementing a few larger case assignments and having everyone participate, 2) implementing a large number of smaller case assignments with a shorter duration that could be repeated, or 3) retaining the current

model. A final solution was never reached as all of these options have pros and cons. A course structure based on large case assignments is supported by the opportunity to improve cooperation between teams which the current model was not fully able to fulfil. An absolute prerequisite for this model would be to find a highly committed ordering party who would be willing to considerably invest their own working hours and to offer a sufficiently extensive challenge to provide the participants with sufficient work from various perspectives. The realisation of this requirement cannot be taken for granted as there were clear differences in the commitment of the case assignment clients and the clarity of the assignment.



CityDrivers has proved to be one of the most successful projects in its funding program

On the other hand, recurring, small and brief case assignments could help improve the participants' opportunities and abilities to apply new skills so that the activities and the resulting solutions would better reflect the core competence of the creative industries, such as visualisation, handi-crafts, writing, performance arts, sound and music. Integrating various compe-tences into practically working approach always requires several repetitions. The lack of repetition in the current model is a key disadvantage. However, this did not seem to considerably impact the learn-ing of new skills as the participants were clearly able to apply their new skills and they were evident in the case assignments. Then again, the competitive advantage of creative experts in the service design

market should expressly be based on the integration of their core creative skills as more traditional operators already supply a great deal of business-oriented service design expertise. Therefore, in future train-ing courses more attention should be paid on the combining the core creative skills with service design.

Project impact: The everyday lives of several participants were characterised by challenging and uncertain livelihood and the difficulty of finding employment, which translated into short-term part-time jobs, forced entrepreneurism, weak salaries or free labour. The competition on open positions is tough. The lack of appreciation for creative experts was also often seen as a problem even though the

participants had hope for a better future and estimated that the significance of the industry would grow in the future. How-ever, training such as CityDrivers seems to have a positive impact on changing the current situation. The participants saw supplementing their competence, net-working and investing in sales and mar-keting as means of improving their status. Several participants reported increased confidence due to the new skills learned during the training as well as a clearer pic-ture of their status and role in the labour market. The new perspective and com-petence increased many participants' motivation and courage to seek new job opportunities or adjust their current job description towards something where they could utilise their new skills. In addi-

tion to the indirect impact, about one in five participants felt that the training had a direct impact on finding employment, switching jobs or changing their previous job description.

In conclusion: Based on the discussion in the project's steering group, CityDrivers has been one of the most impactful pro-ject in its funding programme. The number of applicants to the CityDrivers training exceeded the number of participants that could be accommodated. As a result, we can easily state that there is demand for training projects such as CityDrivers.



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