

Master's Thesis - Turku University of Applied Sciences - Leadership & Service Design

# SERVICE DESIGN FOR WELL-BEING

Case Cultural Exercise in the City of Turku

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This study builds knowledge about the possibilities of service design in well-being promoting services in the Finnish public sector through a service design case and related theory. The case of this study, Cultural Exercise, combines culture, exercise and outdoor recreation into a low-threshold service promoting health and well-being. The commissioner of the thesis and the owner of Cultural Exercise is the Recreation Division of the City of Turku.

The study was conducted mainly with qualitative methods. It aimed at reaching for ideas how to improve the service of Cultural Exercise. Through the use of several service design and research methods the current state of the service and its users were analyzed. In parallel also new improvement ideas were received and co-creationally refined for the service. The ideas concluded in possibilities how to raise awareness and appeal of the service to wider audience as well as how to embed design thinking as part of the working practices of the Recreation Division. The collected ideas were embodied and visualized as service blueprints. The ideas will be utilized as the service development of Cultural Exercise continues in summer 2016.

The study also concluded that added emphasis is needed on the well-being promoting services in today's society where people's ill-being is increasing. When effort is placed on the well-being promoting services, the citizens can better support their own health and well-being and gradually the strain on the costly care and rehabilitation will become lighter. Service design absorbs the innovational process of design and its methods as well as the perspective and participation of citizens for whom the services are aimed for. Service design can be seen as well-being promoting activity per se and its possibilities to support the needed development of the public services seem promising.

**KEYWORDS:** Service design, design thinking, city design, public sector, well-being, Cultural Exercise, Kulttuurikuntoilu, Turku, Recreation Division

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# 1 INTRODUCTION

This thesis is a case study where a service design project was conducted in the public sector environment. Using the theory and methodology of service design and the theory of well-being promoting work in Finland with focus on the impacts of culture and exercise, this research utilizes service design process and methods in order to develop the service with its users and potential users resulting in suggestions how to improve the service. The thesis also evaluates the possibilities of service design in well-being promoting based on the information gained by the research. The research utilizes both qualitative and quantitative methods focusing on the qualitative ones. The commissioner of this thesis and the owner and producer of the case of the thesis, the Cultural Exercise, is the Recreation Division of City of Turku.

In the organization of City of Turku the Recreation Division is responsible for both culture and exercising related services and activities. The other divisions in the city organization are Welfare Di-

vision, Property Management Division, Education Division, and Environmental Division. The five divisions together with the Central Administration form the City Administration of the City of Turku. A 15-year vision set by the Turku City Council in June 2014 portrays the City of Turku as a harmonic yet dynamic European culture city which cares for the well-being of its residents; "Turku is an attractive European city of universities and culture and is boldly renewing itself. Turku is a good place to live and succeed together." (City of Turku web.)

The need of added emphasis for well-being is real. In the second decade of the 21<sup>st</sup> century the world is an uncertain place where the only matter that is certain is change. The challenges of well-being in Finland are those of a modern, advanced society; unemployment rates are high and increasing, migration causes questions and even fear among the citizens, the inequalities of people grow deeper, the ill-being and marginalization of youth is increasing and the population is aging. In addition to

the challenging situation, also costs and resources are cut everywhere. Finland as a welfare state is facing challenges where new innovative solutions are desperately needed to foster the well-being of citizens in the prevention and resolution of the problems.

The National Design Programme “Muotoile Suomi” of Ministry of Employment and Economy of Finland describes design as a future asset in well-being promoting work. The vision of the programme states: “In 2020, design has enabled the growth of well-being in a world of uncertainty. Design has become a core competence both in private and the public sector.” (Muotoile Suomi 2013, 16.) Service design is a design discipline where services are innovatively developed in cooperation with all the stakeholders, the customer in the center of the development. The view of the service that is developed is built holistically all the factors being acknowledged and evaluated. Service design uses creative problem solving methods derived from traditional product and industrial design. The agile, co-creative process of service design where fast and cost-effective iterative prototyping is utilized ensures services to be developed with lower costs, less silos and the result to be customized for the target audience. (Design Council 2013, 6-9.)

While the private sector has understood the benefit of design in innovation, public sector in general is still rather experimenting and adjusting with it (Lehtonen & Lehto 2014, 20–21). Tuulaniemi

(2011, 285–286) points out that Finland is still behind other European countries in using the potential of design in the public sector structures and services and asks why our society would not use a discipline where the knowhow and methods of service development and production are first-class. Mänttari (2014, 109) reflects one of the motivators of utilizing design and customer-centricity on public sector development should be the costs and resources saved, which can be achieved through removing unnecessary stages of work or improved occupational well-being of the people involved in the service production.

# **2 THE RESEARCH PLAN AND THE PROCESS**

This thesis is an empirical research and development project using methods and process of service design to develop a public sector service that promotes well-being in terms of culture and exercising, Cultural Exercise of the City of Turku. The aim is to produce new ideas in order to develop the service. This will be conducted together with the users of the service in order for the service to become more interesting and appealing. An improved service would encourage wider audience of citizens of different backgrounds to have good experiences by means of culture and exercise. In parallel this thesis also looks into opportunities of service design and design thinking in the context of the public sector well-being promoting services.

Given the aim, the main themes of the theoretical frame of reference (Figure 1) in this thesis are the theory of service design – further on in the public sector city environment – and the selected methods. Additionally, the thesis creates an understanding about well-being and related promoting work in the Finnish frame, focus on the aspects of culture and physical activity. As the service is part of the offering of the City of Turku, the stakeholders of the process are the citizens of Turku and the commissioner organization.

The main research questions guiding the project were the following:



What types of improvement ideas can utilizing service design process and methods bring for the public sector service Cultural Exercise?

What could service design offer for the public sector well-being promoting services?





Figure 1. The Theoretical Frame of Reference.

The process of the thesis (Figure 2), is an application of service design processes which is here described by four stages of "Initiate", "Investigate", "Ideate" and "Implement".

In the first stage of the process, the subject of the thesis is selected and the whole thesis process is initiated. In the following stage, the research plan is created and the execution starts. The research and service design methods are selected and the related activities coordinated. The subject area is researched in detail in order to create a comprehensive understanding of the subject, theories and design problem. In parallel, the stakeholders are investigated thoroughly for the study. This stage includes research and service design methods such as theme interviews, observation, online sur-

vey, benchmarking, online ethnography and creating the initial service blueprint.

The following stage is about co-creation and ideation, where the service is being innovatively developed together with its users by means of design probes and brainstorming workshops. Personas are developed to support the ideation process.

The information and insights gathered during the earlier stages of the process will be utilized throughout the design process and eventually reported, analyzed and turned into service blueprints, ideas and recommendations that can be further on utilized by the Recreation Division. The thesis will produce conceptual ideas on how to improve Cultural Exercise experience and create

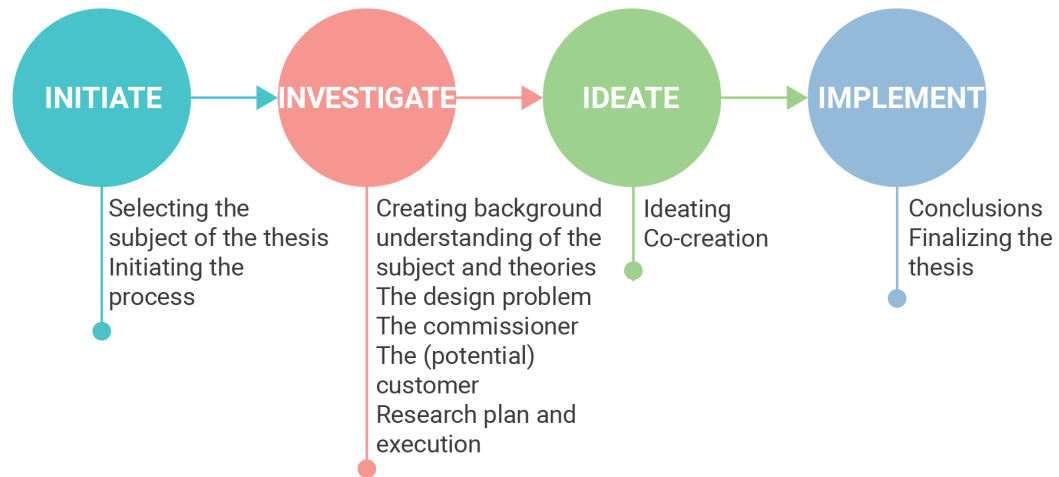


Figure 2. The Thesis Process.

an understanding what service design can offer for this type of service development in the public sector environment. The thesis does not include prototyping or testing but this is left for the commissioner to continue with in accordance to their resources. In this process, implementation is about concluding the study and ending the process of the thesis.

For the activities of the Recreation Division six focus groups were defined in 2013. The groups consist of socio-economically weakly positioned and or passive citizens and are further segmented to children, youth, working aged grown-ups, seniors, Swedish speaking citizens, multicultural citizens and immigrants. (City of Turku web; Recreation division annual report 2014, 8-9.) When developing the service this perspective will be kept in the

background so that the results will keep the service open for people with all backgrounds. Due to the diminishing resources the Finnish public sector is facing, also cost-efficiency is a theme that will be kept in mind with the service development conclusions.

# **3 SERVICE DESIGN AND THE CITY**

### 3.1 Service Design Thinking

Service is a process of actions, or series of actions, existing to solve a problem the customer has. Services are intangible and often produced and experienced in parallel where the customer's role is not that of a passive recipient but active participant in the actual production process of a service as a co-producer of the service. Meaningful in the service are the interactions of people related to the service, the customer and the stakeholders of service provider that together create the service experience. The customer's expectations regarding the service experience are essential for defining and further, improving, the quality of the service. Expectations not met by the customer's experience of the service form a so called quality gap which in order to create a smooth experience should be closed. (Tuulaniemi 2011, 59; Grönroos 2015, 47-51.)

Service design, with its processes and methods derived from the traditions of product design, has been an emerging discipline for some ten years. While gradually establishing, there are still as many interpretations about it as there are books and publications written. Service design is an umbrella term for an interdisciplinary approach of (co-)creative problem solving with a range of tools and methods. As services are intangible, different methods of visualization to turn the abstract into tangible make an important part of service design. The iterative approach helps in identifying the problems early when light prototypes are developed via trial and error. When the problem areas are found and corrected early enough, fewer difficulties will appear after the actual launch and the costs remain lower. The aim of service design is to create services of good quality, which will lead into customer engagement and bring competitive advantage to all the sectors of society. (Tuulaniemi 2011, 58, 63, 114, 126; Stickdorn & Schneider 2011, 28, 34, 148; Mattelmäki 2015, 27.)

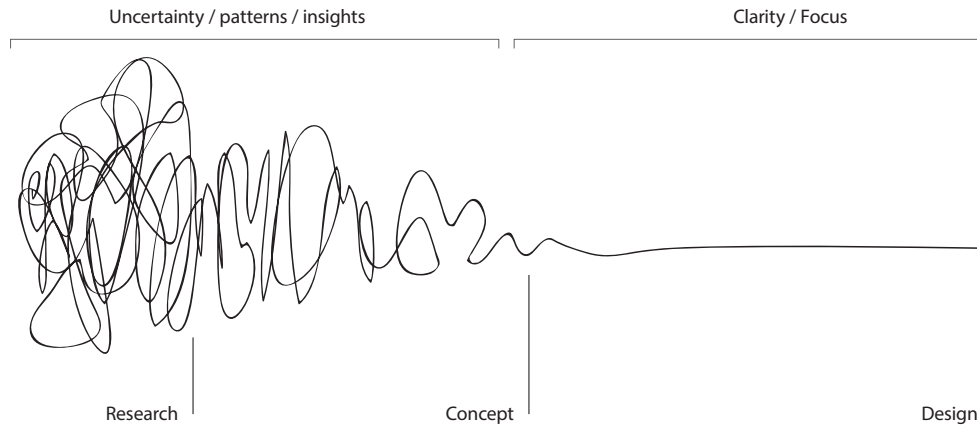


Figure 3. The Design Squiggle (Newman 2006).

The several slightly different frameworks to describe the service design process all share a similar user-centric, co-creative mindset about researching, visualizing and prototyping before piloting and launching the service with continuous improvement. The process of service design is not really linear but rather an iterative play where proceeding might mean going back and forth the stages of the process – or even start from the scratch – while finding the ways through the fuzzy front-end phase to result. The Design Squiggle (Figure 3) draws this process of so-called design thinking. Design thinking is an important way of thinking and a tool for a service designer. It emphasizes the ability to be empathetic for others and to note the details that others would miss turning these nuances as

the source for innovation. Design thinking is about humanity and human centrality. The utilization of user information enables the design of innovative and needed services and solutions for design challenges. Brown additionally states that for design thinking one does not need to be a designer but design thinking provides tools for anyone for problem solving. (Tuulaniemi 2011, 113; Newman 2006; Miettinen 2011, 27; Brown 2009, 4, 49-50.)

### 3.2 City Design and Design for Public Sector

Service design in the public sector city environment is also known as city design. The discipline combines design knowhow into development of cities and their strategies. The potential of service design in the public sector environment is considered hefty while the challenges are real; the resources available are diminishing while population is aging, the amount of working-aged people decreasing and the population is centralized to urban environments causing pressure on public sector services. It is anticipated that 70% of the world's population lives in urban areas by 2050 thus specific emphasis is needed on the urban environment challenges. Kurronen finds the public sector services that are in the central position for Finnish well-being to be in front of challenges unprecedented. Mänttari conveys the public sector to have an urge for user-centric mindset where preventive processes and services are developed to solve the customer's problem more efficiently and replace the current complex setup. (kaupunkimuotoilu.fi; Kurronen 2015, 29; OECD 2012; Mänttari 2014, 109.)

Muotoile Suomi programme describes service design as one of the centric methods to renew public sector services in a way where costs will be saved while producing services in citizen-centric way also engaging all the stakeholders in the design process and the result. Design Council states that in

the current economic situation this is essential as it helps in creating services for the citizens as the creation happens with them. The customer-centric innovation, low-cost prototyping and the agile, iterative approach saves costs while the resulting services become tailored thus valuable, useful and functional for the users. Additionally, Kuusisto and Kuusisto find the core of the customer-centric innovation to be learning from and together with the users of the services. (Muotoile Suomi, 2013, 10; Design Council 2013; Kuusisto & Kuusisto 2015, 173; Lehtonen & Lehto 2014, 22–27.)

“The Public Sector Design Ladder” by Design Council consists of three steps of applying design in the public services (Figure 4). The higher the step, the more value is created. At the first step, service design is not yet embedded in the organizations but the design projects are one-offs from small to larger ones where service designers support the public organization. Projects can deal with wicked problems of society and turn the technology useful for their users. At the second step, public sector employees themselves are applying design thinking fluently in their work and learn to see the problem from the customers' perspective. Procuring design for greater design efforts gets more straightforward. The highest step is where design thinking is applied by policymakers leading to a unified process where costs are lowered due to prototyping the risky areas and silos are reduced while people are being engaged from the outside. (Design Council 2013, 8-9, 30.)

### 3.2.1. Citizen Participation in Public Sector Service Design

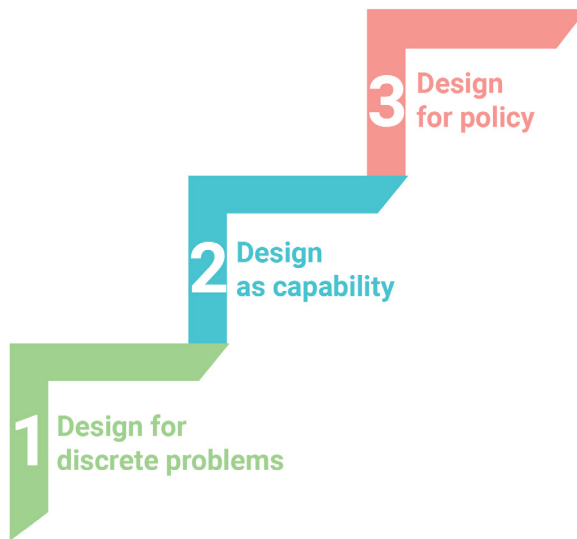


Figure 4. The Public Sector Design Ladder (Design Council 2013).

According to Tekes (The Finnish Funding Agency for Innovation) customers as a resource in the public sector service development are still not utilized efficiently. Kuusisto and Kuusisto as well as Hakio et al. reinforce the perspective stating that customer and active user are a rather new concept in the context of public sector services. The viewpoint of a user in public sector services is changing over time from a passive recipient into the source of ideas and a key operator in the service production. The information and insight that the customer has differs from the perspective of the professional and supports the production of services that meet the needs of the customers while the citizens in today's society have the interest and the knowhow of participating in the development and production of public services. Participation in the creation of services adds the self-accountability and activeness of citizens to care about their own well-being and increases the satisfaction experienced of the services produced as a result. Sitra additionally states that citizens in the current individualized society are willing to be part of the development of public services to have them adjusted to their needs, while participation also promotes their social and psychological well-being. From the service providers perspective the customer-centricity shares the responsibilities, empowers the personnel by better functioning ser-

vices and thus adds job satisfaction. (Tekes 2012, 25-29; Sitra 2013, 14; Kuusisto & Kuusisto 2015, 173, 187-188; Hakio et al 2015, 68, Jäppinen 2011, 110.)

Tekes categorizes the participation of customers based on the grade of participation and its depth into four levels. The first stage is about informational participation where the customer is in the role of either giving or receiving information related to the service. At the second stage customers are used for consultation about production of a service. Third stage involves customers into the co- design and -development process of services and the final stage makes the customers part of the service production, such as in self-service or peer support groups. (Tekes 2012, 11.) Service design process incorporates in all of the presented levels of citizen participation simultaneously, while all the aspects are important.

### 3.2.2. Theses of Service Design in Public Sector Environment

Theses where service design is studied in the public sector environment were examined in order to gather background information about the subject. Similar, with an emphasis on service design on a public sector well-being promoting service, was none to be found. There are theoretical theses and those of case studies. As an example, Jarkko Kur-

ronen wrote his Master of Arts study "Muotoilu & kunta: muotoilun lähtökohdat ja mahdollisuudet osana julkisen sektorin uudistamista " in 2013 about design on the municipal environment of City of Espoo where he discusses the possibilities and challenges of design in the renewal of public sector through two cases. Similarly, Hanna-Riina Vuontisjärvi's Master's thesis "Service Design in the Public Sector: Role, Challenge and Good Practice" (2015) examines the role of service design in the public sector environment presenting recommendations for the service designer in the public sector environment. Tuula Jäppinen (2015) researches and creates a citizen participation model for public service in her Master's thesis "Citizen participation as a systematic development tool in renewing social and healthcare services- a case study in the public service context.

Quite close to this thesis in terms of commissioner and the methodology of service design lands Annaliisa Salmelin's Master's thesis (2014) "Successful Service Development in the Public Sector: a Case study of a Service Design Project Carried out in Short-Term Care Services in the Town of Turku" where a service design project was conducted and evaluated for the City of Turku Welfare Division.



### 3.2.3. City Design in the City of Turku

In the organizations of the City of Turku service design is still rather a new approach of development. The Welfare Division of the City of Turku has conducted a project “Palvelumuotoilulla Parempia Palveluita Riskiryhmille” (PPPR - Better Services through Service Design for Risk Groups) during years 2013-2015 where the target group people of alcohol and substance abuse counseling services were activated in co-creation of new service concepts. The aim of the project was to add the participation, well-being and health of risk groups by changing the service structures to customer-centric ones as well as creating effective and customized services by means of service design. (Niina Jalo 20.5.2015.) Previously mentioned Master’s thesis of Annaliisa Salmelin was written about a part of the project.

The University of Turku and the City of Turku are taking part in a project “Live Baltic Campus” which is coordinated by Metropolia University of Applied Sciences. The project covers five Baltic area universities; Helsinki Metropolia University of Applied Sciences, University of Latvia, University of Tartu, University of Turku, and University of Uppsala. Additionally the City of Helsinki and the Riga Planning Region and as attached partners the City of Turku and Uudenmaan Liitto are involved in the project. The aim of the project is to enforce the functionality and coziness of the Baltic region as well as interdisciplinary cooperation of city planning and

design by utilizing the methods of service design. (Live Baltic Campus web.)

In Turku region, and even nationally, one of the biggest initiatives where service design is currently utilized is 6Aika - The Six City – Open and Smart Services Strategy. The six largest cities in Finland, Helsinki, Espoo, Vantaa, Tampere, Turku and Oulu, are developing and deploying a new strategy for sustainable city development. SELKO initiative lead by Turku University of Applied Sciences is part of 6Aika strategy with an aim to design an open and user-centric business service entity for Turku region by utilizing methods of service design such as co-creation and overall design thinking. The new business service network will produce easy and clear service offering for all types of businesses. (6Aika web.)

### 3.3 Challenges of Public Sector Service Design

However good the possibilities of service design in the public sector seem, using designers and design methods in the development of the public sector has its challenges. Mulgan discusses the challenges of design in his publication “Design in Public and Social Innovation” (2014). Mulgan states that terms design and service design in general are found vague with no clear definition. The observations collected during the research process of the thesis support this; service design

indeed is still an unknown discipline causing questions and doubts. The project manager of PPPR mentioned that the City of Turku employees that participated in the service design process of PPPR project were doubtful at the beginning of the process and the term service design was considered as nonsense, even causing irritation in the participants at first. The numerous service design professionals that were encountered during the project were experienced in different manners by the audience depending on their personality and skills. Some were considered lacking the needed skills of utilizing the service design methods efficiently, facilitating the events or understanding the environment of the project organization convincingly enough. (Mulgan 2014, 1-6; Niina Jalo 20.5.2015.)

Also Mulgan highlights that there is not enough training or education for service designers to have the skills the public sector environment would require. He continues that the costs of using design consultants are experienced high and it has been criticized that the commitment of the designers does not carry long enough while their skills in implementation mismatch their design skills. Mulgan emphasizes that the whole design process requires a humbler attitude for the designer and mutual learning during the process. Hakio et al., on the other hand, found during their service design projects with City of Helsinki the time and motivation of the participating employees to be a big challenge. Usually the development work has to be conducted in addition to the normal daily work

which leaves the employees lacking the resources or interest to concentrate on another project, consultant or method. (Hakio et al 2015, 66-68; Mulgan 2014, 1-6.)

The strategical potential of service design is not yet widely recognized and the measurable findings about how design actually works in the public sector are still considered insufficient. The purchasing process of the public sector is complex and purchasing design is considered difficult while design as a branch is poorly organized and the process of purchasing design does not allow questioning the commission. The public sector is also traditionally an environment where stability is fostered while service design is always improving by its nature. Mulgan sees design an approach to make the traditional limitations of the public sector less restrictive. Jäppinen & Sorsimo are also concerned about the lack of gathering and sharing the experiences gained in the service design projects of public sector. While public sector should aim in searching for scalable solutions to be shared over office, ministry or municipal borders the design field should collect more evidence about the effectiveness and results on public sector. (Mulgan 2014, 1-6; Muotoile Suomi 2013, 82; Tuulaniemi 2011, 281–287; Kurronen 2015, 33; Jäppinen & Sorsimo, 2014, 85.)

# **4 WELL-BEING PROMOTING IN FINLAND**

#### 4.1 Definitions of Well-Being

Well-being, understanding and improving it can be seen as both political and subjective matter. It is a multidimensional and multidisciplinary field of research with no generally accepted framework with varying themes and dimensions. Improving well-being is one of the centric values and missions of modern society and needs to be measured and followed up to understand and guide the political decisions. (Bardy 2010, 38-39; Hoffren & Rättö 2011, 219-234.)

Well-being is reviewed through objective society level measurements and subjective interpretations of individuals. The early and perhaps the most well-known society-level measurement of well-being was Gross Domestic Product (GDP), which subsequently has been found to be inadequate. GDP does not acknowledge, for example, income distribution, environmental problems and

the factors that have impact on the well-being experience of individuals. (Vaalasvuo & Moisio 2014, 99, 113; Saari 2011, 9, 359; Hoffren & Rättö 2011, 219-234.) The importance of subjective well-being in today's society is increasing, and Sitra proposes this to be the key societal objective in addition to sustainability (Sitra 2013, 29).

Important subjective well-being (SWB) factors are often considered to be material well-being, health and social relations. Erik Allardt, a sociologist and well-being researcher, leads the way in Finnish and Nordic context of well-being research. Allardt's classic theory of well-being from the 1970s summarizes the basic needs of an individual to three dimensions of well-being; "Having, Loving and Being". "Having" refers to the needs of individual's living standards such as income, accommodation, employment, occupational environment, health and education. Allardt adds the physical and biological environment as part of the "Having" dimension. The dimension "Loving" consists of the

social needs of an individual in terms of different types of relationships where the social needs are fulfilled. “Being” is a dimension about the individual being part of the actions and decisions that relate to the life of the person as well as possibilities to have sensible leisure time activity, meaningful work and live in harmony with nature. (Allardt 1976, 32-49; Saari, 2011 43-44.) This holistic view of well-being summarizes the preconditions for an individual’s mental, physical and social well-being.

The concept of sustainable well-being has been introduced during the first decades of 21<sup>st</sup> century to respond to the complex challenges and so called wicked problems of today’s society. The model by The Finnish Innovation Fund Sitra (Figure 5) combines the components of economic sustainability, social sustainability and ecological sustainability with those of subjective well-being and responsibility of individuals introducing a vision of a well-being society with sustainable baseline where Sitra sees Finland could be the forerunner. (Sitra 2013, 5-6.)

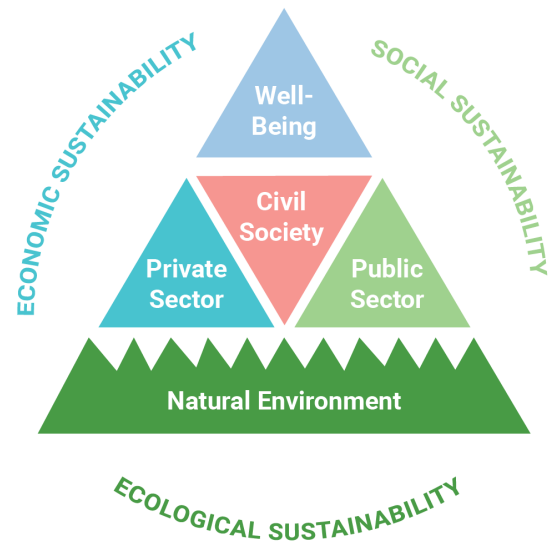


Figure 5. Sustainable Well-being Model by Sitra (2013).

#### 4.2 Well-Being Promoting in Finland

Finland has been an exemplary country in many areas of well-being during the decades. Over the time the population of Finland has become wealthier in GDP per capita and the Finnish well-being model has been rated as one of the top countries

in the world. However, at the same time, no other western country has experienced such vast inequality change between its citizens' income and affordability causing one of the centric problems of well-being. Economic growth can be considered as a paradox where the citizens' ill-being is derived from but on the other hand which is also expected to be the solution for the ill-being. The socio-economical differences between the people are growing deeper causing complications and side effects. (Vaarama, et al 2014, 323-327; Bardy 2010, 38-39, 43; Hoffren & Rättö 2011, 220-239; Kurronen 2015, 29; Sitra 2013, 29.)

The Finnish well-being promoting policy is set by the government of Finland with the objectives to foster health and well-being and reduce inequalities. The Ministry of Social Affairs and Health is integrating actions to increase the well-being of citizens, their social participatory possibilities as well as health and abilities to function. The aim is to take health and well-being promotion into account in all decision making. The follow-up and evaluation of related actions are centric missions for the Finnish National Institute for Health and Welfare. Typical for the time is the fact that both financial and human resources were cut from the Institute for year 2015. (Finnish Government Policy for Well-being; Vaarama et al. 2014, 3; THL; STM.)

The well-being promoting strategy of the Finnish government can be seen in the laws, regulations and further, in the strategies of Finnish cities and municipalities. The City of Turku emphasizes cit-

izen and customer orientation where services of good quality and availability are developed together with all of the stakeholders. In the strategy of The City of Helsinki the first goal is to promote the well-being of the residents and, likewise, The City of Tampere strategy emphasizes well-being to be the common goal of the city. Democracy and participation of citizens are incorporated in the strategies that are realized nationwide in more than twenty ongoing well-being and health promoting programs. (THL; Helsinki City Strategy, Tampere City Strategy, Turku City Web, Kunnat.net.)

#### 4.3 Service Design in Well-Being Promoting on the Public Sector

In Finland designing customized well-being services has been considered as one of the industries of growth in the future. Well-being promoting service can be seen as a service where a person can participate in activities with an objective to promote well-being and prevent physical, mental or social well-being related problems (Sitra 2013, 14; Koivisto et al 2010, 12).

Professor and sociologist Juho Saari finds producing customer-centric well-being services an important business field of a prospering society while Lehtikoinen describes well-being services as an emerging field in Finland due to the wicked problems caused by the aging of the population

and the social and public health related problems. He states that the impacts of these problems will be untenable in many levels if left unattended or on the other hand, cared reactively. (Saari 2011, 358; Lehtikainen 2011, 274.) The care of such problems is costly and pressures the public health care thus preventive, well-being promoting work is needed. Muotoile Suomi programme believes design could be used to define and solve problems and enhance the users' experience of the services while reducing the costs. The well-being of citizens could be assured by developing the society in the public sector where the resources are continuously cut. (Muotoile Suomi 2013, 6-8.)

Organizations such as Sitra and Tekes have robustly been supporting the design-involved research and development programmes such as Design Exchange, Helsinki Design Lab and Toimiva kaupunki (Design Driven City). "Ratkaisu 100" by Sitra is a freshly launched initiative where the citizens are requested first in terms of crowdsourcing to define a wicked problem of society impacting on the well-being of all the Finnish people at some level. After defining the problem, teams of different backgrounds are invited to innovate solutions to improve the well-being. Later on, in the 2017 – the 100th birthday of Finland, the teams are competing each other to find the best solution for the problem. (Muotoile Suomi 2013; Sitra web.)

# **5 PHYSICAL ACTI- VITY AND CULTURE IN WELL-BEING PROMOTION**



The case of this thesis, Cultural Exercise, combines the health and well-being promoting effects of culture and exercising. The well-being effects of physical activity are long known and scientifically undeniable and can be considered one of the corner stones of well-being. Exercising has positive impacts on the prevention, care and rehabilitation of diseases classified also as Finnish national diseases such as obesity, type two diabetes, disorders of the musculoskeletal system and depression while as it is also a method to relieve stress and empower the mental resources of a person. The psychological impacts of the physical exercise are seen to be on the same level with the physical impacts. In a comparison between physically active citizens and passive ones, the costs caused to healthcare by the active part of the citizens are 6-22% less than the costs caused by passive citizens. (Vuori 2015 5, 18, 506; Muutosta liikkeellä! 2013 4, 10; Vasankari 2010, 64-66.)

While the recent reports about the physical activity of Finns point out that leisure time exercising is increasing, the current world favors sedentary lifestyle and Finns actually spend most of the day sitting at their work places, daycare, schools, while commuting and at home. Small children sit up to 60% of their days while the rate with grown-ups is as high as 80%. The level of physical activity remains very low and is found critical to be increased. The complete annual costs of the health care in Finland are up to 18 billion euros, and are to be increased as the population ages. The costs caused alone by sedentariness are 2-4 billion euros when taking into account the costs related to the lack of productivity caused by sick leaves, early retirement and deaths. The direct costs of sedentariness for the health care are 1-2 billion euros. The cross-sectoral cooperation, which started some 15 years ago, places even more effort to offer health-enhancing, low threshold exercising services and preventive care for the people. (Muutosta liikkeellä! 2013, 4; Vasankari 19.11.2015.)

According to Itkonen and Kauravaara (2015, 186) positive experiences of exercising enforce the willingness to exercise more. They add that citizens as the subject matter experts of their lives should be used more as a resource in sports planning. Stranius mentions that to promote exercising different inspiring examples are needed. However, the most efficient way to promote physical activity in everyday life is to make exercising easy, inexpensive and fun. (Stranius 2015, 78.)

If exercising is found fundamental in improving the quality of life and lengthening one's lifespan, the consumption of culture has been recognized in the recent research in similar perspective. A culture enthusiast lives longer than a couch potato states neurologist and researcher Markku T. Hyypä according to whom it has become clear that lifestyle where culture and art are consumed promote health and lengthen one's lifespan, even with two to three years. Hyypä points out that this is actually more than can be achieved by weight losing or health-promoting exercise alone and almost as much as giving up smoking can offer to a person. While culture and art may trigger immediate emotions and experiences, the most important aspect in the well-being promoting effects of culture consumption is found to be its social nature. (Hyypä 2013; 19, 22, 99, 122-124.)

Positive impacts of culture have also been recognized in the area of improving brain health and memory disorders. Muistiliitto (The Alzheimer Society of Finland) has created a booklet about

recommendations for brain health promoting cultural activities. The booklet reminds that memory disease does not take away the ability to enjoy art or produce culture but pleasure can be gained even when the disease is in an advanced stage. Sensual experiences are important even when the active participating is no longer possible providing joy, pleasure and experiences of success for an individual. Even smaller splashes of art are advantageous and can even be more pleasant for a person with a memory disease. (Muistiliitto 2014; Malmivirta & Kivelä 2015.)

Cultural well-being has been recognized in the governmental level in Finland and internationally. From 2010 to 2014 various public sector institutions and organizations worked together for TAIKU programme (Taiteesta ja kulttuurista hyvinvointia - Arts and Culture for Well-Being) of Finnish Ministry of Education and Culture with objectives to promote art and culture for well-being. Firstly the programme presented art and culture in the promotion of social inclusion, community spirit, living environment and capacity building. Secondly TAIKU aimed to bring art and culture as part of social welfare and health services and thirdly the programme aimed to support occupational well-being by art and culture. The programme managed to raise the awareness of positive effects of art and culture in well-being and the use of culture-based methods had become more common. (TAIKU final report 2015; Liikanen 2010. 57.)



# 6 CULTURAL EXERCISE IN THE CITY OF TURKU



Picture 1. Miniature Statue En Route "Piiloleikki".

One of the many well-being promoting services offered by the Recreation Division of the City of Turku is Cultural Exercise, which combines culture, exercising and outdoor recreation. Cultural Exercise is a simple and free way with a low threshold to add physical activity by means of culture and impact on one's health and well-being. The Recreation Division of the City of Turku offers additionally a wide variety of effective and accessible services, such as libraries, museums and sports related services for the citizens of Turku with whom the services are also aimed to be developed. (Cultural Exercise web; Turku City Archives; Recreation Division web.)

Originally Cultural Exercise was one of the five segments of an initiative created for the European Capital of Culture year of Turku named Central Park of Culture and Exercise. The initiative presented a vision of River Aurajoki area to become similar to Central Park of New York City and by combining exercising and culture to nature and

the lively city environment to impact positively on the physical, emotional and social well-being of Turku citizens. The first Cultural Exercise routes were created during years 2009-2011 in cooperation with several stakeholders such as municipal offices, museums and artists. The first route was "Suomen sydän" (Heart of Finland) with the premiere on 28 August 2010. The patron of the Central Park of Culture and Exercise was the then Minister for Foreign Affairs Alexander Stubb. (Cultural Exercise web; Turku City Archives.)

As a historical city full of cultural legacy, Turku and its citizens have a lot to offer for an initiative such as this and the experience, knowledge and creativity of the citizens was utilized in creating the routes. For example "Piiloleikki" (Hide and Seek) (Picture 1) is a functional work of art and a route consisting of miniature bronze self-portrait statues created by Turku children in a workshop organized by artist Oona Tikkaaja. (Appendix 1) The statues are hid around River Aurajoki area and by

reading the coordinates on the map the next statue can be found. Piiloleikki transforms the viewer of the art into a detective and encourages children to move by exploring the environment for the tiny characters. (Cultural Exercise web.)

Citizens were involved in other means, verbally, in “Runosmäki” (Appendix 2) route. For this route the residents and visitors of Runosmäki were interviewed for their experiences and stories of Runosmäki during summer 2012. Turun Sanataideyhdistys (Turku Association of Word Art) turned the material into so-called ear poems with different themes where the voice of the original interviewee can be heard from the final poem through the words and phrasing, although the writer is a poet. The Runosmäki route was created as part of an initiative “Osallistavat Kulttuurikuntolureitit Runosmäessä” (Participatory Cultural Exercise Routes in Runosmäki) which had an objective to add involvement and communal spirit in Runosmäki and also to diminish the inequalities in well-being. (Cultural Exercise web; Wennerstrand 2013, 29-30.)

Year 2015 introduced a completely new route of Pansio, an improved set of Cultural Exercise maps, map holders, a renewed website as well as a possibility for the residents of Turku to join the development of Cultural Exercise enabled by the Master’s thesis at hand. The theme week of Cultural Exercise took place from June 1 to June 7 introducing the service with guided tours of different routes free of charge. The tours covered several

routes with persons such as local causerie writer and journalist Markku Heikkilä guiding “Kaupunkitarinoita Turussa” (Urban Stories in Turku) or artist Oona Tikkaola acting as a guide for her work of art “Piiloleikki” with fellow child guides. Cultural Exercise was also highlighted online in social media channels, in Turkuposti magazine and in local city magazines. (Cultural Exercise web; Turkuposti 2/2015, 15.)

In spring 2016 Cultural Exercise offers altogether 13 pre-defined routes. Different themes introduce the user with interesting and even hidden pieces of information about Turku (Appendix 4). Maps are available as printed versions in Turku city libraries, visitor infos and certain museums, as CityNomadi mobile application or for printing on the Cultural Exercise website. The language versions available are Finnish, Swedish and English. Some of the routes have voice guidance via Soundcloud. There is also a printable exercise book created for Cultural Exercise, which can be used to reflect the experiences. The book was created as part of EViva project (Enhancing Vitality with Active Leisure Time, 2011-2015) which had an aim to promote well-being by offering low-threshold possibilities for the citizens to increase their leisure time activeness. (Cultural Exercise web; Turkuposti 2/2015, 15; WHO Healthy Cities 2014.)



# **7 INSIGHTS AND IDEATION**

This study combined methods from qualitative and quantitative research methodologies. As this research is a case study of a service design case, the research methods of ethnography such as observation and probing were utilized to gain qualitative insight about the users and potential users of the services which is also one of the central topics in service design. Quantitative data was used when looking into the demographics of the survey respondents and their awareness and attitudes of the service. This data can later be compared if a similar survey is conducted. Interviews, in this

thesis theme interviews in unstructured form, were used to collect background professional information to discuss the theory. Theme interview is a method where the themes of the interview are pre-defined but the exact format and order of the questions is obsolete. (Hakala 2015, 29.) This chapter presents the theory, implementation and summarizes the results of each of the method.

For communicational purposes during the research an email address [tutkimus.kulttuurikuntoilu@gmail.com](mailto:tutkimus.kulttuurikuntoilu@gmail.com) was created. For example an email (Appendix 8) with information about the possibil-



Picture 2. Invitation to Cultural Exercise Development Groups on Twitter.

ity to join the co-creational teams (Chapter 7.6) was sent out for the persons who left their contact details through the survey (Chapter 7.1). These development events were also advertised widely in the online and social media channels of the City of Turku (Picture 2).

## 7.1 Survey and the Results

Survey is a method to collect information in a standardized way where the respondents form a sample of the population. Web-based surveys minimize the inconvenience of sending back and forth the survey forms from both the researcher and the respondent and also eases the workload of the researcher when the responses are automatically stored in electronic format for further editing. In the times of digitization it is no surprise that web-based surveys have become more popular in both commercial and research use. (Hirsjärvi et al. 2004, 182-184; Dawson, 2011, 89-104; Valli & Perkkilä 2015 109-114.)

An online survey (Appendix 5) was chosen as one method due to its nature of being an efficient and affordable way to collect data for the research. The survey had the following objectives; firstly the survey was to determine the knowledge and attitudes of Turku citizens about Cultural Exercise. Secondly, the aim was to understand the exercising and culture consumption behavior of Turku

citizens and whether any correlation can be seen between the socio-demographic background of the citizens and their activeness in exercising and culture. Thirdly, the survey was a channel to collect possible improvement ideas for the service and lastly, to gather Turku citizens for the latter development groups of Cultural Exercise; the design probes (Chapter 7.5) and the co-creational brainstorming workshops (Chapter 7.6).

The survey was launched on 2 June 2015 at the beginning of the theme week of Cultural Exercise and was open until 30 June 2015. The survey form was created with Webropol survey tool and consisted of three pages. The two first pages determined the background information of the respondents as well as the attitudes and knowledge about Cultural Exercise containing both closed and open questions and some space for ideation. The third page was reserved only for contact information and was instructed to be filled in by those who were interested in participating in the development group of Cultural Exercise. The survey was designed in cooperation with the commissioner and was pre-tested by five volunteers before the launch.

The survey link (Appendix 6) and general information about the development groups of Cultural Exercise were shared to some extent via the Cultural Exercise theme week task force but the more efficient channel turned out to be the social media channels of the City of Turku. The research was promoted through "Kulttuurista Turussa" and "City



of Turku” Twitter and Facebook. Each post generated more responses in the online survey than the total of the responses achieved by handing out the links during the theme week activities were. The survey was also represented on the City of Turku website.

As the survey was available online for everyone the group of respondents form rather a self-selected example than a sample. The population of the survey can be considered to be citizens of Turku but the availability online allowed people outside Turku to send their responses as well. The fact that social media sharing heavily impacted on the response generation can give biased results; instead of a sample covering a cross-section of Turku citizens the respondents are likely to be those of Turku citizens who follow Turku in the social media. This would exclude the part of Turku citizens who do not use social media actively, or at all. According to a research of social media behavior of Finns conducted in early 2015, social media is still more widely used by younger citizens. (Yle Social Media Study 2015.) Also the subject being directly related to culture might exclude the part of citizens who are not interested in this area.

7.1.1. The Background of the Respondents

As it turned out, the survey was eagerly welcomed by those who seem to have natural interest in cul-

ture or are curious to participate in the co-creation groups of Cultural Exercise. During the approximately one month of the availability of the survey altogether 68 responses were received while the survey page was opened additional 127 times with no response. Nearly 80% of the respondents were citizens of Turku, especially from the Turku city center or the neighborhoods surrounding it such as Martti and Port Arthur. As the target group of the service is Turku citizens the scope of the analysis covers the ones who have chosen Turku as their location of residence. Initially, as much as 72% of the respondents showed interest in joining the development of Cultural Exercise through the survey.

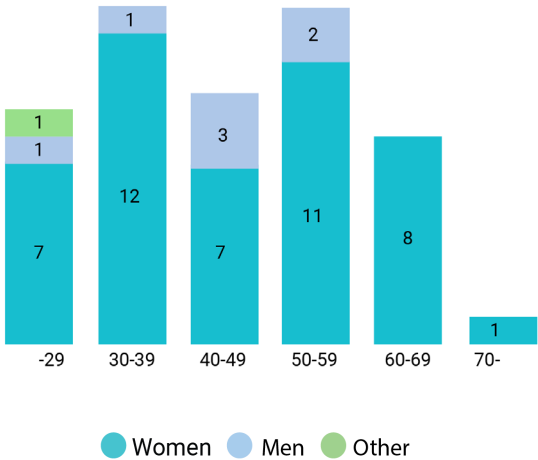


Figure 6. The Demographics of the Survey Respondents.

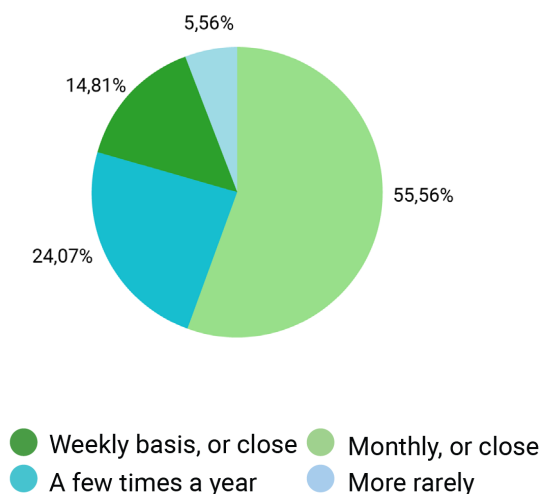


Figure 7. The Activity Level of Culture Consumption among the Survey Respondents.

The respondents were grouped to age groups according to the year of birth selection on the survey. All the age groups under 70 years of age were quite similar in size with the majority (85%) of the respondents being women (Figure 6). The respondents were on average rather highly educated and 57% of them were in an employment of some type. 30% of the respondents had children, approximately half were single and the other half in a relationship of some type.

In general the respondents were active in terms of culture and exercising. 95 % responded to attend cultural activities at least a few times a year (Figure 7) and more than half of the respondents exer-



Figure 8. The Physical Activity of the Survey Respondents.

cise at least three times a week (Figure 8). All had hobbies or interests in several areas of life while none admitted not to exercise nor consume culture at all. According to the research of Finnish culture consumption there are individuals consuming culture in all parts of the population, however, the most active ones are socio-economically well positioned, often women, whereas the most passive ones are often men and from weak socio-economical background. (Suomalaisten näkemykset kulttuurista 2013.) The survey results showed that Cultural Exercise is a service that appeals especially persons described in the aforementioned research as active culture consumers.

### 7.1.2. The Reception of Cultural Exercise

According to the survey the knowledge of Cultural Exercise is rather low. The service has existed for five years and yet to half of the respondents Cultural Exercise was a completely new service, and only 23% of the respondents had participated in Cultural Exercising (Figure 9). The main channels where the respondents had heard about the Cultural Exercise service were Turkuposti magazine covering 50% of the responses, the website of the City of Turku (34%) and coming across the maps of Cultural Exercise at public places (29%). The Theme Week of Cultural Exercise had reached 23%

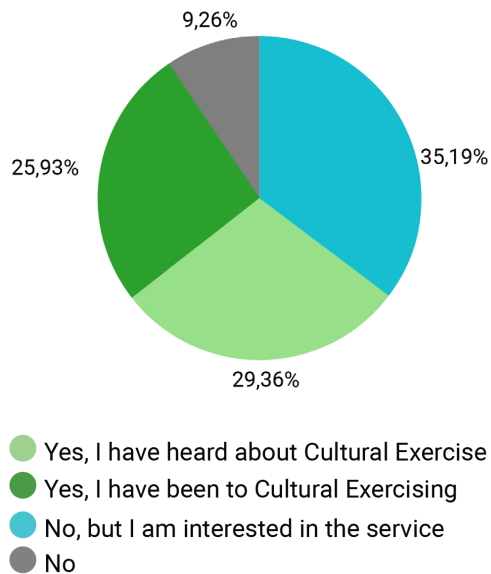


Figure 9. The Awareness of Cultural Exercise.

of the respondents. "Porrastelu", "Patsastelu" and "Piiloleikki" were the most familiar routes for the respondents and paper maps the most favorable form of maps.

Despite the low level of awareness of the service, in general the feedback received was positive and the enthusiasm towards the service was readable through the comments. The greatest individual subject of criticism in the responses was the name of the concept which was described as boring: "To me Cultural Exercise sounds like it is aimed for cultivated middle-aged working people and families with children. I think it would be very suitable for younger adults, such as students, but the current brand image does not necessarily encourage the youngsters to participate." Other criticism was aimed towards outdated maps where statues had been removed or stolen or about information that was missing on the maps.

The respondents who had been to Cultural Exercising had had a lot of positive experiences; the idea of Cultural Exercise, the aesthetics and clarity of maps as well as the versatility of the routes were appreciated. Those who had not participated in Cultural Exercising still found the idea interesting and worth trying – a good excuse to go out for a walk. "Interesting" was a word coming up frequently in the feedback. The feedback and reactions regarding Cultural Exercise are presented in Figure 10.

It's about the joy of finding and seeing Turku from new point of view.

A very interesting way to combine exercising and culture. Just going out for a walk doesn't get me going but this way there would be something more.

It is running between sights.

It sounds very interesting but I found Nomadi App very confusing.

An interesting way to investigate the city while exercising and finding new things in parallel, a type of a geocaching.

To me Cultural Exercise sounds like it is aimed for cultivated middle-aged working people and families with children. I think it would be very suitable for younger adults, such as students, but the current brand image does not necessarily encourage the youngsters to participate.

It sounds fun. I actually don't understand why I have never tried before.

It combines two things I like. This brings culture close to someone who is not necessarily interested in and vice versa.

One can accidentally get exercise while getting to know culture. This service could be a source of motivation and ideas. :)

Figure 10. Associations about Cultural Exercise Collected Through the Survey.

### **Net Promoter Score**

Net Promoter Score (NPS) was calculated for Cultural Exercise for the first time, mainly for future reference. NPS is a simple metric to measure the customers' willingness to promote the service to their friends or relatives using a scale of 1-10 and as part of service design can be used to measure the customer experience during the service development. The higher the value is, the better the user experience is. Usually a positive NPS is good and 50 or above excellent. (Tuulaniemi 2011, 243.) When further developing the service, a short NPS survey could be conducted for comparison. In summer 2015 the NPS of Cultural Exercise was 47, which can be considered as good but provides more information about the customer experience when compared to the prevailing results.

Secondly, there were ideas to expand the technology used by Cultural Exercise. The ideas varied from using QR codes to augmented reality where for example the objects en route could be animated and viewed by utilizing one's smart device. More social media was proposed to be utilized in terms of hashtags and engaging the citizens in the social media competitions around Cultural Exercise.

Thirdly, a lot of ideas about completely new routes were sent through the form. The theme idea of routes of each Turku neighborhood was repetitive but in addition there were many types of new ideas for routes, such as a route where the visitor would be able to get behind doors that are normally locked or routes of historically or culturally significant persons. The ideas collected through survey are presented in Figure 11.

#### **7.1.3. Idea Generation through the Survey**

The survey produced a variety of ideas to improve the current set of routes. Firstly, there were smaller ideas about adding information on maps. Some respondents were hoping to have the distances between locations marked on the map and information about whether the route is possible to cycle through. Also addition of other details such as locations of public restrooms, benches, playgrounds and places to eat or have a cup of coffee were proposed.

Jugend-Turku

A goblin path or magic forest for children and families with children.

**A route for flowers and blooming trees; Cherry blossom path, lilac path. This could be tied to spring season but it would give a lot of joy.**

**Closed doors of Turku – the places people are not usually allowed to go.**

The position of a child in different age periods.

The historical women of Turku

Turku of literature, books and authors that are somehow linked to Turku.

International Turku across centuries

QR codes

**Augmented reality**

**Turku neighborhoods**

Turku of graphic artists.

I would rather hear someone tell about stories than read them.

A dog route would be fun!

It might be fun if one could do something that has been done in that spot during some historical window of time – one could have an experience how to manage without the technology of current world.

The banks of Aurajoki.

Geocaching type of a route could be fun with a child with additional historical and cultural aspects of the places. I have moved here from another place thus understanding the history and learning about the city spots could be a lot of fun this way.

Figure 11. Results of Idea Generation through the Survey.

## 7.2 Observation

Observation is a qualitative research methodology of ethnographic research tradition where the researcher immerses into a community and observes the subject in parallel collecting research material by making field notes. The researcher can participate in the observation process more or less depending on the subject or the phase of the research. Observation is a dialogue of the researcher and the target audience; in the process the researcher learns to know the target as an individual as well as part of the surrounding community while the target reflects the presence of the researcher. Combined with other research

methods, such as interviews, observation can provide deeper insight on the research subject (Metsämuuronen 2006, 116-118; Grönfors 2015, 154-168; Dawson 2011, 105-113.)

The aim and expectations for the observation was to collect information, opinions and ideas about Cultural Exercise. The observations were collected into a notebook manually. The Theme Week of Cultural Exercise offered a superior possibility to observe and discuss with citizens of Turku about their thoughts and attitudes in regards of Cultural Exercise, culture, exercising - or life overall. Citizens from all ages and from all socio-economic backgrounds visited the stand in the several locations in Turku where a task force of four persons



Picture 3. Cultural Exercise Stand During the Theme Week in Kela Lobby 3.6.2015.

were promoting Cultural Exercise. Dozens of maps and additional information flyers were shared during the Cultural Exercise Theme week to add awareness and share information about the service (Picture 3).

"Kun kuulen sanan kulttuuri, poistan aseestani varmistimen" A gentleman of age 75 years was visiting the cultural exercise stand in Kela 3 June 2015 and quoted a character of Simo Penttilä's novel. His message was abrupt: "When I hear culture I remove the safety catch of my gun." He found his time of consuming culture or to go exercising already bypassed as he was waiting for another brain surgery. He was one of the elderly men who found cultural activities distant from their lifestyle. Similar attitude could be recognized among several other elderly men during the theme week. These individuals were seemingly delighted of the moment of conversation but declined harshly the opportunity to join the Cultural Exercise development group, fill in the survey or even accept the information flyers handed out.

During the week of observation, similarly with the survey results, it was noticeable that Cultural Exercise was not a well-known service. Also during the observation week the name of the service was criticized as "boring." Around 10% of the visitors had heard about it earlier. Most aware of Cultural Exercise and also with the most positive reactions about the service were middle-aged women who were interested in cultural activities also in larger perspective. Younger women aged around 30 with

small children were almost as enthusiastic and found Cultural Exercising a great opportunity to go out with the whole family. In general during the week men showed less interest or seemed to be indifferent of their opinions despite few very enthusiastic individuals. The observations enforce the insight gathered through the survey about the knowledge as well as the attitudes towards the Cultural Exercise. The culture consumption habits of citizens gathered during the theme week are also similar with the results of the Culture Consumption survey mentioned in previous chapter.

### 7.3 Online Ethnography - Social Media Search

Online ethnography is a method to research different types of online communities but it is suitable for any customer insight research with a possibility for the researcher to attend in the activity while making observations. Similarly with traditional observation, the researcher can either observe the online conversation with a more passive approach or, on the other hand, actively encourage the community members to join the conversation about the research subject. Researcher can, for example, create a Facebook page, blog or use any other social media platforms to engage target groups into conversation. (Tuulaniemi 2011, 152-153.) Here online content was reviewed from the perspectives of both content and customer sentiment analysis.



The City of Turku, in general, takes good care of its social media channels. In the beginning of April 2016 the actual City of Turku Facebook page had 27368 followers, the visitor information page of Visit Turku 33574 followers, Turku liikkeelle (Turku on the Move) 2480 followers and Kulttuurissa (Culture in Turku) 6006 followers. All of these sites have also an Instagram account and each, except for Turku Liikkeelle, a Twitter account. The social media platform with the most followers is Facebook. For comparison, the actual City of Helsinki Facebook page only had 2315 followers and the visitor information page Visit Helsinki 43 130 followers.

Cultural Exercise is promoted rather infrequently in the social media channels administered by City of Turku. There are no common hashtags used by the city officials for Cultural Exercise nor offered for the citizens to encourage them sharing their pictures and other online content. However, two Facebook pages for Cultural Exercise exist. The pages were created for the Culture Capital Year of Turku although neither of these pages have been updated for three years.

In order to gain an understanding how Cultural Exercise is seen online, the social media channels Twitter and Instagram were searched for any insight under hashtag #kulttuurikuntoilu and additionally blogs for related posts. Facebook, despite of its extent, was dismissed due to the difficulties to search for structured information from the plat-

form. The comments that were collected during the process are translated in English.

### **Instagram: #kulttuurikuntoilu**

Instagram is a mobile-based visual social media platform where users create content by posting pictures, liking and commenting pictures. Users can follow other users and browse the content using hashtags that can freely be added to pictures. It is also possible to view, like and comment on pictures online through web browsers but posting pictures is only possible via the mobile app. (Instagram - Wikipedia.)

The number of pictures shared for #kulttuurikuntoilu is not a lot - altogether 32 pictures the first one posted in April 2014. 25% of the pictures were added by the City of Turku or are related to the thesis at hand. Another 25% of the pictures are posted by one Instagrammer and additional 10% by another Instagram user.

The positive feeling can be sensed from the pictures and their subtexts. "There was a fun outdoor game in Turku where little statues made by children were searched from hidden locations." "Piiloleikki got an enthusiastic response", " ... Very fun and useful idea". Hashtags such as #hauska#päivä (fun day), #lapsettykkää (the children enjoy), #koskavoialoittaa (when can one start) and #lovethiscity can be read under the pictures while the content shared is about the people on the walk, discovered details or snacks enjoyed during the



ing route maps! Fun idea for Helsinki as well?" "I recommend Cultural Exercise. In addition to the route spots I saw other things. The possibility to cycle the routes should be told." Part of the content is shared both in Twitter and in Instagram. The content created by users in Twitter can be considered positive, picture 5 presenting an example of the posts. The rest of the content posted during year 2015 can be found from Appendix 7.



Picture 5. Twitter Content for #kulttuurikuntoilu.

## Blogs: Google Search “blogi kulttuurikuntoilu turku”

A blog – weblog is a web site consisting of posts that are usually displayed the latest post first. Often diary-like, blogs can contain text, video, pictures or other digital content. (Blog – Wikipedia.) A few bloggers were found with a Google search “kulttuurikuntoilu” with posts about their experiences about Cultural Exercise.

“Kulttuuritāti” had a blast at Lost in Turku route,: “The route made us see the city with new eyes and we observed a lot of fun details in the urban picture. ... We had so much fun during our Cultural Exercise trip. Quite rarely one adventures and even plays like that as a grown-up. I recommend Lost in Turku –walking route as well as adventuring and getting lost overall to all the readers.” (Kulttuuritāti blog.) The author of Hiekkaleikkejä blog had come across to Cultural Exercise in CityNomadi mobile app and called the idea genius. “The best part of this is that this fun is completely free of charge. ... Interesting old stories and even facts can be heard and read. ... Definitely worth getting to know if one needs something new for jogging!” (Hiekkaleikkejä blog.) In “Arjen pilkahduksia” blog “Johanna” wrote about their experience on “Piiloleikki”; “When coming across the Cultural Exercise maps of Turku, I knew I had found something terrific.” (Arjen Pilkahduksia blog.)

All the blog posts are very positive in content and all of the bloggers recommend Cultural Exercise.

The pictures added in the blog posts are about the sceneries and found details during the routes. Some of them are posted on Twitter and Instagram as well where the bloggers also advertise their new blog posts.

#### 7.4 Benchmarking

Benchmarking is a tool to learn from others for developing one's own operations. Benchmarking is about research, observation, comparison, evaluation and being in general interested in the operations of other organizations with an objective of self-development. Benchmarking helps with avoiding common mistakes and utilizing the best ways of working. Benchmarking supports the creation of a distinguished service experience with competitiveness. (Tuulaniemi 2011 138, 187.)

The aim of Cultural Exercise benchmarking was to determine possible ideas or best practices of similar services in Finland. The benchmarking for Cultural Exercise was conducted online by using the search engine Google.

The following characteristics of Cultural Exercise were identified for comparison: The service combines both culture and exercise for well-being promotion. The routes take place in an urban city environment and are co-created with the citizens. Maps are available for free in paper, online and

mobile version with three language versions and audio guidance.

Blogs <http://www.jalan.fi/> and <http://suvinjututmatkanvarrelta.blogspot.fi/2014/02/-kavelyreitit-suomessa.html> provided comprehensive lists of walking routes in Finland. As a result it was found out that almost every city and municipality have their own set of walking routes. A lot of them are nature trails for hiking or trekking but there are a wide variety of urban routes which are co-created with the residents of the area and available as free of charge.

A similar service to Cultural Exercise, "Kotikaupunkipolut - Urban Walks Finland", is an initiative created in collaboration with neighborhood associations. The routes are located mainly in Uusimaa region presenting local history, culture, architecture, nature, public art and notable persons. The maps are free of charge but only available online with no audio guidance. (Kotikaupunkipolut.fi.)

City of Jyväskylä offers several themed routes for familiarizing with the city. The offered routes show Jyväskylä from different angles. Routes with themes such as garden, family, Alvar Aalto and frisbee golf are available in CityNomadi mobile app. Some of them, such as Aallon kylässä (Visiting Aalto) has a voice guidance where the route is guided by "Alvar Aalto" and a student "Antti". The routes of Jyväskylä are also free of charge. (City of Jyväskylä web).

The City of Tampere has a variety of cultural routes called “Kulttuuriraitit”. The routes are available online while printed brochures are available in libraries and the office of cultural services. One of the routes is also available in CityNomadi. The routes in Tampere cover history, culture, famous persons and neighborhoods of Tampere. A few to mention are the route of Juice Leskinen and so called Manserock, a music genre and sub-culture typical to Tampere region, the route of famous Finnish author Kalle Päätalo, a murder mystery route and a route designed for children led by a 12-year old girl, Hilma, who worked at the cotton factory of Finlayson. Some routes have videos available to complete the experience. There are separate routes for cycling as well and a link for bike rental is added next to the information of these routes. (Kulttuuriraitit.fi.)

Interesting findings worth mentioning were “Rolaattorireitit” (Walker Routes for Seniors) in Kuopio for easy access with people using walkers to encourage them exercising with a low threshold and “Kulttuurisuunnistus” (Culture Orienteering) which is more of an event combining orienteering with culture and related tasks at the control points of the orienteering route. Culture orienteering events have been organized around Finland.

## 7.5 Design Probes

One of the newer approaches to explore design opportunities by understanding the human phenomena are probes. Probes can be used in situations where the researcher has no possibility to observe the target group or when observation data is needed during a longer period of time, in several locations or of a big population. The probes are traditionally designed as kits where the container can be an envelope, bag or folder to hold the contents, which typically can include a diary, a camera, question set, maps and assignment cards. The aim of the probe kit is to provide the users with tools they can easily and inspirationally use to document their life in the environment and context the life and its occasions are experienced. Probes help people to become more aware of their life while they are documenting their true experiences, opinions and subject interpretations using items from the kit. This provides the researcher with tools to support researcher in creating a holistic view of the subject and its users, especially in the fuzzy front-end of the design process. On the other hand, the creating, delivering and analyzing probes can be a lot of effort for a researcher. The material probes produce can be very miscellaneous, even not useful for the research as gathering the material depends on the user’s activeness and ability of self-expression. Mattelmäki (2006, 65) refers to the developers of cultural probes who recommend probes to be used non-scientifically and with a



playful attitude. (Tuulaniemi 2011, 151-152; Mattelmäki 2003, 120-129; Mattelmäki 2006, 41-44, 69-74; Stickdorn & Schneider 2011, 168-169.)

The design probes were chosen as a research method in order to gather ideas and experiences from situations where the users are actually concentrating on experiencing the Cultural Exercise in the city environment. Using probes they might come up with improvements or completely new ideas which might not be reachable when viewing the subject outside the experience period.

The probe kit (Picture 6) designed for Cultural Exercise consisted of map of Turku and its surroundings, an A5 sized notebook, a pen and an instruction sheet (Appendix 9) in an envelope. The instructions guided the user to keep the pen and the notebook at hand in order to make notes about the experiences. Users were also suggested to use their smartphones, tablets or computers for documenting their experiences. Due to the low resources the research had it was not possible to provide the users with any technical devices.

Eventually, altogether three participants picked up the design probe set. Mattelmäki (2006, 71) recommends the size of a target group to be 5–10 people thus the attendance was on a short side. Two of the users were women in their 30s and one was a man in his 40s. The sets were given to the users personally with additional oral instructions. Two sets were returned, one before the workshop and one right after the workshop.



Picture 6. The Probe Kit of Cultural Exercise.

The results (Figure 12) were interesting in both the content and in the very individual way of the users sharing their thoughts and experiences. When comparing the probing with other means of idea generation in the thesis, the feedback and ideas the probes produced were more tied on place and time of the experience. This brought in even very detailed comments about how the surroundings look and if there is something good or to be improved in that spot. The probe results also reminded about the need of the route surroundings to be maintained; markers or ribbons to sign the paths as well as places to rest were longed for. In between these notes there were also ideas about new routes such as route for movie or TV productions on Turku area or “The Best Sides of Turku”. However, due to the low number of users the results of probing remained scant.

## 7.6 Co-Creational Brainstorming with Personas

The most co-creational phase of the thesis was the brainstorming workshops where the citizens of Turku had an opportunity to innovate together in an organized event. Co-creation is about the collective creativity of the participants who are involved in the process. It is often used in parallel with co-design which is more of the whole process of cooperation where co-creation can be a part of the process. According to Brown brainstorming might not be feasible in all organizations neither

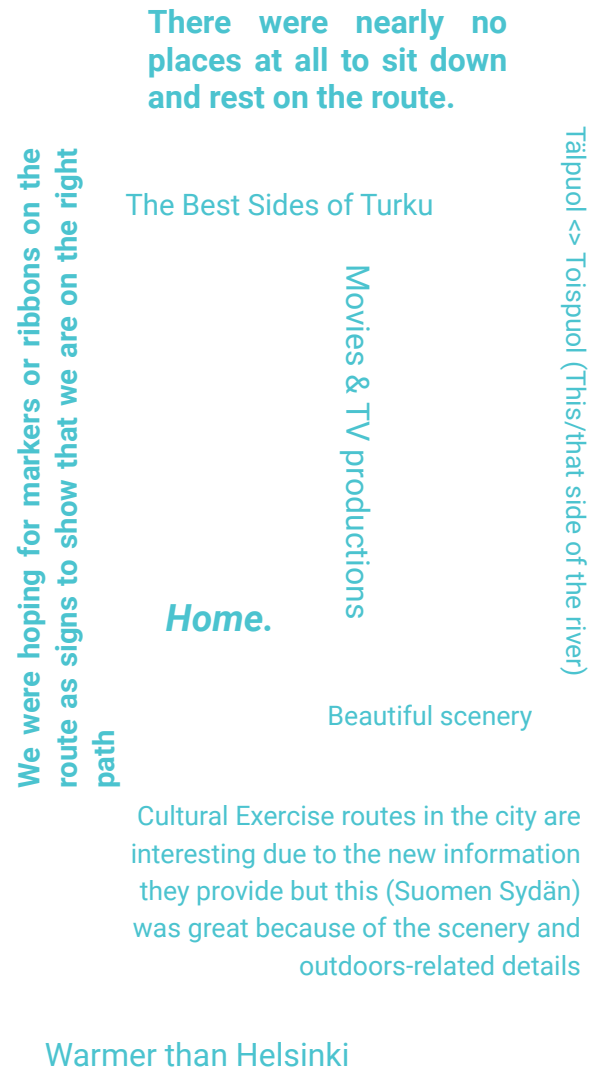


Figure 12. Feedback and Ideas Collected with Design Probes.

the absolutely best method for idea generation but he finds it functional when the aim is to create ideas rather than making choices. (Mattelmäki & Visser 2011, 1, 11; Brown 2009, 77-79.)

The brainstorming workshops were arranged in two sessions on Thursday 1 October 2015. The first workshop was from 12.00 to 15.00 and the other from 17.00 to 20.00 at Brinkkalan talo on Vanha Suurtori. The City of Turku provided both the space and the beverages and snacks for the event to keep the energy levels up and offered a bag with goods for the participants. The plan for the workshops was created based on the service designer's proposals. The service designer also worked as the facilitator of the workshops.

Four participants attended the first workshop, all of them women aged 30-60 and all active in terms of culture consumption. In the second workshop there were three participants, also eager culture consumers, all of them women aged 25-35 (Picture 7).

Both of the events followed the same agenda (Appendix 10). Using the focus groups of the Recreation Division (Chapter 2) as basis, the aim of the workshop was to innovate ways to encourage passive citizens, or citizens suffering from sedentariness, to become more active and add their own well-being in the frame of Cultural Exercise. In order to guide the creative process and to concretize the theme the workshops were presented under the slogan of "Mikä liikuttaisi sohvaperunaa?"



Picture 7. The Workshop Ongoing.



(What Would Move a Couch Potato?). Throughout the workshop it was emphasized to forget all the earlier knowledge about Cultural Exercise and to view it from a new angle. The participants were also encouraged to share their most over-the-top ideas and thoughts.

The process of the workshops was divided into iterative sections of background information and exercises, the emphasis on the action instead of lecturing. The workshop started with an introduction of Turku city representative and the researcher and continued with an introduction and ice breaker game for the participants.

### **Breaking Ice and Warming Up**

As first task in the workshops, the participants were told to create name tags for each other using the materials, which included old magazines, cardboard and paper of different colors, scissors, glue, markers and pencils and tape (Picture 8). After the name tag creation the participants were to look for and pick no more than two or three things from their belongings and to tell others why one is carrying them along. Then in pairs or in a group of three the participants were to pick one of the presented items and innovate a new purpose for the item. The aim of the name tag creation and ice breaker game was to initiate the co-operation and set the participants' mind for creativity.

The workshops continued with a brief introduction of Cultural Exercise and service design. The first



Picture 8. Arts and Crafts Materials for Cultural Exercise Workshop.

warm-up exercise was about the meaning of culture. The participants were to write down as many words or sentences as possible to describe their versatile, personal interpretations of culture. After this the problem area of sedentary lifestyle was introduced and the possibilities to impact on this through culture were discussed briefly. The second warm-up exercise was to write down words about exercising or physical activity with an aim to think of exercising in a wider perspective than just walking, which Cultural Exercise is directly related to.

### **Personas**

After the second warm-up exercise the theme of the day was discussed with the participants and

they were instructed to create profiles of personas as group work. Persona is a profile of a fictional character created based on research material. Persona can be created using different techniques to make it identifiable and used, for example, in service design to portray the users of the services. (Stickdorn & Schneider 2013, 178-179.) Personas were selected as a method to make the work more concrete and also to provide an object where one could project their own experiences or opinions, even difficult ones, without having to introduce them personally.

Persona as a tool of service design was presented for the participants and instructions about the details to focus on were described. The participants were encouraged to come up with 2-4 fictional characters that represent some type of a couch potato based on their own opinions and experiences and the presented theory. The persona was advised to have a name, age, location of residence within Turku, family details, education and profession as well as a summary of lifestyle. The craft material was to be used in the creation of the personas. The aim of creating the personas was to further use them in the brainstorming of new ways for Cultural Exercise.

The first group decided to work in pairs where each pair created two personas. The second group produced four personas working together as one group. All the eight personas created are introduced in appendices 11-18.

## **Ideation**

Once the archetypes of couch potatoes were created the workshops continued with ideation about what in the frame of culture might motivate these people to become more active and thus improve their well-being in the context of their own lives with the mental and physical resources they have. In this process the personas really came to life as the participants started creating together a history and future for them and identify the motivators behind their lifestyles and further consider what would help them away from their passive lifestyles. All the personas had eventually a whole life story with difficulties and successes that was created in smooth cooperation by the participants.

During the workshops the topic that received a lot of attention via each of the persona was the loneliness of people of different ages and backgrounds and its passivating impacts on many areas of life. It was also discussed that each person needs to find his own way to increase his activity level. For the question of loneliness voluntary friends for Culture Exercising for seniors and dating possibilities came up repeatedly. For example, an event where personas "Aino" (Appendix 17) or "Marja-Leena" (Appendix 15) could meet new friends or dates was suggested, as well as a possibility for "Kauko and Tyyne" (Appendix 18) to bring their grandchildren with them to enjoy a cultural experience together. There were also plenty of other ideas that came up in inspiration of the personas such as competitions related to story-telling, mu-

Movie route

**Photography: The most beautiful destinations / the most interesting views**

Vares route

Route of cemeteries

Volunteer Cultural  
Exercise friend for el-  
derly people

The most beautiful  
benches of parks

Turku for aliens

Improved Cultural Exerci-  
se Faecbook

Turku race

**Cultural Exercise  
dating**

Grandparents &  
Children

Storytelling  
competition

Music competition

sic and photography and new routes such as route of cemeteries and the most beautiful park benches of Turku (Figure 13).

## 7.7 Service Blueprint

Service blueprint is a tool which details the actions, artifacts and processes related to a service or an experience by categorizing them to perspectives of different participators of the process. Service blueprint can contain information about the physical evidences of the service the customer faces during each step, the actions of the front-office staff that are visible for the customer, the actions of the back-office staff that are not visible but which in addition to the internal processes support the existence of the service. By visualizing the individual steps and actions the service blueprint supports in identification of problems or lacking actions during the customer journey. However, the information is easily lost if the number of details is too high and, on the other hand, a too general blueprint leaves essential details unnoticed. The service blueprint also supports the service provider to understand the costs caused by different parts of the service process. The blueprint separates service period stages of the pre-service period, the actual service period and the post-service period for better clarity. The pre-service period is the part of the service process where the customer gets in touch with the service, the service period is the

Figure 13. Gathered Ideas from the Workshops.

stage of customer experiencing the actual service and the service aftermath is done in the post-service period. The blueprint utilized in the thesis is an adaptation of the models presented by Tuulaniemi (2011) and Stickdorn and Schneider (2011). (Tuulaniemi 2011, 212-215; Stickdorn & Schneider 2011, 204-207.)

The service was initially blueprinted from the perspectives of personas “Aino” (Appendix 17) and “Kauko and Tyyne” (Appendix 18). By looking at the blueprint it can be noted that the current service is very simple (Figure 14). Physical evidences consist of what is available online, in the mobile app or in the printed maps. There is no frontstage as no face-to-face contact with the service provider is experienced during the service. Backstage actions and support processes are related to maintaining the maps and contracts related to web and mobile services.

When observing the service periods, the pre-service period mainly consists actions related to the maps or the website. The service period itself consists of the application interface in terms of the printed map or the mobile application, voice guidance and the city environment viewed from the perspective of the map. The post-service period is minuscule. The simplicity makes the service easy to maintain, which it as a stand-alone service should be, but on the other hand with some additions in the activity of social media and online usage the service awareness could be improved and the customers engaged to further add awareness and even generate content for the service. The blueprint will be utilized to develop the service further using the insight that has been collected during the thesis process. Developed blueprints are presented in chapter 8.3.

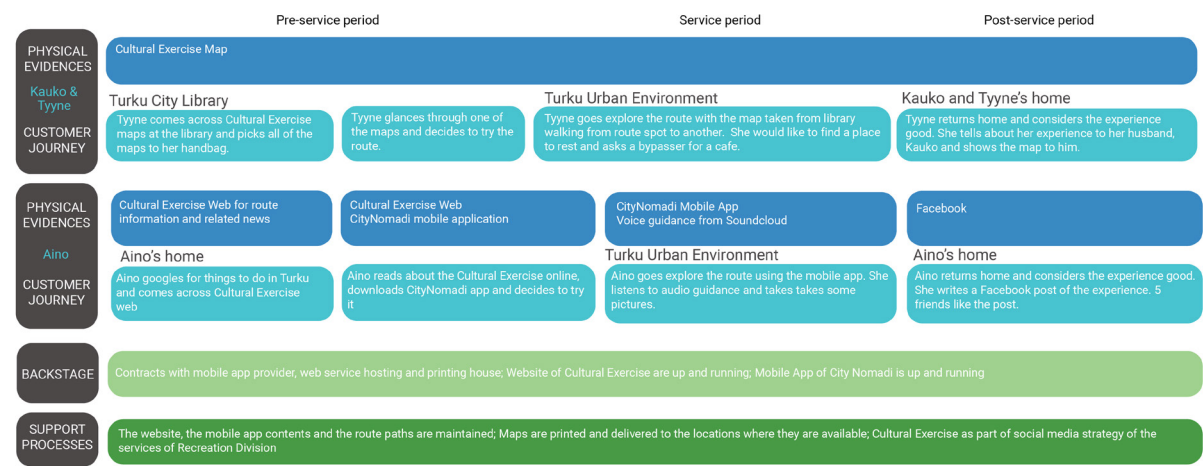


Figure 14. Service Blueprint for Cultural Exercise.

# **8 IDEAS AND RECOMMENDA- TIONS**

Cultural Exercise is a service promoting well-being and health through culture and exercising. As was discussed previously, both of these activities alone and together have positive benefits in the lives of their consumers impacting on the subjective well-being experience (Chapter 5). A service such as Cultural Exercise can provide needed leisure time activity for individuals and even act as an initiator for more active lifestyle by giving a reason to go for a walk through the stories that are told by the routes. By offering and investing in the customer experience of the service that encourages the citizens using it, the public sector can impact preventively on the health and well-being of the citizens. The healthier and happier the citizens stay the less strain is caused for the costly health care and rehabilitation. Cultural Exercise is a service with a low threshold to both cultural and physical activities and thus it would benefit with its' health and well-being impacts an audience wider than the cultural enthusiasts to whom the service seems to appeal naturally.

## 8.1 Raising the Awareness

As it turned out during the research process, Cultural Exercise is not a very well-known service. However, as people were told more about the service the reception was very positive. Why is the service then this unknown? The feedback received via the survey, observation and while discussing during the workshops pointed out that the name of the service is not experienced very attractive, not even to those with a natural interest in culture. The term culture in the Finnish context has often an echo of vagueness and, on the other hand, somewhat of elitism and can cause even antipathies in people, such as in the gentleman who made his opinion clear during the Cultural Exercise theme week observation. While the name of the service is very straightforward summarizing the service content into two words and further on as an established service it might not be useful to change the name, additional visibility and information might

remove the fuzzy curtain created by the name and make the service not only better known but also more interesting for a wider audience. Therefore, one matter to improve is the information sharing and marketing of the service. After all, everyone who have tried the service, have liked it and most are also willing to recommend it.

When contemplating the service blueprint (Figure 14) the minimal effort that is placed on the periods prior and post the service is evident. This is something that could easily and even with low costs be turned into improved awareness for the service. In the digitizing world the very cost-efficient way to market a service is using social media which, in the case of Cultural Exercise, interweaves the pre- and post-service period together. As it was found with the online ethnography, the City of Turku is managing well its social media but not that much effort is placed on promoting the Cultural Exercise. It would be important to evaluate the marketing strategy of the City of Turku what comes to the services that promote well-being, including Cultural Exercise. Adding awareness of these services help people finding them more easily and support in finding meaningful leisure time activity.

As an example, due to the visual and, typical to cultural activities, emotional type of the service, Cultural Exercise would be favorable for utilizing more visual social media such as Instagram. In addition for the city representative to post content about Cultural Exercise, even more efficient in terms of raised awareness would be to offer the

possibility for the users to share their experiences and for the city content manager to re-post few of the pictures. Cross-posting the Instagram pictures in other social media would generate even more views. Engaging the users in creating visual content, for example, in terms of a Cultural Exercise photo contest or during an organized event, or combine these both into an organized Instagram photo walk, would add visibility and awareness of the service among social media users, spreading the visibility of the service also to those social media users visiting the city as tourists or for business purposes. The hashtags for Cultural Exercise would also need to be promoted so that the content would be easily viewable, #kulttuurikuntoilu to be one very obvious one. Follow-up and emphasizing the content created and shared by users would give them a feeling of being cared of. A feed of Instagram pictures could also be embedded on the Recreation Division website.

Throughout the research it was easy to reach and involve the people who are enthusiastic about culture or participating in activities such as co-creation. However, to reach a wider audience than just the active ones, digital cannot be considered as the only media of information sharing as there is still a big part of the population who is not active in social media, as was discovered in the study. To add awareness of this service cooperation with occupational healthcare, residences of the elderly people, third sector associations supporting socio-economically weakly-positioned people and

daycares and schools would be important. Cultural Exercise could also offer a fun and informative way for migrants to get familiar with their new home city.

As mentioned, events related to Cultural Exercise came up several times during the process. Cultural Exercise was considered a good excuse to meet friends and family – even strangers, to add people's social possibilities. Through the elderly personas a Cultural Exercise event for dating came up. Would Valentine's Day event for Romantic Turku route get people to go on Cultural Exercise walk during winter? Idea taken further was a Cultural Exercise Friend concept where volunteers would be available to meet and go out for a Cultural Exercise walk, or wheelchair walk, with elderly people needing company. While this way Cultural Exercise would also approach the challenge of loneliness supporting well-being of aging people in many levels, organized events would also raise the awareness of the service itself as all of the events also produce content that is very favorable for sharing. These ideas are taken into account in the developed service blueprints that are presented in chapter 8.3.

## 8.2 Improved User Experience

### **Informational ingredients**

The individual suggestions to improve the Cultural Exercise gathered during the process were about improving the maps of the Cultural Exercise by pointing out the places to rest such as cafes, benches and children's playgrounds on the maps, information about the distances between spots and whether the route is possible to bike around.

### **Routes**

Almost all of the people participating in the process had at least one idea for a route. A way to decide a route and in parallel add awareness about Cultural Exercise would be to create a poll about a new Cultural Exercise route theme and, in the spirit of service design, invite citizens and other stakeholders in for ideating and the co-creation of route. Depending on the resources the routes could be created only for the mobile application of CityNomadi. Further possibilities to use this mobile application and encourage citizens to create and share their own routes while sharing them online by Cultural Exercise social media could be considered. Also, as the co-creation of routes would proceed, City of Turku could use the material such as pictures taken during workshops as content to be shared via their social media pages - again to raise the awareness of the service.



The accessibility of the routes is also a theme that would be important to take into account with Cultural Exercise. The City of Kuopio offers accessible Walker Routes to the senior citizens. Cultural Exercise could better support the people with mobility challenges to enjoy culture and outdoor recreation by routes that take the accessibility of the routes into account. All the route ideas are listed in Appendix 19.

### Technology

As noticed during the process of benchmarking, the City of Tampere uses videos to enliven their cultural walking routes. Similarly, Cultural Exercise would likely benefit from this kind of an opportunity offered for the users. Videos could also be used for marketing purposes to add awareness of the service. Routes could also utilize QR codes which could be scanned for additional information such as the mentioned videos, pictures or text. Visibility of QR codes might lead in curious by-passers scanning them and provide them with a cultural surprise - although maintaining them might take some resources.

For even more digitized experience, augmented reality could be added on routes for the users to view video clips or animation related to the Cultural Exercise spot at place using their smart devices. Again, for the creation of content such as augmented reality, crowdsourcing would be an interesting option, for example in terms of a hackathon where teams of software programmers and

graphic designers would make the Cultural Exercise stories live on smart device screens.

### 8.3 Visualizing the Conceptual Ideas

The visualization of the ideas is conducted by developing the service blueprints. Two personas created in the workshops were selected for the blueprints for their different lifestyles. The first persona, "Aino", a millennial, was selected for further processing due to her assumed skills and willingness to use smart devices and related applications, which taken into account, would make reviewing the blueprint somewhat more dimensional. "Kauko and Tyyne" present the service through the perspective of an elderly couple that use more traditional media and ways of communication.

The first blueprint (Appendix 20) visualizes "Aino" attending a socializing event built around "Lost in Turku" route (Appendix 3). The blueprint acknowledges the ideas of improved social media marketing for information sharing, the requests for events where one can meet people and the utilization of technology. In the blueprint Aino finds an advertisement about Cultural Exercise event on Facebook, communicates with the organizer and finally participates in the event which also encourages her to find out more about other services of the organizer.

In the latter blueprint (Appendix 21) “Kauko and Tyne” take part in Cultural Exercise Friend concept where friends for Cultural Exercising are co-ordinated for elderly people who need company. The blueprint summarizes the journey of Kauko and Tyne from finding the information from a local magazine, going to an information event, a training session and finally meeting an older gentleman for a Cultural Exercise wheelchair walk in Pansio neighborhood.

#### 8.4 Ideas to Enable Design Thinking within the Recreation Division

As was mentioned earlier in the study the public sector is not yet using service design efficiently. Many of the challenges relate to the fact that service design is still rather an unknown discipline. Evidence of successful service design needs to be shared by service designers and the stakeholders participating in service design projects. In addition for the developed service and the service design project to be truly effective, each service design project should accumulate the know-how of the participants and to provide with tools and perspective for future work, was it service development or daily activities. As indicated by Design Council’s Design Ladder (Chapter 3.2), instead of one-off projects where expensive consultants are utilized, the public sector would benefit more from the utilization of design thinking by the employees

themselves. For design thinking one does not have to be a designer but the customer-centric perspective can be learnt and achieved by anyone using the tools (Brown 2009, 86).

Brown presents ideas how to start rooting design thinking into one’s organization. He starts with recommending to involve design thinkers across the organization and allow them to create unexpected ideas and challenge the status quo. Brown emphasizes the importance of human-centered approach to deeply understand the users. During the design process he suggests to “Fail early, fail often” by prototyping solutions as early as possible and learn from the errors made. Prototypes do not need to be physical but even improvised acting can work as one. Brown recommends the team members involved in the design project to stay in the position for the whole project for motivational and learning purposes. (Brown 2009, 229-236.)

For extreme inspirational expertise Brown recommends to find special enthusiasts. He also emphasizes sharing the inspiration internally. Working together on ideas makes the process productive, creative and fun. By blending in diverse ways for innovation, encouraging to experiment and finding possibilities across organizations by looking further from the departmental silos helps in finding the most interesting ideas and opportunities. He also reminds that creative and brisk design-thinking is not really compatible with bureaucratic budgeting and reporting cycles but it would require

more flexibility from the organization as well. (Brown 2009, 229-236.)

For design thinking to root in the organization of the City of Turku as part of this thesis a list of ideas how to enable design thinking and to the experimented tools of the thesis could be utilized.

**Personas and service blueprint** make an effective pair. While the blueprint helps in understanding the whole of a service by visualizing its details and supports maintaining the service when any updates or additions are made, personas as concrete and identifiable profiles support maintaining the service content. Personas help in viewing the service through user's eyes when identifying possible problem areas. The Recreation Division could either use the personas created during the study, or create personas of their prevailing focus groups to guide and support the service development. The initial blueprint and the improved blueprint can be used as an example when creating blueprints for wider perspective or new design challenges.

**Observation** gives insights of the people and their behavior which is important information for design thinking and service design. Observation supports in understanding both customer and how they use and experience the service. Interviewing the observees will help in understanding the experience and provide deeper information. **Probes** would support further in mapping out the habits of the Recreation Division's customers to better, more deeply, understand their needs and lifestyles as

well as map out the usage of the services offered by the Recreation Division. This material could further be utilized for developing the personas for the Recreation Division purposes. For probes a wider audience of citizens should be reached and motivated to use and return the probe set but the size of the target group should still be manageable.

**Co-creation** make ideas fly. Inviting all the stakeholders to a workshop to brainstorm together will bring in opinions, feedback and perspectives of several angles. It will engage the users in the process of creation, and further on as users of the service, show them that their input is appreciated and respected and support creating the services that are needed by the users. Co-creation is about involving the users in the development, concretizing an aim of well-being strategies.

As the Recreation Division is building understanding of service design they might also benefit from **service safaris** where the service producer representatives set themselves in the role of the customer experiencing and documenting the service by attending one as a role of a customer. In the service design projects of the City of Helsinki the service safaris were found both eye-opening widening the subjective perspective to more objective and on the other hand acting as team-strengthening activity taking place outside the organizational structures in informal manner. (Stickdorn & Schneider 2011, 154-155; Hänninen & Jyrämä, 2015, 161-164.)

While this study has not touchbased **prototyping** in practice, it is one of the centric methods of service design. Prototyping is about testing; with a quickly built prototype it is possible to verify and understand whether the service that is being designed is functional and easy to use, appealing to the user, realizable for the service provider and financially and logistically feasible. (Tuulaniemi 2011, 196-197.) When the Recreation Division is developing their services, it is easy and cost-efficient to collect this type of understanding already during early stage of the development by creating prototypes and validate the functionality with low costs.

# **9 ANALYSIS AND CONCLUSIONS**

## 9.1 The Process and the Results

This research has built a view of the possibilities for service design in the context of services promoting well-being in the public sector through a case of Cultural Exercise by the Recreation Division of the City of Turku, and related theory. The public sector can support the health and well-being of citizens by offering them accessible and meaningful activities and involve them in the creation of such, which, intrinsically, also adds well-being experiences (Chapter 3.2.1). Cultural Exercise supports health and well-being through culture and exercise which efficiency has been recognized in the mental and physical health of their consumers. The focus groups of Recreation Division were kept in mind throughout the research. It quickly became evident that it is rather easy to reach naturally active people but involving in the more passive people would be challenging. This perspective was attained with the research methods, such as

observations, fictional personas and through the theory. An interesting and needed subject for further, even longitudinal, study would be to look into means to motivate passive people in participating and the impacts of this on their subjective well-being.

**The first research question reached for improvement ideas for Cultural Exercise.** By reviewing the research, it can be noted that a lot of ideas from small ones to larger conceptual ones were gained with the service design methods. It became evident how **people make an enormous resource of ideas** when they are being heard.

The insights gathered with survey, observations and through social media present Cultural Exercise as a well conducted and well-liked service, however, rather unfamiliar, even among the people who are active culture consumers. Based on these insights **ideas how to raise the awareness and appeal of the service experience** to wider audi-

ence were pondered. Firstly, **ideas of utilizing social media** more were presented for efficient and cost-effective awareness and customer engagement. However, it was stated that social media should still **not be the only channel** for reaching the audience as not everyone uses it. Secondly, **improvements for the user experience during the routes** were introduced in terms of added details on the maps, new routes, media utilization during the journey and organized events to socialize. Additionally, it was noted that the improvements made for the service, was it an organized event or additional media for the routes, also make great content to be shared in social media to raise the awareness. In addition to the cultural and physical well-being Cultural Exercise offers, it was also **ideated to be a service to tackle challenges of loneliness**.

The latter ideas were received through several methods where the online survey was one important channel. Survey seems to be a simple tool for the researcher and also for a user to share opinions and feedback, but, on the other hand, it lacks two-way communication and related possibilities where the ideas could be taken further. For further research the service design possibilities of digital collaborative brainstorming tools could be examined. Benchmarking brought in some interesting details about other similar services which could be utilized in Cultural Exercise, such as videos and the theme of accessibility.

Another very productive method of ideating were

the brainstorming workshops where the users were gathered together for co-creation. The approach of ideating upon personas was very fruitful. In this case, the small size and certain homogeneity of the groups functioned well, while groups with different dynamics would likely produce different results. The discussion about the challenges and possibilities of well-being was vibrant and open. Some participants even ended up planning a get-together, which shows **the social possibilities** of such events. Perhaps a more convenient timing for the brainstorming sessions might have been during the theme week. A pop-up type of a brainstorming space would have been an interesting way to experiment co-creation where perhaps by-passers from more different backgrounds might have become involved in the experiment.

The experiment of design probes method did not attract the users in general as much as was initially estimated and its results remained scant. However, as per this experiment and the theory it is likely that probing can provide deeper insights about individuals' experiences of different phenomena. The method needs to be planned carefully and the probers motivated and equipped with tools that encourage and inspire them to express their experiences, emotions and feelings. It is also likely that probes as a method is more attractive to persons who are used to describing their experiences verbally or visually.

The ideas gathered were turned into larger conceptual ideas of events that were visualized with

service blueprints which was found an effective tool to both build an initial view of the service and further on, visualize the conceptual ideas.

In addition, the research also presented **ideas how to start enabling design thinking** inside the organization of Recreation Division. Each service design project is a learning journey accumulating the knowledge and in the thesis the ideas how to root design thinking within the organization were discussed. Design thinking as a practice supports the well-being of not only the service end-users but also the employees themselves. An interesting subject for further study would be to see how design thinking is experienced in public sector organizations, how it can be used to support the daily work and what types of impacts it has.

It is also notable that not only can service design identify places for improvement or produce improvement ideas but it can also **reinforce the service provider's perspective** of the service and its quality – this in positive perspective as well.

Each of the method took the process forward with new and completing insights. The chosen ones reached their aims in varying success which was meaningful for the learning experience of the researcher. While some methods seem theoretically suitable for the context, everything is about the people and their responsiveness – which fluctuates. For a service designer it is important to be able to gain the understanding of different methods but perhaps even more importantly to be able

to improvise and experiment with the methods. Here the methods used did not successfully reach the perspective of passive which is also important for further reflection. Additionally, the creative process could have involved in more of the city personnel while now it focused nearly completely on the users and the organization stakeholders remained more of a planning resource. Fortunately, the story of Cultural Exercise will continue in summer 2016 where the results of this study will be used to further develop the service experience. It is yet to be seen how effective the ideas presented are but the plan is to follow them up.

**The second research question looked into possibilities of service design in the well-being promoting work in the context of public sector.** The setup is complex yet current. The well-being of citizens is to be maintained in challenges that are unprecedented. The well-being promoting work is highlighted in the strategy of Finland, its cities and municipalities (Chapter 4). As discovered in the study, the potential of service design to support well-being promoting has been recognized as high as in the governmental programmes. Yet service design and customers as a resource of innovation have their challenges in the public sector environment and are still rather being experimented with, than a solid part of public sector development (Chapter 3.3).

As noted in the research, service design, as a methodology is participatory by nature while participating is an important factor of achieving well-being



on subjective level and an aim and method of well-being strategies (Chapter 4). Involving the users in the process will not only provide them with a possibility to impact in the development of services they find meaningful, but will offer them an environment to socialize, be creative and feel needed and trusted (Chapter 3.2.1). Additionally, service design has also been recognized to add the job satisfaction of the service provider representatives. Throughout the research process it was notable how delighted people were when they were involved in the process. **Service design can be seen as a well-being promoting activity per se.**

Not only will the co-creational process itself formulate well-being but the aim of the service design is to design services that are needed and functional and thus add well-being. The investigative approach of service design provides deep and important information about users to be utilized in the service development. It also automatically sets the customer in the middle of the whole development process and involves user in the process in several levels (Chapter 3.2.1). While users are involved in the creation process, they will be more engaged further on in using the service – even act as ambassadors of the service. Using, or co-producing, the service will, again, result in enhanced life quality and health. Offering and maintaining well-being promoting services help citizens to find affordable, meaningful and health enhancing leisure time activity, what Cultural Exercise is an example of. As stated in Chapter 5 positive experi-

ences encourage people for more exercising. **Improved experiences in the subjective well-being will gradually lead in positive impacts on larger scale.**

In the times of diminishing resources of the Finnish public sector, service design is a methodology where costs can be saved when unnecessary structures can be identified and removed during the design process while the service quality is not sacrificed. As the public sector services are free or low-cost for the users, maintaining the cost perspective is important. When the modern society is struggling with challenges, service design can be **a very human approach to support sustainable innovation and service production where costs are saved in parallel.** When the effort is placed on the well-being promoting services that act preventively against mental and physical problems and the citizens are engaged in using and improving these services to fulfill their needs, the costly care and rehabilitation services will benefit from the lightened burden.

Furthermore, when reviewed through Erik Allardt's aforementioned theory (Chapter 4.1), service design and the services that are produced using its human-centric methods can be seen to complement all the three dimensions of well-being. The perspective of sustainability (Chapter 4.3) taken into account, the developed services impact positively on the surroundings and environment where people live ("Having"). The social inclusion of ser-

vice design bring people together to ideate, socialize and participate (“Loving”). Service design also offers them a way to be part of the decision making and development as well as the services that create part of their life (“Being”). The theories of well-being could be used to review a success of a sustainable service design process while this would make an interesting theme for further research in the area of well-being promoting and service design.

The effort that is placed on the well-being promoting services on societal level and policy making will reflect in a positive manner on individual level, and similarly, the effort that is placed on the well-being promoting services on an individual level will reflect in a positive manner on the societal level.

## 9.2 Shaping the Future Together

The purpose of welfare society is to assure the well-being of its citizens. The surrounding economic situation pressures public sector to save costs while the well-being challenges of the citizens are real and increasing. To avoid sacrificing the well-being of citizens and the quality of the services offered for the citizens, the public sector needs new innovational methods.

The possibilities of service design in the public sector, in the creation of future’s well-being seem promising. By the co-creational and iterative approach the services can cost-efficiently be adjusted and continuously shaped with the users, to reflect the need of the users - instead of the people having to adjust to the services that were once built. The public sector that is often considered change-resistant is turning towards human-centricity where the innovational culture of experimentation is accepted and encouraged and the citizens are allowed in to participate in the process. This process requires courage and new mindset, up to the level of policy-making. Service design could provide the tools to start tackling the challenges and Finland as a renowned welfare state could lead the way in the public sector innovation where the future’s well-being would be built together.

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# APPENDICES

Zoom in for details



Appendix 1(1)

# Cultural Exercise Map: Piiloleikki

PIILOLEIKKI

Martinsillan ja Turun Linnan välillä etsitään lasten tekemiä pieniä, 5-20 senttimetriä korkeita omakuvapatsaita. Reitin varrelle, ylittävien paikkoihin on piilotettu yhteensä 28 patsasta. Piiloleikki on taiteilija Oona Tikkaon suunnittelema ja yhdessä lasten kanssa toteuttama teos.

Lasten antamat viikit omakuvapatsaiden etsimiseen saat netistä myös äänivihjeinä. Tutustu samalla muihin kulttuurikuntolureitteihin. Kaikki reittikartat saat myös mobiiliversiona. Lisätiedot: [www.turku.fi/kulttuurikuntoliu](http://www.turku.fi/kulttuurikuntoliu)

Reitin pituus n. 2 km.



Karttopohja © Turun kaupungin Käräjävaltuusto



TURKU ÅBO

[www.turku.fi/kulttuurikuntoliu](http://www.turku.fi/kulttuurikuntoliu)

Painettu 2015

# Appendix 1(2)

## PIILOLEIKKI

Martinsillan ja Turun Linnan välillä etsitään lasten tekemiä pieniä omakuvapatsaita. Reitin varrelle, yllättäviin paikkoihin on piilotettu yhteensä 28 patsasta.

Piiloleikki on taiteilija Oona Tikkaajan suunnittelema ja yhdessä lasten kanssa toteuttama teos. Käyttötäideiteksen ideana on tehdä taiteen katsojista etsijöitä piiloleikkiin ja aktivoida näin heitä liikkumaan.

Lapset valitsivat teoksilleen mieluisat piilopaikat. Lisäksi heiltä on haastateltu teokseen liittyviä etsintävinkkejä varten. Äänivinkit voit ladata netistä osoitteesta [www.turku.fi/kulttuurikuntoulu](http://www.turku.fi/kulttuurikuntoulu)

1. Peppi Nurmi N60°26.694, E22°15.209  
Tällä veistoksella on kuulokkeet korvilla, eikä se kuule liikenteen melua, vaikka on melkein ajoradalla.

2. Kia Kajala N60°26.69, E22°15.278  
Nurkkapillo, joka ei löydy satamaan tai keskustaan osottavien viltojen suunnasta.

3. Rinna Suoniemi N60°26.502, E22°14.791  
Wechterinkujan ikkunatallalla ikkunalaudalla ratsastetaan.

4. Lukas Nurmi N60°26.518, E22°14.825  
Pelaaja numero 23 pallollee Wechterinkujalla.

5. Sanni Lukka N60°26.475, E22°14.857  
Voimistelija seilaa Åbon ja Turun välillä.

6. Aurora Santala N60°26.461, E22°14.825  
Veden päällä, raidallisella pyyhkeellä otetaan aurinkoa.

7. Antti Himanka N60°26.474, E22°14.804  
Supermies kiipeää.

8. Liam Kyliä N60°26.462, E22°14.779  
Lohikäärme on laskautunut vanhalle laivankinnitystolpalle.

9. Taika Heinonen N60°26.447, E22°14.761  
Melkein leveällä laiturilla.

10. Linnea Setälä N60°26.449, E22°14.771  
Portaiden vieressä on turvallinen olo.

11. Sylvia Kuusisto N60°26.449, E22°14.755  
Lippumaston alla tehdään spagaatti.

12. Karoliina Mykrä N60°26.424, E22°14.692  
Rännin juurella.

13. Aina Ahlqvist N60°26.417, E22°14.682  
Tanssijalla on tilinen näyttämä.

14. Fanny Tuomarila N60°26.416, E22°14.682  
Jalkapalloilijalla on palo hallussa kahden tilen välissä.

15. Anna Ekholm N60°26.406, E22°14.648  
Kapuaminen on vasta alussa. Ota kaiteesta kiinni!

16. Helka Winqvist N60°26.406, E22°14.636  
Lepää kahdeksannellatoista askelmalla portailia, jotka eivät vie mihinkään.

17. Nea Milosavljevic N60°26.367, E22°14.596  
Tyttö seisoo lampun alla.

18. Katriona Tomberg N60°26.693, E22°15.275  
Veden päällä soi viulu.

19. Enni Näse N60°26.355, E22°14.579  
Tästäkin kivenkolosta näkee vielä pyrstön.

20. Emma-Sofia Kuusisto N60°26.350, E22°14.495  
Hämärä piilo kaarikatoksen talon takan juurella.

21. Jaro Helle N60°26.354, E22°14.488  
Kaiteen takana, ulkonevan lukan yllä heitetään keihästä.

22. Aaro Turjas N60°26.334, E22°14.447  
Taitava skeltaaja pääsee korkealle tolppaan.

23. Roni Kuusisto N60°26.246, E22°14.342  
Kolmen suojatien lähellä.

24. Mattias Helola N°6026.209, E22°14.188  
Piilo museon ruosteisten pariovien vieressä.

25. Martta Penttinen N60°26.204, E22°14.132  
Lähellä venettä, jotka eivät ole vedessä.

26. Rebecca Huhtamäki N60°26.110, E22°13.865  
Kivielellä aidalla. Täältä paikalta voi nähdä junia, autoja ja veneitä. Viimeiset patsaat löydät seuraamalla kivistä altaa.

27. Lempi Virtanen N60°26.092, E22°13.820

28. Maria Palmu N60°26.092, E22°13.819  
Kaiteen alta löytyvät Lempin ja Marian omakuvapatsaat.

Alkuperäisestä vuonna 2011 valmistuneesta patsassarjasta on kadonnut kaksi omakuvapatsasta, Siiri Nyholmin ja Roni Suoniemen teokset.  
Patsaiden kuvat näet tämän sivun kuvituksena.



# Appendix 2(1)

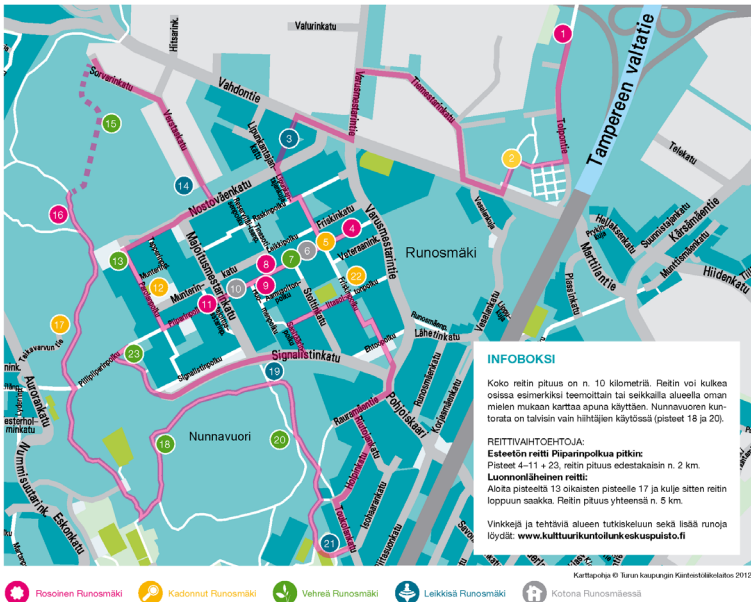
## Cultural Exercise Map: Runosmäki

### RUNOSMÄEN KULTTUURIKUNTOILUREITTI

Runosmäki saa nimensä Varusmestarin tien kupeesta sijaitsevalta mäeltä. Ensimmäisen kerran nimi esiintyy jo yli 300 vuotta vanhassa kartassa. Tuolloin alueella on sijainnut myös ratsuväen leiri ja harjoituskenttä. Sata vuotta sitten Runosmäki oli osa Maaran pitäjän Kaerlan kylää ja sitä kutsuttiin myös ampumakentän mäeksi.

Ennen kerrostaloja alueella oli kuitenkin enimmäkseen metsää ja peltoa. Ensimmäiset kerrostalot alueelle rakennettiin 1970. Vuonna 1990 alueella asui jo yli 6000 ihmistä. Silloin Runosmäessä kaikki tunsivat toisensa, pihaleikit kukoistivat ja talvisin käytiin lumisotaa Runosmäen ja Kikun lasten välillä. Nykyään Runosmäki on 10000 asukkaan koti. Pihollia viihdyttään edelleen ja niiltä löytyy komeita istutuksia, grillikatoksia ja pihakeinuja. Moni asuu jo kolmannessa tai jopa viidennessä osittessaan Runosmäessä.

Kesän 2012 aikana keräsimmme kokemuksia, muistoja ja tarinoita Runosmäestä. Turun sanataideyhdistyksen toimesta tarinoista syntyi korvarunoja. Runon aiheita antoivat niin Runosmäen asukkaat kuin alueella vierailleetkin. Osan runoista löydät kartan kääntöpuolelta ja ne on myös sijoitettu kartalle kulttuurikuntolurettiksi. Runot on jaettu viiteen teemaan.



MUISTIINPANOJA REITIN VARRELTA

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[www.turku.fi/kulttuurikuntoulu](http://www.turku.fi/kulttuurikuntoulu)

Painettu 2015

## Appendix 2(2)

### 1. Hylätyn talon paikka

Mie on kesätyössä 1988  
Välkee saada kokonaistulvas  
Kaikki eivät onnassa kuplissaan  
Kokonaissa töistästään  
Jokainen päättää itse

Ruonemäki on niissä kohtauksissa  
Vai onko ne törmäisiä  
Rundiset palamukset liehtovat  
Luontokokemuksia  
Hylätty talo hautausmaan takana  
Lämpimin kultainen maisema  
Ruonemäen keskustassa kattoineista  
kun nykyis auto

Sanna (EB)

### 2. Kirsäksien hautausmaa

#### Kadonneet paikat

jos sukkee silmistä  
ja muisti menneistä  
vähimpänä tulee mieleen  
kaikki hukutut  
mätähtäneet  
kenervan tukou  
lapsena sinuauskappelin  
mäntien luona  
pelattin neijäi maalia  
ei ollut kappelia vielä  
päättynyt arjenai aloikkaden  
ampumaharjoitukset  
hautausmaa ollut  
nii kauan kun muistan  
aurinko paantunut  
mäntty tuoksuivat  
tuuli okistasi

Johani (SL)

### 3. Aurinkolaakso

#### Söpö

Käyn täällä pihalla  
ei muuta oot kiire  
Seurailen  
Silmät unnessa haistelen aurinkoa  
Lokollien välillä heikalla  
On mulla kotonaan omaa reviiriä  
Kotona on kanssa Nupu

Söpö (EB)

### 4. Baari

Uudet kuvot ja uusi paikka  
Muutin työn perässä tänne  
ajautumalla  
Muutaa jättä keskikesällä  
Kansikaa laulan  
Ihmiset kuuntelevat  
Minun on helppo tulla  
Käikkienistä elämästä

mutta kolmen viikon päästä leikkaukseen  
aita ot elempään

Nimelin (EB)

### 5. Piiparinpolun ja Friskarinpolun risteyks

viivää Ruonemäki  
ei hamaa kun muutin  
kun Neuvotolliton alkua  
ajan takasi  
kaikki tiet vie kapakkaan  
mä en kiitä menä  
mien kirjastoon  
luontoon lenkipokuille  
paljon erilaisia kansallisuksia  
Ruonemäki folkia, luonto klassista  
pienit enotusta kapsas  
jällelavan  
Timo (SL)

### 6. Kirjasto

Kirjasto on ehdoton!  
Se on jakamishenkeä, se on koti.  
Voi tehdä alkamistokja, uusia ottoavuuksia,  
ajatuksia, hienoja ajatuksia.  
Ään floorfloorin lauskin.  
Kirjasto on koti.  
jonka oisat lajajentavat,  
tajuantani maailmasta.

Aino (VV)

### 7. Penkit kirjaston vieressä

#### Metabluuseffrit

en tiedä onko tää romanttista  
mut kirjaston vieressä  
on sellasia kivoja penkkäjä  
tunnamäivillä  
lenpiväri  
bluesvallozi  
oivastasi kokousta  
ei taa hien miehen mittään rumaa  
paissi metsän seassa  
lasmienaja  
riisija  
kaijatuksia

Lenkki (SL)

### 8. Ystävän tupa

Olen kahteen otteeseen täällä ollut,  
tuli mies silhen rakoon  
ja sitten tulii takaisin.  
Toivon, täällä on hyvä.  
On meillä hilpeä joukko.  
nii kun nytkin kuuluu.  
Se on aina ollut niin.

Ystävyys on valo,  
kirkas avaruuniko.  
Se kyyri lähedstä mukaan  
ja laulaa sydämen poljasta.

Sirkka (VV)

### 9. Nuokkari

Harmaata aluetta  
hamaa Ruonemäki  
hyviä ja huonoja asiota  
molempia sekaisin  
nuohon hukou  
joka asuu nuohonleikkajia  
jos jossain kävään  
se ois taa nuokkari  
mahdollisuus tutustua  
uusiin ihmisiin  
Ruonemäen ääniä  
juoppojen öinät  
ja linnutauu  
Donardo (SL)

### 10. Piiparinpolku

"Äi, sun pilli näyttää missä asuit  
kun otti pilli"  
Koko ikäni minuis kaksi vuotta.  
Tää on koti. Niin.  
Kaikki kutsui toiseen,  
oi paljon lapsia.  
Koti.  
Se on se;  
tuttu ja turvallinen.  
Metsää, taloja, valgia.  
Näkyv kausi elämäsi,  
ihmisten ääniä.

Jacki (VV)

### 11. Majoluusmestarinkadun bussipysäkki

Aurinkoinen hymy bussipysäkillä  
Tykkään käydä täällä Ruonemässä  
Tänään ystävän luona  
Tämä on paikka kaikenlaiale  
Maistetaan parempi

Johanna (EB)

### 12. Entinen parakkikaupen paikka

#### Ruonemäen 40 vuotta

Oon mä kohtu 40 vuotta ollu täällä  
-73 joukkoon alussa muutettiin  
se ot meikien ensimmäisai taloja  
arkeista oli, ei ollu katuravolaja  
yks auto kulu silkin tällöin  
kulteski uus asunto,

uuteen taloon päästiin  
kauppa-auto käki,  
tuolla oli parakkikauppa ja r-koski  
alku aikaa taloja valmistu  
alkeen pidettiin pihajuhlia  
lappiperheillä, koulue  
tää oli kaikki.  
Vanhaikodessa löysi: ei puhuttu lamasta  
käytin tatterissa ja laivamatkolla.

rimaolin (VV)

### 13. Parolanpolku

viivää, kaikki on viivää  
kutsuva, viivettä  
kiva tulla, ei poia lähedstäis  
Ruonemäki on tango  
nousta ja lausua  
kohtauksia  
ei heviä  
ekä klassista ainakaan

Kajja ja Matti (SL)

### 14. Majan paikka

Lempipaikka  
pikkospuita pitkin lenkipokku  
varhoja bunkkerieta  
järkyttävien iso pulkkamäi  
luontoa paljon ympärillä  
sime lähes miehistään kävellee  
rentouttaa kummasta mieltä  
lapsuuden lempipaikka  
puuhun rakennettu maja

Toni (SL)

### 15. Luontopolku

Minä kuusi ja tyttö viisi vuotta  
asutti Ruonemässä  
Odotin täällä tervettä  
Muistat on parasta,  
müstakappia  
Nähtin puukankarvapakin  
Joo! Sitruunaperhonen  
Tykätään tulkia metsää ja otokotia  
Sedapäivinä kirjastossa

Kati ja Silja (EB)

### 16. Metsä

Nasunpilla saa tuka  
ja apua  
Lapsella on turvallista leikkii  
Lähikallioille voi mennä kävelyllä  
Muu kerran sinne kyllä karkasi  
se kaksikunneikka ja siityessä  
Onneksi lopulta saatiin takaisin kotiin  
etteä sinne jätetty

Välje joe horisontin näkisi  
Voi katsoa auringonlaskua  
Eikä sen kokemuksen  
voisi löytää metsästä  
Metsässä viihdyn

Eino Anna (EB)

### 17. Vestitori

Värikuna, 80-lukua  
Keskikissä vestitorin juurella,  
sinäprikkelatset vaurut,  
sinä keskikissä nostat.  
Pogat leikki,  
ekä maailma ollut paha.  
Silon ei tarvinut pelätä  
Onneksi en teenyt, mitä kaikkea edessä on.  
Polun päässä,  
sinä keskellä metsää,  
sinäprikkelatset vaurut.

Haimonvoki (VV)

### 18. Pururadalla

Ihanet pout joita kulkijat ovat tehneet  
Ruonemässä jo kymmenen vuotta  
Ei tällaista luontoa joka paikassa näe  
Kettu jahtas jäneistä  
Silloin hiljasti viimeistään polun yli  
Kun aamuyöllä avar äänen kuulee  
lintujen laulun  
Talon en ole nähnyt  
mutta suupäikkien tuntu sinä on

Matti (EB)

### 19. Koirapäästö

#### Pablo

Brasilientierien Pablo  
asunut koko elämänsä täällä  
syntymän jälkeen muutti  
tuomampäivinä  
oma netti ADHD:ia  
7 viikoa parhaimmillaan  
vestitorille  
en välitä musta korista  
tai ihmistä  
oma perhe on tärkein  
keskikora Pablo  
ei aluskarvaa  
Pablo (SL)

### 20. Pururadalla II

Pieni aukko,  
paljon leikkaita.  
Ja pyörä kiwi jolla istun.  
Kerran rapina käki,  
orava tuli siihen.

Katseli pää kallellaan.  
Ajattelin siskoa,  
miten hänellä yhäillä menee.  
Toivon, että kaikki on hyvin  
toivon että tavataan jossain.

Kyyhkylä huutaa,  
hummisea puolen lehdet.  
Välje tulee monesta suunnasta.  
Olen sikas kuin äitiä.

Selja (VV)

### 21. Jukolanpäästö

Ruonemässä on paljon betonia  
oma aikansa kuvaava  
Kaifassa puuta  
Palkkaan viivettä ritamavestitorien  
Pihai viivettä kulta.  
Itsekkin juuri pöytästä tulii  
Täkemisen äänet ympärillä  
Viivistä ja lapset hiekkapaikalla

Mari (EB)

### 23. Friskarinpolku

Ruonemäki meillä  
Hyvin viittu talonpaikka  
Yksi mun lempipaikoista onkin alue  
jossa on ennen ollut talo  
Talos en ole nähnyt  
mutta suupäikkien tuntu sinä on  
Kerätoissa ihmiset eivät  
muka tunne toisiaan  
Se ei ole totta  
Kyllä ihmiset ottavat toistaan vastuuta  
Kohdataan toisiamme

Herttu & Väikky (EB)

### 23. Mustalampi

väliä kutsuu niin  
sais kaskioa ottaa pois  
kallo välissä, sitten huvijaja  
järven ympärillä voi istua  
vuodesta -77 on sumut  
sitten voi uidein  
Mustalampi ja Piruapello hanimmat  
pello täynnä kiviä ja järvi

Ullolla (SL)

Appendix 3(1)

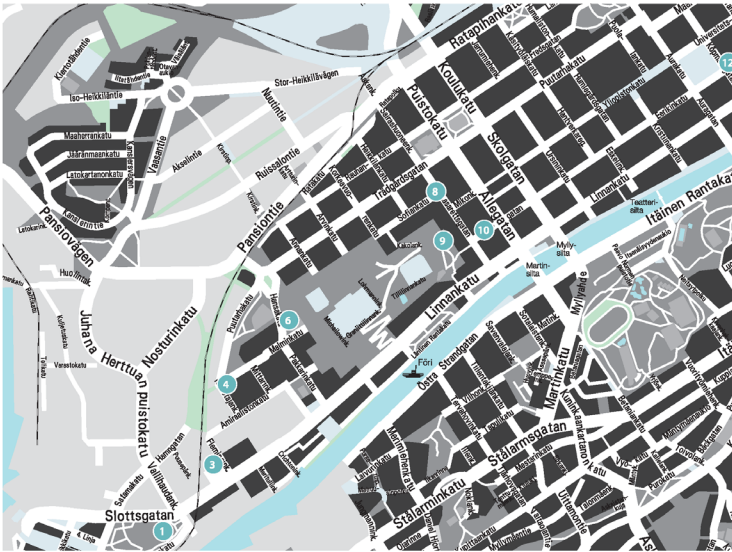
# Cultural Exercise Map: Lost in Turku

**LOST IN TURKU – eksymistä, katoamista ja löytämistä Turussa**

Oletko valmis katsomaan Turkuä eri kulmasta, kadottamaan itsesi kartalta ja löytämään jotain aivan satunnaisen uutta? Mitä Turussa on kadotettu, mitä löydetty, missä eiköty? Retin pituus riippuu matkan aikana tekemistesi valinnoista. Seuraavan reitipisteen luokse löydät aina toteuttamalla edellisen reitipisteen tehtävän.

Retin aikana tutustutaan siihen, mitä kaikkea Turussa on kadonnut ja löytynyt. Yritetään eikyä itsekin. Jos sattuu olemaan niin, että Turun keskusta on niin tuttu paikka, ettei eksyminen luonnistu, niin uudesta näkövinkkelistä katsominen ja asioiden löytäminen varmasti onnistuu paatuneemminkin turkulaiselta.

Lisää Lost in Turku -reitien tunnelmaa lataamalla reitipisteille liittyvät äänimaisemat netistä. Tutustu samalla myös muihin kulttuurikuntoliitteihin. Kaikki reitit kartat saat mobiiliversiona. Lisätiedot: [www.turku.fi/kulttuurikuntoliitu](http://www.turku.fi/kulttuurikuntoliitu)



Karttopohja © Turun kaupungin Kiertämisseläkos





## Appendix 3(2)



**1. Turun linna**  
Turun linna on hyvä maamerkki, tästä käsin on hyvä yrittää eksyä tai löytää.

[illegible]

## 2. Ensimmäinen löytö

Olet todennäköisesti jossakin linnan lähistöllä, ja löytänyt ensimmäisen löytösi.

Mistä tietää, että näkee jolain, joka kuuluu itselle löydettäväksi? Ei mistään, paitsi aavistuksesta, siitä et löyly vastata johonkin kysymykseen, joka omassa mielessä on pyörinyt. Mikä on elämän tarkoitus? Milleistä tänään on Turussa? Kenen kanssa vietän loppuelämäni? Mikä on kauniita? Mikä kiinnittää ju minun huomioni? Milainen reiki tästä on muodostumassa? Tuksi löydäsi hetken ajan rauhaa - s karttaa paljon ainakin sitä, milainen reiki tästä on tullut. Paikallista sitten itsesi karttaa ja ette reittipä numero 3 - ruutite. Saatat lukea ja palamaan omia ilokkaita nautin. Sitten sitten oleikin in aivan vieressä

### 3. Polku rautatien vieressä

Kaupungin jukeihin taakse jäi pieni pöytä ja kahvipöytä, jolla harmeimin kujeutaa. Selästä tontin taakse koulun kytämylän on kuin kahvin kaupungin esiköyden, siä siellä, missä kaupunki norei tuntea on vähän enemmän oma itsensä. Näillä paljui tunnistaa sitä, että toisinaan nistään itä lue tuntee osaksi epävarmuutta – ei voi olla varma siitä, saako täällä olla, ja kerkii muu paikkaa viihdyttää. Koiranukuttajia ja sunnuntaikeittä tuntevat monet polot, jotka eivät ole autollisella yllä. Se vastasi tuote koiria ja koiranukuttajia, tervehdi ystäviä heistä. Jos kujet polulla yksin, pysähdy, so silmät ja ystä kuvilla, millä tämä polku näyttää oti vuodenaikana. Suuntaa sitten kohti sou- raavi riistipolteita, tuone muskokekkoja toimisto- ja kirjasto- rakennusta.

#### 4. Museokeskuksen rakennus, Kalastajankatu

Tässä rakennuksessa Turku muistetaan hyvin ja eri puolilta.

Muusikiesiköiden käsikirjoitusta ohjoo kirjuri Turussa ja Varsinais-Suomesta paikallishistorioita sekä karttoja ja ilmeilyä koskevia tietoja. Tämäl on yksi niistä paikasta, joihin vietiin sinä, etteä Turku pöydä hukkaan ja kadota sinetä. Käsikirjoitus vöit käyttää miä ulkopuolelta, mutta käynnistä pitää suhtaa ja sopia edelleen. Tietojä, jotka saavat Turun muistamat itsest öv esimerkiksi: muisto siä, kunin Turun Innossa opetelin sydämlän hauskola Katariä Jägelgölen aikana. Kolkit, karmat ja lupaukset 1200 vuotta. Muisto siä, kunia nelosen pöydästä lähtökke Käsitästä alkua piriä joku aamu, josta tuntuu työntähtäkökö köökin keuhkuihin lähti. Lähellä on kukaan, josta tuntuu, josta tuntuu, josta tuntuu, josta tuntuu. Kulu on yksi niistä, joihin lähti Käsitästä alkua piriä joku aamu. Kolmen tien risteyksestä Pöytästä, Mäimäkirin, Käsitästä alkua piriä joku aamu. Etteä kallon lähdä pienil pöydä ja seuran niä. Etteä pakkia, jossa päästet kaikke kerkimäälle – se on vides risteyksestä.

**5. Kaikkein korkein paikka**  
Korkeammalta näkee pidemmälle, ja ihmiset kulkevat ohi.

Jos löytää paikan, jossa pääsee vähän syrjään ja korkeammalle kuin muut, saa hyvän aseman tärkällä.

Kuvat: Jussi Vierimaa

[illegible]

## 6. Mies hukkasi itsensä Kakolanmäelle

[illegible]

## 7. Kauneimman talon sisäpiha

**Port Arthurin taustalla oli aikoinaan tiivisti, yhdessä eläneet saattolaiset**  
asua vanhemman ja monta lasta

Näillä pohilla asui on rauhollinen. Pihareunuksensa saattila vierailla aina varhaa sunn, jota koko perhe kävi. Kissa! jalkaväen piteli vappia, ja neaportit tulivat heikkolaisille ja kikkulaisille. Kissa! kutsui kutsui kutsui! oman piti ja nappuhon piti kikkulien kanssa. Kikkulien kaava aurinkoonkissa ja nuusia. Tähän on tästä Turkuu, joka on kadottanut ja löydetty uudelleen – vielä 1960 – ja 1970-luvulla puutarhatekijä haluttiin panna kasaan. Nylään helikoptisti kaupunkien kateelisen Port Arthurin ja Martin nidosään, ja moni haaveilee puu- talousomasta huopelien keskustan kutsuttamassa. Kest. Olydian tälän pihin ja ihmisi, joka asuu pihan läntä. Katseli ympäristön ja mieltä, mieltä ja enolelyä mieltä: tunnelman, vain ja toisin maista? Katseli siten Sairaushuoneen ja portin Solfenkin kuitteen.

### 8. Turussa katoaa polkupyöriä, miehiä ja selloja

[illegible]

## 9. Toinen korkean paikan piilo

[illegible]

## 10. Poliisin löytötavaratoimisto

[illegible]

### 11. Käsityöläiskadun kulma

[illegible]

## 12. Kaupungin parhaat ikkunanäkymät

[illegible]

## Appendix 4

# Full List of Cultural Exercise Routes



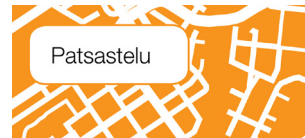
The change of urban view and architecture in Turku



Miniature portrait statues created by children of Turku hid in the river banks of Aurajoki



The poetic route of Runosmäki



Who is who among statues; The history and background of statues of Turku city centre



Amazing stories of Turku



History of Turku and hundreds of steps among the route



Urban stories and legends of Turku



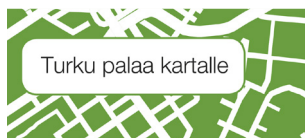
Romantic stories and locations in Turku



A route for getting lost and find something new



Historical route along Aurajoki to the Old Castle of Lieto



The historical curiosities of Turku



Facing Turku city from new perspective



History and stories of Pansio neighborhood

Appendix 5

# Online Survey

## Kulttuurikuntoliu - Kysely kulttuurikuntoliusta Turussa

Tämä kysely tutki Turun kaupungin vapaa-ajatoimialan Kulttuurikuntoliu-palvelun käyttöä ja tunnettua. Tietoja hyödynnetään osana Turun Ammattikorkeakoulun Leadership and Service Design -koulutusohjelman Master of Culture and Arts -opinnäytetyötä. Kysely on lyhyt - siihen vastaamiseen menee aikaa 5-15 minuuttia.

Kyselyyn vastaamalla kootaan opinnäytetyötä varten testiryhmä tai -ryhmiä, jotka pääsevät osallistumaan kulttuurikuntoliun kehittämiseen. Mikäli olet kiinnostunut tulemaan mukaan testiryhmään, jätäthän kyselyyn lopussa yhteystietosi, jotta voimme ottaa sinut yhteyttä. Testiryhmäille on luvassa pieni palkinto.

Kiitos ajastasi!

### Taustatiedot

Kysymykset 1-10 kartoittavat kyselyyn vastaavien taustatietoja.

#### 1. Syntymävuosi \*

Valitse

#### 2. Sukupuoli \*

Valitse

#### 3. Kotipaikkakunta? \*

Valitse

#### 4. Mikäli asut Turussa, mikä on kotikaupunginosa?

Valitse

#### 5. Perheosuudet ja asuminen \*

Valitse

#### 6. Koulutustausta \*

Valitse

#### 7. Ammattiryhmä, johon katsotte lähinnä kuuluvanne \*

Valitse

#### 8. Harrastukset ja kiinnostuksen kohteet:

Voit valita ohjeesta listasta useita vaihtoehtoja.

- ☐ Liikunta ja urheilu
- ☐ Lihoku, reikely
- ☐ Tietokone-konepolipelt
- ☐ Puutarhanhoito
- ☐ Ruokailto ja leipominen
- ☐ Kauneushoito
- ☐ Kirjallisuus ja lukeminen
- ☐ Sisustaminen
- ☐ Etkuvet
- ☐ Taatit
- ☐ Musiikki
- ☐ Historia
- ☐ Arkkitehtuuri
- ☐ Terveikka
- ☐ Autot ja moottoripyörät
- ☐ Sosiaalinen media, blogit, bloggaaminen
- ☐ Veneily
- ☐ Valokuvata
- ☐ Korjaaminen, kunnostaminen, entaöinti
- ☐ Matkailu
- ☐ Kielet ja kulttuurit
- ☐ Käsityt
- ☐ Vaatteet, muoti
- ☐ Sargakuvet
- ☐ Kuvataide, pirtäminen, maalaaminen
- ☐ Ei mikään näistä
- ☐ Muu

#### 9. Kuinka paljon harrastat liikuntaa vapaa-ajalla?

Valitse

#### 10. Mikä verran kulutat kulttuurista vapaa-ajalla?

Kulttuurin kuluttamisesta tarkoitetaan tässä esimerkiksi käyntiä musiikkitahtumissa, teatterissa, elokuvissa, taidenäyttelyissä, tanssiesityksissä tai muissa vastaavissa tapahtumissa.

Valitse

Seuraava ->

33% valmiina(Sivu 1 / 3)

#### 11. Onko kulttuurikuntoliu sinulle tuttu palvelu? \*

Valitse

#### 12. Mikäli kulttuurikuntoliu on sinulle tuttu palvelu, mistä lähteestä kuulit kulttuurikuntoliusta?

- ☐ Turun kaupungin Internet-sivut
- ☐ Löysin kulttuurikuntoliun karttoja esim. kirjastosta
- ☐ Nomadi-mobilisovellus
- ☐ Google tai muu hakukone
- ☐ Kuulin kaverilta
- ☐ Turkuposti
- ☐ Kulttuurikuntoliu-teenavikon tapahtumat
- ☐ Muu

#### 13. Mihin seuraavista reiteistä olet tutustunut:

Valitse ohjeesta listasta kaikki ne reitit, joihin olet tutustunut

- ☐ ArkkiheTOUR
- ☐ Kaupunkitariloita Turusta
- ☐ Piloileikki
- ☐ Turku on...
- ☐ Runosmaki
- ☐ Turku palas kartalle
- ☐ Porrastelu
- ☐ Ihmeellinen Turku
- ☐ Patsastelu
- ☐ Romanttinen Turku
- ☐ Pansio
- ☐ Lost in Turku
- ☐ En mihinkään näistä

#### 14. Mikäli olet käynyt kulttuurikuntoliemassa, minkä karttamuodon valitset mieluiten?

- ☐ Kulttuurikuntoliu-paperikartat
- ☐ Tulostan kartan itse kulttuurikuntoliun www-sivulta
- ☐ Nomadi-mobilisovellus

#### 15. Millaisia kokemuksesi kulttuurikuntoliusta ovat? Mikä on ollut hyvää, mistä löytyisi parannettavaa?

Voit kirjoittaa esimerkiksi karttojen selkeydestä, reitien sijainnista ja pituudesta, reittipisteiden kiinnostavuudesta tai muista kokemuksista. Onko joku reitti kenties ylitse muiden? Mikä siitä tekee mielenkiintoisen? Onko joku reitti ollut liian haastava tai hankala?

#### 16. Mikäli et ole käynyt kulttuurikuntoliemassa, millaisia mielikuvia sinulla on palvelusta?

Millaisia mieleystyymiä kulttuurikuntoliu sinulle tuo?

#### 17. Onko sinulla uusia ajatuksia, kehitysehdotuksia tai ideoita kulttuurikuntoliun suhteen?

Ideat voivat liittyä esimerkiksi reitien sijaintoihin, kokonaan uusiin reititeemoihin, yksittäisiin reittipisteisiin tai vaikkapa välineisiin, joilla karttoja käytetään. Kaikki ideat ovat tervetulleita!

#### 18. Kuinka todennäköisesti suosittelet

1=En suosittele ollenkaan 10=Täydellä

Kulttuurikuntoliu 1-10

<- Edellinen

Seuraava ->

#### Yhteystiedot testiryhmää varten

Mikäli olet kiinnostunut tulemaan mukaan kulttuurikuntoliun kehittämiseen, jätäthän yhteystietosi! Haemme ryhmiin eri taustaisia kaupunkilaisia, joita kootaan testiryhmiä testin ja alkusäteen 2015 aikana.

#### 19. Yhteystiedot

Etunimi

Sukunimi

Matkapuhelin

Sähköposti

Mikäli sinulla on kysyttävää tästä kyselystä, testiryhmiästä tai opinnäytetyöstä, jota tämä kysely tukee, voit lähettää kysymyksesi sähköpostitse [opinnäytetyön tekijälle](#).

<- Edellinen

Läheta

100% valmiina(Sivu 3 / 3)



Appendix 6

## QR Codes and Links Shared during the Theme Week of Cultural Exercise

Kulttuurikuntoilu – kysely, sovellus ja www-sivut



<http://bit.ly/1J3T51g>  
Kyselylomake



[app.citynomadi.com](http://app.citynomadi.com)  
Nomadi-sovellus



[www.turku.fi/kulttuurikuntoilu](http://www.turku.fi/kulttuurikuntoilu)  
Kulttuurikuntoilun www-sivut

Kiitos palautteesta, kulttuurikuntoilun iloa!

## Appendix 7


# #kulttuurikuntoilu on Twitter

**Ari Huttunen** @MrAngryPommes · Nov 10

Tiesitkö? Terveiden ja hyvän toimintakyvyn edistämiseksi suositellaan liikuntaa ja kulttuuria. [Kulttuurikuntoilu kuu...\\_pid\\_avevZNA3](#)

**Visit Turku Suomi** @VisitTurkuFI · Oct 20


Aurajoen varren kulttuurikuntolureitit yhdistävät kivasti kulttuuriin ja ulkoiluun. Tutustu! [turku.fi/vapaa-ajaku...\\_#Turku](#)



**Kulttuurikuntoilu**  
Yhdistä kulttuuri ulkoiluunAurajoen varren kulttuurikuntolureitit yhdistävät kiinnostavasti kulttuuria ja liikuntaa. Lähdä kirettömälle ulkoilulle ja... [turku.fi](#)

**Juuso R.** @JRaehee · Oct 9

Keskustan alueella on tehty kolme runsaasti portaita sisältävää Porrastelu-kulttuurikuntolurettia. [turku.fi/vapaa-ajaku...\\_#TURKU](#)



**Porrastelu**  
Tehostaa ulkoiluaasi keskustan portaitaYhdistä kävelyreitit porrastusosuuksia ja kasvata kuntoasi huomaamatta – yksi portas vastaa kymmentä askelta... [turku.fi](#)

**Kulttuurit Turussa** @kulttuuriturus · Sep 29

Vieä ehdit mukaan kehittämään [#kulttuurikuntoilu/ai](#) [instagram.com/veikot](#)  
Työpajat 1.10. Tarjolla purtavaa ja uusia tuttavuuksia!

**Visit Turku Suomi** @VisitTurkuFI · Sep 19

Aurajoen varren kulttuurikuntolureitit yhdistävät kiinnostavasti kulttuuria ja liikuntaa. Tutustu reitteihin! [turku.fi/vapaa-ajaku...\\_](#)

**Pia Puustelli** @PiaPu · Aug 23

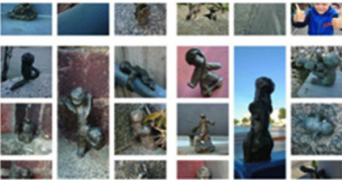
[#kulttuurikuntoilu](#) ja pyöräillä [#brn/halikkantoon](#) taidenäyttelyyn. [@VisitTurku facebook.com/events/1612016](#)

**Sonja Raitamäki** @sonja\_raitamaki · Jul 8

[10 Turukukupunkin](#) [#kulttuurikuntoilu](#) reitit on nyt kivoja. Tänään kierrettiin pienessä saiteessa romanttinen [#Turku](#).

**Jussi Silviu** @Silviu · Jun 13

[#kulttuurikuntoilu](#) [#piloteeri](#) [#turku](#) [#kissamyturku](#)  
Kaikki [#kissapatsaat](#) löydetty!



**Jussi Silviu** @Silviu · Jun 13

Kaikki löydetty!  
[#kulttuurikuntoilu](#) [#piloteeri](#) [#kissapatsaat](#) [#turku](#) [#kissamyturku](#)  
[instagram.com/p/33L-qPjNLR/](#)

**Kulttuurit Turussa** @kulttuuriturus · Jun 10


"Irtavoin on tullut akusissa seikkailla tuolla tavalla." [#kulttuurikuntoilu](#) [#turku](#) [#kulttuurit](#)  
[kulttuurit.blogspot.com/2015/06/veikot...](#)

**Keski-Suomen museo** @keskimuseo · Jun 10

Kiltos [@VantaanCupMuseo](#) Tsemppi leenee tarpeit Etenkin, jos sää...  
Mahtavaa, idean saa ilman muuta kopsida! [#kulttuurikuntoilu](#)

**Sini Korpinen** @SiniKorpinen · Jun 4

Katsoo [@ShabaNikut](#) [#turku](#) ja mahtava [#kulttuurikuntoilu](#)-idea. Kävelyreitit karttoja! Hauska idea myös [#helunkin](#)?




**Pia Puustelli** @PiaPu · Jun 1

Tänään alkoi [#kulttuurikuntoilu](#) 'n viikko. [@VisitTurku](#) [@Turkukukupunkki](#) [turku.fi/public/default...](#)

**Pia Puustelli** @PiaPu · Jun 1

[@VisitTurkuFI](#) Suosittelee [#kulttuurikuntoilu](#) 'al Rastin lisäksi näin muitakin. Reitit pyöräilyssä tulisi kertoa.



**joenniemi minna** @JoenniemiM · Jun 1

1/2 h kulttuuria 3 x viikossa riittää ylläpitämään kulttuurikuntoasi, jos haluat konottaa sitä, hikoile henkisesti [#kulttuurikuntoilu](#) [#Public/default...](#)

## Appendix 8

# Invitation Letter to Cultural Exercise Development

Kulttuurikuntoilun kehitysryhmä - tervetuloa mukaan!

Postilaatikko x



**Kulttuurikuntoilututkimus - Mari Lounavaara** <tutkimus.kulttuurikuntoilu@gmail.com>

3.9.2015 ☆



-> piilokopio: mari.lounavaara

Tervehdys!

Osallistuit kesäkuussa toteutettuun kulttuurikuntoilukyselyyn - kiitos palautteestasi sekä mielenkiinnosta kehitystyöskentelyä kohtaan! Kokoan nyt yhteystietonsa lomakkeen kautta jättäneistä turkulaisista ryhmiä, joiden kanssa kehitetään kulttuurikuntoilua palvelumuotoilun työtapoja käyttäen. Sekä kehittäminen, että sen tulokset ovat osa palvelumuotoilun YAMK-opinnäytetyötä.

Kehittämistyöhön voit osallistua itsenäisesti ja/tai yhteistoiminnallisesti:

**1) Itsenäisesti?** - Kehittämisen aiemmassa vaiheessa hyödynnetään ns. muotoiluutaimia. Muotoiluutaimet ovat tapa kerätä käyttäjäkokemuksia itsedokumentointiin perustuen. Käytännössä käyttäjille toimitetaan pakkaus, joka sisältää muistiinpanovälineet ajatusten ja ideoiden kirjaamista varten. Lisäksi pakkaus sisältää kartan paikkamuistiinpanoja varten. Näiden lisäksi dokumentoinnissa voi käyttää mahdollisuuksien mukaan myös omia sähköisiä välineitä; älypuhelin, tablettia tai tietokonetta, jolloin ideat voi kuvata, äänittää tai videoida. Luotainmuistiinpanot kerätään analysoitavaksi ja niillä saatuja ideoita voidaan hyödyntää pohjustuksena yhteistoiminnallisiin työpajoihin.

Luotainten käytön voi aloittaa heti luotainpakkauksen saamisen jälkeen. Tarkempi ohjeistus tulee pakkauksen mukana. Materiaalit tulee palauttaa viikon 38 loppuun mennessä. Luotainmateriaalin palauttaneet saavat kiitokseksi palkinnon.

**2) Yhdessä?** - Myöhemmässä vaiheessa kulttuurikuntoilun kehittämistä jatketaan työpajatyöskentelyllä. Työpajoja järjestetään kaksi torstaina 1.10.2015; ensimmäinen klo 12 ja toinen klo 17 aikaan - voit valita näistä ajankohdista sinulle sopivamman. Aikaa osallistumiseen kannattaa varata n. kolme tuntia. Osallistujille on tarjolla purtavaa, uusia kokemuksia ja tuttavuuksia sekä palkinto osallistumisesta.

Voit siis osallistua kehittämisprosessissa joko kulttuuriluotaimiin, työpajoihin tai molempiin. Työpajoissa tilaa on rajallisesti; kummassakin 10 paikkaa eli tilaa on yhteensä 20 henkilöille. Paikat täytetään ilmoittautumisjärjestyksessä. Mukaan voit ilmoittautua vastaamalla tähän sähköpostiin ja kertomalla toiveesi ryhmien suhteen.

Toimitan tarkemmat ohjeet sekä luotaimista että työpajoista ilmoittautumisten perusteella. Mikäli sinulla on kysyttävää kehitystyöskentelystä tai opinnäytetyötutkimuksesta, voit ottaa yhteyttä minuun sähköpostitse.

Ohessa vielä linkki Turun kaupungin kulttuurikuntoilusivuille: <http://www.turku.fi/kulttuurikuntoilu>

Kiitos etukäteen ja aurinkoista alkusyksyä!

Terveisin,  
Mari Lounavaara, palvelumuotoilun opiskelija  
[tutkimus.kulttuurikuntoilu@gmail.com](mailto:tutkimus.kulttuurikuntoilu@gmail.com)

## Appendix 9

# Instructions to Design Probes

### Tervetuloa mukaan käyttämään muotoilu-uotaimia osana kulttuurikuntoilun kehittämistutkimusta!

Olet juuri saanut **luotainpakkauksen**, jonka sisällä on **kynä, muistikirja sekä kartta**.

Lisäksi voit käyttää luotaintehtävässä omaa kameraasi, älypuhelin, tablettiä tai tietokonetta, jolloin voit kuvata ympäristöä, äänittää ajatuksiasi tai kuvata videota.

#### Tee näin:

Pidä vihko, kynä ja kartta mukana lähteissäsi ulos, näin voit tehdä muistiinpanoja asioita havainnoidessasi.

Kirjoita tai piirrä ajatuksesi vihkoon omalla tavallasi. Voit myös kuvata tai äänittää, mikäli käytät esim. älypuhelinasi.

Karttaan voit tehdä muistiinpanoja paikoista.

#### Eväitä luotainten käyttöön:

Ota mukaasi jokin kulttuurikuntoilukartta ja lähde valitsemallasi kokoonpanolla kulttuurikuntoilemaan. Pohdi matkalla kokemaasi ja tee muistiinpanoja, kun ajankohta tuntuu sopivalta. Voit esimerkiksi käsitellä seuraavia asioita:

Minkä reitin valitsit?	Löysitkö kartan helposti?	Haitko valmiin kartan, tulostitko itse vai käytitkö CityNomadia?	Miten kuljit reitin?
Mikä reitissä oli kiinnostavaa?		Heräsiikö reitillä uusia ajatuksia?	Jos kuljit reitin yhdessä jonkun kanssa, millaisista
asioista keskustelitte?	Millainen ilma oli?	Miltä tuntui jälkeenpäin?	

... Vai eikö ehkä huvittanutkaan lähteä? - Miksi ei?

Voit myös pohtia laajemmin; mikä lähiympäristössäsi tai kotikaupungissasi on mielenkiintoista, erityistä sinulle, erityisen hyvää tai erityisen kurjaa. Mieti asioita myös kulttuurikuntoilun kannalta; puuttuuko reitistä jotain? Mikä olisi unelmareittisi? Mitä muuta kulttuurikuntoilu voisi olla?

Palauta luotainpakkauksen, kun tunnet olevasi valmis; viimeistään kuitenkin viikon 39 loppuun mennessä. Kuvat ja sähköisen materiaalin voit palauttaa suoraan osoitteeseen [tutkimus.kulttuurikuntoilu@gmail.com](mailto:tutkimus.kulttuurikuntoilu@gmail.com) – samaan osoitteeseen voit laittaa sähköpostia, kun haluat palauttaa pakkauksen tai sinulla on kysyttävää.

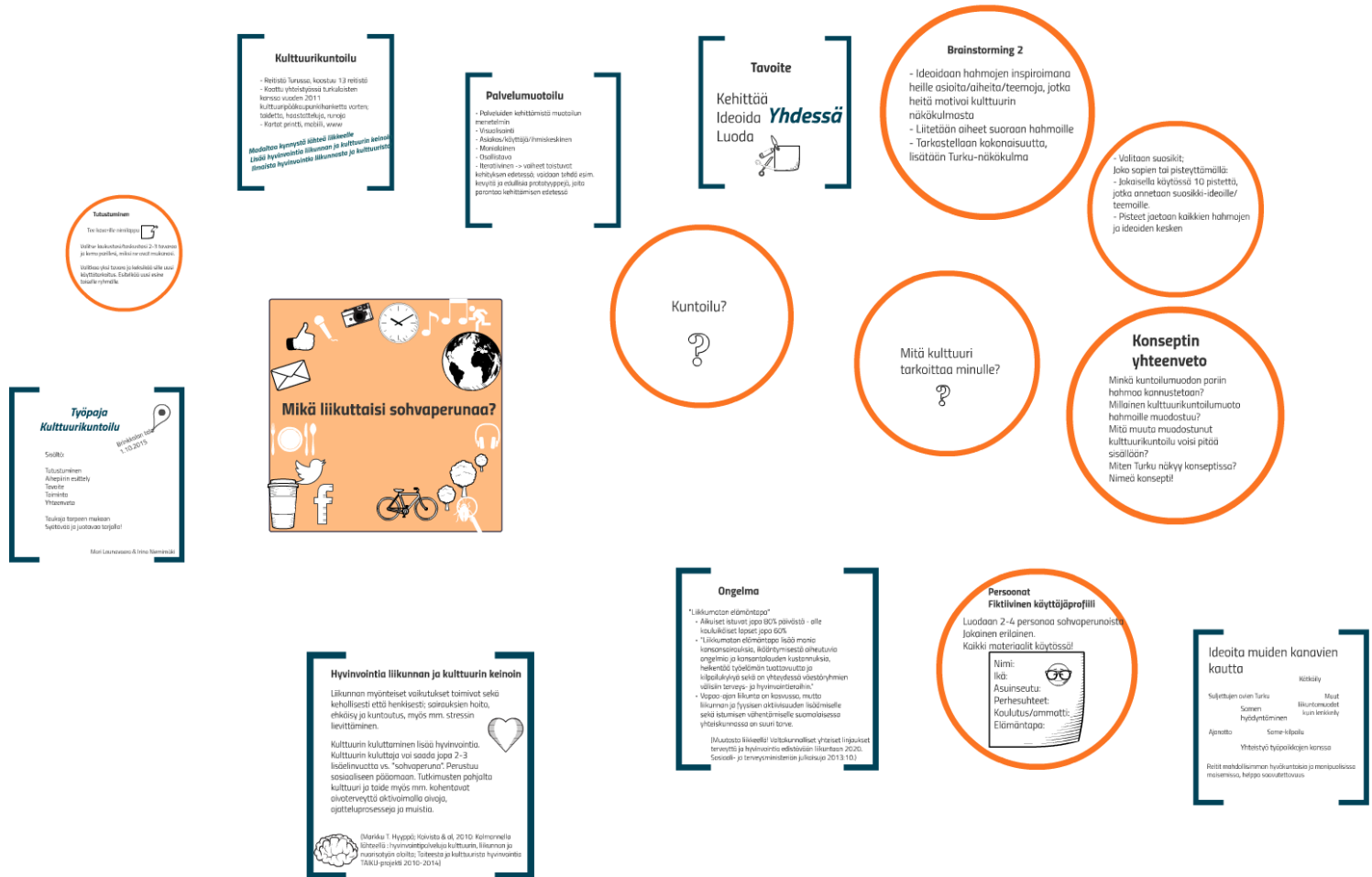
#### Mikä ihmeen muotoilu-uotain?

Luotaimet ovat tutkimusmenetelmä, jolla kerätään henkilökohtaisia mielipiteitä ja ideoita itsedokumentointiin perustuen. Luotaimet ohjaavat käyttäjiään näkemään ja kokemaan ympärillään olevia arkisia asioita, joita ylös kirjaamalla tutkija voi saada arvokasta tietoa ja samalla osallistaa käyttäjät mukaan suunnitteluprosessiin. Tässä tutkimuksessa luotaimilla kerättävää tietoa hyödynnetään pohjustuksena myöhemmälle työpajatyöskentelylle.



**Luotailun iloa!**

# Presentation for Cultural Exercise Workshop



## Appendix 11

### Persona "Sari"

Sari 45 is an accountant and a single mother of two children likes to read, watch the TV and take care of the home. Being a little overweight with poorish physical condition she likes to go out for a walk and consume culture every now and then.

The collage features a central white sheet of paper with handwritten text in red ink. To the right of the text is a small photograph of a woman with blonde hair. Several colorful sticky notes are attached to the right side of the paper, providing additional details about the persona's interests and habits.

**Nimi:** Sari  
**Ikä:** 45  
**Asoinseutu:** Marhi  
**Perhesuhteet:** sinkku, 2 aikuista lasta  
**Koulutus:** kauppaopisto  
**Ammatti:** kirjanpitiijä  
**Elämäntapa:** viikot töissä, illat kotona  
(lukee, katsoo tv:tä, tekee käsitöitä), satunnaisesti illtakävel; viikonloppuina pitiijä  
kävelijä, satunnaisesti museo-/galleriat  
ystävien kanssa; pari kertaa vuodessa eloku  
teatterissa/konsertissa ystävien kanssa,  
heikko kunto, hieman ylipainoinen

**TUOSSA  
NÄKYY  
TÄKÖ KOLLE  
KULTOA JOTTA  
JAKSAA**

**FIITSEKUN  
LIIKKE  
AKOTTA  
HIKKUUN  
HUACON SÄH  
VUOKSI**

**VOOGA**

**teatteri  
työn  
korkeakulttuuri**

**keuhkien  
hyvinvointi;  
rehabilitaatio**

**- nautinto  
- ilo  
- hiki  
- hengitys  
- ~~hiki~~ hiki  
- itäen ylläpito**

## Persona "Mikko"

A student of statistics, Mikko 25, likes online role games and goes for board game nights once a week and live action role plays twice a month. He is about to graduate soon and is afraid of the emptiness the new phase of life might mean. He is in a poor physical condition with some overweight.


Nimi: Mikko  
Ikä: 25  
Asuinseutu: Ylioppilaskylä  
Perhesuhteet: Mikkelissä äiti, isä ja 2 pikkusiskoa + koira, sinkku  
Koulutus: opiskelee tilastotiedettä, tyhjiä työtehtäviä vakuutusyhtiöissä  
Elämäntapa: pitää online-~~rooli~~rooli-peleistä kerran viikossa lautapeli-iltia kirjastossa, joka toinen viikko larppaamassa, opiskelu loppusuoralla, valmistumisen jälkeinen tyhjiö pelottaa, huono kunto, lievästi ylipainoinen

SEURATUET  
OLUUN KOTONA  
RINKKÄN JOCA  
WIKKUN GARDON  
AIHETTA RAHAT  
VÄHIDÄ KIVRE  
TAPAKKISOLU

Mikko  
- larppausperheistä jättä-  
mättä ja koulusta -  
mukautuneita (huoneita  
muutama)  
- kääntä elämänsä, myös  
tietokonekoneista näkökuv  
- kääntä tällöin koulusta  
koulutuksesta jättä-  
+ laaja koulutus

JUTAN LAUPESTIN  
SINKKUTREFFI  
TREFFI OULUN

koti-  
kultturi/  
muono





## Appendix 13

### Persona "Jonna"


Teenager, Jonna 17,5 years, is from a wealthy family and lives with her parents. While school is easy for her, her favorite hobbies are shopping and mobile games. The exercise she gets is shopping in the Hansakortteli mall of Turku City centre. Her parents have always replaced the relationship to their daughter with money.

NIMI: JONNA ~~HEHTONEN~~ HEHTONEN  
IKÄ: 17,5 VUOTTA  
ASUINSEUTU: HIRVON SALO, OK-TALO  
PERHE: ISÄ, ÄITI  
KOULUTUS: LUKIOS 2-LUOKKA  
ELÄMÄSTAPA: VARAKKAAN PERHEEN AINOA TYTÖN  
- HUIKUSTANA HANSA KORTTELISSA  
SHOPPAAMU, PUHELIMELLA PELAAMINEN  
- NUOTITIEDON PISSIS  
- KÄVÄPIIRI 3 TÄTTÖÄ, PUUHEENÄHO  
VAATTEET NA UUSIEN OSTAMINEN  
- KOULUNKÄYNTI HELPPOA  
- VANHEMMAT KORVAA YHDessä OLEN  
RAHALLA

**-fietarit**  
- muuten tällöin kukaan  
- shoppaaminen  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää  
- kukaan ei jaksaa enää

**Jonna**  
- ostaa jätti trenni vaatteet  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia  
- vaihtamassa mallia

**-KÄVÄPIIRI PÄÖTTÄN  
HUOMI  
SÄILLE  
OSTAA TRENDIK  
KÄIT ASUSTEET**





[illegible]

## Persona "Marja-Leena"

A single-mother of two, Marja-Leena 35 years, works at a phone switch in Turku Energia but is currently on parental leave with her children. Being a single mother she has no time for herself and she has had to give up her old hobbies of jogging and gym.

NIMI: Marja-Leena, Leeni 1,5 v.  
Siiri 3 kk

IKÄ: 35 v

ASUINSEUTO: RANTAKÄRKEN

KOULUTUS/ Turku Energia Puhelinvaihde  
AMMATTI:

ELÄMÄNTAPA:

- Yh-äiti, kotona lapsien kanssa
- Erämies, harrastanut liikunnan, jousen ja lenkkeilyä. Lapsien myötä aikaa ei ole.
- Yh-äitiin aikaa ei riitä
- Huuhtuu uudeksi äidin-alueelle. Hinnatkin Rantakärkkeen

Elämäntapa:

- Piilo leikki kassa

Elämäntapa:

- Kipakko!
- Kivi
- Koronien
- Lohkarekäs
- Seikkailu

Elämäntapa:

- Romantinen Turku
- Äiti
- Kuntoliikunta
- Huvipuistot

Elämäntapa:

- Opetustyön kiertos
- Aidoille + lapsille
- Tule tulehalla kivi

Elämäntapa:

- Löytötyö
- Leikki puistojen?
- Porenpöly
- Saurimokkautus

Photo of Marja-Leena holding a baby.

## Appendix 16

### Persona "Reijo"

Middle-aged man Reijo lives with Krisse who is a hairdresser and has two children from her previous marriage. Reijo works as a trash driver and enjoys Formula 1, pub and darts while his diet consists of beer and sausage. Reijo is stubborn and does not speak a lot while Krisse is a fitness freak.

**NIMI: REIJO ROSKAKUSKI**  
**IKÄ: ~60 v. / ~~55~~ 45-55 v**  
**Asuinseutu: LAHTI**  
**Perhe/huone:** Avo vaimo (Persönäkökuvapaja ed. liioit. & lasten juon. vaimo).  
**Kokous/amatit:** Perus koulus / Osoituskoulus  
**Elämäntapa:** Kallit + makuu, Formula, Pubi. tiheä kisa  
**- Järni**  
**- Vähän sormine**  
**- Mätkeläjä**  
**- Avo vaimo Fitness friikki**

**- Kii Sitten /**  
**- jollain**  
**- Krisse**  
**- Avo vaimo**  
**- Jona**  
**- Kii Sitten**

**- Vähän**  
**- kerralla**  
**- 1-2 krt/wik**  
**- aluksi.**

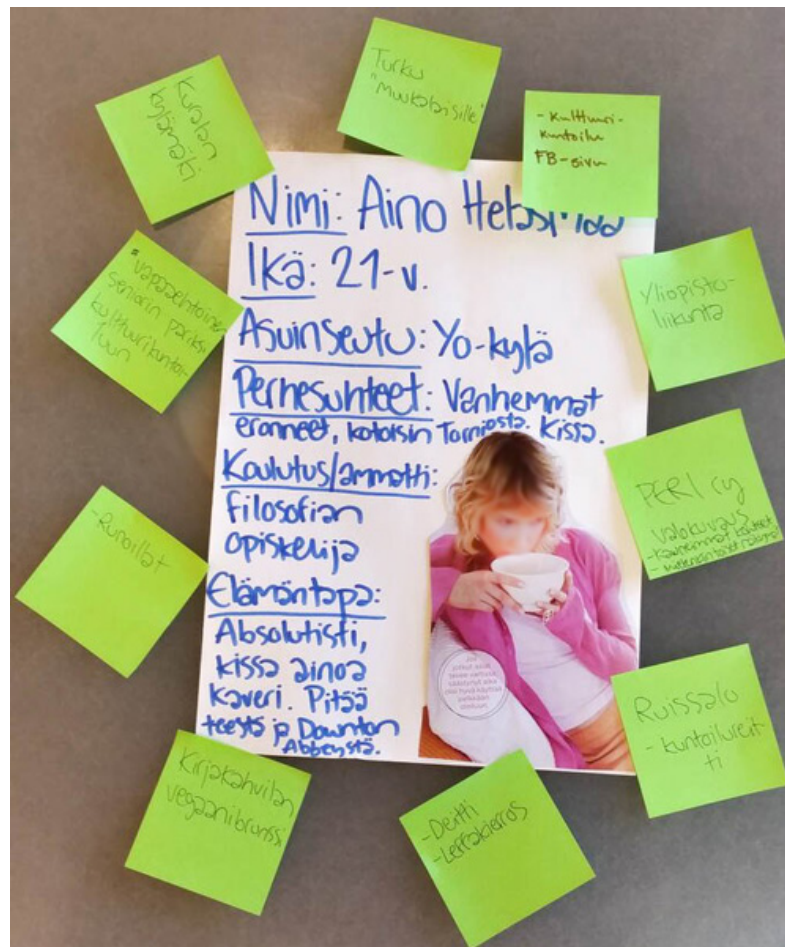
**- Vores**  
**- kiertos**  
**- Hesa vira**  
**- Ketta kiertos**  
**- Turku kalleit**

**- Kalleit**  
**- Bissä**  
**- Tii kalleit**  
**- Kii Sitten**  
**- Kii Sitten**

## Appendix 17

### Persona "Aino"

Aino, 21, is a student of philosophy and originally from Tornio, Northern Finland. She enjoys tea and watching Downton Abbey. Her only friend is her cat although she would like to have more social life, and work, for example, as a volunteer friend for the elderly people.





## Persona “Kauko and Tyyne”

Kauko and Tyyne are an elderly married couple with three grandchildren. Tyyne worked as a cook at school and Kauko as an electrician in his own business. Tyyne misses their grandchildren and would like to travel more but Kauko is not interested. Kauko has some challenges with his memory and spends most of the time in the front of their television at home. Having coffee with their neighbor Pirjo brings change for Tyyne's rather lonely everyday life.

**Nimi:** Kauko ja Tyyne Virtanen  
**Ikä:** 74v. & 69v.  
**Asuinseura:** Nummi  
**Petessuhteet:** 2 lasta (♂ & ♀) ja 3 lapsenlasta  
 Ovat muuttaneet <sup>nuoret</sup> (5-12v.)  
**Koulutus/Ammatti:** Tyyne koulun keittäjä, Kauko sähköasentaja omalla yrityksellä  
**Elämäntapa:**  
 - Tyyneellä kolme lasta ja lapsenlasta  
 - Kaukolla muistiin xarosa haasteita  
 - Kauko viihtyy kotona TV:n ääressä  
 - Tyyne tykkäisi matkustaa. Kauko ei anna  
 - Naapurin Pirjo kanssa kahvitella ja juurua viruistavat arkea

**Sticky notes:**

- Ruusrock - kun pääsee ilmaiseksi
- Suoraan valtuutettiin radiota ja naapurin viikkoa
- Kilpailu? Tarran kerronks
- Lomahoito & lapsen lapset (vohhanna & lchessu)
- Kalleimmat puiston puit - vieras
- Haudattomaa - vieras
- Kirjasto - kerski - sorja
- Karkkuvuosi? lchessu vohh
- Lasten lasten kanssa (kun tulevat kylään) 1 kx. Seitin vohh - Seini - Tuija
- Tyyneelle kaupungin järjestämä Maailman ruokakulttuurin - kurssi
- Pirjo ja Tyyne teatterin - iäkkäitä - olutus - rannee? - Seini / kimmoke
- Seniori - tanssi
- Maailman matkustelu? - kyleen lasten luvaa
- Kauko - kalle uijastoon / Kansanopisto esim. ex-libris - uusi
- Pihapiirissä - kalle - kalle - kalle - kalle - kalle

## List of Route Ideas

Cemeteries route

Closed doors of Turku

Dog route

Flowers and blooming trees; cherry blossom path,  
lilac path

Geocaching route

Goblin path

Magic forest

International Turku across Centuries

Jugend-Turku

Movie route

Route of Kakolanmäki

Route of Ruissalo

The best sides of Turku

The historical women of Turku

The most beautiful benches of parks

The most beautiful destinations

The most interesting views

The position of child in different ages

Turku for Aliens

Turku literature

Turku Neighbourhood routes

Turku of Graphic Artists

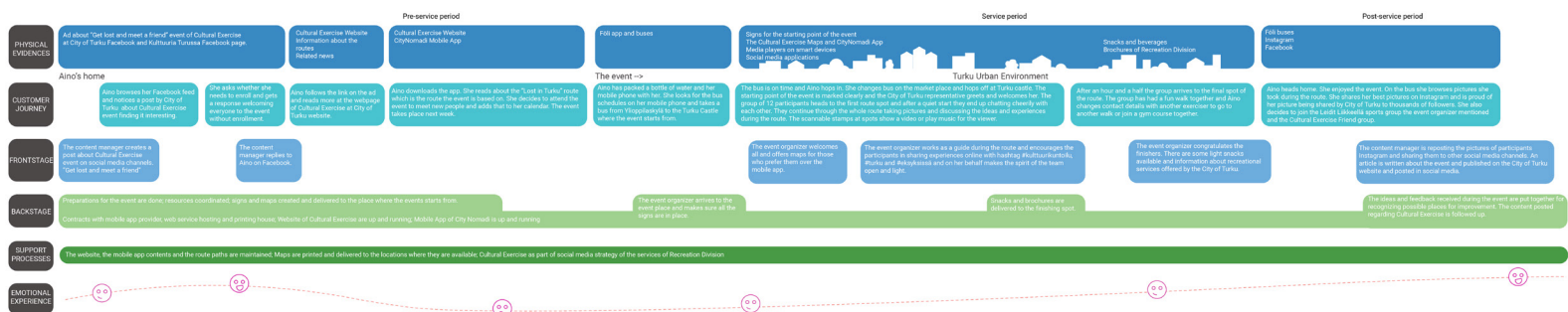
Turku race

Tälpuol <> Toispuol (This/that side of the river)

Vares route

Appendix 20

# The Service Blueprint of Aino Attending a Cultural Exercise Event



Appendix 21

# The Service Blueprint of Kauko and Tynne Participating in Cultural Exercise Friend Concept.

