

A photograph of a dense, green tree-lined path leading to a crowd of people at a carnival. The path is flanked by tall, leafy trees that create a natural tunnel effect. In the distance, a large group of people is gathered, many wearing red and white striped shirts, suggesting a carnival or festival atmosphere. The overall scene is bright and vibrant, with a focus on nature and community.

THE CO-CREATIVE CARNIVAL

MASTER THESIS | SERVICE SYSTEMS DESIGN 2016 | AALBORG CARNIVAL

Project program

Title The co-creative carnival

Supervisors Nicola Morelli & Amalia De Goetzen

Company Aalborg Carnival

Contact person Kresten Thomsen

Project group Daina Byciute & Anne-louise Fyhring Johansen

Abstract

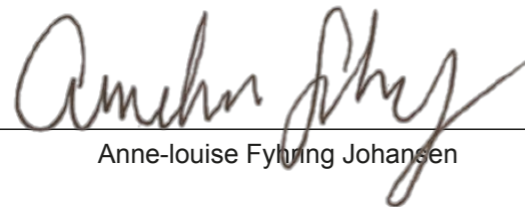
This master thesis is an investigation and demonstration of how service design methods and tools can be applied in event organizations, specifically to solve the problem of the collaboration partner Carnival in Aalborg. The project analyses the proposed problem and synthesizes a possible solution based on user and company insights. The experienced problem is regarding the participants support of the event. The problem statement of the master thesis is: How can Carnival in Aalborg be improved through service design methodology, with the goal of increasing the value of supporting the carnival and through this give participants incentive to support?

The solution to the problem is a co-creative system that enables stakeholders to create value for the participants in mutual association. The main focus of the project is therefore on the different stakeholders but also focusing on the target group of the carnival - young people in Aalborg.

This thesis is presented in two reports: presentation and process report. The presentation describes the final solution targeting the collaboration partner (Carnival in Aalborgs organisation) meanwhile the process report is showing the process to answer why this solution was proposed.



Daina Byciute



Anne-louise Fyhring Johansen

Foreword

This master thesis was written within the four months between February and June as a part of our masters degree within Service Systems Design. The research within the subject was done through a week in Aalborg to investigate the target group of the project, and also establish the connection with the collaboration partner Carnival in Aalborg. The concept of the thesis will be presented personally to the collaboration partner in order to discuss the possibilities of implementation.

We would like to thank Kresten Thomsen for the collaboration with Carnival in Aalborg, and that he all the way through the process had an open mind towards new solutions. Also, the carnival office team for being open to us about their organisation and their wishes for its development and the many participants we talked to along the process, for being so open and willing to share their experiences. Thank you to our supervisors Nicola Morelli and Amalia De Goetzen from AAU for your shared knowledge and support through the process.

Copenhagen, May 2016

Daina Byciute & Anne-louise Fyhring Johansen

Content of this report

PAGE 1-26
PRESENTATION
REPORT

PAGE 27-136
PROCESS
REPORT

Keywords Co-creative, support, Carnival, Service Design, motivation

Copies 3

Pages 139

Finished 01.06.2016

PRESENTATION REPORT

MASTER THESIS | SERVICE SYSTEMS DESIGN 2016 | AALBORG CARNIVAL



Table of contents

Introduction	4
Project proposal	4
The Context	5
Stakeholders & resources	7
Concept overview	11
Economical impact	13
The digital platform	15
Use case	17
Implementation & further development	23
Future perspectives	24
Conclusion	25

Introduction

This report presents the outcome of the collaboration between Carnival in Aalborg (KIA) and 10th semester Service Systems Design students. It gives an overview of the concept proposal of a solution that could be implemented in their organization activity. The concept: *The Co-creative Carnival* is a proposal for a problem Carnival in Aalborg are experiencing with non paying participants. This report will present the collaboration foundation, the context in which the solution will exist and present the different elements within the concept.

Project proposal

Carnival in Aalborg is Northern Europe's largest folk carnival gathering up to 100.000 participants and over 60.000 active participants every year (Aalborgkarneval.dk, 2016). The event is one of the main attractions of the city through the year and has a huge impact on the city hence the increase of amount of people in the city, creating a yearly turnover of 47 million kroner for the collective of Aalborg (Jyske analyse, 2014).

Despite these facts, Carnival in Aalborg organisation each year struggles to cover their expenses due to the low economy. The main financial issues are related to both small support they get from their local area, and the lack of support from participants as they are not willing to contribute (Thomsen, 2016). An analysis done in 2014 states that only 60 percent of the participants are paying to join the event, meanwhile the other 40 percent are adding cost to the event. (Jyske analyse, 2014)

This project has been investigating the reasons for the lack of support from participants and is proposing a solution for how this problem can be addressed.

PROBLEM STATEMENT

How can Carnival in Aalborg be improved through service design methodology, with the goal of increasing the value of supporting the carnival and through this give participants incentive to support?

The Context

Carnival in Aalborg (KIA) exists in a complex system of stakeholders with different levels of collaboration and impact (illustration 1). The core stakeholders represent the collaborators, who are helping KIA to make the event happen every year. The next circle represents the directly influenced stakeholders. The indirect stakeholders are those who either gains from the carnival or is affected by it both positively or negatively.

Stakeholders as co-creators

Carnival in Aalborg is a creative platform for people who wants to create. This means that many different stakeholders acts within the system for various reasons. Research showed that the direct stakeholders are not just using the carnival, but co-creating the event at different levels. Local businesses are joining the parade for marketing reasons, as the parade is an unique marketing opportunity towards young people in Aalborg therefore it is relevant to some local businesses ex. bars and restaurants. Furthermore, the participants themselves are co-creating at different levels. Without the participants there would be no carnival parade, as they are making costumes and building floats for the parade, using the event as a opportunity to express their creativity and use the preparation as a social activity. Participants are literally creating the parade themselves, and KIA is a facilitator for it.

Artistic value

All of the stakeholders are currently able to join the parade with their floats no matter how much they prepared. This does not add artistic value to the parade as they use trucks and other big vehicles which are not visually appealing. The organization has an intention not to have trucks with banners in the parade, but this is what most of the local business brings to the carnival parade.

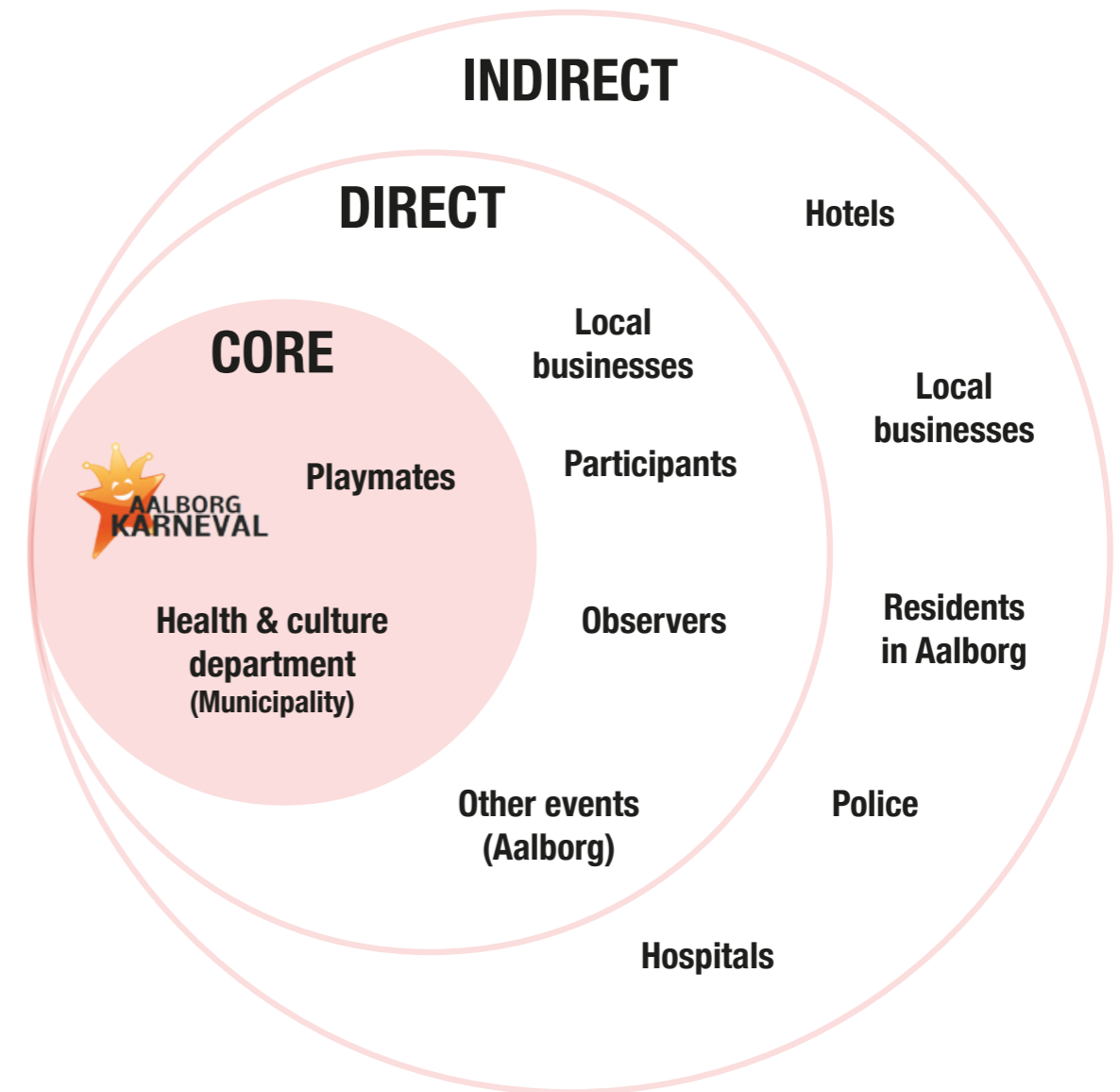


Illustration 1: Stakeholders in the system divided into how they are affected by the carnival

Finding

Creative participants succeed in engaging other participants

The user research showed that some creative participants (creators) already succeed in engaging other participants to join their floats. However, the creators struggle financially when creating their floats, the process is very expensive, which in the first place led them to engaging participants to join. This way they could earn money to help pay for their float. The presented concept is inspired from this idea and further developed into a co-creative system.

Stakeholders & resources

The many stakeholders in the system can be divided into four main categories, in the following they will be described with their characteristics and their available resources, to set the foundation for the solution concept. The three resources under the three main stakeholders describes the needed resources to building floats.



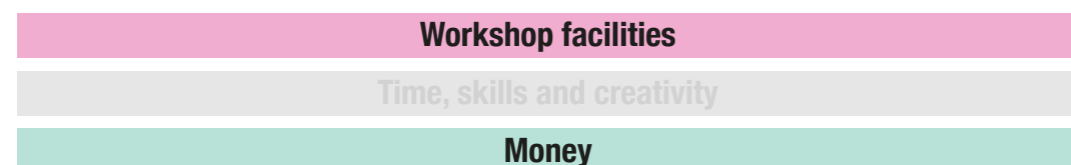
FOLLOWERS - The end user

The followers is the largest group of people at the carnival. They want to join the parade and have a good experience, but are not distinctively creative in making costumes and floats. Moreover, they often decide to join the parade spontaneously (within the last week before (Jyske analyse, 2014)). It is important for them to be a part of a group and experience the carnival. The followers is the group of participants KIA needs to motivate to support their event.



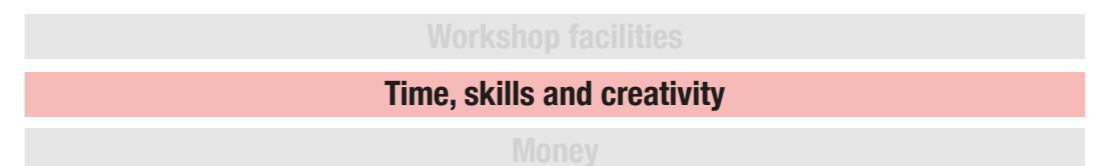
KIA - The facilitator

Kia is the organisation that handles Carnival in Aalborg, the main office consists of 5 people, which means that the organisation resources are low considering to the amount of task they have to do. KIA is collaborating with some participants around co-creation of the event. They wish the carnival to be a creative platform where people add artistic value to their event. KIA is currently getting financial support from municipality, but wishes to become independent



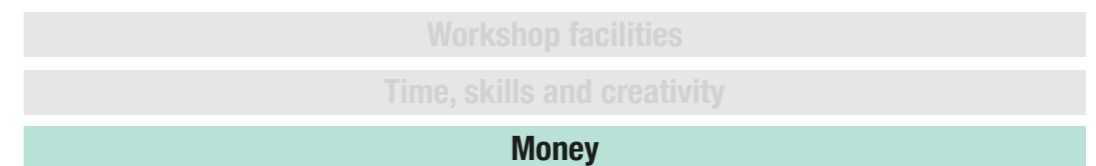
CREATORS - The makers


The creators are representing the group of participants who are putting time and effort into creating floats and creative costumes for the carnival. They are motivated by the possibility to create and express their creativity. They create at different levels, but most of them have started small and scaled up their product every year. Some already have collaboration with KIA, meanwhile others are still struggling with the financial situation of creating and building their floats



LOCAL BUSINESS - The supporter

The sponsors in this case is local businesses in Aalborg, who want to support initiatives in their local area. Moreover, they gain money from the large increase of people who come to the city to join the Carnival. They are motivated both by supporting the event, but also by targeting their marketing towards the large group of participants joining the event. Their restrictions is that they do not have time to create, but are able to support financially.





Carnival in Aalborg is a creative playground that enables people to express their creativity on various levels.

The Co-creative Carnival is a service that supports this process.

Concept overview

The *Co-creative Carnival* is a service that connects different stakeholders who all want to gain from joining the carnival. The purpose of the service is to unite stakeholder resources to create better carnival floats and make this procedure more efficient.

The *Co-creative Carnival* is a service concept that supports a co-creativity. Through a digital platform the stakeholders are able to co-create value in mutual association. Research showed the different competences and needs of the stakeholders creating floats in the parade: local businesses have money but no time, KIA has channels but lacks time, and the creators creating floats have time and creativity but lack financial support. By connecting these stakeholder mutual value can be created.

In *The Co-creative Carnival* solution (Illustration 2) the creators join in collaboration with KIA and local businesses, after establishing the collaboration carnival floats are built and the float profile is launched publicly for the followers to join. At the parade the creators are creating a party together with the participants who joined their float, KIA gets a higher artistic value in their parade, meanwhile local businesses are visible as supporters.



Illustration 2: Concept overview

Economical impact

Support through different carnival products

In order to assure participants buy the loyalty bracelets and carnival beverages, it is important to motivate the float creator to be active. Products, such as drinks, KIA gets at the low cost because they are sponsored. KIA is already providing drinks to the local stores (Illustration 3), and creator floats could also be selling their brand products. This could be applied also on selling bracelets. Making a float creators into retailers would motivate them to be active selling bracelets and other carnival products, as they could earn money to invest in their floats. This way a mutual value would be achieved.

Different levels of contribution

It will create another level of contribution, when buying bracelets participants could also support that specific float. Therefore they would see a physical evidence of their investment, and that would solve the existing problem that participants do not see the value in paying or contributing. Then participants can feel that they contributed and that make them feel belonging to that flow they supported.

Marketing of the event

By moving the marketing of Carnival in Aalborg to a digital platform rather than mouth-to-mouth (Jyske analyse, 2014), information will be spread rapidly and can reach participants outside Aalborg. This could happen as float creators would share information about the carnival and their floats on social media while seeking for support. This would demand less effort from KIA side when it comes to marketing as now creators are motivated to get noticed, and when marketing their floats, they will market the carnival parade itself.



Picture 1: The current carnival products: Loyalty bracelet and drinks

Change in the supply chain

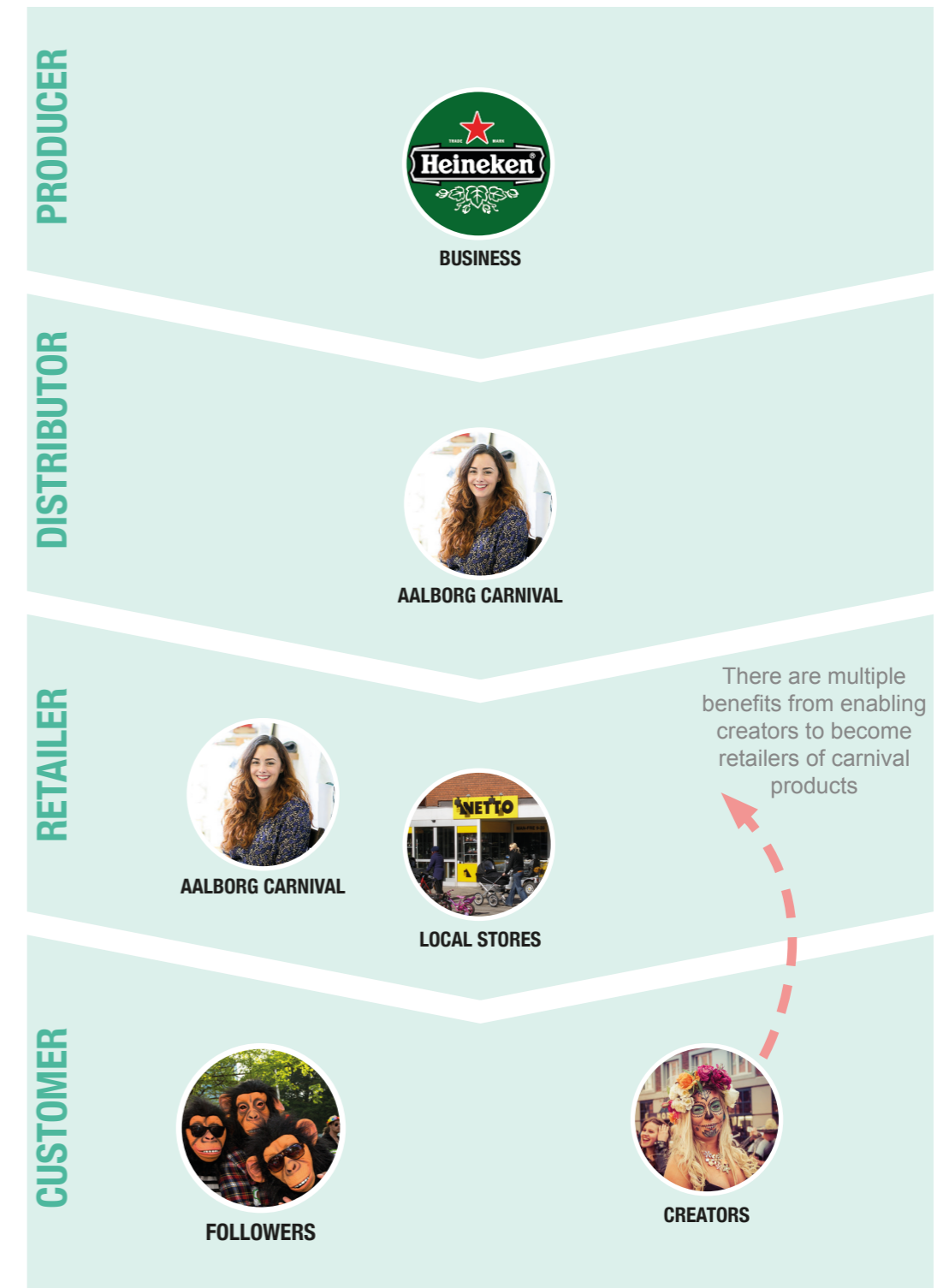


Illustration 3: Example of the supply chain of carnival products

The digital platform

Currently some creators are making web-pages for their floats online, which are difficult to find. In the proposed solution KIA's webpage hosts the float profiles where creators can upload their concept and visualize it. It is important for sponsors and participants to find floats and be able to see where they are investing their money. In the same time, sponsors will be easily finding contact details of creators.

How is it build?

The creator profiles will be a add-on to KIA's existing solution, it will use already existing solutions used by KIA to save resources and simplify the implementation of a system. The profiles are made as a plug-in to the existing carnival page, and it uses the already existing payment system and have extra plug-ins such as Instagram and Facebook.

The content of the profile page is based on the content of the existing creators pages scattered on the web. The creators are able to connect their Instagram account to their profile, this enables the creator to show both sponsors and participants what they are working on, and how far they are in the process. Visualising what creators are "selling" could motivate other stakeholders to support or join the float.



Illustration 4: Wireframe of the carnival group overview page

When clicking on a carnival group you are directed to their profile



Illustration 5: Wireframe of the carnival group profile

Offering

What the carnival group offers to joining participants are decided by the creator group themselves - they decide what to offer for the joining participant, from an all-inclusive package with costumes, drinks, food and music to a discount package only including music.

Only demand is that they have to include the bracelet in the price, and if they want to sell drinks, the drinks must be of carnivals own production.

Payment

The payment will be handled through KIA's already existing system, and the price will be set by the carnival group dependent on their offering.

How the system will function specifically and how the money flow will happen needs to be aligned in collaboration with KIA's web developer

Sponsoring

Sponsors can view the different carnival groups profiles. If they decide to sponsor a group, they can contact the group through the contact information on the page. The sponsoring is handled personally since sponsors can support in different ways such as materials, money or products, therefore a personal conversation with the carnival group is necessary.

Use case

Joining the service

SPONSOR

CREATOR

KIA

PARTICIPANT

Creator group wants to build a float and be a integrated part of the carnival



They contact KIA to make an to be approved and get an agreement



KIA gets convinced by the creator group and approves their suggestion



They sign a mutual agreement of their collaboration

The creators are excited to join



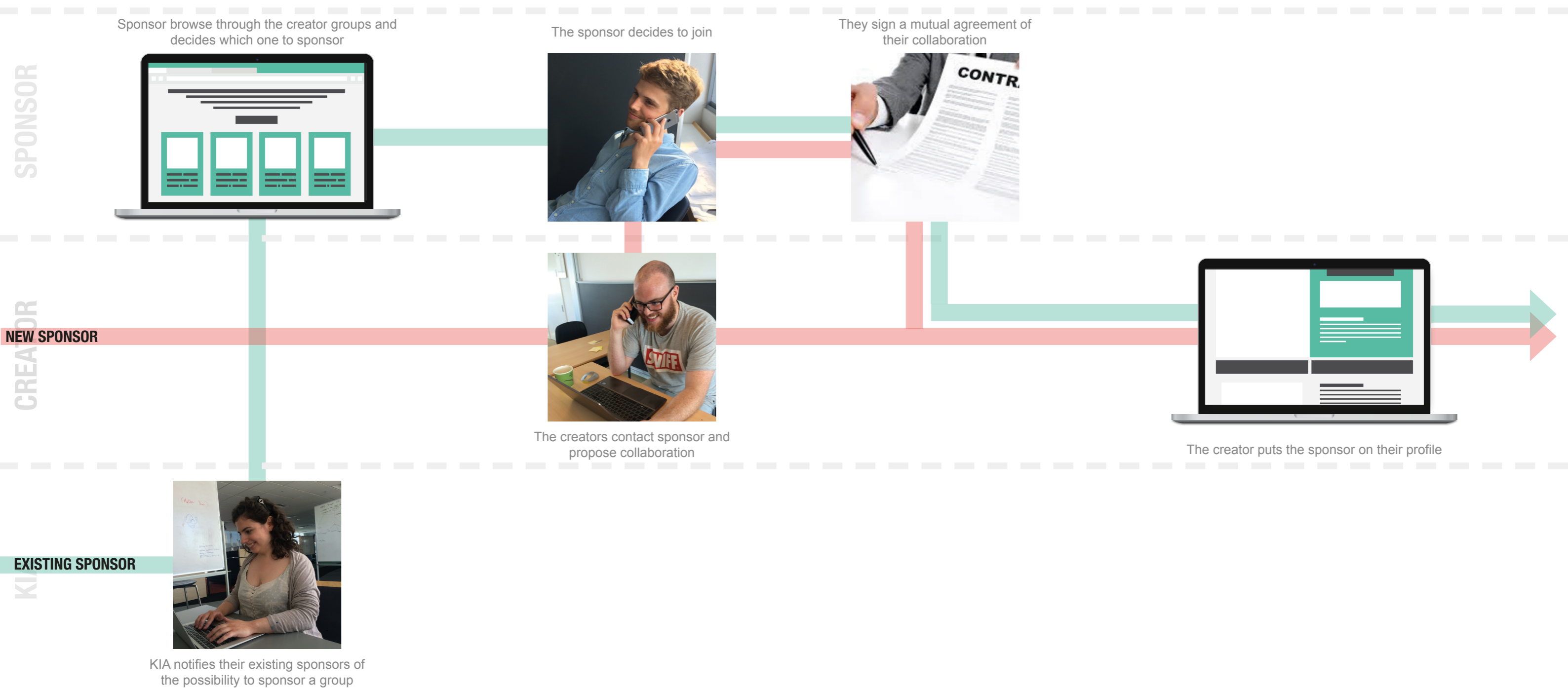
KIA creates a new profile in their system and sends the login to their new creator group

The creators makes their profile to attract sponsors and motivate participants to support



Use case

Finding sponsors



Use case

Getting followers

SPONSOR

CREATOR

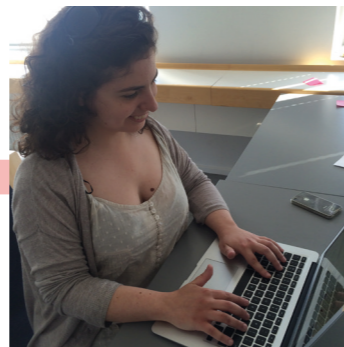
KIA

PARTICIPANT

The creators sees new follower



KIA launches this years creator floats on their channels



DEADLINE:
Will this float be reality?



Participant wants to go to the carnival



Participant get aware of the opportunity of joining a carnival float



She browse through profiles an decides which one to join



Pays to join through creator profile

Implementation & further development

Support from the Health & Culture department

In order to make the service happen there is a clear need for covering the workshop rent,. A possibility could be support from the Health & Culture department of Aalborg municipality. They should be requested to cover carnival village (workshop space) rent for the creator floats. Municipality is expected to have a motivation to support creator floats as they are supporting KIA at the moment: carnival brings so many people to the city and makes it more attractive. More over, it let small communities to earn money for their yearly activities.

Involve the stakeholders

This service is based on interactions between different stakeholders. That is why it is crucial to involve the stakeholders into the system in the further development. The local businesses, who are potential sponsors for participants' floats, should be notified about the possibility to collaborate with creator floats and presented to the concept.

To involve creators into this service, KIA has to publish about the possibility on their website and market it through other channels such as Facebook. It is crucial for the success of implementation to involve the creators since they are the driving force of the system, therefore they need to be taken into account

Build the platform

After creators apply for being a part of Carnival Collective, and KIA has approved them, creators need to create their profile which will be seen by possible sponsors and other participants. To host the profiles KIA's existing website can be used as participants are already aware of it and since it is the touchpoint where participants often go to look for information about carnival. Other existing social media platforms such as facebook, instagram, twitter could be connected to the system to make it easier for creators to sign up and share their process pictures. This would help the website more user-generated and it could be actively updated.

To look into possibilities within using existing platforms and systems a web-developer should be involved of the design process of the digital platform.

Future perspectives

Scalability - Handling an expanding event

The collaboration with stakeholders have potential to handle an expansion of the event, taking the slogan "The street is the scene, you are the performer" to a literary sense by enabling creators to create parties around the city in different squares and parks in the same way as Fan-tasterne (creator group) now is doing inside the park. As there is a problem of the expanding crowd (60.000 participants at the Star-parade) and the capacity of Kildeparken (23.000 people(Thomsen, 2016)) there should be ways to move the event to other places in the city. This also supports the fact that participants are already are creating their own small parties outside Kildeparken.

Gamification

The creation of floats has the potential to gamification in relation to the event support. By making a competition between the different creator groups, when allowing participants support or vote for their favourite by buying the bracelet through their favourite creator groups profile, would motivate both creators to make a special float and also would be a motivation factor to buy a bracelet. Floats could win something that could make their float grow next year, and the sponsors of winning float could be exposed. Competition between floats is also found at the carnival in Rio (rio-carnival.net, 2016), where the samba schools compete for a huge price - it is clear that this price is a big motivation factor to create the best float of the parade.

From facilitation to co-creation

The co-creative carnival will in the beginning be very much depending on KIA activity, as KIA has to establish connections with sponsors and creator floats. In the long run, this could happen without much effort of KIA as creator floats would already have sponsors, and the platform could become more user-generated. KIA's only task would be to keep a track to avoid irrelevant content on their website and do quality control of the created floats. This concept has a potential to be completely co-created, and that means KIA would have to put less and less effort every year.

Conclusion

The concept was developed with the goal of increasing the amount of paying participants and aims to gain an increasing percentage of paying participants every year. It is expected that the implementation of this concept will take a few years, since the creators need to become aware of the opportunity. Furthermore, since the carnival is a tradition the participants need to adapt the solution as an integrated part of the carnival. After the co-creative system is implemented the creators will find their own way of being creative within the framework of the system, it is therefore not possible to know what to expect, but since the carnival products are an integrated part of the system it is expected to have a positive impact on KIA's financial situation, and thereby increasing the amount of paying participants.

This project is a proposal for KIA and is aligned with their vision. The co-creative carnival concept should help KIA to go towards their vision to be a co-creative carnival with a high artistic level, and get to their goal to become economically viable.

“The traditions of Aalborg carnival is very dear to us. Everything we do must be in relation with our core values, so we are not creating a 100% sponsored parade, it needs to be in the carnival tradition and the heart of the carnival.”

*- Kresten Thomsen
(Daily manager KIA)*



PROCESS REPORT

MASTER THESIS | SERVICE SYSTEMS DESIGN 2016 | AALBORG CARNIVAL

Table of contents

00 INTRODUCTION	31	04 DETAILING	109
0.1 Introduction	33	4.1 Motivation matrix	111
0.2 Reading guide	33	4.2 Risks & actions	113
0.3 Project alignment	34	4.3 Service base	115
0.4 Problem hypothesis	36	4.4 IDEF0	116
0.5 Methodology	37	4.5 Blueprint - Polaine	119
0.6 Tentative plan	38	4.6 Touchpoint: the platform	121
01 RESEARCH & ANALYSIS	39	05 EVALUATION	123
1.1 Carnival in Aalborg	41	5.1 Reflection	125
1.1.1 Meeting with Kresten Thomsen	44	5.2 Conclusion	129
1.1.2 The organisation	45		
1.1.3 Stakeholders	46		
1.1.4 SWOT analysis	47		
1.2 The participants	49		
1.2.1 Netnography	50		
1.2.2 Interviews	51		
1.2.3 Focus group	53		
1.2.4 Personas	55		
1.2.5 Participant journeys	56		
02 FRAMING	67	06 REFERENCES	131
2.1 Defining the problem	69		
2.2 From insights to opportunities	71		
2.3 Affinity mapping	73		
2.4 Opportunity areas	74		
2.5 Main focus	77		
2.6 Conclusion	78		
03 DEVELOPMENT	79		
3.1 The current system	81		
3.1.1 The carnival float	82		
3.1.2 Local business	83		
3.1.3 Creator groups	85		
3.1.4 KIA	87		
3.1.5 Conclusion	89		
3.2 Workshop - Ideation	92		
3.4 Evaluating ideas	95		
3.5 Final service concept	96		
3.5.1 Operations management	97		
3.5.2 Social construction	98		
3.5.3 Self determination theory	99		
3.5.4 Motivation of creators	100		
3.6 Setting requirements	101		
3.6.1 Creators	102		
3.6.2 KIA	104		
3.6.3 Sponsors	105		
3.7 Requirements	106		

00

INTRODUCTION

The introduction will set the scene for the project, presenting the goals of the master thesis, the case and the plan for the project. The introduction ends with the problem hypothesis that is the starting point for case investigation.

- 0.1 Introduction
- 0.2 Reading guide
- 0.3 Project alignment
- 0.4 Problem hypothesis
- 0.5 Methodology
- 0.6 Tentative plan



0.1 Introduction

This report presents the process of creating the presented concept *The Co-creative Carnival* which is done through collaboration between Carnival in Aalborg (KIA) and 10th semester Service Systems Design students. It presents the process from research to the final details of the concept.

The foundation for the project is based on the wish of helping a struggling organisation. In 2013 Carnival in Aalborg was discussed in the media due to their low economy, as participants were not willing to pay for their participation. Aalborg Carnival announced that they maybe were forced to shut down if nothing would change in the next couple of years. These news were shocking to the city, the event people love and participate in year by year, might be closing.

Having been a part of the carnival and experienced the potential of this large event, we discussed how service design methods could help this event organisation to improve their situation. Therefore collaboration was proposed to the organisation, and due to the mutual interest and study approval, we dedicated 4 months on applying user-centred approach in KIA organisation, to see how the use of service design methods in the organisation could make positive change.

0.2 Reading guide

This report is divided in five different parts: introduction, research & analysis, framing, developing, detailing and evaluation. The project is planned using the later presented Double Diamond model, but the chapters differs from the phases in the model, this is done to make a clear overview of the process. Through the report each chapters will be introduced in their beginning, shortly presenting the content. Through the report methods, tools, theory and reflections will be used. Through the process report, pictures from our work will be showed to visualise the process and personalize the project.

0.3 Project alignment

Collaboration

This project is made in collaboration with the Carnival in Aalborg organisation later addressed as KIA (Karneval i Aalborg). KIA is an organisation that facilitates the biggest folk carnival in northern Europe, having 60.000 participants every year (Aalborgkarneval.dk, 2016). We, the project team, approached KIA regarding collaboration, since we were aware of their financial difficulties from both being former participants and from the media content we saw the possibility within handling these difficulties with a service Systems design approach (Picture 2).

Case

Background: KIA's Star parade (main event) consists of a big street parade which ends up in a event area in a large park (Kildeparken) in which there is concerts and other entertainments. Financially KIA is dependent on the support from participants of the event. In 2013 the financial problems were almost causing KIA to shut down. That happened because not many participants bought event tickets (bracelets) as the parade can be entered free of charge. KIA addressed this problem by creating the Loyalty Initiative, which means that participants pay a loyalty fee rather than for the ticket. Since then more participants have started paying to support. The problem is that 40% of the participants are still not paying to join the parade, and are just adding cost to the event. (Jyske analyse, 2014) KIA stated that they do not wish to attract new participants to the event, since the space is already limited, and the focus should be on motivating already existing participants to pay instead of joining for free. Moreover, KIA is looking for ways to collaborate with local businesses in Aalborg. The businesses are benefiting from the increase of people in the city during the carnival week but are not contributing to the carnival as it is now (Aalborgkarneval.dk, 2016)

Limitation

Due to the time frame of the thesis (4 months) it is decided to focus on how to help the organization solve their problems focusing on the end user, the participants, rather than the business. This focus is chosen based on the access to the user group: the participants are easy to reach, meanwhile a collaboration with local businesses would demand an effort from KIA to facilitate contact, since they are already lacking resources this seems impossible.

Project agreement

Project collaboration:

AALBORG KARNEVAL



Assignment

How can the service provided through Aalborg Karnevals loyalty initiative (The Loyalty bracelet) be improved through service design methodology, with the goal to increase the value of participating to increase the number of paying participants?

* Must be approved by the Board of Studies at Aalborg University Copenhagen.

Outcome

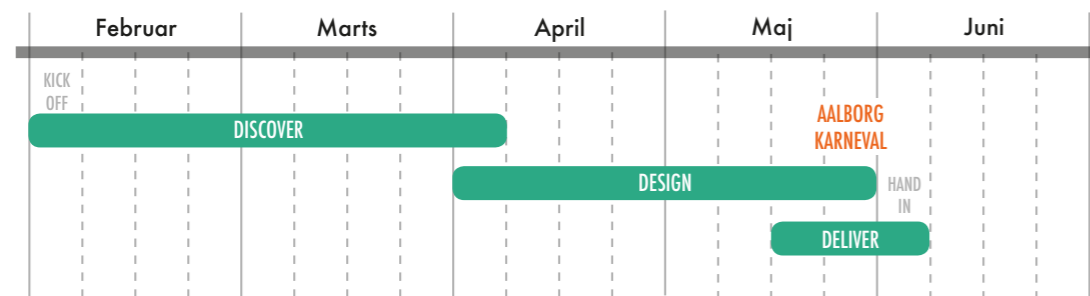
- Increase the number of paying participants, through the perceived value of supporting the carnival.
- Increasing awareness of Aalborg Carnival.

Deliverables

- Report containing qualitative studies.
- Report containing concept proposals.
- Presentation of the project.

Tentative plan

Our process consists of three phases to ensure a functioning concept. During the process, the project will be supported by supervisors from *Service Systems Design* and presentations for stakeholders at Aalborg Karneval to follow up on the results and the future process.



Activities:

The *Discover* phase is a research phase consisting of user-research, during this period mainly qualitative studies about the participants 'experience, the use of carnival participants' motivation to participate, and why one chooses to pay/not pay will be conducted. The results of this phase will be presented to stakeholders at Aalborg Karneval. In the *Design* phase concepts based on the results will be created, these concepts will be tested in cooperation with users and the results are presented again. In the *Deliver* phase, the final concept is being detailed and reports and presentation material are developed.

This is a proposal for project collaboration and may be revised in cooperation with collaboration partner (Aalborg Carnival) or the Board of Studies at Aalborg University.

Prepared by:

Daina Bycuite & Anne-louise Fyhring



NOTE: This have been translated to english and was delivered to Aalborg Karneval in danish.

Picture 2: Collaboration agreement between the project group and KIA

0.4 Problem hypothesis

In 2014 a guest Analysis was conducted by Jysk Analyse A/S (2014). The purpose of the analysis was to create a profile of the participants at Carnival in Aalborg, gather knowledge about the additional turnover in relation to the event, investigate the effect of the marketing of the event and gather insights about the loyalty concept and loyalty initiatives made by KIA (Jyske analyse, 2014).

Based on this analysis and our experiences as former participants in the event, an initial problem hypothesis was created to be investigated in the research phase. The analysis by Jysk Analyse A/S, shows that 76% of the participants in the analysis stated that an advantage of the bracelet is to get entrance to the event area in Kildeparken, even though the bracelet also gives other advantages such as free transportation, discounts and more. Moreover, did the analysis show that 70% of the marketing of the event is currently happening as word-of-mouth. (Jyske analyse, 2014)

When people stated the reason why they did not buy a bracelet 36% states that it is not necessary meanwhile 24% finds it too expensive. Based on this information our hypothesis is:

Participants do not know what they gain from the loyalty bracelet other than access to Kildeparken, therefore they do not feel motivated to support the organization

0.5 Methodology

The Double Diamond methodology by the Design council (Illustration 6) is used to map the divergent and convergent stages of the design project. The Double Diamond is a diagram for dividing and setting the guidelines for the process of a project. It was developed at the Design Council (2005) to graphically visualise the design process. It divides design process into four parts: Discover, Define, Develop, and Deliver.

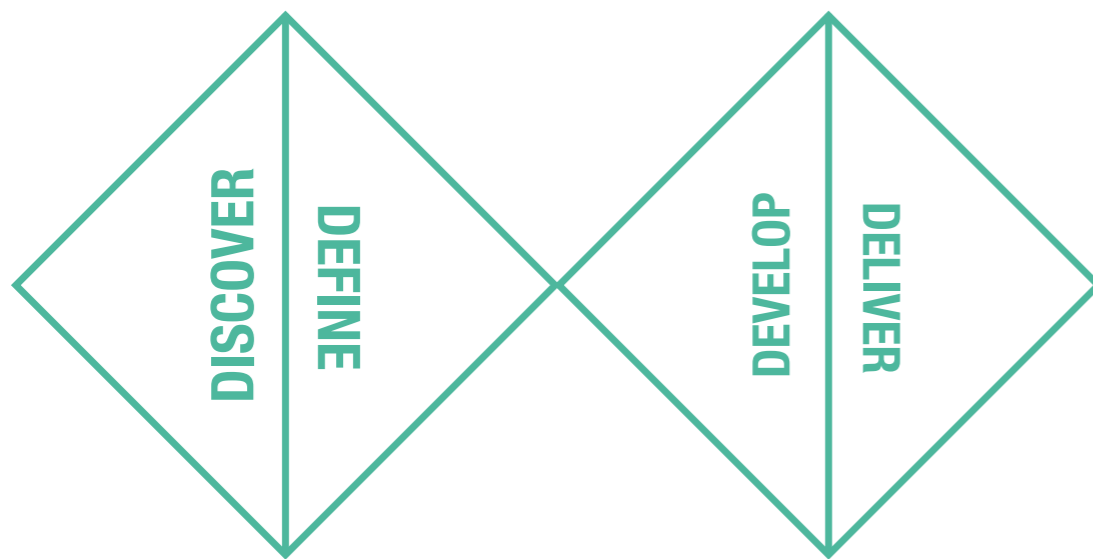


Illustration 6: The Double Diamond model

0.6 Tentative plan

Tentative plan is a preliminary plan for the project process (Illustration 7). The double faced diamond described above was used to divide the process into four different faces. The last face of the project is where the event is going to be placed, and the testing method is not yet defined.

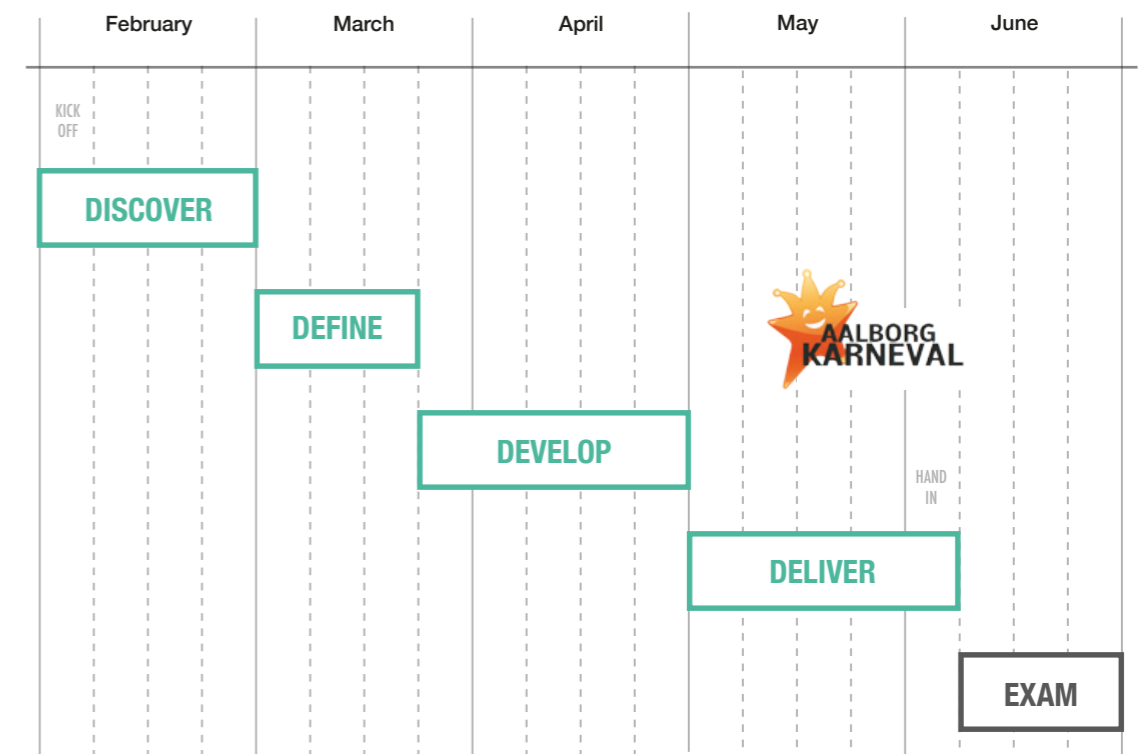


Illustration 7: Tentative plan

01

RESEARCH & ANALYSIS

In this chapter the main research of the project will be presented. It has been done among organization and the participants of the event. These insights will be analysed and will set the base for the project.

- 1.1 Carnival in Aalborg
- 1.2 The participants



1.1 Carnival in Aalborg

About

KIA (aka carnival in Aalborg) is the biggest carnival in Northern Europe and is among the 10 biggest Carnivals in the world, bringing 60.000 active participants and 100.000 viewers every year (Aalborgkarneval.dk, 2016). The first Carnival was organized 1983 by a few Scandinavians and has become a tradition to be held annually, involving more and more participants and forming a new sub-events for different age groups. KIA itself is non-profitable organization and all the events held during the festival weeks are free of charge or at low cost for the participants. (Aalborgkarneval.dk, 2016)

Their vision

The vision of Aalborg carnival is made in collaboration with the Health and Culture department of Aalborg municipality. It is clear from interviews with the organisation that the vision created in collaboration with the municipality is not used within the organization. It is approached at as something that is forced on them from the municipality in order to get funding.

Aalborg Carnivals vision is to be Northern Europe's largest folk carnival and the world's best co-creative carnival with the participation of both Danish and international amateur groups at a high artistic level. Aalborg Carnival aims to bring together North Jutland and attract guests from home and abroad. Aalborg Carnival must be an attraction which create value for both participants, region and business in mutual association. In Aalborg Carnival all have an interest in creating an economically viable carnival and an artistic development in all activities of all relevant audiences (Aalborg Kommune Sundheds - og Kulturforvaltningen, 2014)



Picture 3: Picture from concert in Kildeparken

The events 2016

KIA helps organizing different events through the year, but their main activity is Aalborg carnival itself, which happens during the last week in May. By increasing the number of participants, they also expanded the range of events and the amount of performance groups showing up. In 2016 KIA will host six events (Illustration 8): International parade, Kids carnival, Streetfood market, Star-parade, Kildeparken and After dark. The international parade gathers groups from around the world to do performances in Aalborg streets to showcase different carnival traditions and cultures. The children parade is a big celebration when kids and adults dress up and go to the streets to dance and celebrate together. The parade ends in the Kildeparken where the party continues with a street-food market. The Star-Parade and Kildeparken is the two biggest events of KIA and use most of their resources, meanwhile also brings the most of the money to organization: it is these event that this project will focus on as described in the case. The Star-parade ends in Kildeparken where KIA host a big party with famous music artist (Picture 3) and later that evening there is an After-party happening where the party continues.

The Star-parade & Kildeparken

The carnival parade is an unique concept bringing people from different cities and not only Denmark: participants dress up and can become whoever they want on that specific day. The parade starts in 3 different places in Aalborg. The three parades meet on the main street of Aalborg *Vesterbro*, and from here they flow towards the park where the party continues with different activities and concerts. During the parade, streets becomes one big party: big floats are driving along the crowd playing loud music, while dress-up participants drags their trolleys full of alcohol and interact one with another. One this one day a year Aalborg is a whole different place.

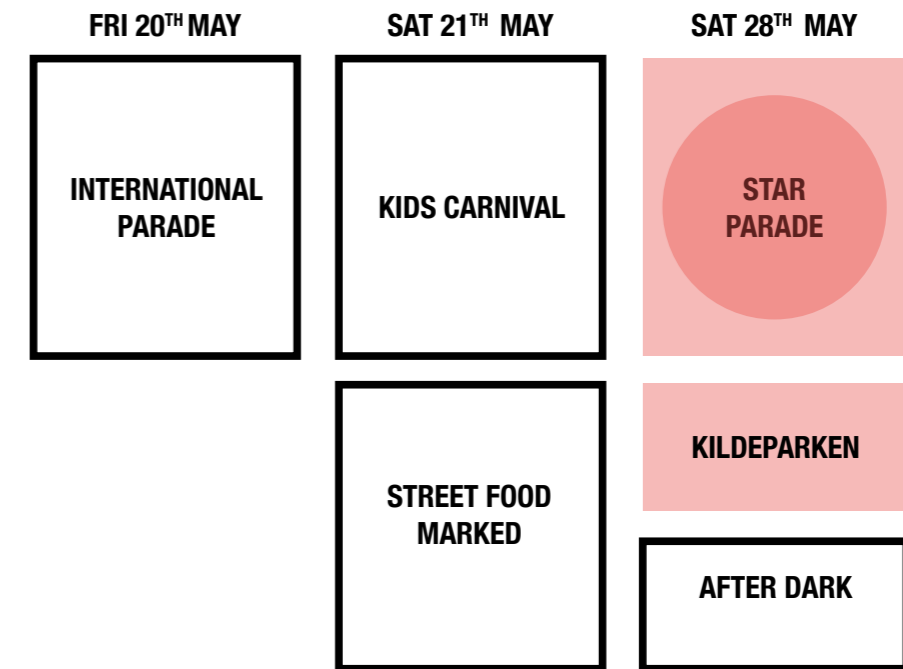
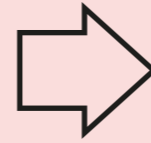


Illustration 8: Events in the carnival week 2016

Getting to know the collaboration partner

In order to design a solution that fits within the organisation, it is important to get to know the people who works there, and the way their organisation functions. That is why project work happened in Aalborg for a week in the beginning of the process. Here there was a possibility to see their daily work, meanwhile having informal conversations with the employees. Before going to Aalborg, desktop research had been done to have a basic knowledge about Carnival in Aalborg before talking with the organisation. Interviews with the daily leader Kresten Thomsen had been planned to clarify some of the facts that was not possible to find through desktop research.



1.1.1 Meeting with Kresten Thomsen

During the week at carnival office two meeting was held with the daily manager Kresten Thomsen. The purpose of these meetings was to get a deeper insights into the organisation than what we could gain through desktop research where only basic information was available. Therefore the meetings were very important to get an overview over the company and it's structure. At the meetings Kresten was very open about the financial problems and their hard work towards their vision:

“The traditions of Aalborg carnival is very dear to us. Everything we do must be in relation with our core values, so we are not creating a 100% sponsored parade, it needs to be in the carnival tradition and the heart of the carnival.”

*- Kresten Thomsen
(Daily manager KIA)*

Background knowledge

Kresten Thamsen introduced us to the organization: which stakeholders there are, what are each of their activities and what are their overall goals. Moreover, he talked about the current situation of the company and the future strategies to improve it.

The biggest issues Kresten Thomsen presented were financial. Their budget is mainly based on the Star-parade: participants are expected to buy a loyalty bracelet which would cover some of the cost of the events. However, everyone could join the parade free of charge and bracelet is actually used for the entrance only to Kildeparken. Therefore participants are not willing to pay if way can also not pay. KIA, however, trust the participants that they should be willing to support the organization, but loyalty initiative is still not functioning well.

The actual carnival parade (star-parade) costs is 1,3 mln. Danish kroner. Due to these high cost and low income, KIA is still supported and dependent on the municipality and playmates (collaborating companies). That is the reason why it is difficult for them to live up to their vision as these externals can limit their activities. KIA wants their event to be free to everyone one day, but first they should have stable economy. These findings about company will be presented using different models, and finally summed up in a SWOT analysis of the KIA organisation in following pages.



Picture 4: Working at KIA's office in Aalborg

1.1.2 The organisation

Organization structure

The KIA organization is controlled by a board of 11 people (Illustration 9). This core of the organization hires the full time employees of KIA, who work at the office in Aalborg and takes care of the organization activities. Besides office, there are other 30 key resource people, handling everything from security, medical care, logistics and cleaning, to handing out water along the parade. These key resources are local people who volunteer to help organizing the event. These 30 people each have a group of volunteers to help with their assignments. Different associations from the local area are also involved and help KIA with their resources. Some of the associations earn most of their yearly revenue on doing this. The organisation is highly dependent on volunteers in their work with the carnival.

The office

Even though Kresten Thomsen is the daily manager, the organisation works as a flat structure: everyone works at the same level and have different competences that are valued within the organisation. Lene Pedersen is the manager of the children's carnival meanwhile Sjaja is the manager of the international parade. Michael Boersting is an operative manager. The Marketing manager Camilla Klindt is hired in the last 3 months before the carnival to handle the marketing on KIA's channels. Jesper Jensen is a student helper who helps in marketing areas and does other practical tasks. Since the people of the organisation are so few and very specialised within each their area, the organisation seems to have no structure for sharing/documenting information as their resources are limited and the amount of activities for these people to plan and operate are huge.

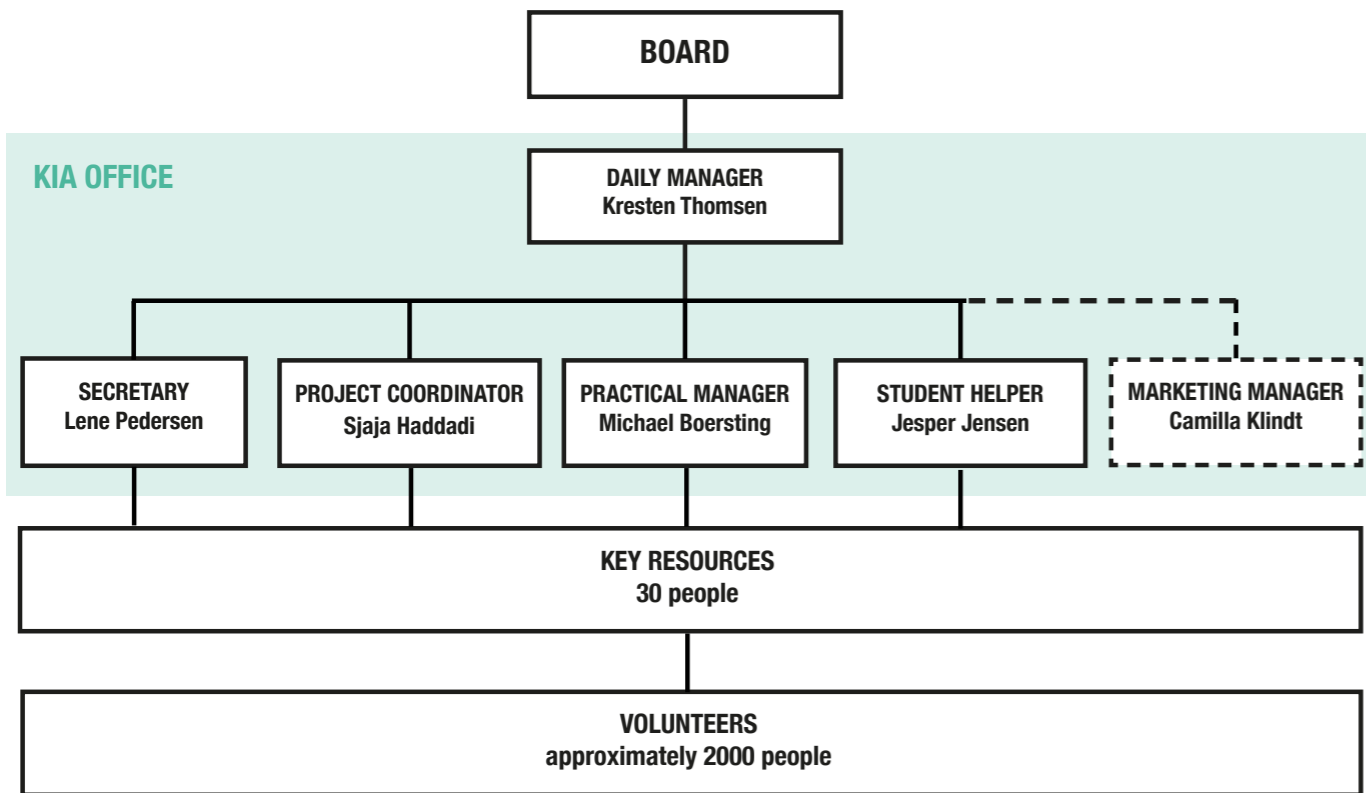


Illustration 9: Overview of the organisation structure

1.1.3 Stakeholders

Stakeholder map is a visual tool for presenting all the relevant actors that can influence or can be influenced by the system. "By engaging the right people in the right way in your project, you can make a big difference to its success...". (Thomson, 2016)

This method divides stakeholders depending of their relation to the organization. The further away they are placed from the core, the less interaction or effect exist between them. The core stakeholders in the system (Illustration 10) is KIA itself, their *playmates* (collaboration partners) and the health & culture department which is a part of the municipality. The municipality has a big influence on KIA's activities, because they support the event financially every year (Aalborg Kommune Sundheds - og Kulturforvaltningen, 2014). KIA works with playmates rather than collaboration partners. The idea of playmates is to have a collaboration partners who mutually create value exchange together, mostly not money related. In the directly affected stakeholder category we find the participants and the observers who are attending the event. All of the direct stakeholders are paying/gaining from the event. The indirect stakeholders are the stakeholders that are influenced indirectly by the event. KIA is already having or and aiming to improve collaborations with these stakeholders. Currently they collaborate with some hotels and a few local stores but needs this to expand. The hospital and the police are two stakeholders they are already collaborating with by exchanging information. Stakeholders that are affected by the system are residents in Aalborg, who experience inconvenience during the carnival days and often express their dissatisfaction.

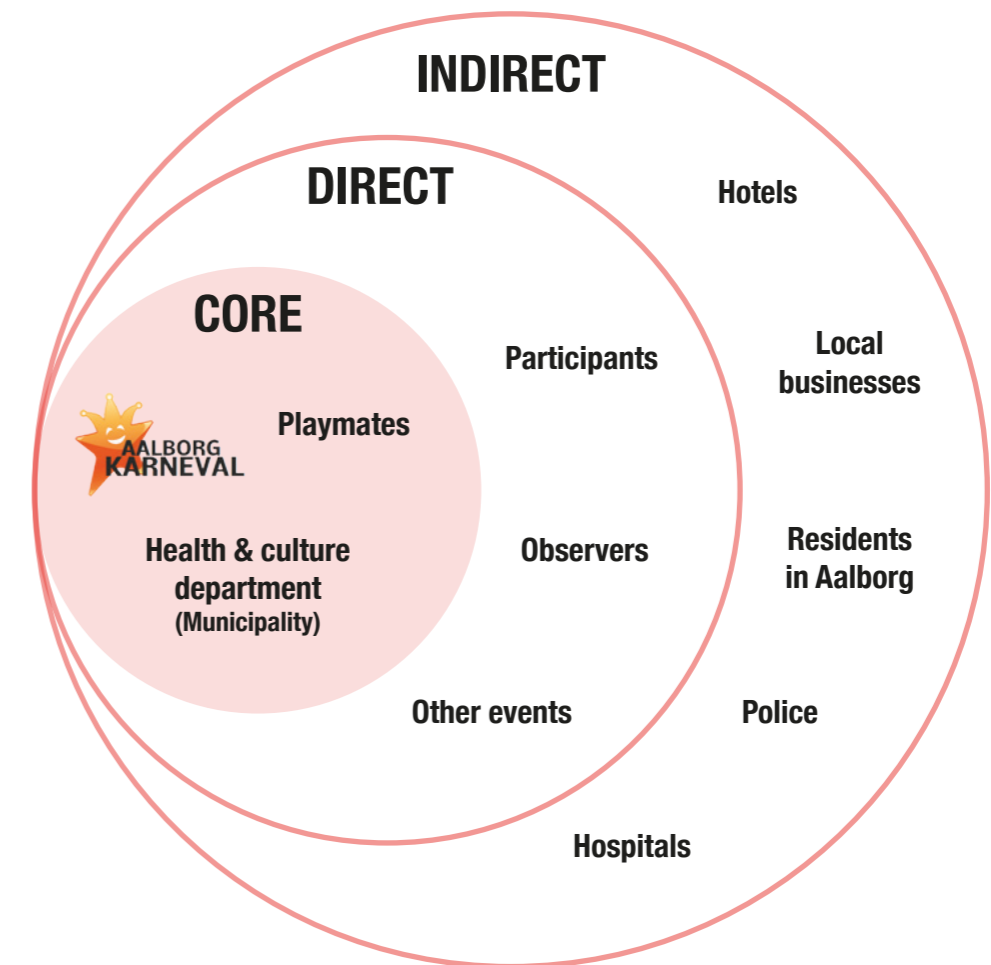


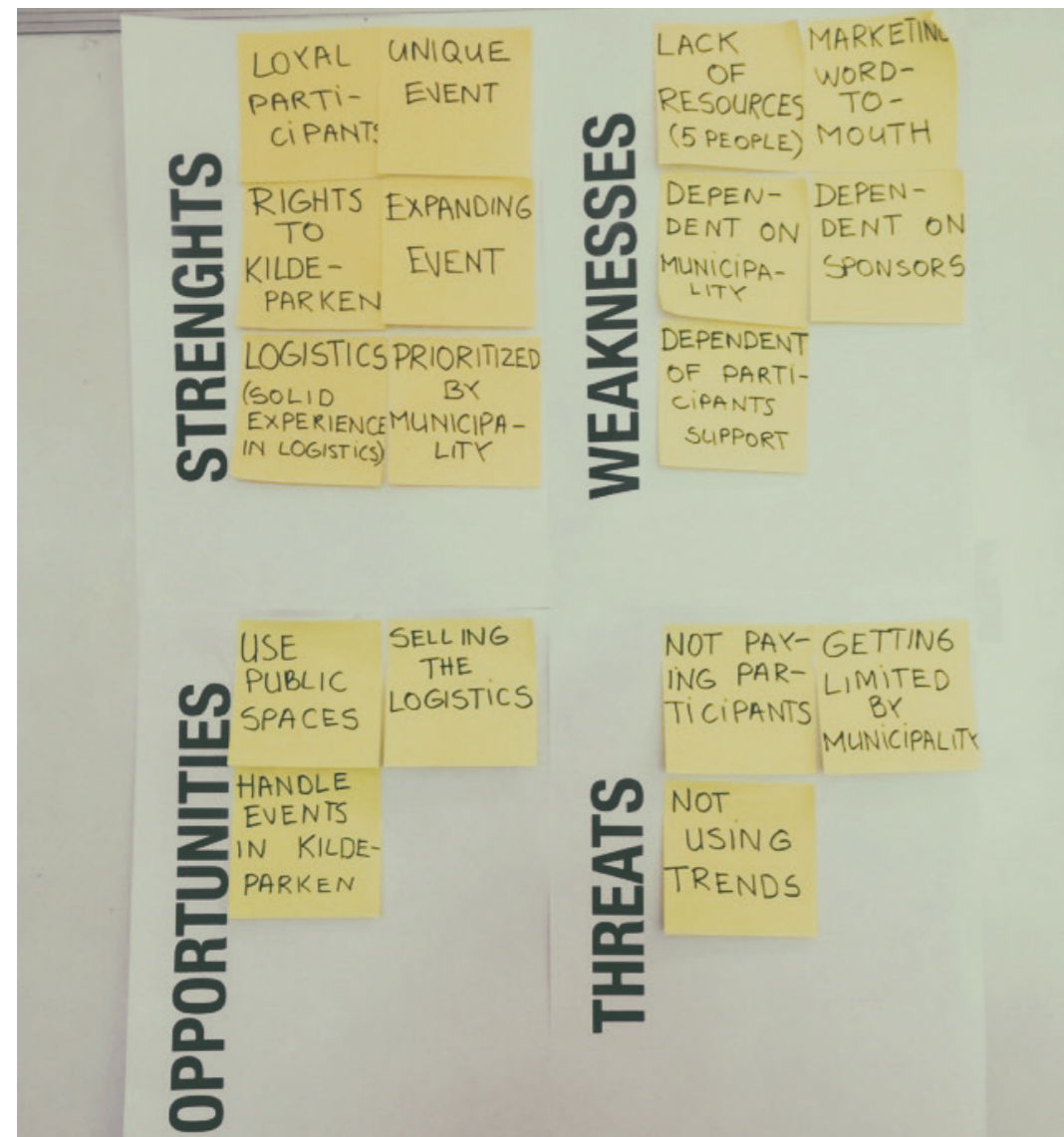
Illustration 10: Stakeholder map over Carnival in Aalborg

1.1.4 SWOT analysis

SWOT (the acronym stands for strengths, weaknesses, opportunities and threats) is an analysis tool for analysing internal and external components of the company in order to get a systemic approach which can be a support decision situation (Kotler, 1988) These four factors has to be identified beforehand so that the concept will be adapted to it. (Kajanus, et al.,2012)

Based on insights from the organization, the strengths, weaknesses, opportunities and threats were discussed by the project group, listed down and placed on the area they belong to (Picture 5). It was the final step of the research into the carnival organisation KIA. It represents weaknesses and threats in the organization and will assist when designing service upon the strengths and opportunities the company have.

SWOT diagram provided a summary of company insights. These factors will set the base when developing a new services from the company side, considering what the company is capable and not to operate.



Picture 5: Low fidelity SWOT analysis during process

- **A UNIQUE EVENT:** No similar event exists in Jutland
- **LOYAL PARTICIPANTS:** People who have participated will return
- **EXPANDING EVENT:** Connected to returning participants, event grows every year
- **RIGHTS TO KILDEPARKEN:** KIA is the only organization with rights to Kildeparken
- **LOGISTICS:** Solid experience within handling logistics
- **PRIORITIZED BY MUNICIPALITY:** Can shut down other events in the region if it interferes with Carnival in Aalborg

STRENGTHS

- **LACK OF RESOURCES:** Small core team of 5 people
- **MARKETING IS WORD-OF-MOUTH:** Hard to reach people outside Aalborg
- **DEPENDENT OF MUNICIPALITY:** Municipality have rights to set restrictions towards KIA because of their financial support
- **DEPENDENT ON SPONSORS:** Need to collaborate with sponsors to make the event financially viable
- **DEPENDENT ON PARTICIPANT SUPPORT:** Participants can shut them down by not contributing

WEAKNESSES

- **SELL LOGISTICS:** Sell logistics of hosting a parade or events in Kildeparken to other events in Aalborg.
- **USE AALBORGS PUBLIC SPACES TO EXPAND:** Expand event to entire city to handle expanding crowd
- **FACILITATE EVENTS IN KILDEPARKEN:** Enable other events to use Kildeparken

OPPORTUNITIES

- **NOT PAYING PARTICIPANTS:** If participants will not pay to join, but the crowd keeps expanding, the increase of costs vs. the earnings will shut down the event.
- **NOT USING TRENDS:** With a lack of resources it can become a difficulty to adapt to cultural changes or changes in trends.
- **GETTING LIMITED BY MUNICIPALITY:** Restrictions made by municipality

THREATS

1.2 The participants

The next step was to get the insights from the user. For this purpose, the netnographic research will be done online to get a basic knowledge. Then, the interviews and focus groups will be conducted. An internal report provided by KIA (Jyske analyse, 2014) will be used as a sampling tool, as it already provides information what is the target group (Illustration 11).

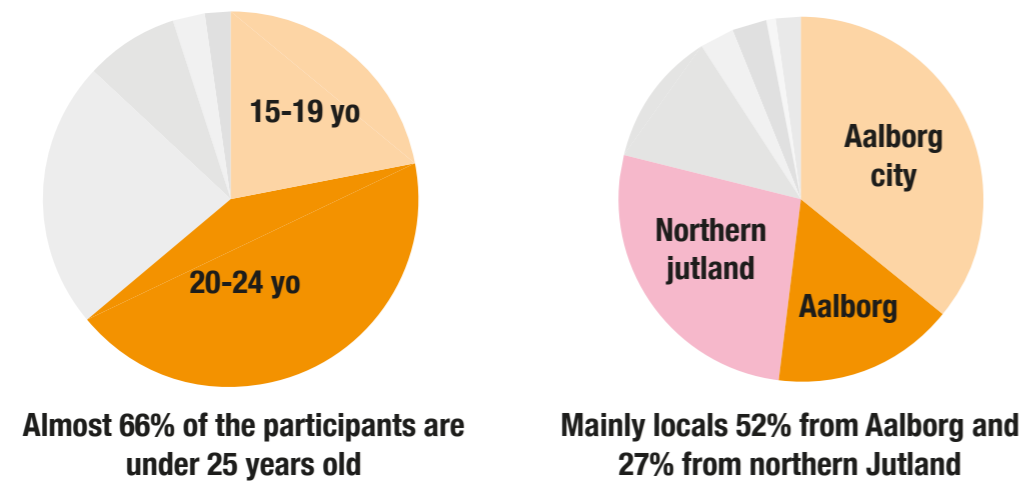
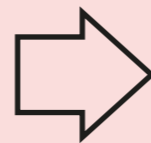


Illustration 11: Participant characteristics from Jyske analyse (2014)

Getting to know the participants

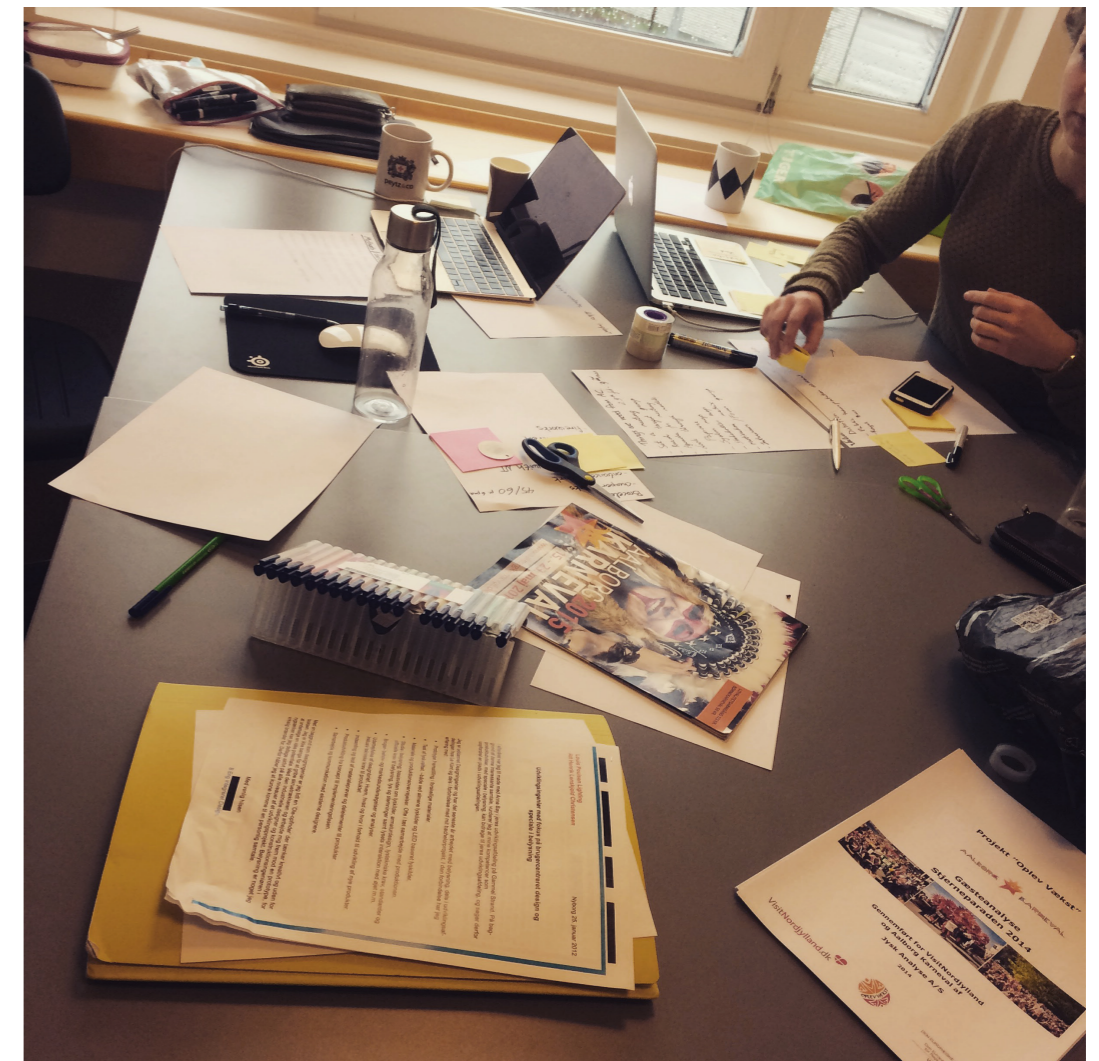
The guest analysis (Jyske analyse, 2014) showed that the primary target group was 20-24 yo mainly from Aalborg and Northern Jutland. It was decided to spend four days in Aalborg with intensive user research. To validate the collected data and broaden the perspective of the research method investigator triangulation is used (Flick et al. 2004). Triangulation is defined as "the combination of methodologies in the study of the same phenomenon." (Denzin, 2009). It allows to combine individual and groups research options in order to minimize measurement bias in the research since the bias can be caused from the way the research has been conducted. (Kennedy, 2009) The triangulation consists of the quantitative survey (Jysk Analyse) combined with qualitative methods such as Netnography, interviews and focus groups, which are presented in the following pages.



1.2.1 Netnography

Also called Social media research or social listening (Kozinets, 2002), netnography is an ethnological method of observing online discussion of users, and user-generated content. The method generates qualitative results such as statements, opinions and attitudes towards the subject. The internet is a huge database of user generated insights that is just to be collected and analysed (Kozinets, 2002).

To get an initial idea of how people view and experience the Carnival, netnography was used to investigate people's experiences, opinions and attitudes through blogs, online debates and reviews. Netnography turned out to be a useful source of insights since the participants are sharing a lot of information online. They make posts about their experiences, and are relatively expressing their positive and negative comments about KIA's events. However, this cannot provide deep insights, therefore interviews and focus groups will be conducted.

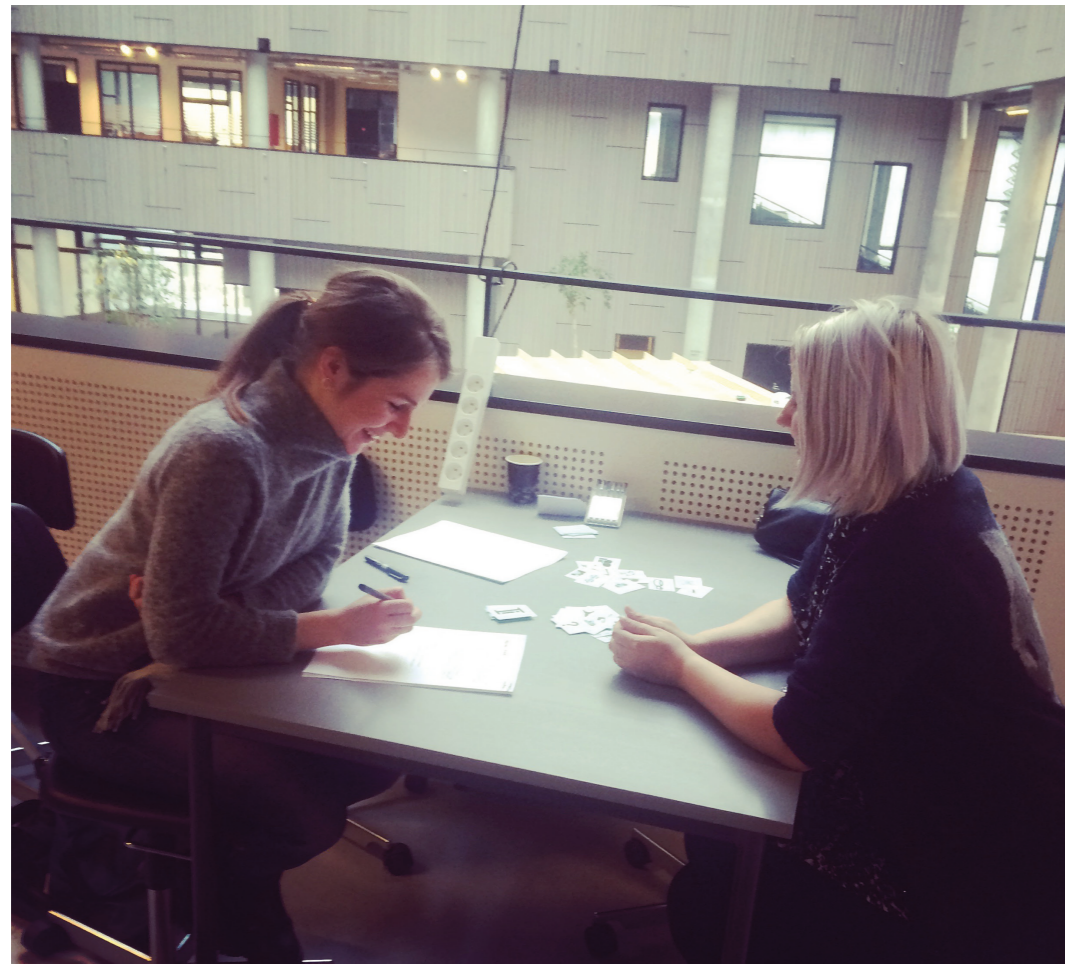


Picture 6: Process picture from netnography

1.2.2 Interviews

Qualitative interviews have the ability to go deep into a subject, and be flexible towards what the interviewee is saying. It allows the interviewee to give detailed responses with reflections and considerations within the subject (Lazar et al, 2010).

Semi-structured interviews were prepared, which worked as a guidelines to cover different areas. This enabled us to transform the interviews into conversations, in order to let participants speak their mind and share more than asked. The goal of the interviews was to get deeper insights into their carnival parade experience and the whole attitude towards KIA events as well as the level of contribution.



Picture 7: Picture from interview session in Aalborg

In around 1/3 of the interviews customer journey cards were tested (Picture 6). These cards were pre-made by the project group, based on own experiences at the carnival and insights from the netnography. The cards illustrated different steps that could happen related to the carnival day, and blank cards were included for participants to add their own steps. "The cards provide a visual support that facilitate understanding and assembling the sequence of activities and touchpoints that characterize the service experience." (Kahn & Tallec)



Picture 8: Customer journey cards from interview in Aalborg

The interviews were conducted in both Danish and English dependent of what each participant felt more comfortable talking, this was done in order to avoid language barrier. By making the interviews into conversations rather than interviews, people were open to share their experiences and even pictures and videos from the Parade.

The customer journey cards enabled the participants to include more steps into their journeys, the participant who used the cards gave a much more descriptive journey than the ones who described their journeys verbally, participants added new cards to the deck, these cards were then used by the next participant.

Having individual interviews with participants gave a good overview upon their parade experiences. Carnival topic was easy to communicate as users were excited to tell their stories from the parade and show costumes, caravans, whatever they have created for this event.

1.2.3 Focus group

Like interview, focus group also gathers deep insight into a given subject. Having a group interview/focus group will inspire participants during the conversation and they will be able to reflect and form opinions that might not have surfaced during an interview, as discussion and relevant insights can be revealed. This type of interview has a lower cost to conduct and document. (Lazar, 2010) It is encouraged to do more than one focus group, since one could be unresponsive and unrepresentative (Krueger, 2008)

For the focus group, guidelines were prepared to open up the discussion. The intentions were similar to the interview - to get insights of participants experience and share their opinions about the carnival parade.



Picture 9: Focus group 1

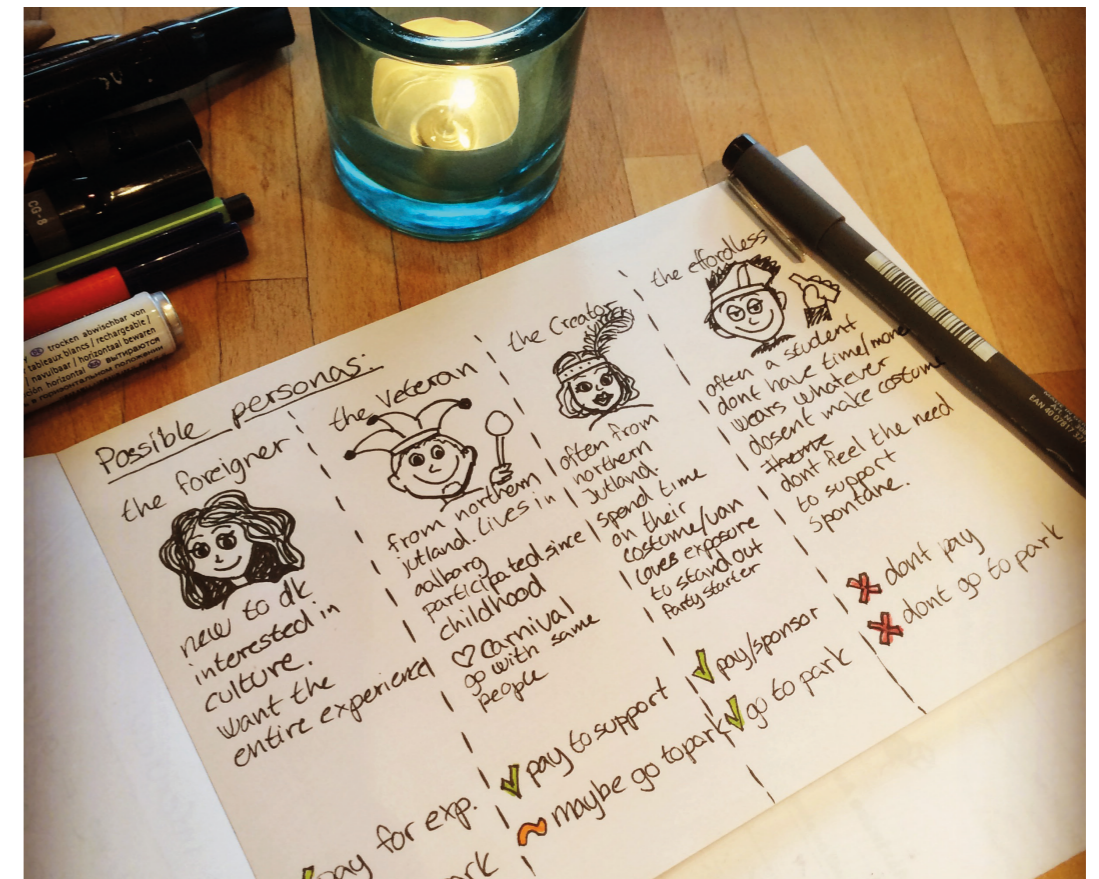


Picture 10: Focus group 2

The results of the focus group was similar to the interviews, the only clear difference was hearing the participants agreeing on different subjects and add-on each others statements. Focus group findings supported earlier conducted interviews. As all the participants were comfortable sharing their thoughts, focus group was a good way to get user insights.

Getting to know the participants - conclusion

The three methods used to conduct user research, created a broad view over carnival participants. First, the netnography showed some early insights were users expresses their opinion about the carnival parade, though in a superficial way. The interviews and focus groups provided deeper insights. The difference was that the interview gave the individual participants more time to talk about their experience while focus group was for getting a discussion going. Another difference was that finding participants was easy when doing interviews: the project group approached participants within the target group around public places in Aalborg, cafes, university and libraries. However, the gathering of participants for the focus groups was difficult, it took as the time needs to suit every participant. Time wise, the negative side of interviews is that they are very time consuming meanwhile focus groups handles the subjects in much shorter time. Therefore both of mentioned methods had pros and cons in comparison. The gathered insights will be presented in persona and customer journeys.



Picture 11: Initial personas along the research process

1.2.4 Personas

Persona is a service design tool that divides user in certain types and helps to consider their needs and desires during their experience journey. "A persona is a profile of a typical user; it is a description of an archetypal user synthesized from a series of interviews with real people and includes a name, a social history, and a set of goals that drive the design of the product or web site." (Perfetti) In service design projects understanding the needs of different user group is crucial, and those have to be implemented in the service.

After conducting 15 qualitative interviews and involving another 8 participants in focus groups, a lot of data about the users have to be analysed. To get an overview of all of the research participants, *interview profiles* of each interviewee and focus group member are made. An interview profile describes the main characteristics of the interviewee in a initial persona format: how many times each of the participant took part in carnival parade, how much they prepare, behaviours towards payment and general attitude towards the carnival.

The purpose of these is to get an overview of the different participants and be able to see patterns in their behaviour. The initial intention was to group user profiles, but in the end it was not possible because different individuals has some patterns in common, therefore extreme persona types were formed out picking insights from different participants. The persona are a mixed between goal-directed and fictional personas as they are based on real data but the story around them is given to show the persona in context. (Goodwin, 2009)



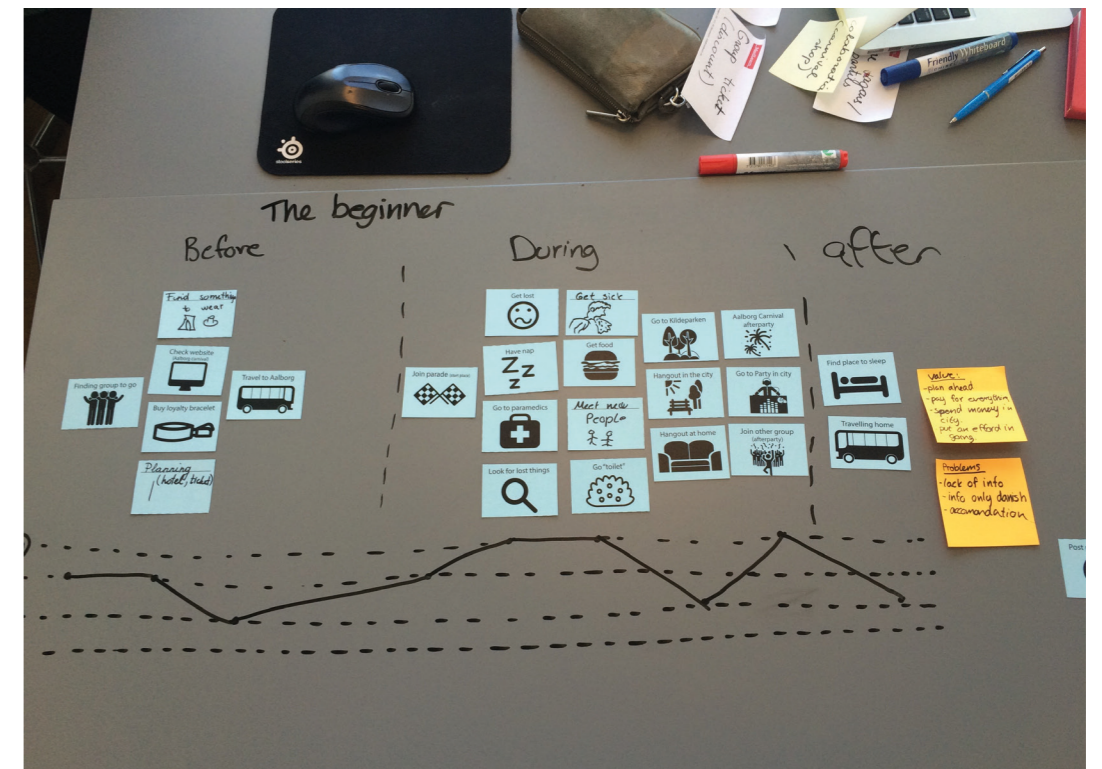
Picture 12: Grouping interview profiles into different categories

1.2.5 Participant journeys

Customer journey map is a graphical interpretation of the narrative from individual user perspective of their relationship to the service of product over the time. It emphasizes intersections between customer and service provider, that needs to be taken into consideration when setting requirements for this particular service. (Grocki, 2014)

Similar to the personas the customer journeys are fictional but based on real data from the interviews and focus groups. The cards made the mapping of the customer journeys easier when handling the data. The method visualise how each persona interacts with the service. There are some similarities, but each has areas where they distinguish from other, creating different needs.

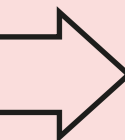
Personas' journeys show that participants' experience during the carnival day is mostly similar, and the main difference from participant to participant in their journeys are that everybody has different ways of preparing for the parade, and their after-parade experiences are also not the same. The customer journey is complimented by a emotional journey, to visualise which part of their experience they find the most and least exiting.



Picture 13: Customer journey cards from interview in Aalborg

Describing the participants

The results from the user research is represented through a combination personas and their customer journey regarding the carnival. This is done to create an overview of the different user groups, their behaviour, goals, characteristics and emotions regarding the carnival parade.



THE SPONTANEOUS



NAME MARK
AGE 23
PARTICIPATED 4 TIMES

GOALS

- Hangout with his friends
- Meet new people
- Fit in the crowd

BIO

Mark is a party guy that likes to go out. He never plans his weekend - he is keen to be open for offers and do not like commitments. He is horrible at planning but he knows how to get the party going.

CHARACTERISTICS

- NO PLANNING
- PUT LITTLE EFFORT IN COSTUME
- VALUE FOR MONEY

“ It doesn’t matter what you wear, you just have to look weird enough fit in”

Marks journey

He always enjoys carnival if he takes part in it, but he never thinks about it too much. It's something that happens every year - it's just another party. When it comes to carnival journey, he usually hears people talking about it already some months ago - he do not really understand why as it is not a big deal for him. It is important for him to join the group though, but as everybody are going - he can always join someone. He does not have to match their costumes - he wears what he can find. After parade he hangs out in the city as he again forgot to buy a bracelet. He is never too excited about carnival until he meets his friends on the parade morning. From that on, he is excited during the whole day as you meet a lot of new people and he loves a good party.

Reflections:

The spontaneous archetype is often a local person who decides last minute if he wants to go to the carnival. This is not a person who plans ahead and therefore he does not want to spend money on it. He is likely a student, so the carnival happens during the exam period which causes many students not to plan their participation. Survey showed that 56% of the Loyalty bracelets are bought within the last week before the carnival. (Jyske Analyse, 2014)

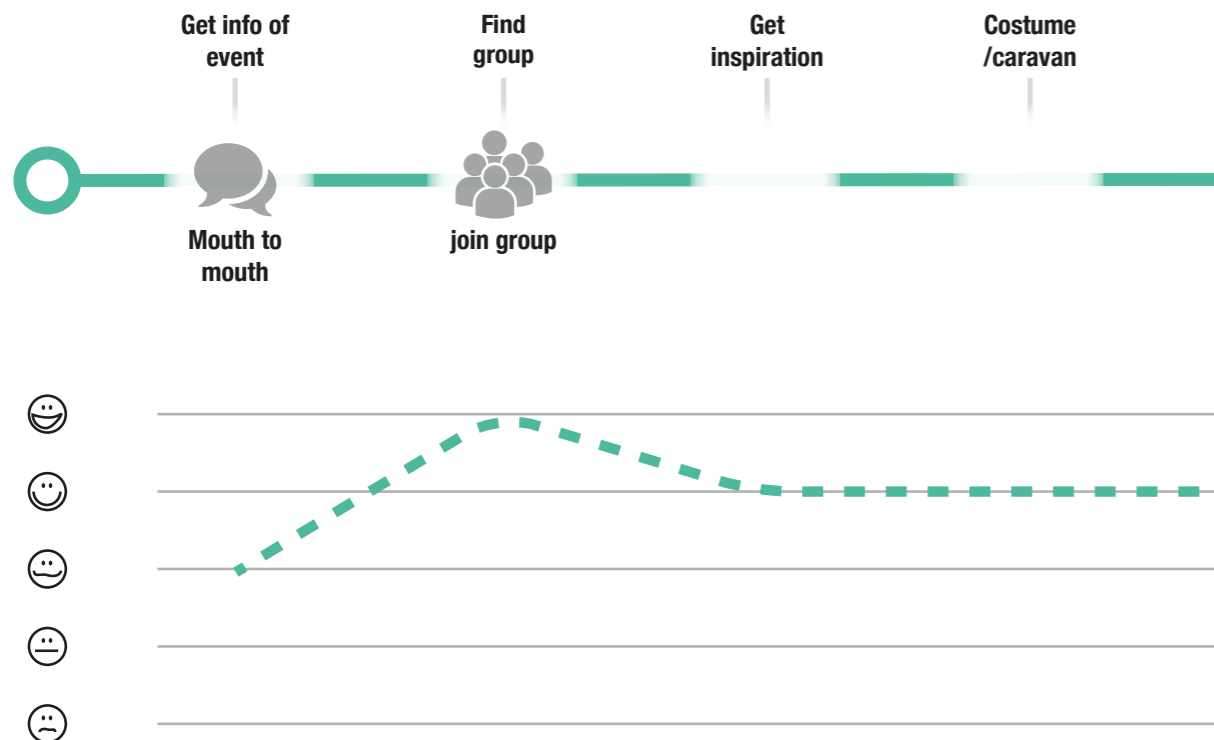
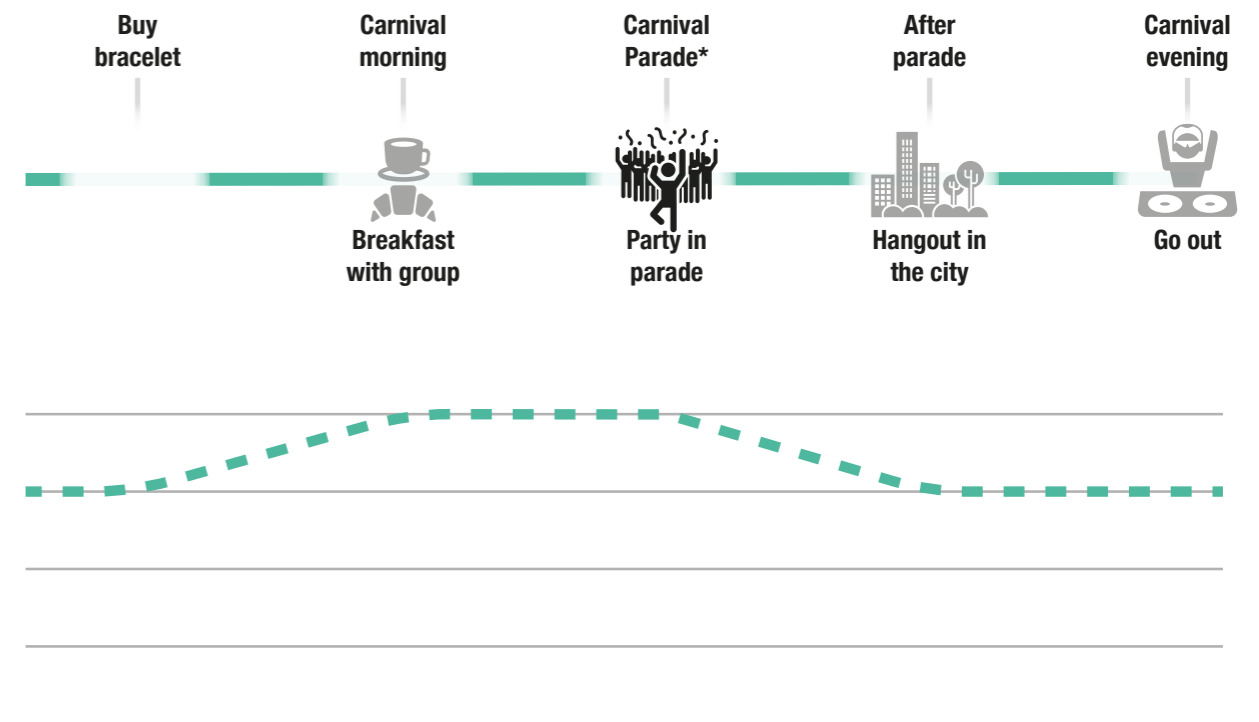


Illustration 12: Persona: the spontaneous



*The experience of each persona of the carnival parade were mainly similar/predictive.

THE FIRST-TIMER



NAME ALINA
AGE 27
PARTICIPATED 1 TIME

GOALS

- Experience the carnival
- Get to know Danish culture
- Meet new people
- Finding a group to join

BIO

Alina is a exchange student from Finland. She is new in the country and do not know many people, but she is very interested in how different the culture is in Denmark, and try to adapt to a danish lifestyle.

CHARACTERISTICS

- PLANS MONTHS BEFORE
- SEARCH FOR INFORMATION

Alinas journey

Alina studies in Aalborg and got introduced to Aalborg carnival by some of her study mates. She wants to experience all the carnival has to offer, so she gets the carnival bracelet. Alina thinks that everything she has heard about carnival parade sounds very exciting. She wants to be like danes. She doesn't know where it starts, what to dress and so on, so she is going around asking how everything works in this event. She is excited hearing about the carnival, but not knowing the basic information frustrates her. However, once the parade starts she is very excited and enjoying it. She sees Denmark in totally different way - people are much more open and interacting with each other.

Reflections:

Carnival in Aalborg is a tradition for locals, and some participants take part in the parade year by year. Also, according to the survey, 21% of the participants are participating for the first time meanwhile 78% are participating for 2-10+ times. The survey indicates that this persona type is a smaller share of the participants at the event. (Jyske analyse, 2014)

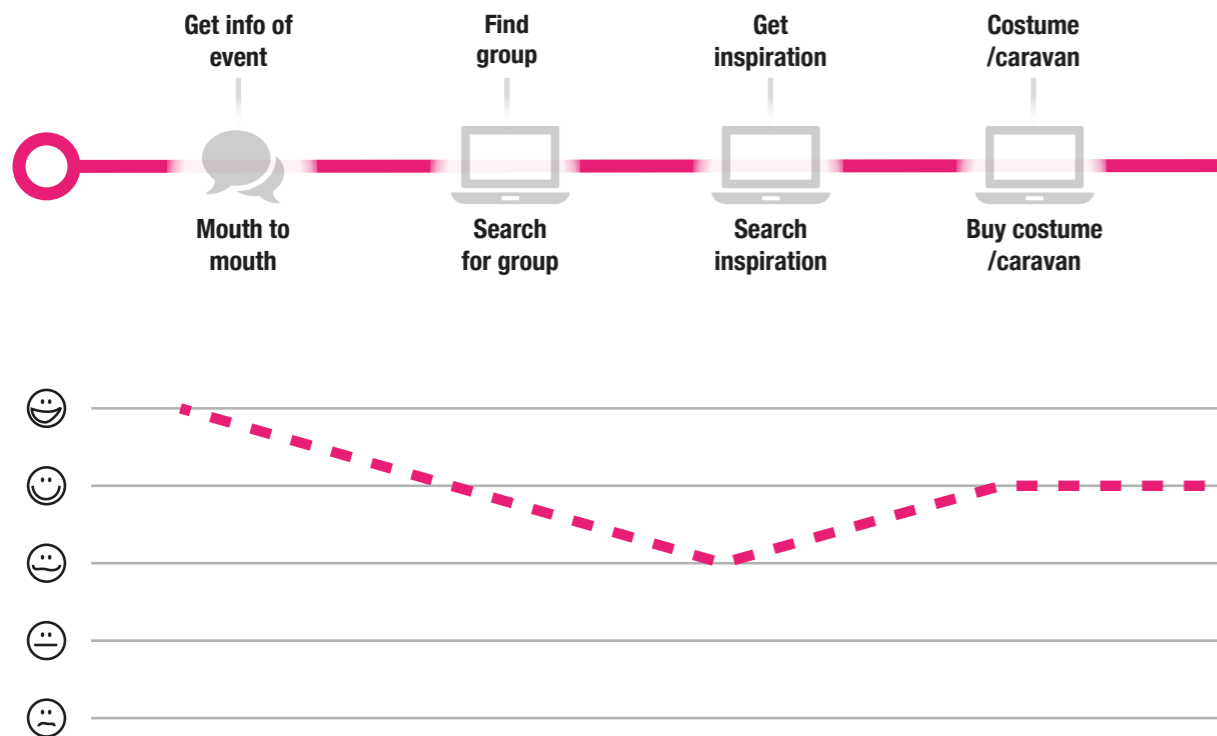
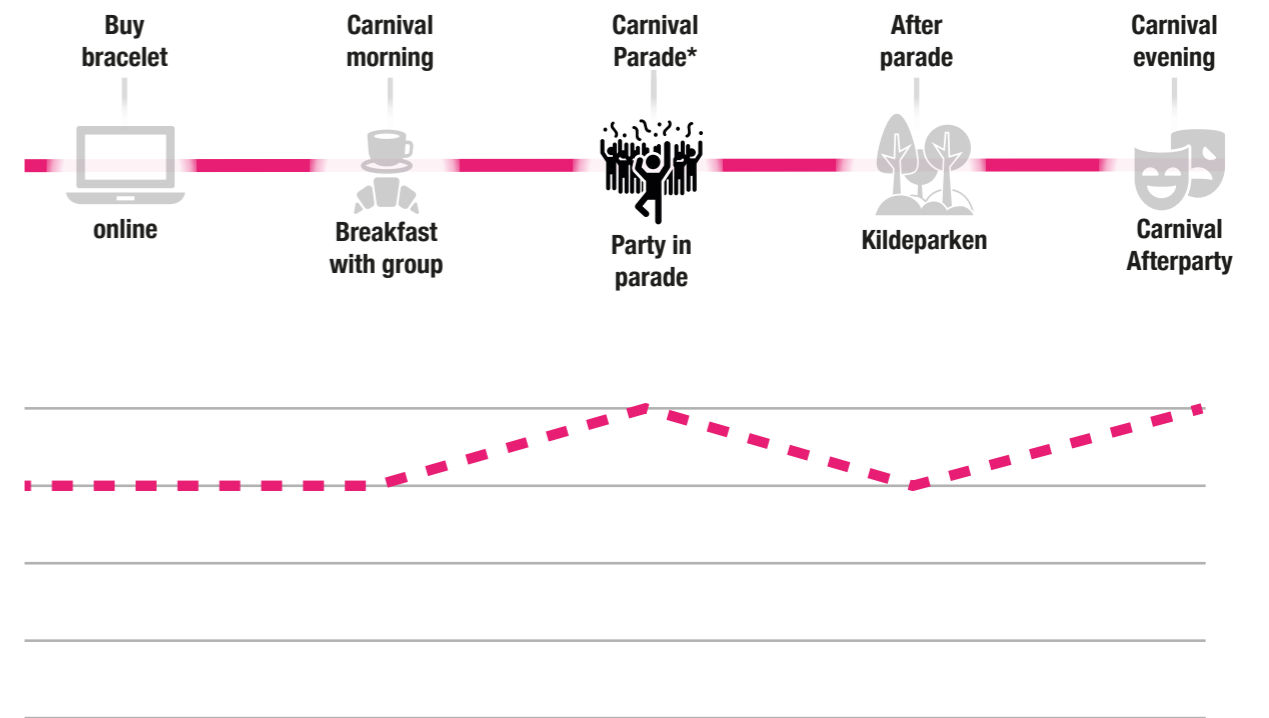
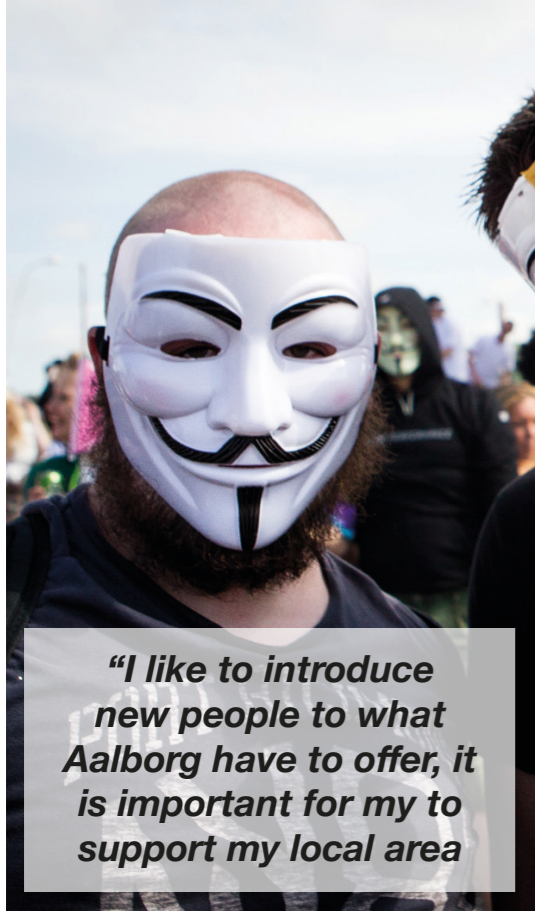


Illustration 13: Persona: the first-timer



*The experience of each persona of the carnival parade were mainly similar/predictive.

THE VETERAN



"I like to introduce new people to what Aalborg have to offer, it is important for my to support my local area"

NAME KASPER
AGE 29
PARTICIPATED 4 TIMES

GOALS

- Host the party/gather friends
- Introduce carnival parade to new people
- Keep the tradition alive

BIO

Kasper is born and raised in Aalborg. He really likes the city and would never like to move away from here. When he goes on the street, he knows everybody and he feels very comfortable having all friends and family and one play.

CHARACTERISTICS

- SEES CARNIVAL AS TRADITION
- GATHER GROUPS
- ENCOURAGE PEOPLE TO PAY

Kasper's journey

As a kid he watched the parade with his parents and joined himself at 18 yo. He is always organising the meetup with his friends before the parade, and host people. He talks about it which the people outside Aalborg and brags that the parade for him is the best event in a year. He tries to make sure that his friends also buy bracelet as he is afraid carnival will shut down. Kasper has been in the parade many times, so he knows everything about it. He does not prepare much but he already have some nice costumes from previous years. For him it is a big tradition, he always go with one of the groups of their friends. He is not getting excited before the parade starts - it is always the same anyway. But once he is in the parade and meet his friends he's having a blast.

Reflections:

The veteran persona is the greatest marketing resource of the event. He will introduce new people to the event and make sure that they support. This persona is often born and raised in Aalborg, and he has participated in the event since he was a kid and cared a lot about local initiatives. This participant is the opposite to the first-timers.

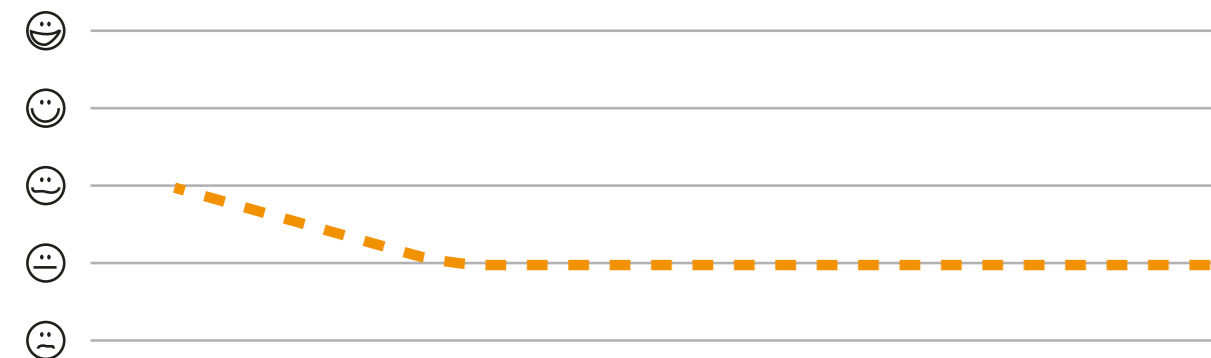
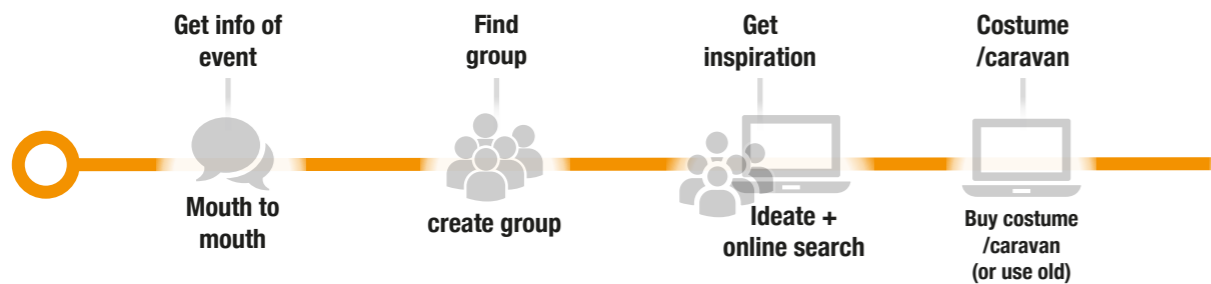
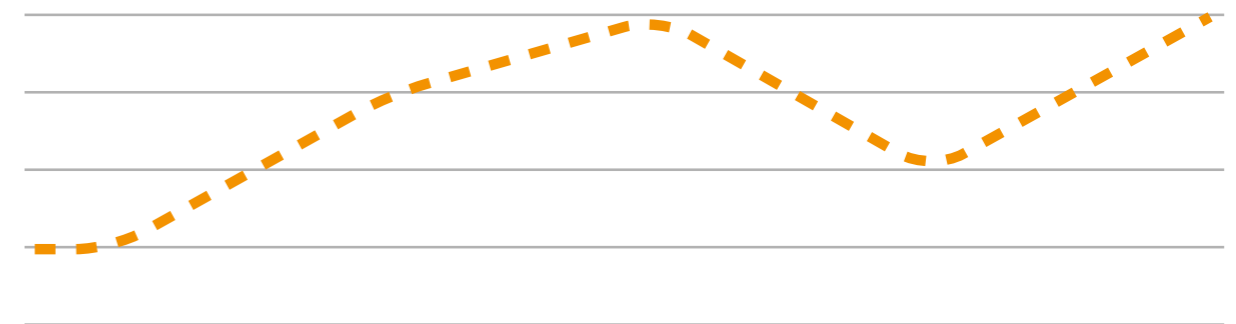


Illustration 14: Persona: the veteran



*The experience of each persona of the carnival parade were mainly similar/predictive.

THE CREATOR



NAME MARIA
AGE 25
PARTICIPATED 7 TIMES

GOALS

- Show off what she has made
- Hang out with her group
- Last for the entire day

BIO

Maria is that kind of girl that likes creating and making. She makes herself clothing, but she can also fix the car if it's needed. She enjoys hands-on activities.

CHARACTERISTICS

USES CARNIVAL TO SHOW OFF

CREATIVE/PUTS BIG EFFORT

PAY TO SUPPORT OPPORTUNITY

"I use the carnival as a platform to be creative, preparation is a social activity I enjoy"

Maria's journey

Parade for Maria is a big event. She is ready to spend a lot of time and energy for preparations because that is her favourite part about the carnival. Maria makes sure she gets the ticket in a good time. She spends months preparing costume and decorating their trolley. This year her group and her are preparing dresses with LED lights therefore it will require even more time. All Maria can think of is to dress up carnival morning and to be able to show their hard work, because ideation causes some frustrations. She likes creating but she has to invest a lot of money. Parade is always a good experience, but afterwards the party often disappoints if their group tries to get in into Kildeparken because it is too crowded.

Reflections: Size of the group

This group of participants are representing the actively creative preparing for the carnival. They are the few people who spend several months or all year preparing for the parade. These participants are often a part of a group, and sometimes they create together, but sometimes they need to take care of those group members that are not willing to spend effort in it. This type of participants are the ones adding the most artistic value to the parade.

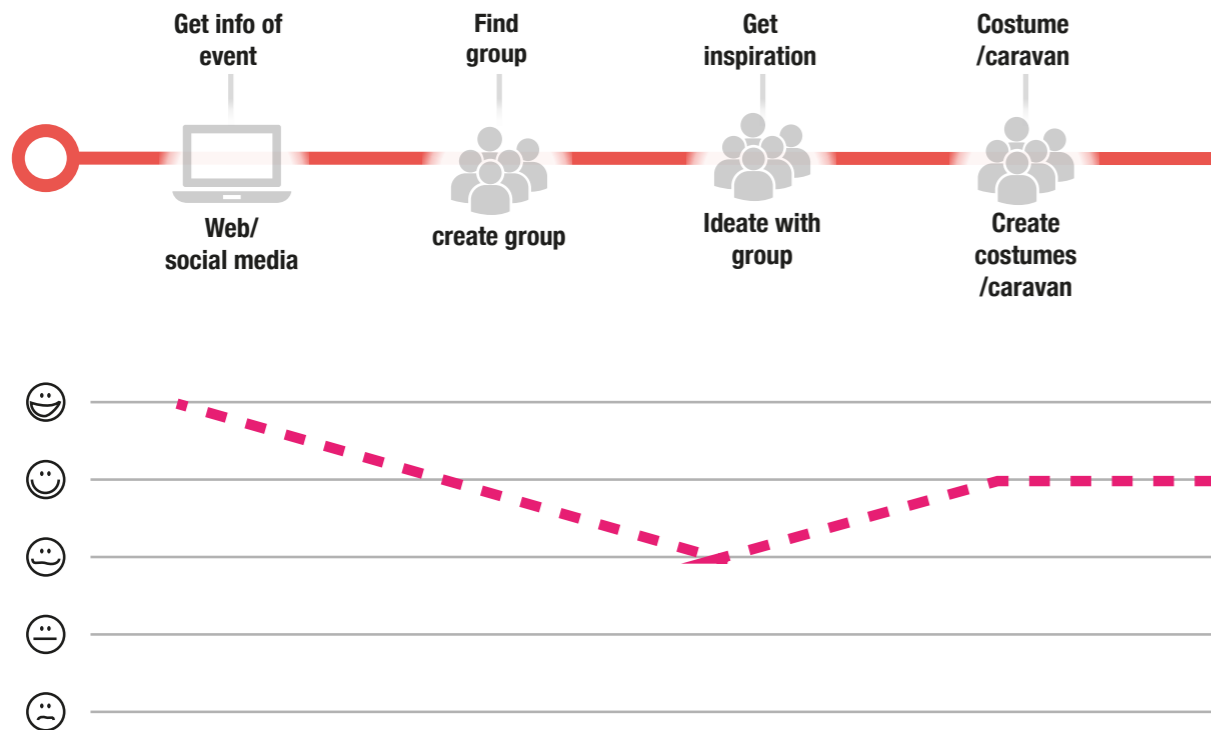
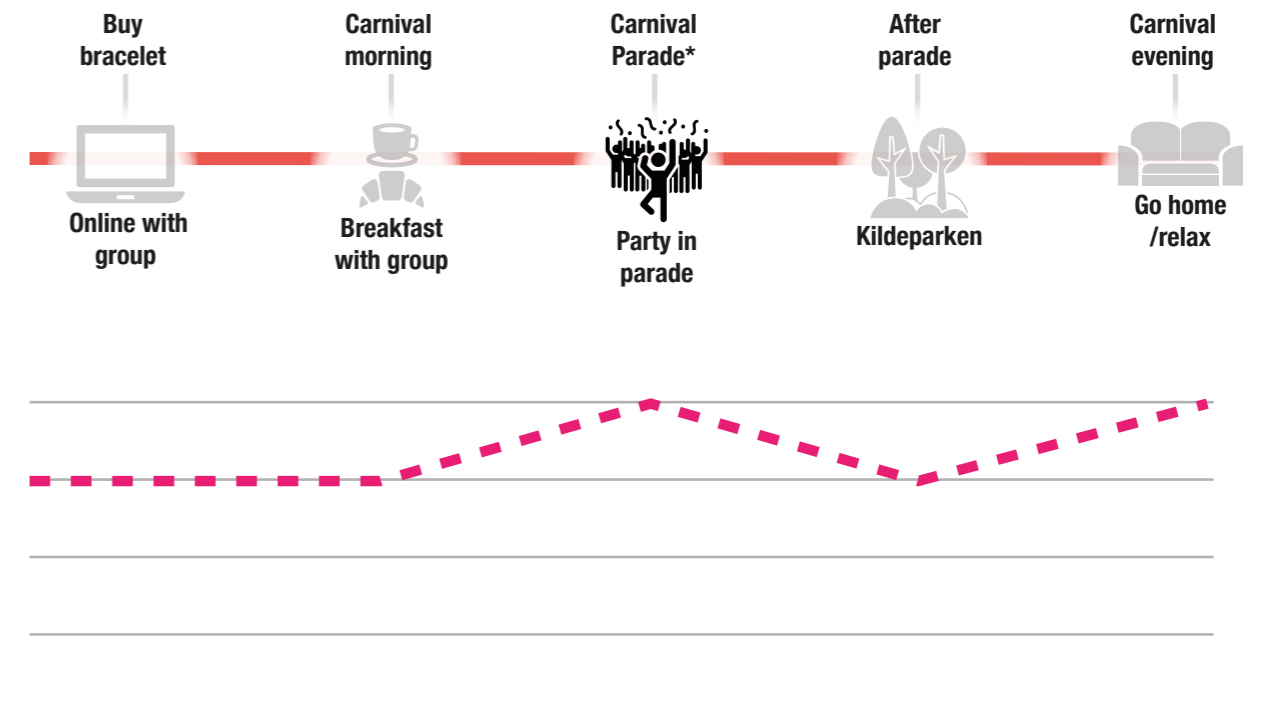


Illustration 15: Persona: the creator



*The experience of each persona of the carnival parade were mainly similar/predictive.

THE FOLLOWER



NAME BEN
AGE 21
PARTICIPATED 3 TIMES

GOALS

- Hang out with friends
- Have a fun time without much effort

BIO

Ben does not like to stand out in the group, but he likes the company. He would not organize any activity himself, but he is more than happy to join and adapt to his group.

CHARACTERISTICS

- HIGHLY DEPENDENT ON GROUP
- WILL DO WHAT GROUP DECIDES

Ben's journey

He went to parade every year and has done it with a different group each time. He follows the group in every way. He thinks the parade is also fun as long as you have your group with you. Ben's journey really depends on the group he is going to the parade with: if he has to buy bracelet or costume he will. If he group goes into the park, he will definitely join. He does not have preferences.

Reflections

This persona represents the largest group of people at the carnival. The user research showed that nine out of ten participants are very dependent on their group. The followers are easily affected by their group. The creator person will make sure that the group are dressed within the same theme and with a certain quality, meanwhile a group lead by a spontaneous persona is more likely to have a low artistic quality. The follower also does what the group decides in relation to support of the carnival, if the group pays, the follower will do the same.

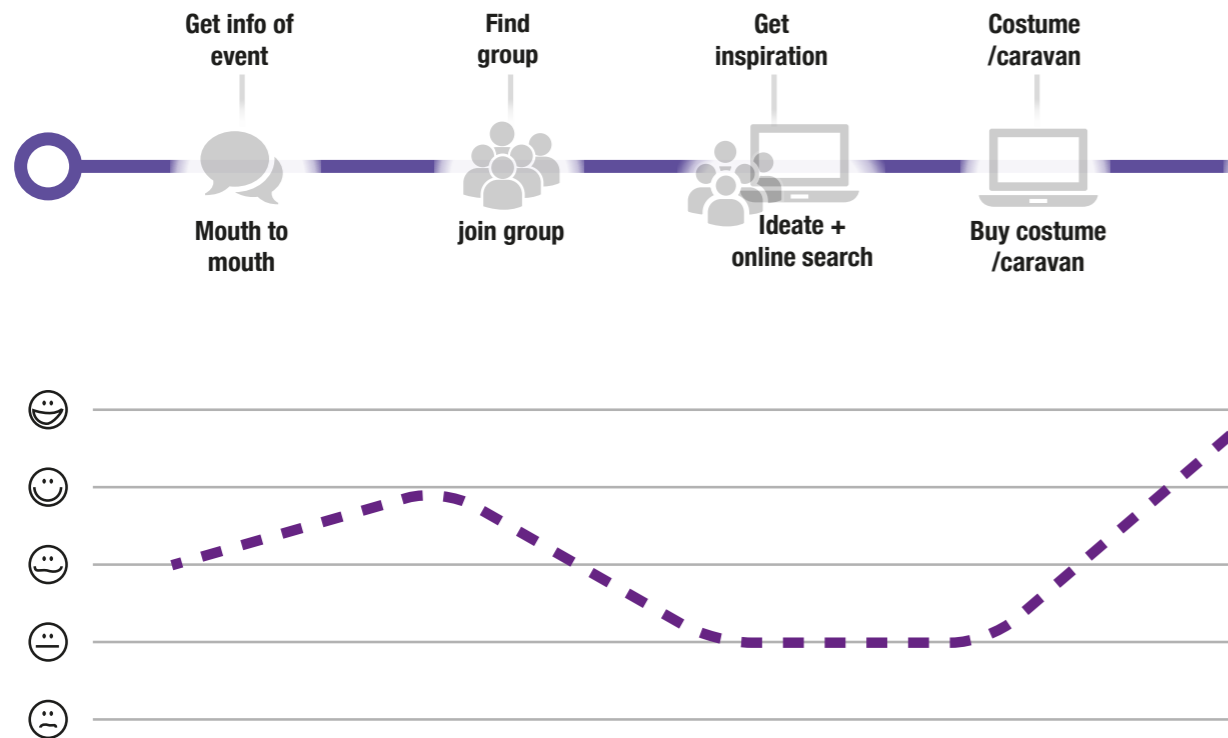
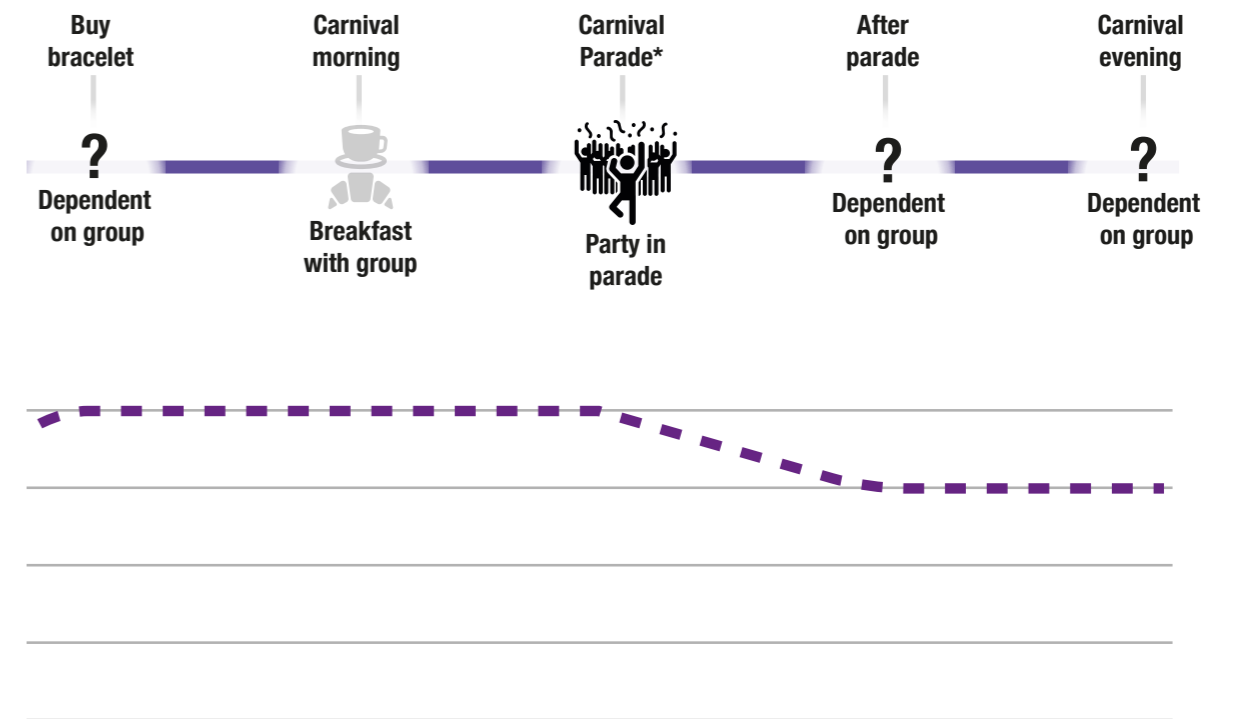


Illustration 16: Persona: the follower



*The experience of each persona of the carnival parade were mainly similar/predictive.

02

FRAMING

In this chapter the findings from the research will be analysed to set the problem statement of the project and identify opportunity areas.

- 2.1 Defining the problem
- 2.2 From insights to opportunities
- 2.3 Affinity mapping
- 2.4 Opportunity areas
- 2.5 Main focus
- 2.6 Conclusion



2.1 Defining the problem

After researching into the company and the participants, the hypothesis is held up against the findings. The user research shows that the participants are mostly aware of what they gain from the loyalty bracelet besides entrance to Kildeparken. Moreover, the user research reveals that the participants do not find the bracelet necessary as the analyse by Jysk Analyse A/S also states (Jysk Analyse, 2014).

Participants join the carnival primarily to be a part of the parade, as the parade itself is the peak of their experience (ill. 7-11). It is clear that there is no difference between the experience of the participants who pay, and the participants that are not paying in the parade itself. Therefore buying the bracelet is not found necessary to have a good experience at the carnival. KIAs focus is currently on selling the bracelet as a loyalty bracelet that you as a participant should buy whether or not you are going in the park, as long as you join the event.

This initiative is working on the participants who are from Aalborg or have a close connection to the city (The veteran persona) since they cherish the event at what it contributes with to the city, and the participants who use the event to create their own (the creator persona) since they value having the platform to be creative. However, this loyalty initiative has no effect on the thousands of people joining with no relation to the city or the event (mainly students living in the city to study), these people need a clear reason to pay to join. It is therefore clear that the real problem is not that the participants are not aware of what they get, but that they do not see value enough to buy the bracelet.



Picture 14: Defining the problem

PROBLEM HYPOTHESIS

The participants do not know what they get when buying the loyalty bracelet other than access to Kildeparken. Therefore, if they do not go inside the park they do not see the value of paying.



PROBLEM

The participants know what they get when buying the loyalty bracelet, but they do not see the value as being high enough for them wanting to pay.



PROBLEM STATEMENT

How can Carnival in Aalborg be improved through service design methodology, with the goal of increasing the value of supporting the carnival and through this give participants incentive to support?

2.2

From insights to opportunities

The problem was defined through the insights from user research, however, we had to find solution to it. Theory about opportunity recognition as pattern recognition suggests that solutions can be found from identifying patterns in the information and insights as well. Baron (2006), when exploring opportunities, encourages to look into internal and external factors such as user, market trends and any other changes when searching for opportunities. "The empirical findings are used to propose a framework in which opportunities are seen as both existing and created in the evolving set of perceptions and projections..." (Journal of Enterprising culture)

A wide research done through the discovery phase with the company and user provided a lot of insights. User insights will be used when exploring opportunities. More over, there were some problems and already created solutions by the organization, that will also be involved when looking at opportunities. Finally, a desktop research on existing trends in business and society will be investigated and presented in the following page.

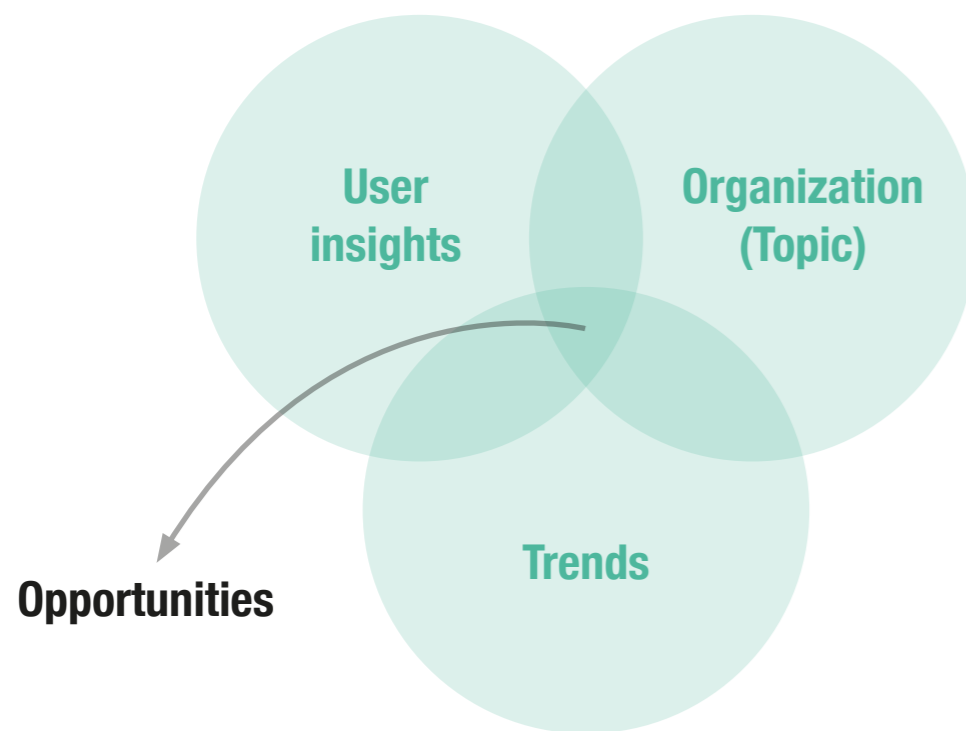


Illustration 17: Opportunities will derive from stakeholder insights and current trends

Trends 2016

A desktop research into trends of 2016 is done to investigate and be able to predict what will happen in the market in the future. These are taken in consideration when looking into opportunities, because it is important to look into the context of business and society as there could be opportunities in the relation with the topic.

The connection economy

The connection economy growth during the past decades should be considered. Companies create value through building relationships and connections between people, their customers. Most successful companies do not provide the products but the connection. For example, the largest taxi company owns no vehicles (Uber), the largest accommodation provider own no buildings (AirBnB) and the largest social media platform, generates no content themselves (Facebook). It is clear that the trend of connecting buyer and seller are growing at the moment. (Altman, 2015) These companies provide a platform, channel, through which the connection can be made.

Strenght based businesses

Earlier businesses have been focussing on overcoming their weaknesses, which would make them act on their weaknesses which might only highlight it. These days more and more businesses are shifting their focus to work strength based. This means that they focus on their strengths both as a business and that their employees focus on what they are good at. The want to be know for what they are good at. (Altman, 2015)

Gamification as motivation

Gamification is used to motivate customers and employees to ensure engagement. Since our attention span is decreasing due to the use of smart phones and other mobile devices, new methods needs to be used, such as gamification. Different elements such as being able to achieve, win, collaborate, change status and being able to improve through the time are involved. (Altman, 2015)

Content marketing and user reviews

When selling products to customers earlier, the customer relied on the sales pitch. Nowadays customers are more demanding and do a lot of research on their own to decide whether they want to buy your product or not, because there is a lot of competition on the market. Companies are now putting an effort into being a part of this process, also to keep track of the information themselves, focus on content marketing. 97% of users conduct online research before purchasing a product or service. (Altman, 2015; Toren, 2016)

The millennial

The millennial is the new workforce with the oldest in their generation being in the early thirties. The millennial believe in entrepreneurship and want to continuously develop themselves. They believe in "true" companies that cares about the things they do, moreover they want to work for companies that believe in them. (Altman, 2015) Their work is based on the values and traditions.

These are elements that are considered trends of 2016 in businesses. These should be considered regarding KIA organization. In relation to KIA, this organization could have a profit based not on products but of providing channels of connections; organization could highlight what they are good at; they should make participants aware of their good intentions and true values; they could follow up and reviews to know their user better; they could aim to engage participants to gain their loyalty. These opportunities will be a part of affinity mapping, which will be presented in the following page.

2.3 Affinity mapping

Affinity mapping is a tool used for creative processes for sourcing ideas and data. Writing insights down and placing them on a surface it is a way of interacting with the data that has derived from the research. (Beyer and Holtzblatt, 1998)

The research within Carnival in Aalborg gave a lot of insights into participants behaviour regarding the Carnival. These insights hold a lot of potential to develop KIA's business. In order to get an overview over opportunities and recognise patterns in the collected data, affinity mapping is used. All the insights from the business, trend analyse and user research was defined on separate post-its, placed on a board and grouped into related areas several times. Each area was then given a headline and discussed based on the gathered knowledge to see different connections between the areas.

The affinity mapping is a time consuming process because of the large amount of insights from the research. However, it gave an overview of all the opportunity areas, which will be discussed in the following chapter, aligning them each with different factors such as personal goals, company vision and study requirements.

The identified opportunity areas are presented in the following page, and represents that opportunity areas within the problem area.



Picture 15: Affinity mapping of insights from research

2.4 Opportunity areas



1. Sharing information online

The trend of user generated content/marketing and the connection economy is relevant for KIA. Participants of Carnival in Aalborg are also sharing experiences, inspiration and expectations online. People are searching for groups to join and accommodation through online debate forums.

Participants stated that you have to know someone local to join and there is a pattern of people addressing this problem by sharing knowledge online. This is might be a result of the marketing of Aalborg Carnival consisting of 70% word-of-mouth marketing (Jysk Analyse, 2014) A communication with the end user is lacking, and that could be a reason why they are not aware of existing initiatives.

“Hi everybody. Does anyone have an idea for what to dress like at Aalborg Carnival this year?? The Theme is Sexological animal, so i find it a bit hard..” - Participant (Sol.dk)

“What do you do if you are from Sealand and wants to go, but have nowhere to stay??... ..I cant really afford both transportation and staying at a hotel.” - Participant (Hot.dk)

Possible solution 1

Facilitate the sharing of information on KIA's own channels to help participants get information and communicate. The content should still be user generated to help KIA with the marketing, but at the same time allow KIA to keep track of the information spread about the event. Participants can be used as a marketing resource.

Possible solution 2

Enable first-timers to get information about carnival parade through residents of Aalborg and to connect them to give them the best possible experience at the event.

NOT MAIN FOCUS

This area is mainly within marketing and communication, it is not chosen as the primary focus area, since the area does not fit within the study goals of the master project.



2. Going to Kildeparken vs. hanging out in the city

Several people from the interviews and focus groups stated that they do not wish to go into Kildeparken, or do not stay long since there are a lot of restriction. Some participants really like going inside the park, mainly first timers or participants that like concerts, but rarely anyone comes there for seeing a specific artist. Instead of going to Kildeparken, people create their own party outside the event area in Kildeparken. They create their own party hanging out with their friends.

“To pay 150kr to be there for an hour and then go home, and you cannot bring your own beer and you normally have way too many beers left after the parade, therefore you have to find another place to sit and drink them” (Participant 3, 2016)

“The most important thing is the parade, not the thing after.. .. i didn't really enjoy it inside the Park, Ilike *kunst parken* better.. ... I don't go to Kildeparken because if find it very noisy inside, there is not really a place where you can speak.. ..and in *kunst parken* you just sit down and have fun on your own” - (Participant 12, 2016)

Possible solution 1

Redefine Kildeparken logistics and content, take care of the logistics of entering Kildeparken in a way that ensures that groups will not get separated. Redefine the content of Kildeparken in co-creation with participants.

Possible solution 2

Use other areas around the city to move the crowd to other places, so there could be more places to go once Kildeparken is filled-up.

NOT MAIN FOCUS

Since this behaviour mainly comes from the planning and execution of the event in the park, it is chosen not to work with this as a primary focus area. When talking with the company, they stated that the park event cannot get bigger, and they yet do not want the party to take place in other areas in Aalborg once the parade ends.



3. Support through products instead of bracelet

Since participants clearly link the bracelet with Kildeparken, the people who want to go inside the park often supports through buying carnival drinks rather than buying the loyalty bracelet. This areas is connected to the millennial (who are the major part of the user group). They experience the parade as being the “true” carnival meanwhile Kildeparken might be unnecessary for some participants and does not have anything to do with the carnival, therefore they create their own solution and way of supporting.

“If this is the only way I can pay to join, I will, but I would like to gain value for my money” (Participant 3,2016)

“I don't go to Kildeparken because if find it very noisy inside, there is not really a place where you can speak” (Participant 12, 2016)

Possible solution 1

Creating more possibilities to support the carnival could improve KIA's economy as participants want to see the value in paying.

Possible solution 2

Make Kildeparken an open space for all participant paying and non-paying to make it clear that the bracelet is bought to support the event rather to get access to the event area.

NOT MAIN FOCUS

Theme directed at creating new products that enable participants to support the event it is not chosen as the main focus since it is not within the field of service design. Opening up the Kildeparken could a big misunderstanding and participants might stop paying for the event completely.

2.5 Main focus



4. Preparation at different levels

The groups of people joining the parade put different amounts of effort when preparing. (.) Some does not prepare at all and some spend months in advance getting ready for the parade. When preparing, the participants are very dependent on their group, and often prepare and dress up within the same theme. The groups that put the effort preparing contribute by adding artistic value to the parade, while those that do not wish to spend their time on it might have a negative impact for the observers.

Most groups of participants have a need to have a trolley or any other carriage to be able to bring their drinks and snacks along the way. The effort put into decorating the carriage also differs: for some the carriage is just an old stroller meanwhile others spend months building large floats for in the parade within the theme of their group. These groups are being started by different stakeholders, and a few of these floats enable people to join.

“We make everything ourselves: make costumes and prepare together, it is a group-thing, and we are mostly dressed the same” (Participant 12, 2016)

“We have already started discussing this years costume, and we want to be jellyfish, there is a lot of preparation because we want LED’s and electronics to light up the costumes.” (Participant 12, 2016)

“I don’t feel like spending my time on the costume...”(Participant 2, 2016)

Solution 1

Create packages for different participants dependent on their effort level. Make last all-inclusive packages (costume, beer and bracelet package) for the spontaneous participants and first timers to help them have easy to join the carnival. Meanwhile enabling creative participants to create their own costumes (discount in material shops)

Solution 2

Structure the process of participants joining floats at the parade and implement bracelet as a crucial element to be able to join the float go next to it in the parade.

2.6 Conclusion

The main focus area (Preparation at different levels) was chosen on the basis of relevance, use of resources and ability to fit within the study goals of the master thesis. The opportunity area was presented to KIA who were very interested in a further development of their current offering within the same area.

MAIN FOCUS AREA

The discovery that several different stakeholders in the system are creating floats independent of each other, combined with the participants view on the parade as the “true” part of the carnival, shows a clear opportunity area. The target group of the event is mainly the millennial as mentioned in the trends 2016 section, and supports the finding that participants wants to gain something from their money and believe in the “authenticity” of companies.

The opportunity area of creating floats is already discovered by KIA who this year is launching their own floats for the parade but are already experiencing difficulties within this initiative when selling it. The combination of the discovery of the opportunity area and the fact that KIA is experiences problems launching their own initiative creates an opportunity area for the project group to go deeper into the area with the goal of improving the service KIA is already providing.



Picture 16: Picture from carnival village

03

DEVELOPMENT

The development chapter contains the exploration and ideas and will end up with narrowing down the focus area.

- 3.1 The current system
- 3.2 Workshop - Ideation
- 3.4 Evaluating ideas
- 3.5 Final service concept
- 3.6 Operations management
- 3.6 Social construction
- 3.7 Setting requirements
- 3.8 Requirements



3.1 The current system

After selecting the opportunity area, the preparation before carnival had been explored. From the research a lot of knowledge was gained in each area, therefore we looked into the insights again to find relevant facts according to the chosen area. From the interviews, focus groups and meetings it was discovered that several different stakeholders are using the parade to build floats with different purposes. Floats are not a new phenomenon in the parade: it has been there for years. Therefore we looked deeper into how these stakeholders are using the carnival, to investigate the opportunities that might exist in these.

Representatives from each stakeholder group (picture 13) were approached with the goal of gaining deeper insight into their motivation to do this. The stakeholders were contacted through different media such as mail or phone.



LOCAL BUSINESS



AALBORG CARNIVAL



CREATORS

Illustration 18: The stakeholders

3.1.1 The carnival float

A carnival float is a caravan that goes through the carnival parade. They are in various shapes and colors, build for different kind of materials. Those floats have a powerful speakers integrated and play loud music creating a party in the parade. Floats is a fundamental part of every carnival. In Rio the floats are created by the samba schools, a lot of time and money are spend on the floats as those are competing (Rio-carnival,2016). Floats in Aalborg carnival are in a smaller scale, though still very artistic (Picture 19)



Picture 17: Float from carnival in Rio



Picture 18: Float from carnival parade parades in Wuyi Mountain in China



Picture 19: Float by Fan-tasterne at Carnival in Aalborg



3.1.2 Local business

During the user research, some participants mentioned businesses that creates floats for the parade. Those were mainly bars from Aalborg.

When looking into the subject and contacting the bars that was mentioned by participants, it was clear that some bars were simply supporting floats made by others: they sponsored f.x with beer tickets. Other business had their own floats, and some even co-created floats with other businesses. Picture 20 shows a float made in collaboration between the DJ firm Foxy Beat and the local cafe Stygge. These floats always plays loud music, and that attracts participants to stay around.

The floats is often a truck or another kind of vehicle as seen on picture 20. Picture 21 shows a float made by the local bar called Kvisten for the Star-parade 2016. Business have their floats in the parade for pure marketing reasons. They get an unique marketing opportunity having their name seen by thousands of people joining and observing the parade.



Picture 20: Float created in collaboration between local DJ's and cafe Stygge

The local businesses do not spend creative effort at making their floats, the floats are often trucks with banners or like Kvistens truck that is a decorated truck that enters the parade every year looking the same. The businesses are clearly willing to spend money on joining the parade, since they get trucks and music. Entering a truck in the parade takes a lot of resources, of security reasons guards have to be all around the truck to secure that no participants will get run over by the truck.



Picture 21: Float created by the local bar Kvisten



Picture 22: Kvistens float 2016

Workshop facilities

Time, skills and creativity

Money



3.1.3 Creator groups

Creators are participants who have started creating floats on their own initiative. The creator groups often consist of 5-6 people, With an increasing interest for the groups, they started offering other participants to join as a way to earn money for building the float.

The creators spend months preparing for the carnival: designing and building their float, costumes and preparing music. Some creator floats have been approached by KIA at the parade and has been offered a space at Carnival Village which is KIA's workshop for building. In Carnival Village the creators are sharing knowledge and experience with each other and have a unique community.

The creators sees the carnival as a platform to be creative. Building floats and creating concept become a social activity, therefore they are willing spend their free time on producing nice floats and costumes. They spend their own money on building, and do not get supported by KIA or any other organization. Picture shows the creative quality of their floats.



Picture 23: Float made by the creator group Men's club



Picture 24: Float made by the creator group Fan-tasterne



Picture 25: Float made by the creator group Koloritterne

The creator groups have a passion for building floats and being creative and spend many hours preparing. The two groups presented in the picture both collaborate with KIA which means they gain access to the workshop at Carnival Village, but several other creators exist out of the W active participants. These creator groups are building smaller floats due to a low resources. Building floats are expensive, and creators put a lot of money into their projects (Participant 6), therefore some creator groups have enabled participants to join their floats to earn some of the money back instead of investing more every year. The effort by the creator groups are noticed by the participants and becomes a crowd-puller since people want to see the creative floats (Participant 2)

Workshop facilities

Time, skills and creativity

Money



3.1.4 KIA

This year KIA is launching a new initiative where participants can join a float and get an “all-inclusive” experience. The floats was launched in march and included loyalty bracelet, free carnival drinks and a costume.

By creating floats KIA aims to get financial benefit as participants joining floats would need to pay for the bracelet and would consume KIA branded beverages. The idea of the “all-inclusive” floats possibly came from the success of the creator groups own initiative to earn money. KIA gets financial support from the municipality to create their caravans, and they have access to the workshop in Carnival Village to build their floats.

After launching the floats the participants in march KIA had difficulties getting participants to join, therefore they adjusted their concept by removing the costume, and the participants started to join.



Picture 26: The carnival king's float from the parade

Until now the only float created by KIA have been the Kings float, this is the float where the carnival king who is chosen every year sits through the parade. KIA's own float is similar to the floats created by local businesses. As visible on picture 26, the float does not show off a high artistic level, since KIA have limited resources and therefore not time to make these time consuming floats we must assume that this years launched floats must be of similiar artistic level.



Picture 27: The theme floats created by KIA

Temavogne



VI ELSKER 90'ERNE

300 DKK [TILFØJ TIL KURV »](#)

Vi er sikre på, at du husker 90'erne og den skønne musik. Ved denne vogn mangler vi bare dig og dit 90'er kostume. Vi sørger for den absolut fedeste 90'er fest i Stjerneparaden og giver fløjter til alle deltagere ved vognen. Vognen er udviklet i samarbejde med "Vi elsker 90'erne", som er kendte for deres fantastiske 90'er fester.

Vis detaljer



SMØLFEPARTY

400 DKK [TILFØJ TIL KURV »](#)

Smølferne har lagt navn til meget. Blandt andet en hel række smølfehits, som gør at vi kan holde en fest uden lige omkring Smølfeparty vognen. Sammen med jer sørger vi for at vi alle kommer i det 'blå' hjørne, hvor vi sørger for en smølfehue og blå ansigtsmaling.

I mellem alle disse fantastiske hits vil der bliver spillet andet festmusik. Alle deltagere får udleveret en smølfehue og blå ansigtsmaling.

Vis detaljer

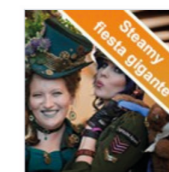


DE DANSKE ROLIGANS

300 DKK [TILFØJ TIL KURV »](#)

De danske roligans er verdenskendte for at skabe den allerbedste stemning. Ved denne vogn sørger vi for at du kommer til at opleve denne stemning når den er på sit allerhøjeste. Der spilles de kendte fodboldsange, nationalsangen og generelt festligt musik. Med roligan påklædning kommer det helt rigtige roligan humør til virkelighed.

Vis detaljer



SALSAFEST - STEAMY FIESTA GIGANTE

600 DKK [TILFØJ TIL KURV »](#)

Med I prisen følger:

- Loyaltetsarmbånd der giver adgang til Kildeparken
- Fri Karnevalsøl og Mokaï ifølge med "Salsafest - Steamy fiesta gigante" vognen.
- Goggles, hat og ansigtsmaling, samt skæg til de herre, der ikke har et. Vis detaljer

Picture 28: The theme floats created by KIA

Workshop facilities

Time, skills and creativity

Money

3.1.5 Conclusion

The 2nd research showed that different stakeholders are creating floats, all with different purposes. The research also shows that the stakeholders needed to make floats, but often lack some resources.

When looking into who creates value for the participants, it showed that: the creator have success when creating floats; business do not allow participants to join; KIA saw an opportunity in creating floats and have initiated making floats for participants themselves, but seems to have failed in the process since participants are not interested in their offer.

When looking into the existing and needed resources we see an opportunity in enabling the three investigated stakeholders to co-create the floats joining their resources with the purpose of fulfilling their needs. Moreover, the idea of co-creation is clearly supported by Carnival in Aalborg's own vision:

Aalborg Carnivals vision is to be Northern Europe's largest folk carnival and the world's best co-creative carnival with the participation of both Danish and international amateur groups at a high artistic level. Aalborg Carnival aims to bring together North Jutland and attract guests from home and abroad. Aalborg Carnival must be an attraction which create value for both participants, region and business in mutual association. In Aalborg Carnival all have an interest in creating an economically viable carnival and an artistic development in all activities of all relevant audiences (Aalborg Kommune Sundheds - og Kulturforvaltningen, 2014)

The initial service idea is to connect all of these stakeholders creating floats into one system, that they would each gain what we are aiming for. As KIA does not have enough resources to build floats themselves, this work could be hand to participants that like to create (creators). In that case local businesses could support and get their company marketed with only supporting by money. Other participants (followers) in that case could join existing floats that would provide them costumes, drinks and music along the way so they do not need to put much effort in preparing.

To make this service run, we have to consider stakeholders needs that should be there to make it attractive to take part in the system. Therefore a research with stakeholders will be done again to go specifically into how they create floats so far, what are their obstacles in the process in order to find out how to create the service that would attract them.

Co-creating carnival floats

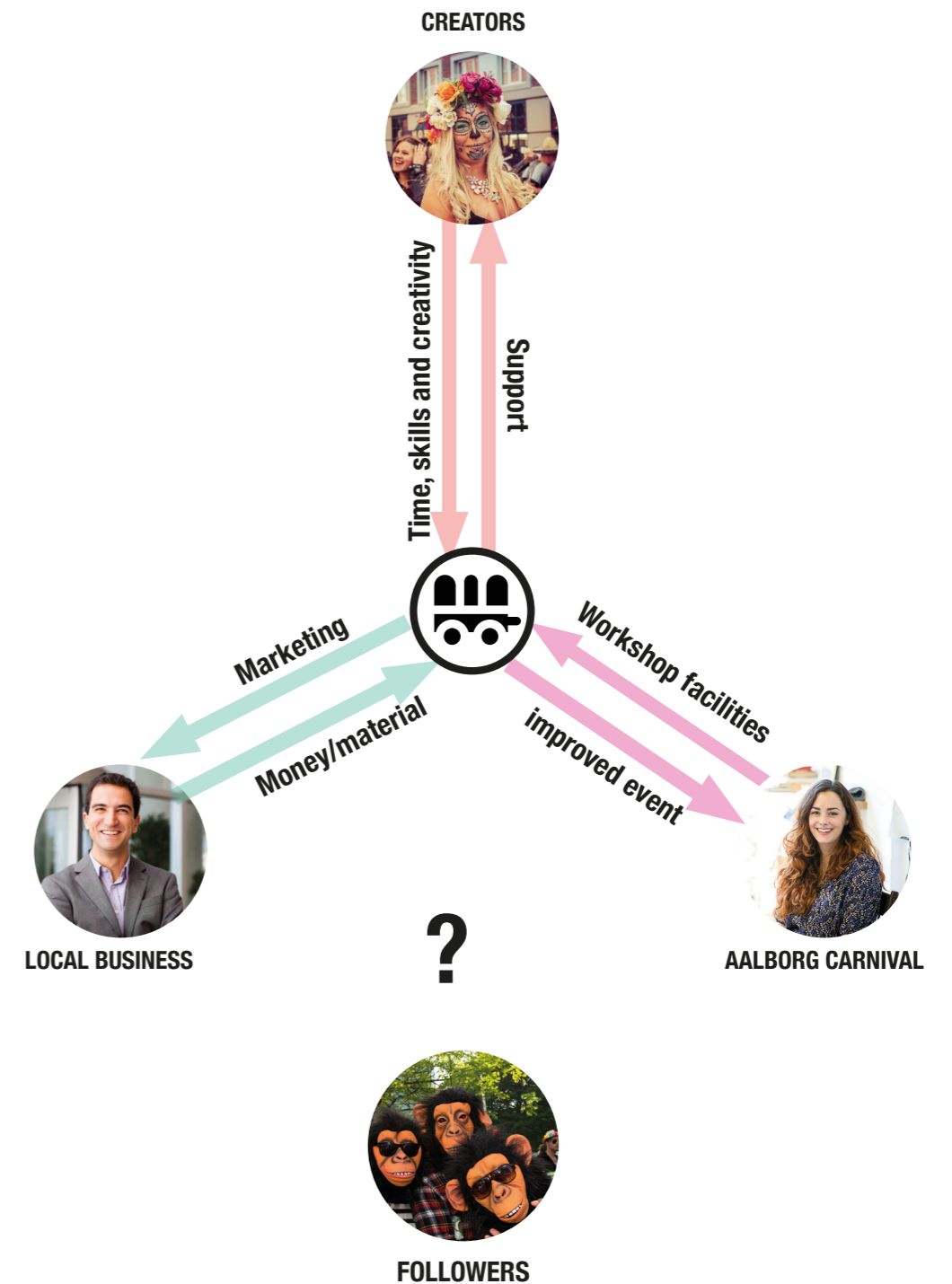
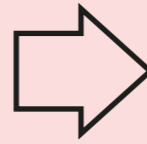


Illustration 19: Visualisation of collaboration between stakeholders

How to involve the followers?

The 2nd researched created the idea of how to create floats, but did not focus on the main purpose of the floats, which was to make participants support the carnival. The illustration (19) shows each stakeholder's intentions and main resources regarding the float creation. Meanwhile the follower's role is not identified. Since KIA is highly dependent on paying participants, they should be a targeting followers as they can bring financial value.

There are different ways of supporting: buying loyalty bracelets or carnival drinks. The research showed that participants do not see the value in paying therefore we need to look into how to create value for participants and through this give them incentive to support.



Picture 29: The Loyalty bracelet



Picture 30: The carnival drinks made in collaboration with Heineken

3.2 Workshop - Ideation

Workshop - usually a brief, intensive program for a relatively small group focusing on a given field that creates empathy with a goal to solve the problem. "It is a powerful tool to help you get out of the stale modes of thought that can start to dull even the sharpest minds over time."(Barbour, 2016)

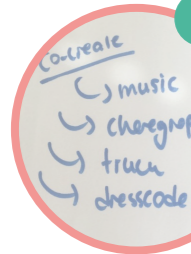
To discover ways of creating value for the participants in the parade a workshop is chosen to get a range of ideas that are not limited by the knowledge of the project group. The workshop participants were students within service design field as they have a background to understand the processes of service design meanwhile having a creative mindset. The workshop is created with no strict restrictions and participants could ideate on any topic related to the parade experience of the participants. The goal is to improve initial concept and explore ideas from people who does not know much about the event and the organization in general.




Picture 31: Ideation workshop with service design students

The workshop was a great inspiration source. All the participants were dedicated and brought up ideas and elements that could be implemented. Workshop ideas are presented in the following page. The workshop generated a lot of ideas at different levels, some were off topic and came from clear inspiration meanwhile others were on topic. Those ideas were later outsourced into twelve main one, which will be presented in the following page.

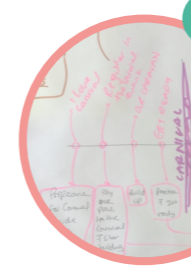
Ideas from workshop



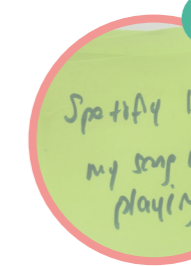
1 Workshops
Organize preparation workshops for participants, where the participants can learn to dance, create costumes, etc.



2 Check points along route
Mobilepay money to a float as a vote along your route to support them.




7 Pay to join float
Participants can pay to join a float, and get costumes that is within the theme of the float.



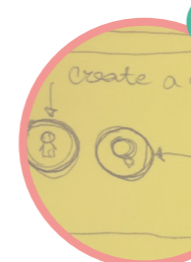
8 Co-create music
Pay to make a float play a song you have chosen.



3 Drunk collection service
If you get too confused in the parade, you get picked up and delivered home.




4 Floats on the move
When the parade starts the floats are "blank canvases" that are decorated along the route. Participants pay to decorate the floats along the way.



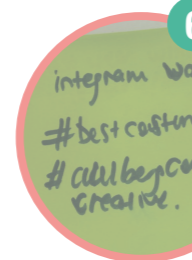
9 Support packages
Support you favourite float through paying to join the parade through their link. (float get some percent of your fee)




10 Photobooth
Small services along the route that takes pictures of you and you will receive it on the day after.




5 Business ticket
Join a float with your business, sign up with your work team and have a nice day at the carnival.



6 Competition
Best costume/best float competition, enable people to vote along the way (for a small fee), the winners is visible on a big screen.



11 Creative package
Join a float and help to create it, get a discount when in return.



12 Check-in pictures
Groups has a possibility to check in points when the picture will be taken and in the end they have photo journey of how they changed along the way.

3.4 Evaluating ideas

The workshop delivered twelve specific ideas. The ideas were placed into a matrix based on their possible impact they would have on the value for the participants and the resources demanded by KIA to realise the idea. The possibility area represents the area where participants both gain value and the solution does not take too many resources from KIA.

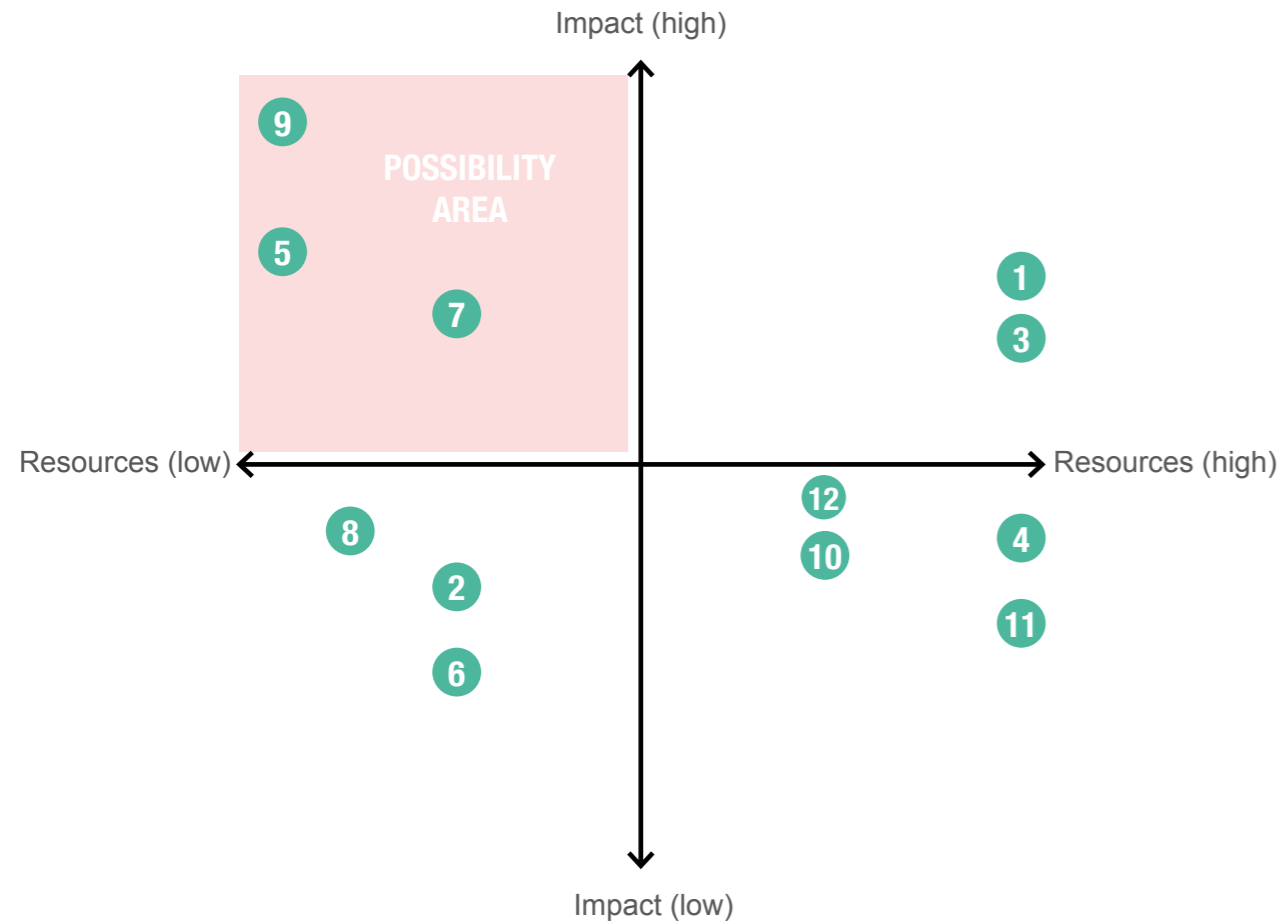


Illustration 20: Coordinate system of prioritization area

The three ideas above was discussed by the project group and all showed a clear pattern of different ways for participants to join or support the floats. What was common was that all the ideas included the participants buying bracelets/carnival drinks no matter what. This means that the creators can help KIA to get the support they need, no matter what they offer. Therefore a new idea was a combination of three: making creators into “retailers”, who sell carnival products without limiting the way they chose to sell it. The idea will be discussed further in the next pages.

- 5. Business tickets
- 7. Pay to join a float
- 9. Support packages

3.5 Final service concept

No limitation on the creators offering

Despite the many ideas of how to motivate participants to support, it is chosen not to limit the creators in their offering, but instead motivate the creators to sell loyalty bracelets and carnival drinks with the goal of increasing the support of the carnival. The service idea comes from the similarity in the ideas from the workshop, and the fact that creators are the only stakeholder who successfully makes other participants join.

The final service idea is a co-creative system that enables the making of floats, and the creators to create their own business in relation to the carnival.

The co-creation of the carnival floats is based on the stakeholders different resources and needs. These have the possibility to compliment each other. In order to define this collaboration further, it is needed to talk to each different stakeholder to validate their needs, resources and, moreover, their motivation to be a part of the system.

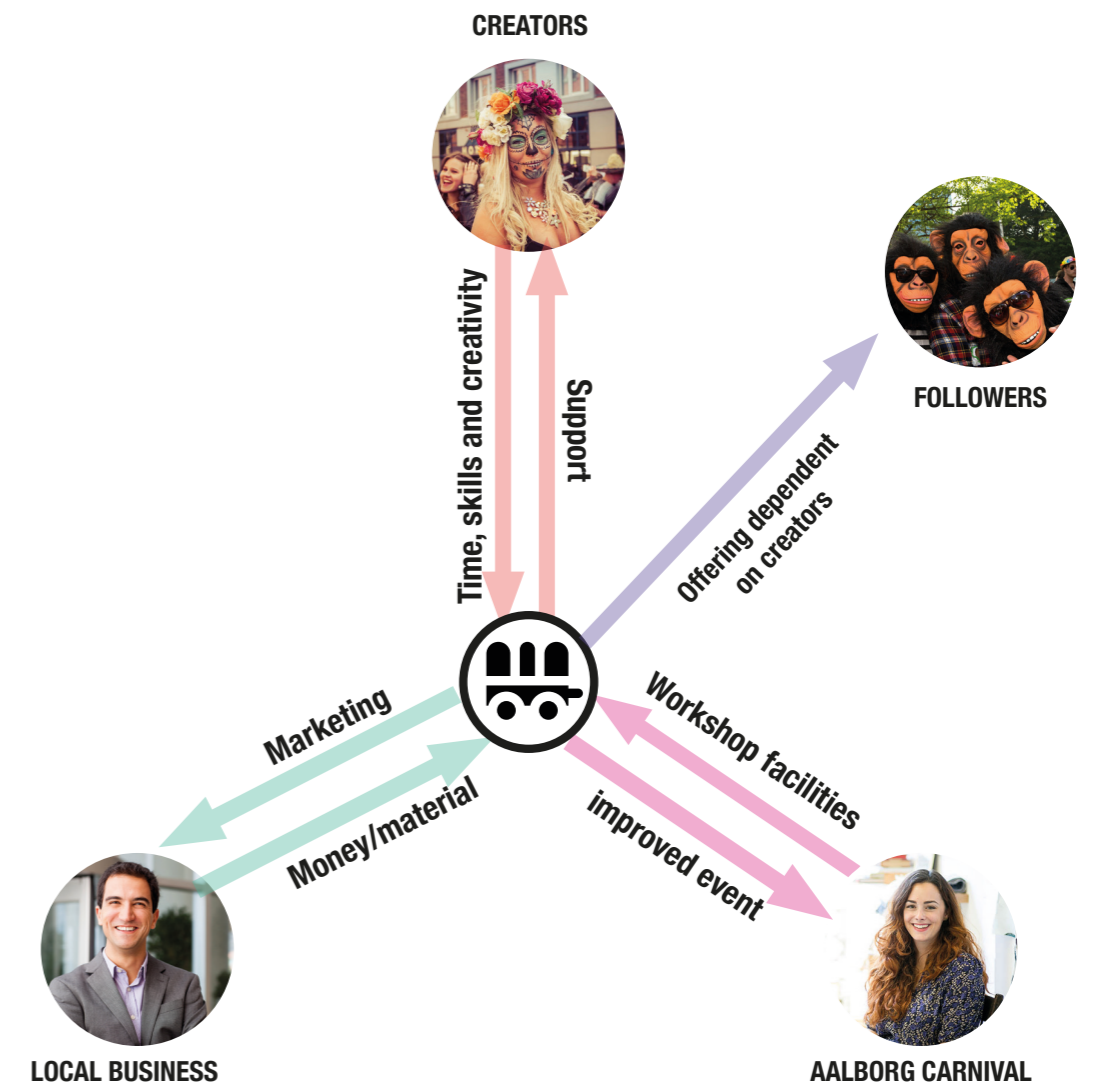


Illustration 21: Visualisation of collaboration between stakeholders

3.5.1 Operations management

Operation management is the process of managing business actions to make company's work more efficient. It has a full power to control the whole supply chain. A supply chain is a network of actions of organisations that provides products to the end customer. It always includes suppliers and distributors, which are link with each other by logistic and information. The beginning of supply chain is raw materials and throughout the period of time they are being processed, manufactured and distributed before it reach the end user. (Kamauff, 2010) The money is always a motivation to take part.

Why is the supply chain important in the concept? KIA are manufacturing products in collaboration their playmates. These products are currently being sold by KIA self and other retailers in the form of local stores. Enabling the creators to be retailers would motivate them to actively sells bracelet and other carnival products, which is the initial goal for Aalborg carnival.

Why? The creators are not only those with creative skills - they are also the specialists in providing creative ways of making people support. Moreover, they are a large crowd and use social channels to market their initiatives. Therefore the float creators should be a part of carnival supply chain and earn money from each drink and bracelet that has been sold as any other retailer.

In this case carnival would work as a wholesaler and the creators would be retailers providing these products to the participants. This way, they would be motivated to sell more as they earn money for their float, and KIA gets more support in the same time. By giving the creators benefits from selling carnivals products (beers and loyalty bracelets) they will find way to make the participants support. Involving creators into supply chain of KIA's products could both motivate them to sell more products to gain more money to their float, but also would increase the amount of supporting participants (buying bracelet or other KIA's products)

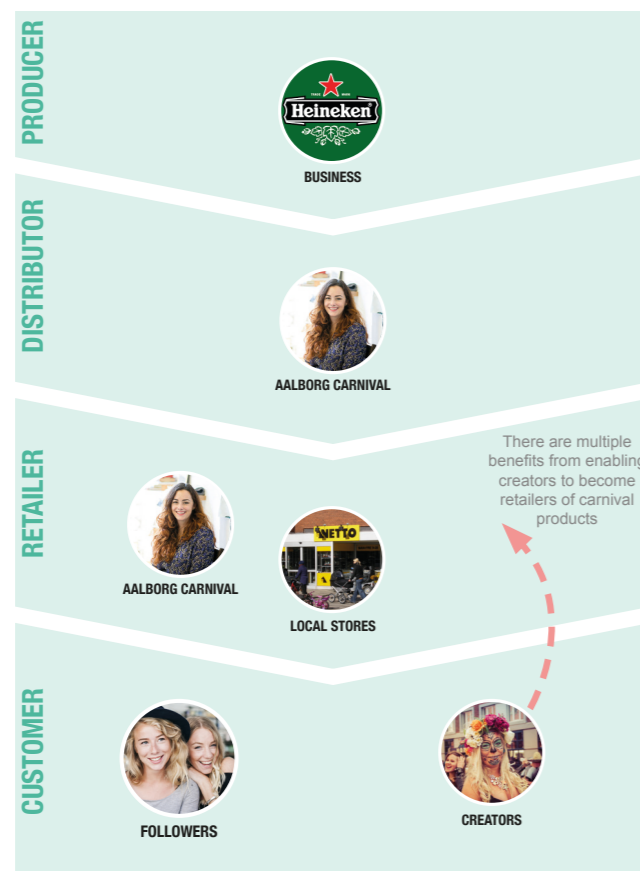


Illustration 22: The supply chain of carnival products

3.5.2 Social construction

The transformation of society has a huge impact in organizations. Traditional organizations are used to fabricate products and services, while the value is in being sold and used. However, since the society is changing, a new customer is much more demanding. User today wants to be aware of what happened around the product before it's been delivered. Even those organizations that embrace new tools and methods in their activity, often fail because most of their values are rooted and hard to be transformed by making new strategies on the out-dated old system. A change should happen in the way companies work: customers' needs to be heard, thereby co-creating value with them. Social constructionists proposes strategies how to produce the knowledge and come up with new solutions. (Payne, Storkacka&Frow, 2008)

Social construction brings co-creation in the organization - all of the stakeholders creates a system in which organization can function the best. Co-creation is now becoming a crucial part of organizations. It stimulates professionals creativity and teach them how to work with people and for people. (Payne, Storkacka&Frow, 2008) Having many participants putting their effort and opinion can lead to meaningful experiences for all the parties. (Cooperrider &Whitney, 2005) It builds relationships between organization and customers. The company has to be in charge of creating that space where the dialog between organization and other relevant parties involved can be started creating a system that everyone has a motivation to belong to.(Prahalad,2004)

Social construction can be also applied to our case, KIA organization. As the company has it's own roots in processes, the new ideas they try to realize often fails because they do not consider the change in society. A higher interest in working together with stakeholder, in our opinion, could have a positive impact when implementing new initiatives. The initiative service concept, presented in the following page, will be based on social construction concept as it's supported by customer insights along the way, and the idea itself is about encouraging people to co-create and collaborate.

3.5.3 Self determination theory

Self determination theory discuss the level of motivation in individuals behaviour. (Deci&Ryan,2002) To be motivated can be defined as action "to be moved" to act on something. Personal willingness to act on something could be called motivation, while the one that feels opposite would be called an unmotivated individual. Person can feel very motivated or less motivated, which describes how much motivated one feel. But there are also different kinds of motivation, or, in the other words, the orientation of it. (Deci & Ryan, 2000)

There are two types of motivation, one of the motivation kinds is intrinsic motivation. It appears when a person act on something because of inherent interest, and which brings a joy, and this sense of doing come from internal self. Another, extrinsic motivation, is opposite: it is about doing something because of a certain outcome. (Deci & Ryan, 1985) Intrinsic motivation has been an important subject in education, because it place a big role for a learning individual. The results of intrinsic motivation is creativity as well as high-quality results of learning. Human by nature is curious with a willingness to learn and explore. It plays the most important role in social and physical development. Skinner (1953) states that a way to motivate people are rewards. In intrinsic motivation, however, the activity is the rewards itself.

Extrinsic motivation is still a very different type and place a big role when it comes to the task that **needs** to be done aiming for the certain outcome. It becomes important once the individual grows up and has to follow patterns as an adult as there are some social demands taking responsibility no matter if tasks are not interesting by nature. For example, not all the task at school or work are enjoyable, but it needs to be done for a better grade, salary, etc. There are different levels of extrinsic motivation, and it can be measured of how much comes from internal willingness to how much it is external. It can also be divided into positive motivations (getting promotion) and negative ones (getting fired). (Deci & Ryan, 1985)

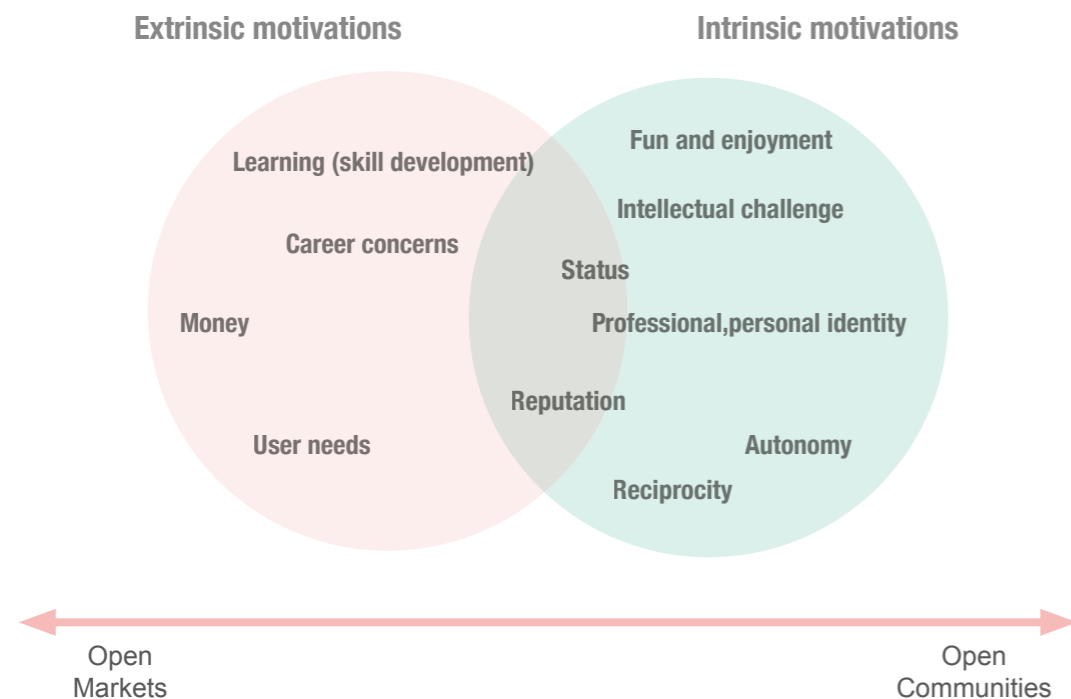


Illustration 23: Motivation levels with their components (Peterson, 2016)

3.5.4 Motivation of creators

The topic about kinds of motivations has been investigated through the last three decades, and the research has shown that the performance of individuals differs a lot dependent of which kind of motivation they have towards their task. Usually, different motivation is felt when talking about different activities.(Deci & Ryan, 2000)

KIA, like most businesses, have extrinsic motivation. There are certain needs they need to live up to: they need to get economically stable so they can get closer to their future vision, which is partly dependent on finances. Even though in KIA's vision creativity and artistic level is highlighted, their main focus are on the economy, hence it is one of the crucial needs for them to survive. With this motivation they are likely to achieve financial value, but not the high artistic value, because creativity is an autonomous feeling and belongs most likely to intrinsic motivation. (Denny,2014). "Intrinsic motivation and creativity wither when people are told exactly what to do and how to do it; they need the autonomy to apply their own specific skills and talents". (Amabile & Kramer, 2016) Meanwhile KIA's motivation is an extreme extrinsic as there is a money component in it.

Why should the creators be responsible for building?

When creating floats, there should be a great passion for creativity as it can raise artistic value and make the artwork better visually appealing. The persona "creator" is the one that organises and makes floats because of the enjoyment of the process. They do not have external pressure, therefore, that is why they should be the one building floats rather than KIA and business that do it for commercial/financial purposes which do not propose creativity. "Because intrinsic motivation results in high-quality learning and creativity, it is especially important to detail the factors and forces that engender versus undermine it." (Deci & Ryan, 2000) In our service case, other stakeholder and especially KIA should engage creators for the best outcome, as they have an intrinsic motivation to spend their time making carnival more artistic and more visually appealing.

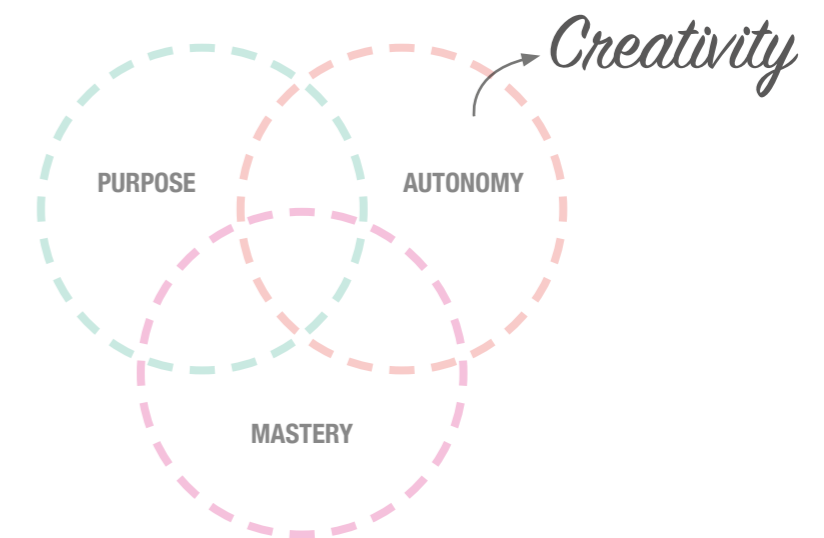


Illustration 24: The basic needs of intrinsic motivation

3.6 Setting requirements

To investigate the potential of the initial concept, the possible affected stakeholders were interviewed to get to know how they are creating floats. Their needs and obstacles that they had been experiencing along the procedures will be taken in consideration, and will set the requirements for the final concept. The requirements are discussed in collaboration with the stakeholders through phone interviews.

It would have been beneficial to facilitate a workshop with representatives from each stakeholder group, to get a discussion about the different expectations and needs. "A key aspect to the workshops is the combination of participants representing stakeholders from the client organisation, their domain-specific expertise and the abilities of the service designers." This was not possible because of the time pressure as the concept was developed only a month before the carnival. Therefore a less time consuming approach was taken and phone interviews were conducted. As mentioned in the introduction, the project was limited from the involvement of local businesses because of the difficulties reaching this target group, therefore Kresten Thomsen, who is KIA's contact to playmates and sponsors, represented this target group.



CREATORS



BUSINESS



AALBORG CARNIVAL

Illustration 25: The involved stakeholders

3.6.1 Creators

Based on interview with three creator groups

To get deeper into the way creators are making caravans we contacted three different representatives from creator groups. (Thomsen, 2016; Hadidi, 2016; Creators, 2016; Creators (2), 2016). The goal of these interviews was to get a better understanding of the process of the creators making floats for the carnival parade. Moreover, the needs and demands was clarified as the new service concept needs to be attractive for them to join. Getting these insights should help to validate the concept from their perspective. The interview was conducted with Aalborg university "Camp carnival" leader who used to join the parade every year with their creation and some of the individual creators that builds floats, Men's club and Fan-tasterne.

After talking with these three parties, it turned out that the creator groups do not feel supported by KIA. In the beginning the workshop space at Carnival Village was free but later the groups needed to pay rent, which is 30.000 kr per year. KIA offers the creators the possibility to work off the rent by helping at other KIA events, but this possible does not attract them because it is too time consuming. This is an expense that makes the already high creator expenses even harder to handle (ill. 26). As the budget in ill 26 shows, this creator group needs to invest a lot of money themselves to create the float.

The creator groups are expressing their frustration with KIA's own float initiative since they see this as a competition to their creative floats. The creators are aware of the support from the municipality KIA gets and would like that money to be spend on covering their rent instead of creating competing floats. Moreover, the creator group floats are not allowed to post their float initiative on KIA's Facebook page which makes it harder for them to get participants.

There are a lot of obstacles related to becoming a part of the parade but clearly the creators have enough passion to still go through these obstacles to be a part of the parade.



Picture 32: The priorities of the creator persona

3.6.2 KIA

Creator budget

The budget in illustration below shows an estimated budget of a semi-large creator float. Therefore creators need to cover some of those expenses by selling tickets for other participants to join their float. Despite the high ticket price for the participants they still have a huge deficit in their budget, because buying undercarriage and other materials is very pricey.

Budget requisites:

- 30 Participants joins the float
- 10 drinks per person
- 1 costume per person
- 1 loyalty bracelet per person

Income	Units	Price pr unit	TOTAL
Sponsors			0 kr
Tickets	30	900 kr	27.000 kr
Total			27.000 kr
Fixed costs			
Workshop			30.000 kr
Materials			20.000 kr
Total			50.000 kr
Variable costs			
Drinks	300	2,5 kr	750 kr
Costume	30	300 kr	9.000 kr
Bracelet	30	150 kr	4.500 kr
Total			14.250 kr
Total costs			64.250 kr
Difference			-37.250 kr

Creators rarely have sponsors

Drinks are bought in Germany for lower price

Collaboration with one of KIAs playmates gives discount

Illustration 26: Budget of creator group

Creator needs:

- To be/feel supported by KIA
- To have a financially viable float

Based on interview with KIA

The goal of this interview was to get a better understanding of how KIA is creating their own floats and find out how successfully it worked so far. It was also important to investigate if the organization values the floats that are created by participants. Interview will validate if the idea is of any relevance for the organization and their motivations and needs that should be considered.

This interview revealed that the idea of improving float service and enabling people would support KIA's desires as they want more floats made by participants. In fact, they are already approaching some creative participants in the parade. This is for increasing artistic value, especially targeting audience experience. This would also compensate the fact that the park space is limited therefore experience in the parade is very important and there is where the focus should be.

KIAs needs:

- Get supported by participants
- Enable co-creative initiatives



Picture 33: The priorities of KIA

3.6.3 Sponsors

Based on interview with KIA's sponsor contact

The goal of this interview was to get a better understanding how and why companies build the floats. It was also important to test how attractive the concept could be towards the sponsors - what could their demands and motivation be to join such a service. It was chosen to interview the person from organization that is responsible for this area as we did not get to know the sponsors, and have mentioned that in the project limitations.

This interview acknowledged about the motivation of local business to support KIA. It revealed that sponsoring by money is not a big issue as companies can see the proof of their investment of the parade. They often want to sponsor because of this unique marketing opportunity. However, companies do not wish to spend time on it, therefore for sponsors it is important to have an easy sponsoring procedure.

From the KIA's perspective, the floats built by companies so far do not bring artistic value for the parade - business wants to have their name in the parade, and KIA is trying to avoid advertisements inside the parade.

Local businesses needs:

- To have an easy way to get marketing at carnival



Picture 34: The priorities of local businesses

3.7 Requirements

Kano model

Kano model - it is a service design tool used to define what needs to be implemented for clients' satisfaction upon the service (Sauerwein, 1996).

The requirements are divided into three sections: what the service need to have (expected quality), what the service should have in order to be pleasant (desired quality), and what the service should have to that is not expected.

Taking all the needs and pains that each stakeholder experiences while creating floats, we defined those requirements in the following model. These will be used when creating the service concept. They were placed in the matrix: horizontal line indicates the functionality of the features while vertical indicated the level of customer satisfaction.

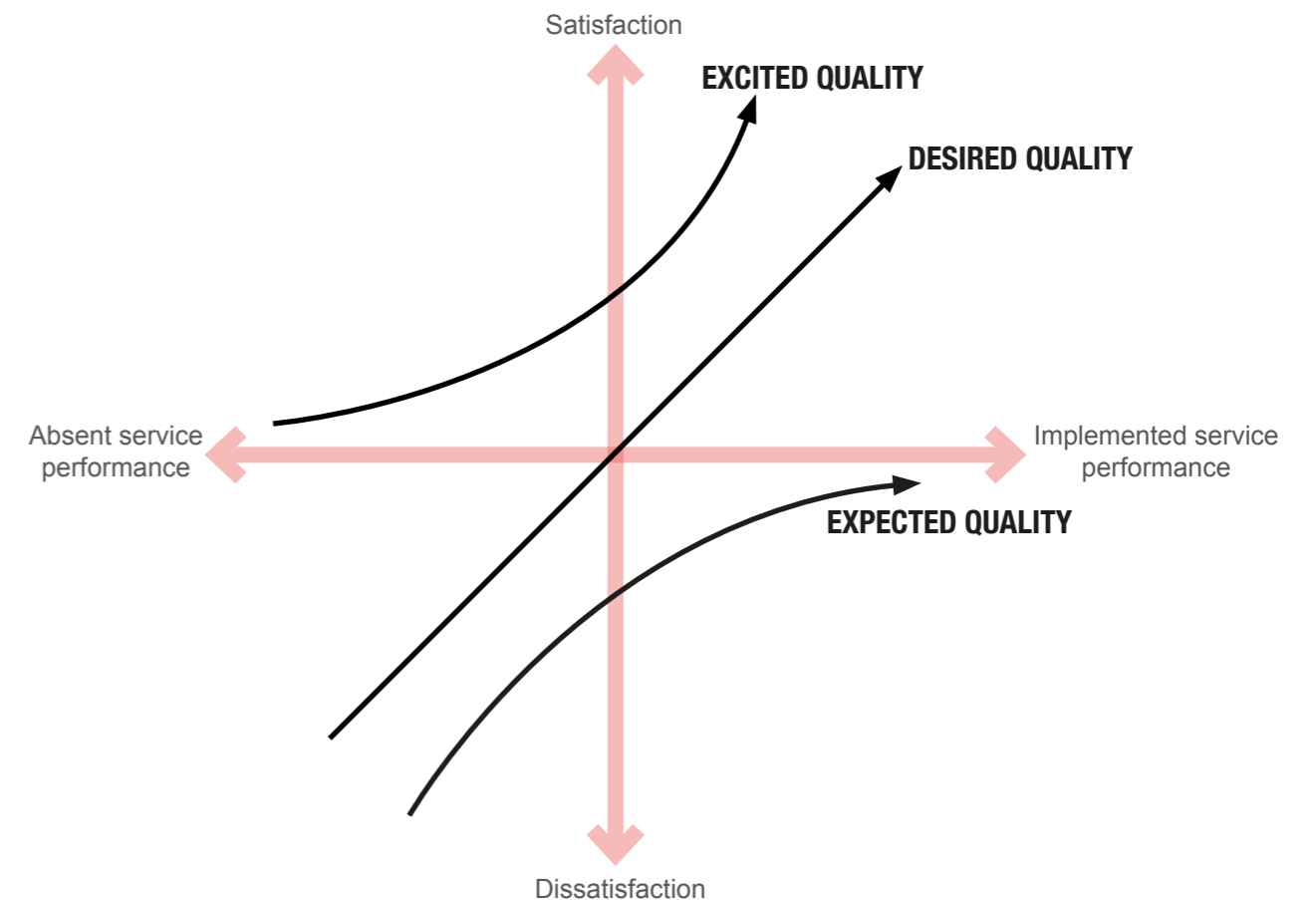


Illustration 27: The Kano model

EXPECTED

DESIRED

EXCITED



CREATORS

Some creative groups have access to workshop

Get support from KIA in the process of making floats

Enable all creative groups to apply for being a part of the carnival

Some creative groups can bring their float in the park

Be able to get financial support

Some creative groups gets benefits from playmates

Be known as a part of the carnival



AALBORG CARNIVAL

Make participants buy loyalty bracelets

Be approached by other stakeholders for collaboration

Be able to know how many participants will join the carnival

Make participants buy carnival drinks

Increase sales (support)

Have control over all activities in the event (Able to shut things down)

Drinks in the parade has to be bought in Denmark (part)



LOCAL BUSINESS

Make float for the parade

Better marketing in parade

Have their logo in the parade

04

DETAILING

In this chapter, the concept will be defined and presented to the reader, showing actions and explaining how it work digitally.

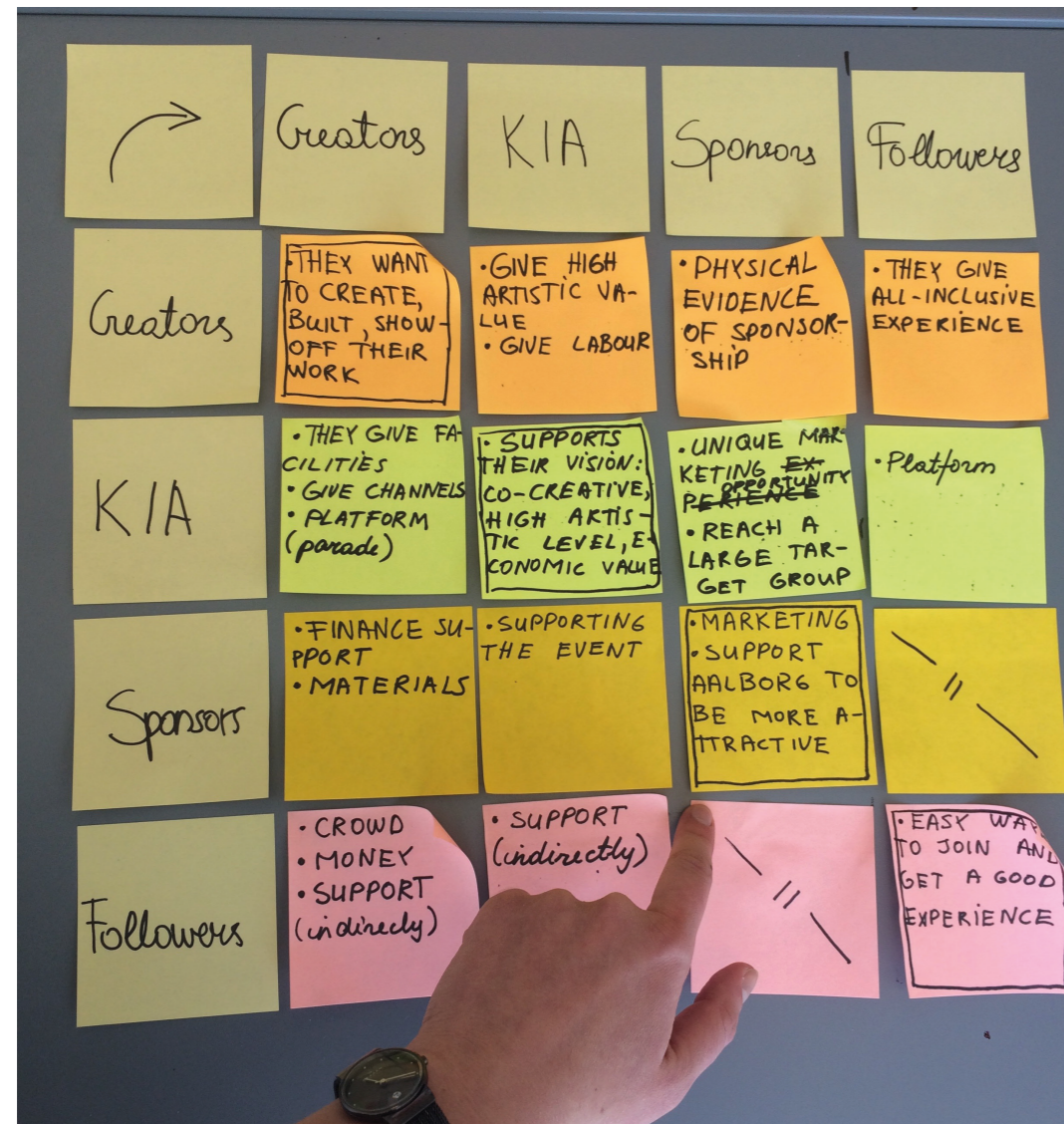
- 3.9 Motivation matrix
- 4.1 Risks & actions
- 4.2 Service base
- 4.3 IDEF0
- 4.4 Blueprint - Polaine
- 4.5 Touchpoint: the platform



4.1 Motivation matrix

Motivation matrix is a tool that defines what each actor needs or expects from the system. It also reveals the connections between all the parties in the service. The purpose of this method is to assure each stakeholder has a motive to be a part of the system. (Service design tools, 2016)

The actors were placed in the matrix horizontally and vertically. Vertical row of stakeholders defines who gives, and the horizontal row lists who gets. The middle, where the same stakeholder intersects, describes motivation of the stakeholder to be in the system. Some actors may not contribute to each other and therefore some of the boxes are empty. This tool provided an overview over the motivation of each stakeholder to be in the system from their point of view. These assumptions were made based on the research that has been done with different stakeholder (Hadidi, 2016; Thomsen, 2016; Creators, 2016; Creators, 2016). The sponsors motivation, however, is the least defined as it is based on insights of KIA.



Picture 35: Motivation matrix of stakeholders

When dealing with different stakeholders, it is important to look at their relationships. The key to a successful stakeholder management is making sure that each of the actors is working for the project success. But it requires system owners effort - it should make all the stakeholders to feel involved and give a sense that they are on their side and are working towards common goal together, give them a sense that they are in the same side, show appreciation. (Bretting, 2016)

In our project case, research showed that KIA does not work with creators and do not put much effort to engage them. The goal we are trying to live up to is to make each stakeholder to benefit from being a part of the system. Working towards the same goal would establish a good relationships, because "people like to help people they like." (Bretting, 2016)

The research showed the process of how each stakeholders creates the floats. Instead of working together, these parties work against each other. Since KIA creates the floats themselves, they look at creators as competitors therefore they do not support people that wants to create. There are reasons to unite the stakeholders: KIA does not have resources for creating it, even though it can create artistic value and bring more paying participants. However, creators have creativity and time to do it. While creators do not have money for it, sponsors are willing to support financially as long as they do not need to spend time on it. KIA has channels to reach both creators and sponsors.

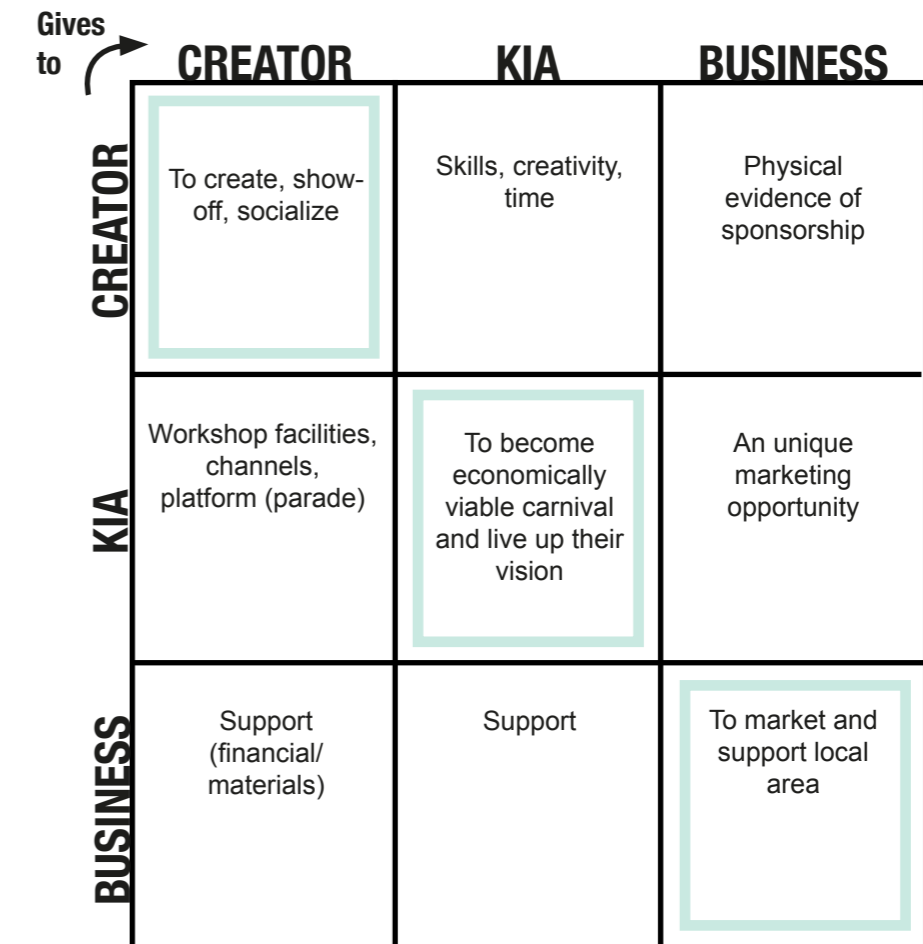


Illustration 28: Motivation matrix of stakeholders

4.2 Risks & actions

When planning a new processes in the company it is important to consider risks because without risk awareness it is not possible to define organization objectives for the upcoming period of time. (CareersinAudit) To avoid these threats, it has to be considered in advance and discuss a possible action that would be used to avoid it or treat it.

Some of the possible risks will be presented in the following page. The matrix below shows how much of these risk can have impact in organization and what are the chances for the risk to appear. Green is where the probability and impact is low, and the red when it is high.

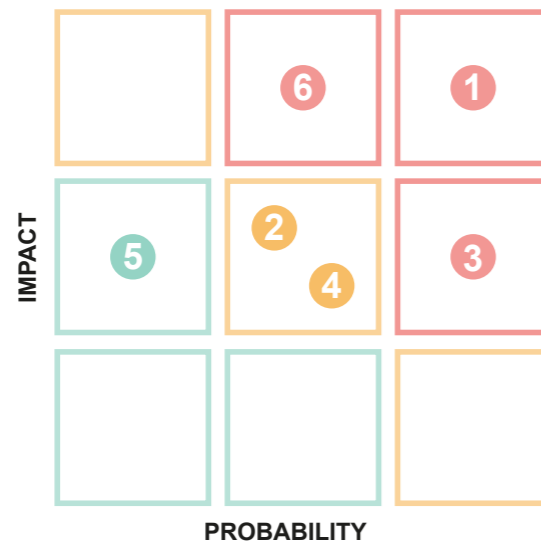


Illustration 29: Risk - impact & probability matrix

1 Local business are contacted about sponsorships too often

Probability: High, Aalborg is a small city.

Impact: High, if sponsors get spammed, they will not support.

Action: By categorising the sponsors in three categories this problem can be avoided. Red category: Businesses that cannot be contacted. Green category: KIA can contact them - it would send out a notification letter to these businesses to announce about new float concept on KIA's website. Yellow category: Creators can recruit these however they find most efficient. When someone becomes a sponsor they sign up and goes to the green category of sponsors.

2 The quality of the floats are too low

Probability: Low, because the level of freedom is high for the creators

Impact: Medium, they represent the carnival, but one group might not be noticed in the crowd.

Action: This problem can be reduced by motivating them to create visually appealing concept by creating competitions and rewards. Moreover, signing up happens through personal contact, therefore KIA can have an overview what floats are joining. If they concept is not appealing to sponsors and participants, they will not get participants and sponsorship too.

3 The floats are inappropriate for the carnival

Probability: High, because the level of freedom is high for the creators they can create what they want

Impact: Medium, they represent the carnival, but one group might not be noticed in the crowd.

Action: KIA have at all time the right to shut down a creator profile if the creators are not within the spirit of the carnival. KIA can set the rules and guidelines that needs to be followed by creator groups.

4 Some creators restricts who can join their float

Probability: Medium, some creators are doing it for their group/organisation.

Impact: Medium, the concept would still function, but KIA would gain the same support, whether it is specific or non-specific people buying loyalty bracelets.

Action: Restricting the creators use of the carnival community, if their float is not for everyone. They can be visible on the page as a participating group, but not have their own profile and use it for people to join/pay.

5 KIA have no control of marketing on their channels

Probability: Low, when collaborating each are responsible in the system.

Impact: Medium, this would create confusion for the followers of KIA's channels.

Action: The creators should not be able to post directly on KIA's channels - this is KIA's job. KIA will help spread the information of the caravans, by linking to the Carnival community from where each creator teams profile can be reached at same level. Creators can use their own Facebook profile or friends to market their float.

6 Participant are not interested in joining the floats

Probability: Medium, the research showed a large interest in the already existing floats, and the opportunity to buy an all-inclusive experience instead of spending time preparing.

Impact: High, the impact of this risk would not help the problem of not paying participants.

Action: This problem is linked to the creators who are selling their concept to participants, they will adjust their concept to what participants are looking for. If they lack motivation to make people join, there could be a link between number of participants and what the creators gain from sponsors. This risk can be avoided also by testing the concept.

4.3 Service base

To assure that the initial idea would be relevant for stakeholders, interviews had been done. After investigating how different stakeholders create floats, it formed the **requirements** for the concept that needs to be there in order to make it attractive to each stakeholder to take part in. Their goals to be in the system are showed in the **motivation matrix** as well as their relations between each other. The **risk and actions** are discussed too in order to be aware of a potential threats. These all set the base for the service concept - a structured process of connecting stakeholder to co-create.

As requirements, goals and relationships, considered risks and actions are defined, the service concept is defined. The service that needs to be developed is a structured process of connecting stakeholders in co-creation. Therefore it is important to use adequate tools to visualize it in order to be able to communicate the idea for different purposes: for mapping out the processes with their inputs and output, Idef0 tool will be used as it represents how processes are link, what resources are involved and most important the result of it; meanwhile Polaine blueprint will be used to visualize each stakeholder actions and interactions with one another as the communication is an element that makes the service run. Finally, to introduce the reader with how the service platform could be made, a wireframe of the touch-point will be visualized and described.

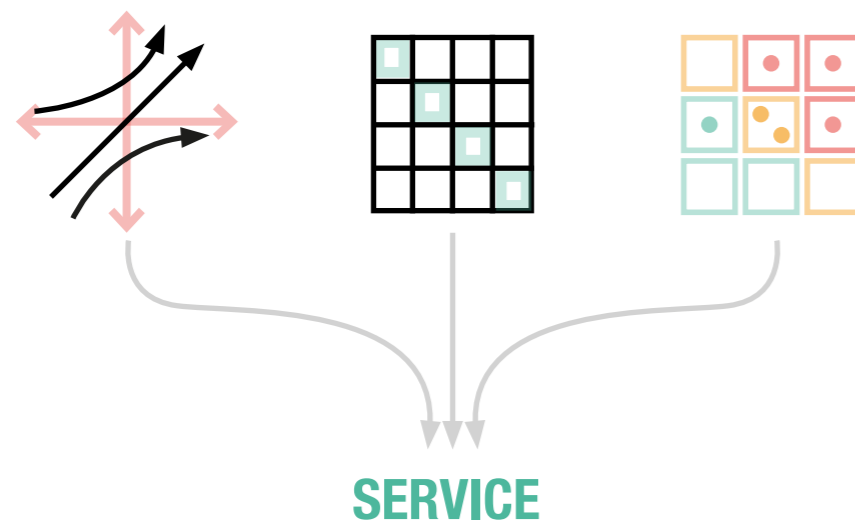


Illustration 30: Previously used models set the base for the service concept

4.4 IDEFO

“The main idea of this standard is a representation of organization activity as a network of processes hence the management of organization is the management of this network of processes.” (Feldmann, 2013) Idef0 is a method for elaborating business activities from business point of view: how they are linked, what resources are used for creating this activity, and what is the output of that activity.

Making this method required to define each different step of actions (defined in rectangle). The inputs had to be define with arrows coming from the left side, while outputs are visualised by arrows that comes from the right. Arrows that come from the top visualize the control elements and the ones from the bottom means mechanisms.

Having to define inputs and outputs of each action, helped to reveal deficiencies and inefficiencies within the service as it brought the processes.

As activities of processes in organization is branchy network. It requires adequate methods to be described in order to communicate the idea. This method was chosen because from the creator point of view, this system can be see as a small production system. Actions that are defined in the diagram has to be organized by someone, in this case a work of volunteers. And through this model, it was possible to visualize cost, time, flow capacity in other relevant details that effects how the system functions. All these factors are important when coherent representation of a real life is needed.

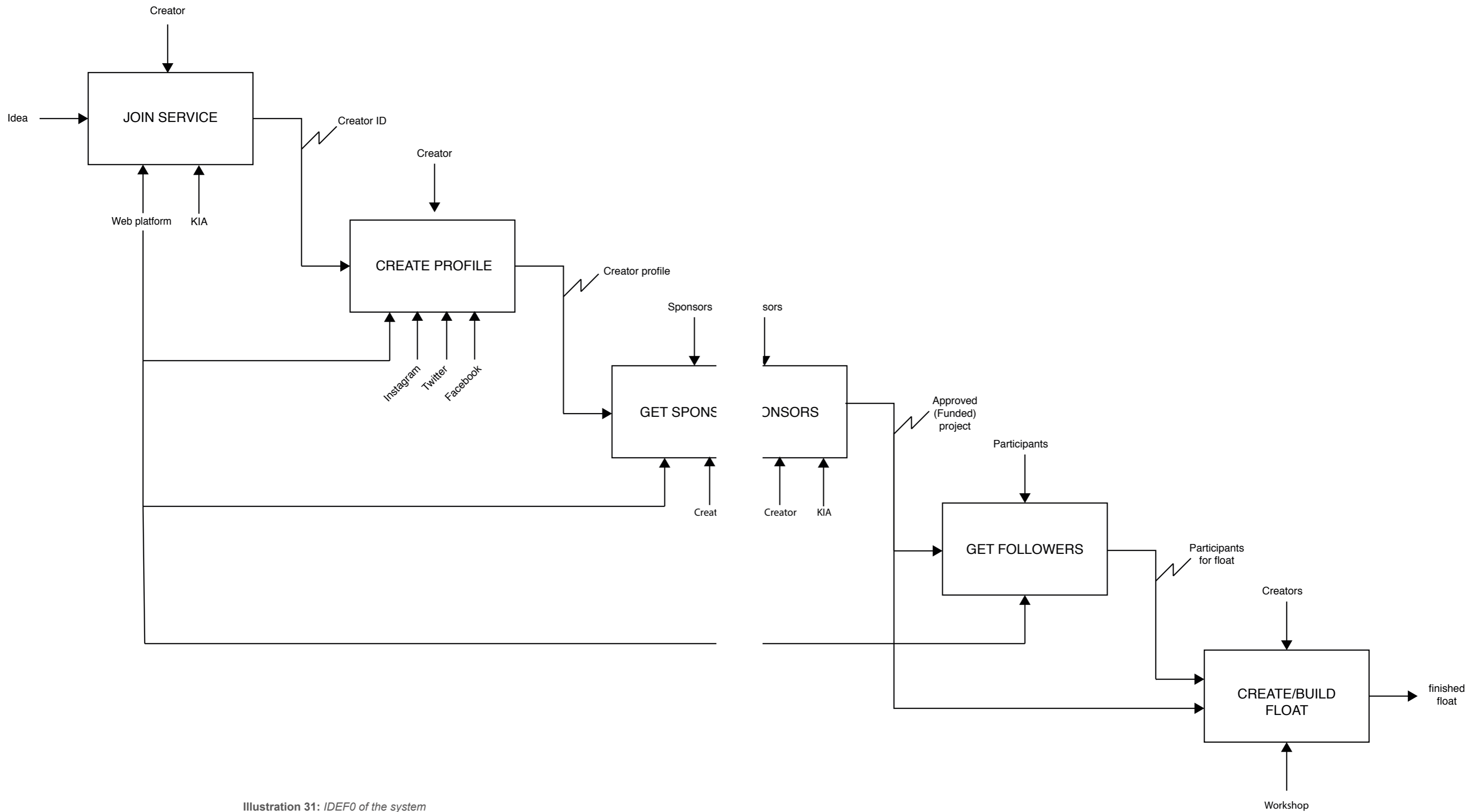


Illustration 31: IDEF0 of the system

4.5 Blueprint - Polaine

Service blueprint is a visual representation of processes in the service system along the time. It is a combination of user journey done step by step, showing touchpoints which is the channel, often for communication to the backstage, where stakeholders the stakeholders and their interactions are placed along the journey. Moreover, it can include the external processes such as IT systems and databases to show where the information is coming from. Blueprints may differ depending on the field, how many stakeholders are involved, but it can be applied to any services. (Polaine, et al, 2013)

Polaine Blueprint

In service design blueprints, there is no one specific way of how to do a blueprint regarding terminology and visualisations. Andy Polaine has done a research at Hochschule Luzern where he examined different ways of how organisations map out their services. The conclusion was that even the single company can have various ways to do their “blueprinting” depending on their focus. However, the intention is always the same - to express service ecology while mapping all the stakeholders actions and interactions that are involved in the service, and capture what is being delivered through the specific channels. Andy Polaine stressed the fact that “The project team must <...>align insights from backstage staff with customer needs and define where in the customer journey the experience breaks down or great opportunities exist.” (Polaine, et al, 2013)

We took Andy Polaine’s approach in our blueprint as our service is about the system where people should feel engaged for a collaboration, therefore interactions between them are in the focus. The intention is to make people value this service and show they benefit from it, while the processes should be not demanding many resources, time, and should aim to have as least obstacles as possible. Therefore the blueprint of the service is kept not complex, and the touch points used in the system are already existing and there is no need to create or learn to use new platform. Communication is kept very low-fidelity. (Polaine, et al, 2013)

Channels

Level of personality

HIGH



Phone call is communication a tool that organisation is already using to reach collaboration partners and is the most personal way of contacting.



E-mail is used as it is an easy way to communicate the idea to the multiple people in the same time therefore it is semi-personal. It is the most used communication touchpoint for businesses.



KIA web platform is used for creating profiles, because this website participants are already aware of, and they go there to find information about carnival such as dates, theme, etc. Therefore through this platform creators can become visible and sponsors can be marketed.

LOW



Facebook is chosen for the KIA web users to allow to comment under Float profiles. There they could leave questions and discuss. This would make KIA’s web page more user generated and active participants.

Illustration 32: Channels and their levels of personality

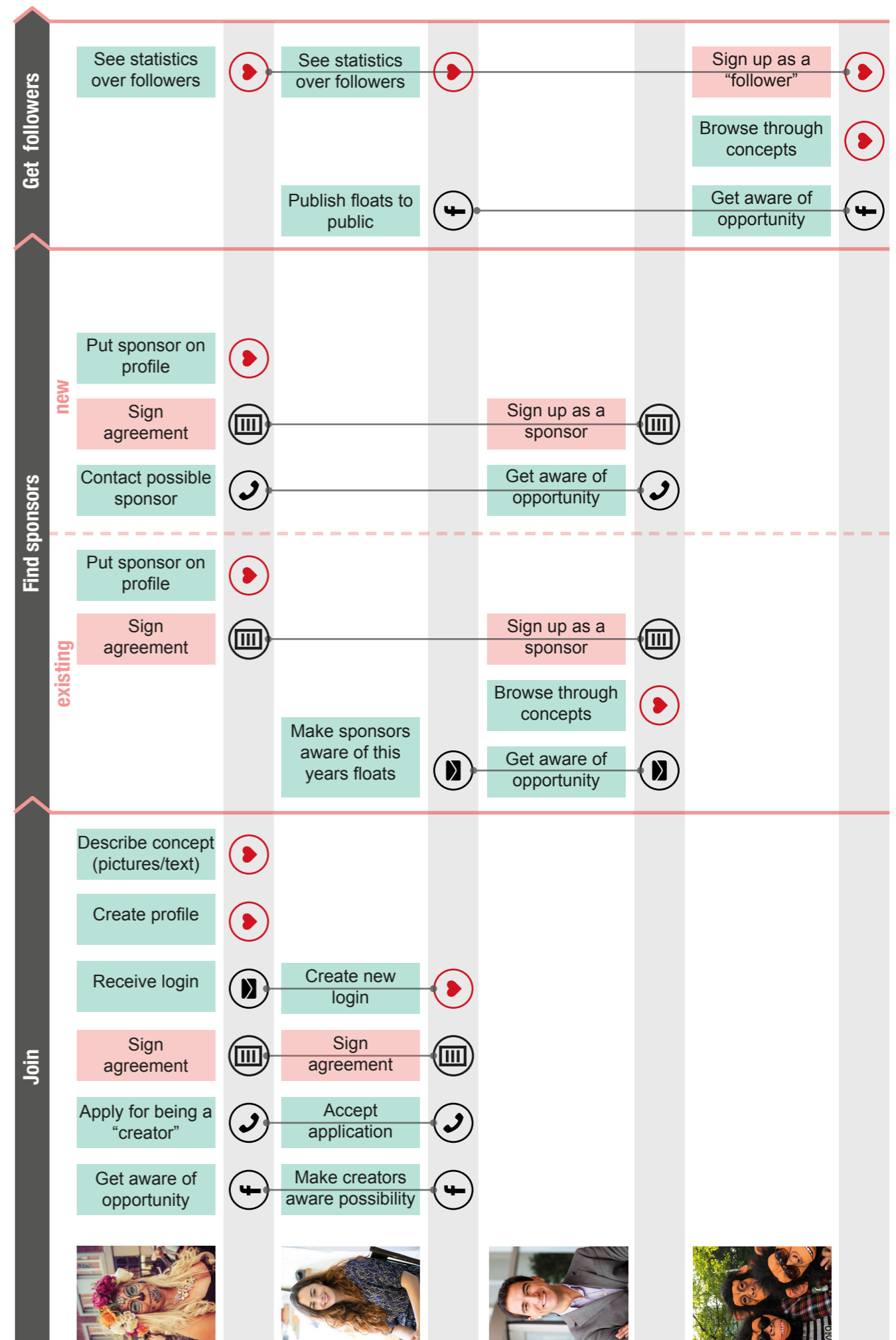


Illustration 33: Blueprint+ of the system



4.6

Touchpoint: the platform

The touchpoint described in the IDEF0 and the blueprint is a digital platform owned by KIA. The platform represents the carnival groups towards sponsors and the public, enabling the creators to reach out to participants and offer visibility to sponsors. The platform is a part of KIA's existing website.

From requirements to web platform

- R1 - Creators can use KIA's channels to be visible
- R2 - Creators approach KIA for collaboration
- R3 - Easy procedure to become a sponsor
- R3 - An evidence of the investment for sponsors
- R4 - Creators ensure followers buys loyalty bracelets
- R5 - Creators sell only carnival drinks
- R6 - Followers should be able to see the value in the parade



Illustration 34: Wireframe of the carnival group overview page

When clicking on a carnival group you are directed to their profile

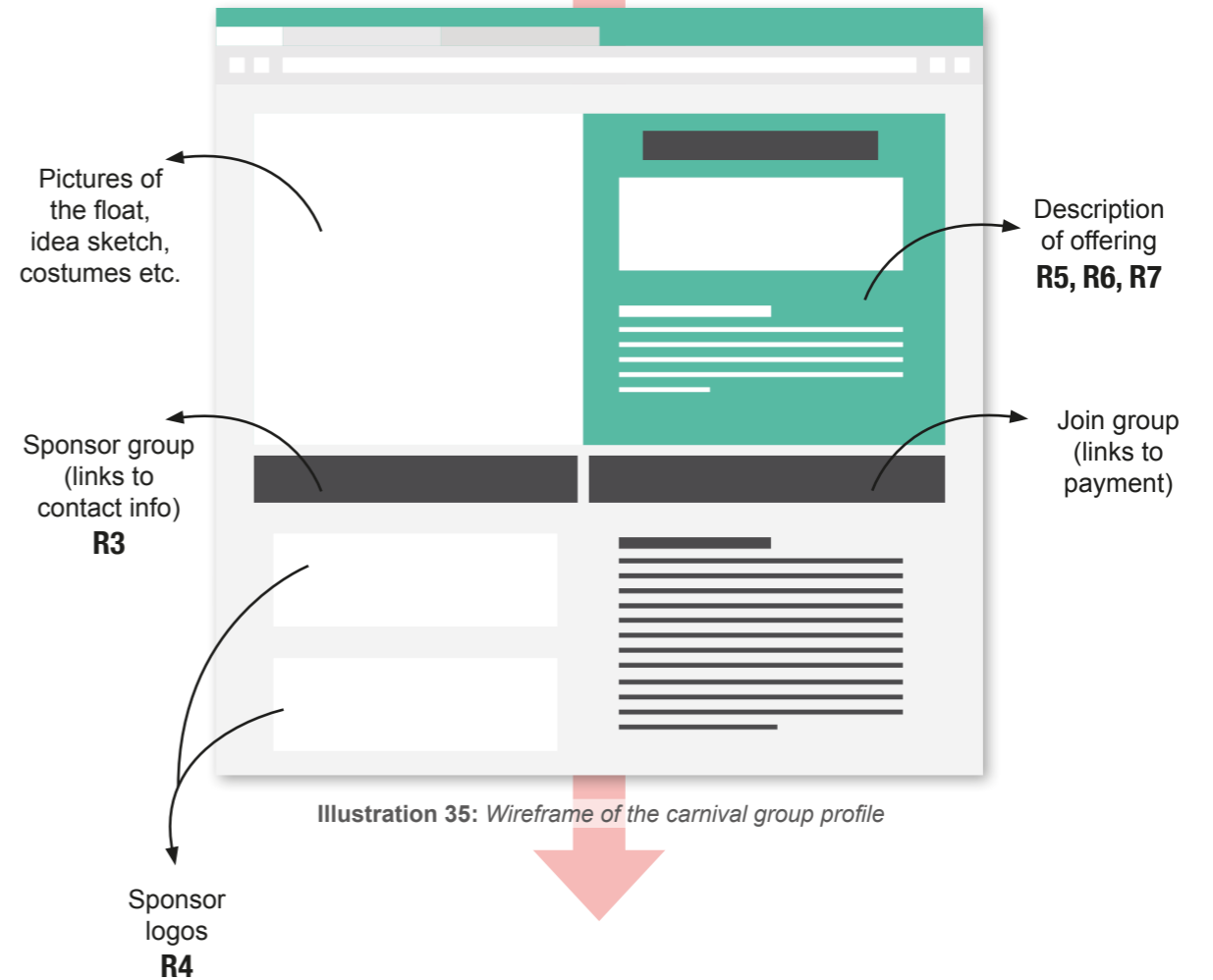


Illustration 35: Wireframe of the carnival group profile

Offering

What the carnival group offers to joining participants are decided by the float creators group themselves - they have the freedom to offer whatever they want, from an all-inclusive package with costumes, drinks, food and music to a discount package only including music.

Only demand is that they have to include the bracelet in the price and if they want to sell drinks, the drinks must be of carnivals own production.

Payment

The payment will be handled through KIA's already existing system, the price is set by the carnival group dependent on their offering.

How the system specifically will function and how the money flow will happen, needs to be defined in collaboration with KIA's web developer.

Sponsoring

Sponsors can view the different float creator groups profiles their they present their concept. They can contact the group through the contact information on the page. The sponsoring is handled personally since sponsors can support in different ways: materials, money or products. Therefore a personal conversation with the carnival group is necessary.

05

EVALUATION

In this chapter, the developed service, and the process of it, will be discussed. It ends with the final conclusion of the report.

- 5.1 Reflection
- 5.2 Conclusion



5.1 Reflection

Collaborating with KIA

The collaboration with KIA had both positive and negative impact on the project. The project group approached KIA with a collaboration proposal, Kresten Thomsen was very open towards the collaboration and gave a broader view into possible problem areas, but still had few restrictions towards the project. The minimal restrictions have enabled us to think differently when creating solutions and not being restricted by the collaboration partner. This have been very positive throughout the entire project. However, the lack of restrictions are also related to the minimal resources KIA was able to use on the collaboration, therefore the concept might not fit into their organization.

The carnival is a very big and complex event, with many stakeholders involved. Due to the time frame of the project and the lack of resources put into the project by KIA it was not possible for us to map out how the organization works in detail. KIA is a small organization of 5 people which means that their work is often undocumented or described. Even though the details of the organization was hard to reach, we still got an overview of the basis, which turned out to be different from what we expected. The values and goodwill of the organization is hidden from the public, but exists in places such as Carnival Village. During one week in Aalborg we discovered this, which have also been the foundation for everything we did later in the project. It would have been a beneficial to the project if we could have worked the entire four months in Aalborg, to be at the carnival office and involve the employees indirectly in the process along the way.

The difficulty of doing co-creation

The final concept is based on co-creativity between stakeholders in our system. The system informally exists between some stakeholder, but the service makes evidence of this with the goal of enabling more to create floats. The challenge of working with co-creativity was surprisingly difficult, instead of creating fixed processes it was needed to make a framework for the system that was strict enough to work, but loose enough to engage creativity and motivation. Therefore the development of the process took more time than expected. When working with the different stakeholders in the system we talked to them through different media (phone, mail), this meant that we talked to the stakeholders individually. It would have been a benefit for the project if the stakeholders were involved in a workshop together to define how the system could work, but since the creators were the only stakeholders with time and resources to do this it was not possible at this point. However, we encourage this to be done in the future development/implementation of the concept.

Creating new versus improvement existing

Through the project the focus was on creating new initiatives for KIA rather than improving something existing, this have been an interesting process since it demands you to be aware of opportunities in the user research. After discovering signs of the importance of the floats in the parade, Kresten Thomsen introduced us to their concept of creating floats, this changed the angle on the project from creating new to improving existing, even though the KIA float were not launched at that point. It was interesting to follow the launch of the floats, the participants reaction and KIAs changes of the concept along the way. These insights have also been valuable in the development of our concept. In the end the project, the concept became a combination of many of the new opportunities we discovered in our user research, which also supports our belief that this concept will become valuable for the carnival, if KIA chooses to continue with the concept.

Service design & business development

This project had the goal of investigating and demonstrating service design methods and tools through working with a small non-profit organization who would never have the funds to pay for this kind of project. Through the project we experienced how valuable service design is within business development. Service design brings an outside-in perspective on

the company and allows to discover and develop business opportunities without restrictions for the end solution to be a physical, digital or service product. Through service design methodology the company is able to get an overview of how they are experienced by their users and how to address this experience through all their provided touchpoints.

The tentative plan

In the beginning of the project a tentative plan was made (ill.36) to make an initial plan for the project based on the Double Diamond Methodology. The research was kept within the plan, since the main target group are people living in Aalborg. The user-research was done in Aalborg. We had to find a very efficient way to get user insights because of our limited time in Aalborg, so the interviews and focus groups were strictly scheduled in 4 days. The compressed research was a challenge but a success, the quality was not compromised by the time frame and the strict deadlines helped to improve efficiency in both the planning and conduction. The define phase was also within the time frame. When we reached the development phase, the process took longer than expected. The development phase took up a lot more time than expected. The structuring of the gathered information and synthesizing this into a possible solution was a challenge since we were dealing with several different stakeholders, the coordination of their needs and resources was a time consuming process. When dealing with people things take longer than you expect since their time and engagement is needed. Furthermore, we experienced difficulties when seeking for possibilities for testing. Since the main evidence of the solution is a digital platform it was nearby to test the wireframes with users, however, we did not find this type of test useful at this point in our project, a validation of the concept idea itself was more needed with the stakeholders. Since this was not possible because of the time pressure, it is aimed to be done at a later in the process.

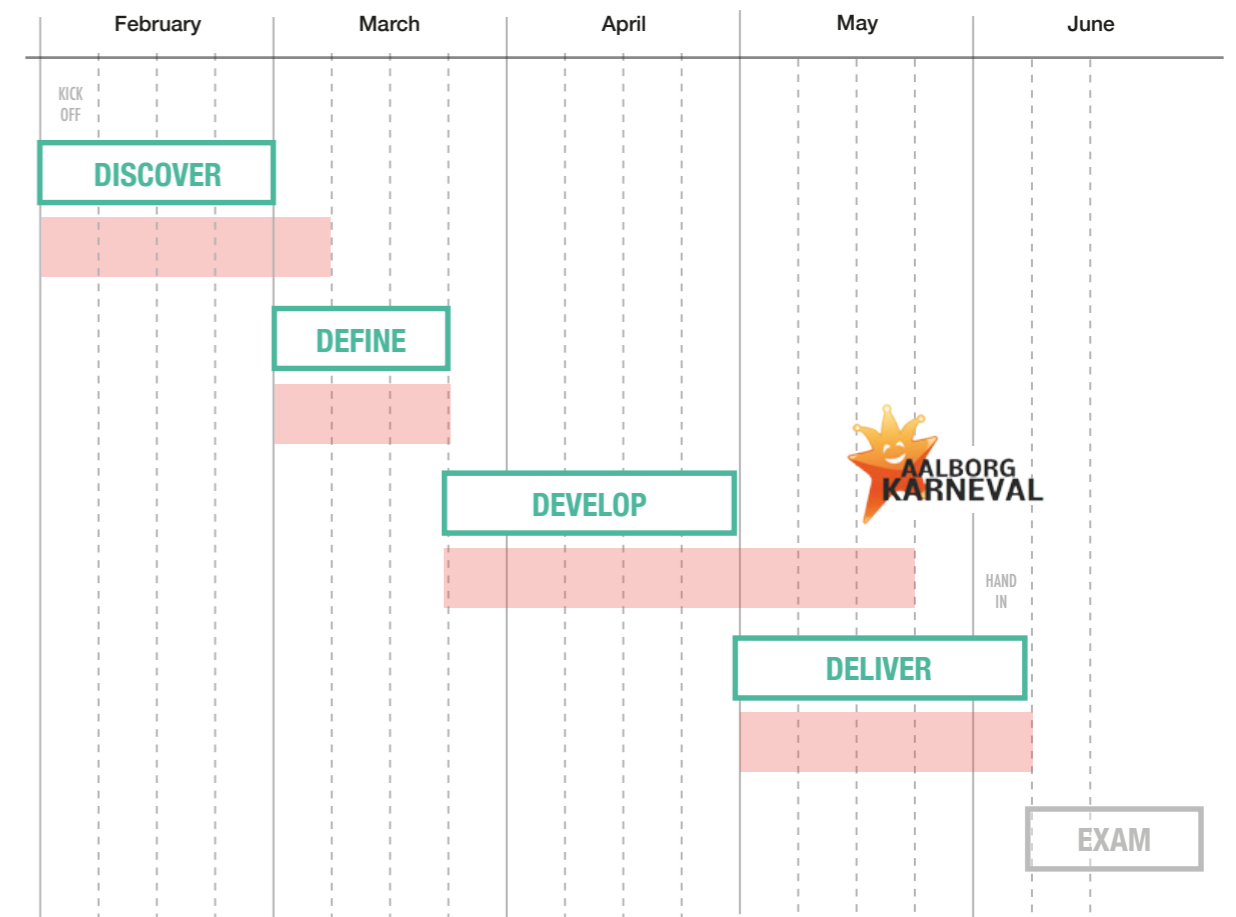


Illustration 36: Tentative plan - reality

Working as a team

It was decided to work in a group of two people. The decision of working as a team came from the fact that all our projects at AAU have been team based, getting different angles on a project is always helpful in a project. Through the process the teamwork have been valuable, having two different perspectives on each matter. Daina with her background in Art and Technology, have an artistic view on the problem meanwhile Anne-louise have a background in industrial design, with a production mindset towards solutions. During our internships in our previous semester we also had very different experiences, which made us have a different approach on the process working with end-users and business.

Even doing the whole project only two of us while being supervised by our supervisors, we realized that service designers has to have knowledge in various fields and from time to time we needed specialists when discussing certain things. We reached out people who has done similar projects, people that could explain how budget making works, ask advices about IT system and digital platforms, etc. It saved us time getting the basic understanding of things we do not know. This project was really “learning by doing” practice.

Visualize it

Through the project we have been focusing on the visual understanding of our work, it have been a clear goal through the process to enable the reader of our report to get an overall understanding of the project by looking through the report pictures and illustrations. Not only in making of the report visualization was crucial, through the process visualizations have been used to explain ideas and other subject discussed within the project group or with stakeholders.

Doing a master thesis

As this project is the last project of Service Systems design, we wished it to be something we can be passionate about and enjoy working with. We chose to work with a real life business case and test ourselves how can we handle the whole service design project alone. However, this master thesis project involved a variety of stakeholders: company, plenty of participants with different perspectives, professionals from different fields. Company was open and gave all the insights we needed to execute the project. Their pure passion for their work kept us inspired as this a work done not for the profit, but for keeping the tradition alive. Participants were very engaged about the topic, and their willingness to share their experiences set the base for our work. All the professionals that help us regarding different areas in the project, and provided literature and other sources we could learn from. This big collaboration kept us engaged along the process, and we believed we were able to demonstrate our skills and knowledge throughout this project.

The process report was started from the very beginning of the project and was a way to document. That way we avoided backtracking. Instagram profile was a big help, too. Through the process we have actively been using instagram (@da.servicedesign) to visualize our process both for ourselves to keep track of the process, and to get attention towards our work. We started following different service design and user experience companies. Many followed us back, commented on the process and a few invited to meet and collaborate. There we published process pictures and had a chance to get feedback from people with the same interests (hashtags).

Is this service design?

In the project we have been using service design methods and tools to understand, analyze and synthesize within a complex system of stakeholders. But is this service design? Service design combines a various of background. In the book “This is service design thinking” service design is rooted to product design, graphic design, interaction design and design ethnography, strategic management and operations management and in addition rather new fields like social design. (Schneider &Stickdorn, 2011)

Through our project we work together with a real business case creating strategy for an organization, and using operation management elements in the system. Ethnographic skills is needed investigating the topic, and basics of social design, as we are trying to create/ design a system to improve the experience of certain event of people. For communicating information all the way through the reports, we demonstrate our graphical skills, and tried to make this book as visual as possible to make it easy to understand with a help of visual communication.

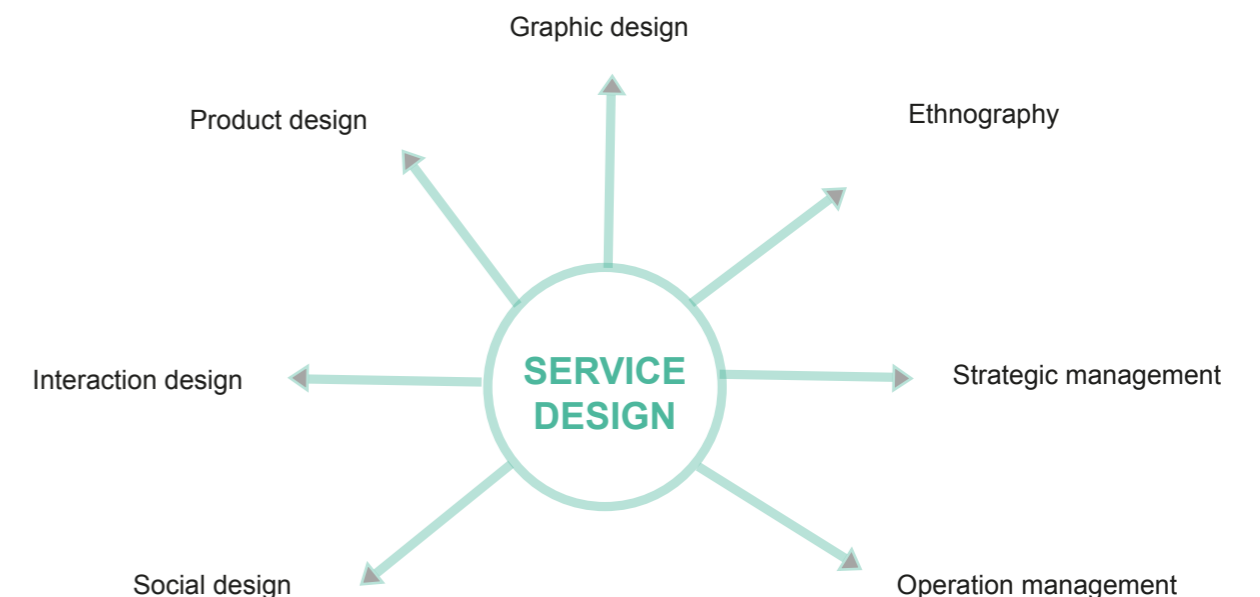


Illustration 37: Wireframe of the carnival group overview page

5.2 Conclusion

PROBLEM STATEMENT

How can Carnival in Aalborg be improved through service design methodology, with the goal of increasing the value of supporting the carnival and through this give participants incentive to support?

This project goal was to propose a way how to bring more paying participants to Aalborg Carnival parade by using service design methodologies. When researching why participants are not willing to buy loyalty bracelet it was revealed, that it happens mostly because participants do not see the value in paying. Since the experience might not differ from when you pay and not pay, the result of it is that only 60% of participants contributed by buying loyalty bracelet. (Jyske analyse, 2012)

Our proposal aims to create more value for paying participants: we create a possibility for the biggest participant group to join the parade with the experience they are looking for. This concept assures that participants joining the creator floats pay for their participation in the parade. This concept is a co-creation when the organization is not only working on its own: participants and other business can take a big part in it, lowering work load for the company. The level of co-creation of this concept is left open - it is up for organization, participants and business how much they want to be involved or how much they have to contribute.

On the other hand, this concept is not focusing only in economical success. KIA's values were taken very seriously when creating the concept. One of their goals is to become a co-creative parade with a high artistic value and our concept is directing that way. According to social construction theory, organization should adapt with the more demanding user that wants to be involved in the processes.

It is important to point out, that the project might have gone different direction if the businesses were directly involved. It was chosen to focus on the end user as it was our own preference but also a target group that is easy to reach. It was not challenging communicating with the participants and the results of the user research were of use. Having a longer period for the project execution could have let us to explore other stakeholders directly, or at least test the concept with them.

This project was an experiment of using service design methods in events. The purpose of service design is to create services according to user needs that it would have a positive outcome for organization. That is why research insights set the base for the project from the very beginning, and the concept validation will be also done with relevant stakeholder in the future.

06

REFERENCES

In this chapter all sources used in the report will be listed.



PAPERS & BOOKS

Aalborg Kommune Sundheds - og Kulturforvaltningen. 2014. Aftale mellem Aalborg Kommune og Aalborg Karneval for perioden 1.- 1. 2014 – 31.12. 2017. [ONLINE] Available at: <http://referater.aalborgkommune.dk/Pdf.aspx?pdfnavn=18125819.PDF&type=bilag&id=29117> . [Accessed 30 May 2016].

Baron, R. 2006. Opportunity Recognition as Pattern Recognition: How Entrepreneurs "Connect the Dots" to Identify New Business Opportunities. *Academy of Management Perspectives*, Vol. 20, No. 1 , 104-119.

Beyer, H. & Holtzblatt, K. 1998. *Contextual Design: Defining Customer-Centered Systems*. San Francisco: Morgan Kaufmann

Cooperrider, D. and Whitney, D.D., 2005. *Appreciative inquiry: A positive revolution in change*. Berrett-Koehler Publishers.

Denzin, N. K. 2012. Triangulation 2.0. *Journal of Mixed Methods Research*, 6(2), 80-88.
Flick, U. 2004. Triangulation in qualitative research."

Jysk Analyse A/S. 2014. Gæsteanalyse Stjerneparaden 2014. Unpublished internal document, carried out for VisitNordjylland and Aalborg Karneval. This file is not available online and can be found in the appendix.

Goodwin, K. (2009) *Designing for the digital age: How to create human-centered products and services*, John Wiley&Sons
Kamauff, J., 2010. *Manager's Guide to Operations Management (Briefcase Books)*.

Kotler, P. 1988. *Marketing Management: Analysis, Planning, Implementation and Control*. Prentice-Hall International Edition

Kozinets, R.V., 2012. Marketing netnography: Prom/ot (ulgat) ing a new research method. *Methodological Innovations Online*, 7(1), pp.37-45.

Krueger, R. 1997. *Analyzing and reporting focus group results*. Vol. 6. Sage publications

Kajanus, M. et al. 2012. Making use of MCDS methods in SWOT analysis—Lessons learnt in strategic natural resources management. *Forest Policy and Economics* 20

Lazar, J. et al. 2010. *Research methods in human-computer interaction*. John Wiley & Sons

Payne, A.F., Storbacka, K. and Frow, P., 2008. Managing the co-creation of value. *Journal of the academy of marketing science*, 36(1), pp.83-96.

Polaine, A., Løvlie, L., Reason, B. 2013. *Service design." From Implementation to Practice*. New York: Reosenfeld Media

Ryan, R.M. and Deci, E.L. 2002. *Handbook of self-determination research*. University Rochester Press.

Ryan, R.M. and Deci, E.L. 2000. Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary educational psychology*,

Ryan, R.M. and Deci, 1985. The general causality orientations scale: Self-determination in personality. *Journal of research in personality*,

Sauerwein, Elmar, et al. "The Kano model: How to delight your customers." *International Working Seminar on Production Economics*. Vol. 1. No. 4. Innsbruck, 1996.

Shane, S. 2000. Prior knowledge and the discovery of entrepreneurial opportunities, *Organization Science*, 11(4):448-469.

Skinner, B. F. 1953. *Science and human behavior*. New York: Macmillan.

Stickdorn, M., Schneider, J. and Lawrence, A., 2011. *This is service design thinking: Basics, tools, cases*. Hoboken, NJ: Wiley.

WEBSITES

Aalborg Karneval. 2016. Aalborg Karneval. [ONLINE] Available at: <http://www.aalborgkarneval.dk>. [Accessed 21 May 2016].

Aalborg University.2016. *Service Systems Design*. [ONLINE] Available at: <http://www.en.aau.dk/education/master/service-systems-design>. [Accessed 11 May 2016].

A study of the design process. 2005. *The Double Diamond*. Design Council chapter "The Design Process"

Adam Toren. 2016. The Top 6 Small-Business Trends on the Rise. [ONLINE] Available at: <https://www.entrepreneur.com/article/270045>. [Accessed 21 May 2016].

Altman, I. 2016. Top 10 Business Trends That Will Drive Success In 2016 . [ONLINE] Available at: <http://www.forbes.com/sites/ianaltman/2015/12/01/top-10-business-trends-that-will-drive-success-in-2016/#470f23c75571>. [Accessed 21 May 2016].

Amabile, T., Kramer, S. 2016. What Doesn't Motivate Creativity Can Kill It. [ONLINE] Available at: <https://hbr.org/2012/04/balancing-the-four-factors-tha-1>. [Accessed 29 May 2016].

Barbour, M. 2016. How to Run an Ideation Workshop that Actually Leads to Innovation. [ONLINE] Available at: <http://ozcontent.com/blog/how-to-lead-an-ideation-workshop-that-results-in-innovation/>. [Accessed 30 May 2016].

Bretting, L. 2016. Stakeholder Analysis. *Stakeholder management*. [ONLINE] Available at: <https://www.systemation.com/the-role-of-stakeholder-analysis-in-project-success/>. [Accessed 18 May 2016].

CareersinAudit.com. 2016. The Importance of Risk Management In An Organisation. [ONLINE] Available at: <http://www.careersinaudit.com/article/the-importance-of-risk-management-in-an-organisation/>. [Accessed 29 May 2016].

DENNY, J. 2014. Gamification: Intrinsic Motivation for Lasting Engagement - eLearning Industry. [ONLINE] Available at: <https://elearningindustry.com/gamification-intrinsic-motivation-lasting-engagement>. [Accessed 29 May 2016].

Emily Ann Peterson. 2016. Compelled By Curiosity: Intrinsic & Extrinsic Motivators — Emily Ann Peterson. [ONLINE] Available at: <http://emilyannpeterson.com/teachingblog/2012/8/6/this-weeks-quote-and-theme-curiosity>. [Accessed 29 May 2016].

Feldmann, C. 2013. Benefits resulting from the Use of idef0 activity modelling method. [ONLINE] Available at: <http://www.informit.com/articles/article.aspx?>

Jubii Debat. 2016. Aalborg Karneval - Fest & Højtider - Jubii Debat. [ONLINE] Available at: <http://www.dindebat.dk/topic/712465-aalborg-karneval/>. [Accessed 21 May 2016].

Grocki, M. 2014. How to Create a Customer Journey Map -UX Mastery. [ONLINE] Available at: <http://uxmastery.com/how-to-create-a-customer-journey-map/>. [Accessed 19 May 2016].

Hot.dk. 2016. Udklædning - Aalborg Karneval 2015 / 1. [ONLINE] Available at: <https://www.hot.dk/Message?cmd=104&forumId=6&tId=118388>. [Accessed 21 May 2016]

Kahn, P., Tallec. C. 2016. Customer Journey Map | Service Design Tools. [ONLINE] Available at: <http://www.servicedesigntools.org/tools/8>. [Accessed 26 May 2016].

Karolines Retro. 2016. Aalborg karneval. [ONLINE] Available at:<http://karolinesretro.blogspot.dk/2014/05/aalborg-karneval.html>. [Accessed 11 April 2016].

Kennedy, P. 2009. How to combine multiple research options: Practical Triangulation. [ONLINE] Available at: <http://johnnyholland.org/2009/08/20/practical-triangulation>. [Accessed 11 April 2016]

Thomson, R. 2016. Stakeholder Analysis - Project Management Tools from MindTools.com. [ONLINE] Available at: https://www.mindtools.com/pages/article/newPPM_07.htm. [Accessed 19 May 2016].

Perfetti, C. 2016. Personas: Matching a Design to the Users' Goals. [ONLINE] Available at: <http://www.santarosa.edu/~kthornle/apgr72/Personas.htm>. [Accessed 29 May 2016].

Polaine, A., Løvlie, L., Reason, B. 2013. *Service design." From Implementation to Practice*. New York: Reosenfeld Media

Rio-carnival. 2016. Programs, Venues, Tickets, Hotels and Costumes. 2016. [ONLINE] Available at: <http://www.rio-carnival.net>. [Accessed 30 May 2016].

Service Design Tools. 2016. Motivation matrix. [ONLINE] Available at: <http://www.servicedesigntools.org/tools/20>. [Accessed 19 April 2016].

Sol.dk 2016. Aalborg Karneval. [ONLINE] Available at: <http://sol.dk/debat/aalborg-karneval>. [Accessed 21 May 2016].

Villadsen, L. 2016. [ONLINE] Available at: <http://blogs.denmark.dk/louise/2015/03/24/carnival-in-aalborg/>. [Accessed 11 April 2016].

ILLUSTRATIONS

All the illustrations are the production of our own.

PICTURES

Picture 1: Aalborg karneval. 2016. Aalborg Karneval [ONLINE]. Available at: <https://www.facebook.com/aalborgkarneval/?fref=ts> [Accessed 29 April 2016].

Picture 2: own picture

Picture 3: Unknown author. 2016. Aalborg karneval. [ONLINE] Available at: <https://www.flickr.com/photos/aalborgcarnival/albums/>. [Accessed 2 May 2016].

Picture 4-15: Own pictures

Picture 16: Fan-Tasterne.dk. 2016. Unknown name. [ONLINE] Available at: http://fan-tasterne.dk/?page_id=136. [Accessed 19 May 2016].

Picture 17: Christophe, S. 2016. Carnival in Rio. [ONLINE] Available at: <https://d.ibtimes.co.uk/en/full/1424397/rio-carnival-2015-imperatriz-leopoldinense.jpg>. [Accessed 30 May 2016].

Picture 18: Xinhuanet.com. 2016. Carnival in Rio. [ONLINE] Available at: http://news.xinhuanet.com/english/photo/2012-11/17/131981117_81n.jpg [Accessed 11 March 2016].

Picture 19: Fan-Tasterne.dk. 2016. Unknown name. [ONLINE] Available at: http://fan-tasterne.dk/?page_id=136. [Accessed 2 May 2016].

Picture 20: Unknown author. 2016. Cafe stykke [ONLINE]. Available at: <https://www.facebook.com/122076604524242/photos/a.550269348371630.1073741828.122076604524242/929058470492714/> [Accessed 9 May 2016].

Picture 21: Unknown author. 2016. Kvisten [ONLINE]. Available at: <https://www.facebook.com/Kvisten.JomfruAneGade/?fref=ts> [Accessed 9 May 2016].

Picture 22: Unknown author. 2016. Kvisten [ONLINE]. Available at: <https://www.facebook.com/aalborgkarneval/?fref=ts> [Accessed 5 April 2016].

Picture 23: Picture 15: Fan-Tasterne.dk. 2016. Unknown name. [ONLINE] Available at: http://fan-tasterne.dk/?page_id=136. [Accessed 5 May 2016].

Picture 24: Unknown author. 2016. Koloritterne [ONLINE]. Available at: http://karnevalskoloritterne.dk/?page_id=353 [Accessed 28 April 2016].

Picture 25: Unknown author. 2015. Aalborg Karneval [ONLINE]. Available at: <https://www.flickr.com/photos/aalborgcarnival/albums/> [Accessed 28 April 2016].

Picture 26: Karneval i Aalborg. 2016. Aalborg Karneval [ONLINE]. Available at: <http://www.aalborgkarneval.dk/> [Accessed 28 April 2016].

Picture 27: Aalborg karneval,. 2016. Aalborg Karneval [ONLINE]. Available at: <https://www.flickr.com/photos/aalborgcarnival/albums/> [Accessed 18 April 2016].

Picture 29-30: Aalborg karneval. 2016. Aalborg Karneval [ONLINE]. Available at: <https://www.facebook.com/aalborgkarneval/?fref=ts> [Accessed 18 April 2016].

Picture 31: Own picture

Picture 32: Aalborg karneval. 2016. Aalborg Karneval [ONLINE]. Available at: <https://www.facebook.com/aalborgkarneval/?fref=ts> [Accessed 18 April 2016].

Picture 33: Theeverygirl.com. 2016. Rebecca Atwood [ONLINE]. Available at: <http://theeverygirl.com/surface-pattern-designer-and-creative-director-rebecca-atwood> [Accessed 9 May 2016].

Picture 34: Unknown artist. 2016. Unknown name [ONLINE]. Available at: <http://6iee.com/group/uploads/8.htm> [Accessed 26 April 2016].

Picture 35-37: Own pictures

Chapter pictures: Unknown author. 2015. Aalborg Karneval [ONLINE]. Available at: <https://www.flickr.com/photos/aalborgcarnival/albums/> [Accessed 28 April 2016].

Files attached

Documents:

Jysk Analyse A/S. 2014. Gæsteanalyse Stjerneparaden. 2014. Unpublished internal document, carried out for VisitNordjylland and Aalborg Karneval. This file is not available online and can be found in the appendix.

Collaboration proposal. 2016. The document for the internal communication with the organization.

Sound recordings:

Thomsen, K. (2016, March 2nd). Personal interview. Available in Thomsen_vision.wav
Participant 1. (2016, February, 29th). Personal interview. Available in Interview1.m4a
Participant 2 (2016, February, 29th). Personal interview. Available as Interview2.m4a
Participant 3(2016, February, 29th). Personal interview. Available as Interview3.m4a
Participant 4(2016, February, 29th). Personal interview. Available as Interview4.m4a
Participant 5 (2016, February, 29th). Personal interview. Available as Interview5.m4a
Participant 6 (2016, February, 29th). Personal interview. Available as Interview6.m4a
Participant 7 (2016, March, 1st). Personal interview. Available as Interview7.m4a
Participant 8 (2016, March, 1st). Personal interview. Available as Interview8.m4a
Participant 9 (2016, March, 1st). Personal interview. Available as Interview9.m4a
Participant 10 & 11 (2016, March, 1st). Personal interview. Available as Interview10&11.m4a
Participant 12 (2016, March, 2nd). Personal interview. Available as Interview12.m4a
Participant 13 (2016, March, 2nd). Personal interview. Available as Interview13.m4a
Participant 14 (2016, March, 2nd). Personal interview. Available as Interview14.m4a
Participant 15 (2016, March, 2nd). Personal interview. Available as Interview15.m4a
Thomsen, K. (2016, April 14th). Personal interview. Available in Thomsen_stakeholders.mp3
Hadidi, S. (2016, April 12th). Personal interview. Available in Hadidi_stakeholders.mp3
Creators (2016, April 12th). Personal interview. Available in creators_stakeholders.m4a
Creators (2). (2016, April 13th). Personal interview. Available in creators(2)_stakeholders.mp3

Videos:

Focus group. Session 1. (2016, March, 2nd). Group interview. Available in Focusgroup1_part1.3jp & Focusgroup1_part2.3gp
Focus group. Session 2. (2016, March, 3rd). Group interview. Available in Focusgroup2.3gp
Workshop. (2016, April, 14th). Available in Workshop.3gp

