

# **Service Design as a tool for Sustainable Development**

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## **ABSTRACT**

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The objective of this study was to examine the use of Service Design Tools for the sustainable development process of organizations. This was limited to organizations in the arts and culture industry.

The theoretical section explores the current literature on sustainability and how the field has evolved over the years. A subchapter concentrates on sustainability and culture. This acknowledges certain characteristics of sustainability in the arts and culture field. Furthermore, an overview of the literature on Service Design is given. In addition, several Service Design Tools are introduced in the theoretical section of this thesis. The literature on sustainability and Service Design is brought together after both fields were introduced. The thesis presents the current status of scientific research on the use of Service Design for sustainability.

The empirical part consists of the case study of Kulturradius. The German arts and culture organization used Service Design Tools in their effort to become more sustainable. In this thesis, their Service Design Workshop was analyzed by doing a content analysis of the text output of the workshop. Moreover, semi-structured interviews with the workshop participants were conducted and analyzed.

These results suggest that Service Design Tools are fit to help small and medium-sized arts and culture organizations in their sustainable development process. Kulturradius successfully used Service Design Tools in their process. Also, the literature on Service Design and Sustainability indicates that Service Design Tools are a hands-on approach for an organization when wanting to become more sustainable.

Further research is required to confirm the findings on the use of Service Design tools for sustainable development on a general level.

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Key words: sustainability, service design, sustainable development, culture and sustainability, service design tools, service design workshop, service design for sustainability, small and medium-sized arts and culture organizations

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**ABBREVIATIONS AND TERMS**

GDP	Gross domestic product
GRI	Global Reporting Initiative
ISO	International Organization for Standardization
DJSI	Dow Jones Sustainability Index
UN	United Nations
SDG's	Sustainable Development Goals

## 1 INTRODUCTION

Sustainability has come from a sideline idea to a buzzword and is now at the center of attention of organizations and institutions. Large companies simply cannot afford not to deal with their impact on the environment and society anymore (World Economic Forum, 2020). Reasons are rules and regulations, which make it inevitable for large corporations to provide a report regarding their Corporate Responsibility practices (Searcy, 2012). Moreover, the pressure of the public, who is asking for more sustainable business practices has been growing and the demand for sustainable products has risen (Yushi Chen & Arbelaez Llano, 2021; Porter & Kramer, 2011; Prendeville & Bocken, 2017).

While large corporations establish roles like the Chief Sustainability Officer and whole departments around it, small and medium-sized organizations often struggle on how to implement sustainable development into their business practices. Many see sustainability as an additional burden and do not recognize the opportunities they might have, by transforming into a sustainable organization. (Condon, 2004.)

One sector particularly in the need of tools to set up their businesses, or reorganize in a sustainable way, is the culture and arts sector. This has become even more critical during the last two years since this sector has been affected especially hard by the global pandemic (UNESCO-Kommission e.V., 2021). The arts and culture sector contributes not only to personal wellbeing, education and social cohesion, but the sector is also generating economic growth. It makes up for 3.1 % of the Global GDP. In 2020 10 Million jobs were lost in the sector and even though people consume more creative content, artists struggle to make a living from their work and arts organizations have difficulties continuing operating. (UNESCO-Kommission e.V., 2022b) Global policymakers have seen the need for a change in the arts and culture sector and in September 2022 there will be the UNESCO conference on Cultural Policies and Sustainable Development MODIACULT (UNESCO-Kommission e.V., 2022a). But even before the pandemic, there has been a call for models and tools to support the sustainable development of culture and arts businesses, so rather a hands-on approach for

arts and culture organizations, not waiting for global policies to change (Sinapi & Ballereau, 2017).

Service Design is one way to work on the strategic development of an organization and its offers (Prendeville & Bocken, 2017; Sistig, 2020). The discipline has come from focusing on designing services within an organization to a level where Service Design is at the heart of the organization and is used to develop the organization further strategically (Sistig, 2020). This thesis chooses to focus on the use of Service Design tools for sustainable development of arts and culture organizations, because academic literature suggests, that there is an often overlooked potential (Prendeville & Bocken, 2017). Also, there are only a few existing studies on the use of Service Design tools for sustainable development. This aspect is highlighted further in chapter 4. Because of this overlooked potential and lack of existing studies, a research gap can be identified, which this thesis is working on.

The potential of Service Design to help an organization in becoming more sustainable is, however, often overlooked (Prendeville & Bocken, 2017; Scuttari, Pechlaner, & Erschbamer, 2021). This thesis, therefore, aims to show the potential Service Design has for the sustainable development of arts and culture organizations. The thesis raises awareness of this potential and tests the ability of Service Design Tools to help a cultural organization in its sustainable development process.

## **1.1 Research questions and objectives**

This thesis aims to show, if and how small and medium-sized organizations in the culture and arts sector can use Service Design Tools, in order to transform their business into a sustainable one.

The following research questions thus occur: Are Service Design Tools fit to help small and medium-sized organizations in the culture and arts sector in their effort to become sustainable businesses? If yes, how can Service Design Tools support this sustainable development process?

The purpose of this thesis is to give recommendations on whether small and medium-sized organizations in the culture and arts sector can use Service Design Tools for sustainable development in practice. The case study will enable a view of how an organization has applied this in practice. This will enable a hands-on approach for many businesses in the culture and arts field, who are struggling to find tools, which help them in their effort of becoming more sustainable organizations.

## **1.2 Structure and approach**

In order to be able to give small and medium-sized businesses in the culture and arts field this advice and in order to be able to answer the research questions, this thesis follows the following structure: First, the concepts of sustainable development and Service Design are elaborated through a literature review in the upcoming two chapters. Following that, the concepts are brought together in chapter number four. The thesis looks at what literature already provides, in terms of what Service Design can do for a sustainable development process of an organization.

To open up to the hands-on approach of this thesis, chapter five describes the case of Kulturradius e.V., the case study this thesis works with. Kulturradius is a non-profit organization in the region of Odenwald in Germany, which promotes the culture and art of the region it is based on the inhabitants of this region. They are promoting local artists and by doing so want to contribute to the attractiveness of the region for its inhabitants.

Since this thesis focuses on the arts and culture industry, chapter five also provides detailed information on industry specifics regarding the sustainable development of arts and culture organizations.

Before deep-diving into how the case was approached, the chapter on methodology establishes the used qualitative research methods. Chapter seven describes the Service Design workshop of Kulturradius and the interviews, which

were conducted after the workshop. The chapter also gives insights on the analysis of the workshop and the interviews. Detailed information on the analysis can be found in appendixes 1 and 2.

Following the analysis part, the thesis debates on whether using Service Design Tools in order to help the sustainable development process of small and medium-sized arts and culture organizations is favorable and answers the research questions. In addition, this chapter provides an overview of the whole thesis to offer the reader a smooth introduction to the train of thoughts of the author.

This master's thesis closes with the discussion chapter number nine, where information on the author's suggestions concerning the topic and limitations to this thesis are outlined. References and appendix are located after that.

## 2 SUSTAINABLE DEVELOPMENT

### 2.1 Our common future – defining sustainability

The concept of sustainability was introduced on an international level by the Brundtland Commission in 1987, which was mainly appealed by the publication “Limits to Growth”, by the Club of Rome (Soini & Birkeland, 2014). The Club of Rome, an organization of international independent experts from different fields, highlighted in their book of 1972 that the earth and its resources cannot support economic growth rates infinitely and that something, therefore, has to change. The publication caught the attention of the public and provoked the United Nations to concern themselves with the question of how global development could and should look like in the future. (Meadows, Meadows, Randers, & Behrens III, 1972.)

The Brundtland Commission, a part of the United Nations, led by former Norwegian Prime Minister Gro Harlem Brundtland, therefore, published the report “Our Common Future”. It outlines how sustainable development on a global scale could look like in the long term. (United Nations, 1987.)

The report also defines sustainability and phrases it as follows:

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs (United Nations, 1987).

The definition from the report is still widely used today by many scholars, as well as public and private institutions (Poprawski, 2016; United Nations, 1987). In this thesis, it is the essence of what is meant when the term sustainable development is used.

Two aspects of the definition must be highlighted: The first part of the definition is about the present. Current needs have to be met when sustainable development is the goal. The second part of the definition talks about the future. The definition highlights that future generations have to be able to meet their own

needs, without defining those needs in any way. Sustainable development therefore is not about preserving the present for future generations but realizing changes in a way that does not hinder future generations to implement their own changes and still contributes to the present needs of the global community.

Even though the concept of sustainable development was already introduced in 1987, the recognition of the importance of sustainable development, instead of growth without limits is still ongoing. In the beginning, sustainability faced rather a lot of criticism (Soini & Dessein, 2016), but studies, especially concerning climate change and lately also biodiversity, have underlined the importance of sustainable development (United Nations Department of Economics and Social Affairs, 2019).

In 2015 for example, Steffen et al. introduced the concept of planetary boundaries. The researchers found 9 boundaries, which put the earth system in danger if the perturbation by humans is too high. At the time of the study already 3 boundaries were in a critical stage and two were in a stage of increased risk. (Steffen et al., 2015.)

Adding to that the global risk report of the World Economic Forum in 2020 confirms that environmental risks are very likely to become reality. On top of that, they have a high impact on businesses and society, by putting lives and human property in danger and weakening the economy. (World Economic Forum, 2020.) In 2021 the first UN conference on biodiversity took place online (United Nations, 2021) and organizations like Fridays for Future and Scientist for Future continue to bring attention to what scientists have predicted since the 1960s (Scientists for Future, 2020). Three of those early scientists Syukuro Manabe, Klaus Hasselmann and Giorgio Parisi, who focused on their studies on climate change, were awarded the Nobel Prize in Physics in 2021 (Nobel Prize Outreach AB, 2021).

All those scholars and events have especially highlighted climate change and environmental pollution.

But not only environmental protection is part of sustainable development, as we can already see from the definition by the Brundtland Commission. Meeting the needs of the present, the prosperity of the society is a major aspect of sustainable development as well. (United Nations, 1987.) This multidimensional view on developing the future has been further highlighted by the United Nations through the Sustainable Development Goals.

In 2015 the United Nations (UN) introduced the 17 Sustainable Development Goals (SDGs). The 17 SDGs are displayed below, reaching from the goal of no poverty, over reduced inequalities, to climate action. (United Nations Development Programme, 2021.)

- 1 No Poverty
- 2 Zero Hunger
- 3 Good Health and Wellbeing
- 4 Quality Education
- 5 Gender Equality
- 6 Clean Water and Sanitation
- 7 Affordable and Green Energy
- 8 Decent Work and Economic Growth
- 9 Industry Innovation and Infrastructure
- 10 Reduced Inequality
- 11 Sustainable Cities and Communities
- 12 Responsible Consumption and Production
- 13 Climate Action
- 14 Life Below Water
- 15 Life on Land
- 16 Peace Justice and Strong Institutions
- 17 Partnerships for the Goals



Figure 1: Sustainable Development Goals (United Nations, 2019, modified)

According to the UN, the SDGs are a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity. The 17 goals are integrated, meaning that actions in one area are impacting the other areas as well. (United Nations Development Programme, 2021.)

## 2.2 Triple bottom line and reporting on sustainable business practices

This concept of integration and interdependence of different aspects of sustainable development is based on the triple bottom line, a concept introduced by John Elkington in 1994. The figure he originally used to illustrate the concept is shown below.

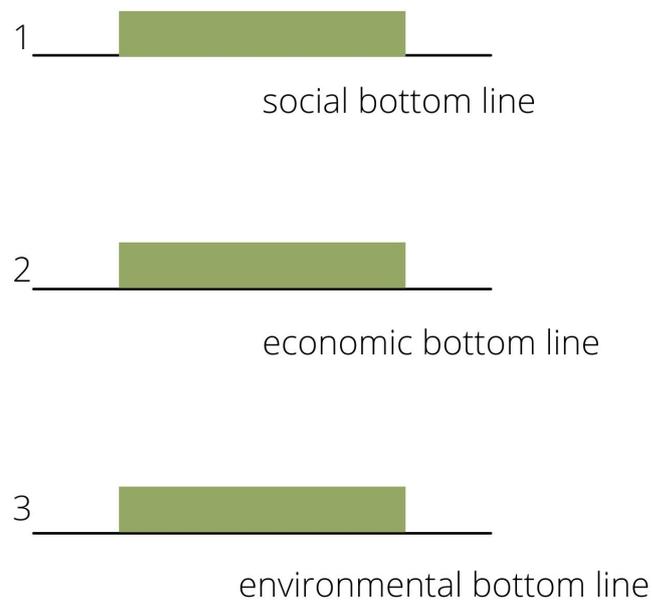


FIGURE 2: triple bottom line (Elkington, 2004b, modified)

Elkington argued that sustainability could only be achieved, when a company, an institution, or a state puts economic, environmental, and social aspects into account when making a decision. He argued that the three aspects influence each other, especially in a positive way and called them the social, economic and environmental bottom line. (Elkington, 2004b.)

Elkington especially focused on the aspect that the meaning of sustainability is not only to spend money in order to support social or environmentally friendly projects. Instead, integrating social and environmentally friendly business practices and investing in environmentally friendly technology, in order to be economically successful in the long run, is truly sustainable. (Elkington, 2004b.)

The triple bottom line has later also been described as the 3P's of sustainability, by Elkington himself. The P's standing for people, planet, and profits. (Elkington, 2004a.)

The triple bottom line marked the start of sustainability to become part of business language, statistics and practices. The measuring and reporting of sustainable practices of corporations started. By now the guidelines of the Global Reporting Initiative (GRI) are based on the triple bottom line, as well as the Dow Jones Sustainability Index (DJSI). (Elkington, 2018.)

Besides those two, there are numerous other reporting and measurement systems on how to report on sustainable development of corporations. The International Organization for Standardization (ISO) publishes one of the most commonly known standards, the ISO 26000, Guidance on Social Responsibility (International Organization of Standardization, 2014). Both ISO and GRI work together with the UN in order to integrate the 17 SDGs into their guidelines (Global Reporting Initiative, 2021; International Organization of Standardization, 2021). In terms of reporting, major progress has been made in the early 2000s, since large corporations have to publish a report on their efforts in becoming sustainable by law since then (Searcy, 2012).

But even though companies are reporting on their sustainability efforts and even though corporations try to implement the triple bottom line, this does not seem to show the wanted effect. Therefore, some call for a more radical and drastic change towards more rigorous sustainable practices. In general, there is a call for a change in the way sustainable development is understood and implemented by corporations because what is happening at the moment is not seen as enough and not recognized as truly sustainable. (Elkington, 2018; Hahn, Figge, Pinkse, & Preuss, 2010; Visser, 2010.)

Hahn et al. propose one way of approaching sustainable development, differently than the triple bottom line. They talk about trade-offs in sustainable development. The reason that the win-win paradigm of the triple bottom line, where economic, social and ecological sustainability are achieved at the same time, often does not work. They call for an open discussion and further investigation

on trade-offs in sustainability and the reason that much could be achieved in some areas if one accepts in turn trade-offs in other areas. (Hahn et al., 2010.)

Wayne Visser on the other hand does not want to go that route. He reasons that from a global perspective, business impact on environment and society has a negative output, which has even been growing since companies started to work on and report on their sustainable development efforts. Visser debates that the only way to act truly sustainable is to rethink the purpose of a business. For him, businesses should move their focus from making a profit to contributing to society, by providing solutions that enhance our wellbeing without a negative impact on the environment and social structures. Visser reasons: The triple bottom line approach has clearly failed. He highlights that no major achievements in sustainable development can be recognized since the concept was introduced by Elkington. (Visser, 2010.)

Also Porter and Kramer, authors of the Shared-Value-Concept, support the idea of rethinking the purpose of a company, away from solely making a profit to the idea of creating shared value. They say that companies struggle to meet changing customer needs and fail to focus on their long-term success, but instead are still stuck on optimizing short-term profits. By creating economic value, which also creates value for society, companies could change that. The approach is not to pay for social and environmental projects in order to compensate when a corporation is harming the environment and society but to take on a new role as a company. The vision is to link the success of the company to the community it is based in. (Porter & Kramer, 2011.)

Even John Elkington, the author of the Tripple Bottom Line, recalls his own framework and calls for a faster pace and larger scale when it comes to sustainable development, highlighting that we all exceed the planetary boundaries by far (Elkington, 2018).

### **2.3 Sustainable development – How to?**

The call for action is there and many organizations hear what their customers and the society, as well as scientists, call for (Yushi Chen & Arbelaez Llano, 2021; Prendeville & Bocken, 2017). On top of that, they see that developing their company in a sustainable way is what will make their organization successful in the long run (McKinsey, 2021).

But how can sustainability be implemented in practice? One area, which provides tools and methods for professionals, when working on the development of an organization, is Service Design. Service Design has a great potential to help an organization set up its business model in an innovative and sustainable way. This potential is, however, often overlooked and has not been tested and researched thoroughly. (Prendeville & Bocken, 2017.)

Therefore, in the empirical part of the thesis, Service Design Tools are used to see and test, if they can enhance the sustainable development of one specific organization within the culture and arts field.

But before moving to the empirical part, the following chapter of the thesis gives an overview of Service Design, as well as specific tools and methods, which are used in Service Design. The goal of the following chapter is to enable a better understanding of the Service Design concept.

### 3 SERVICE DESIGN

Service Design is a discipline within the Design field. The term and related scientific papers have come up in the 1990s (Erlhoff, 2020; Saco & Goncalves, 2008). In the beginning, Service Design faced criticism from the product-focused design community. It was a niche field supported mainly by the German Design Council and a first professorship for Service Design at the Polytechnic University of Cologne by Prof. Birgit Mader. (Erlhoff, 2020.)

The late attention towards Service Design and the skepticism it faced, in the beginning, is quite surprising, considering the fact that services make up for 70 – 80 % of the GDP of developed countries (Bitner, Ostrom, & Morgan, 2008; Saco & Goncalves, 2008). With the shift from goods to service-dominant logic, however, Service Design gained importance. Also, the research interest and growing number of publications about Service Design show the current and still growing interest in Service Design. (Erlhoff, 2020; Lee, Oh, & Choi, 2020.)

This ongoing system- and service-oriented thinking needs tools and expertise, which we can see by the rise of Service Design consultancies and education offers in the field (Rodriguez & Peralta, 2014). Despite this trend, Service Design is still an emerging field, with new areas of application around services within organizations and constant development of the methodology (Lee et al., 2020). But what exactly is Service Design?

#### 3.1 Defining Service Design

Organizations, that work with the Service Design concept, always think of their customer first, before developing a new product or service. Those organizations do research on customer behavior and believe that knowing their customers well is the key to their business success. Also, those organizations think of Service Design as a continual process and not something, which happens only once, or has a clear beginning and end. (Stickdorn, Hormess, Lawrence, & Schneider, 2018b.)

Definitions of Service Design reach from a focus on service development with customer engagement to a more system-oriented approach, which is not limiting Service Design to Service Development only (Stickdorn, Hormess, et al., 2018b.)

Erin Miller, Director of Service Design at Stanford University crowdsourced a definition among colleagues in 2015 and came up with the following:

Service design helps organizations see their services from a customer perspective. It is an approach to designing services that balances the needs of the customer with the needs of the business, aiming to create seamless and quality service experiences. Service design is rooted in design thinking, and brings a creative, human-centered process to service improvement and designing new services. Through collaborative methods that engage both customers and service delivery teams, service design helps organizations gain true, end-to-end understanding of their services, enabling holistic and meaningful improvements. (Miller, 2015.)

Miller clearly focuses on the improvement of existing services and the creation of new services from an organization. She, however, notes that a definition of Service Design always depends on the context and the audience. The definition she gave suits her organization and situation. (Miller, 2015.)

Following Miller's advice, a more holistic Service Design definition, with a system thinking approach by Birgit Mager, is more suitable for this thesis. Mager defines Service Design as follows:

Service design choreographs processes, technologies and interactions within complex systems in order to co-create value for relevant stakeholders (Service Design Network, 2015).

This definition of Service Design is not limiting it to the creation or the improvement of existing services and it is also not limited to customer and service delivery teams. This definition instead includes all stakeholders of an organization and focuses on value creation.

After looking into those different definitions of Service Design, it becomes clear that in all of them the human-centered design approach is visible. According to

Stickdorn et. al., if anything about Service Design is dogmatic, it is that Service Design is co-creative. It enables people from different professional backgrounds to work together through a set of tools. (Stickdorn, Hormess, et al., 2018b.) Birgit Mager also expresses that this co-creation extends from the creation process of the service, where customers and other stakeholders are involved, to the actual experience of a service itself. Customers are actively taking part in the delivery process of a service and are co-creators of value, as she puts it. (Mager, 2009.) An example where many people might have experienced the co-creation of the audience and can grasp the idea of co-creators as consumers is when experiencing a theater performance live. The audience is not just watching but is taking part in the creation of the play through their expressions, like gasping, clapping hands and so on. They, therefore, play a major part in creating the atmosphere of the performance. (Heim, 2015.)

Because of those two aspects of co-creation, this thesis focuses on Service Design and not on Design Thinking. It has to be, however, mentioned that both terms are sometimes even used interchangeably in some literature. But again, this thesis understands Service Design as being rooted in Design thinking but adding the co-creation dimension.

After this brief introduction to Service Design and highlighting the fact that the concept is still changing and evolving, the next step is to look at how Service Design is carried out. What exactly is this set of tools and how is it implemented?

### **3.2 Service Design process**

Coming back to what Miller states in her definition of Service Design that it is rooted in Design Thinking (Miller, 2015), a general framework for the Design Thinking process, which has been created by the British Design Council in 2007, will be presented here.

By studying the Design process of 11 leading global companies, they found similarities in the processes of the companies and thus came up with the double

diamond framework, which has been revised and developed further since. (British Design Council, 2007; Stickdorn, Hormess, et al., 2018b.)

The double diamond framework starts with the discovery phase: Here user needs are explored through market and user research, as well as other information available to get a good understanding of the user situation. So this first phase is to open up and gather as much information about the challenge as possible.

The discovery phase is followed by the Define phase, which narrows down the process by defining how user needs and business objectives are combined. During this phase, the project development starts. The goal of the define phase is to find the root cause of the problem. If this does not happen, the discovery phase starts again, until enough information is gathered through discovery and defined, to get to the actual underlying problem.

Figuring out the actual problem can be seen as the turning point in the process and leads to step three. During step three the solution to the problem is derived and developed. This solution is then tested and iterated. All this is part of the development phase.

Phase four, the delivery phase, then leads to the actual outcome of the design process. The solution is finalized and launched to the market. Evaluation of the solution and user feedback is an important part of this phase. It may even lead to going back to the development phase and doing small changes. Also, it can uncover a new challenge, which then starts the design process from the beginning again. (British Design Council, 2007, 2019.)

Figure 3 shows the framework, how it has been released by the British Design Council in 2019, with some additions and more details than the original model from 2007.

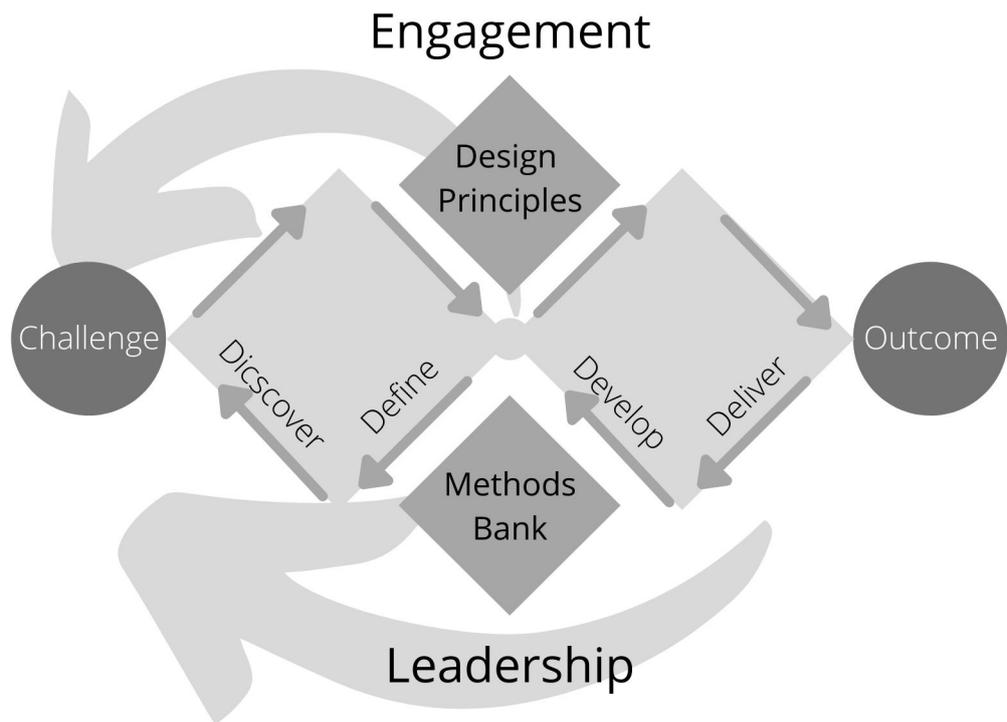


FIGURE 3: Double Diamond Framework (British Design Council, 2019, modified)

A Service Design process can orient itself on the Double Diamond framework, but there is no strict sequence of what to do and when to do it in a Service Design process. It is rather a set of tools, which can and should be adjusted to the situation and purpose of a project. The key is to find the real problem the project is focusing on and adjust the Service Design process accordingly. (Stickdorn, Hormess, et al., 2018b.)

A process, in which users can orient themselves when doing Service Design, has been established and tested by Stickdorn et al. It also relates to the Double Diamond framework.

Stickdorn et al. identify four core phases of the Service Design process. They argue that the first phase is research. This is where knowledge and insights of the problem are generated, as well as the project and the organization and its ecosystem are sought.

The second phase is ideation. Many ideas are generated to solve the identified core problem. Those ideas are then filtered and narrowed down to the most promising ones.

In the third phase, the prototyping phase, those ideas are then turned into prototypes. The idea here is to open up and quickly create different prototypes and test them instead of coming up with the perfect prototype, which is almost ready to be the final product or solution of the problem. Out of these many prototypes, the most promising ones are again selected to go to phase four.

The fourth phase is implementation. The solution developed during the Service Design process comes into action. (Stickdorn, Hormess, et al., 2018b.)

The figure below shows the described Service Design Process in a model.

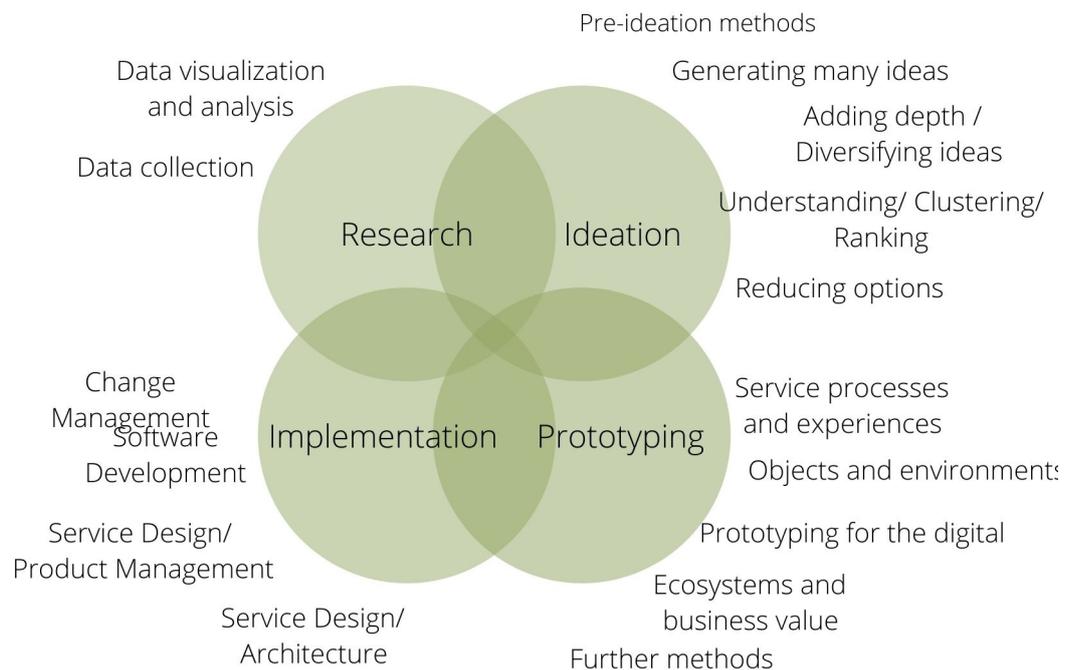


FIGURE 4: Four core activities of the Service Design Process (Stickdorn, Hormess, et al., 2018b, modified)

In the model, the previously described four phases are highlighted as the four circles in the middle. By overlapping the circles, the authors want to emphasize that the phases can move into each other. Tools can be useful for different phases and as mentioned before, there is no strict path, which has to be followed in Service Design. (Stickdorn, Hormess, et al., 2018b.)

In each phase, many methods and tools can be used. To give some examples and provide a better understanding of what a Service Design process can look like in reality, some tools of each phase will be elaborated on in the following chapter.

### **3.3 Service Design Tools - An introduction**

#### **3.3.1 Research phase**

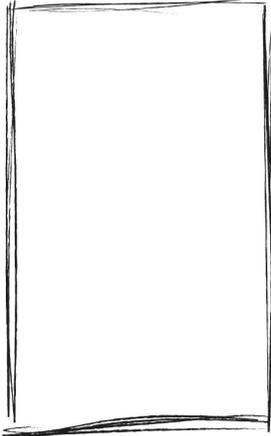
The research phase commonly starts with the so-called desk research or preparatory research. This first attempt simply looks into the situation of the project: Who is involved? Are there conflicts within the organization? What is the situation within the industry, who are competitors, and what are similar products and services? All the information already available without using other methods is gathered during this step. (Stickdorn, Hormess, Lawrence, & Schneider, 2018a.)

In order to gain more specific insights into the experience of the customer or an employee, interviews can help to get a better understanding of the customer's or employee's viewpoint. During the research phase, one method, which can be applied, is the contextual interview. It is done while the customer is experiencing a service or using a product, or while the employee performs a certain job. The advantage is that the situation the customer or employee is in can be included in the evaluation of the interview. (Stickdorn, Hormess, et al., 2018a.)

After gathering as much information as feasible through methods like desk research and interviews, a co-creative workshop is one method to create a com-

mon ground for a team to continue working on during the research phase. Outcomes of such a workshop can be customer journey maps, system maps, or personas for example. It is important to consider: Who to invite to such a co-creative workshop, which perspectives would be relevant for the workshop, and who would be the right person to bring in those perspectives? For example, when choosing to create personas co-creatively, it is important that the participants of the workshop do know their customers – not only in a superficial way, but they should have been in contact with them and be able to really put themselves into the customer's shoes. (Stickdorn, Lawrence, Hormess, & Schneider, 2018.)

Personas, which are co-created during the workshop, are fictional characters, which help to keep the customer at the heart of the process during the next steps (Dam & Siang, 2021). By creating a profile of a fictional character, the customer needs are visualized in a way many workshop participants can relate to. One major benefit of this approach is that personas are less abstract than talking about the customer in general. For some people, it might even help them to draw or create a picture of the persona. This visualization method is also represented in many persona templates, which can be used to help create personas. (Stickdorn, Hormess, et al., 2018b; Stickdorn, Lawrence, et al., 2018.) One example of a persona template is shown below.



Name:

Occupation:

Age:

Interests and activities:

I am taking part at cultural events because:

My motto:



FIGURE 5: Personas Template (Namahn & Flanders DC, 2019, modified)

Important when creating a persona is to not focus only on demographics, or general aspects, but to include motivating factors, their life goals, or motives. By doing so, the fictional character has more depth than just a name, age and occupation. (Dam & Siang, 2021; Stickdorn, Lawrence, et al., 2018.) With the personas and other results from the research phase in mind, the process moves on to the ideation phase.

### 3.3.2 Ideation phase

One widely used method within the ideation phase is brainstorming. When doing brainstorming it is important to write down the ideas as they come to the mind of the participants and not to discuss anything within this phase. True brainstorming is often blocked by early discussions – the goal of brainstorming is to create a flow of ideas, which should not be interrupted. If this is kept in mind, brainstorming is a tool, which creates a large number of ideas in a short amount of time. (Stickdorn, Hormess, Lawrence, & Schneider, 2018c.)

A technique close to brainstorming is brainwriting. The method is useful when more complex ideas should be developed. When doing brainwriting the partici-

participants co-create ideas by silently writing down an idea on a paper and passing it on to the next participant, who then contributes to the idea by adding an aspect or developing the idea further. The passing on of the paper can be performed several times. Similar to brainstorming this method is also able to create many ideas, but it is not as fast as brainstorming. (Stickdorn, Lawrence, et al., 2018.)

With the ideas from brainstorming, brainwriting, or any other suitable tool to create many ideas, the process can move on to the clustering and ranking of ideas with ideation methods. One way to cluster ideas is to do an idea portfolio, which is shown in figure 6.

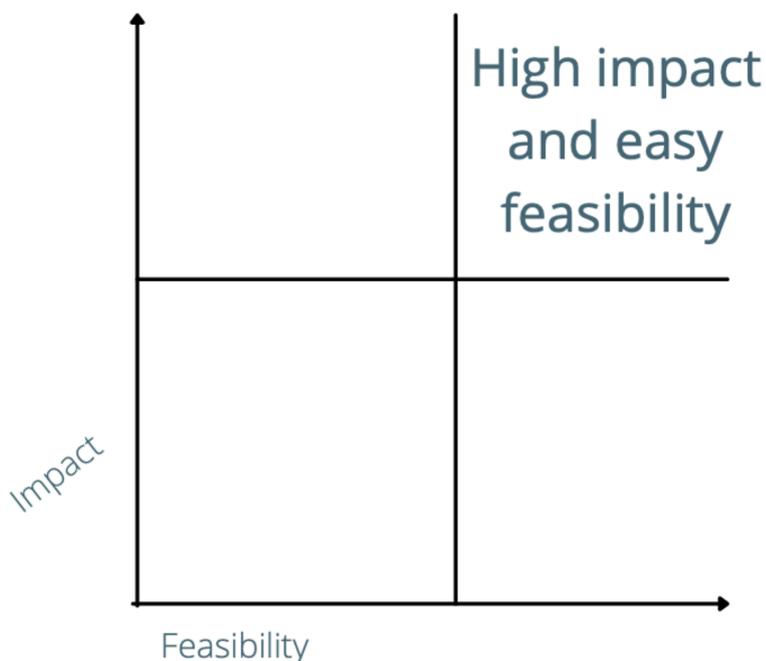


FIGURE 6: Idea Portfolio (Namahn & Flanders DC, 2019; Stickdorn, Lawrence, et al., 2018, modified)

When using an idea portfolio, all the ideas are grouped into a diagram looking at how feasible they are and how big the impact of the idea would be. Ideas, which are not very feasible and have a low impact, can be sorted out straight away. All the remaining ideas can again be clustered or ranked. (Stickdorn, Hormess, et al., 2018c.)

One way to rank those promising ideas is through quick voting methods. The opportunity for the participants can be to vote for their favorite idea or to vote for several ideas. Ideas receive points and can be ranked accordingly. Important for these quick voting methods is that there is no bigger discussion going on among participants. Everyone votes according to their preferences and does not have to justify why. (Stickdorn, Hormess, et al., 2018c.)

With those clustered and ranked ideas, the prototyping process can start and the Service Design process moves to the next phase.

### **3.3.3 Prototyping phase**

As for the other phases, there are many methods, which can be used to create the first prototypes. A creative method, which is helpful to work out the look and feel of a future product or service, is a mood board. With pictures, colors, but really any material suitable, a prototype, which displays the look and feel of the future product or service, is created. (Stickdorn, Hormess, et al., 2018c.)

When prototyping a digital solution, interactive click modeling can be useful to create a quick low-tech version of the product. With the help of prototyping Apps, it is possible to create a click-through of an App or webpage. The focus here is not to design the final product up to detail, but to see if the steps the customer has to go through are logical and easy to follow. The first version can be tested by customers, in order to see if the path through the App or webpage is intuitive and self-explanatory. (Stickdorn, Hormess, et al., 2018b.)

Another method to test a prototype is by doing an investigative rehearsal. This is done in a workshop setting, where one group or several groups perform the designed service experience or a part of it. The idea is to do several role-plays of the same situation in different ways, in order to see possible challenges that could occur when using the service. The investigative rehearsal is not about rehearsing the service until it is perfect, but rather finding aspects, which could be enhanced, so the prototype can be adjusted and then tested again. (Stickdorn, Hormess, et al., 2018b.)

One method, which is suitable for creating the prototype of a whole business model, is the business model canvas (Stickdorn, Hormess, et al., 2018b). With nine areas to be filled in, the tool enables the Service Design team to visualize the whole business model in a nutshell on one piece of paper as shown in figure 7.

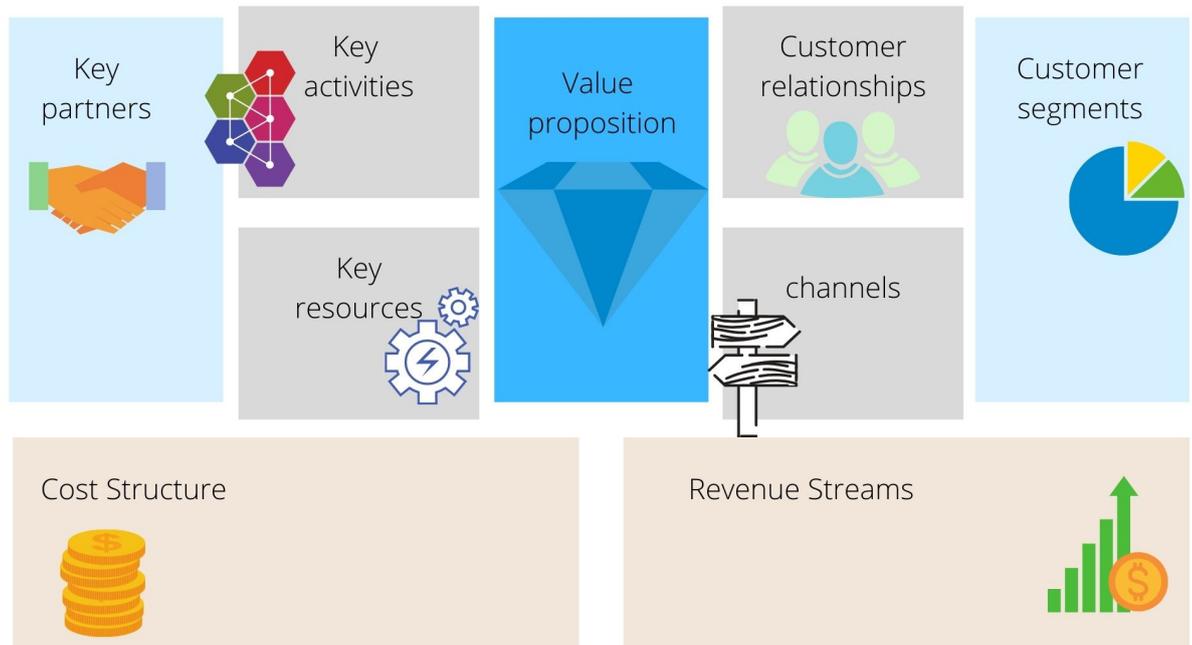


FIGURE 7: Business Model Canvas (JAMK University of Applied Sciences, 2012, modified)

The business model canvas is a tool not developed solely for Service Design but widely used for business development and as a visualization tool in business plans for example (Osterwalder & Pigneur, 2010). Many boxes of the business model canvas can be filled with the results from the Service Design methods, which have been previously used during the Service Design process (Stickdorn, Hormess, et al., 2018c). The field “Customer segments” can be filled with the created personas for example, or “key activities” with ideas created via brainwriting.

With the developed business model canvas or other prototypes designed for example with a mood board, the Service Design process can move on to the implementation phase.

In the empirical part of this master's thesis, the implementation phase of the Service Design process will not be covered. The implementation of what has been developed during the Service Design process is a long-term procedure within the investigated case organization "Kulturradius e.V.". They will only start the implementation in December 2021, shortly before this thesis is finalized.

Therefore, with this introduction of Service Design Tools, the chapter on Service Design closes.

This thesis has so far given an overview of Sustainable Development and Service Design. The next chapter will give an answer to why and how Service Design is useful for the sustainable development process of an organization. First hints on whether Service Design Tools are fit to help small and medium-sized organizations in the arts and culture sector will be given and will lead up to the empirical part of this thesis and the answering of the research questions.

## 4 SERVICE DESIGN FOR SUSTAINABLE DEVELOPMENT

The Service Design community has recognized their potential and role in developing a sustainable future in their publication of 2021: *The Future of Service Design*.

Chen and Arbelaez Llano say in the publication:

A radical approach to production and consumption is urgent; this is why service design is not only called to make the issue of sustainability a core part of its approach, but to serve as an enabler for projects aiming to meet sustainable development goals. (Yushi Chen & Arbelaez Llano, 2021.)

The authors have identified different aspects of why Service Design is such a powerful way to work on sustainable development: Service Design Tools and methods are designed so experts from different fields can effectively work together. Service Designers have an open mindset. Therefore, they are ready to accept challenges, in order to work on new approaches. Also, Service Designers put humans at the core of their work. However, the community self-critically reflects that in the future, Service Design should focus on the planet and aim for a life-centered, not only human-centered design approach. Last but not least, Service Design enables an approach, which is fit to meet the local circumstances. (Yushi Chen & Arbelaez Llano, 2021.) These aspects of Service Design being adequate to enable sustainable development, have also been recognized by other scholars:

The aspect of meeting local circumstances with Service Design Tools is highlighted by Chen and Chen. In their study on sustainable Service Design in the hospitality industry. The authors claim that Service Design, which incorporates local art and culture, has a great potential in creating value for the businesses, the society, and the local environment it is based in. The authors outline that there is a way for the hospitality industry to shift its focus to create value for the society while contributing to the natural and cultural environment they are situated in. (Yi-an Chen & Chen, 2021.)

The aspect of an open mindset and the ability to find new approaches to a problem is underpinned by the findings of Buhl et al., who studied how Service Design can help to overcome sustainable-oriented innovation challenges. The authors claim that Service Design provides the practical tools to overcome those challenges and create sustainable solutions, while at the same time reducing the risk of innovation failure due to the customer-centered design approach. (Buhl et al., 2019.)

Scuttari et al. have shown that integrating Service Design Tools indeed enables different stakeholders from various disciplines to work together. By ensuring, that across disciplinary boundaries, the problem is understood by everyone in the same way, all stakeholders are able to work on solutions, which are not only suitable for them, but for everyone involved. The aspect that the tourist is seen as co-creator of his own experience within the tourism destination and thus should be involved in a development process is implemented by using Service Design Tools. (Scuttari et al., 2021.)

The potential Service Design has, in developing sustainable solutions, has been researched during the ongoing COVID19 pandemic. Sultan and Qaed have found Service Design Tools to be effective to find solutions for social innovation challenges, which occurred during and because of the pandemic. (Sultan & Qaed, 2020). This example shows the potential of Service Design during times of high uncertainty.

According to these studies, Service Design is suitable to foster Sustainable Development. However, it must be mentioned that there are very few studies with each of them having a specific, narrow-angle, which they are focusing on. Therefore, it is not possible to generalize and claim Service Design Tools are typically fit to ensure the Sustainable Development of an organization. Further research is required. Also, those studies did not focus on the culture and arts field.

Therefore, this thesis will focus on one organization from the culture and arts industry in the empirical part. Information about the organization and its use of

Service Design Tools in its sustainable development process is provided in the following chapter.

## **5 CASE AND ARTS AND CULTURE INDUSTRY SPECIFICS**

Kulturradius is a non-profit organization in rural Germany. The region they are based in is called Odenwald. The aim of the organization is to promote regional artists, artists who are originally from the region and art that is related to the region within the Odenwald. The organization, on the one hand, wants to support local artists and on the other hand, wants to make the region more attractive for its inhabitants by realizing art events with professional artists.

Because Kulturradius is part of the arts and culture sector, chapter 5.1 will focus on how sustainable development and culture are interlinked, since there are differences in how sustainable development is seen and approached in other industries. As already mentioned in the introduction, the arts and culture sector has been chosen because of the existing demand for tools on how to implement sustainable development (Sinapi & Ballereau, 2017).

### **5.1 Sustainability and Culture**

In the literature on culture and sustainability, there are three approaches on how culture and sustainability are interlinked: First, culture can be seen as an addition to the three pillars of Elkington, social, economic and environmental. Therefore, it is a fourth aspect, which also has to be considered and which is interlinked with the other three. This is referred to as culture in sustainability. (Soini & Birkeland, 2014.)

The second approach is culture for sustainability, which recognizes the potential of culture to foster sustainable development (Soini & Birkeland, 2014). This implies that culture has a special responsibility towards sustainability: Cultural organizations have an influence on the world-view of society and on how we perceive things that are happening around us. On top of their responsibility, arts organizations have a special potential, when it comes to sustainable development. The reason for this is that they can show different visions of the future with their art. Also, they have the ability to challenge local communities through

experiments and imaginations and envision different ways of doing things and by doing so introduce change. (Galafassi et al., 2018; Kagan, 2015.) We might be aware of the fact that change is needed to achieve ecological and social sustainability, but without help, we are not able to reflect enough on it and cannot see a way how to approach this change. That is where art and culture organizations come in and where they are able to help society with this process. (Dieleman, 2008; Galafassi et al., 2018.) It is argued that we need a shift towards an ecological worldview, which can only be achieved through a learning process. This learning process is supported by arts and culture. (Bergmann, 2010.)

This consequential responsibility towards sustainability is recognized and finds its way into different aspects and fields of research regarding culture and sustainability (Andrikopoulou & Koutrouba, 2019; Kagan, 2015). Those aspects are elaborated below:

In education, art forms like drama can help to communicate environmental and related social challenges differently to students, then information through scientific reports. Studies have shown that through using drama as a form of teaching, scientific terms can be better understood by students. On top of that students show a growing interest in the environment, when emerging themselves into environmental sustainability topics through drama. (Andrikopoulou & Koutrouba, 2019.) This aspect of the arts being able to support the learning and understanding of environmental and social issues is, however, not fully recognized and not widely used in practice (Andrikopoulou & Koutrouba, 2019; Bentz, 2020).

Another approach to use the art's potential to foster sustainability, is the visual communication of facts about environmental issues through art, rather than through graphs, numbers and figures provided by science. This leads viewers to engage with the topic emotionally and again to an easier understanding of the scientific findings. (Angeler, 2016.) This visualization of environmental issues by artists can even lead to artists becoming activists, or it can encourage others to be actively engaged in changing circumstances in favor of the environment. An-

other possible outcome is the encouragement of officials to change public policy in favor of the environment. (Ball, Collings, Goto, & Damon, 2011)

In addition to showing how a more sustainable future could look like and transporting information on ongoing environmental and social issues, the arts themselves also look into how they can act more environmentally friendly. The theatre industry has for example recognized that it does not usually act environmentally friendly on average. Often they are producing the stage design and costumes, just for one show for example. First efforts in changing these circumstances exist and some cultural organizations look into how acting eco-friendly and taking care of resources can even spark creativity. (Beer & Hes, 2017.) This sparking of creativity and acting differently can also be seen in architecture, where recycled materials are not seen as a burden, but as an interesting and fruitful way that influences architectural design. The same is true for the design of objects, be it interior or fashion design and even the design of everyday objects. (Clammer, 2014.)

The aspects of the culture and art being an educator for sustainability and also being a role model for sustainability are interlinked. Only if arts and culture are sustainable, they can continue to educate and show new visions of a possible more sustainable future (Clammer, 2014) and thus take upon the special responsibility they have (Galafassi et al., 2018; Kagan, 2015).

This aspect leads us to the third approach on how culture and sustainability are interlinked: The third approach is called culture as sustainability referring to sustainable development as a cultural process and putting culture in the role of overarching the whole sustainability debate. This approach suggests that sustainability is rooted within the culture of our society. (Soini & Birkeland, 2014.) This thesis will not go into details on this approach, since this thesis is concerned with arts and culture organizations. It is not about culture as a part of societal structure.

The three approaches are shown in figure 8, elaborating the three different views on sustainability and culture in a visual way.



FIGURE 8: Culture sustainability relations (Soini & Dessein, 2016, modified)

When we move away from talking about culture in general towards the sustainable development of one organization within the arts and culture sector, their economic sustainability often becomes the center of attention. This is because many arts and culture organizations struggle to be economically successful, let alone financially independent. The reason for this is that they are usually not profit-orientated and economic success is a secondary goal behind realizing meaningful art projects. (Sinapi & Ballereau, 2017.) Therefore, there is a call for educating artists and organizations in the arts and culture sector to respond to the needs of the local society they are part of, in order to develop their business in a sustainable, economically successful way (Wyszomirski & Goldberg-Miller, 2016).

The aspect of financial sustainability has been underlined by the global pandemic. Many arts and culture organizations struggle, or even have to stop operating. (UNESCO-Kommission e.V., 2021.) Even before the pandemic, the question of how an arts and culture organization can be set up sustainably, in terms of organizational structure and finance, was raised, as the sector also struggled during the European Financial Crisis of 2008 (Bonet & Donato, 2011; Sinapi & Ballereau, 2017).

To sum up this chapter, we can say that in order for arts and culture organizations to be able to envision and stimulate a more sustainable future and in order for them to fulfill this role and be a sustainability educator, they need to work on

their own economic sustainability and they need to be aware of their special role, as a major player in terms of social and environmental sustainability in a community.

These aspects underline the urgency of doing research on how arts and culture organizations can realize their sustainable development process and it emphasizes, why this thesis focuses on the arts and culture sector.

Because of the volume and format of this thesis, only one specific case is the content of the empirical part. When looking at the case of Kulturradius, the question of how they contribute to culture for sustainability, the second approach outlined by Soini and Birkenland, arises. The case study will show, whether they are aware of the special potential and the responsibility they have towards sustainable development.

By concentrating on a single case in a specific region, this thesis contributes to the call for a place-based approach, looking at the specific aspects and potential of sustainable development in one local area through a grass-roots organization (Poprawski, 2016).

It must be mentioned that Kulturradius by being a non-profit organization is already more sustainable than many other organizations and companies. They are already following the call of contributing to society instead of acting in order to make a profit. Also, they are part of the community they are based in and contribute to the wellbeing of this community (Porter & Kramer, 2011; Visser, 2010). This aspect has been elaborated on in chapter 2.2.

Nevertheless, Kulturradius being a non-profit organization does not mean that they are automatically sustainable and will continue to be. They asked themselves how they can ensure that they will continue to be sustainable and used Service Design tools to find a potential answer and solutions for that. This is why they are a great case to look at and see if Service Design Tools are helpful for them.

The single case of Kulturradius will be introduced in more detail in the following subchapter.

## **5.2 Case: Kulturradius**

Kulturradius started its activities in the year 2020 during the global pandemic. The situation for artists in Germany, as well as in the rest of the world, has been devastating and there was a feeling of insecurity and depression within the art and events scene (UNESCO-Kommission e.V., 2021). Especially because events were not possible, or only to a very limited extent, Kulturradius wanted to raise awareness of the situation artists are in during the pandemic and started their first project: Kulturgesichter.

Kulturgesichter is a walk-through art installation, which portrays regional artists, or artists who were born and raised within the Odenwald region. The art installation has a real and a virtual format. Portraits and quotations of the portrayed artists can be seen physically within the city of Wald-Michelbach. On top of that, the visitors can access the website of the art installation, to watch videos with interviews of the artists. The portrayed singers, actors and musicians explain their relation to the region and talk about the way the pandemic has affected them. (Kulturradius e.V., 2021b.)

The original idea of Kulturradius has, however, been to organize a music festival. Those plans had to be canceled due to the pandemic and the organization decided to start the art installation instead.

Now the organization struggles with planning how to move forward. What is more sustainable in terms of: How can they support the artists of the region best? Should they proceed with raising awareness of the situation artists are in, by doing projects similar to the art installation? Or should they organize the music festival as planned before the pandemic started?

Questions the organization also had were: How can the organization ensure that they provide events and offerings, which really bring the region forward in

terms of attractiveness for the inhabitants? How can the organization provide stimulating art events and enhance community engagement to foster the creativity and personal development of citizens?

The organization struggled to see a clear path they could pursue in order to meet their goals and develop in a sustainable way.

By looking at the case of Kulturradius, this thesis provides an approach to the often raised question in the arts and culture sector: How can they realize sustainable development in practice? What is a hands on approach to start acting sustainable as arts and culture organization? (Rodrigues, 2016.)

The next chapter will focus on the research methodology used to analyze the development process of Kulturradius before going into detail about how Kulturradius applied Service Design Tools.

## 6 RESEARCH METHODOLOGY

The choice of the research methodology starts with looking at the research questions. One useful approach when the research questions are phrased with how and why is a case study. (Yin, 2013.) This thesis asks the following research questions: Are Service Design Tools fit to help small and medium-sized organizations in the cultural and arts sector in their effort to become sustainable businesses? If yes, how can Service Design Tools support this sustainable development process?

Therefore the case study research method fits the research questions and is chosen for this thesis. The following subchapter will elaborate further on this decision.

### 6.1 Case study research

In a case study contemporary events, which are related to a certain situation, place, or industry are studied (Farquhar, 2012; Yin, 2013). Case studies are in most cases a good approach when the research questions are closely interlinked with a certain situation (Gerring, 2007). In this thesis, the research questions focus on the arts and culture industry and the specific situation of the sustainable development process.

This thesis, therefore, chose Kulturradius as case because the arts and culture organization is during the time of research for this thesis in a change process and wants to focus on sustainable development. This thesis can look at how Kulturradius approached this change process with Service Design Tools.

A case study in research is not to be confused with a case study used in teaching to explain a business model or as an example for a theoretic concept (Farquhar, 2012; Taylor, Dossick, & Garvin, 2011). A case study in research is a method, which answers research questions through collecting and analyzing

data. Distinctive is the use of different data collection and analyzing methods, as well as great openness and transparency. (Farquhar, 2012; Pflüger, 2012.)

A point of criticism about case studies is that professional distance between researcher and the case might not be given. Therefore the results might be biased. (Farquhar, 2012.) The researcher can meet this criticism by being open about the relation towards the case institution and by describing the research process in a transparent way (Farquhar, 2012; Yin, 2013). This thesis overcomes the criticism by pointing out the research methodology in this chapter and by giving an introduction to the case organization. In addition, a description of the researcher's involvement in the case will be given in chapter 7.1. The full analysis of the research data is provided in appendix 1 and 2, in order to make this process as transparent as possible.

In case study research direct observation of the events being studied and interviews of the individuals involved are included (Yin, 2013). If different methods for data collection are used and the case is studied from different angles, the quality of the interpretation of the collected and analyzed data is improved (Pflüger, 2012). To apply direct observation, the Service Design Workshop of Kulturradius was done by the author of the thesis. The material developed during the workshop is analyzed via content analysis in chapter 7.2. To use different data collection methods and in order to interview involved individuals, several participants of the workshop are interviewed, using the semi-structured interview method. Both research methods, text data content analysis and semi-structured expert interviews will be introduced in the following paragraphs.

## **6.2 Content analysis**

Content analysis is a tool to identify the presence of certain concepts, themes, or words within given qualitative data, usually within the text. The text can be from different sources, such as books, interviews, media output, or historical documents. But really any source of qualitative data in text form can be analyzed using content analysis. (Columbia University, 2021.)

Within content analysis, there are two different types: a conceptual and relational content analysis. While conceptual analysis determines the presence of a concept, theme or words within the given data, relational analysis investigates the relationship between different concepts and themes within the data. (Columbia University, 2021.)

Within this thesis conceptual content analysis is used, in order to find out, if certain themes related to the sustainable development of the organization Kulturradius can be found within the text data. The text data is resulting from the written down output of the Service Design workshop of Kulturradius.

When doing content analysis the given text is coded. The researcher can predefine the code, or add code during the coding process. Furthermore, the researcher can code for existence or frequency of a concept. (Columbia University, 2021.) Each code is a phrase, or a couple of words, which express what the researcher is looking for in the text.

In the empirical part of the thesis, predefined codes are used and checked for frequency in order to validate if these aspects are present in the content material, or not. Because the amount of data is limited and the code consists of themes, not only single words, coding is done by hand in this thesis. For large amounts of data, where mainly frequency of words is checked, the use of software is recommended (Columbia University, 2021).

In addition to the content analysis, a second research method is used in this thesis, the semi-structured expert interview.

### **6.3 Semi-structured expert interviews**

From the different types of possible interviews in research, from non-structured interview to standardized interview, this work chooses the semi-structured expert interview.

With this type of interview, it is possible to prepare and ask all participants the same or similar questions regarding the Service Design Workshop they have attended. On top of that, the interviewer can adjust or rephrase questions when this seems suitable to enhance the quality and outcome of the interview. (Merriam, 2009.)

The interviews in this work were done in person via Zoom, with an audio recording done in order to be able to transcribe the interviews afterward. As it is important to prepare the interviewee for what to expect during the interview and on how the interview is conducted (Galletta, 2013), all interviewees received a message informing them that the interview was about their insights and view on the Service Design workshop they had attended. Furthermore, they were informed about the audio recording and the purpose of the interview.

To obtain a brought variety of aspects and insights into the case (Galletta, 2013), the interviewees of this thesis were chosen because of their different occupations, age groups and positions within Kulturradius. Further information on the interview partners is given in chapter 7.3.

When working with semi-structured expert interviews, the interviews are first transcribed in order to be able to analyze them. The transcribed text is then grouped into text segments. Each text segment is then paraphrased and reduced size-wise by deleting non- or less relevant content for example. After that paraphrased segments can be grouped together and reduced again. From the reduced and paraphrased material, the researcher is able to come up with general statements resulting from the interviews. That way the data from the interviews is handled in an organized way and a large amount of data is reduced to a small useful part, which then can be explained by the researcher. (Mayring, 2002.)

One downside of semi-structured expert interviews is that interviewees give their subjective opinion and that they could be intimidated because the interview is not anonymous and, therefore, they might withhold some sensitive information (Alshenqeeti, 2014). The content of the interviews for this thesis is, however, not seen as sensitive information, since it does not concern the private life

of the interviewees for example. The critique of the interviews being the subjective opinions of the interviewees is met by also doing the content analysis of the workshop material, which is not opinion-, but document-based.

After introducing the research methodology of the empirical part of this thesis, the following chapter will focus on the schedule and procedure of the Service Design Workshop of Kulturradius. The detailed analysis of the workshop via content analysis and the analysis of the semi-structured expert interviews will follow.

## 7 WORKSHOP AND INTERVIEW ANALYSIS

The **research phase** of the Service Design process had already happened before the workshop. Part of the research phase was to reflect and review past activities of Kulturradius and also to dive into the activities of other cultural organizations of the region, so to benchmark the services and processes of Kulturradius against those of other cultural organizations within the area. The research phase was carried out by the core team of Kulturradius, they were also present during the workshop. During the research phase, the workshop organizer and the head of the organization Kulturradius also met to discuss the direction the organization could go and identify the most critical points to work on, which should then be part of the workshop process.

Most critical for the organization was to get a clear image of themselves as a contributor to the region's cultural landscape. Their mission is to be a stronghold of the social dimension of sustainability for the region. By making the region more attractive for its inhabitants through realizing art projects, they want to achieve that. This was the major aspect Kulturradius wanted to work on during the workshop. Furthermore, it was important for the organization to realize its mission in an ecologically friendly way. One more aspect, that the organization wanted to look into, was their organizational structure because they were struggling with unclear areas of responsibility.

Summing up, the main question of the workshop was: How can Kulturradius contribute to the social sustainability of the region, while acting environmentally friendly?

### 7.1 Workshop details

The Service Design Workshop of Kulturradius took place on the 29<sup>th</sup> of August 2021, in a location not familiar to them. The location is a workshop space of a local clinic for burnout patients, which was chosen because of its relaxed at-

mosphere and creativity stimulating interior design concept. The participants of the workshop are part of the core team of Kulturradius.

Eight people participated, with seven people present at the location and one participant taking part via videocall. The following schedule gives an overview of the workshop process:



FIGURE 9: Schedule Service Design Workshop Kulturradius (own illustration)

In order to dig into how exactly the “contributing to the social sustainability of the region” should be carried out, the organization put their customers in focus during the workshop and started off with working on Personas:

Since Kulturradius does have two broad customer groups: artists and audience, the workshop participants were split up into two groups and each group works on Personas of their focus area.

Artists are seen as a separate customer group since Kulturradius not only organizes cultural events for the local audience but also wants to focus on the needs of artists and their special situation during and after the Corona crisis.

In the first step of the workshop, the “Artists” group and the “Audience” group each came up with three different personas they created. None of the workshop participants had worked with this method before.

After each group claimed that they finished their personas, the “Artist” group was introduced to the method of brainwriting and asked to work on events or projects they could imagine for their personas using brainwriting. In contrast, the “Audience” group was asked to use brainstorming to create ideas for their personas. The group was reminded that brainstorming works best if ideas are not discussed, but instead are left uncommented and simply written down. Grouping and discussing ideas should follow after brainstorming. Both groups followed the instructions of the two approaches.

After this creative phase of the groups, a 50-minute lunch break was scheduled. The groups used the break to keep talking about their personas and ideas and exchange thoughts with each other.

After the break, the developed ideas for events and projects through brainwriting and brainstorming were introduced within the groups. Each group was then invited to put their ideas into an idea portfolio to cluster their ideas in this ideation phase.

A second tool of this phase was used after the groups came together in plenum and introduced their personas and related ideas. With the Quick Voting method, favorable ideas to go forward with, during the prototyping phase, were identified. All the tools used during the workshop, are introduced in chapter 3.3 of this thesis.

According to the schedule, the workshop participants should in the last step of the workshop split up again into two groups. One group was supposed to work on a business model canvas, the other group on two to three Mood Boards for

the favored ideas, which were identified via quick voting. In this last phase, it was however decided, to not split up, but work only on the business canvas altogether. The business model canvas is also a tool none of the workshop participants had ever used before.

After a wrap-up phase, the workshop finished on time and Kulturradius decided to work on the prototypes of events and projects for artists and audience in a separate meeting.

For the analysis of the workshop there were, therefore, the following documents to be analyzed: three “Artist” personas, three “Audience” personas, notes from brainwriting and brainstorming, grouped into two idea portfolios and a business model canvas. The following chapter presents the findings of the document analysis.

This chapter closes with the remark that how the workshop is described here, is how the author experienced it. It has to be mentioned that the author was also the moderator of the workshop, this is how this detailed description of the workshop and the case as such was possible. The author is also part of the organization Kulturradius, producing graphics and print marketing material for them. The author was, however, not involved in the discussion and did not take part in the group work of the workshop, but only introduced the tools and kept the time management. This ensures the needed distance to the case and enables a critical view of the outcome of the workshop.

## **7.2 Analysis of the workshop content**

For the content analysis, four different codes were predefined prior to the evaluation of the documents.

The codes have been chosen after doing the literature review on sustainability and culture, discussed in chapter 5.1 of this thesis. They, furthermore, especially focus on Kulturradius overall goal of the workshop and their whole Service

Design process: their mission to contribute to the region's cultural landscape and by doing so is the backbone of social sustainability in the region.

### **7.2.1 Coding scheme**

The first code is: creating rooms of possibility. This code refers to the idea that arts and culture organizations are able to portray different visions of the future. Through creating a format where imagination is free to explore new ways of doing or seeing things, culture can contribute to sustainable development by helping people to be ready for changes. (Galafassi et al., 2018; Kagan, 2015.)

The second code is: Engaging with local inhabitants. This addresses the role of arts and culture organizations as an educator on sustainable development, who facilitates a learning process towards an ecological worldview (Bergmann, 2010) and addresses the need for a place-based approach, recognizing that through community engagement in cultural activities, the social sustainable development of the community itself can be fostered (Poprawski, 2016).

With the third code: Promoting cultural attractiveness of the region to the region, Kulturradius mission is represented. Kulturradius is dedicated to contributing to the sustainable development of the community by making the region more attractive for its inhabitants through arts and culture projects. (Kulturradius e.V., 2021a.)

By choosing the fourth code to be: Involving artists and audience, the fact that Service Design is rooted in the idea of taking in all stakeholders into its development process is represented (Stickdorn, Hormess, et al., 2018a). The document of the analysis is attached to this thesis in Appendix 1.

### **7.2.2 Results of the content analysis**

First, it can be said that all four codes were represented in the analyzed documents. Therefore, we can say that all four aspects were addressed by the par-

ticipants of the workshop. The representation of the codes varies strongly nevertheless.

Codes one and three are represented three times, code two ten times and code four two times. We can, therefore, say that the workshop participants were especially eager to engage with local inhabitants. They put them in the focus of their project ideas. Especially within the documents of the personas, this aspect is represented strongly. We can, therefore, say that the workshop participants felt that locals wanted to be engaged in the activities of Kulturradius

With code four only being represented two times, we can see that the workshop participants are aware that it is crucial to directly involve customers, audience and artists but find it more challenging to put this into action.

Code one being represented three times shows that the Workshop participants were able to envision different rooms of possibility to carry out their projects and thus support the learning of the community. This then stimulates an openness for new ways of doing things and for change.

And the third code, also being represented three times, points out that Kulturradius was able to translate their mission: Promoting the attractiveness of the region through cultural activities to the region, into various projects. They created ideas for art and culture projects, which will make the region more attractive for its inhabitants. By focusing on their customers: audience and artists, Kulturradius translated this mission into project ideas.

Overall, the document analysis gives evidence that using Service Design methods during the workshop supported the workshop participants to contribute to the sustainable development of Kulturradius.

The next chapter will focus on the Interviews conducted after the Workshop and their analysis. After this, conclusions, which are considering the results of the document and interview analysis, will be derived.

### 7.3 Interview details and analysis

Four of the participants of the workshop have been interviewed after the workshop, in order to gain more insights into whether Service Design Tools are helpful for Kulturradius's sustainable development process. Every interview participant was interviewed separately. As stated before, the participants were chosen because of their different roles within the organization and, therefore, their different viewpoints on the development process overall and the workshop itself. One participant is a regional artist, who is involved in Kulturradius as a designer. Another interviewee is also a regional artist and involved with Kulturradius as a networking expert. In addition, he is a regional politician and is involved in several other cultural organizations of the region. A third interview participant is the chief financial officer of Kulturradius. The fourth interview partner is an adviser and event organizer for Kulturradius.

During the interview, the participants were asked first what they liked and what they disliked about the workshop. All of the participants mentioned that it was very beneficial to meet in person and be able to work on a task in a group. Because of the pandemic, Kulturradius did not have in-person meetings for over one year and the workshop was one of the first meetings after that. Two interviewees also mentioned that the use of Service Design Tools was very helpful to create a good structure for the workshop and work together in a productive way with a larger group. Especially the personas, which had not been used before by any of the workshop participants, were mentioned as a great tool to work with because they made it easier to step into the shoes of the customer. When asked about negative experiences during the workshop, the interview partners found that it would have been useful to schedule some more time for the workshop. They felt that it would have been helpful to keep going after the scheduled time for the workshop.

Some of the interviewees mentioned, that it was very annoying that one workshop participant was not at all motivated to contribute to the workshop and complained about the use of Service Design Tools. This workshop participant also left the workshop early. Because of its limited impact on the process, this

disturbance has not been mentioned before, when describing the workshop process.

Next, the interview participants were asked about the outcome of the workshop was. Two interview partners mentioned that there are two project ideas, which should go into the prototyping phase and that this is the main outcome of the workshop. According to the interview partners, if the group would not have decided, to only work on the business model canvas during the last workshop phase, those two ideas would have gone into the prototyping phase using the Mood Board method.

Then again, what was established during working on the business model canvas, was the most important outcome for another interview partner. She mentioned that now she has a clear vision of the purpose of Kulturradius and that now she knows what is the base of every event and every project the organization realizes.

The fourth interview partner reflected on the fact that now Kulturradius knows, how to involve and think about the artist's needs and wants when realizing a new idea. He mentioned that the workshop was especially helpful to be able to focus on the customer and not only see the organization's creative or artistic project idea, without thinking about whom this project idea might serve.

Following that, the interviewees were asked to give their opinion on how this result could have been achieved without the workshop. So for example by using another format of working together, or by deciding not to work on the task altogether and splitting it up. The interview partners all mentioned, that by using Service Design Tools, a structure for the workshop was given, which lead to achieving much more creative, but also structured output, than what they are used to, when not working with such tools. One participant mentioned that it is especially important that there is a common agreement about whether the organization should work with Service Design Tools or not. This is seen as critical for the success by the interview partner. It was also mentioned by one interview partner, that through using Service Design, all stakeholders of the organization

are involved in the sustainable development process. This is seen as very positive since this is not usually the case.

Last but not least, the interview participants were asked to voice their opinion on whether Kulturradius will be a sustainable organization, in the sense that Kulturradius will contribute long term to the social sustainability of the region while acting environmentally friendly and as an economically stable organization.

Three interview participants agreed that the organization was now set up in a sustainable way in theory, but it is important to also realize that. If Kulturradius is able to do so, they said, the organization will have a major impact on the cultural landscape of the region and will contribute to the social success of the area. One interview partner also highlighted that it was crucial to win again funding for the main project ideas developed during the workshop. This is, however, not seen as difficult, or critical by the other interview partners, because in the past it has been fairly easy to raise money through funding for their projects.

To close this chapter, it has to be mentioned that the questions were not phrased exactly as they are displayed here, since the interview was a semi-structured interview. In some cases, there was some explanation added, if a participant was not sure, whether he understood the question correctly. Also, the order of the questions was different if a participant already answered half of a question without being asked for it for example. The transcript and analysis of the interviews can be accessed in appendix 2.

After saying that the following chapter will focus on what can be concluded from the interviews, the document analysis, and the literature review part. The following chapter will answer the research questions.

## **8 RECOMMENDATIONS FOR ARTS AND CULTURE ORGANIZATIONS ON SERVICE DESIGN FOR SUSTAINABLE DEVELOPMENT**

To conclude if Service Design Tools are fit to help small and medium-sized organizations in the culture and arts sector in their effort to become more sustainable businesses, a summary of the literature review part of this thesis will be given first.

The literature review part of this thesis starts with a chapter on Sustainable Development. We can see that the topic has come from the definition of the Brundtland Commission to a whole set of goals, the SDGs, in the United Nations. This shows that Sustainable Development is not a new topic in global policy and is recognized as vital for a prosperous future (United Nations Development Programme, 2021). Several global reporting standards on sustainable development for organizations show that also businesses take part in this movement and have started actions in order to become more sustainable (Searcy, 2012). But as stated in chapter 2.2, this does not show the wanted effect. Not enough major achievements in social equality or environmental protection have been observed in the past years. Therefore, there is a call for change and a new concept on how to do business (Elkington, 2018; Porter & Kramer, 2011; Visser, 2010). This has led to the question of how to implement truly sustainable business practices. One possible answer might be Service Design (Prendeville & Bocken, 2017).

Therefore, the literature review part continues to define Service Design and looking into the Service Design process, as well as introduce Service Design Tools. Service Design is a co-creative process, which enables people from different professional backgrounds to work together with a set of tools. Service Design always involves the customer's point of view and often the customer is even directly involved in the process (Service Design Network, 2015; Stickdorn, Hormess, et al., 2018b). The Service Design process can orient itself on the Design Thinking process (Miller, 2015) and use the double diamond framework, (British Design Council, 2019). But more important than following a process is to get to the core problem a project wants to solve. The Service Design process

should be adjusted to that problem (Stickdorn, Hormess, et al., 2018b). Usually, the process has roughly four phases: Research, Ideation, Prototyping, and Implementation, all centered around the core problem (Stickdorn, Hormess, et al., 2018b). Both, process and tools for each phase have been introduced in chapters 3.2 and 3.3.

The following chapter 4 brings Service Design and Sustainable Development together. Literature has acknowledged that Service Design has a potential for sustainable development, which is often overlooked (Prendeville & Bocken, 2017). Nevertheless, scientists and the Service Design community have identified Service Design to be fit to support the sustainable development process of organizations (Yushi Chen & Arbelaez Llano, 2021; Prendeville & Bocken, 2017) because it enables experts from different fields to work together (Yushi Chen & Arbelaez Llano, 2021; Scuttari et al., 2021). Also, its tools are able to work on challenging aspects and find new approaches (Buhl et al., 2019; Yushi Chen & Arbelaez Llano, 2021). Another important aspect is that local circumstances can be integrated into the Sustainable Development process, using Service Design tools (Yi-an Chen & Chen, 2021; Yushi Chen & Arbelaez Llano, 2021) Last but not least, it puts the human in focus, with the potential to widen this focus and putting the whole planet in focus with a life-centered approach (Yushi Chen & Arbelaez Llano, 2021).

All this seems promising, but the literature on Service Design for Sustainable Development is quite limited and not nearly enough to conclude in general that Service Design is fit to help organizations in their Sustainable Development process. Yet this thesis is another contribution with its findings of the case study Kulturradius to the already existing literature.

According to current knowledge we can, therefore, conclude that Service Design Tools are fit to help organizations in their effort to become sustainable businesses. Through investigating the case Kulturradius, an answer to the first research question: whether this is true for organizations in the culture and arts sector, can be given.

First and foremost it can be concluded that yes, Service Design does seem to be a tool fit to support the sustainable development process of a arts and culture organization. Why? Because Kulturradius has successfully used Service Design Tools and the consensus from the interview partners is that Kulturradius is and will maintain to be a sustainable organization. This is if it follows the values it has given itself and sticks to the process of structuring the organization further and following what they have established during its Service Design process.

Also, the document analysis shows that by using Service Design Tools, Kulturradius was able to work successfully on their sustainable development process. It shows that Kulturradius wants to engage with local inhabitants and directly involve customers in their activities. They are able to stimulate openness for new ways of seeing and doing things. And Kulturradius is ready to promote the attractiveness of the region to the region through culture and arts.

This can be concluded from the details of the document analysis and the interviews, elaborated in chapters 7.2 and 7.3. But what are the major parts of this success and how can another arts and culture organization use those insights from the case study on Kulturradius? This question correlates with the second research question: How can Service Design Tools support this sustainable development process?

With the case of Kulturradius, we can observe that a Service Design process does not have to follow a strict framework. As mentioned in chapter 3.2 the Service Design process does not have to orient itself on the double diamond framework for example. Instead, an organization – just as Kulturradius did do it – should see the Service Design process as a set of tools, which can be adjusted to their specific needs. (Stickdorn, Hormess, et al., 2018b.) This is how Kulturradius approached its Service Design process. They took their main question in focus and applied several Service Design Tools to find a strategy to progress.

Using Service Design Tools during the workshop even worked well with one workshop participant disturbing the workshop and not actively taking part. This shows, that Service Design Tools are effective even in difficult circumstances.

Another aspect of how Service Design Tools can support the sustainable development of arts and culture organizations is that they enable the involvement of all stakeholders. The interviews with workshop participants and the document analysis have confirmed this aspect.

One way how Service Design Tools are able to support teams is that they make it easier to focus on the customer and really put yourself in the customer's shoes. As one interview partner mentioned, this seems to be something rare and special in the arts and culture industry, since the customer is not usually put first in arts and culture work.

The interview partners also stated that Service Design Tools made it possible to work together productively in a larger group. All interview participants were surprised by the rich outcome of the workshop. What they had experienced before, were never-ending discussions with everyone sticking to their point of view. We can therefore conclude, that Service Design Tools support groups in working together in a constructive way.

Finally, the use of Service Design Tools helped Kulturradius to establish a common understanding of purpose, structure, and goals of the organization.

All these aspects make up the answer to the second research question on how Service Design Tools can contribute to the sustainable development process of Kulturradius. These insights from the case Kulturradius can be valuable for other arts and culture organizations and can stimulate further investigation on the usefulness of Service Design Tools for Sustainable Development.

As a result of their Service Design process, Kulturradius was able to set up a long-term planning for their arts and culture projects in the Odenwald region. They have established an event series, where artists do not only perform on stage or show their art in an exhibition, but the introduction of the artists and insights into their work become part of the event. This way Kulturradius wants to bring artist and audience closer together and establish a personal relationship. With their long-term planning, a thorough concept for the events and clear

communication on their purpose and role in the region, they were able to secure support funding from foundations. This gives them the possibility to also realize events, which are less profitable because the artist is not very well known yet, or because the location is extraordinary and has a limited capacity.

The final chapter of this thesis will look closer at the limitations of this thesis and provide insights into the author's suggestions on the topic of Service Design for Sustainable Development.

## 9 DISCUSSION

As described in the previous chapter, the literature review and the case study suggest that Service Design Tools are fit to help small and medium-sized arts and culture organizations in their Sustainable Development process. The insights from the case study also give information on how Service Design Tools supported this sustainable development process for Kulturradius. Those insights, therefore, provide useful information for other small and medium-sized arts and culture organizations.

To me, the case study has shown without a doubt that Kulturradius is aware of the special responsibility they have as a cultural organization for sustainable development. They are deeply rooted in their community and their major question is how to contribute to the social sustainability of the region through their work with arts and culture projects. This made them such an interesting case to look at. They were already so far in their vision of truly wanting to be sustainable in all ways: social, ecological and economical, but were struggling on how to implement that and especially on how to make sure that this vision and want is not lost in the future, but maintained. They just needed to find a way, how to do that. It was great to see, that Service Design Tools seem to be the key to use for them to ensure all that.

It would be great to see if this is also true for other arts and culture organizations. Further research on this topic is, therefore, desirable in my opinion.

A great difficulty of the approach of using Service Design Tools for the sustainable development for small and medium-sized arts and culture organizations, or really for any organization for that matter, is that the desire to develop sustainably has to come from the organization itself. When researching for a case I could investigate for this thesis, I did not come across many small and medium-sized arts and culture organizations, or other small and medium-sized organizations, with a true aim for sustainable development. At around 30 organizations I looked at, before deciding to go with Kulturradius, there was often a statement and little information on environmentally friendly practices on the organization's

website. But when digging deeper, I could not find a hint that the organization wanted to do more than offer organic food, or use green energy. With Kulturradius, this was different.

As mentioned in chapter 2 on sustainability, there are calls for new ways on how to function and act as a business – away from profit-oriented, towards a business that sees itself as part of the society and environment it is based in – but I could not identify a large amount of small and medium-sized organizations, who were on their way to do so.

Nevertheless, I want to close with the positive remark that if an organization decides to start its sustainable development process, Service Design Tools are a straightforward, hands-on approach to do so. This is what I can say from my findings. I, therefore, agree with Prendeville and Bocken that Service Design Tools do have great potential when it comes to sustainable development. But I would add that this potential is not only often overlooked, but that sustainable development is not aimed for sufficiently. At least not yet.

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## APPENDICES

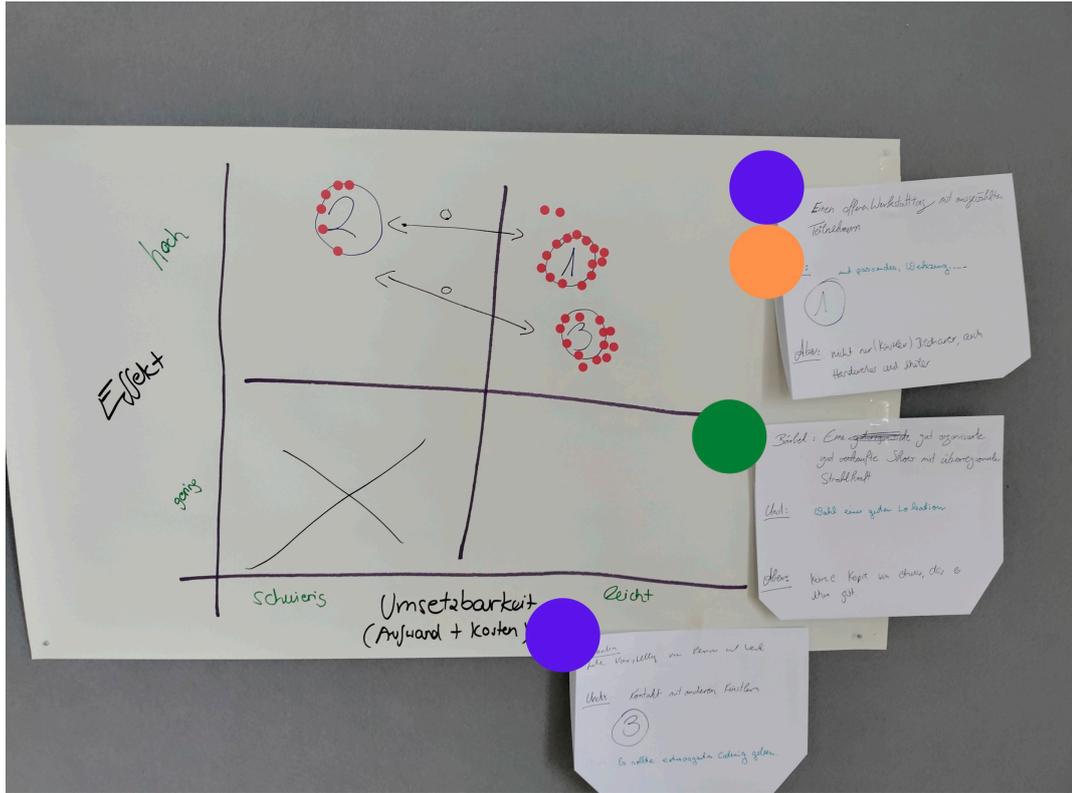
### Appendix 1. Conceptual Content Analysis Service Design Workshop

1 (4)

# Conceptual Content Analysis Service Design Workshop

**Coding:**

- Creating rooms of possibility
- Engaging with local inhabitants
- Promoting cultural attractiveness of the region to the region
- Involving artists and audience



„Übernachtungsmotiv“  
-> unbekannteren Künstlern  
eine Chance geben.  
Veranstaltungsreihe mit  
eigenem Namen  
in jeder Location

<b>Partner</b> Eure Akademie (Kultur-Anspruch!) JULZ Frankfurt Drauzine S&Sp f. HTT Spielplan ZK U Gemeinden Jugend-Seniorenrat SG	<b>Ressourcen</b>	<b>Aktivitäten</b>
<b>Kostenstruktur:</b>		

<b>Wortver sprechen (Digital sehen wir)</b> Ebenfalls weil möglich unterschiedlich haben attraktivität / anders schnell als Überwachungsstelle regionale Bier Markt Chancen geben	<b>Kundenbeziehung</b>	<b>Kommunikationskanäle</b> - Flyer - Mail Kontakte / Jahre & kal. - Social Media / Instagram - Plakate / Strafen	<b>Kundensegmente (Personen)</b>
<b>Einnahmequellen:</b>			

Orange Veranstaltungen: Theater, Konzerte



Name: Franz  
Beruf: Rentner  
Alter: 67  
Hobbys/ Interessen:  
Wandern, Fußball gucken, Kaffee trinken gehen,  
Bahnen schwimmen im Schwimmbad, Rentnersport,  
Gartenarbeit  
Kulturveranstaltungen besuche ich, weil:  
andere Leute treffen, kulturelles Angebot unter-  
stützen, Abwechslung

Ich lebe, ich genieße.

Mein Motto:

grün Veranstaltungen: Festivals,  
Musicals, Dorfeste, Konzerte,

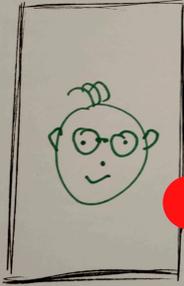


Name: Lisa  
Beruf: Studentin  
Alter: 24  
Hobbys/ Interessen:  
Sport, draußen aktiv sein, feiern,  
andere Leute treffen, ins Kino gehen, shoppen,  
reisen, saufen  
Kulturveranstaltungen besuche ich, weil:  
ich Freunde treffen will, tanzen, besonderes Essen,  
Abwechslung zum Alltag,

Ich lebe, ich konsumiere.

Mein Motto:

eice Veranstaltungen: Blasmusik,  
Kerwe, Frühjahrsfesten



Name: Otto  
Beruf: Rentner  
Alter: 83  
Hobbys/ Interessen:  
Garten, laufen, essen,  
Kulturveranstaltungen besuche ich, weil:  
andere Leute treffen, Abwechslung

Ich bin noch da

Mein Motto:

## Appendix 2. Interview Analysis

1 (7)

Interview  
Analysis

Interviewee	Text	Reduction 1	Reduction 2
Anja Hahn	<p>Dass wir uns überhaupt getroffen haben, fand ich sehr positiv.</p> <p>Und auch das gefeedback wurde oder dass wir ins Gespräch gekommen sind und einfach so. Für mich ist jetzt ein bisschen was, für mich ist jetzt ein bisschen was noch mehr entstanden im Kopf. Und das finde ich ganz toll.</p> <p>Ich fand die Begegnung mit dem Gerhard Scholz. Das fand ich. Ich schätze ihn unwahrscheinlich, weil es so ein schlauer Mann und jedes Mal, wenn ich mich mit dem unterhalte, habe ich so Aha-Momente und das hatte ich da jetzt auch wieder. Und das ist einfach, der hat Ideen, da könnte man selber auch drauf kommen, kommt man aber nicht drauf. Das war so'n, das hat mir besonders gut gefallen.</p> <p>Ja und das beieinander sein.</p> <p>Also ich, ich bin ja später gekommen und bin dann halt in die Gruppe gegangen, wo halt weniger Leute waren oder eine Person weniger was in der anderen Gruppe. Und da hatte ich dann so ein Moment überlegt mich da so rein zu finden, weil die haben natürlich sich unterhalten und die Schoscha hat mir die Zettel gegeben, was da schon stand. Da denke ich, wieso haben die einen professionellen Bildhauer und nen Hobby Bildhauer und ne Comedian, die professionell in Berlin lebt? Wieso haben die das? Es erschloss sich mir erst mal nicht. Und da dachte ich mir, bist du halt still. Ich dachte mir, ob ich da. Was dazu beisteuern kann oder einen Gedanken haben könnte. Das war jetzt nicht schlimm, aber wo ich schon so für mich ein bisschen gestolpert habe.</p> <p>Und und der Schoscha ihre Reaktionen mehrfach auf ähm „Ach so einen scheiß will ich nicht machen.“ Oder: „Das hab ich früher im Beruf.“ Also so ihre ihr ganzes auftreten. Das ist was, ich habe auch ganz viele früher solche Workshops gemacht bei meinen ganz vielen Ausbildungen, die ich so durchlaufen habe. Als erwachsene Person war es immer sei das die Elternarbeit die Theaterpädagogin immer waren oft so Sequenzen. Und auch wenn einem mal nichts einfällt oder man denkt Ach, jetzt tät ich lieber mal ein paar Fakten sagen, dann ist man halt still oder macht da mit. Oder dann sagt einmal „Das liegt mir jetzt nicht so“, aber sie hat ja da überhaupt nicht locker gelassen. Und das ist, das ist halt auch eine Art und Weise von Umgehen miteinander, die ich nicht praktiziere. So würde ich mich anderen Menschen gegenüber verhalten. Und das hat mir dann doch ganz schön aufgestoßen.</p>	<p>Sich wieder persönlich treffen.</p> <p>Gedanken und Ideen durch Austausch und Feedback.</p> <p>Inspiration durch die Gedanken und Ideen von anderen Teilnehmern.</p> <p>Durch den späteren Einstieg war es schwierig nachzuvollziehen was die Gruppe schon erarbeitet hat (Personas).</p> <p>Die negative Einstellung einer Teilnehmerin dem Workshop gegenüber war sehr störend.</p>	<p>Durch den persönlichen Austausch mit anderen entstehen neue Ideen.</p> <p>Es ist wichtig von Anfang an dabei zu sein.</p> <p>Die Einstellung der Teilnehmer zu den Tools hat Einfluss aufs Gelingen.</p>

Also anfangs wusste ich ehrlich gesagt nicht. Also anfangs wusste ich nicht so genau, wo es hin soll. Als dann der Workshop rum war, dachte ich okay: Da ist eine Linie und der können wir, zumindest die, die jetzt da waren, der können wir folgen. Und das fand ich dann ganz gut. Dass wir. Also beschließen können wir jetzt ist ja sowieso nicht, aber dass das so die Tendenz dahin geht, wir wollen an diesem Musikfestival schon festhalten, weil das ja der Auslöser war, aber durchaus auch die Möglichkeit um als Kulturradius, weil Kulturradius das beinhaltet ja ganz viel. Und Musikfestival, wir hätten uns ja auch Musikfestival Überwald oder so nennen können, aber was weiß ich. Und dass man da noch ne Nummer weitergeht, wieder angeregt durch den Herrn Scholz und ein bisschen durch die Martine. Mit den ich sag jetzt nicht monatlich mehrmals jährlich stattfindende in kleinem Ambiente mit hiesigen Künstlern, egal ob das jetzt Sänger sind, Bildhauer, Kasperlspieler oder sonstwas, die dann. Jetzt nicht unbedingt nur ich singe ein Lied, sondern einfach mal auch was über sich preisgeben und sagen, warum es so entstanden ist. Oder ja, und dann das Präsentieren und dann mit einer Gruppe. Das hat mir schon. Ich finde ich hab mich jetzt schon so in Gedanken weiter gebracht, hat was, was man auch war, was ich für mich auch, wo ich auch weiterarbeiten würde.

Prinzipiell denke ich ja. Jetzt hatten wir natürlich am Samstag da auch noch mal kurz drüber, weil Doris und Martin „Redebedarf Redebedarf“. Doris redet furchtbar gerne. Was okay ist, ich rede auch gerne. Aber es gibt Menschen, die brauchen so unheimlich lange, um auf irgendwelche Punkte zu kommen. Und auch das habe ich gelernt. Irgendwann muss man halt mal einfach still sein, um dann auf einen Punkt zu kommen und sonst redet man immer nur an immer. Nur prinzipiell glaube ich schon, dass Kulturradius aufgestellt ist oder sein kann für die nächsten Jahre, wenn unsere Männer Powers oder Frauenpower Situation sich auf gar keinen Fall verschlechtert, bestenfalls erweitert.

Weil egal wie klein die Dinge sind, die wir andenken, es muss immer jemand sein, der da was in die Hand nimmt. Und nicht nur denkt, sondern wirklich auch in die Hand nimmt und das da hat man mir dann wieder, wo ich gesagt habe, ich bin nicht pessimistisch und hat der Danilo sich bald kaputt gelacht. Ich wäre der Ober-Bedenkenträger. Sage ich ds liegt vielleicht daran, dass ich 60 Jahre alt bin und schon in vielen solchen Gremien. Das ist, das geht schon in Klassen Elternbeirat los. Wer machts Grillfest heute einmal im Jahr? Und solche Dinge und da habe ich Erfahrung mit Menschen, wenn es darum geht, irgendetwas zu planen, zu organisieren, egal was es ist. Und das hat mich halt gelehrt, dass man sich da nicht so auf sein Gegenüber immer so verlassen kann. Und das ist jetzt, das ist auch im Theater so. Das ist auch im Chor so. Man manche Gruppen sind zwar wie sag ich jetzt, die sind da aktiver und andere weniger. Manche sind auch aktiv oder denken, sie sinds und dann sind es so Sachen wie hoch, das hab ich jetzt vergessen oder ach, ach, wann war es noch mal so, dieses Künstlergen ja und? Da habe ich. Was heißt Bedenken? Also das ist auch für mich ein Punkt oder wo ich sagen würde, da könnte es Schwierigkeiten geben. Aber prinzipiell sind wir glaube ich gut dabei.

Zu Beginn des Workshops war nicht klar, was am Ende rauskommen soll. Nach dem Workshop gibt es eine Linie, der der Verein folgen kann. Es gibt zwei konkrete Ideen die weiterverfolgt werden sollten: Musikfestival und Matinee-Reihe. Der Workshop hat mich weitergebracht, ich weiß woran wir jetzt konkret arbeiten können.

Ich weiß woran wir weiterarbeiten können. Die klare Linie mit 2 konkreten Projekten zur Umsetzung ist da.

Kulturradius ist nachhaltig für die Zukunft aufgestellt, wenn sich die personelle Situation nicht verschlechtert.

Wir sind nachhaltig aufgestellt, wenn wir Zuständigkeiten definieren.

Die Mitglieder müssen sich verpflichten und Aufgaben denen sie zustimmen auch tatsächlich erledigen, damit es langfristig funktioniert.

Also ich weiß, ich weiß nicht, ob wir das, wenn wir jetzt einfach in der Runde gesprochen hätten und gesagt hätten „Was habt ihr für Ideen?“ Ich meine, es kommt ja auch immer drauf an, was du in die Gruppe hinein gibst, wenn du da jetzt stehst. „Was habt ihr für Ideen, was Kulturradius tun kann?“ Dann hätte der Scholz das gesagt, was er dann im Prinzip auch gesagt hat. Ähm, dann. „Welche Leute wollen wir ansprechen?“ Ich glaube, das wäre so, das ist auch so was, wo ich noch nicht so. Bei der Gruppe war ich auch nicht, das habe ich jetzt auch nicht mehr so vor Augen. Immer mit diesem Rentner und Hessisch Gebabbel Club und so. Das dachte ich mir. Okay, also da bin ich mir nicht so ganz einig, weil ich eigentlich gern alle Interessierten ansprechen will ich macht da kaum Unterschiede, klar weiß ich, wenn ich eine Oper auflegt, das dann wahrscheinlich wenig 20 kommen. Es ist mir schon bewusst, aber sie müssen auch ein anderes Angebot kriegen, aber deswegen will ich die Alten und die Jungen und so das ja. Jetzt habe ich mich verbabbelt. Was war deine Frage? Achso, ja. Wir hätten es auch in einem Gesprächskreis vielleicht ähnlich mit einem ähnlichen Ergebnis rausgehen können. Aber wir hätten uns wahrscheinlich tot gequatscht und wieder fünf Mal das gleiche. Und es wäre nicht so fix gewesen, so wie das jetzt war, war es ja wirklich im Prinzip schwarz auf weiß oder grüne Punkte auf braunem Papier und das war ganz klar. Und wenn du nur so schwätzt, dann hört ja auch wieder jeder was anderes. Weil wir Menschen halt so veranlagt sind.

Weiß nicht. Vielleicht. Dann müssten aber die Aufgaben ziemlich konkret sein, glaube ich jetzt, weil so ein Festival anzugehen. Also es kommt ja dann nur Wald-Michelbach oder die Überwald Region, da wissen wir ja, was du alles tun musst. Im Prinzip das gleiche wie bei der Sommerspiele, nur halt mit einem anderen Titel versehen und. Also denke ich, dass es überall das gleiche ist, außer wir wollen, naja vielleicht dann doch noch – Ja - dass dann da auch noch was Neues zutage käme, was wir auch bei den Sommerspielen noch nie so gedacht haben, wäre vielleicht auch noch einmal eine Idee. Keine Ahnung, aber das müsste sehr konkret sein. Wenn wir spezielle Veranstaltungen so mit den Tools. Eher dann auch wer übernimmt was und das dann zu oder wer ist für was verantwortlich? Er muss es ja nicht unbedingt selbst machen, Aber das man sowas vielleicht gut fixiert, weil das war auch bei unserem letzten Projekt mit den Gesichtern, ähm nicht immer hundertprozentig eindeutig.

Der Workshop hat Struktur reingebracht. Über ein Meeting/Gespräch wären wir vielleicht nicht zu einem Ergebnis gekommen, weil wir uns immer wieder im Kreis gedreht hätten. Jetzt haben wir schriftlich, welche Ideen wir vorantreiben wollen.

Service Design Tools erzeugen Struktur. Es gibt ein Ergebnis schwarz auf weiß, das wäre sonst nicht gelungen.

Falls wir nochmal mit Service Design Methoden areiten, sollten diese uns dabei unterstützen konkreter zu werden und Aufgaben auf Personen zu verteilen. Ggf. könnten wir durch Service Design Tools auf neue Umsetzungswege/Möglichkeiten kommen, an die wir trotz viel Erfahrung bisher nicht gedacht haben.

Service Design Tools für Zuständigkeiten definition nutzen und um neue Umsetzungsmöglichkeiten zu finden.

#### Lea Reichert

Und das mit den, dass man die Charaktere hat er so ausgedacht haben. Das fand ich echt ganz lustig. Es hat Spaß gemacht und ja generell ist eigentlich ganz cool das Wort erstmal entspannt und ich fand auch, dass es, ja das man so ein bisschen Überblick gekriegt hat, um was es dann in nächster Zeit gehen soll. Genau, was du am meisten Spaß, so sage ich mal gemacht hat, das war glaube ich, das, wo wir diese Leute da uns ausgedacht haben.

Das Erstellen der Personas hat mir gefallen, das hat Spaß gemacht. Und ich habe einen guten Überblick über das was wir in nächster Zeit tun werden bekommen.

Ich habe einen Plan für die Zukunft des Vereins, besonders die Personas waren hilfreich.

Ähm, ich muss mal überlegen, aber so spontan, ne eigentlich nicht. Also nix, was mir irgendwie negativ in Erinnerung ist.

Nichts war negativ.

<p>Ähm, ich glaube, dass man so ein bisschen ein bisschen drüber klar geworden ist in welche Richtung soll es überhaupt gehen? Also es war jetzt es waren so ein paar konkretere Vorschläge dabei, was Veranstaltungen und so betrifft, aber erst mal so das was stellt, stellen sich alle so überhaupt drunter vor, was da jetzt in nächster Zeit gemacht werden soll. Ähm ja. Ich bin da wirklich auch ohne Erwartungen reingegangen und hatte noch gar keinen Plan. Für mich war das deshalb, also ja war aufschlussreich zu sehen um was das gehen soll. Und was so die groben Pläne sind.</p>	<p>Wir wissen jetzt wofür wir stehen und was wir tun wollen. Ich war neu dazu gekommen und weiß jetzt wie unsere Pläne sind - ich habe schnell einen guten Einblick bekommen.</p>	<p>Wir haben Werte definiert und einen Plan was wir tun wollen. Auch als Neuling kenne ich mich jetzt aus.</p>
<p>Also ich mein klar, man kann auch einfach drüber gehen und ganz konkret die Frage stellen was stellt sich denn jeder so vor, was? Und eine Diskussion starten, aber ich denke so in strukturierter und ja einfacher. Also was heißt einfacher, aber strukturierter, eben organisierter?</p>	<p>Durch die Tools war alles strukturiert, das schafft man in einem normalen Meeting/Gespräch nicht.</p>	<p>Ohne Service Design Tools hätte es keine Struktur und kein Ergebnis gegeben.</p>
<p>Ähm, ich würde schon sagen, mit dem bei einem dieser Zielsetzungen oder diesem. Äh, diesen Leitfaden, den wir dann noch mal so ein bisschen aufgeschrieben haben, was wichtig ist, dass das, wenn das so eingehalten wird, dann schon gegeben ist, auf jeden Fall. Also es kommt natürlich noch mal drauf an, wie das dann konkret umgesetzt wird. Aber so wie es jetzt im Moment aussieht, würde ich schon sagen ja.</p>	<p>Wir sind nachhaltig für die Zukunft aufgestellt, durch das Business Canvas/ Leitlinien, das wir erstellt haben. Natürlich müssen wir das auch in Zukunft so umsetzen.</p>	<p>Wir sind durch unser Werteversprechene nachhaltig aufgestellt. Wir müssen uns aber auch daran halten/ darauf zurückbeziehen.</p>
<p>Vielleicht, dass wenn man überlegt, welche Veranstaltungen kann man eben organisieren und so weiter, dass man immer wieder guckt. Also, also passt das zu ihren Zielen, zu unserem, was wir uns vorgenommen haben und dass man dann nicht vielleicht irgendwann ein bisschen drüber hinweg sieht und sich denkt, ach das wäre eine coole Veranstaltung. Aber dass man sich mal wieder klar macht, passt das alles, ist das wirklich das was was zum Verein genau passt?</p>	<p>Wir müssen uns in Zukunft immer wieder auf das beziehen was wir erarbeitet haben und prüfen ob wir noch danach agieren, um nachhaltig zu sein.</p>	
<p>Ja auf jeden Fall.</p> <p>Ich glaube weil es auch dann irgendwie strukturierter ist und dann so im Rahmen gegeben ist einfach. Und das nicht, ja sonst kann das ja total chaotisch werden und auch das so eine Diskussion oder Gespräche halt nicht in die, nicht so zielführend sind.</p>	<p>Service Design Tools bringen Struktur, wir sollten diese auch in Zukunft nutzen, um Chaos und leere Gespräche zu vermeiden.</p>	<p>Service Design Tools bringen Struktur, wir sollten diese auch in Zukunft nutzen, um Chaos und leere Gespräche zu vermeiden.</p>
<p><b>Ute Koche</b></p> <p>Ähm verschiedene Sachen. Zum einen, das hatte ich dir auch schon gesagt, ich fand, du hast es sehr schön moderiert. Ähm, ich fand es sehr gut strukturiert und außer einer bestimmten Person haben ja alle Leute doch sehr gut mitgemacht.</p>	<p>Gute Moderation. Sehr gut strukturiert. Gute Beteiligung von fast allen.</p>	

Mhm. Nein, warum wir das machen, war mir klar. Ich kenne solche Tools. Hab auch schon früher mit Ja als Anwender mitgearbeitet, nicht als Moderator. Negativ. Vielleicht hat noch ein bisschen Zeit gefehlt, dass man einfach noch mehr ins Detail geht, was sich die Leute wirklich vorstellen, dann unter den ja mehr oder weniger zwei Hauptpunkte die wir so kristallisiert haben, da vielleicht ein bisschen mehr ins Detail, also das ist eine zeitliche Geschichte, denke ich.

Mehr Zeit wäre gut gewesen. Es wäre gut gewesen noch an den zwei Hauptideen weiterzuarbeiten.

Mehr Zeit um an den zwei Projektideen zu arbeiten wäre gut gewesen.

Das Ergebnis ist eigentlich die Punkte, auf die wir uns in Zukunft mit unserem Kulturradius konzentrieren sollen. Ja, das ist zum einen diese Matinee Geschichte. Ich denke, die kommt sehr gut an, dass wir eben Künstler wirklich vorstellen ja. Künstler aus dem Raum im Raum vorstellen. Finde ich sowieso ganz gut, weil ich habe die meisten Künstler gar nicht gekannt, die ihr da jetzt alle hattet mit unserer Wanderausstellung und. Gut, und das andere ist halt eine größere Geschichte noch machen einfach, dass man auch wirklich so! Ja mal einschlägt. Da hätte mir eigentlich jetzt noch so die Zeit gefehlt, dass man sich da auf den Punkt bissi mehr noch ins Detail gehen könnte. Was soll sein? Wen soll ich dann ansprechen? Ganz genau. Ähm ja.

Wir werden in Zukunft die Matinee und das Festival angeben. Wir haben einen Plan und es wäre gut da jetzt weiterzuarbeiten.

Wir haben zwei konkrete Umsetzungsprojekte, die wir jetzt angehen sollten.

Ähm, um alle einzubinden nein, natürlich hast du immer die Möglichkeit einen hinzuholen: Hier überleg. Der stellt jetzt vor und ihr habt ja zu sagen. So ähm. Aber mit mehreren finde ich die Art von Workshop, ob das jetzt genau dieses Tool ist oder ein anderes Tool, ist ja definitiv zielführender, weil ich bin nicht der Meinung, wenn wir dazu acht im Kreis gesessen hätten, hätten nur diskutiert, dann wenn mal bei null rausgekommen.

Nur durch die Service Design Tools konnten alle beteiligt werden. Ein anderes Format gibt das nicht her. Bei einem Meeting/Diskussion wäre am Ende nichts konkretes rausgekommen.

Service Design Tools binden alle Stakeholder mit eine und schaffen Struktur.

Ja, Punkte, die wir verfolgen wollen, finde ich auf jeden Fall, ja nachhaltig, ich habe bei der Kultur habe ich mit dem Wort nachhaltig immer so ein Problem. Aber ich denke ja, man verändert hier was dadurch schon bisschen, dass die Leute einfach sehen. Hier gibt es auch ganz viel. Na ähm, das wird momentan definitiv nicht gesehen, meines Erachtens. Ähm. Etc. Wie gesagt, es kommt halt jetzt auch noch ein bisschen auf die Feinplanung an.. Wie viel Gruppen kann man wirklich erreichen damit?

Wir tragen dazu bei das Potential dieser Region zu zeigen. Das ist dann nachhaltig, wenn wir es schaffen viele Menschen anzusprechen.

Wir sind nachhaltig, weil wir das kulturelle Potential der Region aufzeigen. Wir müssen es aber auch schaffen das zu vermitteln.

Die Struktur vom Verein, denke ich, müssen wir noch mal überdenken, wenn wir uns Mitgliederversammlung machen. Arbeiten sollten schon relativ gleichmäßig verteilt werden. Ähm. Es sollte auch wirklich ein gemeinsames Verständnis sein, was ich momentan ein bisschen anzweifle, ja, dass das bei allen da ist ja und dieses Verständnis sehe ich nicht nur im Kulturellen, sondern auch was können wir mit unserer momentanen Mitgliedern und vor allen Dingen mit unseren finanziellen Möglichkeiten überhaupt auf die Beine bringen und ich glaube dieser Punkt muss auch irgendwo dann angesprochen werden auf der Mitgliederversammlung ich glaube, da sind nicht alle ganz so dabei, dass war ja auch erst mal sehen müssen, Mittel zu kriegen und und und.

Die Struktur des Vereins und die Aufgabenverteilung muss überdacht und festgehalten werden. Es ist nicht jedem klar, welche geringen finanziellen Mittel wir haben.

Die Struktur des Vereins, Aufgabenverteilung und finanzielle Situation müssen geklärt werden.

Ich glaube, eine Mixtur wäre am besten. Ich meine, wir müssen einige Dinge nachbesprechen von dem, was war, das ist er in dem Meeting. Aber um dann auch die Struktur festzuhalten sind so gewisse Tools mit Sicherheit nicht schlecht, wenn man die anbringt, dass es den Leuten bildlich vor Augen ist. Hier, da stehe ich mit dem und dem, wofür ich vielleicht verantwortlich bin und und und. Wenn sich das am Ende dann alles so herauskristallisiert hat. Also ja.

Service Design Tools sollten neben klassisch Besprechungen genutzt werden. Vor allem, dass ein Ergebnis schwarz auf weiß festgehalten wird ist sehr gut. Zuständigkeiten müssen festgelegt werden.

Service Design Tools schaffen Struktur und sollten weiterhin genutzt werden.

Also wie gesagt, ich fand es sehr schön, sehr angenehm. Die Zeit ist schnell rum gegangen, auch gleich. Ich hatte auch ein bisschen „Oh Gott, wie wird das“ und dann hängst du den ganzen Tag da draußen rum? Aber ich fand es interessant und ich war auch von unseren neuen Mitgliedern sehr angetan, Gerold und Lea. Und die Zeit ging im Flug rum.

Es war ein gelungener Workshop. Die Teilnahme der neuen Mitglieder war sehr positiv.

#### Danilo Fioriti

Also. Ich fand den Workshop an sich gut als Kulturbetrieb die Teilnehmer von Kulturveranstaltungen und sowas wie Künstler, mit denen man zusammenarbeitet, prinzipiell mal aus einer Kundensicht heraus zu denken und davon weiterzugehen. Das fand ich also als Grund Herangehensweise sehr gut, weil mir das auch oft bei vielen Kollegen im Kulturbetrieb fehlt. Das ist glaube ich so dass das Beste, also das Fruchtbare, was ich da mitnehmen und was ich auch als Workshop sehr gut fand.

Es war sehr gut aus Kundensicht heraus zu denken, das vermisste ich sonst auch bei anderen Projekten/ bei meiner Arbeit im Kulturbetrieb.

Service Design Tools bringen Struktur, wir sollten diese auch in Zukunft nutzen, um Chaos und leere Gespräche zu vermeiden.

Ja, ja, ja. Ähm. Ich fand, ich glaube, dass der, dass man mehr Zeit gebraucht hätte bei dem Workshop, um den den Schritt. Also ich fand sozusagen den ersten Teil, bis wir die Kunden uns fertig hatten und ihre Interessen, zu Was machen wir? Da fand ich hat was zwischendrin was gefehlt oder? Oder es war einfach nicht so viel Zeit, sodass wir am Ende ein bisschen wieder ins Palavern kamen und man das gar nicht so rückgeschlossen hat auf diese, auf diese, Kundentypen die man vorher gemacht hat.

Wir hätten mehr Zeit gebraucht. Nach den Personas vor dem Brainwriting hat ein Zwischenschritt gefehlt. Am Ende haben wir zu viel dirkutiert, die Zeit war zu knapp.

Wir hätten mehr Zeit gebraucht, dann wäre das Ergebnis klarer gewesen. Nach den Personas vor dem Brainwriting hat ein Zwischenschritt gefehlt.

Und ich glaube, wenn man dann im Zwischenschritt ein bisschen mehr Zeit gehabt hätte, wäre das Ende klarer gewesen. Genau.

Mit mehr Zeit wäre das Ergebnis klarer gewesen.

Inhaltlich ja, inhaltlich also wirklich was jetzt für Kulturradius? Ich würde sagen, dass es. Das ist eine, dass wir uns jetzt damit beschäftigen müssen, dass es im ersten Jahr eine Verschiebung der Themen von Kulturradius gab und. Und das jetzt auch nochmal verstärkt wurde durch diesen Blick auf Künstler und ihre Bedürfnisse und auf die verschiedenen Künstler sozusagen. Wie weit haben wir uns von der ursprünglichen Kulturradius Vision entfernt, die Max und du, die ihr beide mal hattet und sind zu irgendwie tatsächlich was ganz anderem eine ganz andere Herangehensweise geworden? Ich glaube, die Herausforderung ist die Herausforderung der nächsten Wochen und das war die klarste Erkenntnis daraus.

Das Ergebnis ist, dass wir uns mit einer inhaltliche Verschiebung, weg von der reinen Ursprungsidee des Vereins beschäftigen müssen. Die Bedürfnisse der Künstler müssen mit einbezogen werden.

Das Ergebnis ist, dass wir auch die Bedürfnisse der Künstler mit einbeziehen und nicht nur an dem Festival arbeiten.

Ich glaube, ich glaube tatsächlich, dass der Workshop eine Tendenz verstärkt hat, die vielleicht vorher nicht dagewesen, also eine Tendenz verstärkt hat. Wir hatten vorher, ich glaube, ohne den Workshop wären wir danach in die Planung des keine Ahnung Produkts, quasi was wir ursprünglich vorhatten, gegangen, nämlich dieses Wochenende. Mit diesem Workshop kam jetzt meines Erachtens raus, dass dieses Wochenende zumindest mal zu diskutieren ist und. Deswegen tatsächlich glaube ich, dass ich diese Frage wahrscheinlich in der Herangehensweise, wenn wir uns einfach getroffen hätten, was machen, wir nächstes Jahr nicht so schnell getroffen hätten. Wenn ich mich nicht so schnell aufgekommenen Frage. Weil wir sozusagen ja eben eher von wahrscheinlich gehe ich mal von aus einfach vom Produkt her gedacht hätten, was wohl ein eigenständiges Produkt ist. Also dieses Festival. Aber das ist jetzt, das ist jetzt Ahnung, denke ich mir. So weiß ich nicht.

Ohne Workshop hätten wir ein Festival geplant, weil wir vom Produkt her gedacht hätten. Ob wir das jetzt tun ist nach dem Workshop zu diskutieren.

Ja, ich finde es ist eine große Frage und tatsächlich also. Ich glaube das mit dem Workshop jetzt gerade was begonnen wurde, was wir jetzt noch abschließen müssen und erst danach würde ich mich entscheiden. Ähm. Ob ich glaube, dass das etwas sehr, sehr nachhaltiges ist? Ich glaube, wir haben ganz viele. Also wir haben sozusagen Entscheidungen zu treffen, was die Ausrichtung angeht. Und wir haben ganz wichtige Entscheidungen zu treffen, was die Struktur des Vereins angeht. Also ich weiß nicht, wie sehr es Sinn macht, jetzt ins Detail zu gehen, aber momentan ist es so wir haben sozusagen Grundidee, dass die Arbeit der Gründungsmitglieder und jetzt sozusagen ist meines Erachtens müssen wir aus Gründungsmitgliedern, Verein und Vorstand machen. Das bedeutet eben auch all die Leute, die vielleicht dazugekommen sind und so was. Und das wird eventuell ein ein schwieriger Prozess. Ähm, das ist die eine Herausforderung. Dann eben dieses Inhaltliche. Wir haben quasi Musik und wir haben Sichtbarkeit von Künstlern, wie kriegen wir diese beiden Sachen zusammen? Und wenn das aber gelingt, wenn der, wenn der Verein diesen dieses, diesen Wechsel hinbekommt, und wenn der Verein sich seiner Ziele bewusster wird oder einfach da Entscheidungen trifft, dann glaube ich, ist das ganze schon sehr sehr überlebensfähig, wenn nicht die ganze Zeit, dass es knallt und auch sich auflöst. Glaube ich nicht, ist aber ist im Bereich des Möglichen.

Wir müssen über die Struktur des Vereins sprechen. Für unsere Ausrichtung hat der Workshop weitergeholfen (Musik und lokale Künstler), wir müssen aber an den Detail/der Umsetzung arbeiten. Wenn wir Entscheidungen treffen und daran weiterarbeiten sind wir nachhaltig aufgestellt.

Wenn wir den Verein strukturieren und die Ausrichtung in die Umsetzung bringen, sind wir nachhaltig aufgestellt.

Also rein aus meiner Perspektive wäre es hilfreich, obs momentan für den Verein gut ist, weiß ich nicht. Da müssen wir erst mal noch mal klären, ob wir im Verein gut mit so Tools arbeiten können. So, das steht für mich noch ein bisschen zur Frage, aber ich prinzipiell als Person mag es strukturiert zu denken und auch nach Gewissen von gewissen Formaten zu denken ist. Ja, das hilft mir immer bei einer größeren Klarheit.

Service Design Tools anzuwenden macht aus meiner Sicht Sinn: Es erzeugt Klarheit und Struktur. Falls wir das bei Kulturradius weitermachen muss das von allen gewollt sein.

Service Design Tools erzeugen Struktur und führen zu klaren Ergebnissen. Für ihre Nutzung muss ein Konsens da sein. S