

Aalto University | Designing for Services 2025 | Tapiola Sinfonietta

Orchestrating the Tapiola Sinfonietta

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1. EXECUTIVE SUMMARY

Tapiola Sinfonietta faces declining attendance and an aging audience base. Our seven-week service design research revealed that external renewal challenges stem from internal misalignment. We developed a strategic planning framework to align organizational practices with the orchestra's vision.

This project focused on strengthening Tapiola Sinfonietta's audience engagement and brand identity using service design methods during a 7 week period of our Designing for Services course. The orchestra - part of the Espoo Cultural Center - faces declining concert attendance and season ticket sales, an ageing customer base, the retirement of long-time musicians and a need to look for new audience members.

Through comprehensive fieldwork involving multiple participants, from staff, musicians, audience members, and potential customers, we discovered that the orchestra's challenges not only involved external factors, but also within internal issues, rooted in internal misalignment. Our research revealed four critical insights that helped us reframe the current problem from audience outreach to organization alignment, which in turn deeply affects the audience experience and creates the loss of multiple value propositions that the orchestra currently has, but is not managing to communicate.

The team developed an internal alignment framework that guides the Tapiola Sinfonietta's season planning from strategy to execution, integrating elements such as; strategic objectives aligned with organizational goals; audience personas; roles and responsibilities within the different actors of the orchestra; evaluation metrics to measure success and inform future programming; and others that aim to ensure that everything that is done within the orchestra is informed and looped into a common goal.

The design intervention was developed considering this extensive research, and once a prototype was developed, it was piloted with seven staff members who gave their timely and valuable insights into how the tool has the potential to visualize the planning processes, connect actions to strategy, and support cross-team collaboration. In addition to this, four future vision audios were developed to help the Tapiola Sinfonietta team envision how they can use audience personas to imagine potential developments and use the tool with an innovative perspective.

This proposal, still at prototype stages, requires broader testing across the different roles and workflows of the orchestra, as well as integrating into other planning cycles and systems, such as OPAS. Further development opportunities include expanding the tool for onboarding purposes - addressing the potential to pass the Tapiola Sinfonietta story - as well as scaling it across Espoo Cultural Center to align shared cultural experiences under Espoo's vision.

By addressing internal alignment first, Tapiola Sinfonietta can create a strong foundation for external renewal. When strategy, identity, and daily practices are coherent, the orchestra can consistently deliver experiences that attract new audiences while deepening engagement with existing ones, ultimately fulfilling its vision as a distinctive orchestra within Finland's musical landscape.

2. RESEARCH

2.1 Research Aim and Reframing

The project began with Tapiola Sinfonietta's brief: to attract new audiences aged 20–40 while maintaining engagement with loyal listeners. Early on, our team discovered that this challenge was not only external (about marketing or branding), but deeply internal – rooted in how strategy, identity, and daily practices were (mis)aligned across the organization.

Thus, our research reframed the question from *“How can we reach new audiences?”* to *“What internal and external barriers prevent Tapiola Sinfonietta from reaching new audiences and communicating its identity clearly?”*

This reframing guided the next phases of the research. We approached the project through service design and systems thinking, looking at Tapiola Sinfonietta not only as a concert producer, but as part of a cultural service ecosystem involving the City of Espoo, the Espoo Cultural Centre, musicians, administrative staff, and various audiences.

2.2 Research Approach

The research combined qualitative fieldwork, desktop analysis, and co-creative dialogue with the partner organization. We applied an iterative approach based on frameworks from service design literature:

- Multilevel Service Design (Patrício et al., 2011) to explore orchestral services across the ecosystem, organizational, and encounter levels.
- Service Blueprinting (Bitner et al., 2008) to identify gaps between the “frontstage” (audience experience) and “backstage” (organizational collaboration).
- Customer Journey Mapping (Lemon & Verhoef, 2016) to analyze experiences before, during, and after concerts.
- Service-Dominant Logic (Vargo & Lusch, 2016) to frame the orchestra as a co-creator of cultural value within Espoo's ecosystem.
- Service Ecosystem Design (Vink et al., 2021) to understand institutional barriers to renewal.

2.3 Research Phases and Methods

Phase	Focus	Methods	Participants / Sources
1. Context immersion	Understanding the orchestral ecosystem, audience development trends, and Tapiola Sinfonietta's strategy	Desktop research, document analysis (TS Strategy 2035, Audience Diversification Catalyst Guide, Royal Philharmonic Orchestra Annual Report 2024)	Secondary data, policy documents
2. Fieldwork	Exploring the current and potential audience experiences	In-situ observations (After Work 5.9, Indie Concert 25.9), contextual and ad-hoc interviews	14 concertgoers, 2 lobby staff
3. Audience exploration	Exploring cultural habits and motivations of younger potential audiences	In-depth interviews with potential audience members, questionnaire for Indie concert attendees	8 participants aged 22–35, 4 Indie concert attendees
4. Stakeholder perspectives	Understanding internal identity, collaboration, and strategic direction	Semi-structured interviews with staff, management and musicians, questionnaire for musicians	6 staff and management members, 9 survey respondents
5. Synthesis and validation	Testing emerging insights and co-developing solutions	Internal workshop (Oct 7–8) with management and administrative staff	7 participants (general managers, producers, coordinators)

2.4 Key Methods in Detail

Observation: We observed two concerts (After Work and Indie Series) to document the visitor journey, atmosphere, signage, and interaction between audience and staff. Observations revealed confusing navigation, unclear communication of concert types, and a disconnect between the orchestral experience and the venue environment.

Interviews: We conducted over 20 interviews with; (a) internal staff and management (general managers, producers, marketing coordinator, artistic planners, musicians) providing insight into decision-making, identity, and organizational culture; (b) regular audience members and the Friends of the Sinfonietta association reflecting on loyalty and expectations; and (c) younger potential audience members (students, professionals, cultural enthusiasts) discussing barriers and motivations related to classical music attendance

Desktop Research: Reviewing Tapiola Sinfonietta's Strategy 2035, Espoo's Kulttuuri Espoo 2030, and global orchestral audience reports provided a comparative baseline. These sources emphasized internal alignment, relationship-building, and inclusive communication as core enablers of long-term audience development.

Co-creation Workshop: In October, we conducted an internal simulation workshop using our pilot tool called Tapiola Sinfonietta's Strategic Framework. Staff collaboratively planned a concert scenario, discussed roles and responsibilities, and identified gaps in how the orchestra's story is communicated internally.

2.5 Research Sample

The study engaged 40+ participants from across the Tapiola Sinfonietta ecosystem:

- 6 internal staff and management
- 26 audience and potential audience

members (ages 20–75)

- 2 lobby staff at the Espoo Cultural Centre
- 9 musicians
- 1 Friends of the Sinfonietta representative

This diversity provided a complete overview of both frontstage audience experiences and backstage organizational processes.

2.6 Limitations

While the study achieved depth across perspectives, several limitations remain:

- Limited participation of musicians due to rehearsal schedules.
- No access to quantitative ticketing or audience demographic data.
- Pop-up workshop with small groups and individual staff members due to time constraints; broader testing could provide richer results.

Despite these, the data collected was sufficient to build a robust understanding of Tapiola Sinfonietta's ecosystem and to design an actionable internal framework to support strategic alignment.



3. ANALYSIS

Initial research focused on attracting new audiences, but fieldwork revealed deeper issues: communication gaps, underutilized organizational strengths, oversimplified audience assumptions, and internal misalignment. These four insights reframed the challenge from external outreach to internal coherence as the foundation for renewal.

3.1 From External Renewal to Internal Alignment

The initial project brief focused on attracting new audiences and strengthening Tapiola Sinfonietta's brand visibility. However, as our fieldwork progressed, patterns emerged around communication gaps, hidden internal strengths, misalignment between strategy and daily work, and varying perceptions of renewal. These findings formed the basis of our four key insights, supported by direct evidence from interviews, observations, and secondary sources:

1. Communication gap between internal and external worlds.
2. Hidden but under-communicated organizational strengths.
3. Heterogeneous and oversimplified younger audiences.
4. Internal misalignment preventing strategic coherence.

3.2 Insight 1: Communication Gap: The Orchestra's Efforts Are Not Reaching Audiences

Summary:

Tapiola Sinfonietta is actively experimenting with new concert formats (such as the Indie series), yet these innovations are not communicated clearly to audiences or even to front-line staff. The result is confusion about what makes each concert unique, both internally and externally.

Evidence:

"I don't know what is going to happen, but the musicians have told me it's going to be very good and have already bought tickets

for their families." –Lobby staff member

"Sometimes I feel like, am I their correct audience? Their target audience? The way that I look makes me a little bit hesitant." –Potential audience member.

Observation during the After Work concert (5.9) confirmed this misalignment. There was limited signage, unclear differentiation between concert types, and inconsistent messaging between website, printed materials, and staff communication.

Interpretation:

From a service design perspective, this indicates a breakdown between frontstage and backstage elements (Bitner et al., 2008). The customer-facing touchpoints (ticketing, signage, staff communication) fail to reflect the organization's strategic intent. The orchestra's "renewal" exists in planning documents but not yet in the lived audience experience.

3.3 Insight 2: Untold Stories: Hidden Identity and Institutional Memory

Summary:

Tapiola Sinfonietta possesses unique strengths – its small size, democratic governance, strong musician ties, and pioneering outreach tradition – that make it distinct in the Finnish orchestral landscape. However, these qualities remain largely invisible to the public and even under-communicated internally.

Evidence:

"We're a little bit smaller and the musicians pretty much started the orchestra themsel-

ves. So they're very devoted and dedicated." –TS staff member

"It would be super nice to dress up and have a formal night." –Potential audience member

"I think we haven't been keeping noise about ourselves. Who's going to lift the tail if not the cat itself?" –TS staff member

"I especially like novel experiences, I saw an ad on Instagram about classical music and Metallica." –Potential audience member

"It's a young orchestra, youthful and spirited... We've seen the musicians' children grow up and now some of them play with them." –Friends of the Sinfonietta member

"Breaking down the strict walls of genre, which increasingly sees listeners willing to venture outside their comfort zones." –Royal Philharmonic Orchestra Annual Report (2024)

Despite this rich identity, the orchestra's communication materials (website, brochures, social media) focus almost exclusively on event listings rather than storytelling. As one audience member remarked, *"It seemed very similar to other orchestras, only shorter and without intermission"*.

Observation at the Indie concert (25.9) confirmed this fragmentation: the audience ranged from loyal retirees to younger couples attracted by the experimental concept, with entirely different expectations and behaviors.

Interpretation:

Interpretation:

This gap between organizational identity and audience perception reflects what Vink & Koskela-Huotari (2022) describe as a lack of reflexivity: the institution does not fully recognize how its internal structures and traditions shape external experiences. Without a shared internal narrative, these differentiating factors cannot translate into audience value.

According to Lemon & Verhoef (2016), customer experiences span multiple dimensions – cognitive, emotional, behavioral, sensorial, and social. Younger audiences prioritize atmosphere, novelty, and social connection, while older ones value stability and artistic excellence. Designing for one group without understanding these nuances can lead to exclusion of the other group.

3.4 Insight 3 – Complex Audiences: Younger Visitors Are Not a Single Group

3.5 Insight 4 – Internal Disconnect: Fragmented Communication and Silos

Summary:

Summary:

Younger audiences (20–40) cannot be addressed as a homogeneous "new generation". They differ widely in motivations, cultural backgrounds, and expectations. Many are curious about classical music but consider it to be formal, exclusive, or distant from their lifestyles.

The most systemic issue uncovered was the lack of internal alignment. Information does not flow effectively between artistic leadership (Troika), producers, marketing, and other administrative staff. The orchestra's Strategy 2035 is poorly understood within the organization, and collaboration is often informal and personality-driven.

Evidence:

Evidence:

"For me it's pretty nostalgic – it reminds me of churches, candles, Christmas... but also of falling asleep." –Potential audience member

"Everyone is just doing their own thing... we each have our Excels but nothing is connected." –TS Staff Member

“I still don’t know what’s going to happen this Thursday.” –TS Staff Member before Indie concert

“88% of surveyed musicians aren’t aware of Tapiola Sinfonietta’s strategy.” –Musician survey (internal data)

“There’s no common platform; the information is in everyone’s head.” –Workshop participant

The internal workshop confirmed this fragmentation: roles overlap, communication happens too late in the production process, and strategy is not linked to daily decision-making.

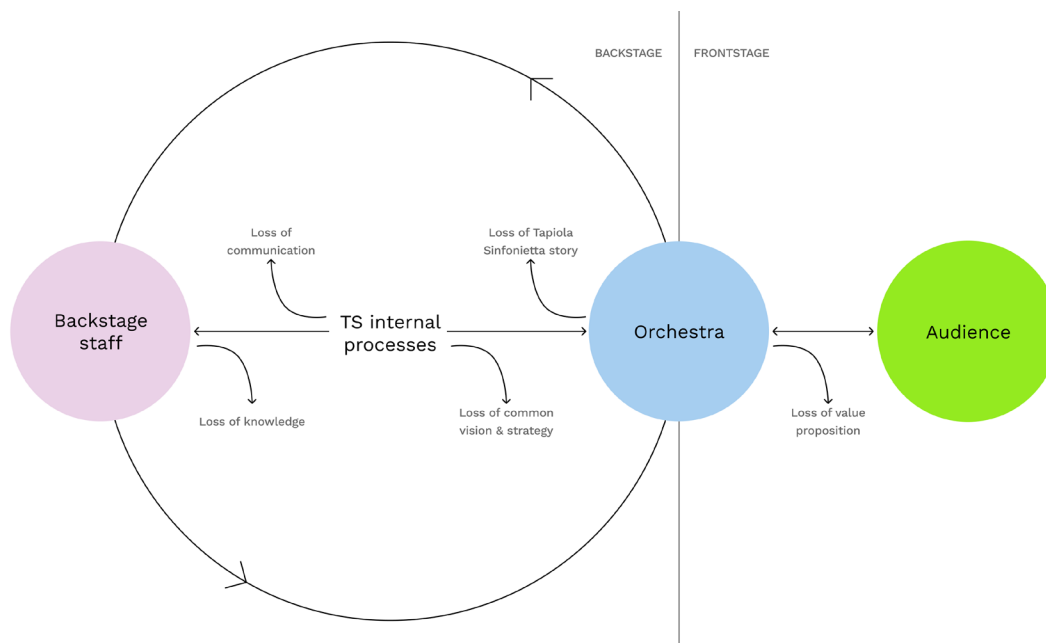
Interpretation:

This aligns with the multilevel service design perspective (Patrício et al., 2011): without coherence between the service concept (strategy), service system (organizational structure), and service encounters (concerts), the audience experience cannot consistently reflect the intended brand. The internal misalignment thus directly hinders external renewal.

3.6 Problem Reframing: Internal Alignment as the Enabler of Renewal

Bringing these insights together revealed that Tapiola Sinfonietta’s central challenge lies in internal alignment, not simply in audience outreach. The orchestra’s fragmented communication structures and underused strategic narrative prevent it from consistently delivering the experience it aspires to create. We synthesized this reframing through a visual systems model (see Figure 1).

The lack of coherence between Tapiola Sinfonietta’s strategic aspirations and daily practices reflects a vertical misalignment across organizational levels. As Andrews et al. (2012) demonstrate, such gaps between senior management intent and middle-level implementation reduce public service performance, especially in complex, multi-stakeholder settings. Similarly, Bryson (1988) emphasizes that public organizations need deliberate, structured cross-level discussions to translate mission and values into everyday actions – a mechanism currently missing at Tapiola Sinfonietta, thus preventing its renewal efforts from taking root.



4. PROPOSAL

4.1 Workshop:

Careful analysis of the insights gained from research were gathered into a preliminary version of an internal alignment tool to visualize the key steps involved in the orchestra's program planning process and involve elements that align with the brief, support the existing Tapiola Sinfonietta 2035 strategy, and incorporate ideal customer journeys.

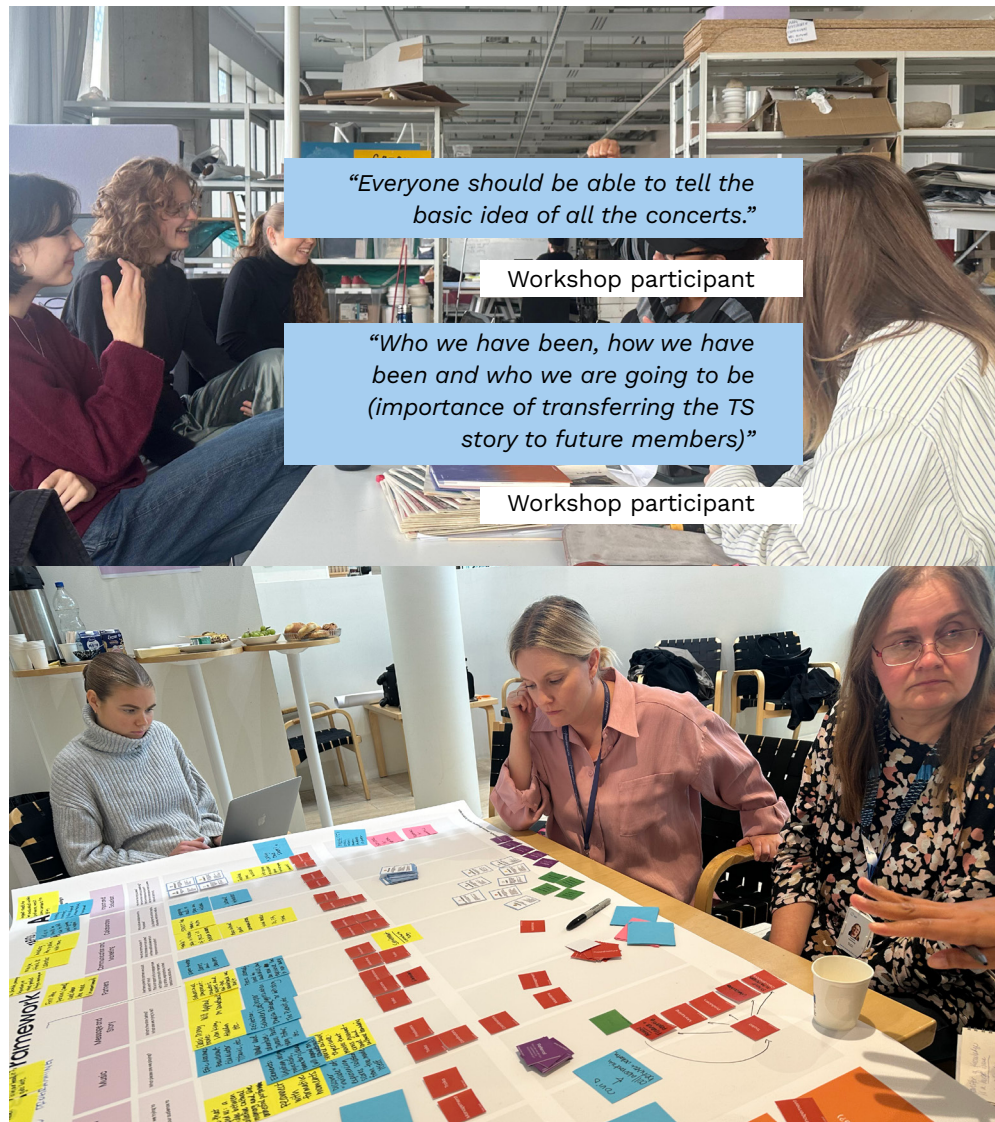
Brief pop-up workshops made up of two sessions each (four total), were organized at the Espoo Cultural Center for the administrative staff and musicians of Troikka to attend as their schedules permitted. Seven members of the orchestra's administrative team were able to participate over the course of two days, including one member of the Troikka.

The aim of the workshop was to simulate the planning process for the organization's attendees and discuss aspects of the tool including the components involved (described below), usefulness, how it could provide additional transparency and support collaboration and strategic alignment in their daily work.

The workshop participants were presented with a user journey describing an ideal experience of a selective concert goer, Elena, after which, we facilitated discussion of how the planning process behind this experience might have looked like using the alignment tool.

Participants were encouraged to question, correct and challenge the pre-filled template, through which new insights were collected. Discussion between the participants revealed new insights such as logic behind decision making, the impact of roles pre-

viously undisclosed to the design team, familiarity and disconnect with the organization's 2035 strategy and general tacit knowledge which is not documented anywhere.



4.2 Workshop Key takeaways

Main findings from the workshop that needed to be considered in the iterative process of developing the tool.

Need for clarity: The organization's strategy and story are not always communicated consistently across roles. This hinders the ability of other roles to effectively execute their tasks.

Example: Without a clear understanding of the vision and strategy behind an upcoming program, marketing is not able ____ and other members of the orchestra are unsure how to share the event with public as well. Thus possibly resulting in general confusion and lack of clarity with audiences across all groups.

Usefulness: Tool helps visualize the concert planning process and connect actions to the strategy – evaluation metrics were especially appreciated. The current success of the performances are evaluated through ticket sales and seats filled and limited comments via digital channels including social media. This does not provide specific metrics to evaluate the decisions and outcomes of the planning with.

Example: The financial success of each performance is captured after the performances, which are generally not repeated. This leaves no opportunity to improve the same programs as they will be different and there is no data captured beyond sales and attendance.

Ownership: Should be a collaborative tool – mainly used by Troika, producers, and marketing together. While each member of the organization has designated tasks associated with their roles, the success of the collective is contingent on shared knowledge and collaboration. While the tool encourages collaboration and transparency, it is crucial that key person(s) are designated to manage the overall template and encourage others to update their details accordingly. Ownership of the tool relieves alleviates burdens for the collective.

Example: Current use of OPAS (as their internal orchestra management software) includes fields where information should be entered, but it is not consistently being completed, leading to gaps in communication across the board. Visualizing the accountability involved in completing these tasks and the impact that failing to complete them have on the organization requires management of the tasks.

Improvements: Discussion of adding a timeline to the template, flexibility of prefilled fields, and possibility of integration with existing systems to better fit real workflows.

The original decision to not include a timeline was based on our lack of understanding of the exact phases and their chronological order. After the workshop, it became evident that a timeline may pose restrictions to an otherwise iterative process, as the program planning process evolves continuously and previous decisions are revisited and revised. Additionally, several roles within the organization do not necessarily operate in a chronological manner e.g. orchestra manager (finances) or librarian (coordinates music), and their tasks later on in the process can retroactively impact previously made decisions that have not yet materialized.



4.3. Components:

Recall the guiding questions presented in the original brief:

- How and where can we find new audiences?
- How can we lower the threshold for first time visitors?
- Are we heading in the right direction with our brand renewal?
- How can we deepen engagement with our existing audiences?

Objectives

The objectives for the planning process are defined by the guiding questions. Loosely based on Dave McClure's actionable framework, AARRR model (McClure, 2007). The objectives serve as compass based on the goals identified for each program/project .

- Find - How can we help new customers find us?
- Activate - How can we turn new customers into active customers?
- Visibility - How can we make TS a recognized brand and invite curiosity?
- Referral - How can we get our customers to recommend us?
- Loyalty - How can we keep our customers coming back to us?

Audience members

The audience members are based on research presented in Menegolli et al. 2019.

By referencing these ideal Tapiola Sinfonietta audience experiences, the journeys can be deconstructed to allow examining of the elements of the planning process that would allow these desirable experiences to be realized more strategically and collaboratively.

Selective Concert Goers - enjoys live music concerts but with a critical and biased ear towards familiar elements.

Excited Culture Lovers - engages often with various cultural programs in all forms. Open to new experiences and sharing cultural engagements socially.

Reluctant, Cautious Follower - in tune with cultural events taking place, but high threshold to engage. Appreciates consistency when they have a good experience and has potential to be an infrequent, yet loyal patron.

Loyal Customer - a frequent and consistent supporter of the organization and it's work. Eager to engage with productions both traditional as well as outreach events when possible. Enjoys bringing a first time guest, but has also found community in the Tapiola Sinfonietta circle of family and friends.

Roles

The administrative and creative responsibilities of the orchestra are delegated to team members based on their roles in the organization. As there are overlapping responsibilities, team members who occasionally pivot between positions, and general turnover, the roles used in this template have been limited to key titles to allow flexibility without compromising the purpose of assigning roles to each phase of the planning process.

By planning which roles should be involved in each phase, visibility is added to the planning process and some of the burden involved in transfer of knowledge to other necessary team members is alleviated in practice. Additionally, key team members will be more informed earlier on in the planning process, which will support their responsibilities more effectively.

- Troika - general manager, two elected members of the orchestra (responsible for artistic planning)
- Management - general manager/managing director, HR manager
- Producers - seasonal concerts and audience development and outreach
- Stage Managers - responsible for spatial coordination and execution of artistic

vision on stage

- Marketing - website, social media, brand
- Librarian - coordinates music for orchestra and visiting artists
- Orchestra Coordinator - accounting/finances

Who should be included in this phase? What roles and responsibilities are crucial to the success of this step in the planning process? What impact might not including a key person have on the project?

Impact and Evaluation Metrics

In order to measure success of programs, productions and outreach, a variety of suggested evaluation metrics can be utilized to align the orchestra towards the same direction during the planning process. The same metrics would then be used to evaluate the outcome after each event to capture important insights from the audience, front stage and back stage for further analysis and more informed decision making in the future programming.



5. HOW DOES IT WORK?

The process begins with a kickoff meeting where Tapiola Sinfonietta's Troika, producers, and management align on seasonal objectives. Through collaborative planning using the 'Orchestrating the Process Excel Tool', they iteratively develop artistic programming while coordinating expertise across teams to achieve shared goals.

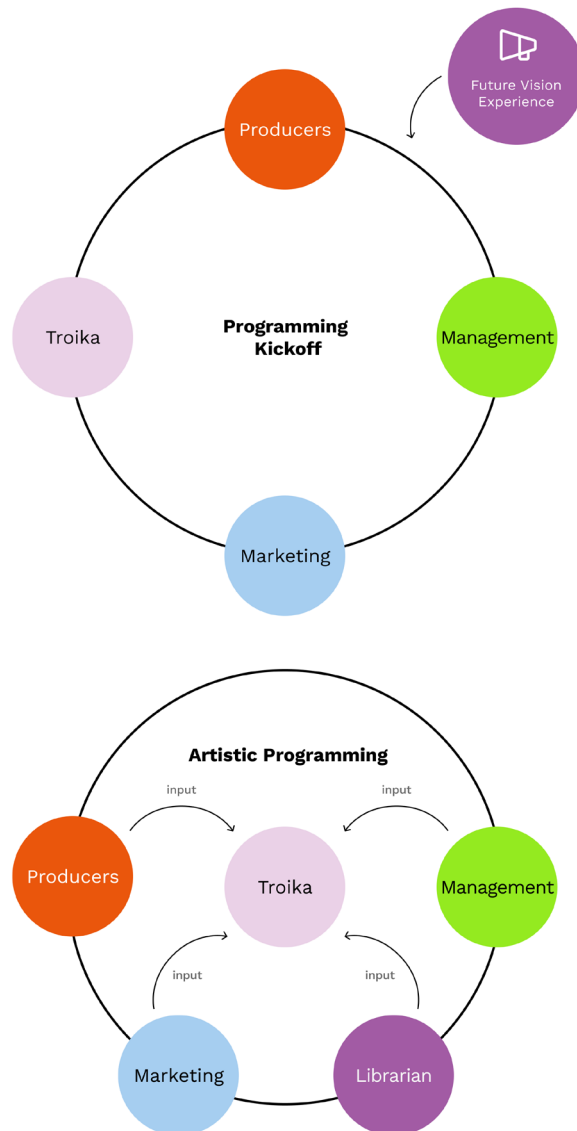
At the beginning of the orchestra's season planning - usually done in January of each year - the Troika, along with the producers, marketing and management team, start with a kickoff meeting. The purpose of this meeting is reviewing last year's season and defining together what the objectives of this new season will be.

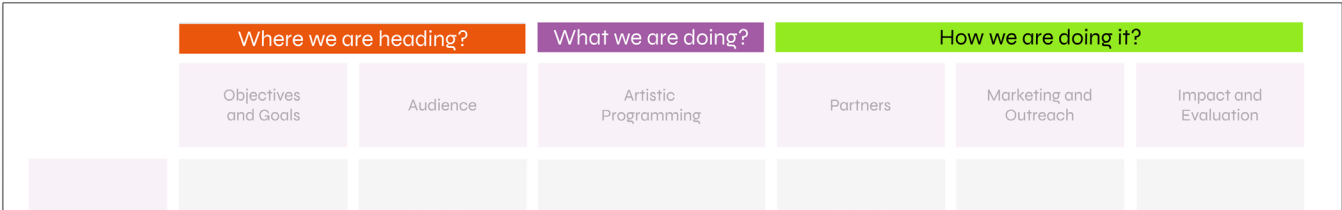
This information is crucial so that the Troika can work on their creative process having a common goal in mind, which is aligned with the needs of the orchestra and is understood by all participants as a decision based on evidence, such as ticket sales, audience research, trends, etc.

To spark creativity and encourage discussion within the group, they listen to the 'vision of the future audios', which helps them envision possible experiences from the perspective of the audience groups.

This discussion will allow the Tapiola Sinfonietta to answer the question of **'Where are we heading?'**, which will then be used as a stepping stone in completing the 'Orchestrating the Process Excel Tool'

After this first meeting, the Troika can now start envisioning the artistic programming for Tapiola Sinfonietta, considering its annual season concerts and the different special concerts that complement the season program. In other words, it will allow the Troika to work on defining **'what are we doing?'** to achieve the desired end result.



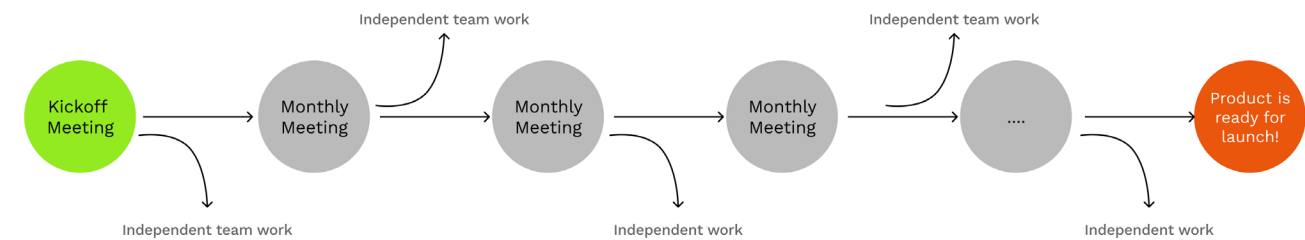


This aspect of the ‘Process Tool’ is mainly a creative endeavour that is the responsibility of the Troika, but now, with a common goal in mind, they can use inputs from the different teams that can help them model what this is by creating a compelling story and choosing musical pieces that are aligned, while also keeping feasibility in check. For example, by having the inputs from the librarian or the stage coordinators.

As the process goes along, and the different concerts start taking shape, different roles within the Tapiola Sinfonietta will provide their own expertise on the topics, such as who could be the best potential partners for

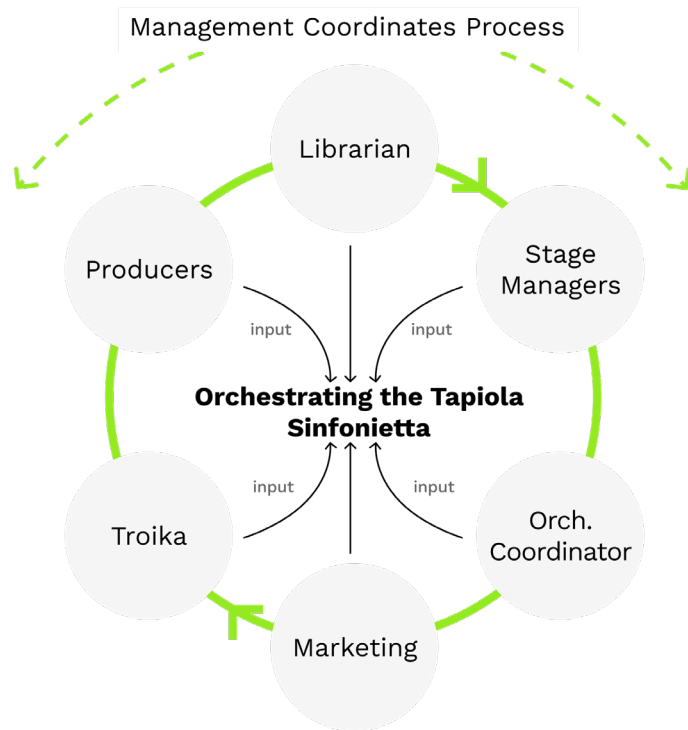
a certain concert, or the best way to market the concert to reach the desired audience group, in other words, **‘how are we doing it?’**

This process is considered flexible and iterative, with the participation of different stakeholders with their own responsibilities. The tool will allow everyone to be up to date with latest decisions and also follow along on the different elements that come into making the idea possible.



The process is overseen by the Tapiola Sinfonietta management, who must coordinate and ensure that all participants are responsible for their own tasks. The co-creative aspect of the tool requires monthly meetings where the group can discuss how the process is going, ask questions about decisions that are being made and in general update each other on the process, ensuring that all feel part of a common goal, which is actively coordinating the Sinfonietta into a common vision and the objective previously defined in the kickoff meeting, and lastly, that the work is correctly distributed within the teams.

As an example of how this looks once it's finished and ready to launch, a simulation of a completed 'Orchestrating the Process Excel', using the audio of Elena, a 'Selective Concert Goer' has been included in appendix 2.



6. LIMITATIONS AND FURTHER DEVELOPMENT

The tool remains a prototype tested with small groups, focusing on internal alignment without system integration. Future development includes iterative testing, integration into planning cycles, onboarding applications, and potential expansion across Espoo's cultural institutions.

6.1 Current Limitations

Prototype stage

The tool remains at a prototype level, having been tested only once with small groups of Tapiola Sinfonietta's administrative staff and management during our pop-up workshops at the Espoo Cultural Centre. While the pilot confirmed the tool's potential to support discussion and reflection, it has not yet been tested across different roles, workflows, or planning situations. Broader testing will be necessary to understand how it performs in everyday use and how easily it can be integrated into the organization's existing practices.

Focus mainly on internal alignment

Our proposal emphasizes internal collaboration and alignment between management, producers, and marketing, but does not yet extend to external, audience-facing communication. Although this focus was intentional – addressing the internal gaps that hinder effective renewal – the next step will be to explore how the tool's outcomes can inform communication and programming choices that directly affect audience experience.

Requires a facilitator or owner

At this stage, the tool's effectiveness depends on the presence of a dedicated facilitator or "owner" who ensures it is used consistently. A natural fit for this role would be the general manager or a member of the Troika, who can integrate the framework into

team meetings, follow up on progress, and update it as organizational priorities evolve. Without clear ownership, the tool risks becoming a one-time exercise rather than a recurring practice.

Lacks integration with existing systems

Currently, the tool operates as a standalone framework and is not yet connected to Tapiola Sinfonietta's existing planning and coordination systems, such as OPAS administration platform and internal calendars. Integration would allow the framework to become part of regular workflows, improving visibility and ease of use across departments.

6.2 Further Development Opportunities

Iterate and test in practice

The next step is to iterate and test the tool through continued collaboration with Tapiola Sinfonietta. Repeated trials within real planning contexts will help refine its structure, content, and usability, ensuring it fits the orchestra's existing ways of working. Broader engagement, including for example musicians, technical staff, and other Espoo cultural stakeholders, would also make the framework more inclusive and representative.

Integrate into regular planning cycles

To ensure sustainability, the framework should be integrated into Tapiola Sinfonietta's regular planning routines, such as the

Troika's monthly meetings or season kick-offs. This would enable teams to continuously align their goals, assess progress, and adapt shared priorities as the orchestra's activities evolve over time.

Use as a training and onboarding resource

The framework could serve as a training and onboarding tool for new employees, helping them understand Tapiola Sinfonietta's mission, strategy, and ways of working. Embedding the tool into orientation materials or team development sessions would strengthen shared understanding and continuity as the organization grows or changes.

Expand to cross-institutional cooperation

Finally, the framework could be scaled beyond Tapiola Sinfonietta to support cross-institutional collaboration within Espoo's cultural ecosystem. Applying it across multiple cultural organizations, such as Espoo Cultural Centre, Espoon Kaupunginteatteri, and EMMA, could help align shared values, narratives, and experiences under the City of Espoo's broader cultural vision.

APPENDIX: FUTURE VISION EXPERIENCES



Elena - Selective concert goer



Before

Information seeking

Elena sees an ad for the new Soundtrack Series in TS in the tram on her way to work.

Website navigation

Elena goes into the TS website and reads about the concert, she looks at dates and different soundtrack available.

Ticket purchase

Elena chooses to buy tickets to see Schindler's List Soundtrack for her and her partner, she selects her seats because she wants to be able to see as best possible.

Waiting time

Elena waits for the concert day, she receives an email a week before reminding her of the upcoming concert and additional information, such as the program, the TS story, other concerts, how to dress, etc.

During

Arrival

Elena and her partner walk into the Espoo Cultural Centre from the metro, they are received in the lobby by a staff member who guides them to the coatcheck and second floor lobby, which has nice lighting and people waiting around, talking and drinking.

Additional purchase

They leave their coats and buy some drinks and snacks while they wait for the doors to open, they sit in the bar in the meantime and look at the screens, which remind them they can come inside with their drinks and instructs on phone use inside the concert hall.

Admission and seating

Doors are opened and they are directed towards their seats. The usher gives them a printed program for the night. Here they can read about the musicians, the pieces to be played, the conductor, etc.

Watching the concert

Elena and her partner enjoy the concert. The conductor is charming and gives a brief overview of the concert, providing interesting facts about the pieces and soundtrack. There are different lights, projections and an actor that serves as narrator during the performance, the experience is immersive and very emotional, especially the violin solo.

Afterparty

Elena and her partner exit the Tapiola Sali and stay in the lobby for some more drinks and snacks, they chat for a while with the Friends of the Sinfonietta, who organise the afterparty and introduce some of the musicians and conductor. There is an informal discussion about the Soundtrack Series and the coming concerts.

Exit the venue

Elena and her partner leave the venue and head back to the metro to go home.

After

Feedback

Elena receives an email from the TS asking about her experience, here she can evaluate the concert, the food, and provide information about future programs she would like to see.

Future contact

Elena receives a monthly email from the TS, here she can read about future programming in the TS as well as read about the musicians, outreach and recommendations from the Cultural Centre in general.



**Jonas - Excited
culture lover**



Before

Information seeking

Jonas loves going to cultural activities and is always looking for new experiences to attend. His friend Oscar sends him a link to the cultural newsletter from the Uusima area promoting TS new Indie series, asking if he'd like to come.

Website navigation

Jonas goes into the TS website to read more about the series and ticket costs, he reads about the Indie Series that combines orchestral music with theatre, an experience he's never been to, sounds fun, and isn't expensive at all!

Ticket purchase

Jonas decides to buy tickets to go with his friend Oscar, also a culture enthusiast who has previously been to the Espoo theater. They agree to go to the next concert in 2 weeks

Waiting time

Jonas waits for the concert day, he receives an email a week before reminding him of the upcoming concert and additional information, such as the program, the TS story, other concerts, how to dress, and general concert etiquette.

During

Arrival

Jonas and Oscar arrive to the Espoo Cultural Centre with 15 minutes to spare. They are welcomed in the lobby by a staff member, who gives them directions on where to leave their coats and the location of the bar

Additional purchase

Jonas and Oscar buy a couple of beers, popcorn while they wait for the doors to open, they stay in the bar talking and look at the screens, which remind them they can come inside with their drinks and that photos and videos are allowed during the concert

Admission and seating

Doors are opened and they are directed towards their seats. The usher gives them a printed program for the night. The two of them discuss the program and plan for dinner after.

Watching the concert

The quality of the music is very good, the show starts with the musicians playing as they approach the stage while dancers perform, the show has lighting and other elements that make it feel very immersive and they are enraptured following the plot of the story. Jonas films his favourite parts, trying to capture the best and most aesthetic scenes.

Afterparty

After the concert is over, Jonas and his friend stay for one more beer while they listen to the afterparty discussion with one of the musicians and one of the actors. They discuss how orchestral music is evolving towards new media and ways to incorporate it with other leisure and culture activities. There's also an expert present, sharing her opinion.

Exit the venue

Jonas and his friend leave to have dinner in the neighborhood. They continue discussing the performance, Jonas uploads some stories to his Instagram tagging the Sinfonietta and recommending the show to his friends. He notices the reactions coming in almost instantly!

After

Feedback

Jonas receives an email from the TS asking about his experience, here he can evaluate the concert, the afterparty, and provide information about future programs he would like to see.

Future contact

Jonas receives monthly emails from the TS, he usually opens it and skims to see if there's anything interesting for him. He doesn't usually like only classical music, but is interested in anything that might have a twist and interest him.



Maria - Reluctant, Cautious Follower



Before

Information seeking

Maria is a lover of tradition. Every December, she and her friend Liisa make it a point to attend Tapiola Sinfonietta's annual Christmas concert – a highlight that marks the start of the holiday season. They've been going for years, and it feels like part of their shared ritual. Though Maria isn't an active concert-goer otherwise, she trusts that the experience will always be high-quality and uplifting.

Website navigation

Maria sees an ad for the Christmas concert while visiting the library at the Espoo Cultural Center, and she decides to buy tickets.

Ticket purchase

Rather than booking online, Maria prefers to call or stop by the box office – she enjoys speaking to someone in person. The staff member's warm tone and helpfulness make the process easy and pleasant, and Maria appreciates hearing that this year's program includes many of her favorite Christmas pieces.

Waiting time

A week before the concert, Maria receives a friendly reminder email. She enjoys the small detail about the musicians preparing something "a bit special" this year. It sparks a sense of curiosity – perhaps this Christmas will bring a fresh surprise. Otherwise, she reads the message quickly through as she already knows where to go and what to expect.

Arrival

Maria and Liisa arrive at the Espoo Cultural Centre a bit early, dressed nicely for the occasion. The decorations and lights in the lobby instantly put them in a festive mood. The familiar faces among the staff make her feel welcome – a small but meaningful detail that adds comfort and belonging.

Additional purchase

Maria and Liisa leave their coats and head to the café for glögi and their favorite Christmas pastries. In the lobby, they can hear soft conversation and the sound of musicians warming up. Maria enjoys the social atmosphere – it's a calm but joyful break from her busy week.

Admission and seating

As the two enter the hall, Maria enjoys recognizing the staff at the doors of Tapiolasali. Once seated, she glances through a beautifully designed program, recognizing a few Christmas carols she loves. She notices some new faces in the orchestra and feels a quiet admiration for the musicians' dedication.

Watching the concert

The performance begins. The music fills the hall, from joyful classics to a touching solo piece. Maria feels relaxed and moved – moments like these remind her why she keeps coming back. When the audience joins in for the final carol sing-along, she smiles, realizing this is what makes the experience special every year: the feeling of shared celebration.

Afterparty

After the concert, Maria and Liisa spend a few minutes in the lobby, greeting a few familiar attendees. They exchange warm holiday wishes and talk about how beautiful the performance was – especially the new arrangement that surprised them both.

Exit the venue

Later at home, Maria opens the follow-up email from Tapiola Sinfonietta. She feels genuinely appreciative of the evening and clicks the quick feedback link, leaving a short comment: "A lovely way to start Christmas – thank you for keeping this tradition alive."

Feedback

A few weeks later, Maria receives the Sinfonietta's January newsletter. She notices a new concert series advertised – something a bit different, with storytelling elements. She doesn't decide right away, but bookmarks it.

Future contact

After all, Maria believes that traditions can evolve. She's starting to think that maybe the Sinfonietta could be part of her entire year, not only at Christmas.

During

After



Vesa - Loyal Customer

Before

Information receiving

Vesa has been going to TS for over 30 years now. As every year, he plans to buy his season ticket. He receives an email from the TS telling him the Season Tickets are now available, with information regarding the season shows and possible add ons.

Website navigation

Vesa goes into the website and reads about the upcoming season, he discusses what to buy with his closest friends within the TS friends group, who he usually goes with to the concerts.

Ticket purchase

He decides to purchase the Season Tickets plus the Indie Series add on.

Waiting time

Vesa receives the VIP booklet program and marks all the shows he plans to attend in his calendar. He also receives weekly reminders from the TS with the specific programs for each concert that is coming.

During

Arrival

Vesa arrives at the cultural center for a season concert and greets the staff members, who he knows after all these years. He heads up to the lounge and meets his friends.

Additional purchase

Vesa and his friends all purchase refreshments and discuss the program and music, they are all excited to see Irina season as artist-in-residence, they also catch up on each others' lives as they wait.

Admission and seating

Doors are opened and they are directed towards their seats. Vesa tells the usher he won't be needing a printed program, since he already has the VIP version back home.

Watching the concert

Vesa is fully immersed in this evening's program. He notices a new face in the wind section, perhaps a visiting student? He is fascinated by Irina's piano rendition and the conductor's intensity and how the emotion of symphony is brought to life by the lighting effects and visuals.

Afterparty

Vesa is excited to go discuss the experience with the other loyal audience members. He hopes to have a chance to say hello to a couple of musicians he spoke to at the last concert as well. The artist panel should be a treat!

Exit the venue

Afterwards, Vesa and a couple of Friends from the Sinfonietta head to a local restaurant that they frequent, some musicians join them as friends and they have a great time.

After

Feedback

Vesa receives an email from the TS asking about his experience, here he can evaluate the concert, the food, and provide information about future programs he would like to see.

Future contact

As a season ticket holder, he also receives occasional merchandise like signed photographs, refreshment coupons for shows or promotional tickets for a +1 and a TS canvas tote.



download
audio file

APPENDIX 2: SIMULATION OF COMPLETED TOOL

	Where are we heading?		What are we doing		How are we doing it?			
	Objectives and Goals	Audience	Artistic programming		Partners	Marketing and outreach	Impact and evaluation	
Guiding questions:	What are the expected outcomes? 1. Find 2. Loyalty 3. Activate 4. Visibility 5. Referral	Who are we trying to reach? 1. Selective concert goers 2. Excited culture lovers 3. Loyal customers 4. Reluctant cautious followers	Experience What experience are we trying to convey? How do we want our audience to feel?	Story What story are we trying to tell?	Are there potential partners we could work with? Who? This is an opportunity to engage more with Espoo community members. <i>E.g: artists, organizations, invited conductors, actors, etc.</i>	How do we communicate it? What channels are most suited? Are there additional elements to improve communication? Who could we collaborate with for this purpose? <i>E.g: shopping mall, schools, hospitals, influencers, institutions, media, etc.</i>	Short term How are we measuring success in the short term? Feedback from musicians, conductor, and audience Critics and press opinions Clarity (is the series understandable?) Ticket sales Satisfaction levels (surveys) Likeability (immediate reactions)	Long term Retention (do audiences come back?) Profitability Cost efficiency Clarity of the offer (is our programme coherent with our brand/identity over time) Sustained press reputation (are we building relationships with critics?)
PRODUCT	Special Concerts: soundtrack series							
1. Season concert 2. Chamber music 3. Special concerts 4. Other	<i>Find Visibility</i>	<i>Selective concert goers Excited culture lovers</i>	<i>Bridge between collective cultural memory and live orchestral performance Nostalgia Melancholy</i>	<i>Deeper appreciation for artistry Educational component: insights into how music is made and played Come listen to pieces you already love but in a new way</i>	<i>Espoo Theater: could provide recommendations on actors to narrate Visual designer: lighting and immersive projections</i>	<i>Channels: instagram and tiktok reels and posts with trailers of the music Influencer marketing Street ads in public transport Outreach: play snippets of songs during rush hour in metros and shopping malls</i>	<i>Feedback from musicians and audience Social Media metrics Ticket sales</i>	<i>Retention Profitability</i>
ROLES								
Who's responsible?	<i>Troika</i>	<i>Management</i>	<i>Troika</i>	<i>Troika</i>	<i>Management</i>	<i>Marketing</i>	<i>Marketing</i>	<i>Marketing</i>
1. Troika	<i>Management</i>	<i>Troika</i>	<i>Producers</i>	<i>Producers</i>	<i>Marketing</i>	<i>Producers</i>	<i>Management</i>	<i>Management</i>
2. Management	<i>Marketing</i>		<i>Librarian</i>	<i>Marketing</i>	<i>Troika</i>		<i>Orchestra Coordinator</i>	<i>Orchestra Coordinator</i>
3. Marketing			<i>Stage Managers</i>		<i>Producers</i>		<i>Producers</i>	
4. Producers			<i>Orchestra Coordinator</i>		<i>Stage Managers</i>			
5. Stage Managers					<i>Orchestra Coordinator</i>			
6. Librarian								
7. Orchestra Coordinator								



APPENDIX 3: REFERENCES

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