Service innovation and service design
With AT-ONE and smaply.com

Lecture INF5120
27th of January 2014

Arne J. Berre and Marika Lüders

INF5120 - Lecture plan - 2014

- **1 (13/1): Introduction – overview of the course. Enterprise Architecture with UML and BPMN and DSLs**
- **2 (20/1): Business Architecture – Business Model Canvas and Business Model Innovation with Value Networks, Strategyzer tool. BPMN modeling, MagicDraw EA tool**
- **3: (27/1): Service Innovation and Service Design, AT ONE, Smaply – BPMN Examples**
- **4 (3/2): User experience and Touchpoints/UI Design – Balsamiq/WebRatio**
- **5 (10/2): UML and Req.Modeling –Agile User stories versus Use cases 2.0**
- **6 (17/2): ServiceML, Requirements Modeling, Goal Modeling, BMM, and Non Functional requirements – Requirements Engineering**

- **7 (24/2): UI Models, WebML and IFML, Process models (WebRatio)**
- **8 (3/3): Model driven engineering – Metamodels, DSL, UML Profiles**
- **9 (10/3): Model driven engineering, transformation technologies**
- **10(17/3): Method Engineering, SW Process frameworks , SPEM/EPF, ISO 24744, FACESEM/ESSENCE (Brian Elvesæter)**
- **11(24/3): MDE and DSL in practice, with ThingML example**

- **12(31/3): System Architecture and Information/Ontology modeling, UML, ISO 19103**
- **13(7/4): UML Service Modeling – SoaML, UML 2.0 Service composition, MagicDraw**
- **EASTER**
- **14(28/4): Platform models for the Cloud, with CloudML (Alessandro Rossini)**
- **15(5/5): System realisation models (MagicDraw, JEE), MDA-ADM, SBVR, MDI**
- **16(12/5): Conclusion and Summary for INF5120 - Final Oblig review**
- **17(19/5): Preparation for Exam**

- **Exam: Monday June 2nd, 2014, (4 hours)**

Oblig 1 – Group work – Company "TravelAdvisor" -

Business Model, Service Innovation and Design – and Engineering -
Groups of 3-4 persons

Create a business model for the company "TravelAdvisor" – which will provide a service for geographic locations/travel destintations to promote and offer their services to travelers, together with travelers having an opportunity to provide reviews/comments/recommendations for this destination. The services should be offered both through regular web-browsers and for smart phones (iPhone/Android).

Oblig 1 – Group work – Service Innovation and Design

"TravelAdvisor"

1. Business Model – Osterwalder/Strategyzer.com
2. Service Innovation – AT ONE
(Actors, Touch points, Offers, Needs, Experiences),
 Use of smaply.com
3. Value Networks, VDML
4. BPMN processes (Activity diagrams)
5. User stories (Agile)/Use cases
6. UI Mockup (Balsamiq)
7. User Interface Design (IFML)
7. Service models, UML 2.0 / SoaML

Establish groups today
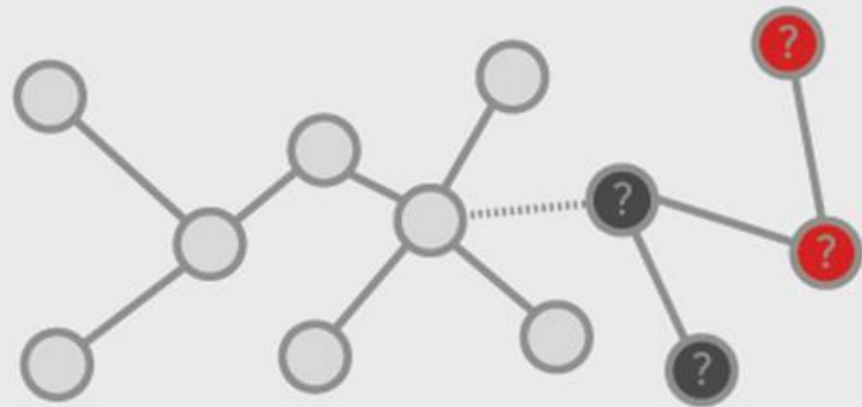
CSI – Center for Service Innovation

SERVICE INNOVATION
Service design, service innovation, design thinking, design strategy
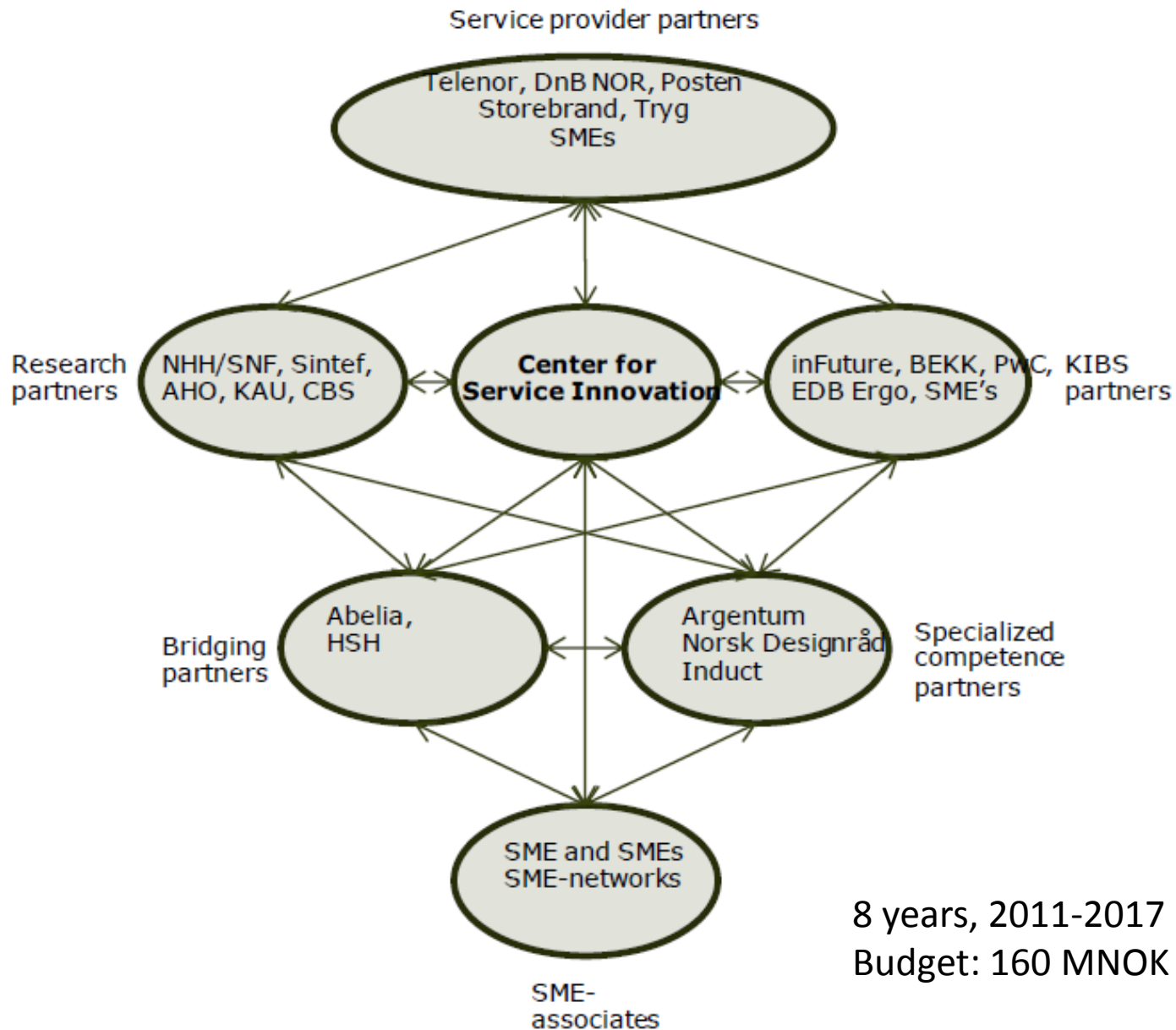
Feed on   Posts   Comments

AT·ONE

Actors - Services are often delivered by complex collaborations of actors in the form of a value network.
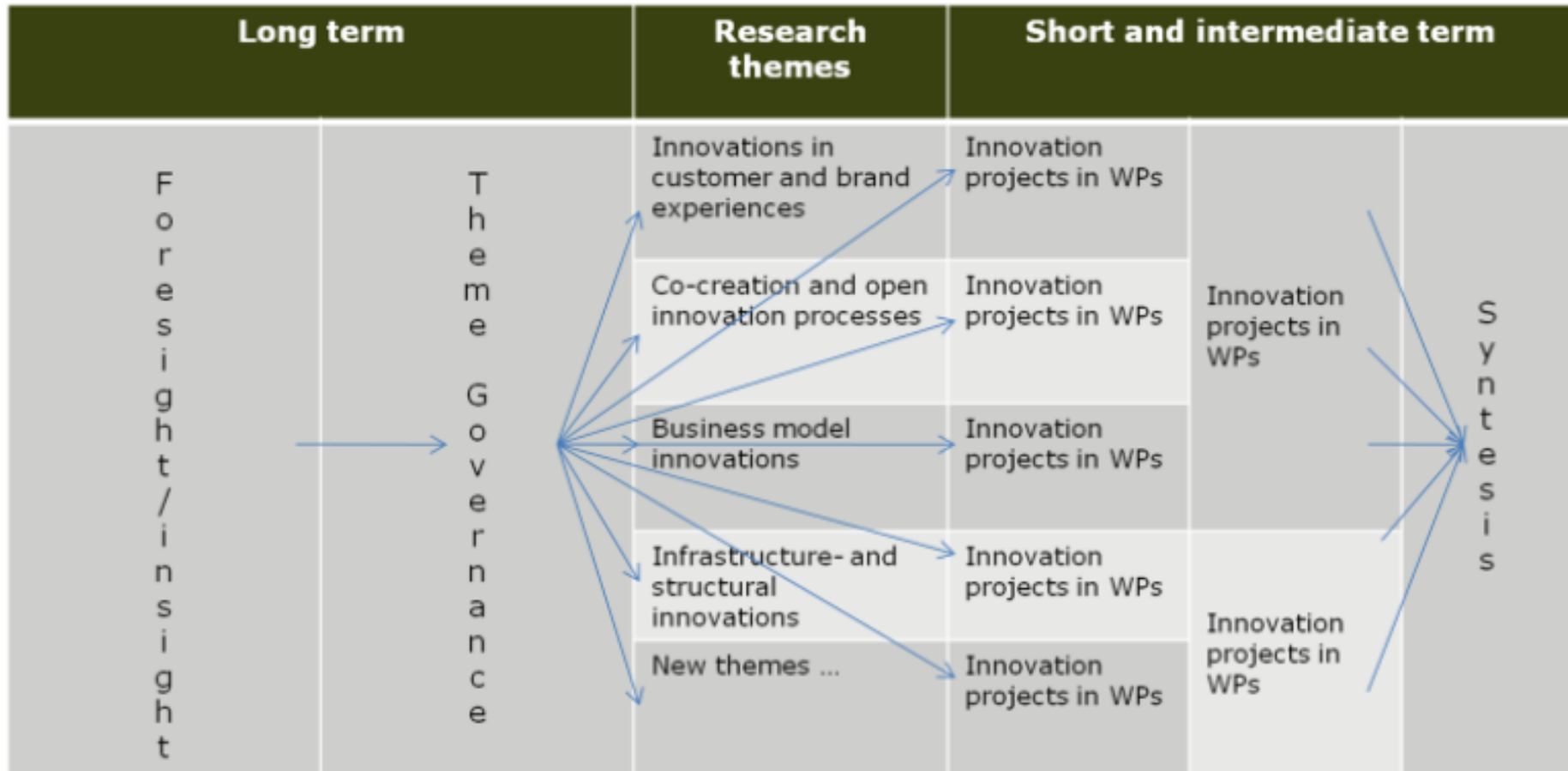There is considerable opportunity to be gained from innovating services based upon new actor constellations.

DnB NOR   posten   SINTEF   NHH 2011 75år

telenor   storebrand   AHO Arkitektur- og designhøgskolen i Oslo The Oslo School of Architecture and Design

Tryg

Service provider partners

Telenor, DnB NOR, Posten
Storebrand, Tryg
SMEs

Research partners
NHH/SNF, Sintef, AHO, KAU, CBS

Center for Service Innovation

inFuture, BEKK, PwC, EDB Ergo, SME's

KIBS partners

Bridging partners
Abelia, HSH

Argentum Norsk Designråd Induct

Specialized competence partners

SME and SMEs SME-networks

SME-associates

8 years, 2011-2017
Budget: 160 MNOK

news & events | **members** | **community** | **conferences** | **learn** | **journal** | **about**

Welcome!

The Service Design Network
Find out more about us

Touchpoint
The Service Design Journal

Service Design Conference
Information and news

Become a Member
Not yet a member?
You're missing out!
> Find out more!

Join!

Get connected!

Like 472

SDN Insider
Stay informed about the latest news with our bimonthly newsletter.
Subscribe now!

Twitter #servicedesign

RT @ServiceJamBLN: Join the Berlin jam – the application form is online: http://t.co/p20h6GL #GSJ12 #servicedesign #designthinking #Berlin

[6 minutes ago]

latest news

ServDes. SERVICE DESIGN AND INNOVATION CONFERENCE

ORGANIZED BY:
LAUREA UNIVERSITY OF APPLIED SCIENCES

yellow window service design

Authors:
Marc Stickdorn,
Jakob Schneider

www.servicedesigntools.org

tools   glossary   about   credits

SEARCH

SERVICE DESIGN TOOLS
COMMUNICATION METHODS SUPPORTING DESIGN PROCESSES

An open collection of communication tools used in design processes that deal with complex systems.

The tools are displayed according to the design activity they are used for, the kind of representation they produce, the recipients they are addressed to and the contents of the project they can convey.

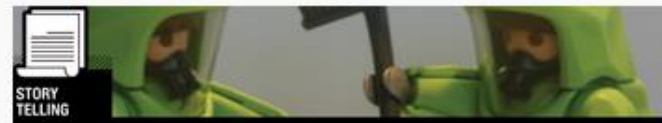| DESIGN ACTIVITIES	REPRESENTATIONS	RECIPIENTS	CONTENTS
CO-DESIGNING	TEXTS	STAKEHOLDERS	CONTEXT
ENVISIONING	GRAPHS	PROFESSIONALS	SYSTEM
TESTING & PROTOTYPING	NARRATIVES	SERVICE STAFF	OFFERING
IMPLEMENTING	GAMES	USERS	INTERACTION
	MODELS		

NEWS

CUSTOMER JOURNEY MAPPING GAME
case study from Paul Kahn and Christophe Tallec

twitter

feed rss

RentAThing
case study from Dave Chiu and David Hilhorst

A

Actors - Services are often delivered by complex collaborations of actors in the form of a value network. There is considerable opportunity to be gained from innovating services based upon new actor constellations.

T

Touch-points - Services are delivered across multiple touch-points over time. Often, touch points are not exploited well, or are poorly co-ordinated. Focus upon touch-points and how new touch-points can be integrated allows a new view of service provision.

O

Offering - Services are usually based upon a core offering, although not all companies understand what their core offering actually is. By describing a companies projected offering and how this is perceived by the market, new services can be developed.

N

Need - Services should be based upon customer needs, wants and desires. This part of the method uses this as an innovation start-point.

E

Experience - Services are experiential in nature and experiences can be designed and staged. By defining desired experiences and developing a vocabulary for this, we hope that services can be developed from experience-pull rather than the traditional technology-push.
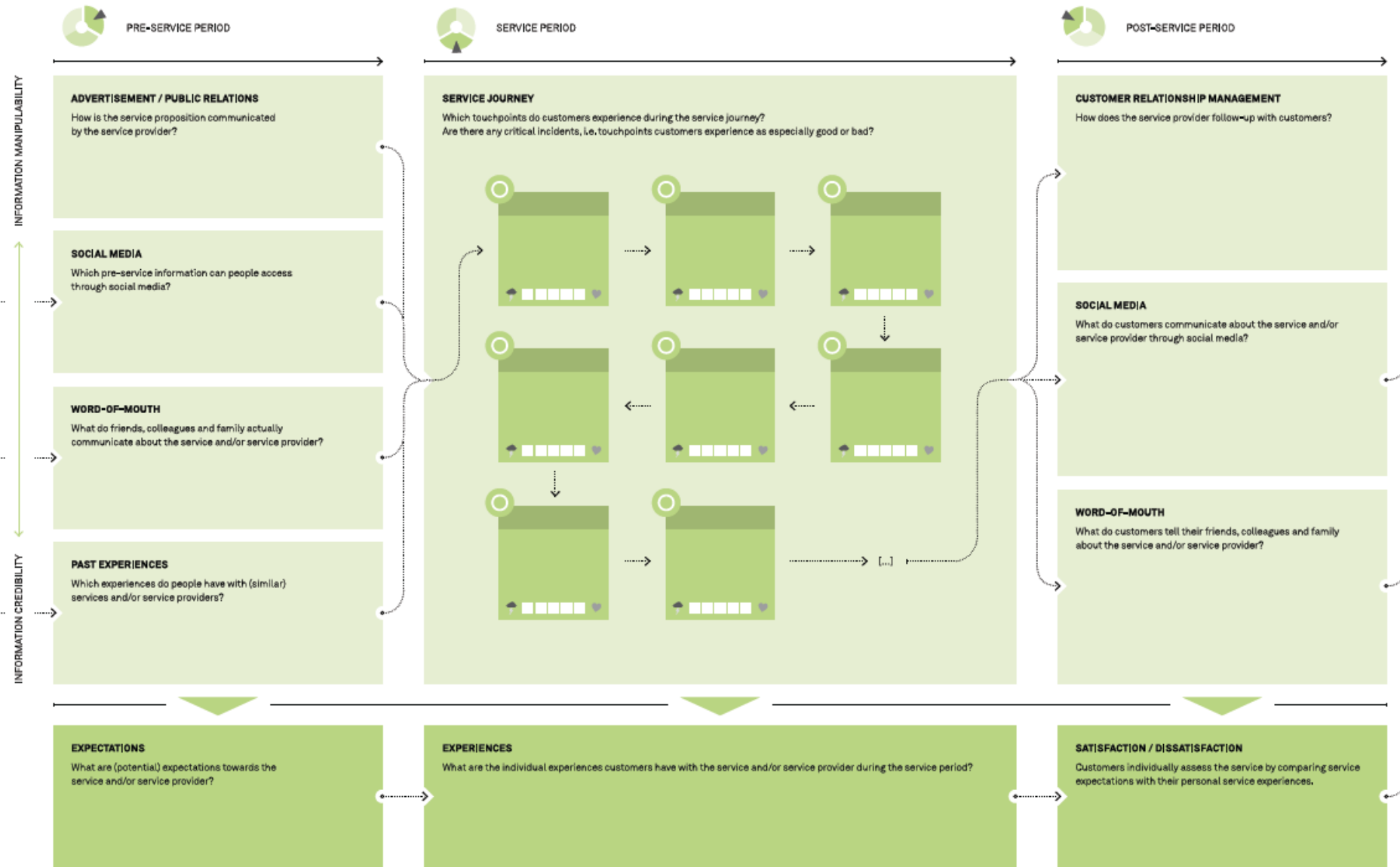
The Customer Journey Canvas

Persona _____ Service _____ Service Provider _____ Design Team _____

INFORMATION MANIPULABILITY

INFORMATION CREDIBILITY

PRE-SERVICE PERIOD

ADVERTISEMENT / PUBLIC RELATIONS

How is the service proposition communicated by the service provider?

SOCIAL MEDIA

Which pre-service information can people access through social media?

WORD-OF-MOUTH

What do friends, colleagues and family actually communicate about the service and/or service provider?

PAST EXPERIENCES

Which experiences do people have with (similar) services and/or service providers?

SERVICE PERIOD

SERVICE JOURNEY

Which touchpoints do customers experience during the service journey?
Are there any critical incidents, i.e. touchpoints customers experience as especially good or bad?

[...]

POST-SERVICE PERIOD

CUSTOMER RELATIONSHIP MANAGEMENT

How does the service provider follow-up with customers?

SOCIAL MEDIA

What do customers communicate about the service and/or service provider through social media?

WORD-OF-MOUTH

What do customers tell their friends, colleagues and family about the service and/or service provider?

EXPECTATIONS

What are (potential) expectations towards the service and/or service provider?

EXPERIENCES

What are the individual experiences customers have with the service and/or service provider during the service period?

SATISFACTION / DISSATISFACTION

Customers individually assess the service by comparing service expectations with their personal service experiences.

http://guide.smaply.com/

Create a new project

myServiceFellow

Creating a Touch point:
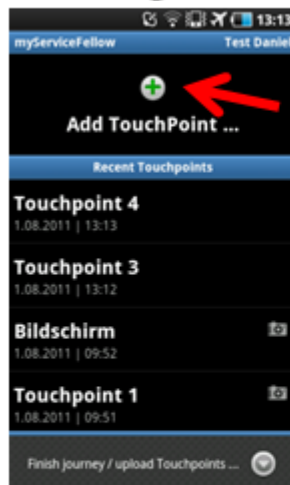
When you have begun your user journey, and notice something that you think is worthwhile documenting on your smartphone, you can open the app and login as described above. Your screen will then look like pictured on the left. Now insert a so-called touch point by selecting the Plus icon. In the top row of the screen you can also change the name of touch points by touching the line. In the following screen you will see five smileys.

The smileys are meant to represent your mood, which was triggered by your fund. Starting from the left, the dark red smiley means very bad - to the right, the bright green smiley means very good. Select the one of the smileys which suits the touch point best and the rating is done.

Customer Journey & adapted BPMN
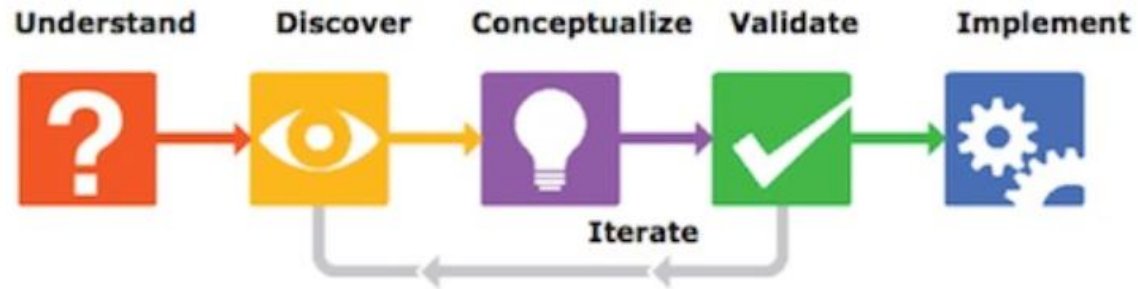
What are services?

"those industries which effect transformations in the state of material goods, people themselves, or symbolic material (information)" (Miles, 1993: 656)

IHIP: Other earlier attempts to define services typically point to the specific characteristics of services: services are intangible, co-produced with customers (inseparability) and characterized by hetereogeneity and perishability (Fitzsimmons & Fitzsimmons, 2000; Gallouj & Weinsten, 1997; Hertog, 2000).

What are services?

- IHIP as definition criticized by Edvardsson et al. (2005):

  - Instead: see service as a perspective on value creation (rather than a category of market offerings), where the focus is on value-in-use through the lens of the customer.

  - instead of focusing upon inseparability, they suggest that co-creation of value with customers is key. The basis for characterizing a service is formed by the interactive, experiential and relational nature of the service.

What is service innovation?

- Gallouj et al. (2009: 163) define the delivery of a service as "the simultaneous employment (and relationship) of technical characteristics (material and immaterial) and competences (internal and external) ultimately used to produce the service (or final) characteristics".

- Innovation refers to change-processes affecting one or more of these elements. Service innovations do not simply refer to changes in the characteristics of the service product, but also relate to aspects such as service product distribution, client interaction and quality control (Hertog, 2000)

Hertog's (2000) four-dimensional innovation-model

Service innovation dimensions:

1. The service concept, i.e. the characteristics of the service that is offered;

2. The client interface between the service provider and its clients/customers, in which clients are often involved in the actual production of the service product;

3. Service delivery system and organisation; i.e. internal organisational arrangements required for offering services;

4. Technological options, with the role of technology varying from facilitating innovation to pushing/driving innovation.

SINTEF

REFLECT AND LEARN

Scan and search
Pick up signals about potential innovations from the environment.

→

Select
Commit resources to strategically selected innovation processes.

→

Implement
From idea to final launch of a refined or new service.

Service innovation dimensions

- The service concept (value proposition
- Customer needs, experiences and competences.
- Service touchpoints.
- Service production and delivery system
- Value-network
- Regulation and legislation
- Behaviour of competitors
- Technological options.

Include relevant resources, actors and stakeholders with regard to customers, back-office, front-office, value networks, regulations, technologies, and service interface touchpoints (potential areas for innovation).

Service innovation dimensions

- The service concept (value proposition
- Customer needs, experiences and competences.
- Service touchpoints.
- Service production and delivery system
- Value-network
- Regulation and legislation
- Behaviour of competitors
- Technological options

User-centeredness typical for service innovation thinking

- A strong focus on services as experiental in nature: that is, we experience services more than we consume them.

- How to create a complete and holisitic service experience for customers

- → Strong incentive to understand customer needs and experiences

- Basis for working with service innovation.

Include users: why and how

- The point is not necessarily to ask customers what kind of services or service innovations they want (which they might not know),

- but for service providers to understand who the customers are, how they experience the offerings at important touchpoints, and how existing services and potential service innovations comply with explicit and latent customer needs.

Self-centered vs. user-centered design

- Being self-centered is easy and natural.

- But: as service-provider, designer or researcher you do not represent users.

- We need tools, methods and techniques for including the user in the service innovation process. Either directly or indirectly.

Expressed needs are defined as the needs a customer is aware of, and therefore, can express.

Narver, J. C., Slater, S. F., & MacLachlan, D. L. (2004).

Latent needs are needs that the customer is unaware of, and which are not in her/his consciousness.

Narver, J. C., Slater, S. F., & MacLachlan, D. L. (2004).

Always consider the expressed needs of customers.

For attracting and retaining customers in the prolonged perspective as well as for gaining a unique market position, a business must move beyond the expressed level to the latent needs of their customers.

(Narver, Slater, & MacLachlan, 2004)

Incremental vs. radical innovations.

SINTEF

Leading companies can be held captive by their customers if they listen to closely to what they claim they want and need.

Christensen, Clayton (1997). *The Innovators Dilemma*

The disk-drive industry (Christensen)

The 5.25 inch architecture did not address the perceived needs of mini-computer manufacturers at that time. On the other hand, the 5.25-inch drive had features that appealed to the desktop computer market segment just emerging in the period between 1980 and 1982. (…) They offered a different package of attributes valued only in emerging markets remote from, and unimportant to, the mainstream.

Involving users: Why and how

- The purpose of customer input and interaction is not necessarily (or at all) to ask customers what types of services (in the form of ultimate solutions) they want, but to understand their context, service experiences and current problems, and consequentially how to design services that comply with the uncovered customer-context (cf. Alam, 2006; Ulwick, 2002).

- Need to distinguish between ways of involving customers : how customers are involved (e.g. are customers interviewed or are they invited to participate in the design process) and for what purpose (e.g. are customers asked to suggest ultimate solutions or merely asked questions concerning how they experience a service)?
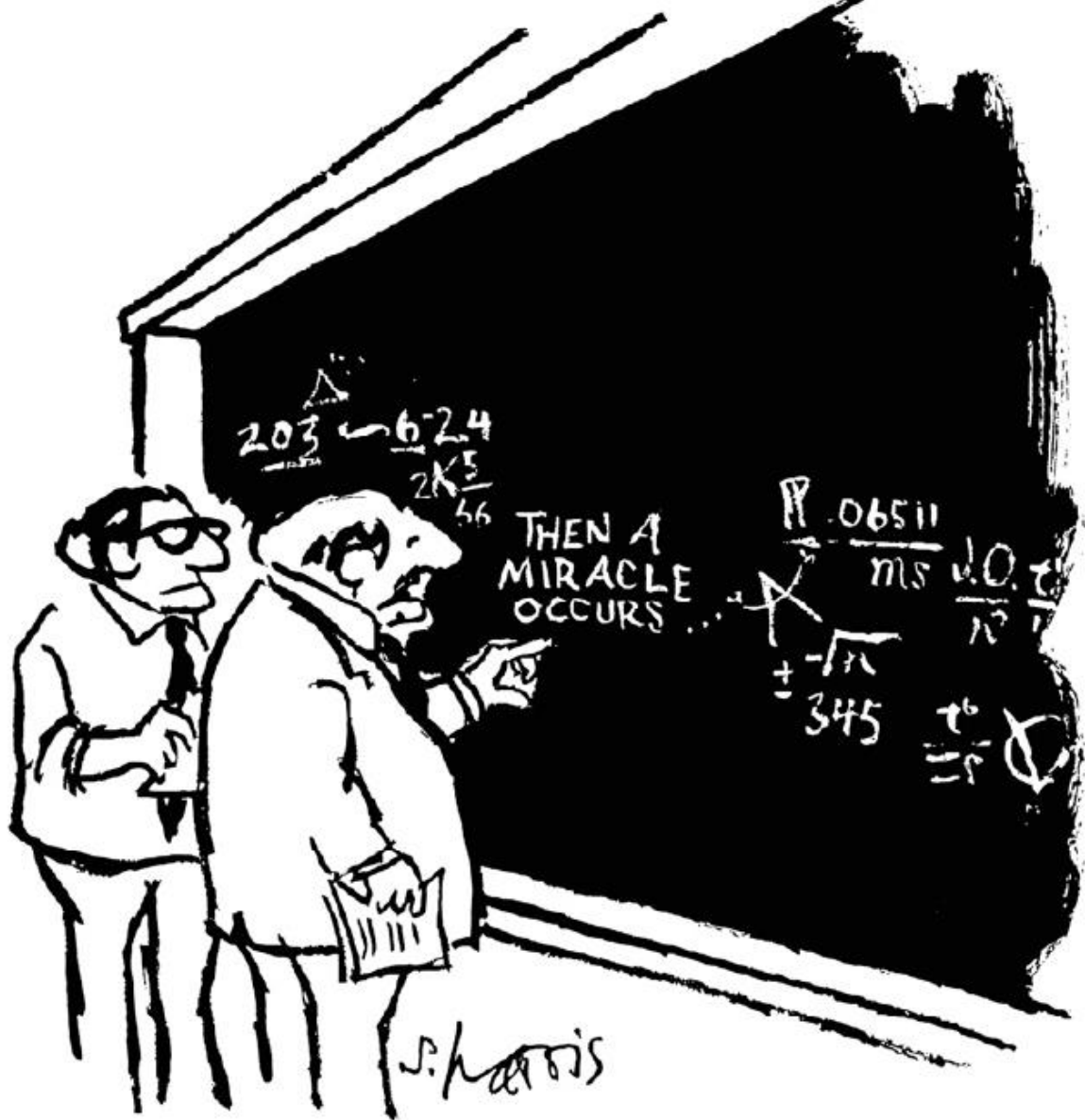
"I think you should be more explicit here in step two."

SERVICE DESIGN DEFINITION

-

- "Design for experiences
- that happen over time
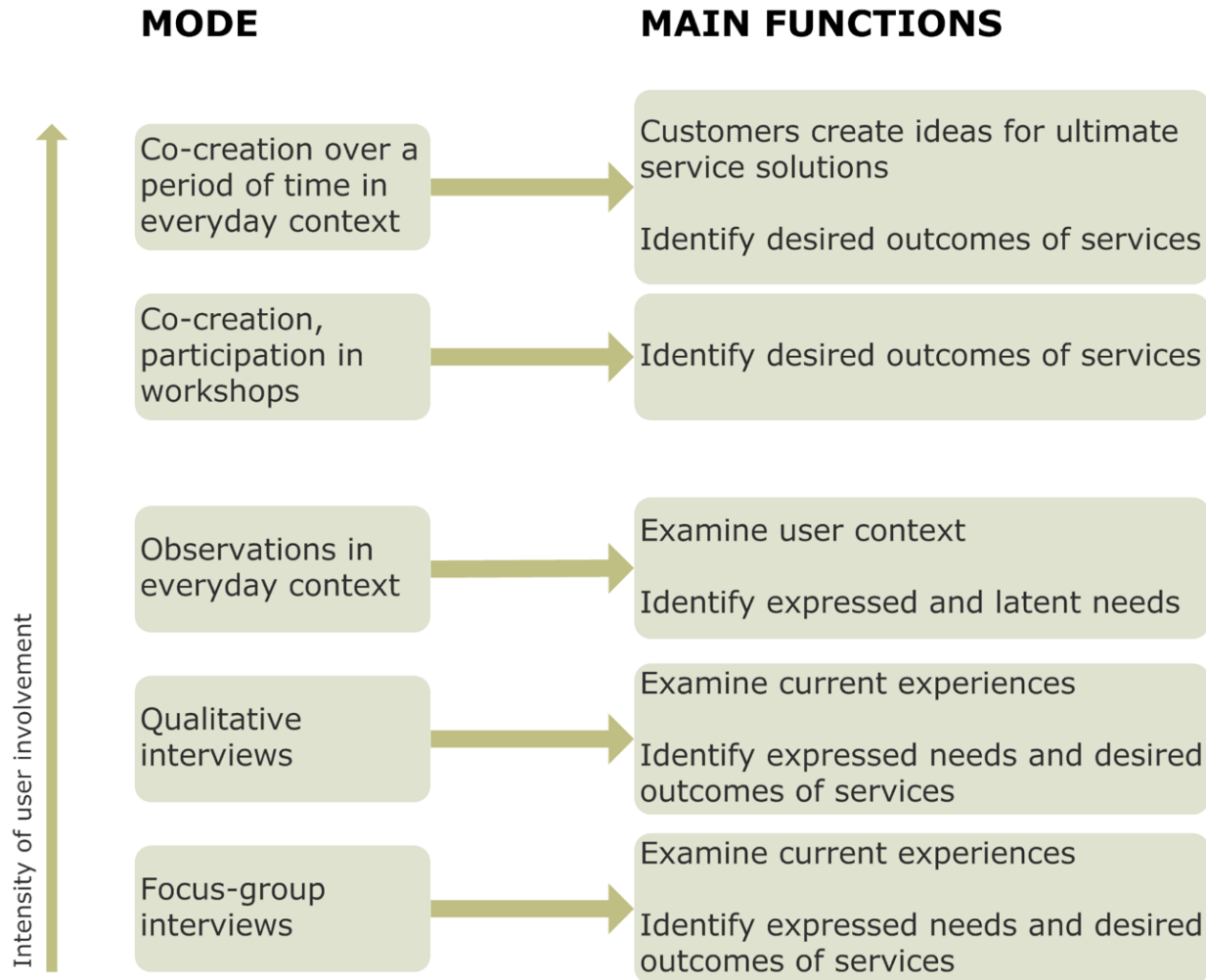- and across different
- touch-points ".

SERVICE DESIGN MENTALITY

-

"Try to design the experience before you spend time on designing the processes and technology needed to eventually run the service."

LIVE|WORK

- Personas
- Desired user experience
- from the service
- User journey
- Touchpoints
- Storyboard
- Evidencing

MODE

MAIN FUNCTIONS

Intensity of user involvement →

Mode	Main Functions
Co-creation over a period of time in everyday context	Customers create ideas for ultimate service solutions Identify desired outcomes of services
Co-creation, participation in workshops	Identify desired outcomes of services
Observations in everyday context	Examine user context Identify expressed and latent needs
Qualitative interviews	Examine current experiences Identify expressed needs and desired outcomes of services
Focus-group interviews	Examine current experiences Identify expressed needs and desired outcomes of services

Service design

- Previous slides refer to concepts and frameworks proposed in management literature

- From an interaction design perspective, concepts such as service-journey and touchpoints are prevalent, enabling service providers to visualize the service as experienced by customers.

- *The customer or service journey* is metaphor used by design and consultancy firms as well as service providers for mapping the complete service experience across touchpoints between the service provider and the customer (Voss and Zomerdijk (2007).

- Customer insights constitute a particularly important driver for innovation.

Why design services?

- The "service industry" accounts for around 75% of the Western economy (currently)

- Services are rarely designed with the same care and attention to detail as products.

- Better designed services lead to greater customer loyalty - from customers who pay more! - and more efficient business processes.

Specific

Customer Need

Generic

experiences

services

products

commodities

Low   Market Value   High

Progression of economic value – Pine & Gilmore 1999

Joe Ferry head of design and service design, Virgin Atlantic

If I was designing a product I'd take lots of ideas,

find out what works and refine that.

Eventually I'd get a solution.

Designing services happens in reverse:

the objective is to define exactly what it is you want

the experience to be – and then work back to actually

deliver **that**.

Service design mentality

"Try to design the experience

before you spend time on designing

the processes and technology

needed to eventually run the service."

LIVE|WORK

SERVICE DESIGN KEY TERMS

AND TOOLS

Touchpoints

- Any point of contact between a service provider and their users.

- The tangible elements of a service – everything that a person accessing the service sees, hears, interacts with.

- Includes points of contact beyond the control of the service provider (e.g. 3rd parties, unofficial Facebook pages).

http://www.service-innovation.org/?p=349

(AT-ONE)

Service (customer) journey

- A service consists of a series of activities and interactions over time.

- A service journey describes this process, and needs to be customized to the service provider and services in question.

- Describes how the touchpoints come together over a period of time.

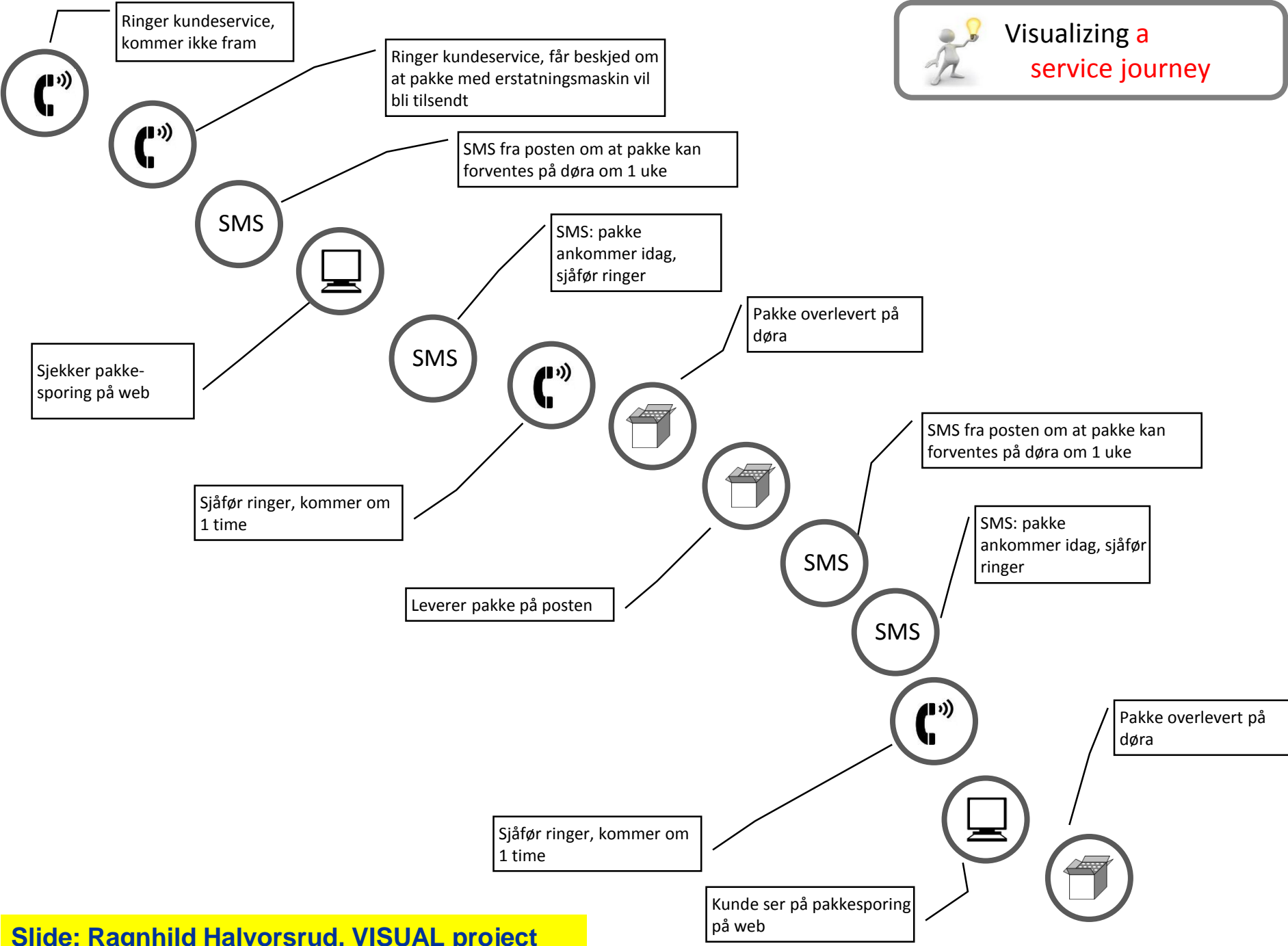- A tool for identifying and mapping how customers experience the offering at various points.

SAS: What do we actually do when we travel?
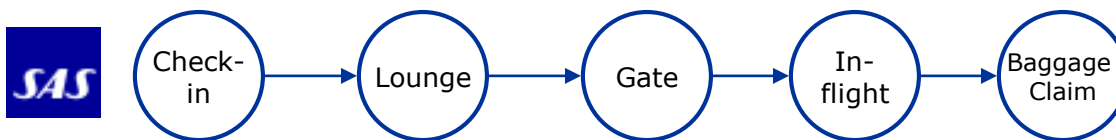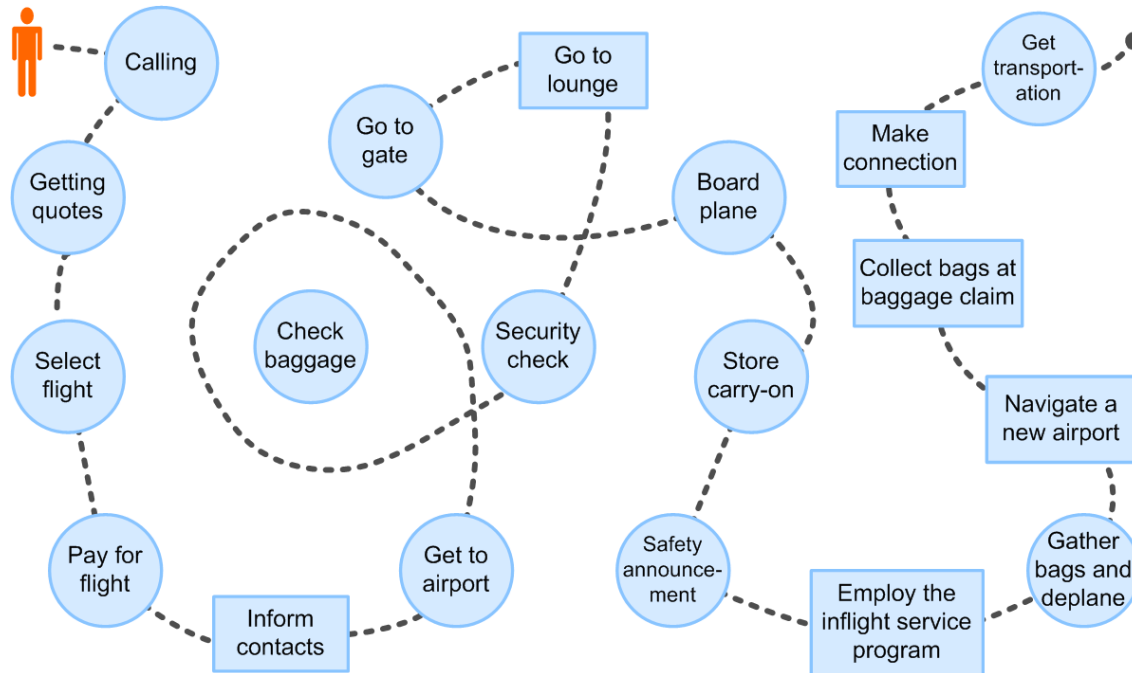
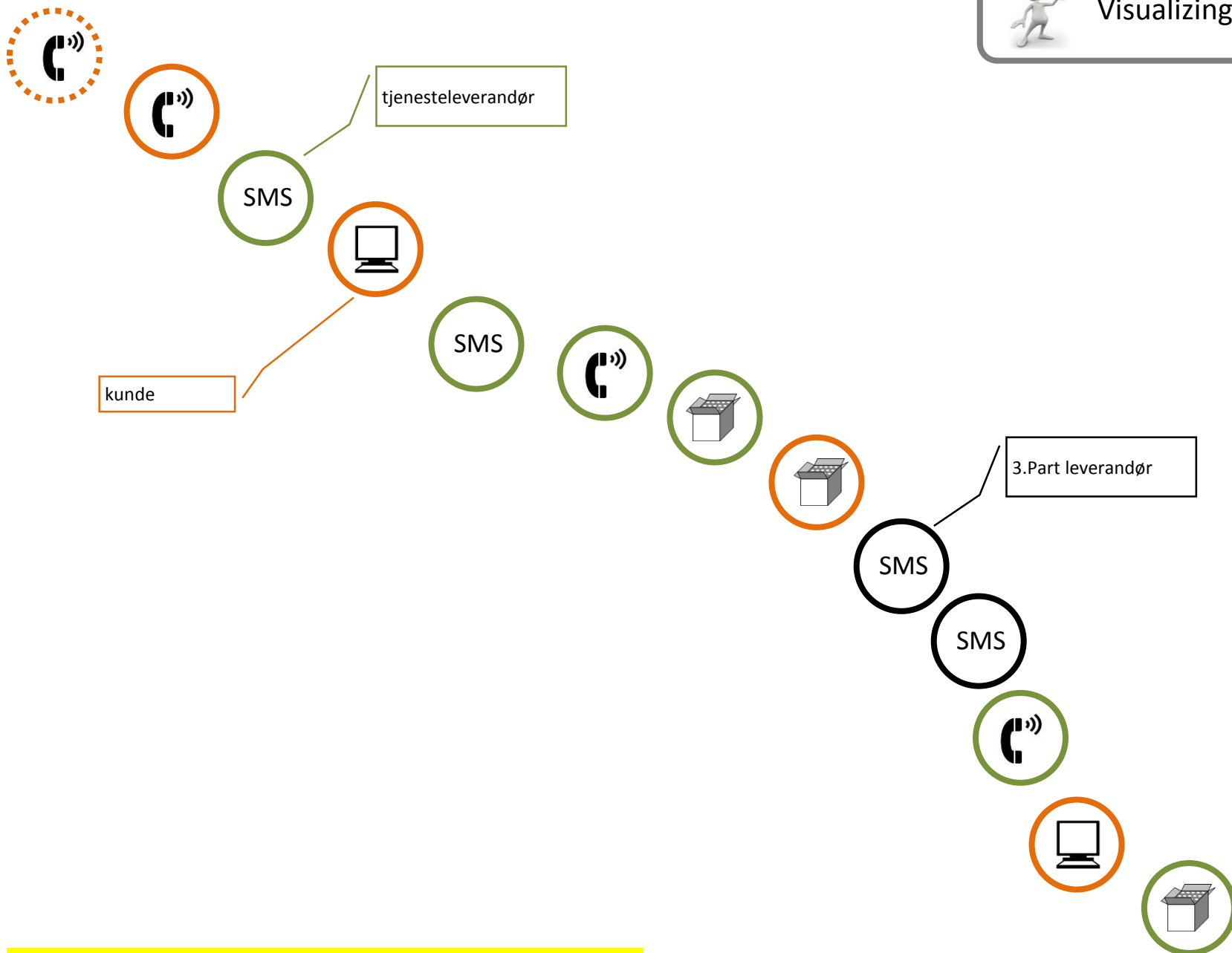
"Moments of Truth" by Jan Carlzon (1989)

Visualizing a service journey

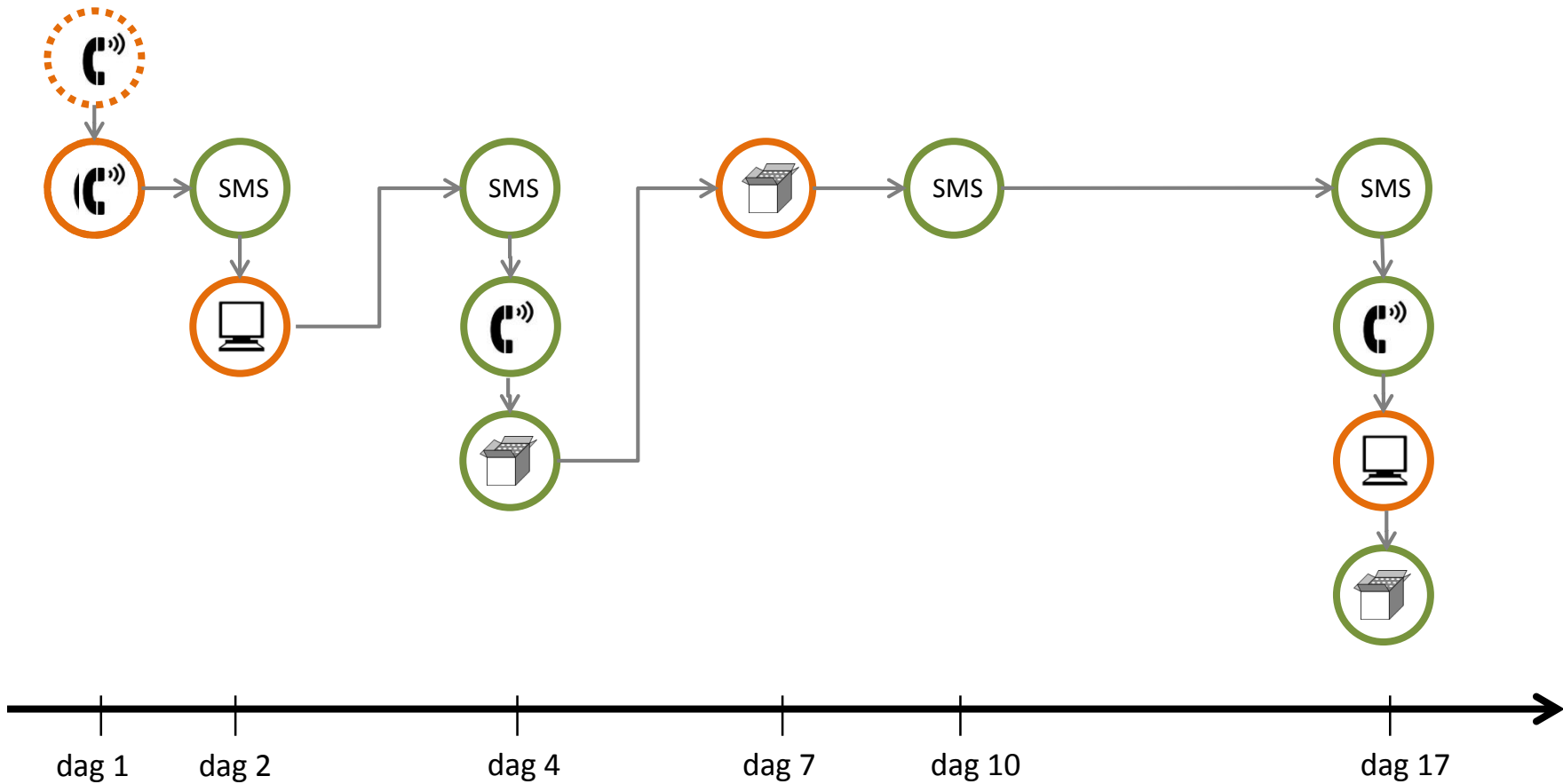Ringer kundeservice, kommer ikke fram

Ringer kundeservice, får beskjed om at pakke med erstatningsmaskin vil bli tilsendt

SMS fra posten om at pakke kan forventes på døra om 1 uke

SMS: pakke ankommer idag, sjåfør ringer

Pakke overlevert på døra

Sjekker pakke-sporing på web

SMS fra posten om at pakke kan forventes på døra om 1 uke

Sjåfør ringer, kommer om 1 time

SMS: pakke ankommer idag, sjåfør ringer

Leverer pakke på posten

Pakke overlevert på døra

Sjåfør ringer, kommer om 1 time

Kunde ser på pakkesporing på web

Visualizing actors

tjenesteleverandør

SMS

kunde

SMS

3.Part leverandør

SMS

SMS

Visualizing order of interactions

start   stop

Visualizing deviations in service journey

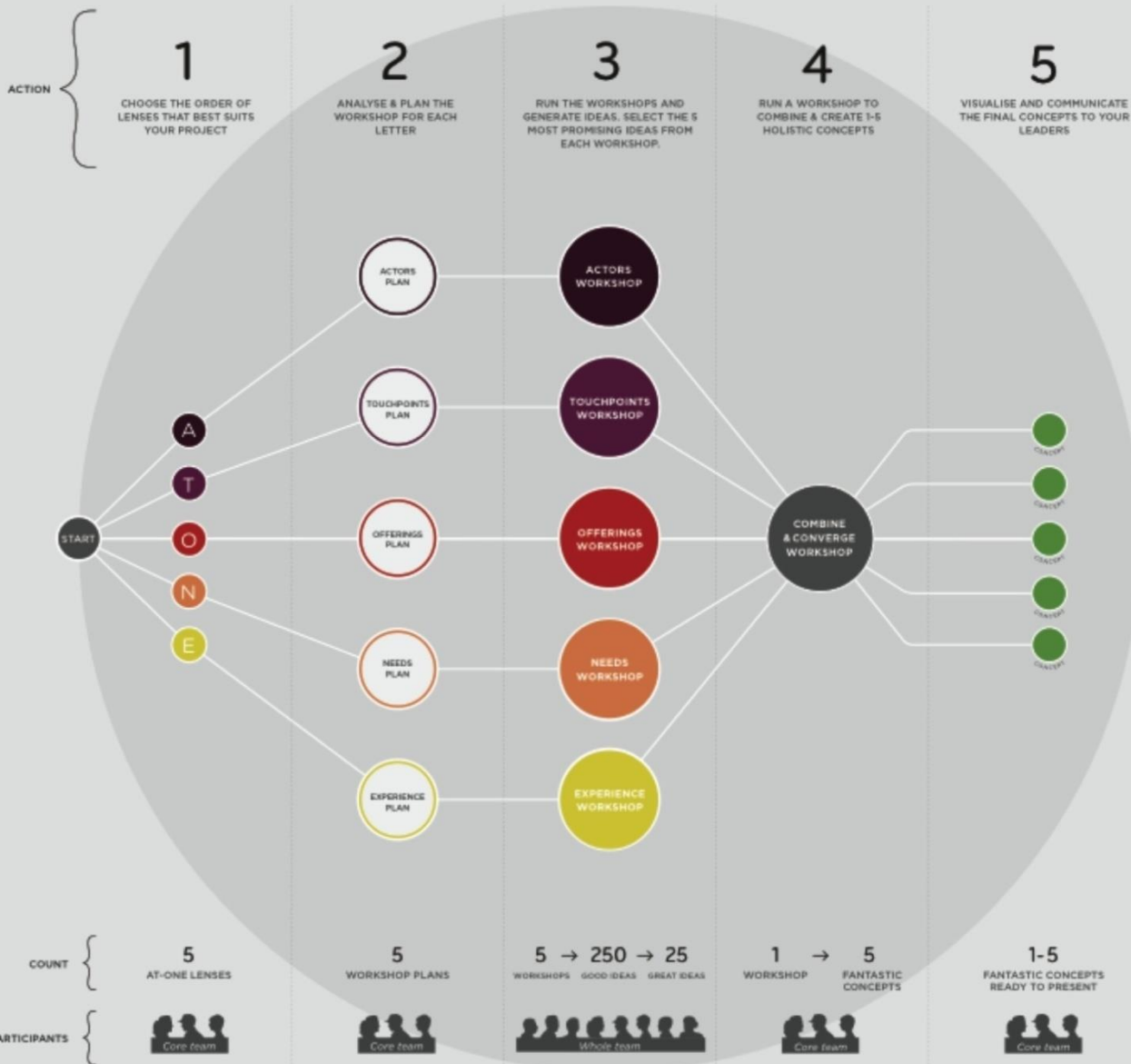Expected journey

MIND THE GAP

Actual journey
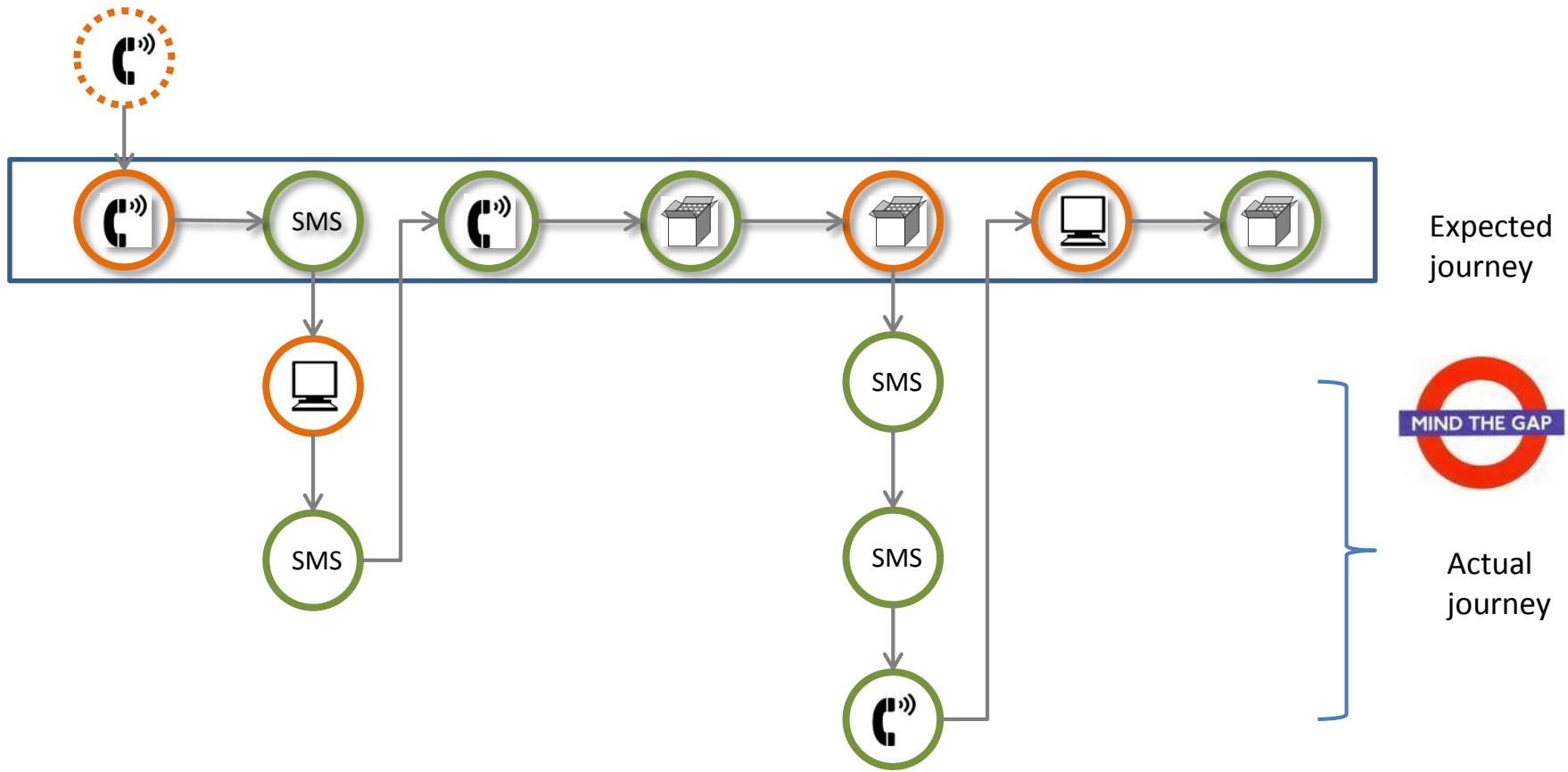
HOW TO DESIGN BETTER SERVICES

DISCOVER · DEFINE · DEVELOP · DELIVER
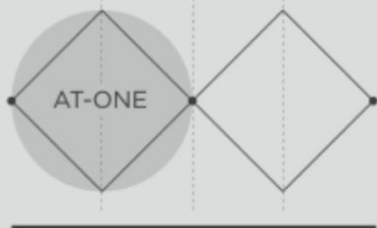
AT-ONE

Designing Better Services is a service innovation process using AT-ONE (A = Actors, T = Touchpoints, O = Offerings, N = Needs and E = Experience). It strengthens the first two stages of the traditional double diamond innovation process, as described by the British Design Council. Making sure you "do the right thing, before doing the thing right".

This process has emerged as a response to industries' need to improve service innovation. It uses design skills such as customer insight, cultural understanding, creativity and holistic thinking to create solutions that are attractive and desirable. If you use the AT-ONE approach, you will focus the early stages of service innovation and get your project off to the right start – customer focused solutions that build upon your brand strengths to create desirable service experiences.

www.service-innovation.org

ACTION

1	2	3	4	5
CHOOSE THE ORDER OF LENSES THAT BEST SUITS YOUR PROJECT	ANALYSE & PLAN THE WORKSHOP FOR EACH LETTER	RUN THE WORKSHOPS AND GENERATE IDEAS. SELECT THE 5 MOST PROMISING IDEAS FROM EACH WORKSHOP.	RUN A WORKSHOP TO COMBINE & CREATE 1-5 HOLISTIC CONCEPTS	VISUALISE AND COMMUNICATE THE FINAL CONCEPTS TO YOUR LEADERS

START

A — T — O — N — E

ACTORS PLAN → ACTORS WORKSHOP
TOUCHPOINTS PLAN → TOUCHPOINTS WORKSHOP
OFFERINGS PLAN → OFFERINGS WORKSHOP
NEEDS PLAN → NEEDS WORKSHOP
EXPERIENCE PLAN → EXPERIENCE WORKSHOP

COMBINE & CONVERGE WORKSHOP → CONCEPT / CONCEPT / CONCEPT / CONCEPT / CONCEPT

COUNT

5	5	5 → 250 → 25	1 → 5	1-5
AT-ONE LENSES	WORKSHOP PLANS	WORKSHOPS / GOOD IDEAS / GREAT IDEAS	WORKSHOP / FANTASTIC CONCEPTS	FANTASTIC CONCEPTS READY TO PRESENT

PARTICIPANTS

Core team	Core team	Whole team	Core team	Core team

The AT-ONE method for working with service design

- **Actors**: services are delivered by a collaboration of actors in a value network.

- **Touchpoints**: Services are delivered across multiple touchpoints (e.g. mobile phone, terms of service, help-desk) over time.

- **Offering**: Services are usually based upon a core offering. Received offering does not necessarily reflect the projected offering.

- **Needs**: Services need to comply with explicit and latent customer needs, wants and desires.

- **Experiences**: Services are experiental in nature, and can be designed and staged.

Service Journey — Norsk Tipping (ATONE)

Learning about Lotto	(Registe-ring)	Choosing numbers	Paying	Waiting for the results	Lotto drawing	What are the results?	If winning: getting the prize	Re-purchase / exit
Vite om Lotto	(Registrere seg)	Velge tall	Betale	Vente på resultat	Trekning	Få vite resultat	Om gevinst: få gevinst	Gjenkjøp/Exit

Kontaktflater

Aktører

ATONE
Service Journey
Norsk Tipping

Actors

- Services are delivered by a collaboration of actors in a value network

- An actor is typically a person, entity, enterprise or organisation.

- Combined they create a value-network – values move between the actors.

SINTEF

Touchpoints

- Touchpoints represent points of contact between service provider and users.

- Services are delivered across multiple touch-points (e.g. mobile phone, terms of service, help-desk) over time.

Offering

- Services are usually based upon a core offering. What is this offering?

- The offering is a promise on several levels:

  - About the company (culture, history, values, vision).

  - What is offered (price, function, usefulness).

  - Emotional and cultural associations.

- ≈The DNA of the company
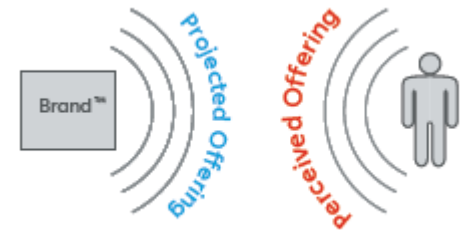
Offering

- Customers assess, accept or decline the projected offering, based on a number of internal processes, e.g.:

  - What is this offering?

  - What does the company promise?

  - Do I believe them?

  - Do I like them (the company)?

  - Does it fit with my values?

  - Can others offer something similar?
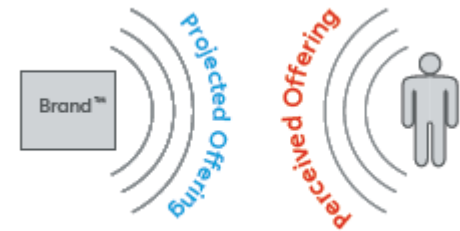
Needs

- Services need to comply with explicit and latent customer needs, wants and desires.

- Must often be derived from in-depth studies of user-experiences (based on e.g. interviews, observations).

Experience

- Services are delivered and experienced (over time) (→Service-journey)

- Do we like or dislike a service?

- Why/why not?

- How should these experiences be designed?

- Incorporates/integrates previous lenses

Service design as a user-centered approach

- We need data that convey how users experience a service throughout the service-journey.

- We need data on user needs, perceptions of offering, experience.

- Can be based on a massive amount of data, thus we need a method for presenting the data and working with users or representations of users in service design processes.

- Working with **personas** represents one such method

SINTEF

Tor: A quality-oriented insurance-customer

Tor is 55 years old and lives in a terrace house from 1930 on Slemdal.

He's divorced and has a 25 year old son and a 27 year old daughter. He is very energetic and talkative.

Tor worked as a journalist for several years. He now works as a strategic communication consultant. He works a lot, often 50 hours a week.

Interests: Of all things, Tor is particularly interested in gardening. His winter garden and garden bulge of plants and flowers, and he owns a well maintained green house.

In his basement, Tor has a full wine-collection. He loves to wind down after a hectic work-day with a glass of wine and a good (quality) TV series. He also always has a long list of books to be read, and he enjoyd novels as well as factual prose.

Tor also loves travelling, particularly in Europe. His children are then happy to move home temporarily to look after his garden (and well-equipped wine-cellar).

Through his work-life and career Tor has established an extensive social network of friends and acquiantances. He spends time with them as often as possible. Regularly, social time is combined with work-out time, preferrably playing squash at the local training centre.
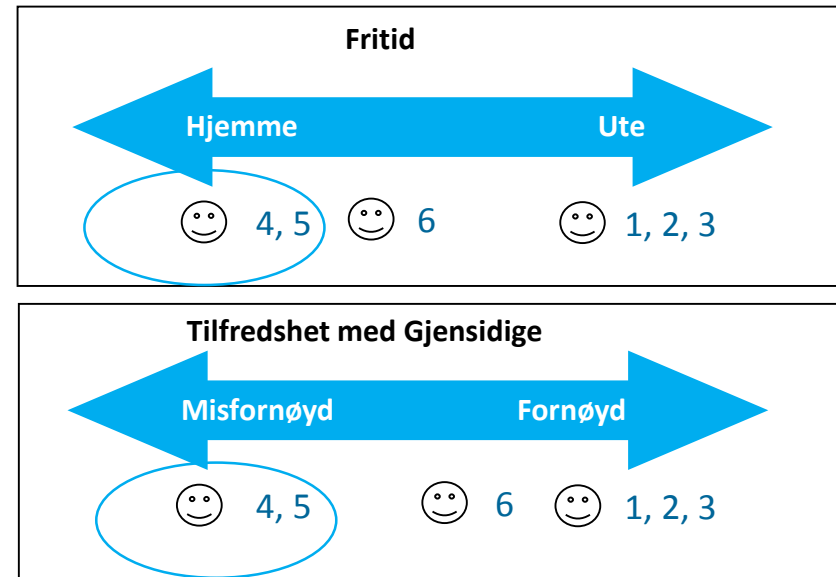
Tor is strongly opinionated when it comes to what he requires from a quality insurance company:

"In our hectic and technical world, human competence, knowledge and closeness is crucial. Hence, I want a personal contact I can call. And I expect and require that Gjensidige actually pays a visit, you need to know what you are insuring. Because, now everything is based on a table depicting what sort of house and car you have. I mean, there's nothing personal left, everything has been systematized. There's no room for human comprehension."

"Insurance companies always talk about the price. Yes, but cut the crap, I don't care about the price. I want to know what I have insure and what is actually covered. My home is the most expensive thing I own, it represenents millions of kroner."

Tor is a **persona**

- Tor is a persona:

  - He has been developed on the basis of interviews with 6 insurance customers.

  - Tor represents a typical archetype with common characteristics: family, grown-up, significant amount of valuables at home, rather expensive habits, resourceful

Fritid

Hjemme ☺ 4, 5   ☺ 6   Ute ☺ 1, 2, 3

Tilfredshet med Gjensidige

Misfornøyd ☺ 4, 5   ☺ 6   Fornøyd ☺ 1, 2, 3

SINTEF

SERVICE DESIGN TOOLS

COMMUNICATION METHODS SUPPORTING DESIGN PROCESSES

DESIGN ACTIVITIES	REPRESENTATIONS	RECIPIENTS	CONTENTS
CO-DESIGNING	TEXTS	STAKEHOLDERS	CONTEXT
ENVISIONING	GRAPHS	PROFESSIONALS	SYSTEM
TESTING & PROTOTYPING	NARRATIVES	SERVICE STAFF	OFFERING
IMPLEMENTING	GAMES	USERS	INTERACTION
	MODELS		

tool
PERSONAS

tool description

The personas are archetypes built after a preceding exhaustive observation of the potential users.

Each persona is based on a fictional character whose profile gathers up the features of an existing social group. In this way the personas assume the attributes of the groups they represent: from their social and demographic characteristics, to their own needs, desires, habits and cultural backgrounds.

related

CHARACTER PROFILES

references:

(1998) Alan Cooper, The Inmates Are Running the Asylum, Sams.

(2009) Frank Long, Real or Imaginary: The effectiveness of using personas in product design, research paper published in the Irish Ergonomics Review, Proceedings of the IES Conference 2009, Dublin

(2009) Kim Goodwin, Designing for the Digital Age: How to Create Human-centered Products and Services, John Wiley & Sons.

日本語

Why personas?

Personas are tools to think and discuss with:

- They make expectations and knowledge about real users manifest so that service designers are able to talk about customers/users in a meaningful way.

- Enables a process where you can design for a smaller sample of users that still represent important customer segments.

- Makes it easier to emphatize with customers, and makes the customer experience appear more lively and real.

The AT-ONE process

Phase 1

Preparation

Core-team: 2-4 persons
2-4 weeks

Core-team etablished
Planning meeting
Discussion of brief

Required documents
collected.

User-experiences mapped
(interviews, observations,
and existing data).

Preparation of documents
and workshops.

Phase 2

Workshops

5-15 participants
2 days

Day 1
Introduction
Actors-workshop
Touchpoints-workshop
Offering-workshop
Reflections-session

Day 2
Needs-workshop
Experience-workshop
Selection of preferred
service innovation
opportunities

Phase 3

Concept

Core-team: 2-4 persons
2-4 weeks

Refine opportunities to
service concepts.

Service concepts are
introduced to workshop
participants. Feedback
collected.

Evidencing of concepts

Final presentation of
concepts to the
management team.

AT-ONE phase 1: Preparation

- A core-team of 2-4 participants is established, incl. a project-leader. The core-team consist of participants from the service provider and a (service) designer, assisting in sketching out workshop documentation (such as service-journeys). Other domain-experts may also be included in the core-team.

AT-ONE phase 1: Preparation tasks and output

1. Determine problem areas to be addressed and configuration of workshops.

2. Plan the workshop for each letter and tasks to be completed in workshops.

3. Decide upon and recruit company participants to the workshops. Should come from different departments of the company and include front-end employees.

4. Identify and visualize relevant stages in the service journey. The service journey is a chronological mapping (from the customer point of view) of a service encounter.

AT-ONE phase 1: Preparation tasks and output

5. Collect relevant company information and documentation, e.g. previous market research, strategy plans, and annual reports.

6. Collect necessary data on user experiences. Already existing customer data, conduct interviews with and/or observations of customers prior to the workshops. Results from customer-studies need to be reported as short customer experience summaries, or developed into personas to be used as background material in the workshops. Alternatively customers might be invited as participants in the workshops.

7. Prepare/adapt information for workshop participants about the AT-ONE method including a written synopsis about each of the workshop lenses.

AT-ONE phase 2: workshops

The project leader	**Facilitates and runs the series of workshops. This includes providing an overall introduction, and coordinating subsequent workshop tasks.**
The service provider core-team members	Participate in the workshops.
Service designers	Responsible for sketching the innovation ideas that emerge in the workshop discussions. Participate in the workshops.
Domain-experts	(Within actors, touch-points, offering, needs and experience) provide a brief introduction to the workshop-sessions, explaining main concepts and framework. Participate in the workshops.
Workshop participants	Participate in the workshop.

AT-ONE phase 2: workshops tasks and output

Startpoint: Establishing a common knowledge platform for participants.

In this phase domain-experts within the specific AT-ONE letter in question provides a brief introduction (10 minutes) to the letter and explains the aim of the workshop.

Divergence: Exploring and generating ideas and solutions

Ideation work conducted with groups of 4-5. Works with available background material (e.g. personas). Works with ideas and concepts related to touchpoints and servicejourney.

Produces idea-cards depicting new/improved services.

Convergence: Synthesis, ranking and decision-making

Teams present their idea-cards for the other teams. All workshop participants get 4-5 stickers and hang these on the ideas they prefer the most.

Typical workshop-task structure

Designing the ideal service for a chosen persona

- The workshop facilitator and/or needs domain expert gives a 10 minutes introduction to Needs, summarizing the main points about working with user needs, as well as the aim of the Needs-workshop.

- The workshop participants will thereafter work in groups of three to five. Each group includes a designer, responsible for visualizing service-ideas. Workshop groups are given the following tasks, focusing upon one persona at a time.

SINTEF

Typical workshop-task structure

Designing the ideal service for a chosen persona (cont.)

1. Workshop attendees spend a few minutes studying the persona materials.

2. Participants summarize motivations, goals and behaviours for the selected persona: these are written down sticky notes. About 5 minutes.

3. Sticky notes from all teams are assembled and posted on wall/window. Duplicate descriptions are kept, emphasizing certain traits of the persona (e.g. "busy everyday life"). About 5 minutes.

Typical workshop-task structure

Designing the ideal service for a chosen persona (cont.)

4. Each group discusses opportunities for developing services that meet the motivations, goals and behaviours of the selected persona. Teams use the idea-cards to describe and draw their service-ideas. About 15 minutes.

5. Each team is allocated 5 minutes for presenting their ideas. During the presentation, the service-ideas are pasted on appropriate places on the service-journey. About 15-20 minutes (depending on number of teams).

Typical workshop-task structure

Designing the ideal service for a chosen persona (cont.)

6. All attendees get four hearts/stars and hang these on the ideas they prefer the most. About 5 minutes.

7. If time allows it: Steps 1-4 are repeated for the other personas.

The service innovation ideas are scanned and archived for the final workshop where the totality of service ideas are evaluated, modified and enhanced.

AT-ONE phase 3: Concept

- The main task is to refine the innovation opportunities identified and sketched in the workshops into more elaborate service concepts (evidencing of concepts), to be presented to the management team.

- The **core-team** assesses the idea-cards from workshops, and is responsible for refining service opportunities into service concepts and communicating these with the participants from the workshop,

# AT-ONE phase 3: Concept tasks and output

1. Refining opportunities to service concepts. The workshops yield a number of service ideas (visualized on the idea-cards). The core-team needs to assess these ideas, make a selection and refine the opportunities into a limited number of service concepts.

2. Service concepts can be presented to workshop participants for further comments and suggestions.

3. Service concepts are evidenced in order to quickly prototype intangible service experiences. This is done by further prototyping the service-journey and relevant touch-points together with contextual-supportive content, storytelling and scenarios.

4. Service concepts are presented to the management team.

LET'S WORK!

- 15 minutes hands on workshop task

Designing music festival experiences

- Problem area: ACE music festival wants to improve their services for helping the audience discover the music and concerts they love.
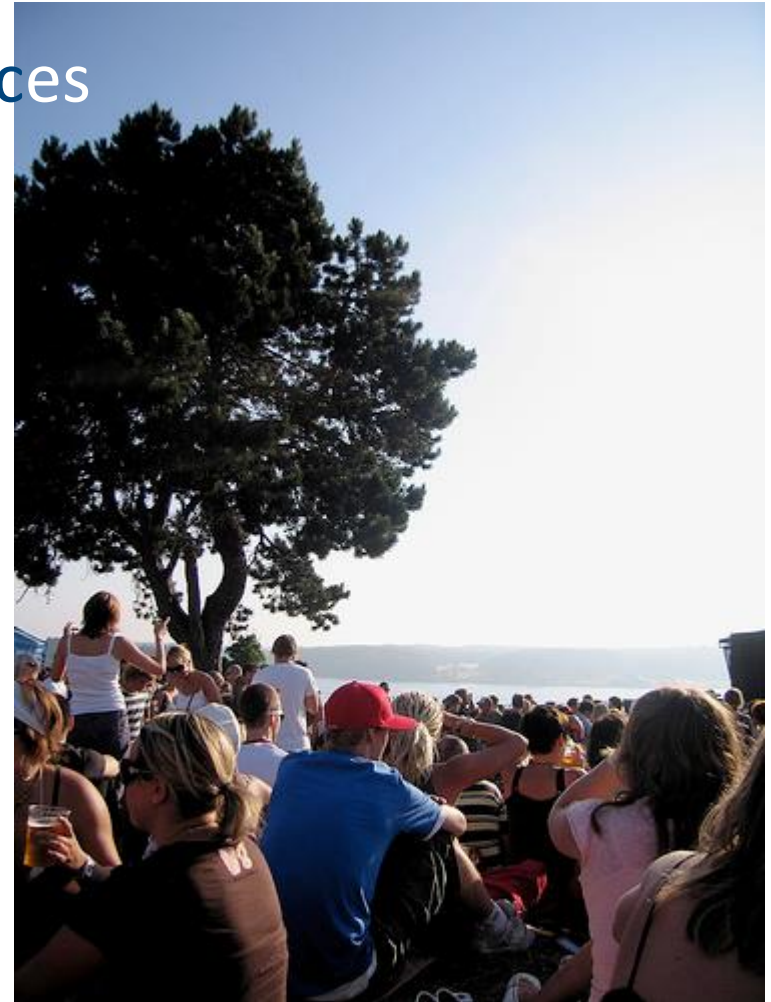
Judith is our persona

- Judith is 26 years old and lives in Oslo in a small flat she is lucky to own. She works as university lecturer.

- She owns a neat collection of vinyl, but on an everyday basis she prefers to use Spotify.

- Her taste in music is rather eclectic. She has a few guilty pleasures (David Guetta), but her heart is with quirky musicians and hard-core rock-bands.

- "I love to attend music festivals in the summer-time: it's the perfect combination of social life at it's best, awesome music experiences with favourite bands, and the discovery of new music."

SINTEF

4. USE TOUCH-POINT CARDS TO DISCUSS THE SERVICE

Start with the whole service (or service brief) and discuss the service as a whole. Go through the touch-point cards one by one, and consider if introducing this touch-point could add value to your service and how. Some touch-points might seem irrelevant at first glance, but thinking about them might unlock new ideas.
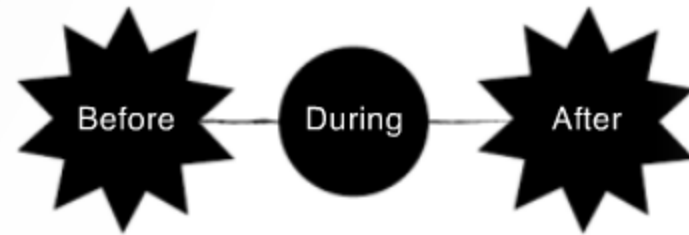
5. USE THE SERVICE JOURNEY TO DISCUSS THE SERVICE

Now move on to the service journey, and do the same for each stage of the service journey. Remember that the first and last steps of the service journey are especially important for customers. Note relevant ideas on the idea sheets.

| Learn about festival | Researching festival | Buying ticket | Waiting | ACE music festival! | Festival just over | Wait for next year |

- Alam, I. (2006). Removing the fuzziness from the fuzzy front-end of service innovations through customer interactions. *Industrial Marketing Management, 35*(4), 468-480.

- Christensen, C. M. (1997). *The innovator's dilemma: when new technologies cause great firms to fail*. Boston, Mass.: Harvard Business School Press.

- Edvardsson, B., Gustafsson, A., & Roos, I. (2005). Service portraits in service research: a critical review. *International Journal of Service Industry Management, 16*(1), 107-121.

- Fitzsimmons, M. J., & Fitzsimmons, J. A. (2000). New service development: creating memorable experiences. Thousand Oaks, Calif.: Sage Publ.

- Gallouj, F., & Weinsten, O. (1997). Innovation in services. *Research Policy, 26*, 537-556.

- Hertog, P. D. (2000). Knowledge-intensive business services as co-producers of innovation. *International Journal of Innovation Management, 4*(4), 491-528.

- Miles, I. (1993). Services in the new industrial economy. Futures, 25(6), 653-672.

- Miles, I. (2008). Patterns of innovation in service industries. IBM Systems Journal, 47(1), 115-128.

- Narver, J. C., Slater, S. F., & MacLachlan, D. L. (2004). Responsive and Proactive Market Orientation and New Product Success. *The Journal of Product Innovation Management, 21*(5), 334-347.

- Ulwick, A. W. (2002). Turn Customer Input Into Innovation. *Harvard Business Review, 80*(1), 91-97.

- Voss, C., & Zomerdijk, L. (2007). Innovation in Experiental Services - An Empirical View. In *DTI Occasional paper no. 9: Innovation in Services* (pp. 97-134): UK Department of Trade and Industry.

Next Lecture – February 3rd, 2014

- **User experience and Touchpoints/UI Design – Balsamiq/WebRatio**