

Keyword	Definition	Reference and further reading
<b>SERVICE DESIGN</b>	<p>Service design addresses services from the perspective of clients. It aims to ensure that service interfaces are useful, usable and desirable from the client's point of view and effective, efficient and distinctive from the supplier's point of view. Service designers visualise, formulate, and choreograph solutions to problems that do not necessarily exist today; they observe and interpret requirements and behavioural patterns and transform them into possible future services. This process applies explorative, generative, and evaluative design approaches.</p> <p>The restructuring of existing services is as much a challenge in service design as the development of innovative new services. Service design stands in the tradition of product and interface design, enabling the transfer of proven analytical and creative design methods to the world of service provision. In particular, there are close ties to the dimensions of interaction and experience that originated in interface design. (Mager 2008)</p>	<p>Mager, B. (2008): Service Design definition in the Design Dictionary. Design Dictionary (Board of International Research in Design) Michael Erlhoff (Editor), Timothy Marshall (Editor) Publisher: Birkhäuser Basel  <a href="http://www.service-design-network.org/system/files/Mager_Service%20Design_o.pdf">http://www.service-design-network.org/system/files/Mager_Service%20Design_o.pdf</a> (1.5.2009)</p>
<b>SERVICE ECOLOGY</b>	<p>System in which the service is integrated: i.e. a holistic visualisation of the service system. All the factors are gathered, analysed and visualised: politics, the economy, employees, law, societal trends, and technological development. The service ecology is thereby rendered, along with its attendant agents, processes, and relations. (Mager 2009)</p> <p>By analysing service ecologies, it is possible to reveal opportunities for new actors to join the ecology and new relationships among the actors. Ultimately, sustainable service ecologies depend on a balance where the actors involved exchange value in ways that is mutually beneficial over time. (Live work 2008)</p>	<p>Mager, B. (2009): Introduction to Service Design. Digital communications tool. Culminatum Innovation 2009.  <a href="http://www.share2solve.org/introtosd/start/Main.html">http://www.share2solve.org/introtosd/start/Main.html</a> (1.5.2009)  Live work (2008): <a href="http://www.servicedesign.org/">http://www.servicedesign.org/</a> (1.5.2009)</p>
<b>CUSTOMER JOURNEY</b>	<p>Consuming a service means a consuming an experience, a process that extends over time. The customer journey thus illustrates how the customer perceives and experiences the service interface along the time axis. It also considers the phases before and after actual interaction with the service. The first step in creating a customer journey is to decide its starting and stopping points. The customer journey serves as the umbrella under which the service is explored and, with various methods, systematised and visualised. (Mager 2009)</p>	<p>Mager, B. (2009): Introduction to Service Design. Digital communications tool. Culminatum Innovation 2009.  <a href="http://www.share2solve.org/introtosd/start/Main.html">http://www.share2solve.org/introtosd/start/Main.html</a> (1.5.2009)</p>

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<b>SERVICE TOUCHPOINTS</b>	Service touchpoints are the tangibles, for example, spaces, objects, people or interactions (Moritz 2005), that make up the total experience of using a service. Touchpoints can take many forms, from advertising to personal cards; web-, mobile phone- and PC interfaces; bills; retail shops; call centres and customer representatives. In service design, all touchpoints need to be considered in totality and crafted in order to create a clear, consistent and unified customer experience. (Live work 2008)	Live work (2008): <a href="http://www.servicedesign.org/">http://www.servicedesign.org/</a> (1.4.2009) Moritz, S. (2005): Service Design: Practical Access to an Evolving Field. Köln International School of Design. University of Applied Sciences Cologne. <a href="http://stefan-moritz.com/Stefan%20Moritz/Service%20Design_files/Practical%20Access%20to%20Service%20Design.pdf">http://stefan-moritz.com/Stefan%20Moritz/Service%20Design_files/Practical%20Access%20to%20Service%20Design.pdf</a> (20.4.2009) Further reading: Saffer, D. (2005): Designing for interaction: creating smart applications and clever devices. Berkeley, CA: New Riders
<b>FRONT OFFICE/ FRONTSTAGE</b>	The time and place in which customers come in contact with the service, for example, the website, the person serving you at the restaurant, etc. (Morelli 2002)	Morelli, N. (2002): "Designing product/service systems. A methodological exploration." Design Issues 18(3): 3-17. <a href="http://servicedesign.wikispaces.com/">http://servicedesign.wikispaces.com/</a> (1.5.2009) Further reading: Pine, B. J. II & Gilmore, J. H. (1999): The Experience Economy. Boston: Harvard Business School Press
<b>LINE OF INTERACTION, LINE OF IT INTERACTION, LINE OF VISIBILITY</b>	When the customer is experiencing the service she/he is facing the line of interaction (examples: receptionist greeting at the hotel reception and guiding to your room, conference registration staff greeting the delegate and giving information). The customer faces the line of IT interaction when she/he is using the IT services (examples: hotel television, information in the parking area through the IT system, hotel and conference website and booking system). The line of IT interaction is still part of the frontstage activity. There is a line of visibility for the service actions that the customer is not able to see. There services happen in the backstage (examples: staff working with the reservation internally in the hotel booking system, registration of the hotel customer in the conference system, acceptance of the credit card in the customer management system).	Mager, B. (2009): Introduction to Service Design. Digital communications tool. Culminatum Innovation 2009. <a href="http://www.share2solve.org/introtosd/start/Main.html">http://www.share2solve.org/introtosd/start/Main.html</a> (1.5.2009)

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<b>BACK OFFICE/ BACKSTAGE</b>	How services are facilitated inside the organisation: for example, the food production chain inside the restaurant not visible to the customer. The design of the service may involve a re-organisation of these back office activities performed by the service provider. (Morelli 2002)	Morelli, N. (2002): "Designing product/service systems. A methodological exploration." Design Issues 18(3): 3-17. <a href="http://servicedesign.wikispaces.com/">http://servicedesign.wikispaces.com/</a> (1.5.2009) Further reading: Pine, B. J. II & Gilmore, J. H. (1999): The Experience Economy. Boston: Harvard Business School Press
<b>SERVICE BLUEPRINT</b>	Mapping out of a service journey identifying the processes that constitute the service, isolating possible fail points and establishing the time frame for the journey. (The British Standard for Service Design) Service blueprinting is a process analysis methodology proposed by Shostack (Shostack 1982, 1984). Shostack's methodical procedure draws upon time and motion method engineering, project programming and computer system and software design. The proposed blueprint allows for a quantitative description of critical service elements, such as time, logical sequences of actions and processes, also specifying both actions and events that happen in the time and place of the interaction (front office) and actions and events that are out of the line of visibility for the users, but are fundamental for the service. Service blueprinting involves the description of all the activities for designing and managing services, including schedule, project plans, detailed representations (such as use cases) and design plans, or service platforms. (Morelli 2002)	The British Standard for Service Design (BS 7000 -3, BS 7000 -10, BS EN ISO 9000). Morelli, N. (2002): "Designing product/service systems. A methodological exploration." Design Issues 18(3): 3-17. <a href="http://servicedesign.wikispaces.com/">http://servicedesign.wikispaces.com/</a> Shostack, L. G. (1982): How to Design a Service. European Journal of Marketing, 16(1), 49-63. Shostack, L. G. (1984): Design Services that Deliver. Harvard Business Review (84115), 133-139. Further reading: Saffer, D. (2005): Designing for interaction: creating smart applications and clever devices. Berkeley, CA: New Riders

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<p><b>BODYSTORMING</b></p> <p>Prototyping method, creating, generating and modelling new service features Empathic design method</p>	<p>The idea in bodystorming is to act as though the service would exist, ideally in the context where it would be used. This method gives the opportunity to test the proposed service and its interactions either inside the service design team or including the participants. Different service situations can be acted out, for example, the customer service situation at the hotel reception. Service designers create the service situation, cast the roles, practise with the professional or on their own and play the situation. The purpose is to prototype and come up with new solutions, test new interactions and make ad hoc innovations. (Oulasvirta et al 2003, Iacucci et al 2000) <b>See Mager (2009): Service Design as an Emerging Field. In this publication.</b></p>	<p>Oulasvirta, A., Kurvinen, E. and Kankainen, T. (2003): Understanding contexts by being there: case studies in bodystorming. <i>Pers Ubiquit Comput</i> (2003) 7: 125–134 DOI 10.1007/s00779-003-0238-7. London: Springer-Verlag. <a href="http://www.cs.helsinki.fi/u/oulasvir/scipubs/bodystorming_AO_EK_TK.pdf">http://www.cs.helsinki.fi/u/oulasvir/scipubs/bodystorming_AO_EK_TK.pdf</a> (2.5.2009)</p> <p>Iacucci, G., Kuutti, K. and Ranta, M. (2000): <i>On the Move with a Magic Thing: Role Playing in Concept Design of Mobile Services and Devices</i>. DIS '00, Brooklyn, New York. <a href="http://users.tkk.fi/~gjulio/P1_jacucci.pdf">http://users.tkk.fi/~gjulio/P1_jacucci.pdf</a> (2.5.2009)</p>
<p><b>CONTEXT MAPPING</b></p> <p>Identifying, discovering and understanding the service context and the users</p> <p>Participatory design method, co-design</p>	<p>This method reveals users' conscious and latent needs, experiences, hopes and expectations. Users participate in a workshop facilitated by a tutor. They use make-tools: pictures, drawing, creating with different materials and storytelling to generate ideas. There can be a preparatory phase before the workshop when the users are working with creative thematic assignments on their own. Make-tools aim at gathering data from people about issues that are not easy to verbalise. The tools support the users to express themselves and reveal subconscious and still relevant thoughts with metaphors and associations. (Sleeswijk et al 2005, Stappers and Sanders 2003) <b>See Miettinen (2009): Service Designers' Methods. In this publication.</b></p>	<p>Sleeswijk Visser, F., Stappers, P.J., van der Lugt, R. and Sanders, E. B.-N. (2005): <i>Context Mapping: experiences from practice</i>. ID-StudioLab, Faculty of Industrial Design Engineering, Delft University of Technology, Delft, The Netherlands; MakeTools, Columbus, Ohio <a href="http://www.maketools.com/pdfs/Contextmapping_SleeswijkVisseretal_05.pdf">http://www.maketools.com/pdfs/Contextmapping_SleeswijkVisseretal_05.pdf</a> (20.4.2009)</p> <p>Stappers, P.J. and Sanders, E. B.-N. (2003): <i>Generative tools for context mapping: tuning the tools</i>. ID-StudioLab, Faculty of Industrial Design Engineering, Delft University of Technology, Delft, The Netherlands; MakeTools, Columbus, Ohio and SonicRim <a href="http://www.maketools.com/pdfs/GenerativeTools_Stappers_Sanders_03.pdf">http://www.maketools.com/pdfs/GenerativeTools_Stappers_Sanders_03.pdf</a> (2.5.2009)</p>

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<p><b>EXPERIENCE PROTOTYPING</b></p> <p><b>Prototyping method, creating, generating and modelling new service features</b></p>	<p>An experience prototype is a representation of a design, made before the final solution exists. We need prototyping for electronics, we need to think about a more total experience like designing a service or designing what happens with the chips and the people, then you need something which is more to do with storytelling, using video of how to tell a story or theatre for enactment or computer simulations. All of those become a necessary part of our prototyping vocabulary. The rapidness of a prototype cycle between trying something out and testing it with people, trying it out with people, is what makes the relationship between design and business successful. We can make a small prototype very inexpensively, we can try it out, test it and if it's successful perhaps we'll move forward to the next stage. (Moggridge 2006)</p> <p>The aim of experience prototyping is to test the feasibility of the service, the logistics, customer experience and financial impact of the service product in a cheap and quick way. An experience prototype is any kind of representation, in any kind of medium, that is designed to understand, explore or communicate what it might be like to engage with the product, space or system we are designing. (Buchenau &amp; Fulton Suri 2000)</p> <p><b>See Miettinen (2009): Service Designers' Methods. In this publication.</b></p>	<p>Moggridge, B. (2006): Competitive-ness Summit. Design Council. UK. <a href="http://www.designcouncil.org.uk/AutoPdfs/DesignCouncil_2303.pdf">http://www.designcouncil.org.uk/AutoPdfs/DesignCouncil_2303.pdf</a> (3.5.2009)</p> <p>Buchenau, M. and Fulton Suri, J. (2000): Experience Prototyping. San Francisco: IDEO. <a href="http://www.ideo.com/images/uploads/thinking/publications/pdfs/FultonSuriBuchenau-Experience_PrototypingACM_8-00.pdf">http://www.ideo.com/images/uploads/thinking/publications/pdfs/FultonSuriBuchenau-Experience_PrototypingACM_8-00.pdf</a> (20.4.2009)</p>

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<p><b>FIELDWORK: OBSERVATION AND DOCUMENTATION</b></p> <p>Identifying, discovering and understanding the service context and the users Industrial ethnography</p>	<p>Ethnography appeals to designers because it provides a window onto the ways consumers interact with products in their everyday lives. (Wasson 2000) When using ethnographic methods it is good also to focus on documentation of the process, communication within the design team as well as on expected results.</p> <p>Ethnographic fieldwork methods: observation and documentation are very much present in identifying, discovering and understanding the service context and the users. These methods need to be applied in the working context and timeframe of the project. (Sperschneider and Bagger 2003)</p> <p>Shadowing is an ethnographic technique used to understand a person's real-time interactions. Shadowing often focuses on particular events or tasks that participants are willing to share.</p> <p><b>See Hämäläinen and Lammi (2009): Service Design as a Tool for Innovation Leadership. In this publication.</b></p>	<p>Wasson, C. (2000): Ethnography in the field of design. Human Organization. <a href="http://findarticles.com/p/articles/mi_qa3800/is_200001/ai_n8895749/">http://findarticles.com/p/articles/mi_qa3800/is_200001/ai_n8895749/</a> (3.5.2009)</p> <p>Sperschneider, W. and Bagger, K. (2003): Ethnographic Fieldwork Under Industrial Constraints: Toward Design-in-Context. <a href="http://www.mci.sdu.dk/m/Research/Publications/UCD/KB.PDF">http://www.mci.sdu.dk/m/Research/Publications/UCD/KB.PDF</a> (20.4.2009)</p>
<p><b>FIVE WHYS</b></p> <p>Identifying, discovering and understanding the service context and the users</p>	<p>The method known as “5-Whys” is an analysis method used to dig below the outward symptoms of a problem in order to find its real root cause. Five Whys is also known as the why-why chart (Ammerman 1998). It allows the individual or group to drill down through the causal pathway. It is a simple and effective tool that works well in groups and also when undertaken by an individual.</p> <p>Example of the method: A patient had the wrong leg amputated</p> <ol style="list-style-type: none"> <li>1. Why: Patient gave consent for amputation the night before the proposed surgery to Registrar (who was not going to undertake procedure).</li> <li>2. Why: Amputation site marked with a biro (wrong leg).</li> <li>3. Why: Registrar unaware of hospital policy on amputation sites being marked with a skin pencil and with bodily part being fully visible to Doctor.</li> <li>4. Why: The department had no induction procedures for new medical staff working in the department.</li> <li>5. Why: Because “we’ve never been asked to”.</li> </ol> <p>(Root Cause Analysis Tool Kit. NHS)</p> <p><b>See Samalionis (2009): Can designers help deliver better services? In this publication.</b></p>	<p>Ammerman, M. (1998): The Root Cause Analysis Handbook: A Simplified Approach to Identifying, Correcting and Reporting Workplace Errors. New York: Quality Resources.</p> <p>Root Cause Analysis Tool Kit. NHS. National Patient Safety Agency. <a href="http://www.clean-safe-care.nhs.uk/ArticleFiles/Files/Root-Cause-Analysis/Doc-13-Five-whys.pdf">http://www.clean-safe-care.nhs.uk/ArticleFiles/Files/Root-Cause-Analysis/Doc-13-Five-whys.pdf</a> (3.5.2009)</p>

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<p><b>PERSONAS</b></p> <p>Identifying, discovering and understanding the service context and the users</p>	<p>Personas, fictional user profiles based on research data (interviews, participatory observation, data analysis), have gained popularity in the design field over recent years. These profiles include names, personalities, behaviours, and goals that are representative of a unique group of individuals. Personas are a tool for understanding others. (Williams 2006, Amdahl and Chaikiat 2007, Ndiwalana et al 2005)</p> <p><b>See Stickdorn (2009): Service Design in Tourism. In this publication.</b></p>	<p>Williams. K. L. (2006): Personas in the design process: A tool for understanding others. Georgia Institute of Technology. August, 2006  <a href="http://etd.gatech.edu/theses/available/etd-07102006-101208/unrestricted/Williams_Karen_L_200608_Mas.pdf">http://etd.gatech.edu/theses/available/etd-07102006-101208/unrestricted/Williams_Karen_L_200608_Mas.pdf</a> (3,5,2009)</p> <p>Amdahl, P. and Chaikiat, P. (2007): Personas as drivers. An alternative approach for creating scenarios for ADAS evaluation. Department of Computer and Information Science, Linköping University, Sweden.</p> <p>Ndiwalana, A., Chong Lee, J., Smith, J. L., Wahid, S., Hobby, L., Chewar, C. M. and McCrickard, S. D. (2005): From Personas to Design: Creating a Collaborative Multi-disciplinary Design Environment. Center for Human-Computer Interaction and Department of Computer Science Virginia Polytechnic Institute and State University, USA.  <a href="http://people.cs.vt.edu/~mccricks/papers/ndiwalana-hcio05.pdf">http://people.cs.vt.edu/~mccricks/papers/ndiwalana-hcio05.pdf</a> (3,5,2009)</p>
<p><b>PROBES</b></p> <p>Identifying, discovering and understanding the service context and the users</p> <p>Participatory design method, co-design</p>	<p>Design probes are a user-centred approach to understanding human phenomena and exploring design opportunities. They are based on user participation by means of self-documentation. Probes can also be built on mobile or on online platforms. Probes look at the user's personal context and perception, and they have an exploratory character. Self-documenting diaries or self-photography are typical examples of this method. (Mattelmäki 2006)</p> <p>The core of the probes approach is to give people (possible future users) tools to document, reflect on and express their thoughts on environments and actions. One of the aims of the approach is to create a communication link between the users and the designers, and to inform and inspire the design team. (Hulkko et al. 2005)</p> <p><b>See Miettinen (2009): Service Designers' Methods. In this publication.</b></p>	<p>Mattelmäki, T. (2006): Design Probes. University of Art and Design Helsinki A 69.</p> <p>Hulkko, S., Mattelmäki, T., Virtanen, K: and Keinonen, T. (2005): Mobile Probes. University of Art and Design Helsinki.  <a href="http://akseli.tekes.fi/opencms/opencms/OhjelmaPortaali/ohjelmat/MUOTO_2005/fi/Dokumenttiarkisto/Viestinta_ja_aktivointi/Julkaisut/MobileProbes_Nordichi_finxix.pdf">http://akseli.tekes.fi/opencms/opencms/OhjelmaPortaali/ohjelmat/MUOTO_2005/fi/Dokumenttiarkisto/Viestinta_ja_aktivointi/Julkaisut/MobileProbes_Nordichi_finxix.pdf</a> (3,5,2009)</p>

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<p data-bbox="135 216 293 265"><b>SCENARIO-BASED DESIGN</b></p> <p data-bbox="135 294 323 389"><b>Prototyping method, creating, generating and modelling new service features</b></p>	<p data-bbox="343 211 747 1191">A scenario is a synonym to the screenplay, manuscript, copy or a script. The elements of a scenario are virtually the same both in the original notion and in the scenario definition applied as a method in the user-centred product development process. These basic elements include: the actors (users), the scene (context) and the scheme (the story including the background, tasks, goals and action). The goal of the scenario work is to visualise the main service concept for the client. Scenarios help express the requirements of the different stakeholders in a format that can be easily understood by the other stakeholders. Scenarios are stories about people and their activities in particular situations and environments (contexts). They can be textual, illustrated (e.g. picture books or comic strips), acted (e.g. dramatised usage situation) or even filmed (e.g. videos) descriptions of usage situations. They describe current or envisioned work practises or tasks of the users and thus help different stakeholders (including the users themselves) understand the tasks in their contexts, evaluate the practises and suggest changes to these practises in parallel to designing new tools. Scenario generating aims to predict how people could act in particular situations. That is why it is well suited for designing new product concepts, when the context of use and the intended users are not strictly defined. Scenario building is a flexible and cost-effective way to generate design ideas for new products and to identify the potential user groups and contexts of use for the service. It is desirable to develop and compare several concepts. (Heinilä et al 2005)</p> <p data-bbox="343 1194 711 1242"><b>See Miettinen (2009): Service Designers' Methods. In this publication.</b></p>	<p data-bbox="764 211 1109 563">Heinilä, J. (Ed.), Strömberg, H., Leikas, J., Ikonen, V., Iivari, N., Jokela, T., Aikio, K. P., Jounila, I., Hoonhout, J. and Leurs, N. (2005): User Centred Design Guidelines for Methods and Tools. VTT Information Technology; University of Oulu, Dept. of Information processing science; Philips Research, Philips Applied Technologies. The Nomadic Media consortium, November 2005. <a href="http://www.vtt.fi/inf/julkaisut/muut/2005/UCD_Guidelines.pdf">http://www.vtt.fi/inf/julkaisut/muut/2005/UCD_Guidelines.pdf</a> (3.5.2009)</p>

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<p><b>STORYBOARDING</b></p> <p><b>Prototyping method, creating, generating and modelling new service features</b></p>	<p>The storyboarding method has several uses. It can facilitate product and service design processes. Storyboards can illustrate a visual storyline of a service or product use situation in its context(s) for users and clients or they can help in illustrating interface interactions for the design team or users.</p> <p>The process of creating a storyboard helps designers put themselves in the shoes and setting of the people for whom they are designing. It often prompts invention and ingenuity, as problems end-users encounter are recognised and opportunities to solve them are devised. The story can serve as a “user experience testbed” as prototypes are developed and critiqued. Take a proposed design for the system, and run through the story imagining the protagonist using it. Does the system solve the problems the protagonist encounters? Does it “fit in” with the story and the protagonist’s environment? Does the solution provide the intended value to the people in the story? What changes to the system should be made so it does? (Gruen 2000)</p> <p>Storyboards are sequences of images, which demonstrate the relationship between individual displays and actions within a system. A typical storyboard contains a number of images depicting features such as menus, dialogue boxes and windows. A sequence of these screen representations conveys further information on the structure, functionality and navigation options available within an intended system. The storyboard can be shown to colleagues in a design team and to potential users. This allows users and design team members to offer critical feedback about the composition and scope of the intended interface. Storyboarding can be used early in the design cycle, in which case it supports the exploration of design possibilities and the early verification of user requirements. (Heinilä et al 2005, Landay J.A. and Myers J.A 1996)</p> <p><b>See Oosterom (2009): Who do we think we are? In this publication.</b></p>	<p>Gruen, D. (2000): Storyboarding for Design: An Overview of the Process. Lotus Research. IBM Research. <a href="http://domino.watson.ibm.com/cambridge/research.nsf/o/ebcd159a81a43e36852569200067d59e/\$FILE/Techreport%202000.03.PDF">http://domino.watson.ibm.com/cambridge/research.nsf/o/ebcd159a81a43e36852569200067d59e/\$FILE/Techreport%202000.03.PDF</a> (3.5.2009)</p> <p>Heinilä, J. (Ed.), Strömberg, H., Leikas, J., Ikonen, V., Iivari, N., Jokela, T., Aikio, K. P., Jounila, I., Hoonhout, J. and Leurs, N. (2005): User Centred Design Guidelines for Methods and Tools. VTT Information Technology; University of Oulu, Dept. of Information processing science; Philips Research, Philips Applied Technologies. The Nomadic Media consortium, November 2005. <a href="http://www.vtt.fi/inf/julkaisut/muut/2005/UCD_Guidelines.pdf">http://www.vtt.fi/inf/julkaisut/muut/2005/UCD_Guidelines.pdf</a> (3.5.2009)</p> <p>Landay, J. A. and Myers, J. A. (1996): Sketching Storyboards to Illustrate Interface Behaviors. HCI Institute, School of Computer Science. Carnegie Mellon University. <a href="http://www.cs.cmu.edu/afs/cs.cmu.edu/user/landay/pub/www/research/publications/CHI96/short_storyboard.ps">http://www.cs.cmu.edu/afs/cs.cmu.edu/user/landay/pub/www/research/publications/CHI96/short_storyboard.ps</a> (3.5.2009)</p>

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<p><b>STORYTELLING</b></p> <p><b>Prototyping method, creating, generating and modelling new service features</b></p>	<p>Stories are effective tools for design, useful both in facilitating collaboration around the service and in exploring and conveying the value the service will bring to the people who use it. It is often helpful to explain an idea, a product, service or an opportunity through a story. Stories enhance the design process in many ways. Stories capture in detail the real-world context in which a new technology will be used; they help determine which functions will be useful, how they should be presented, and what integration with other tools, people and information will be important. Stories can be an effective way of communicating to others problems with current work processes and the value of new interaction being proposed. Stories are useful with multidisciplinary or cross-organisational teams because they tend to serve as a “common language” that spans differences in background and organisational status and focuses attention on the people who will use the system (a constituency often absent from many design discussions). Stories are particularly valuable for conveying the benefits of collaborative systems, whose full value is not in any individual user task, set of screens or specific functionality, but in the real world consequences of the collaboration they enable among multiple people. (Gruen 2000)</p> <p><b>See Hämäläinen and Lammi (2009): Service Design as a Tool for Innovation Leadership. In this publication.</b></p>	<p>Gruen, D. (2000): Beyond Scenarios: The Role of Storytelling in CSCW Design. Lotus Research. IBM Research.  <a href="http://domino.watson.ibm.com/cambridge/research.nsf/0/35aea10dcc2a07906852569200066e970/\$FILE/Techreport%202000.02.PDF">http://domino.watson.ibm.com/cambridge/research.nsf/0/35aea10dcc2a07906852569200066e970/\$FILE/Techreport%202000.02.PDF</a>  (3.5.2009)</p>
<p><b>VOX POPS</b></p> <p><b>Identifying, discovering and understanding the service context and the users</b></p> <p><b>Participatory design method, co-design</b></p>	<p>Vox pop: the man in the street, unrehearsed persons, not selected in any way. As such, broadcast journalists almost always refer to them as the abbreviated, vox pop. The interviewees are shown in public places and supposed to be giving spontaneous opinions in a chance encounter. Each person is asked the same question; the aim is to get a variety of answers and opinions on any given subject. Journalists are usually instructed to approach a wide range of people to get varied answers from different points of view. The interviewees should be of various ages, genders and communities so that the diverse views and reactions of the general public will be known.</p> <p><b>See Thurston (2009): Designing Public Services. In this publication.</b></p>	<p>Hardman, L. (2005): Research FactSheet. Centrum voor Wiskunde en Informatica.  <a href="http://homepages.cwi.nl/~media/demo/VoxPopuli/FactSheet.pdf">http://homepages.cwi.nl/~media/demo/VoxPopuli/FactSheet.pdf</a>  (4.5.2009)</p>