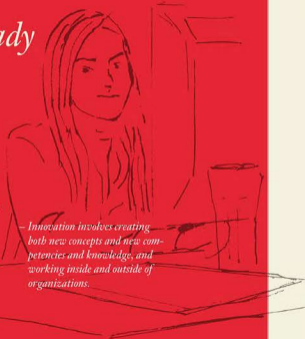


# I Getting ready

## snapshot

- This book provides people designing innovative services with concepts to think with, cases to learn from, and methods and templates to work with.
- We all have habits for how we start new things – the opportunities for innovation are shaped by how and why we begin.

- Innovation involves creating both new concepts and new competencies and knowledge, and working inside and outside of organizations.



### → YOU'RE ABOUT TO START A NEW PROJECT.

How do you go about this? Perhaps, after fighting off numerous distractions, you sit down at last with your preferred kind of drink (mine is green tea), make space at your table by shuffling papers out of the way, open your notebook at a clean page, and reach for just the right pen. Perhaps your preparation starts earlier, by going for a walk, or with a session at the gym. Or maybe it is triggered by an online event such as a status update, or anger at a news item or tweet. But then you put down the smartphone to think things through. Perhaps you allow yourself to pick up an object you are drawn to, something with a tactile quality that invites handling. You discover there is no particular purpose to this handling, but the sensuousness of your interactions with the object opens up something in your mind that you can't yet grasp. Maybe you have a space arranged as you want it where you live or work, which enables you to take a different approach to launching a new project. Or maybe you find what you need in a coffee shop where you can be anonymous in the crowd. Perhaps you can't start a project on your own, but need to be with others from the outset, so you convene a meeting to explore a way forward together.

We make our own rituals in the ways we stage the beginning of things. We find ways to step out of the regular way of doing things, which acknowledges that to start something new requires moving into a different kind of state, one that is dreamy, disordered, passionate, at odds with the focused, analytical, systematic state of being that is required to perform as a successful professional. There must be enough of the familiar – this kind of light, these people, this coffee – and enough of the unfamiliar to cause some disruption. These musings and wanderings, the trying to start and the really getting going, are the territory of this book.

### Case 1 Turning data about phone usage into a resource at 3

Like other telecommunications companies (or telcos), 3 operates in a saturated market in which customer churn remains a concern, impacting on growth and profits. Frequent introductions of new handsets and new services present consumers with opportunities, but many are left confused by the wide range of technologies, functions and service plans available. In Sweden and Denmark, 3 addressed this by making its billing more transparent – to reduce the burden on call centres and to increase customer satisfaction. To do this, 3 engaged service design consultancy Fjord<sup>11</sup>. 3 took a service design approach to differentiate itself from other telcos and to increase customer satisfaction and loyalty through engagement. The project that resulted was not simply an example of using design to improve the transparency of interactions between customers and an organization. It can also be seen as an example of service innovation, since it turned data about customers' usage into a resource that reconfigured the service ecosystem resulting in new kinds of value-in-use for customers and for the telco.

The first stage of the project was to explore the issues in more depth from both the business and customers' perspectives. This involved analyzing the telco's billing processes and 200 subscription models, customer satisfaction data, and doing qualitative fieldwork. Daniel Freeman, Fjord's lead designer on the project, explains:

"Speaking to the different bits of the business was important, including the marketing and loyalty teams and the product owners. But what was more valuable was listening in on calls to the call centre and speaking with customer service teams, as well as doing 'guerilla research' in 3's retail stores."<sup>14</sup>

Analyzing this research led to insights about the pain points for customers, such as not understanding their phone bills, the packages they were signed up to or their own usage. Freeman says this suggested an initial quick win, which the Fjord team resisted:

"While we saw the enormous spike in calls when bills are sent – in Sweden and Denmark, it's at the same time of the month for all subscribers – we had to resist the urge to focus on redesigning the actual bill. Instead, we came to the conclusion that we would be better off reinventing what a bill was, and create a living bill using live data that the user could track throughout the month."

Using methods such as personas at the beginning of the project helped the design team focus on people's practical concerns, such as helping people set up automatic payments for their bills, reminding people what their actual phone numbers were and the model numbers of their phones. The service design team used an iterative approach to explore ways to redesign the bill and the services it was embedded within. For example, the team documented hunches and insights and used them to generate design concepts and assess competing



Mobile operator 3's app showing customer usage data

suggestions and priorities by referring back to the insights. They also used "sprints" – intense, day-long, collaborative design workshops – to focus the entire project team on a single challenge at a time. During the sprints, they used concept-generation methods and sketching to generate solutions to particular aspects of the live bill concept. To engage internal stakeholders, Fjord created a visualization of the service experience, relating the proposed new service to its business and design drivers. They also created an early mock-up of the proposed live bill user interface on a phone that communicated the solution to senior executives.

The result was a smartphone app service called My3, launched in 2013. This presented users with an overview of their billing and usage using live data, and allowed them to look in more detail at data about their own usage over the previous six months for voice, messaging and data, compared with average 3 usage. This was overlaid with recommendations about how to get the most out of the service, with suggestions about how to change the service plan. The app was highly visual, using simple devices such as "donuts" to depict usage and allowances related to voice, messaging and data. The app also allowed 3 to push personalized messages to customers based on their own usage data – for example, suggesting that users could top up their monthly data allowance if they were

running low. As well as focusing on usage from the point of view of how someone engaged with 3's services, the app presented users with a dynamic phonebook showing the numbers they called most frequently.

In terms of impact, half of the users of the app said they called the customer service team less because of it. Introducing the app also led to a shift in how 3's customers self-served, with 60% of customer self-service carried out via the mobile app rather than the web. Data showed that 70% of people who downloaded the app used it more than once a month, and 40% used it more than once a week. While these metrics established that the mobile app was taken up and used by customers, more interesting is how the development of the app created a new service ecosystem for 3 and its customers. By identifying customers' data as an untapped resource, the project team brought customers into relation with their own usage habits by displaying the data through carefully designed info-graphics on customers' devices. Instead of being hidden and inaccessible, the usage data became a resource for customers and for the company. Hence, although the explicit driver for the project was to increase transparency about the telco and its billing and service plans, what the emerging service ecosystem also enabled was transparency about people's own usage practices.

of actors, which might be people, physical and digital objects, and resources such as data, knowledge or financial or social capital. This term helps make clear that in this analysis, there are no such things as stand-alone objects. Every object is connected to, and relies on, other kinds of device, or capacity, or locatedness within an environment or network, in order to have its capacities. Understanding how some hybrids are successfully held together as business offerings is useful when aiming to create new configurations when designing a new service offering.

Taking the example of IKEA, discussed by Richard Normann and Rafael Ramirez in their book *Designing Iterative Strategy*<sup>47</sup>, clarifies what this means in practical terms for organizations. Normann and Ramirez point to how IKEA's business model is based on customers having resources that they bring into play in the exchanges they have with the furniture manufacturer. In contrast to the previously dominant model in which a customer buys a ready-to-use piece of furniture, IKEA involves customers in the transport and assembly of the furniture. Firstly, the value for customers is realized in the collaborative exchange of resources in the value constellation that IKEA invites them to be part of. IKEA configures the resources of suppliers of materials that are the components of pieces of furniture, and invites consumers to be active participants in a value constellation in which producers and consumers are connected in new ways. Secondly, the customers who are part of the IKEA value constellation are different kinds of customers – not in the sense of being different people in terms of age,

gender, or cultural or socio-economic background. They are different customers in the sense that in the IKEA hybrid, they are constituted as customers-with-capacities, able to transport and assemble furniture.

Imagine someone who has just moved home. She might go to shops and look online for furniture as she settles into her new home. On one occasion she might order and pay for a chest of drawers online, and have it delivered. All she has to do is to arrange for someone to be there to accept delivery and decide where the piece goes. In the same month, she goes to IKEA, but here she becomes a customer-with-capacities. She pushes the huge trolley round the store, picks up some flatpack furniture, takes it to her (borrowed) car, drives it home and then spends several hours assembling the object with help from friends. In these two configurations, the exact same person is constituted differently. In the first case, she's a conventional customer with needs and requirements. In the second, she is a customer-with-capacities; the value constellation does not work unless she is able to configure her resources (her and her friend's expertise, a car, her skill in navigating through the store, the tools and skills to assemble the furniture) to be the kind of customer IKEA needs her to be.

What this approach offers is a way to see that actors within a hybrid, which might be people, organizations, or digital or material things, have capacities, not just needs or requirements. Rather than seeing needs or product characteristics as pre-existing, this perspective recognizes that configuring resources in particular ways results in particular kinds of capacities



or qualities. This, then, highlights how bringing value constellations into being is an important part of the strategic work of responding to turbulent operating environments. The next section adds depth to this with a focus on understanding how economic and social value are co-created through combining resources and capacities in new ways.

### Innovation ecosystems

There are many variants of the idea of value constellations within academic research on innovation, strategy and marketing. Other terms include value networks, value nets, strategic networks and business networks<sup>48</sup>. In this book I will adopt the term *innovation ecosystems*, which emphasizes how innovation (as outcome) results from the interconnections between actors of many different types, playing different roles and with mutual interdependencies involved in activities over time (innovation as process).

Turning now to how innovation systems are distinct in the case of services, one version of this approach comes from marketing researchers Steve Vargo and Bob Lusch<sup>49</sup>. Briefly stated, service-dominant logic is a way of thinking about the organization of resources to create value that is distinguished from what they call goods-dominant logic. To illustrate the distinction, I'll take the example of a fridge. In goods-dominant logic, value creation comes from identifying features that consumers want in fridges, manufacturing fridges with these characteristics, and then selling them to consumers via retailers. The key moment here is the transaction when someone pays

for the fridge and takes legal ownership of it. Under that logic, "service" or often "customer service", is what happens after purchase when, for example, the fridge breaks down and an engineer visits the home to repair it.

In contrast, in service-dominant logic, people want access to cooling but that does not necessarily mean they want to own a fridge. It's hard to imagine what cooling services might look like from the perspective of mature markets such as North America or Europe where nearly every home has a fridge. But it's possible to identify alternative approaches in economies where informal models of access have emerged. For example, researchers from manufacturer Electrolux found that owners of fridges in poor communities in the Global South rented out space inside them to community members<sup>50</sup>. This involved the creation of a different kind of innovation ecology around the fridge, which was not based on a singular transaction or ownership.

This lens on understanding value co-creation focuses on the exchange of resources between actors in an innovation ecology for mutual benefit, defined by the actors themselves. It requires a focus on what unfolds in practice as people have access to resources over time, instead of emphasizing the moment of an economic transaction such as a purchase/sale. Here are some of the major themes:

- **From value-in-exchange to value-in-use.** Early contributors to the field of economics discussed value-in-use, which was later obscured by value-in-exchange. In contrast, the

## Method 4: Mapping the user experience

<b>Time involved</b>	Preparation, 15 minutes Using the method, 80 minutes	<b>What you'll need</b> Masking tape, Post-it notes, Blu-Tack, marker pens A flipchart A facilitator to guide the team A documenter to capture the results	
<b>Associated capabilities</b>	Understand value as created in practice Increase the variance/bring in new actors		
<b>Methods to use before or after this one</b>	Method 5 Creating a persona/storyworld Method 10 Telling stories		

### Purpose

Using this method helps a team understand holistically the interactions with a service or organization from the perspective of a user, customer, stakeholder or employee. It helps clarify what the experience is made up of, for that individual, allowing the team to identify important patterns and pain points. You can use this method and the template to describe existing experiences, or to describe future experiences.

### Outcomes

This activity gives participants a shared sense of something they usually consider in parts. Thinking about someone's experience of an organization or service over time gives a holistic view of the diverse interactions and touchpoints involved. It also reveals important pain points and gaps that can become opportunities for improvement or innovation. Repeating the exercise for different user segments brings into view differences in process and outcome for particular groups.

### Tip

Prompt participants to provide lots of detail, however apparently mundane or unimportant. What is obvious to one person may provoke valuable insights in another.

### Preparation

Customize the template to the context you are in. You might want to select a single set of interactions during one visit to a store, a whole customer lifecycle or someone's journey through a public service. It may be important to pull out specific channels through which a user interacts with an organization and its partners, people and resources.

### How to do it

**Capture ideas.** Introduce your adapted user experience template for the issue, organization or service you are working on. Ask people to pick one user, customer, employee or stakeholder and imagine this person in as much detail as possible (preferably via Method 5). Then ask them to use the template to describe the most important steps in detail of the person's journey on a large piece of paper or on the wall, working in small groups. In a simple workshop you might produce two such journey maps – one for a dream user/customer and one for a nightmare user/customer. If you have defined user segments, you can produce journey maps for each of these.

Maintain a strong focus on the person's activities and their interactions with touchpoints during the journey, and describe things in the user's terms. If data is available from research, then share this and invite people to use it. If not, use team members' knowledge to create a rich, holistic picture of a specific user (segment) interacting with the organization or service over time.

**Share and tell.** If you have created different versions, ask people to share their journeys with the group. Review where the pain points or critical incidents were for users. Where might people drop out or give up? What kinds of knowledge, skill or resources do people have which are part of how they experience an issue or journey through a service?

**Reflect.** If several experiences have been mapped, what is shared across them? How do pain points and gaps get handled by operations, customer service, research or marketing teams? Discuss how users' capacities, and their practical and emotional responses, are captured and made use of or ignored by organizations. What workarounds do people have when things go wrong?

**Synthesize.** Consider whether the research that currently goes on captures people's experiences of an issue or with the service or organization over time. Should more research be done to capture experiences for specific segments? Or for people not currently being served?



## 4 Exploring and analyzing

### snapshot

- Problem finding, problem setting, deciding on a research approach, and making interpretations to understand an issue in more depth are habits organizations can practise.
- Big data reveals large-scale patterns about behaviours.
- Thick data helps make sense of patterns by explaining the meanings and identities that shape and are shaped by people's behaviours and collective cultural practices.
- Open data initiatives introduce new actors and new capacities into service ecosystems.

IN 2013 THE UK GOVERNMENT DIGITAL SERVICE began an experiment on the web page that thanked people who had just purchased a car tax disc online, a service visited by 2 million people a month<sup>16</sup>. The aim was to see if people who had completed that transaction would sign up for organ donation. Working with colleagues in the government's behavioural insights team and the national organ donation service, the team tried out eight different page designs. The most basic page design simply said "Thank you" and, below, "Please join the NHS Organ Donor Register", which linked to that online registration process. Another version declared a social norm, "Every day thousands of people who see this page decide to register". Another variant introduced the idea of loss: "Three people die every day because there are not enough organ donors". Others included a picture of a group of smiling people alongside the text, or a logo. Another variant asked, "If you needed an organ transplant, would you have one? If so please help others". These variants were seen by more than a million people over five weeks.

The most successful version (based on actual donor registrations) was the latter, which linked organ donation with fairness and reciprocity. The team estimated that this version will lead to an extra 95,000 donor registrations a year, when compared to the original invitation to sign up. This is an example of big data – access to large numbers of digital transactions (here, click-throughs and sign-ups), opportunities to

conduct quick experiments, and the ability to offer people options that result in changes in behaviour.

But what's missing in this story are the reasons why more people responded to a call to action based on fairness and reciprocity. This is the deeper, holistic "why" that has traditionally been the territory of ethnographic research based in anthropology and sociology, which aims to understand human life and experience, discussed in the previous chapter. In short, service innovation requires understanding what people do, as well as why they do it, and it is the combination of big data and ethnographic data that enables this.

This chapter discusses aspects of research that have seen a transformation in the past decade, of particular relevance to people designing innovative services. It presents the emerging tension between big (mostly quantitative) data and ethnographic qualitative data, and then shows how these approaches can be fruitfully combined to support capabilities for service innovation. The chapter also reviews the implications of open and personal data for designing innovative services, in which individuals and organizations, including public bodies and governments, make available their data for others to use.

Two case studies reveal some of the important questions that face managers. The first case study shows how consultancy ReD Associates helped toy manufacturer Lego work out what its business was really about. The second tells the story of a creative research project for a consumer goods manufacturer by

## Case 9 (continued) Prototyping value-in-use by storytelling at Google

figured it all out and we can make the ad about it. We make the posters and videos. The general rule at the Creative Lab is to make as much stuff as possible and then you have something to deal with and something to talk about."<sup>14</sup>

Without much of a budget and starring members of the lab rather than actors, this is what The calls "gonzo film-making".<sup>15</sup> Working in well-defined media forms in an information-saturated environment provides additional constraints and focus. He explains, "If you make an ad that is 60 or 30 seconds long, it better be self-explanatory and easy to understand".<sup>16</sup>

In the case of Glass, Google X briefed the Creative Lab team to develop stories for the device when it was still at an early stage. The recalls: "It was a crazy apparatus strapped to a helmet, half cell phone, half I don't know what. They had some idea of what it could be doing, and what it could not be doing".

The Google X development team were prototyping interactions with Glass, exploring questions such as what kind of display it would have, and would it have a camera, and how to control it. The response from the Creative Lab was to make a video showing how someone like a creative in their team might use it in his day-to-day life. Since Glass did not yet exist, the film-makers mocked it up by wearing a helmet mounted with a camera and took footage from the wearer's perspective, which is what the video

shows. Originally intended just for an internal audience, this video was later released to a wider public.

The team designing Glass then incorporated some of the ideas shown in the video into the design, and subsequently invited the Creative Lab to be more directly involved in designing the user interactions and scenarios of use. For example, the team contributed to the principle that using Glass is about focusing on one thing at a time in the now, in contrast to how people use smartphones, laptops, or data in the cloud. Later, a member of the Google team compared what was in the original video, and the features that made it into the version of Glass released to the public. Although the video was "50 percent fantasy" according to The, some of the features and much of the vision in the video shaped the first public version of Glass and what is likely to be in future releases. In effect, the Creative Lab team became involved in designing Glass, by making videos showing someone using the device, before it existed.<sup>17</sup>

Having developed the device to a beta prototype, Google set up ways for wider publics to start using it in their day-to-day lives. In addition to targeting software developers expected to develop apps for Glass, Google created a scheme for members of the public, known as "explorers", to sign up to buy Glass. This gave Google access to a living lab



through which it could learn what kinds of usages people found for the device<sup>18</sup>. Google launched the process to find explorers in early 2013, resulting in a first cohort of people who each got the device for \$1,500<sup>19</sup>. Ed Sanders, head of marketing responsible for Google Glass, described this as a new way of doing marketing:

"Rather than pulling it behind a curtain, it's pulling it out in front of the curtain... it's a risk, saying to people, here's the product in its current form, help us shape the brand, not the other way round"<sup>20</sup>.

The stories of how people on the explorer programme used and made sense of their devices were

shared within Google and online. One video, for example, tells the story of Alex Blaszcuk<sup>21</sup>, who was left paralyzed after a car accident in 2011 and remains unable to use her hands. Her Glass explorer story describes how the device enabled her to do things through using the voice activation functionality – a classic story of technology as an enabler for someone with particular needs. Other people in the Explorer programme discussed their positive and negative experiences using Glass, using channels such as Twitter and the news media, often highlighting the unwelcome consequences of the device's ability to do real-time surveillance without other people nearby noticing.

In creating a video about someone using Glass, the Creative Lab made the strange familiar, and their concepts for value-in-use directly shaped the design of Glass. Through the explorer programme, Google increased the variance of the participants involved in constructing Glass. In short, Google prototyped the hardware and software over many iterations to get the device ready for launch, exploring the question: "does it work?" What the video scenarios and explorer programme did was discover how people engaged with and used the device – prototyping value-in-use began to answer "what's it for?"

## Telling stories

Use this structure to tell a story about the change you want to happen

Use as many scenes as you need in each act to tell the story, resulting in perhaps 10 scenes

### Act 1

Set up the issue/challenge and how and why it matters to someone

#### Sketch what happens

#### Describe what happens

Who is involved (people and organisations), what they do, know, say or feel, where things happen, what touchpoints or technologies are involved?

#### Implications for the organization(s) involved

#### Implications or requirements for the technologies involved

### Act 2

Describe the change

#### Sketch what happens

#### Describe what happens

Who is involved (people and organisations), what they do, know, say or feel, where things happen, what touchpoints or technologies are involved?

#### Implications for the organization(s) involved

#### Implications or requirements for the technologies involved

### Act 3

Describe the result of the change

#### Sketch what happens

#### Describe what happens

Who is involved (people and organisations), what they do, know, say or feel, where things happen, what touchpoints or technologies are involved?

#### Implications for the organization(s) involved

#### Implications or requirements for the technologies involved

## Example

### STORYBOARD from SIGN UP to start for the Tech Friends Befriending Service

#### DAY 1



Jenny Friend Karen

Jenny decides to sign up as a tech friend to get some work experience



She's worried about how long she'll have to commit for, if she gets a job or moves

#### DAY 2



Jenny does an online face to face interview

Fast response to sign up

#### DAY 3



Back office team check Jenny's references & review her skills



Meanwhile Jenny looks at blogs to learn more about befriending services and what to expect

online case studies

#### DAY 2.1



Jenny attends a training session (expenses paid) which includes role play about handling difficult situations



Jenny has a one-to-one session to review what she wants to contribute and get on of it

#### DAY 2.4



The local service matches Jenny with an older person

up-to-date database

#### DAY 2.8



Jenny visits Fred in his home for tea. Next time she'll help him Skype his grandson



Jenny's local mentor debriefs her, makes sure she's back safe and they plan the next visits

## 6 Prototyping and playing design games

### snapshot

- Exploratory prototyping brings a future innovation ecosystem into partial view and creates concepts and actions that shape value-in-use.
- Design games involve participants in creating concepts and activities that connect how things are done now, with new capacities and resources, resulting in future practices.
- Blueprinting helps different organizational functions see how their activities and capacities co-create value-in-use for different actors in an innovation ecosystem.
- Role play stimulates creativity by getting people to approach things in new ways.

AT THE END OF THE 1990S, MOBILE PHONE operators in many countries were busy designing the third generation of services, known as 3G. By the end of the decade, the technical specifications for 3G services were well-defined. Operators engaged in bidding wars to secure access to the radio spectrum that would carry these services. But managers, researchers and designers remained unclear as to what kinds of services consumer and business users would value.

To focus the many ideas being generated inside their organization about what people might want from 3G services, the Swedish mobile operator Telia organized a research project with university students<sup>11</sup>. The students were given access to mobile devices that simulated 3G functionality, such as internet services on a mobile phone. After 12 days, participants generated 374 ideas, which were then assessed by the company. However, the Telia experts who evaluated the ideas found that either they were not original or not feasible, or both. Disappointed with the results, the team decided to go back and take one more look at the ideas that were original, but unfeasible.

One example was the following: "For the third time running, the delivery man made a mistake and gave me the wrong newspaper. It would be good if the telephone could send a 10,000V electric shock to teach him not to do it again"<sup>12</sup>. For ethical, technical and legal reasons this idea was not feasible. But on revisiting the student's suggestion, however, something happened. The Telia team realized that they

were modelling future mobile phone services as a connection for voice and data exchange. In contrast, the delivery man concept was more like a remote control system that enabled users to undertake action at a distance.

What this realization offered was a way to reframe the organization's assumptions about what 3G telecommunications could be. So the outcome of the research project with the students was not a set of original and feasible service concepts for Telia to develop. What it did, however, was open up a new conceptual space within which they could design 3G services. Such reframing is a core activity for service innovation – part of the moves that happen as new concepts and new knowledge are generated. Creating service concepts is productive, not just because some of them might be realizable as service offerings, but because sometimes they disrupt current assumptions.

This chapter grapples with the issue of how to make sense of concepts generated at the early stage of a project. It uses familiar words like prototyping, but shows how they mean something different in the context of service innovation where what needs exploring is new kinds of innovation ecosystem, not new kinds of object or software. To do this, it illustrates how workshops – a format for people to come together to achieve some kind of advance in a project – can be events that unlock individual and group creativity and sense-making, as well as being opportunities for sharing information or making decisions. Design games, hackathons, blueprinting and role play offer ways to

## Creating a future outcomes framework

Use this to define the desired outcomes for different segments and how you will know if they are achieved

Group	Insights about this group	Outcome 1	Indicators for outcome 1	Outcome 2	Indicators for outcome 2	Outcome 3	Indicators for outcome 3	Data-gathering required
First user segment								
Second user segment								
Third user segment								

## Example

Outcomes framework		① Outcome	Indicators	② Outcome	Indicators	Data gathering
Committed Katys Segment ①	Willing & able to contribute and wanting to build skills & networks	Increased skills & confidence	Interviews, job offers, qualifications	Broader network created	Mentor, peer connections, visits	Self-reporting, peer review, mentor feedback
Busy Brendas Segment ②	Active & engaged but not given to recognising own needs	Maintains health & well being	Participation in exercise or classes	Develops new skills or knowledge	Mentor, training sessions completed	Self-reporting, peer-review, mentor feedback
Segment ③ older people in stable situations with few meaningful connections	Reducing loneliness & isolation will keep them in a stable situation	Increased connections that are meaningful	Trips out, visits, conversations, joining or participating in clubs or societies	Able to contribute more to others	Making a meal, helping with jobs, or childcare or gardens	Self-reporting, triangulated with carer / family / visitor accounts
Segment ④ older people heading to less stable situation	Form health can reduce meaningful connections abruptly	Connections maintained	visits received and made, regular conversations with close friends or family	Reduced use of acute health care services	attendance at out of home health services	Self-reporting, health practitioner, or carer / family / visitor accounts

try out some role play that gets people play-acting what might happen differently as a result of the interventions you think need to happen. A member of the team starts talking frequently with someone from a partner organization who has a lot more knowledge, skills and data relating to aspects of the issue you are working on.

You decide to commission some research to better understand the day-to-day realities and worlds of the people you want to serve and to identify their capacities and emergent behaviours. You wish you had a bigger budget and more time. You organize a sprint that brings people together, including front line staff from a new partner organization, and this results in several different blueprints. You wonder if there is something important you are missing. You argue about what matters and sometimes this prompts you to reflect on why this emerging project matters to you and to the other people involved. The expanding team starts developing its own vocabulary to name the thing you are beginning to design. You discuss how to explore specific aspects of the emerging proposition and how best to do this.

Later, you and others will create a business case with an associated financial model. You will define the opportunity, the proposition and the impact you think it can have and the resources required to make it happen. You'll create a project plan, write a service specification and a value map, and do an assessment of the resources needed to move things on to the next stage. There will be presentations, workshops, documents to produce, and reports to review and update. There will be meetings, water-cooler conversations, conference calls, more meetings and visits. The first sketch you did, which is still on the wall, looks wrong, but somehow right. Next to it is the comic strip. You don't take them down. What do you do at the beginning? You start doing things differently.

