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Abstract

In order to compete with the market, new practices and methods must be utilized for the purpose of adaptation and company growth. This text looks at utilizing the methods of Service Design and its core practices to map out, construct, and implement the service of Interactive video into the company Datafisher. The interactive video demo process will go hand in hand with the Service Design principles reflecting a real life situation. The contents provided follow the process of creating the Interactive Video Demo: From idea creation, to production, and then all the way to the prospective client presentation.

Keywords creative business management, corey lesperance, interactive media, interactive video, interactive, service design, service implementation, elearnings, B2B, Corporate.

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Designing & implementing Interactive Video into corporate communications and learnings

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2014

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“Accommodation, adjustment, those do seem to be the order of things, don’t they?”

-Richard Burton, “Who’s Afraid of Virginia Woolf?”

I would like to give special thanks for those that have helped me along this thesis road.

First of all I would like to thank my grandparents Ritva and Harry Manner, as well as my parents Andre and Pirjo L'Esperance.

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Abstract

In order to compete with the market, new practices and methods must be utilized for the purpose of adaptation and company growth. This text looks at utilizing the methods of Service Design and its core practices to map out, construct, and implement the service of Interactive video into the company Datafisher. The interactive video demo process will go hand in hand with the Service Design principles reflecting a real life situation. The contents provided follow the process of creating the Interactive Video Demo: From idea creation, to production, and then all the way to the prospective client presentation.

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1. Introduction

The purpose of this text is to help improve Datafisher's own video productions and the processes that go into them. More specifically, the objective is to implement new ways of working with video material, by integrating new technologies. The goal is to expand the related services that Datafisher provides and to improve the potential of the company by strengthening its abilities. The objective is to use the ideas of Service Design to implement Interactive Video into the current offerings that the company provides. To not only implement the new form of service but to also do it effectively. The text will show the importance of the new service offering, as well as the importance in the process that is needed to take place before full integration. The thesis material will consist of two parts. The first will be the written research portion. The second portion will consist of the production process that went into creating a demo of the service.

Background

My background comes from film and video production. My past experiences mainly dealt in field production work. However, I have been pushing to take a bigger role in the process of the service itself and how it is designed. This text and thesis process has given me the ability to look closer at the human interactions needed for a service to take place. I am currently employed by the company Datafisher as a creative video specialist. My role at the company has been to expand the need for video services and to improve on the quality of material that exits the office. I hold many roles in this position, these which include: shooting,

editing, and assisting in the video concepts.

Motivation

When it comes to my own motivations for this text and project I wish to expand the potentials that the video medium can provide. I also want to better educate myself on interactive media, specifically in the category of Interactive Video. The process gives the ability to look at the business importance the medium needs. This process will also assist in taking a closer look at video production material and understanding what makes it tick.

As the interest in interactivity increases, I wish to gain a closer understanding of how it works and what benefits it can provide. By going through the process of interactive design I hope to broaden my expertise into more of a multimedia role. I also wish to make a contribution to the Datafisher company by pushing their service offerings. I believe that it is highly beneficial to understand how the process of implementing a new service works and how it is seen from both the client and employees perspective. The theme of this thesis came about after the company pushed for innovation and hired new employees to promote just that. There has been a need for progression in the video offerings the company has offered.

Research

The research section of the material contains information about the company Datafisher, Service Design, and Interactive Video. Each section provides a proper introduction before the demo production process starts to take place.⁷

Datafisher

The section on Datafisher will provide information on what the company does.

Specifically about its current video offerings and about the creative digital communications department in general. Information will also cover the goals of the company. What changes have taken shape so far, and the problems that the company currently faces. There will be discussion about the linear video's the company creates, the importance of learnings in the company, and its old methods of e-Learnings.

Service Design

The section of Service Design will look at several core segments within its theory. Here the research will focus on the core principles of Service Design: what it means to have a user-centered outlook, creative accessibility, and trust. The important processes that go into designing will also be covered. This topic will include: exploration, creation, reflection, and implementation.

Interactive Video

This section will look at what interactive media is. Specifically, what is Interactive Video and why it differentiates from linear video? This section will look at the differences in learnings that each provide; these of which include surface type learning and deep learning. This section will then briefly explain the processes that go into linear video and Interactive Video. This section will help to clarify uses that may be useful for Datafisher and to help make sense of the new value creators that come with the service.

Production

The second part of this thesis will look at the production process of making an interactive demo. This portion of the text is the core of the text. Here the theories of Service Design will be incorporated and implemented. The importance of

deep learning will also be pressed in the design process, as well as some of the other elements discussed in the Interactive Video section. This process will be the exploration into the interactive service. This includes looking at other examples of interactive. Here, there will be discussion on the tools used to create the service, and the problems that arose along the way. The stages of pre-production, production, and post-production will also be presented. Insight into the client presentation will be included as well as the concluding aftermath. Lastly, the strategy for the proper presentation of Interactive Video will be discussed and the potential future of the service. In this section of the text the methods, problems, and solutions will be made clear.

Conclusion

During this section the overall experience of the service design implementation will be discussed. It will look at both the potential and the problems that took place when creating the service. The conclusion will look at what possible next steps are available, and what elements from this process will be beneficial in future video/tech integration systems. Overall the use of this text is to help provide better insight to the process of creating and implementing a new service specifically in this case the implementation of Interactive Video.

2. Datafisher

Introduction

Datafisher is a B2B company based in Helsinki, Finland. Their expertise and focus reside in corporate communications and corporate learnings. Datafisher has been a part of this market industry for over ten years. However, the company has gone through many changes. It originally started out focused mainly on technology. A new CEO was introduced in 2012. Since then the overall vision of the company has been molding and moving into a new direction, one with more emphasis on visual appeal and possibly one with more of a marketing oriented approach.

What does the company do?

As stated on Datafisher's website:

"We are a digital media company designing and building interaction. Our focus is on internal communication and training. We have what you need to boost internal brand identity, deploy new strategy, or to improve your corporate responsibility awareness. We create the visual and textual content for you and we have the technology that will help you deploy you message to every person in your company, on any device, in any country, at any time" (Datafisher 2014)

Datafisher's current beliefs are to expand the potential of the video production services offered and to help gain traction in that marketplace. The new CEO and Managing Director Pavlos Ylinen, has wanted to push the image of the company into a new updated direction:

"Initially, the basic idea was that of course, I'm not a learning guy so I was not very enthusiastic about learning and when I looked at the learnings, I felt that it was very boring..... we were using



Fig.1 Datafisher Company Logo

videos on the learnings. But I believed that we could have standalone videos" (Ylinen 2014).

The company is broken down into four sections:

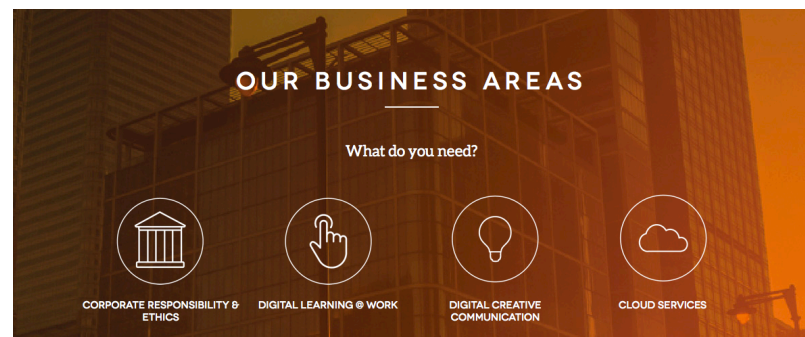


Fig.2 Datafisher Website: Business Areas

"Corporate Responsibility and Ethics, Digital Learning at Work, Digital Creative Communication, and Cloud Services" (Datafisher 2014)

The Digital Creative Communication Department is relatively new to the company. Organized to help assist in the creativity of the company as a whole. Here emphasis has been placed on improving the image of the works done and to move the services into a higher creative field of vision.

A Creative Agency that promotes the Corporate image

Each department works separately but as a whole within the company. The Digital

Creative Communications department assists in the tasks set out for completing services in the Corporate Responsibility and Ethics Department and the Digital Learning at Work Departments. The Cloud Services are a server storage system. It stores material for clients like programs, modules, etc. The Corporate Responsibility and Ethics and Digital Learning at Work are the departments that are the core. They supply projects that help inform and educate client companies employees about internal information.

In the past these have been accomplished through E-Learning material. The past history of the company has placed more emphasis on the technology of the learnings, over the experience of the learnings. The company has been in pursuit of molding itself by investing in new ideas

few months the imaging and structure of the Creative Department has been molding a clear identity for itself. In the words of the company’s Creative Director, “one of our goals is to catch up with the latest trends and innovations in corporate communications” (Tavares 2014). This push for innovation directs the objectives for the department of Digital Creative Communications to increase the demand in creative services provided and to push these services farther into the realms of the other Datafisher departments. Innovation also includes creating a work place that increases its levels of synergy. “The Objective is to have more demand on creative exclusivity” (ibid.)

Objective

Over time the projects done by Datafisher will ideally use more and more of the Creative teams expertise and material. This has cause for a larger intake in video projects. Currently, the video material is only a small portion of the companies offerings, but its demand has been growing. There is a desire to better integrate the visual material with the learning information that clients need taught to their employees.

2.1 Video Production

The company started to offer video production services when client demand started to ask for it. However, the expertise and knowledge of video production has been very young. Only in the last year has the company been able to give consistency to the projects done. The companies video productions consist of three to five minute linear cut stories. The content widely ranges, but always deals with corporate image & and corporate ethics. Most of the time these



Fig.3 Datafisher Website: Clients List

and new skill-sets. The belief is that the creative department will provide creative insight that will ultimately help strengthen the company’s projects. Improvement in quality has been a key goal. In the last

video segments have been incorporated into the modules that Datafisher provides. Most of the video content has been for internal use. However, there have been projects popping up for external use as well. Mainly these have been placed on the clients website or within the Youtube.

The use of voice over and in video text is a common attribute. Many times these videos are known as “talking head” types. What this means is that the content contains someone talking to the camera to get the information across. This style is well known in corporate video works. The shooting styles have improved significantly and many projects have started to take on more of a documentary look and feel. Faster paced shots, a hand held look and feel. Imagery that reflects the production value that some mainstream media shows today. The company has been consistently looking to improve the styles of videos created in order to differentiate from the market



Fig.3 Datafisher Video Project Example used for both Internal and External use.

competition. Improvements in the Creative Digital Content are believed to be what will expand the potential of the company and push out more projects. In adapting the services done by the creative department there is the

opportunity to move farther away from the company’s old E-Learning services.

2.2 E-Learnings & Company Crisis

In 2012, a Datafisher employee wrote a thesis about the company. Her thesis focused on the E-Learning Elements stating that E-Learning services have been an important factor to what Datafisher has provided. It is deeply rooted in Corporate Responsibility and Ethics and Digital Learning at work departments.

When considering corporate communication, Chris Atkins, Managing Director of US Public Relations and Internal Communications at PwC, states that “there are three outcomes for most communication: to inform, to instruct and to inspire” (Rockland 2014). Basically, Datafisher services are to inform. However with the E-Learning mentality, Datafisher has only really utilized these services through the potentials of technology and modular Power-Point based projects.

The E-Learning industry is an example of the successful transformation implemented by combining traditional



Fig.4 Example of the “Talking Head” style from a Datafisher Project.

learning techniques with the resource of information and communication technology (Myugyanen 2012,12). The corporate sector is interested in E-Learning as a way of rationalizing the costs of their in-house staff training activities (Naidu 2006, 2).

Datafisher has seen their sales of the E-Learnings take a hit in the last several years and the belief is that this market it drying up. The Creative Communications department was created with the hopes to assist in pushing the company away from just being known as an E-Learning provider.

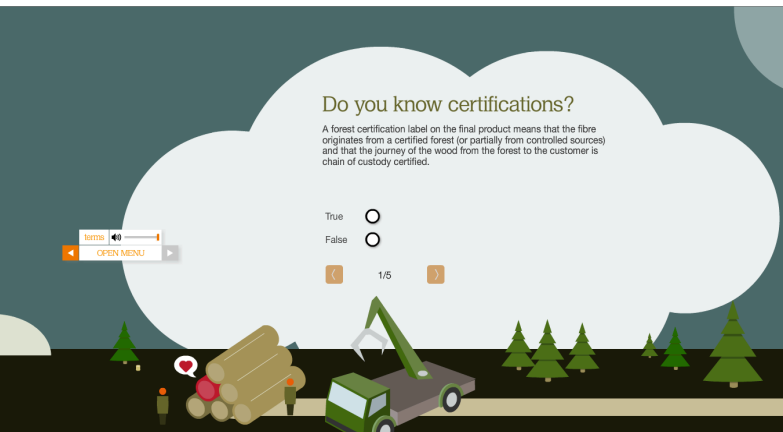


Fig.5 Example of a Flash-based Module created by Datafisher.

The growth of E-Learning is directly related to the increasing access to information and communications technology, as well as its decreasing costs (ibid.). Because of competition and the way in which these learnings have been created, companies may no longer want to pay the same prices they once did. The growth of this market may no longer rely on the increase of access.

“So it means, that now the technology and the skills of building the trainings, is

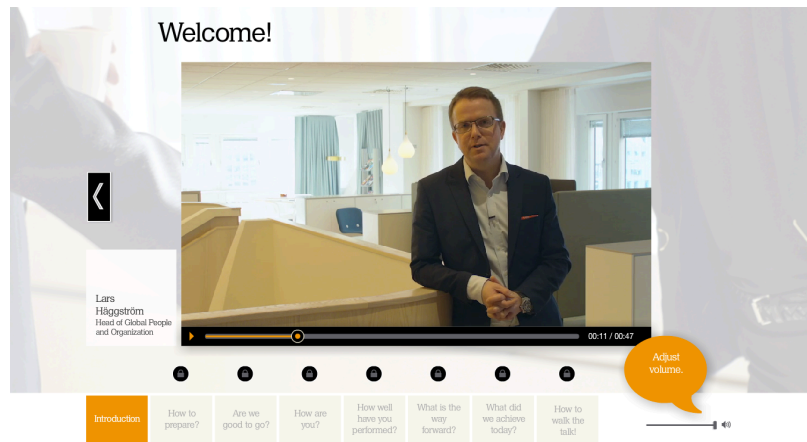


Fig.6 Example of a Video Project implemented into a Module.

not anymore an obstacle [...] That is why the price has collapsed”(Ylinen 2014). Technology and skills have the ability to change. It may be proper to look at them as tools rather than just solutions.

As described by Aaltonen, “rapid erosion of technical advantage in a fierce global marketplace has also had its effect”(Altonen 2010). The tools required to supply need cannot succeed in advancement alone.

The process and vision from Datafisher should be re-molded in terms of its visual presence. Its services must be upgraded. How is the technology used and how will the skills be applied?

Aaltonen continues by stating, “technology is just ideas. Design is about taking those ideas and making them work for people” (ibid.). Maybe its time to make new and mutated ideas from the old ones. Its time to look at the services and process that go into them.

Key Importance

The new CEO of Datafisher has believed that E-Learning is in the past for the company. However there is an important

factor within the idea of E-Learning that is essential. E-Learning, is the use of technology, media, skillets, and creative vision. This is a process can be created to help educate people in business settings. The company should look at updating its processes of services and the way it informs.

In Myugyanen's thesis she states that, "E-Learning is a streamlined educational process which benefits customers with regard to the time and money spent on training purposed" (Myugyanen 2012,12). The company has experience working with the corporate image. It also has worked on teaching information to this type of market.

At that point the company seemed to need to learn how to take things one step further. To take the knowledge Datafisher already had and intermix it with new concepts. Parallel to that, the general market seemed to be looking for something new, something that would better understand their needs.

Its of common understanding of business practices that clients require the need to educate their employees. Doing so allows for growth and adaptation in their market. What sets a precedence for a company like Datafisher is to look at how it creates its work and to understand that it is not the service itself that is drying up. The process needs to be adapted. Getting stuck in the same ways, the same processes, and the same set of services can be harmful.

Technology and its advancement is an ingrained importance in our ways of thinking. It should always be looked at as a tool to help challenge us.

How can we move forward? How do we act?

"An Important factor here is the way that, at its best, the design process involves taking a problem apart, as if it has never been looked at before" (Aaltonen 2010). The basic idea of "informing" is at the core of the company's business. Datafisher wants to improve its capabilities of informing. It believes that creative understanding and utilization are part of the key. How do we push the the current video productions of the company to a level that can replace the old power point based ways of working?

Myugyanen states that, "customers expect that the developed "E-Courses" meet the set up educational goals and that they satisfy the training needs" (Myugyanen 2012, 26). By gaining and keeping the attention of the employee Datafisher could succeed by showing responsiveness in the use of their services. By making a learning/ informing service that is seamless and easy to get through, Datafisher succeeds. Gone are the days of Flash Power Point based modules where employees go from slide to slide reading information until all of the slides are done.

This technique of learning is very outdated and not constructive when it comes to getting information across. Its time to utilize other sources of technology and skillets to get the same job done. People upgrade and adapt. So must the service itself.

"So interviewees found that the quality of such E-Learning media elements as Video and sound should be further developed in the case of DF

products” (Myugyanen 2012, 27). Clients are looking to the work that Datafisher provides to increase their own profitability, responsiveness, and understandings.

Having the best camera on a film set does not necessarily mean the best movie will come out of it. It is in the creative minds behind the equipment and how they utilize the piece that will foretell the final product. Datafisher has some interesting advantages. It has the ability to use several different forms of technology and media to relay its information to the clients. It can mix formats in order to get the service across. This may lead to more opportunities for growth, it may lead to more opportunities in services, and it may lead to more stability in the long run.

We are no longer in an industrial economy that is only based on manufacturing, rather we are in a time based more on knowledge, service, information, and customer understanding (Aaltonen 2010).

2.2.1 Upgradability/Adaptability.

By looking at Interactive Video the company can utilize the expertise of each of its departments. Interactive Video is the proper first move towards full integration within the company. It is in this type of service that all portions of the company must understand the service. Each will know what is needed in the process. Each will know what the others in the group are doing, more specifically they will also know what others in the group are capable of accomplishing. It is a first step to making a seamless system of operation that is capable of future

advancement. As the group knows how each other operate there is room for new ideas and concepts. Both the Service Design principles and the understandings of what Interactive means and does will be beneficial in the integration of this new service. Not just by making something new to offer to the customer. It will also open the door to proper internal functionality as a company. There will be better customer understanding and awareness, and improved technical capabilities that can help expand and grow the services later on down the road. This gives opportunity to offer more in terms of the video material as well.

3. Service Design

The company has been using interactive elements before, in use with their current learning modules. The potential has been in adding those elements into the video content the company provides.

If the tools and technology needed are no longer the driving force, the dynamics in which the service are created should be looked at. This includes the process itself and the people that are involved in it. The practices of Service Design may be a solution in assisting in the creation of a new service.

But in order to properly use what Service Design has to offer, the crucial elements from the process need to be discussed.

“**Service design** is the activity of planning and organizing people, infrastructure, communication and material components of a service in order to improve its quality and the interaction between service provider and customers. The purpose of service design methodologies is to design according to the needs of customers or

participants, so that the service is user-friendly, competitive and relevant to the customers “(Service Design Network 2014).

From another viewpoint, Moritz defines Service Design as “the design of the overall experience of a service as well as the design of the process and strategy to provide that service” (Moritz 2005, 34). With Service Design the objective is to look at the process rather than just the end outcome.

Emphasis on this process should be placed on the fundamental sections of Service Design. It is in these that successful implementation of Interactive Video as a working service will take place.

The demand for a shift in services is at a grander scale. In addition to these aspects, “pundits argue that we are not just living through a time of great change but moving into an entirely new economic era” (Aaltonen 2010, Online). With tools and technology moving towards a high availability rate, its seemed crucial that companies like Datafisher should look at the internal workings of their services to find improvements.

Hopefully by using this process the company would be able to break into new services and capabilities and create client want and need.

Its of common understanding in the Service Design field that services are about how to become familiar again with the clients and strengthening those dynamics. “Services need to be looked at differently than products” (Polaine 2013, Chap.1). It was believed that by following

these the process of implementing Interactive Video would run rather smoothly.

Deeper into the core

Services should be looked at through the eyes of the customer. “When we build services based on genuine insight into the people who use them, we can be confident that we deliver real value” (Polaine 2013, Chap.1).

The experiences of the customer are important. All stakeholders should be attached to the process of creation and implementation. During the design, the service is well organized, split into sequences that are all connected. In order to do that the process must be visualized in some way. There must be well drawn plans put into place. Evidence is shown of how the process works. Customers will be more likely to relate when they can see something tangible (Stickdorn 2011, 34-45).

The plan was, in creating the Interactive Video demo that the client would actually have the ability to interact with the example. In doing so, we hoped it would show the potential of the service.

It has already been discussed how the corporate learning market is changing. The initiative for creative interactive material comes from the insight and belief that clients demand something more.

The 5 Principles of Service Design Thinking

- 1. User-Centered**
- 2. Co-Creative**
- 3. Sequencing**

4. Evidencing

5. Holistic

By combining Interactive Video and Service Design it would possibly give us an advantage. In line with this, Moritz specifies that “Service Design is a field in which user oriented strategies and concepts are designed to make services work better for an organization and their clients offering competitive advantage” (Moritz 2005,12). The success of a company does not just have to come from the product or service itself, rather that it can come from so much more. It is the success of the entire process, how the ideas come to fruition, how they get managed, and how the interactions take place with the client.

3.1 Client Understanding

A User-Centered Ideology

The S.D. approach tells that when both the client and service company are really in sync with understanding one another, the services provided for the clients can become greater. The relationships themselves mold into something more human and less like “a business transaction”. Service Design works similarly to the way a relationship works. In a relationship, both parties must try to adapt, to listen, and to learn consistently. If that doesn't happen, problems arise, misunderstandings take place, and distance between the two start to emerge. But if both parties listen and adapt, things can become easier, but only with continuous adaptation. “When we begin working with ideas that matter to people at an emotional level, emotional understanding becomes essential” (Brown 2009, Chap.2).

Continuous learning. Continuous change. Service design makes the process an organic one.

The story that Datafisher keeps hearing is that the market is drying up. However this perspective on the market/field comes from only one view. The “why” and “what” questions need to be asked. Why is there a change in this market? What is causing it? As stated before we can see many elements that may attribute to this list. But by asking these questions and looking towards the clients/customers we find our best bet. Client understanding and communication can be a great asset.

“The Service Economy is booming, yet clients are not always satisfied” (Moritz 2005, 12). It is one of the jobs of a service company to create satisfaction by listening and then acting. First feedback from the client is essential. Client understanding comes from asking the hard questions. Seeing what has been done right, what has been done wrong, and what clients need more of.

“The value of the service is closely linked to the quality of relationships between providers and customers” (Polaine 2013, Chap. 2). The more we ask for help, the more help we may receive. The hope is to become problem solvers and not just production pushers.

“People articulate the latent needs they may not even know they have this is the challenge of design thinkers” (Brown 2009, Chap.2). Maybe we shouldn't just give the client what they are asking for. The listening needs to delve deeper. Then can we understand what it is that the client really needs.

Stickdorn reminds us that Service Marketing contains 4 p's: Product, Price, Promotion, and Place, but with the new rules of Service Design Theory there are three extra ones tagged on: Participants, Processes, and Physical Evidence (Stickdorn 2011, 49). Looking at the participants we see everyone connected to the service design process. The processes deal with the integration of new services, and the physical evidence is the process in which we will build and develop our own demo. In order to start the process we need to understand the client.

“Designing with people, not just for them” (Polaine 2013, Chap.2). The better we get with working together with the client, the better the services, the more confidence the client will gain.

Synchronicity with the client gives the ability to start thinking like them. To place ones feet in another ones shoes. By designing a new service the company cannot only think about what they will get from the client. Rather the process becomes user-centered. What everyone will get as a whole.

“Services must adapt to peoples changing needs over time & people interact with services across multiple touch-points”(Polaine 2013, Chap.8). It has been discussed at the company that the E-Learning services may no longer be as useful as they once were. The services need to be updated with the clients expectations. Something that may reflect a more effective learning environment, a more comfortable and engaging experience, and something that clients can track and review more efficiently. Datafisher's own manager stated that the learnings that Datafisher

have provided have been quite boring. There should be an expectation that the client may feel the same way. Again, as Chris Atkins, from PwC puts it, “why settle for informing employees if there is a chance of increasing their overall engagement with the firm through more effective communications?” (Rockland 2014) . If the material is not engaging then maybe the learning intake is not truly effective.

“To value your customer, you need to spend some time understanding the interactions they have with your service [...] Firstly viewing your service through the customers eyes [...] Secondly, designing in such a way that customers receive consistent experiences which they consider valuable” (Stickdorn 2011, 80). If listening occurs and understanding takes place then there should be a starting point for creation. Furthermore, “designers can use insights as the starting point for design and add a focus to the aesthetics of service experiences” (Stickdorn 2011, 50). If the client is understood then the solution can be found. Brown states that “this results in the inspiration, problem, or opportunity that motivates the search for solutions” (Brown 2009, Chap.1). Datafisher has the ability to reach out to its clients. As the company has already built a strong list of clients, it is now time to get closer to them and start asking questions about the content currently being created as well as the content that has been created in the past, and implement all of these Service Design principles. Doing so may further its services for those companies and further its own creation value.

3.2 Creative Accessibility & Trust

In order to progress from this stage there should be a level of malleability from within the company. From an internal standpoint, exploration, research, and experimentation should be allowed to some degree. A company should be willing to allow employees to find new ways of designing and servicing for the client. To have the freedom to explore new ways of processes and tools it takes the trust of both the overhead managing team and the employees that work underneath them for synchronicity to run smoothly. All this was at the core of designing Interactive Video as a new offer.

This gives way for what is known as Design Ethnography, a concept which allows “the team to work from the perspective of users on new designs for relevant slices of their daily lives” (Stickdorn 2011,108). Managers must be able to trust that their employees are working for the well-being of the company, and at the same time the employees need to be given the freedom of design without the constraints of a short leash. This would be especially important when developing a pilot, where methods were applied for the first time in the company where the production and outcomes were still unclear in terms of return over investment.

“Overarching purpose should be articulated so that the organization has a sense of direction and innovators don't feel the need for constant supervision” (Brown 2009, Chap. 3). Datafisher would need to enable an open atmosphere for designing and testing.

Creative accessibility leads to trust. Trust leads to a fully integrated team within the organization. With trust comes the diminishment of fear and synergy starts to flow. Having an overall purpose creates a working environment where those working are not just working for themselves.

“Synergy conversations between the various people and parties involved that give off both sensitive attitudes and strong visually engaging approaches” (Stickdorn 2011,114). When the clients understand the service company, and the service company understands its own employees, this leads to a Co-Creative working environment.

3.3 Co-Creative

Moritz believes that “Service Design is all about the ability to attach Business, to Design, and the other related fields” (Moritz 2005,18), talking all of the different sectors of the company to work together, in that way they understand one another. In Datafisher's Creative department there are people proficient in graphic design, videography, typography, etc. In the other departments the company has coders and managers. This brings up the idea of “T-Shaped people”.

Stickdorn discusses that “T-Shaped people with different backgrounds and roles are working together as part of the same team [...] this is both true for the agencies involved and the team members from the client organization” (Stickdorn 2011, 111-112). With Datafisher this not only applies to the Creative Team, but it also deals with the ability of that team to work with the management of the

company as well as with the technical side.

Stickdorn continues by stating that “the collaboration of all parties within the T-grouping makes for valuable creation that has the ability to trigger new service concepts and ensures effective implementation” (Stickdorn 2011, 113). Having a team grouping that sees things in different ways expands the visibility of the whole. It can help to generate new processes of thinking and new ideas. Getting the whole thought process of the company can help solve service problems. It may also help reflect confidence outward.

3.4 Process Organization

To make service design work effectively there must be a set of stages which can be passed. This deals with organization of the process and what is known as “sequencing”.

At this point we should bring up the topic of Sequencing, “a grouping of touchpoint's and interactions that when combined create service moments” (Stickdorn 2011, 40). These are points within the process that create the whole of the project. In order to start the creative process of designing there must be places along the way that can be broken down and understood. Instead of looking at a project as one large chunk, it is looked at as several smaller ones that are combined together. This can make the process easier to handle. It also makes the process easier to split among the working groups.

Within sequencing, “services involve many different touchpoint channels and unfold over time [...] there needs to be a

way of mapping that complexity” (Polaine 2013, Chap.4). Touchpoint's assist in making the process clear to customers. With having different steps customers can follow how things take shape. They can also visualize how solutions were found or where problems formed.

Service Design helps break down the process into several steps and it keeps things clear with the customer. Thus, easier for them to understand. “Each touchpoint creates a progression that ultimately serves the customer by communicating the story” (Stickdorn 2011, 41).

This process makes it easier to go back and forth throughout the different phases. (Stickdorn 2011, 122-123). The importance in these different phases is that they are all connected. Having different steps makes it easier to go back to one point and make adjustments. These touch points which will be later used when creating the Interactive Video Demo.

3.5 Exploration

By this stage the problems should be understood. The Exploration stage starts by identifying the problem that should be worked on (Stickdorn 2011, 128). This is where client understanding is crucial. It is here that the organization and its history are explored. In terms of Datafisher the exploration into the past E-Learning materials is important to bring up. This is also where the market itself is studied and examples from within that market are dissected. This is where several solutions are discussed in order to solve the current problems.

3.6 Creation

Here the opportunity for construction comes into play, when “all of the possible mistakes are mapped out as well” (Stickdorn 2011, 130). In understanding the problems, this stage puts the service designer on track to finding a solution. The exploration stage leads to this idea generation stage. Here effort can be used to find a solution based workaround.

It is crucial to include all of the main stockholders and to work with teams that include customers, employers, and management, as well as engineers, designers, and other stockholders involved in both the service design and service provision process (Stickdorn 2011, 131). Again, by having all of the parties involved in the process a clear picture can be perceived. Where one grouping of persons may not be able to understand the problem, another can step up to take care of it. The different categories of people working on a project fills in all of the gaps. The whole terrain of the process can be covered.

3.7 Reflection

The process of reflection is to assist in obtaining proof to the possibilities that the new service can provide. Proof helps to build on value. Value ignites the process of implementation. It is important to note that here in these stages the incorporation of resources is greatly valued. “The more resources that are invested in the earlier stages, the more likely a smooth transition will be” (Stickdorn 2011, 135).

Stickdorn emphasizes the importance of “comic strips, storyboards, videos or photo sequences help to generate necessary emotional engagement [...] It is important to prototype service concepts in reality or circumstances close to reality” (Stickdorn, 132-133). The idea being that “here we have found a possible solution, this is what it will look like”. This process will be seen when developing the Interactive Video Demo. Interactive video can be seen as one of its solutions. The processes of S.D. will be used in creating a Interactive Story. One that will be broken down into different routes. storyboarding will be essential in formulating the Interactive Demo structure. It will also help clarify what types of choices the user will have the opportunity to make. This stage will help give a clear visualization of what is being attempted.

3.8 Implementation

After the breakthrough moment of finding a solution, the service idea is then tested out. This can only happen with the willingness of the company to do so. This interconnects with the ideas of creative accessibility and trust from within the company.

“Implementing change relies on the fact that the management is convinced of the service concept and does not flinch from any resulting problems while implementing change” (Stickdorn 2011, 135). Datafisher seemed to do the opposite at times with hesitation from management when considering presenting to clients.

Implementation is not the final result of this dynamic structure. The process will

constantly require the need to go back to the other stages within the process, adapt them, and then continue on. This introduces continual growth and continual adaptation of not just the service itself but also how the client and company interact. This process thus leads us to the idea of Interactive Video service itself.

4. Interactive Video

So what is Interactive Video? And what can it provide that a linear video cannot?

Interactive Video is based on Interactive Media which is the integration of digital media including combinations of electronic text, graphics, moving images, and sound into a structured digital computerized environment which allows people to interact (England 2011, 2). Interactive Video is a more focused category of this as it revolves remotely around the use of interactivity within a video form.

As stated before, many of the projects that Datafisher has been involved in have either dealt with Flash based modules or with linear video stories. The Flash based modules are a form of Interactive Media as they allow the user to make choices within the modules. The linear videos created do not have this type of option. Rather the user clicks the play button, the video plays and that's the end of the experience.

“Fully traditional stories are entirely non-interactive [...] they remain exactly the same without any changes [...] most books and movies make use of fully

traditional storytelling” (Lebowitz 2011,120-121).

This also applies to the corporate videos done by the company. Meaning that the videos created have started at point A and end at point B. Of course the viewer/user has the option to fast forward within the video but this is not the same thing. The term interactive video usually refers to a technique used to blend interaction and linear film or Video together (“Interactive Video”, 2014).

Focus is placed on Interactive Video because the core of the demo service will be based on the video medium. It becomes interactive when elements such as text, graphics, and sounds are incorporated in such a way that it allows for clickable and choice based interaction within the piece. Interactive media highlights the interactive connotation that is a key characteristic of the difference between the older style media and the new (England 2011, 2). The service Datafisher is trying to offer is a mutated version of what they have already provided. The difference is how the user will deal with the content. Interactive Video emphasizes on engagement.

This type of service is player/user driven. Player driven storytelling is different than that of just being merely interactive, it gives a more significant role in the user/players role in their progression and outcome (Lebowitz 2011, 119). What's the difference? Interactive Video will require more interaction from the user. More interaction means that the user will be required to place more attention into the process. This creates engagement.

To Datafisher's clients what can make interactive video more interesting (to that of its linear brother) in terms of the

perspective clients is that it has the ability to mix different forms of media. What is important is that the service would provide the company the opportunity to use key traits found in their flash based modules while emphasizing on a video form to get the information across. In essence, it may be able to get the same information across in a shorter amount of time, and it might be easier to put together. On top of that it will also give game like functionality. The different media elements make an engaging experience over that of just a viewing one. The interactive video can be considered both a cinematic video experience and an gaming one as well.

An Interactive video has the ability to create “Multiple-Ending Stories” and or “Branching Path Stories”. “Multiple-Ending stories are the first truly player (User) driven form of storytelling on the spectrum [...] the player (User) is allowed to choose between two or more different endings” (Lebowitz 2011, 121). Instead of just watching one video from point A to point B and be finished. The user has the ability to go back and explore the information further. This helps make the rationality behind the information clearer to understand. It helps emphasis on the reasoning of “why”.

Another type is known as Branching Path Stories that “provide the player with a series of choices to make throughout the course of the story [...] choices may change the story slightly or create a large impact” (Lebowitz 2011, 121). With these types of structures in mind the service creates more options within one project. There are more options and deciding factors for the user to engage in. They can make the choices their own way.

Why would this be important for improving the services of Datafisher? If the companies main role is selling to educate and inform, this type of service would give more opportunities for just that.

Cairncross states that “interactivity can be used to enhance the learning process through creating integrated learning environments” (Cairncross 2001,156). This is where value is created, not just in the new service, but it also adds value to the company as a whole. The value in Interactivity is that it focuses on the needs of the clients, while updating the tools designed to do so.

“The design of the Interactive service must be based on the needs and interests of the users and to inform them of understanding their limitations and capabilities” (Cairncross 2001, 156). It makes the user think about the actions and choices. They are not just given the information and expected to accept it.

4.1 What Lies on the Surface? What Lies in the Deep?

By comparing the interactive form with the linear one, there are two types of learnings that arise. The Corporate videos currently provided by Datafisher only provide “Surface Learning”.

“Surface learning is associated with a learner being able to simple reproduce the information as originally presented” (Cairncross 2001, 156). With this type of learning the user gains information from what they see but that’s it. This type of learning only touches the surface of the information that could be provided. By using Interactive material

the user has the opportunity to experience “Deep Learning”.

“Deep learning is associated with not only acquiring the information, but also understanding it through relating it to previous knowledge and experience [...] Deep learning also requires the users active engagement with the new material” (Cairncross 2001, 156-157). By adding interactive qualities the user has the ability to experience the material on a whole different level. This makes the process of gaining information different. “Knowledge is first conceptualized, abstracted, and then interpreted and considered by the learner” (Cairncross 2001, 157). In the example of a Demo Interactive, the objective would be to get the user to think about the decisions they make throughout the process.

Because the video realm has been quite new in developing itself for Datafisher, Interactivity expands on this service department. By adjusting the Video service to bring more interactivity, the learning role that it was set out to fill works on a whole new level. By adjusting the process in which the service is made, DF adds value by releasing content that has a higher content level in a more condensed form. Interactive Video has the ability to take the old Flash based modules and present the information in a more condensed, more engaging way. This could potentially boost client satisfaction and cut the production and process time in half.

4.2 Interactive VS. Linear: Planning, Structuring, Designing, Scriptwriting, and Editing.

In developing the service of Interactive the preparation, process, and structuring of tasks would need to be reconfigured. Also, by creating a demo of the service the company has the ability to actually “Learn by doing”. The demo itself shows off the “Deep learning” that is possible from that. By creating a demo of this service the Creative Team will also get the same type of learning experience.

“Learning is placed in the context of concrete experiments and activities and where learners take an active role in the learning process” (Cairncross 2001, 157). By comparing the process that goes into Linear we can understand what will need to be adapted and changed. This will help clarify the differences in designing the service.

Looking at the standalone video project, a script is written in pre-production, its shot in the production phase, edited and color graded in the post-production phase, then exported out as a single file. The script in this process is written to tell a story from point A to B.

With the interactive video. The story itself relies highly on the post production process. The elements of interactivity are actually what will shape the project. It is the interactive elements that are used to get the information across to the client or end user. So the story and the interactive elements need to be fused together. The script written with Interactivity in mind, with the interactive tool in mind, as well as knowledge about how the user will interact with it. In this process the Client must give a script which will then be reviewed and adapted for best use in an interactive medium.

5. The Interactive Video Demo: Exploration Stage

Interactive video was not a huge interest when it was first proposed to the company. A spokesperson from a Danish company called Zentrack was invited to the office to propose the medium. Their company offered an online Interactive video editor and creator, as well as a server to host the content.

Zentrack is an online platform that drives measurable results for any video by introducing interactive elements that activate, engage and convert your audiences (Zentrack.com).

As a third party Company, they were essentially selling their own cloud service system and selling their own subscription tool service.

The spokesperson came and presented many demos of their service and discussed the potentials that the medium had to offer. They mainly discussed how it was being used in external marketing campaigns. After the meeting they gave the company a trial run of the program. It allowed for visibility of their software interface. This meeting took place in October 2013.

In the weeks after the topic was discussed, but the idea did not have a large interest and the idea was then shelved. At this point Datafisher was not ready to look into this type of service. There were unsure of the potential, the technology, or the manpower that it would need to be fully functional. More research

would be needed to understand how the service worked and operated.

Several months later in the new year, January 2014, the service of Interactive video was discussed again after the creative team did more research on the service. It was briefly discussed with the management. It was during this time a new employee at the company mentioned the type of service during a client meeting. This client would be Finn-Air. They expressed interest in the service and asked to see a presentation when possible.

From here the employee discussed the idea with several other clients in the next couple of weeks. Each time clients showed interest towards the service and requested a presentation when possible. This was the catalyst for taking Interactive video off the shelf and back onto the design board. Client interest reflected client demand. This can be associated with the exploration stage.

The spokesperson from the Danish company was invited back to the office to give another presentation. This time the creative communications team looked into examples and potential possibilities of the service. A list of questions was created for the companies spokesperson. Datafisher was hesitant on the account that if they wanted to get into this type of service they may have to work with a third party company.

First Problems

The process of implementation would take time. What had changed from the first meeting to the second was that Datafisher did not quite envision the possible potential that Interactive Video could provide. The second meeting was

more engaging. It is important to note that Datafisher did not know or believe that it had the proper services to implement interactive video into its own services. They did not believe that they had the capabilities to do the material “in house”.

Again, examples of the service were shown. Questions were brought up about the interface, about usability, about pricing, and about ease of access. This second meeting was to pinpoint if their service could help Datafisher with what it wanted to accomplish with its clients. This, rather than what Interactive Video could do in general. This would be one of the companies important Landmarks, considered as “an Inspiration, problem, or opportunity that motivates the search for solutions” (Brown 2009, Chap. 1).

By having a middle man between Datafisher and the client there was the possibility that the client might be scared off. As most of the projects were for internal use it meant that the client may not feel safe with another company seeing & handling their material. Having to use a middleman meant a possible loss in data security. The pricing of the third party service was needed to be thought about as well. This would either cut the revenue that Datafisher would be provided, or it would hike the price up of the Interactive Video service. Datafisher also did not wish to be attached to the hip of another company when what they were really wanting was to make a stronger bond between the clients and themselves. The issue of the third party company will be discussed further later in the text.

Datafisher goals & preparation

to make an investment in the future growth of the company and to advance

their services. This is what the company hoped to do with Interactive.

By making the case for return on investment we are looking into obtaining results in: new sales/new-customers, longer use, increase in loyalty, and tension of customers (Polaine 2013, 414).

More use, more sales, more client interaction, better and faster delivery processes, and better quality. These should be used as a strong basis when making interactive video happen. These should be used as a good reminder of what the company wants to do, and why the interactive realm is being pursued. Because this would be a new type of service there would be a learning curve. The process of implementation would take time.

It was important to know when there would be time to study the service and when a demo could be created. If production of the demo took place when things were very busy within the company the project may get shut down. In order for the service to be marketable and sellable it would need to integrate itself into the process with which Datafisher works. Datafisher would need to be able to adapt it to its own structuring. This would factor in to scheduling, pricing, and future capabilities that the company has to offer. At this point Datafisher did not have the full knowledge or capacity to create interactive media from the current tools they had. They would need to use a third parties service tools such as the ones offered by the Danish company.

However, the interface that Zentrick offered seemed clunky and was not easy to work with. During the trial time their software seemed more disabling than

helpful. It did not fit the needs of Datafisher. Their tool was not the right one for the job.

The use of this 3rd party was starting to create more complications than their worth. It was starting to make noise that would blur and prevent the company from taking care of the clients. More time was being used to focus on the tool rather than the overall process and person interactions. But knowing this, the realization was that the use of 3rd party would somehow be needed.

So the creative team started to play around with other competitors tools. Each third party company provided the same two things. First was the editor and interface to create interactive video content. Second the server in which the material would be run. In bringing in Zentrack the desire to explore the Interactive service started. Because Zentrack was not the right tool, and because the company would need to understand this new service. Process Organization started to mold itself. Here a vague understanding of the touch points needed started to formulate.

5.1 Need for a 3rd Party

Because it was believed that there was no real universal editor, no universal file, and no universal player for interactive video, it seemed that there would be a need for a third party company.

In order for a company like Datafisher to enter the interactive market, they would now need to attach themselves to a third party in order to get the projects done to completion. Bringing in a 3rd party would affect the workflow, the pricing, and the time in which it takes to get the service to

completion. These elements would relate to the demand of this new service. If there is a high demand, the process would not be looked upon as negative. If the service has a low demand then the service would have a negative yield. If the client base or project base for this service does not increase then there would be no reason to include this service in what the company does. Goal number one: to increase demand and to increase revenue for the company.

In order for the service/product to run efficiently and meet the demand of the client there must be an invest of time, money, and trust into this outside company. A company with which their tools run properly. In order for this process to work effectively Datafisher would need to understand which of these third party interactive media developers would work best for the tasks that the company deals with.

In choosing a proper Third Party provider, awareness of what else was taking place in the market became extremely important. What is the competition doing when it pertains to the Interactive Media market? As a company Datafisher does not wish to just copy the same things being done in market. Not to copy and reproduce. The company is entering the Interactive media market in order to differentiate from the competition and to better fulfilling the needs of the client.

5.2 What's in a Tool?

The outcome, of course!!!

Two factors come in. First what does the client need. Second, what do we want to get and give when it come to Interactivity?

So we understood that the Danish company did not have the proper tools for our needs. But in order to understand the needs the creative team needed to look at more Interactive Video examples. This would help with understanding potential options and thus give focus to the right tools for the job.

The Digital Creative Communications team started to look at different uses through outside Interactive projects. Three of which have have been the most impact to how the company saw its own demo plans. Each from from it's own market realm. Each one done differently in terms of user experience. By looking at the different examples used, the creative team was touching on the Reflection stage of Service Design. By looking at other examples proof of the possibilities formulated itself.

The music video “Happy” by Pharrell Williams.

“The Worlds First 24 Hour Music Video” - (24hoursofhappy.com)

An interactive music video that replays the song in what seems to be a seamless 24hour timespan. Characters singing and dancing to the song in realtime for a 24 hour day.

The user has the ability to click through the video to different parts of the day to see the different individuals singing to the song. The music is synced with the experience. It look and feels like a continuous act.

Elements to Take Away:

- Basic and easy to use design

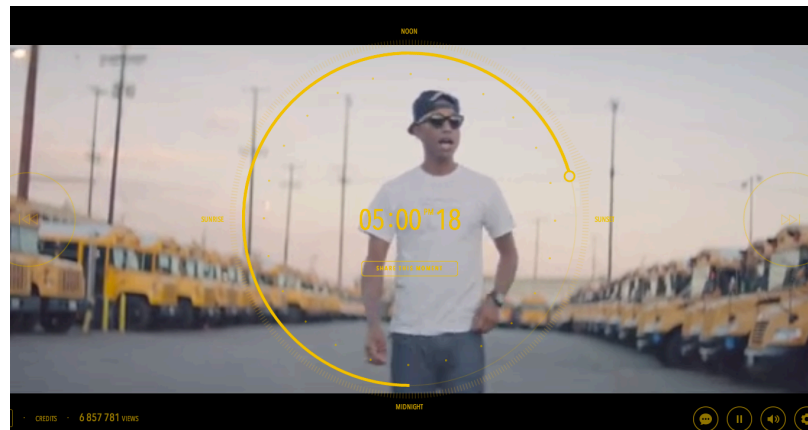


Fig.7 Screenshot from the interactive Music Video “Happy” by Pharrell Williams.

When the user goes to the website. The title of the music video is shown before automatically starting the video. By moving the cursor over the video a clock like design appears which shows where in the day the user is watching from. It also give the user the ability to click anywhere through the day. The buttons at the bottom of the video are clear and straightforward even giving the user the ability to purchase the song being played. The music video being the marketing tool for the song. The buttons also allow for comments and the user has the ability to interact with other users. There is also a clickable space to see the credits of who worked on the piece. There is no way for the user to get confused. Its simple, intuitive, and confusion free.

Land Rover Interactive Commercial called “Being Henry” an interactive action.

“What will Henry Do Next?” - Land Rover

An interactive story that starts off in the morning. The user is introduced to the character of Henry and is given a quick introduction on how to interact with him (archive.grifo.tv). Henry needs to get to work. The user has the options to decide

where the character goes in his day. Each of the different routes takes the user to a different and rather odd outcome. The end outcomes are based on the decisions made by the user. At the end, results are given to the user in the form of car design choices.

The Range Rover interactive project greatly emphasized the multiple pathways.

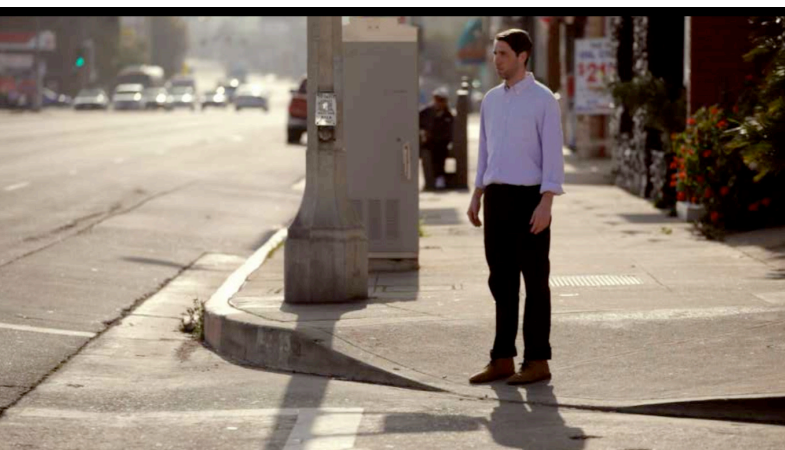


Fig. 8 Screenshot from “Being Henry” The interactive Marketing story by Land-Rover.

With nine different story-lines and 32 unique endings, the variety of choices and diverse consequences that occur ultimately result in the creation of the consumers 'subconscious' perfect Range Rover Evoque (Glucker 2011).

Elements To Take Away:

- *Movie-like experience with a twist.*
- *With so many different choices to be made it feels as though there are endless possibilities.*
- *Replay value*
- *Results at the end*

This interactive story hides the marketing tools of buying a car deep within its

structure. Its only at the end that the user realizes what the interactive was really all about. The value of this project is in its entertainment value. The different story-lines and unique endings makes the replay value high. Users will want to go back and play through the process again to see what kind of outcomes they will see. There is an increased level of engagement because of this. Also, within this interactive there are hidden easter eggs which give the user extra content that turns out to be even more bizarre. It mixes both the aspects of a movie with that of a old-school clickable game.

The User spends more time interacting with a Land Rover website. Therefore there is a higher likelihood of exploring the other portions of the site. This example will be the highlight of our own Datafisher Interactive Demo.

The New York Times Long form Multimedia Narrative “Snow Fall The Avalanche at Tunnel Creek” by John Branch.

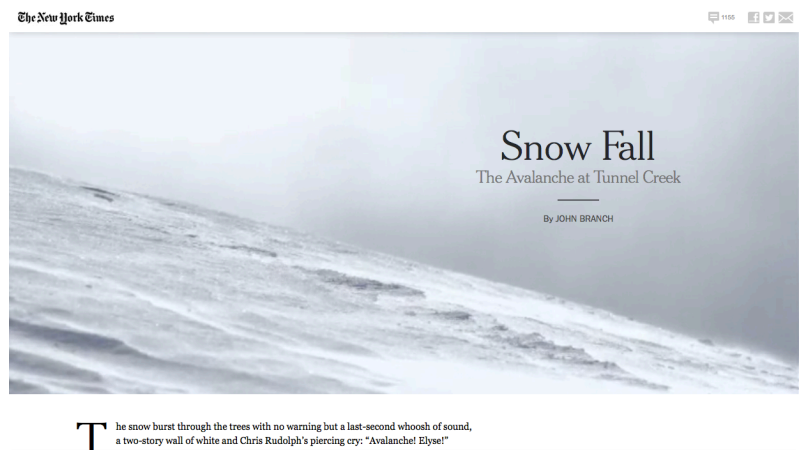


Fig. 9 Screenshot from “Snow Fall: The Avalanche at Tunnel Creek”. The article isn't so much an Interactive Video as it is just a form of Interactive Media. Elements include multiple interactive options. Different style that is more text based.

This Interactive News article uses what is called the “Snowfall” effect. This project works a bit different from the other Interactive projects. However, It is important to what Datafisher wishes to understand. The article itself has many interactive elements. As the user scrolls down the page they get multiple forms on technology and media. The article mixes both written text with animations, video, and audio. Broken down into six chapters (www.nytimes.com). The top of the article shows the different chapters. It also includes a map and a link to the group of people within the story. The article also has links to a comment section, Facebook, Twitter, and Email.

Elements to Take Away

- *Multiple Mediums used to create the whole.*
- *Fluidity*

This article helps the user to gain information from many sources, these of which all happen to be in the same place. The user has more information in one place over the normal online article. Also it give the user the ability to go through it at their own pace whether they have time to go through all of the content or only through the text portion. As it is broken down into chapters there is the ability to leave and return to the article whenever.

The navigation is quite clear as the chapters are at the top of the page. There is also a button at the bottom of the page to help the user continue to the next section. The multimedia article also gives the user the opportunity to read and write in a comments section. This helps to trigger conversation about the article and keeps the interest of the audience. This

form of interactivity gives people more when they go to The New York Times Online article. It creates an experience over just a story. It mixes elements of all media in a fluid form that in all tells the story.

5.3 Interlude the Tool

After reviewing the different projects the creative team then finally came across a company and tool that would work for Datafisher's service process. The program was called Interlude (Interlude.fm). It worked similarly to that of the Danish company tools. However Interludes interface and editor were easier to understand, faster to handle, and smoother to operate. Unlike many of the other tools reviewed this one was set up to look and act like a video editing & color correction system. In obtaining the new tool for the service this can be attached to the creation stage in the process. Zentrack did not suite the needs. The solution was Interlude. This would make the learning process faster to adapt to. One problem still remained however. That the tool required the use of Interludes servers to host the content.

The Digital Creative Communications Team was given the green light to start creating the demo version. The team was given around a month to come up with a demo version of a project. In the early stages of the process the plan was to create three short demo's with the use of Interlude. Each different from the others to show the spectrum of Interactive services available. However, because of time constraints and the learning time needed to understand the interactive structure and implementation process,

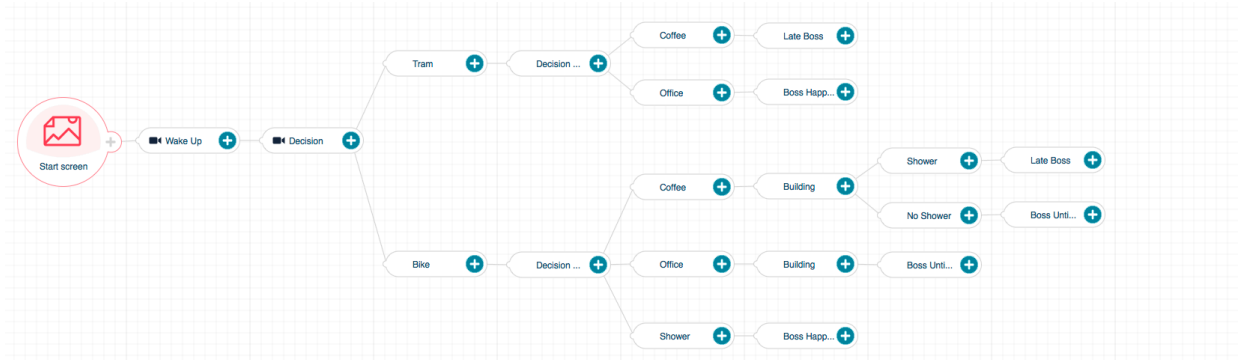


Fig. 10 Screenshot of the Interlude Interactive Video Editor interface.

the three demo's were narrowed down to one.

Datfisher's Creative Director created a quick analysis from one of Interludes Interactive demo projects. This was done to analyze the production process that was needed. This would be used later to compare to our own design process. The diagrams shows how many stages were within the video and how many shots were needed in order to make the interactive video work from start to finish.

Sergio broke down the Interactive example to have 31 different shots. This translates into the different scenarios/ scenes that needed to be shot.

This was a concern when starting our own Demo. 31 different shots would cost both time and money. Both of which the creative team did not have. It was important to look at the software and the demo version that Interlude exhibited because it reflected the process of the toolkit, the pros and cons of the software. In the B2B field the price most clients are willing to spend is rather small especially for Internal projects. The turnaround time is also rather quick. For the demo example that Interlude supplies it would be too expensive and too time



Fig. 11 Screenshot of the Davinci Resolve color grading interface.

constraining to make it suitable for the needs of a company like Datfisher.

The creative team also realized that because this would be the first time creating this type of service the projects would take much longer to make because again, the service would need to be integrated into the company and the company into the service. For this, the structuring of sequencing would occur. The stages of the process would be broken down to better organize the process and hopefully enhance efficiency.

5.4 Pre-Production Creation Stage

TOTAL AMOUNT OF CLIPS

1. Neutral position
2. Date night
3. Make up Soft
4. Lipstick soft
5. Dance
6. Dinner
7. Lipstick strong
8. Dance
9. Dinner
10. Make up Strong
11. Lipstick soft
12. Dance
13. Dinner
14. Lipstick strong
15. Dance
16. Dinner
17. Girls night
18. Make up soft
19. Lipstick soft
20. Dance
21. Dinner
22. Lipstick strong
23. Dance
24. Dinner
25. Make up strong
26. Lipstick soft
27. Dance
28. Dinner
29. Lipstick strong
30. Dance
31. Dinner

CONSIDERATIONS

CAUSES X EFFECTS
 There are *choices* and *effects of choices*, separately. (practitioners like Chris Hayles tell that important thing is to show Cause & Effect, or else it doesn't feel interactive)

Causes/Choices
 The conscious choice is made with contrasting concepts usually written on the screen:
 "Date night / Girls night"
 "Go home / Go to work"
 "Cold coffee / warm / hot"
 "8:20 tram / 8:30 tram / 8:40 tram / 8:50 tram" —> *In some cases these don't have to have ALL different footage/paths, they can be two but giving the illusion of wide variety of choices, or "maze"

Analysis of MAC interactive video
 Simple double-choice video, 4 steps

CLIP STRUCTURE
 1 + 1 + 1 + 1
 "Date/Girls", "Make up soft/strong", "Lipstick soft/strong", "Dance/Dinner" = 4 steps

1. Neutral position

2. Date night

- a. Make up Soft
 - i. Lipstick soft
 1. Dance
 2. Dinner
 - ii. Lipstick strong
 1. Dance
 2. Dinner
- b. Make up Strong
 - i. Lipstick soft
 1. Dance
 2. Dinner
 - ii. Lipstick strong
 1. Dance
 2. Dinner

3. Girls night

- a. Make up soft
 - i. Lipstick soft
 1. Dance
 2. Dinner
 - ii. Lipstick strong
 1. Dance
 2. Dinner
- b. Make up strong
 - i. Lipstick soft
 1. Dance
 2. Dinner
 - ii. Lipstick strong
 1. Dance
 2. Dinner

Fig. 12 Reflection.. Sergio's break down of the MAC Interlude campaign project. (Left) Shows the amount of shots; (Right) shows the clip structuring for each path. These are examples of the Service Design concept.

After looking at the different examples of Interactive Video, a story was constructed. The demo would revolve around the premise of decision making.

The interactive media piece would give the user the opportunity to make choices. We used the "Being Henry" interactive as an influential comparison. Our character would wake up and decide how he was going to go to work. The themes revolving around "morals and responsibility". Key, but yet generic terms used in many of the corporate projects the company has done in the past. Time would be the key driving force for the

demo. All of the choices made would adjust the time spent doing them, thus they would effect if the character would make it to the office on time or not. If he would take the tram or his bike, whether he would pick up a coffee, or take a shower before work. All of these decisions would have outcomes.

5.4.1 Shot Design/ Storytelling Importance

When discussing the Demo project the intent was to make it as straightforward as possible. No complications, with a clear story and route. The objective was

that the project would be enjoyable for the prospective client. Looking back at the three interactive examples, all three were easy to navigate. It took the user only a couple of seconds to get a grasp of the interface. Thus, more time to spend in the actual experience. “Being Henry” was the example that we used the most for our own development. It was entertaining and was the most visual type of interactive.

We looked at several films that could possible help us in creating a style and feel for our Demo, similar to that of “Being Henry”. Something that our possible audience would enjoy. It needed to show the capabilities of the service, it also needed to be a strong marketing tool. Here the Service Design concept of Creation starts by constructing the story

In this stage only Two members of Datafisher were involved: Sergio Tavares and Myself. The script was written by Sergio and the planning of the shoot and

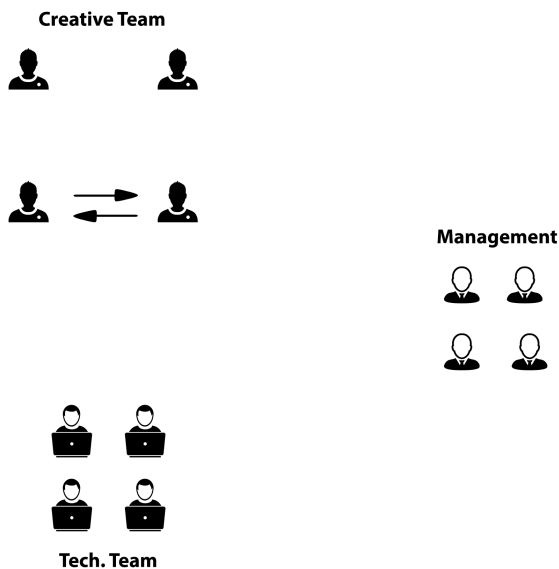


Fig.13 Pre-Production Team Interaction Diagram.

organization of teams were planned by the two of us together. It is important to note that only the Creative Team was involved in this process of the demo. Management was not connected to the story or the process until later. This was the first stage in creating a co-creative atmosphere. The next step to the process was the first written draft in which we would then later base the actual interactive video on. The story set up with the interactive elements in mind.

5.4.2 Demo Storyline

The Idea

The main idea of the story was that our character Joe needed to get to work on time. This is a mixture of both creation and reflection. A basic story concept that would promote the service.

Step 1’Leaving Home’ Intro: From the very beginning a narrator would introduce the situation and introduce the character in which the user will make decisions for. This would be our introduction portion of the Demo. The character would be seen getting ready for the day and leaving his apartment building. As the character stands in front of the apartment entrance he would stand on the street facing a bike leaning against a tree or pole to the right, and a tram stop to the characters left. This shot would then last longer than the rest as the user must decide which to take. The interactive demo would then go into loop mode where we as the user see only the view from behind this character.

The words above the bike: “Take Bike”.

The words above the tram: “Take Tram”.

The importance of the decision is that it is entirely up to the user on which choice they make. There is limited information provided other than these two options. Should the user take the Bike? Or should the user take the Tram?

Choice 1: Tram or Bike?

If the user chooses the tram, they click on the bubble by the tram stop. Instantly, the looping video of the character standing in front of the two decisions changes. A couple of video sequences are shown. The character getting on the tram, riding the tram, and finally stepping off the tram. This then brings the user to a shot of the character in front of the office. However, If the user decided to take the Bike, the user would click on the bouncing bubble above that. This time a different sequence of videos would play. This time of the character getting on the bike, biking to work, and locking up the bike. For efficiency sake, both sequences (Bike and Tram) will have the character wearing the same clothes. This helps the efficiency of the production. It will also lessen the amount of clips needed to be shot. It also shortens the amount of time needed to shoot the video sequences and it shortens preparation time as well.

The results of either taking the tram or the bike eventually lead to the front of the office building. The same shot of the character standing in front of the building. Both the tram and the bicycle end at the same point. With the tram ride the character steps off of the tram only to be standing in front of the office building. If the user chose the bike route, the

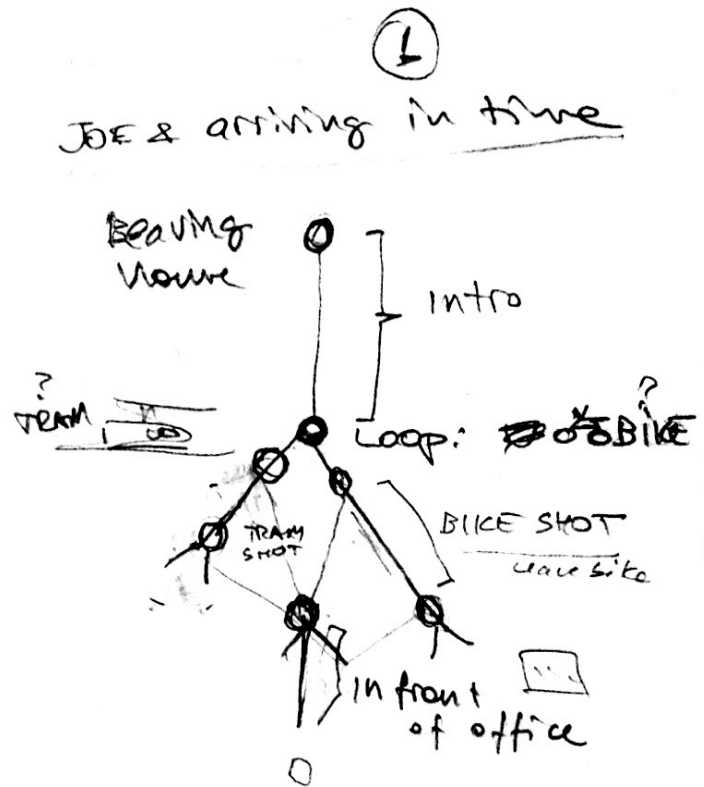


Fig. 14 Reflection.. First sketched diagram of the Datafisher interactive demo.

sequence would lead to the same shot of the character standing in front of the building looking.

Choice 2: Grab coffee, Take Shower, or Go straight to Office

Right after this the second choice for the user appears. Here we have a shot of the character standing in front of the office. The video loops as the user is given the option to either go to the local coffee shop and grab a quick coffee, head upstairs and take a shower, or head straight into the office. The combination of them will cause the character John to be on time or late.

The words in a clickable button form above the coffee shop across the street: "Grab a Cup of Coffee".

The words by the front door: “Head straight to the Office”.

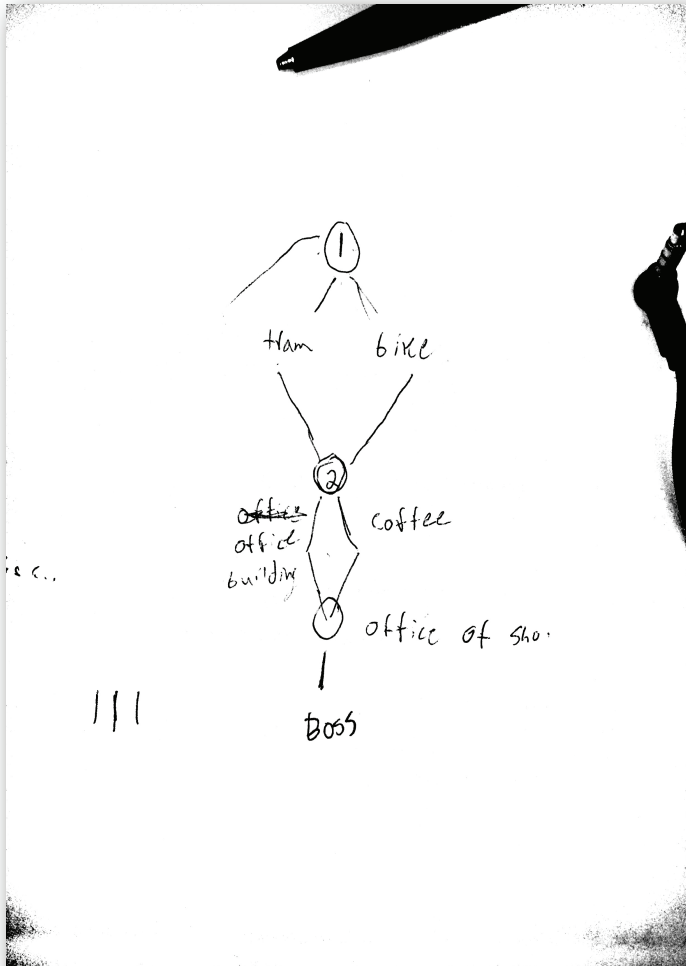


Fig.15 Reflection.. Second sketched diagram of the Datafisher interactive demo.

The words also near the door: “Take a shower”.

Because the character took the bike the assumption would be that he got to the office faster than if he were to take the tram. But because he took his bike he probably needs a shower. If the character took the tram. He might arrive a bit later, but there may still be time for a coffee.

Coffee Shop

If the user has arrived early they may decide to go to the coffee shop. The looping video would transition into a short sequence of video shots of the character going to the coffee shop, getting a coffee, drinking it, and then leaving to the office.

Shower

If the user decided on the bike in the first step they may decide to take the shower. Again the looping decision video will transition into a short sequence of the character entering the building, but rather than entering the office the character goes into the shower. The sequence would end with the character coming out of the shower room clothed and entering the office.

Straight to the Office

Or the third option is that the character decides to go straight into the office. The looping video would stop and we would see a sequence of videos with the character walking up the stairs and entering the office door.

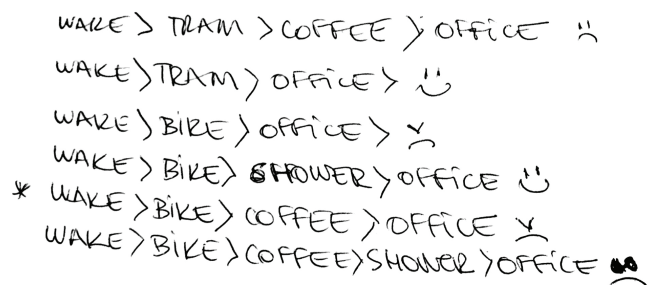


Fig.16 Reflection.. Sketch of the different storylines resulting in smiling faces or frowning faces depending on the decisions.

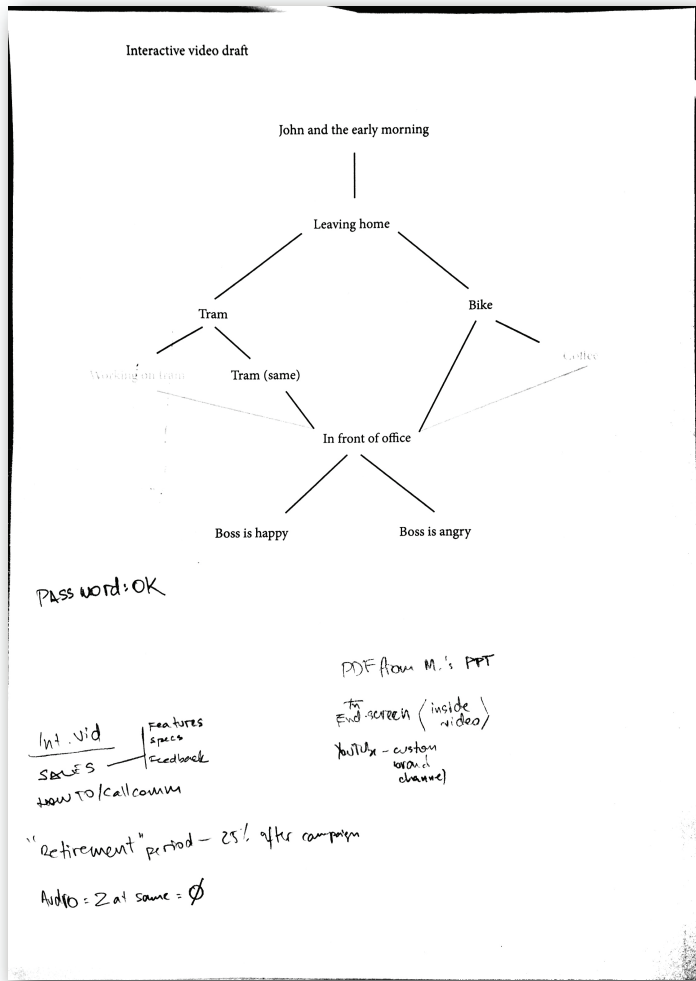


Fig. 17 Reflection..Third diagram of the Datafisher interactive demo.

Final Sequence

Depending on the time it took for the user to get into the office and whether or not the user decided to take a shower, coffee, or head straight in, there would be a final video sequence with the boss.

Three ending outcomes. A happy boss, which would mean that the character got to the office on time. A angry boss, meaning that the character spent too much time doing something else before arriving. Or a boss that feels the character is a bit untidy. This of course happening if the character decided to bike but not take a shower. Three

outcomes for the decisions that the user can experience. Each outcome gives the user a result for what they did.

5.4.3 Interactive Layout Sketches and Design

After creating a basic story timeline the next phase included creating a small breakdown of what the structure would look like when integrating the footage into the Interactive interface. Because the video shots must be designed with the interactive interface in mind, it was important to first create a layout of the different routes the character would take within the demo. Here several storyboards were created to help

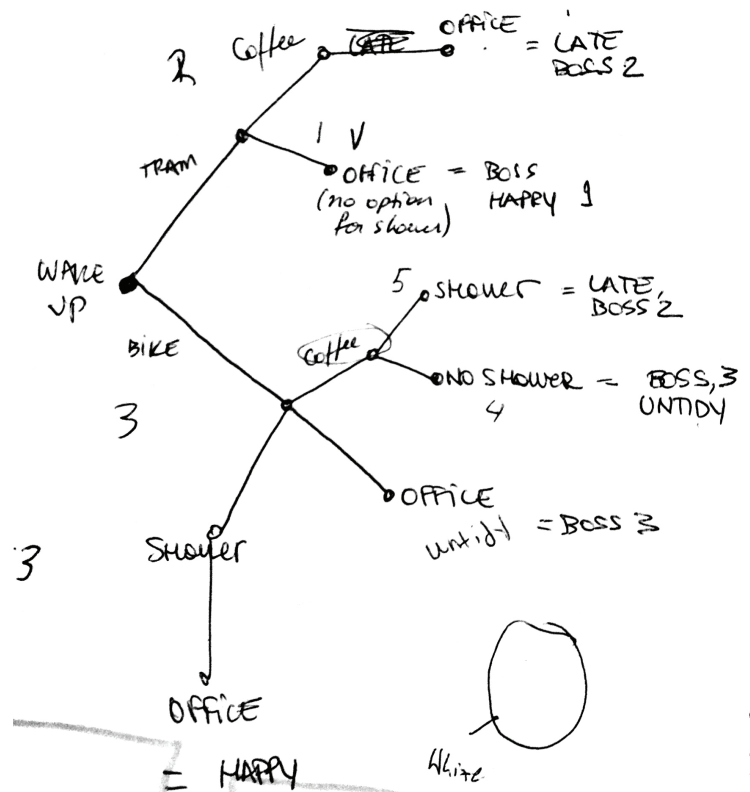


Fig. 18 Reflection..Fourth sketched diagram of the Datafisher interactive demo.

visualize the different routes the user could take.

According to Stickdorn “storyboards allow stories about user experiences to be brought into the design process” (Stickdorn 2011, 187). In using sketches of the routes there is a clear picture of how the interactive operates. The sketches showed the different choices that could be made during the process.

“Even if its still a prototype that doesn't physically exist yet- storyboards can be used to provoke meaningful analysis, sparking discussions about potential problems and areas of opportunity” (Stickdorn 2011, 187). In this phase we were able to see if the routes would work as a whole. The complexity of the project could also be seen. In terms of the development of the demo these sketches proved to be quite useful.

Elements that make the whole

Certain styles were discussed for implementation into the demo. Key traits that when put together would make the demo look and run smoothly. These came from researching movies, games, and Datafisher’s own past works. These elements really look at the user-centered approach and may help to the overall experience.

Narrator

We came across the film “Stranger than Fiction”. Within this one film we found several aspects that would help us formulate the demo. “Stranger than Fiction” deals with a character that can hear his own narrator, a British women that talks about the characters day as he goes through it. This effect would be

included in our own demo. (Movie footnote)

“Narration has the ability to use directness towards the viewer” (Pensky 2012). Narration in films has been a commonly used effect to help tell the story and move the audience from one scene to another. It can be used as guidance. It can help introduce the characters, and explore thoughts and feelings of those characters. It can also guide the audience on where the story is about to take them. Narration is also commonly used in the corporate videos. It is something that has been used in many of Datafisher’s past projects, used to help get information across to the audience. With this demo the narrator



Fig.19 Screenshot from the video game Silent Hill 3 that showing the third person perspective.



Fig.20 Screenshot from the Datafisher interactive demo showing the third person perspective.

must talk directly to the audience/user. In a normal corporate video the narrator/speaker would be talking at the audience, meaning that the narration is used to feed information. With the Interactive, the narrator is talking to the audience. Giving information and guiding the user.

Sergio then ended up writing a narration which could be used throughout the demo piece. He then got in contact with a non-professional voice actor by the name of Ian Buorgeot, the owner of the Arkadia Bookstore. Two hours were used to get his voice on tape.

Point of View

Another element to help create style to the demo was the implementation of certain game like perceptions. We wanted to use the first person view and the third person view to give the user an experience that they were already familiar with. The first person point of view would take the user into the project.

The third person point of view would remind the user that they are interacting with the character. Third person gives the user the idea that they are on the outside looking in. This should help to keep them in a state of awareness.

First person give the perception of looking from the character. Meaning that the user may not make decision based on what they would do, rather what they believe that character would do.

“Interactivity supports role-playing which is useful for language learning or encouraging learners to consider alternative viewpoints” (Cairneross 2001, 161). Third person pushes the user to make decisions based on themselves. As



Fig.21 Screenshot from the Datafisher interactive demo that shows the third person perspective.



Fig.22 Screenshot from the video game Dishonored that shows the first person perspective.

they are looking from the outside of the character they are more aware of their own involvement in the project. Using the Third person technique is more likely to lead the audience in believing that by seeing the character and the choices, they are responsible for what the character will do.

The third person view will only be used when it is time for the user to make a decision that will adjust the storyline. This also makes it clear to the user of when they need to make a decision.

Text

In most of the videos that Datafisher currently creates, text has been used to give key information while the video is running and the narrator is talking. Text has been used as a reminder of key

points that companies want their employees to remember. It highlights points that are the most important, used as an extra amount of information on the screen for the audience. Because the demo will deal with “time”, information

and facts about time will be placed throughout the demo. This ties into the theme and adds some flavor to the interactive.

Shot Angle & Amount



Fig.23 Screenshot from film "Enter The Void". Film known for its use of the first person and behind the back perspectives.



Fig.24 Screenshot from the Datafisher interactive demo. This is decision point one. It uses same behind the back shot style as "Enter The Void".

In this demo there are about six different routes. The shot list for the different decisions will be rather similar to one another. There will be an equal or close to equal number of shots for each decision. Also the types of shots will be rather similar in each decision. If the tram sequence has one point of view shot, then the bike sequence will have one point of view shot. Also, the different decision sequences will be set up to look like the opposites of one another. As the character arrives with his bike he arrives on the right side of the frame. If the character is coming from the tram he arrives from the left side of the frame. Both decisions leading to the same design point.

6. Team Creation For Production

Based on the timeframe the Creative Team had to organize the roles everyone would play, there was only a small crew used to carry out the pre-production and production portions of the project. This was done for efficiency sake.

Crew

Sergio Tavares looked over the production process, scriptwriting, script consistency, and time management. Tommi Tikkanen assisted with the second camera. Hyunjin Kim took on the role as Production Assistant. I worked as camera one and the Interactive Designer/Director.

Actor

Our actor Janne Ariluoto was chosen for three reasons. First, was his availability to the production. People had jobs to do at the office, so someone that could fit in with the schedule was needed. Second, his presence in front of the screen. One of the important factors to the video was that the character was somewhat easy on the eyes. Janne's presence on the screen showed both a sense of charisma, humor, and business like appeal. All of which are beneficial ingredients that would reflect well. Third, relates to the second. Janne looked like a business working adult. The demo would be presented to people in their late 30's and up.

The character in the video would have to give the user something to relate to. It would not be relatable to the clients if the actor looked like a child.



Fig.25 Actor Janne Ariluoto.

Production Creation Stage cont.

Based on the schedule of the company the shoot times were broken down into two mornings, a Thursday and Friday. February 6th and 7th 2014. The idea was

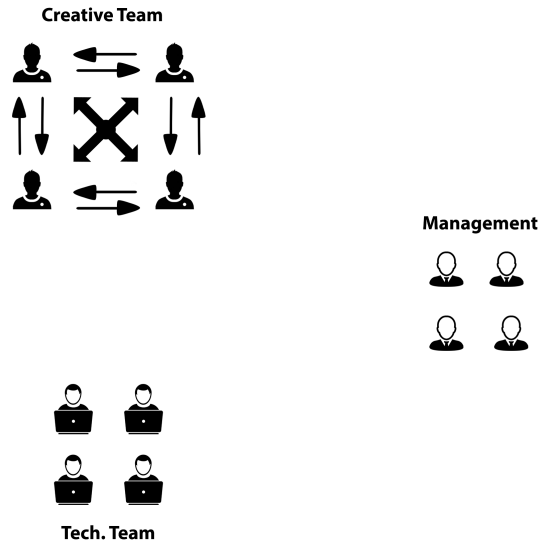


Fig.26 Production Team Interaction Diagram.

to split the shoot days into two parts breaking the script straight down the middle. The plan was to shoot the bike sequence one day and the Tram sequence the next. All other location shoots could be switched around.

Weather had a factor to play as many of the shots needed to be taken outside. The first day was cold, cloudy, and snowy so it was decided to shoot the tram portions of the video on the first day. The second day would then be the bike scenes and cafe.

Again only members of the Creative Team were involved in this stage of the process. Roles were created on who had time to help in the shooting process away from their normal company roles. In this process all of the creative team members were working closely on the script and idea. Feedback was continuous during the shooting phase of the project.

The actor Janne was the only member from outside of the creative team.

However as he was only being used as the actor. Discussion with him and the rest of the Tech. Team was not utilized. This would come later in the process. This will be very important to the process of the structure as we continue. It shows the advancement of a co-creative environment in development.

6.1 Day 1 & Day 2 & Day 3

MS- Medium Shot

CU- Close Up Shot

POV- Point of View

WS- Wide Shot

Day 1 Shot-list

Intro Shots

1. **MS or CU-** laying on bed, phone next to character. Wakes up.
2. **MS-** in front of mirror putting on tie (text meet john)
3. **MS-** Character walking down last five steps, walking over to front door. Camera behind him.
4. **WS-** Just exciting apartment complex. Hand releasing door handle.
5. **MS-** Behind character, bike on one side, tram on other. Loop shot (Choice)

Tram Shots

1. **MS-** Stepping on tram, Camera follows.
2. **2POV-** on tram, one looking at watch, one without.
3. **WS-** In back of tram. Either sitting or standing
4. **MS-** Stepping off tram, camera follows.

Office Shots

6. **WS-** Character taking Stairs/ Elevator.
7. **MS-** In front of office, Shower on Right, Office on Left (Loop)
8. **MS-** Walking to shower door.
9. **MS-** Walking to Office Door

Boss Shots

10. **MS-** Behind Character. Boss is Happy
11. **MS-** Behind Character, Boss is Mad
12. **MS-** Behind Character, Boss has Funny face, Female from Office holding nose.

Day 2 Shot-list

Bike Shots

13. **MS-** picking bike, Pulling it off tree, hopping on.
14. **2 POV-** on bike. One with looking at watch. One without.
15. **WS-**Landscape, Baana, under bridge. Right to Left on screen.
16. **MS-** By the bay, Biking past camera, sea in background.
17. **MS-** arriving to office/ near coffee shop. Placing bike against building. **Loop Shot**
5. **MS-** Behind character, Office on Left, Coffee shot on Right. Character looks back and fourth from each decision. (Note: Character looks at watch, then to Coffee shop, then to Office. Loop Repeat)

Coffee Shots

6. **WS-** walking to Coffee shop. Right to Left
7. **MS-** Character sits at table close to window. Smells coffee.
8. **MS-** Exits coffee shop, blur, character walks into focus.



Fig.27 Discussing the first outdoor shot of the day.

Day 1 Production

The team met at the office at 8:45 AM. The first shots would take place at a nearby employees apartment. This would be the introduction to the Demo where the character would be waking up from his alarm, placing his tie on, and getting ready for his day. This location consisted of four shots. This would then set up for the first decision that the user would make when using the interactive piece. There was construction in the front of the building so the outside shots of the intro sequence were moved to the second shoot day.

After these apartment shots a two hour break was needed. Our actor had to go to a meeting. The crew returned to the office to unload the camera footage and audio footage. Normally, in a production you would shoot all of the footage first, then offload the material, and then at the very end start to edit and color correct. However with this project the process became much more complicated because of time and scheduling. This became



Fig.28 Sergio is discussing frame continuity during the bike sequence shots.

more time consuming than it should have been.

After the footage was offloaded I started the first cut and color grade of the intro sequence. This was listed in a sequence 1 bin within Adobe premiere. Because of our actors meeting we had already moved passed the morning shoot schedule with only half of day complete. The schedule was re-arranged and after lunch and the crew went back out to shoot more footage. Going to the tram stop and to shot footage of our actor waiting for the tram, then entering the tram. The crew rode the tram around the city for about a half hour. Picking up the shots along the way. The crew then returned to the office with the new footage.

Problems

Because we were using members of Datafisher, some of whom were from different departments we had scheduling conflicts. In the first shoot day alone three of the crew members had to go to meetings. The original plan was to just use the Creative Department Team. But the crew needed the actor. The original strategy was to stick to three persons from the creative team. One of which would be the actor, one to be the cameraman, and the other to direct the script. It was recommended we get

someone else from the office that had more of a businessman presence. This is where Janne came to play the actor. Looking over the Day 1 shot list, only about about 75% of it was shot. This meant that we would have to push back the leftover shots to the next day. We also went way over the schedule because of the meetings people needed to take. Instead of the half day that was scheduled for the shoot, almost a full day was used. The second shoot day planned for Friday but was cancelled because of too many out of the office. The Day 2 Shoot was then postponed until the next week.

Day 2 Production

On the second shoot day the team immediately returned to the front of the apartment. This time no construction was taking place. The first shot of that day would be the first decision point within the demo. The character stood in front of the apartment, the camera on his back. To the right hand side of the character the bike, to the left hand side of the character the tram stop. From here the crew moved into the apartment building to reshoot a shot of the character leaving the building.

The crew then moved to the second decision point in the demo. This was only

one block away from the apartment and right in front of the Datafisher office.

The frame set up so that the office building was on the left hand side and the cafe on the right. We then shot the scenes of him heading to the office. Character walking from the left side of the frame to the right. Then we shot the character walking from the right side of the frame to the left as he went to the cafe. The shots of him at the cafe were next. After the cafe shots a break was needed. Again, more meetings that certain crew members needed to attend. The bike scenes were shot at the end of the day about five minutes away from



Fig.30 Preparing the camera for the hallway shots.

This was not because of the locations of the shoot. Again it had to deal with the scheduling of the different team members. This second shoot day looked very different on camera than day one did. During day one it was gloomy and snowing. During shoot day two, the sun was out and the look and feel were completely opposite. This would later work in our advantage. But it was not planned. The boss sequences were not shot. This was due to the fact of time constraints and because the upper management were out of the office for



Fig.29 Camera is setup for the boss sequence shots.

Datafisher's office near the bay. The location chosen because it would strongly differentiate itself from the tram shots. The tram shots of Day 1 reflected a cold and dark day, while the bike shots reflected a warm day by the sea. We still needed the boss sequences for the piece.

Problems

What was supposed to be a half day shoot turned into another full day one.



Fig.31 Discussing the final boss shots with Teemu

meetings. This would lead the production into a third shoot day.

Day 3 Production

The crew and actor arrived to the office an hour earlier for the third shoot day. Shots were picked up in the office of the character heading up the stairs, standing in front of the third decision point, heading to the shower, and heading to the office. This consisted of about five shots in total. Before other employees started to arrive at the office this footage was brought to the editing table, offloaded, and a quick edit was made. Later in the day we were able to shoot the footage of the Boss's responses. However, again main management were out at meetings. We decided to pick someone that would fit the boss part.

Problems

We couldn't shoot all of the footage in one go. Editing and Color grading were being done in the middle of shooting. This is highly irregular. The boss part should have been shot with one of Datafisher's actual bosses. But because of time constraints we desperately needed

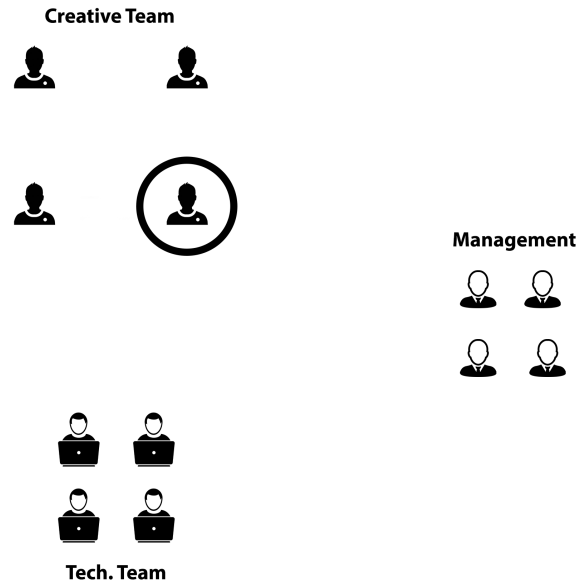


Fig.32 Post-Production Team Interaction Diagram.

someone to fill that role. The employee who was used as the boss was let go from the company even before the demo project was released. This has created an uneasiness from the higher level management. In the future, as this demo gets introduced to clients it may mean that we need to re-shoot those sequences in order to have true Datafisher representatives shown.

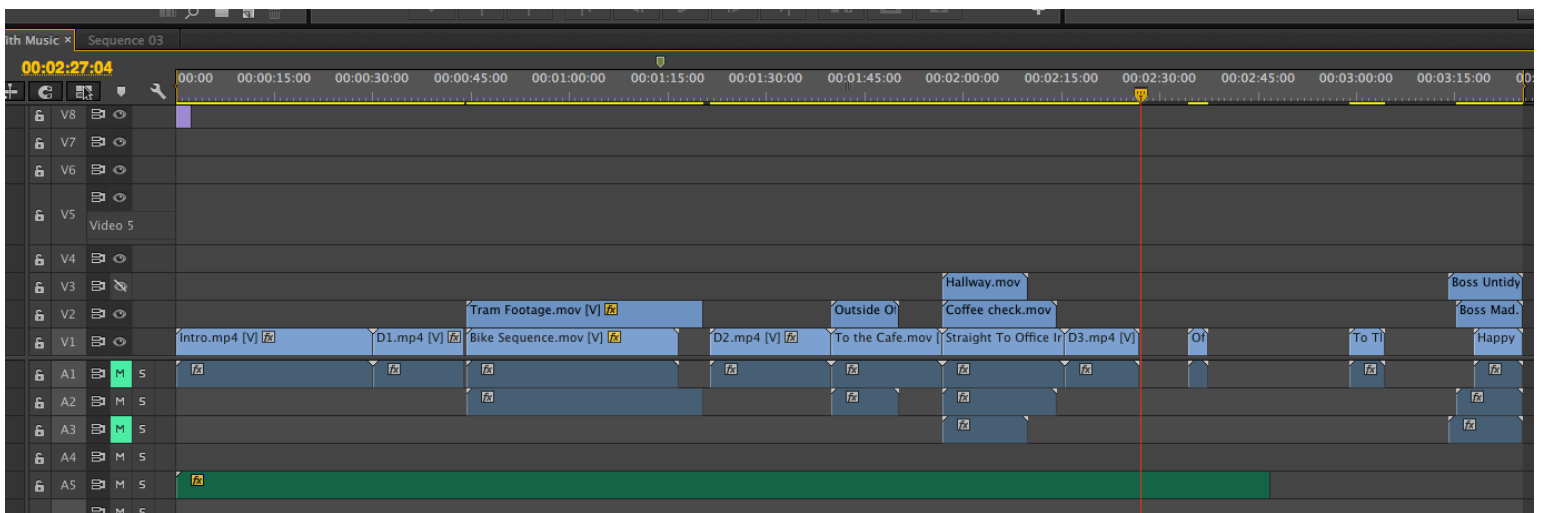


Fig.33 A screenshot from Adobe Premiere that shows the organization of the different sequences on the timeline.

By having information presented about the shoot days and their problems. There is proof of the process. This information could be valued and useful for the prospective client. If they are interested they may want to see the process. This is a form of evidencing.

7. Post Production Video Editing & Grading

Post production was handled by only one team member. As was stated before, the editing and color grading started during the production phase of the project. Because the shoot schedule was mixed up with peoples meetings, the schedule became a mess. Shooting took longer than was expected.

Normally during a project the process would go something like this: Script, Shoot, Edit, Sound, Color Grade, Text, and Export. With this process many of these stages were intermixed. This complicated the process and slowed things down. This process would not work the same way an actual client project would.

Color Grading Process

The shots were set up to look cinematic. The camera was set in film mode. With this in mind the process of color grading took longer. This meant that the image were shot with a flat look that would need more time to grade in post production. But this was done for stylistic and artistic texture. In most cases the client would not want to spend the money to have a super stylized project. Usually that would mean more money and time that

transferred into pricing. The color grading took a total of five days. From finding a style that would work, to adding it to each of the clips. In a normal corporate client video, the color grading take one full day. Looking at the two stories of the Bike and Tram there is a clear difference in the look and feel. The Tram sequence has an extra amount of blue and green added. The bike riding shots reflect a golden orange look. Both grades reflect emotional tones of the character.

Editing Timelines

During the offloading, editing, and color grading processes one thing was clear, each section of the demo would have its own tab sequence within Adobe Premiere. The sections would be separated from one another. This was an organizational strategy.

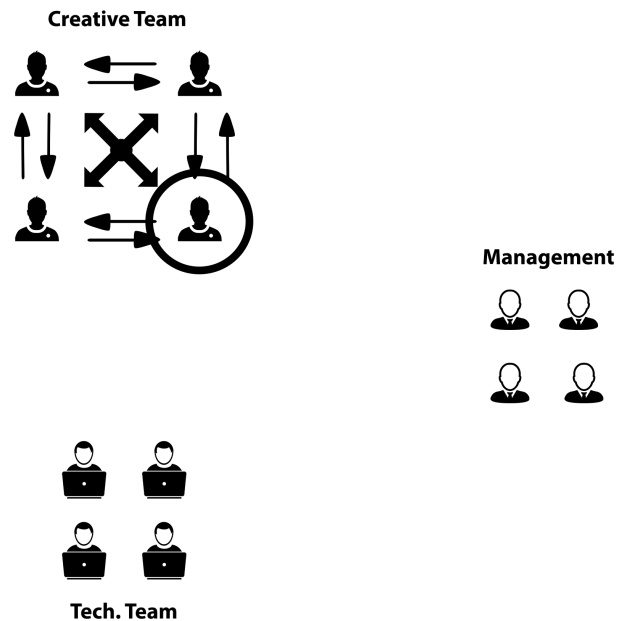


Fig.34 Interactive Editing Team Interaction Diagram.

The Different timelines created:

*Intro Sequence & Decision 1,
Tram Story, Bike Story,
Decision 2 & Cafe story,
Office Story & Decision 3,
Bathroom/Office,
and Bosses outcomes.*

When the different sections were edited together and trimmed down they were exported out as a single video file. This file was then imported into a final track with all of the other full sequences. The strategy of this was to set them up for the Interactive Editor. The Final sequence shows two main tracks. The top two contain the video portions. The bottom two are the audio tracks attached to them. An extra audio track was created underneath of those that played the background music. The alternative decision sequences were placed over one another to show where they were in relation to the overall demo story.

It was here that the narrators voice was placed into the different segments to help the story move along. Titles were added to the intro clips with “Datafisher Presents” and “Starring Janne Ariluoto” to help retain the cinematic feel.

8. Interactive Editing

Style, Elements, & the Interactive Interface

Pre-Production planning was set up so that this stage would run smoothly. Each of the past stages build to this final point. After everything was placed on the Final Timeline each video sequence was exported out with a specific numbering system. This way the videos were easy to

place within the Interactive editor and the possibility of confusion was eliminated.

The Creative Team was re-arranged for this process. In this stage all of the Creative Team-members were utilized. It is here that we start to see a fluid process of working. Tasks were given out evenly to the different team members. This made tasks smaller and quicker to



Fig.35 Shows the three different decision points in the interactive demo.

manage. Each team member would work on their task then send it to the central hub, meaning to the Interactive Designer.

The different tasks in this stage:

**Corey L'Esperance- Interactive Editor/
Content Manager**

Content was placed within Interlude following the structure and diagrams designed in the Pre-Production phase. This process was pretty straightforward as the tool was already tested before production began. I was in charge of collecting all of the material and placing it into the software. To make sure it ran smoothly and that all bugs were fixed before finally exporting it out onto Interludes servers for realtime playback.

**Sérgio Taveres- Story Supervisor, PDF
Content Creator, Content Supervisor**

He checked over the content placement within the interactive editor. He made sure that the story followed the diagrams. Sergio was used as a second set of eyes. Sergio designed a brief PDF story that would be incorporated into the interactive. During the tram sequence there was a clickable option to download a PDF. During the interactive placement Sergio researched content about Time. He gathered two pages worth of facts that would be incorporated into the

different shots. These facts were then given to Tommi for placement and design.

Tommi Tikkanen- Motion Graphics

He was given the Time facts from Sergio. It was his responsibility to place them within the video content. He designed the way in which they would be shown. Some of the text within the interactive was designed to move with the motions of the

**Datfisher Download Public
Download**



Public Download

Fig.36 PDF download link that is directly from the Datfisher servers.

character. This helped built an interesting dynamic and it created space within the frame.



Fig. 37 Shot from the interactive that shows the download button.

Hyunjin Kim- Icon Designer

Clickable buttons were needed for the interactive. After looking over the Interactive Sergio discussed with Hyunjin how the look and feel of the buttons should be. Based on that Hyunjin started work on designing the buttons that would be incorporated. She created buttons that had a basic and clean look. Round, but somewhat opaque. Inside of each button a brief text was used as well as a symbol. When done with the process she sent the grouping of buttons to Sergio who then reviewed them. The style of the button was adjusted only once then sent to me for placement.

8.1 Differences in the Interactive Options

Story Decision Buttons

There are three decision points within the interactive. Here the user decides which route to take. These shots loop until the user has decided on one of the two choices.

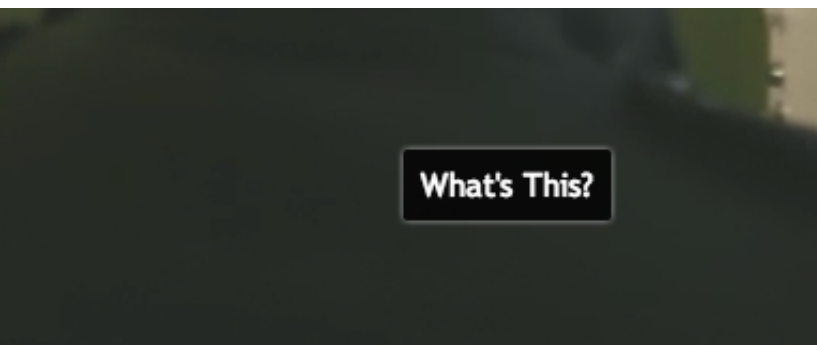


Fig.38 Shows the "Whats This?" easter egg button.

- **Decision One-** The character stands in front of the street. To his right there is a bike leading up against a tree. To the

left there is the tram stop. The user has to option to choose either one.

- **Decision Two-** This starts after taking either the bike or tram. Both lead to the character standing in front of two clickable options. The office which is on the characters left, and the cafe which is on the characters right.
- **Decision Three-** The character stands in the office building hallway. The to characters left is the office door, to the characters right is the shower.

Download PDF

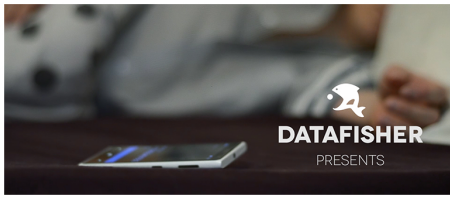
During the tram sequence one of the shots gives the user the ability to click on a Read Book button. By clicking the button the interactive video pauses and a new window pops up. Here the User has the option to download a PDF file from Datafisher's servers. The PDF file is a brief story about Joe written by Sergio. (See Appendix C for PDF).

Website Buttons

There are two types of buttons within the interactive that give the user the opportunity to be directed to a website. The first is when the character is walking to the cafe. a bottom listed as "Click Here To Find This Cafe" pops up. The user has the ability to click on the button. The interactive will pause and a new window will pop up bringing the user to the website (kaffaroastery.fi). The other place for this type of button is during the end of the piece. During each of the boss results there is a button with a fish logo in the corner. If the user clicks that the video will pause and a new window will pop to datafisher.com.

Shot Sequences

Fig.39 Introduction Sequence



1



2



3



4



5



6

Fig.40 Tram Sequence



1



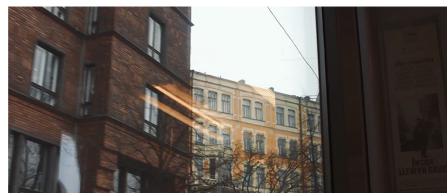
2



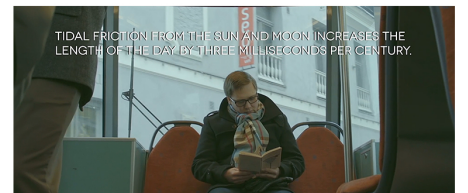
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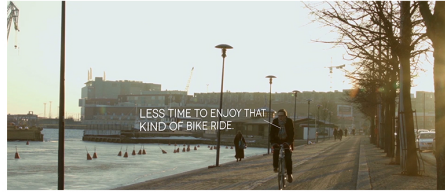
9

Fig. 39-46 Show the different shots that are included in each sequence of the interactive demo.

Fig.41 Bike Sequence



1



2



3



4



5

Fig.42 Cafe Sequence



1



2



3



4



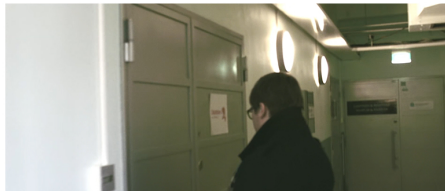
5



6



7



8

Fig. 43 Hallway Sequence



1



2



3

Fig.44 Straight to the Office



1

Fig.45 To the Shower



1

Fig.46 Boss Sequences



1



1



1

What's This?

Just for fun there have been a handful of easter egg buttons placed throughout the Interactive demo. These do not have a button like the rest, however if the user explores the scene with their mouse they may come across a black square that will appear stating "What's This?". These easter egg buttons lead to different webpages that give interesting information about locations, point of views, etc. The purpose of these is to add more depth to the experience. It also pushes for more entertainment and engagement. If the user comes across one of these it may spark interest to look for the rest. This demo is supposed to help inform clients of the potential but it must also must be an enjoyable experience as well.

8.2 Interlude Interactive Wrap-up

Finally after all of the elements were prepared there were sent back to me. Each of the interactive elements was pieced together. Fixing the bugs only took one afternoon. The project was ready to be exported and prepared for the first client presentation. A meeting was arranged for the Creative Team to watch the final project before it would be presented the next day. Top management decided to join in the middle the creative meeting. The idea was supposed to be that the creative team would go over it one last time then properly present it to the Datafisher Management. Afterwards both managers asked questions about the dynamics of making it. They asked basic questions about the process. Their concern was to present the service on its innovative features rather than just for the hours

that went in to it. A proper presentation was not done for the top Management of Datafisher. This would be a problem and concern later on.

9. First Client Presentation

This stage is useful in the Service Design structure of reflection. Reflection in the fact that in this first meeting it would be seen if the client really had an interest in the service. Here information from the client would push the processes back into the service structuring phases. The first client presentation was to Finnair, the first company that showed interest in the service when it was first mentioned. Their interest was in developing something for their flight academy school and for the inner workings of the planes. Datafisher's top management took the Interactive project and went through it the night before the presentation.

Sergio created a five page PowerPoint presentation that could be used during the presentation, it would serve as a guide (*See Appendix A for the Finnair PowerPoint*). Of those that went to present, It was Pavlos (Management), Sergio (Creative Director), and Myself(Interactive Designer & Editor).

Four people from their company attended. One from their Tech team, Two were from the teaching academy, and the other was a group leader. Pavlos started the meeting off by presenting the Datafisher company and what the company did specifically. He then went on to discuss how the company has started to create this new type of service. The demo was briefly run through twice. Each time the demo was paused to

discuss some of the interactive buttons that were on the screen.

“Make clients part of the experience” (Brown 2009, Chap.3). The demo was only run by the Datafisher team and not by any one of the Finnair representatives. This mode of presentation was not originally how the creative team had planned the demo. We wanted them to interact and not to passively be presented with the service.

After the presentation, the group from Finnair asked questions about the project. Their first concerns were about the ability to change and manipulate the buttons. They wanted to know how much flexibility they could have in creating an interactive project with their own material in mind. The teachers responded positively to the project stating that it gave a very open ended presentation of what could be done. They were pleased at the fact that it made them start to think about how they themselves could utilize it.

The demo sparked conversation from their team. They started to discuss how they could relay their own teachings for pilots and other staff with this type of service. The Finnair representatives then discussed the traditional ways in which they have used video presentations, written text, and flash based materials.

Other portions of the demo were broken down for the client including the opportunity to click on buttons that would allow the user to download text straight to the users computer. The example, that extra training manuals could be provided to the user through the interactive video. Sergio and myself discussed how the interactive demo looks and works like

some video games. The 90’s game called *Myst* was discussed. This was compared to the example of wandering through the airplane cockpit. Discussion on how the interactive could also give more of a realistic feel. Rather than watching a training video there was the opportunity to explore and move around the cockpit. Their technical representative asked about where the information was stored. This had been the one weakness of *Interlude* and many of the other tools that were researched. The discussion of secure server storage was brought up. At the end of the meeting the Finnair group was very pleased in the presentation. Their only concern was the storing of the material.

9.1 The Aftermath

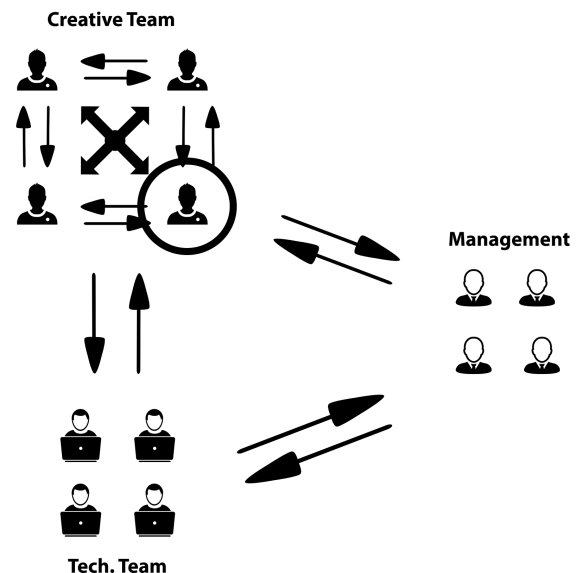


Fig.47 Post Presentation Team Interaction Diagram. Finally showing a co-creative environment.

After the Finnair presentation a meeting was held between the Creative Team, Management, and the Tech team of

Datafisher. Here discussion took place about all of the things that would need to be resolved before the service could be presented again to the market. The main concern from Finn-air was on what server the information would be saved. Finally an external client was attached to the service concept and all of the units within the company were present. The design, look, style, and usability were taken into consideration. Datafisher's tech team explained that there were two key features that would be required to be implemented into the service in order for it to be a fully functional piece.

They went on to explain that the use of a third party company was impossible. The creative team knew that this would be an issue but did not know the extent. Unfortunately it turned out that the use of Interlude as a tool and service was impossible to continue. Interludes service was so ingrained into their own servers that they would not allow the use of the interactive tool without the use of their servers. For the internal projects Datafisher provided this was not an option.

The other big issue that would need to be addressed was that the service would need to be fully integrated into end results. Meaning, that Datafisher or the client would have the ability to track how the user went through the interactive project. This would then help reflect if the user was learning information and where the company would need to place more emphasis. If a client was every going to use the service for their own projects they would want to be able to get the results of people interactions. The interactive service was not just about the new use of video platform. It also was also about the extra amount of information that clients

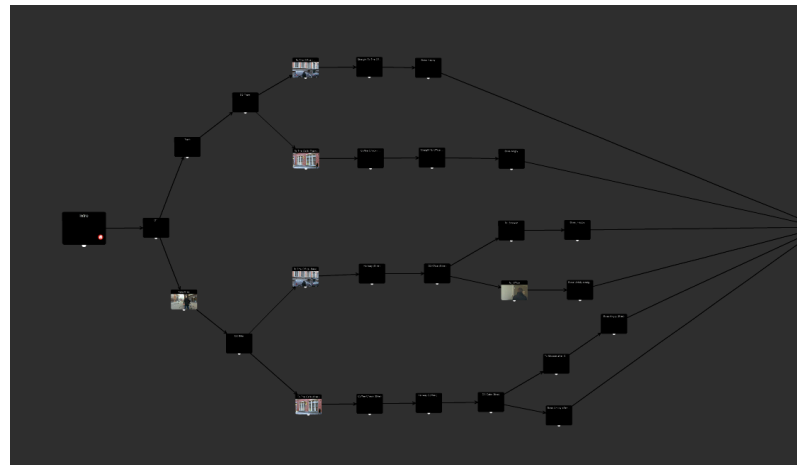


Fig.47 Screenshot of the Klynt interface. Shows the different decision paths.

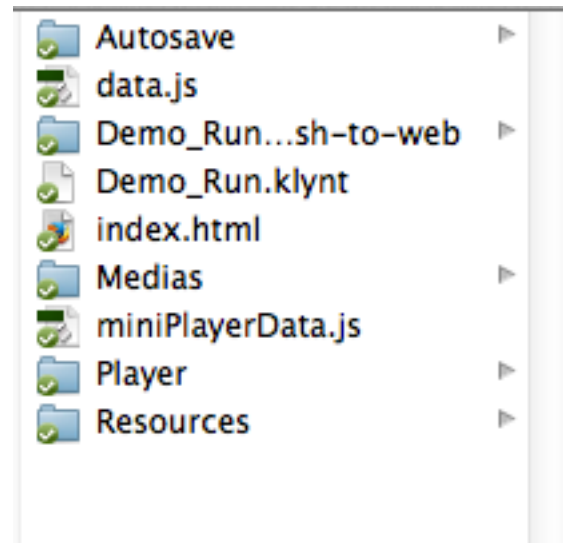


Fig.48 Evidencing..When exporting from Klynt, the files are saved in one folder.

could be provided from the service. The Managers asked for some tweaks here and there when it dealt with the story and structure. The Tech. team went through the interlude software and made a checklist of things that would be required. Team structure shifted after this. The project was no longer just in the hands of the Digital Creative Communications Team.

One of the tech. team members started to research Interactive Video tools. Eventually they came across another software tool called “Klynt”. This would signal the creation of interdisciplinary help from the other departments within the company. The differences between Interlude and Klynt were rather small. However Klynt was a tool designed to be

that the media could be stored on anyone's Storage system.

10. Klynt The Real Tool

Klynt's interface looked and worked the same way that Interlude did (klynt.net). With some small differences here and there it was easy to bring in the video files in and to quickly set up the same storyline structure. Because the software was able to export the whole project out as one file, we were able to give a copy to the tech team for them to explore and dissect. During this stage the Creative Team, Management, and Tech team worked in a synced format in order to get all of the material done right.

As the creative team waited for them to complete tasks the team was able to include new elements to the demo that would make it run smoother. A bottom bar was added to the demo. One that looked very similar to those used in the “Happy” interactive music video and the The New York Times Long form “Snow Fall The Avalanche at Tunnel Creek” piece.

The tech team came back with a plan on how to integrate final result so that clients could obtain more information. The Demo was now fully ready to be shown to prospective clients.

10.1 Back To The Creation Stage

After understanding the main conflicts of the Interactive tool, the demo project had to go back into the creation stage. The video material was uploaded into Klynt



Fig.49 Evidencing..Interlude's Editing and Development Time.

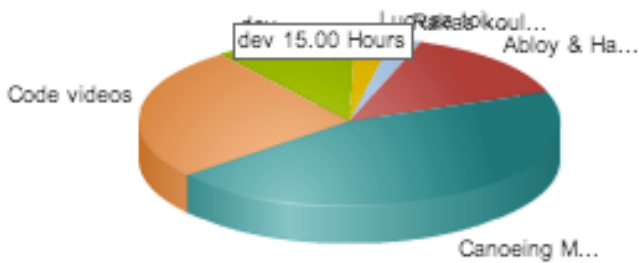


Fig.50 Evidencing.. Klynt's Editing and Development Time.

Open Source. The software gave a contained interactive editor and interactive player that was essentially universal. Klynt was a software and did not work the same way as the problematic Third Party Companies in

editor to be reworked. It was then exported out as condensed folder which could be stored on any server. The project could be stored on Datafisher's servers or on the clients servers. Also, because the software was Open Source it used Google analytics to add tracking and results that the tech team required the service to have. By finding a new problem the team needed to go back into the creation stage and then into implementation. Because the process was broken down into different touchpoint it was easier to go back, adjust, and test. This shows the importance of the sequencing done. This portion emphasizes on the Implementation topic of Service Design. Testing, changing, and repeating.

The time it took to go through the interactive editing process again went very smoothly. In fact the Demo production time needed by Klynt was cut significantly cut. This is evidence to the process and shows the ability to improve. Only by having a process that can be continuously adapted could this be seen.

The service was now ready to be properly presented to the Datafisher company as a whole and to the clients (Please See Appendix D for Interactive Demo Instructions).

“The stage of implementation, the path that leads from the project room to the market” (Brown, Chap.1). Because I was familiar with the process needed during the use of the other tools the time for completion sped up drastically. Familiarity with the process led to much less time for creating.

11. When Will it End?

The time in which it took to make this service come to fruition took longer than was expected. The luck in completion was in the fact that Datafisher had the belief in its usage. There was time given to research and understand its process.

However, the value of the service was still unclear. There were many factors at play into valuing the service. Here we will look at several aspects of the process that went right and went wrong. Here, I will break down the process of co-creation within this service. I will discuss client understanding that was essential for the development of this service. I will also discuss the problems that arose because of the tool used to make the service. Lastly, I will discuss the future potential of the service and the process with which was used to make it.

11.1 Resistance

“Fear is the path to the dark side”
-Yoda

One of the essential facts about this project was that Datafisher as a company valued the operations of its Digital Creative Communications Department. As a whole the company gave the ability to look into new services that could help in assisting the company grow. But there were many problems. Datafisher gave the opportunity for creative accessibility. It gave the creative team the opportunity to look into the new services. But it should be noted that the service was an interest to the company only after an outsider, a new employee came into the company and mentioned the service to clients. It

took an outside force to place the service into a Datafisher interest.

Also, even though the management of the company allowed for creative accessibility there was a lack of communication during the beginning processes of the service. This may be linked to fear. The fear aspect of the design was in the possibility that the project could be cut short.

Management may follow through the full process of the design but may become uneasy with the transformation of the service. The fear was that they may have gotten impatient or unsure of the service. The big fear was that before a demo could even be created it would be shut down.

“Staffing a project with people from diverse background and a multiplicity of disciplines takes patience and requires identifying individuals who are confident enough of their expertise that they are willing to go beyond it” (Brown 2009, Chap.1). During the actual process of the service the openness of the project started to diminish. This effect started in the creation stage of the process.

11.2 When did we start to explore?

During the exploration of the service both the creative team and management were given the same presentations from the Danish company. Both were introduced to the idea of Interactive Video at the same time.

Communication relayed around the fact that Interactive Video could be a beneficial asset to the company. It was

after here that the management of the company introduced the idea to clients. These clients expressed interest and asked for a presentation. This information was then provided to the creative team. This client interest turned into management interest which gave the creative team the opportunity to explore the medium. The company Zentrick presented the company with what they thought was a solution that they could sell. In that way the exploration stage of the service was first understood by this third party company. Datafisher after being presented with it understood that they may have a solution. So exploring Interactive Video was essential. This then gave way to process organization . Something that started to form.

Once the team was given the green light to create a service demo the doors of interaction between the creative team and management closed. Almost as if to keep a protective barrier between the two.

“Ideas should not be favored by who creates them” (Brown 2009, Chap.3). Within the Creative department the options of Interactivity were discussed thoroughly. The story and design process started to develop and other Interactive tools were reviewed.

11.3 What happened with co-creation?

However, only co-creation was happening between the creative department team members. Here we see that only the creative style was truly being utilized. The tech team was only introduced later on in the project. It may have been highly

beneficial to have them part of the project earlier on.

“The best ideas emerge when the whole organizations ecosystem, not just designers and engineers and certainly not management has room to experiment “ (Brown 2009, Chap.3). It was only after the first client meeting with Finnair that other departments of the company got involved.

In fact, the Interlude demo service wasn't even properly presented to the Management of Datafisher before it was presented to the client. By leaving the other portions of the company out of the process it created a gap in understandings. It was only after the client presentation that we as a whole understood that the tools used for creating the service were in fact not usable.

“With teams to channel energy productively we need to do away with one large team in favor of many small ones” (Brown 2009, Chap.1). Now, once the management was back in being involved in the process did the creative team realize that the tech. team would need to be involved in the process. Once implementation started to occur over the different departments of the company did positive outcomes take place. The co-creative processes of Service Design were at the core. If the proper use of a co-creative environment was truly utilized from the start many of the issues in the process could have been skipped.

What is amazing is that Datafisher has already structured itself into several departments, each with its own set of skills. What we didn't utilize until later was

how to use all of those skills to complete the service design process.

Resistance and fear covered up the fact that all of the tools were there from the beginning. They just needed to be grasped.

“Sometimes its hard to ask for assistance”

We also didn't see the needs of each department within the company until later on in the project. The process of synchronicity can be seen through the different touch-points of the demo process in the different diagrams.

“Between creators and consumers, its not about “us versus them” or even “us on behalf of them”...for the design thinker, it has to be “us with them” (Brown 2009, Chap.2). Interaction of the different departments and employees improved with the progression of the service process. This happened when the usage of the co-creative elements started to take place within the company.

Its easy to say that full integration of a company and its team members will create a superior and ever-adaptable service. However, it is very difficult for this to happen with full support of everyone needed to be involved.

Co-Creation means getting everyone together to make the process happen. That means that those involved must be willing to put in the time and effort, they must all have the same clear vision. For co-creation to take place full trust needs to be present. It also means that there needs to be proof that the effort is worthwhile. Applying the use of a co-creative environment was a slow change.

Through the diagrams above you can see how the interaction between the different groupings was severely cut.

Also, In the market that Datafisher resides in, it is probably easier to get everyone within the company to work together than it is to also get the full cooperation of the external client or customer. Resistance plays a large factor against co-creation. cooperation from the client would be easier to obtain only after the service demo has been presented something that shows tangible evidence. That means that co-creation will only properly function after the exploration and creation processes.

“We must migrate towards ever-deeper collaboration, not just among members of a design team, but between the team and the audience it is trying to reach” (Brown 2009, Chap.2). This cross team collaboration proved fruitful. For example, tech. and creative collaborating together.

I would emphasize that clear trust must be followed within the company. That clear guidelines and parameters are set up so that everyone within the company that is working on the service is fully satisfied. Trust isn't just something that can be talked about. It must be felt as well. Each and every department can and should learn from one another.

But the benefit to creating the demo service was that this was experienced before the actual selling of the service. Both the demo itself and the service process provide Datafisher preparation insight for when they must deliver something tangible to an actual client. What made things a little more interesting in this process was that the service was being created at the same time that the

Service Design concepts were being learned. While the theoretics behind the Service Design concept are highly valuable it wasn't until going through the process and assimilating the ideas with the experience that proper service implementation took place.

The process of co-creation is a process in the making all by itself. This is a key factor in the demo service and was not fully understood until the end of the process. If the company would have skipped over the process of providing a demo service they would also have skipped the learning process that went into the design and creation of the new service. What is exciting about the Service Design concept is that the mechanics are always in motion, that moving back and fourth through the process is required. The demo of the service is only the beginning portion of this process. When the time comes to fully integrate this service into a clients needs parts of this strategy will change.

“Doing while learning, learning while doing.”

11.4 When it was time to create and reflect

We can see that by creating a process for which the demo was created, things became easier to manage. During the process of pre-production, production, and post-production both creation and reflection were very visible. First of all, this can only be seen after the process was structured into key points.

Sequencing the process into different touch points made it easier to go back to one point and make adjustments. This

had to be done several times in terms of the interactive tools used. Testing, and changing and then re-implementing. To go back and forth through the process to fine tune the elements. When it came to the video process, that was rather easy to follow, however this service was about the creation of interactive video. The process of sequencing was very important in the stages that pertained to the interactive elements.

Without the use of sketches of how the interactive would look and work, the process itself would have intensified in difficulty. It took several sketches of the idea to finally come up with a proper structure. This intertwined itself with the exploration and creation processes of Service Design in that the tools had to be adjusted during the whole process.

11.5 Who was the client/customer?

For whom was this demo created for? The concept of Service Design brings up the importance of a user-centered experience, a user centered approach. It also brings up the importance of co-creation that comes because of that. But in order to truly understand these concepts the client must be known. Identifying the user gives way for the focus of understanding them. In the process of making this demo there was a near-sighted/far-sighted effect.

It was difficult to understand that the demo fulfills two groups of needs. Looking off into the distance were the needs of Datafisher's clients. This could be considered the far-sighted effect. But our first client was our own company. How can the external client know what

we are selling if our own company doesn't have the full context of it themselves?

The top management of Datafisher didn't even get a proper presentation of the demo project. The process of development was a bit bumpy.

After the exploration process took place the other departments of the Datafisher company should have been brought back into the cycle. This way feedback from all sides would have been continuous. It would also mean that everyone involved in the process would understand the overall goals of the design. This would have made the process smoother and more efficient. Datafisher as a company was the first User in the process.

If the company as whole could fully comprehend the service then that would benefit the external client later on down the road.

The demo itself was constructed so that the client would be given a brief context of how the service worked, then they would be given the opportunity to actually interact with the demo themselves. The demo was designed to be straight forward. The demo was created so that it would be so easy to navigate, the company would briefly present the new service then allow the perspective client to go through it on their own. The demo structured so well that they would not have troubled navigating through it. Then only after the client went through it would they start to ask questions and discuss future potential. The demo itself was to be used as the presentation and marketing tool. The client should have been given a copy so they could test it out even after the meeting took place.

But during the presentation Datafisher's management controlled the demo, not once allowing for the client to explore it on their own. This broke all connections to what the demo was supposed to do. It created a boundary between the client and the company. This is the opposite effect that was desired. If the whole of Datafisher worked together from the start, this would have been understood.

11.6 Tool Time Consumption

The process of creating the service brought up many factors that were overlooked. It was surprising how much time was spent in the exploration stage and looking for the appropriate tools for the job. The ideals of Service Design push against spending too much time on the tool. But without it there would have been no way of getting the service across. There was a dependency on a tool.

“Demo Scenarios are there to force us to keep people at the center of the idea, preventing us from getting lost in the mechanical or aesthetic details” (Brown 2009, Chap.4). This in itself is a hard struggle which took a large amount of energy to push through. It was difficult to remind oneself of the bigger picture. This pulled away resources from the other interactive methods that could have been used. It took a large amount of time experimenting with the different tools until one was finally discovered.

11.7 Our User

In this process more time could have been spent looking at the User and spending time researching them.

Datafisher has had a lot of experience working with clients and creating services for them. But Interactive Video is new. The next part of the process would be to push the demo of the service out to clients and get major feedback from them. In that way they see what the company is capable of, and at the same time they can help expand on the idea and lead to more fine tuning of the service. With the understanding of the user the service becomes better. In terms of this process the user was looked at mainly from the internal working of the Datafisher company. With the only information that backed the user centered approach coming from the small interest feedback in the beginning stages, the information provided by the external third party company Zentrack, and from the one meeting presentation with Finnair. In order to advance on this topic more the company will need to freely present the demo to many of its clients. Vast presentation of the service may lead to completely new thought processes pertaining to Interactive Video

11.8 Only the Beginning

“The First Cut is The Deepest” -Cat Stevens

What is exciting about this process is that it is only the beginning. This process of creating an Interactive Video demo just opened the doors to further implementation. Through this process it took time to synch up the companies expertise. In many ways it shows a confidence from within the company.

Here we can admit that it was not a smooth ride through the process. This demo is part of the process in working out the kinks. What was truly beneficial about this process is that it showed the potential that Service Design has to offer. This process wasn't just to create a Video production for the product of a video itself, rather the process was to show how the key points in Service Design can help to implement new ways of working in service design production.

If there is anything we have learned it is the importance of process and co-creation. If this demo is really finalized as to what will be shown to different clients, then the next step in the service process would be to create Interactive Video experiences for the different clients. Of course in the future, as the skills of the company advance, so do the demo examples that come out of Datafisher. This process creates a company that no longer chases what the markets latest trends. Rather the company is beyond that type of mentality.

Now the the future outlook on this process is to start actually selling the service. To adapt the interactive Video medium for each and every client. To adapt it to their needs and wishes.

Now that Datafisher is synchronized on the potentials of the service it is time to get it out into the market. Clients are more likely to feel comfortable purchasing a service that they can visualize. They also feel more comfortable when they see that another client has already taken the plunge with the service. It is very hard to get the first client on board. This reason comes from the fear of certain problems arising because the service is still green. Datafisher has already started to develop a strategy for this process in which they

would get a loyal business to use the service. That the first client would get the service as a pro-bono. The service would be created for the company, it would then be run on Datafisher's Cloud services free of charge. For the first client the negatives are that they are the first to utilize the service. This could mean some bumps in the road, some problems that still have not been fixed from the demo run. However, they get the service free of charge. The interactive interface give more opportunities for visibility which thus gives the possibility for their own client increase. For Datafisher it gives them the opportunity to show an external client using the service. It helps to get the service out the door and into the arms of the paying clients. The service itself is only beneficial if it starts to bring in revenue for the company.

12. Conclusion

This text has followed the process of designing, implementing, and adjusting the service of Interactive Video for the use in Datafisher. The process reflects the methods that Service Design advocates both in successful attempts and failed ones as well.

When it comes to the service itself, it will ultimately be up to the top management in the Datafisher company to decide whether or not to sell the service to current customers. There is only so much from the designing and planning stages that can be done before it is no longer in my hands, the creative teams hands, or the general hands of the company. Someone from within management has to push it along and support it.

Through this process the dynamics of team interaction were made very clear. The diagrams and descriptions of what had happened through the process show that one of the most important elements was the team interaction aspects. When it comes to the process that went into designing this service I feel that a lot of time and effort went into learning the process. The use of the different Service Design concepts was greatly needed and greatly beneficial. Through the ideas of Sequencing and Reflection this thesis shows the process of designing, producing, and implementing this one demo. This text is important because it is not just about the demo itself, but rather the process that went into it.

By documenting this process future works in Interactive Video have the potential to expand on the process and to positively tweak the elements within it. This pushes for an ever changing environment. In terms of future company projects the stages of exploration, creation, reflection, and implementation will greatly be adjusted. This demo was created in terms of being a useful tool for those future works. This is one of the reasons for evidencing the process.

In terms of my own educational purposes for this project and process, I believe I accomplished what I set out to do. This process was meant to be a way of learn a new form of working and to be able to step back from my original role as a Digital Videographer and understand some of the other important aspects to the project. The process of Service Design was a great backbone to the process. I believe that without there would be a great gap in understanding what would be needed for the client.

I believe that this text can be of assistance for others trying to implement new services. I believe that by seeing other groups service attempts and integration attempts learning can take place.

Interactive Video and Interactive Media in general still have not gone to their full potential. I believe that for companies such as Datafisher this service could have a huge benefit for current clients.

The process shoed a lot of positive working habits that the company has. However, this process also showed a lot of the problems that the company may have. I found it very difficult to get fully synchronicity from the Datafisher team.

In terms of the Interactive Demo, it is finalized and done. However, there is still so much more we can learn about the service itself and the process that goes in to it. Clearly, as the tools are used more and more the efficiency of the projects will increase greatly. This would give greater time for new projects, new forms of interactive, etc. The Service Design process really helps to fine tune the journey in creation.

My hopes are that this service will continue grow and mold itself, that it will assist in the expansion of a new client base and expand on what the company provides. I hope to work on more Interactive project like these again because I believe that is the future.

Interviews

Sergio Tavares Filho
Creative Director
Datafisher
09/01/14

Topic: Creative Department

Introduction? What is your Position at Datafisher?

Well I'm Sergio Tavares. I am the Creative Director in the Department of Digital Communication.

What are the overall objectives of Datafisher?

Datafisher working currently in four business areas, and one of them the Corporate Responsibility department is looking is looking for Internationalization, so we are also providing services as a creative department, to the department of corporate responsibility. So as the goal is to be, go international. I think one of our goals is also to catch up to the latest trends and innovations in corporate communication.

What do you see as the current objectives of our creative department and what future objectives do we have?

Sergio

Well, the current objectives are to increase the demand of our creative services to external clients because we do a big work providing services to other departments. You take for example CR, we provide them with a video plan and

video production and so on. So currently our objectives is to find demand outside of the company. We have a few cases now that we are working on. We have already clients from other departments that are coming straight to us for different kinds of different jobs and we are also working in a marketing case for a external client. So currently the objective is to have more demand on creative exclusively, creative services. And in the future, perhaps in the future, one of our objectives would be to, well raise, keep raising the bar and providing clients with the best creative communication we can. But, also I believe that when we have more clients, ah its gonna be the type of service that we provide, that its gonna be refined in the sense that we're gonna see what we are best at, we're gonna see what picks up in the market because its very hard to predict, right now we're making videos, we're making web campaigns, so what are of those, are we going to perform best, and certainly our expertise tells us that we're going ahead in the direction of videos, but what is there in videos? So probably interactive ways of doing video, embedding video with storytelling, and etc.

Is it important for the company to branch out, in order to find what Datafisher is good at?

That is a provocative question because, when you branch out a lot, you end up not doing anything very well. Like, I have from previous experiences that you start to provide all kinds of services, expensive, cheap, demanding, not so demanding, just to get to a client or something and you end of doing a lot of work that adds no value. So I believe that we have a scope, a defined narrow scope

already. We have upscale clients, we have corporate communication as a main core. We're not doing, we're not doing the hot and hip, hipster videos etc, etc. We're focusing on corporate communication, so that is already narrowed down. But, I suppose that in the future this is gonna be more narrow even. Because we can get to understand what formulas we have been using that have been working the best and developing our own technological tools or expertise lets say. For example we learn how to do interactive, we learn how to lay out story telling with graphic design in video, so we stick to that I believe.

When you first started at the company, what where things you saw from the past at Datafisher, specifically in the Creative Department? What were some of the problems you have seen since then?

Datafisher has a history in E-Learning and its really not easy to go from E-Learning to Marketing. The new CEO had a clear vision that this was the direction we should take. So in the past Datafisher was an E-Learning company and the challenge with the new CEO was that he wanted to bring more of a marketing vision to it and I very clearly noticed that there is a structural difference, an essential difference in learning communication that deals with information and marketing that deals with persuasion. So its very hard to combine those things, and there was a bit of a clash of culture because, in E-Learning its most important that you get information clearly and that you really create the understanding lets say of the information. And, that creates a huge gap in the standard of graphic design and

quality of video and etc. So people were not concerned with that. But as the CEO had a vision that he should merge these areas, and also to open space that we could, that we provide an E-Learning for a company and we also say, hey we are doing marketing also, Do you need anything on that? We can do it for you. So that was basically the main challenge that was seen. and you had people not wanting to change the ways of thinking and doing things because there is a certain standard in the market. For example we are very used to a lot of high quality video until television of graphic design on television, and also magazines, the internet etc. So you really have to raise the bar and that didn't please everyone.

What is your Background experience in this field?

I've graduated with a bachelors degree in advertising and communication and I have had several internships in marketing and also in advertising agencies. I started out as an accountant, handling clients, and then went to planning, and also to writing, creative writing, and editorial projects in advertising. And I have also had an intern in E-Learning that blended well with Datafisher.

**Pavlos Ylinen
Managing Director (Partner) at
Datafisher**

Initially, the basic idea was that of course I'm not a learning guy so I was not very enthusiastic about learning and when I looked at the learning, I felt that it was very very boring. So I tried to push in and discuss that it should be more visual. But

also we were using videos on the learning. But I believe that we could have standalone videos, and so I started, I think it was February 2012. A couple of months after I started at the company. I worked there two months. So I went to the clients and I showed videos from Youtube, and this is how we sold our first video project. and it was completed I think in March, April 2012 and the rest of course we can see that video is a very strong part. I think that it is a very strong part of the company identity. But I personally believe that video and visual communication is really a growing trend. Of course the challenge is, how to make money? Because you have a lot of these camera and laptop guys and pretty much they are able to do it almost for a fraction. For them its a way of living. They don't think that they need to pay mortgage. They don't think that they need to this or that and that of course has made the market very very different.

So talking about the vision today, I still believe that we have to be in video. The thing is that what can we do to differentiate. For example if I take, if I start with the CR. In CR the thing is that I think the strongest is that we have the basic the content. We have the content structure for any CR. We start to have benchmarks. But then second is that we have the deployment platform. That I believe is really really important. But for companies that don't have a shared LMS for all of their subsidiaries and etc. we are really an option. Then in E-Learning, well the E-Learning is really a mess now. Especially the Finnish market. But I see that in the E-Learning the market where we must kind of enter if we want to be there gonna be more like the bulky, because what has happened with the E-Learning is that it has commoditized. So it

means that now the technology and the skills of building the trainings, is not anymore an obstacle. So there are a lot of companies that are able to do it. That is why the price has collapsed from lets say, its not even 1/4, its like closer to 1/8 of what it used to be five or six years ago, and thats really a price erosion. So is you get like 15 percent of the price that you got eight years ago so you can imagine that it is a huge, like it causes problems for a company that is used to working with these big E-Learning projects.

Not only capability problems, but its more like psychological. For the first two years people were shouting at me. The old E-Learning people, that we are selling the E-Learnings too cheap. But now we have been in a few public offerings and we have always been the most expensive. If there are five players, we are among the most expensive. If there are three players we are the most expensive. So that has now taken down the discussion. Now people are no longer criticizing that we are selling too cheap. But this is classical, that when there is a change in the market people don't really recognize it. Because it happens slowly and when you come as an outsider, I came as an outsider. I saw immediately that this is commoditizing and that there is no value added here. If you tell the people that there is no value added here in your work, of course they take it very personally. They think that this guy is an asshole. In that sense it was bad communication, but thats who I am as a person. Im saying things as I see them and sometimes I see things that are not commonly agreed upon and that causes a lot of problems. Its very difficult to get the organization to follow. Because people are under adversity when there is hard times. People kind of regress, they start to do things that they have been

used to doing. That's where the change resistance comes.

But in video as we have discussed, the interactive. But there we have to understand. What is our value? Where can we bring something that not everybody, of course there will be competitors, but if we immediately have like a hundred competitors we know what the price picture is going to look like. We also have the cloud and in the cloud we have to keep it simple and fast and also the pricing has to be simple and easy for companies to take it and use.

Price Point on Interactive

When you are selling the pilot, there is always the thing that do you sell it very cheap or do you try to feel what is the right price point. Because if you sell it very cheap it might be very difficult to get the price up anymore. So always when you are doing a pilot you are struggling between these two and that's the reason why interviewing the client as much as possible before hand and to really understand, what is the value?

So for example if we take Finnair. If the opportunity cost is that they bring in the stewardess and etc. (To Finland) from different areas of the world, to get the training and if we can cut even one of those training sessions out. So we already have a good understanding what the price point could be. So it could be anything from 20 or 30 thousand. If they are training a few hundred a year and we think that each person they bring in. Its one thousand euro, of course when you bring in you also meet and etc. If we can get one of those out. We are saving the company 150 to 100 thousand. SO then

they are willing to pay 10 to 15 percent of the savings. And this is how we can kind of argue the issue. especially now that we are the very first ones. But if they only buy the production from us and that is how they see us. As it is in E-Learning now that we are only seen as the production provider. That's a challenge. That's where the price erosion comes

Teemu Torvelainen
Project Manager of E-Learning at work
Datafisher
07/02/2014

Topic: Potential Interactive Media Integration

Introduction, Title, and Background

My name is Teemu Torvelainen. Currently I work as a director of the digital learning at work team for Datafisher and from my background I have a masters degree in science and I've been doing it work for lets say almost like 30 years now. I did my first coding in 79. So I've been in consulting, I've been a programmer. I've done systems analyst work and I've been a teacher of information systems and I have created chericlome for a bachelors program that was targeted to technology and..... so I've been around a lot and latest, the last ten years I have been involved more or less in e-learning. My speciality there is the user interface and concept designing how, what makes packages tick. Wheres the current in a way. So that's my interest. I think that's my brief for my background.

What does E-Learning consist of from your perspective?

E-learning, I think there's as many answers as people who would answer that. First of all it's digital. So whatever it is it doesn't really matter if it's mobile, or if it's through internet through web browser, or dedicated systems and the point is that it's digital. So that's the E in it and it can be used, I honestly think it can be used for anything for any learning and not only is it as such. It's only a means for that. I don't mean that but at least its support. To any kind of..... it can be quizzes and games and fun, "infotainment" has been used of E-learning's well. Nowadays I see it. Like yesterday I downloaded a calendar, an ICS file, and I needed to implement that in into my Windows phone, so there wasn't an interface for that. But it suggested me to go to the store if there was an app to do that. So there was, and I did that. So it's....I see E-learning today, it could be like something from the movie Matrix where you need some skills and you google or you do you company website or whatever and take a look at what's available and then you search answers: how to do something, and either it's a video in youtube or specific instructions or whatever, I see that in E-Learning.

Where did the Interest of Interactive media come from at the company?

Sergio threw in in the air. I was first like, "Interactive Video, what is that?" I have always been interested in technology and new ways of how to do things so we (the two of us) started talking. With client. This at Nokia, the person we were talking to. She was very let's say skeptic, basically against of E-Learning. She's been using that a lot though, but at the moment she said ok that she's not really interested but then we said that ok, "would you be interested of this new

technology that provides wow effects? and to grab the users in a way that has not been earlier done." So she immediately say that "whenever you have a demonstration please bring it to me." and I tested the idea with another client and he said also "I want to see it immediately." So clients want new things and I can see many many many applications where this interactive video could be used. For example there's a third client I tested, a good friend of mine who is in the airspace industry. He said that immediately, he said "ok, where we could use interactive video is for example to train in cabin safety", and have a video of the cabin airplane cabin and then have interactive ports, for example exits and all different things of safety and hazards. What could happen there and that would be a perfect tool to do training for pilots and I think that cabin persons as well. I see a demand in a sense that static power point type of E-Learning, where you have, where you basically go through pages. That sounds old fashioned for some clients.

What are present problems and concerns that both Datafisher and perspective clients may have about this product/Service?

First of all from the clients side I was already asked where it runs, so the platform. So if it's a proprietary for us it may be a concern for financial institutes for example they are very strict on security. So that's the platform issue. Big corporations, they may have older technology used in the user interface, browsers specifically. So it the technology is ok. So that's one thing. If we do that for iPads for example or a specific device. I don't see a problem in that sense

because then we could say. "Ok if you would like to have this type of product it runs on this platform and thats it." So thats one concern.

From our side I do not know at what level we are in technology. I mean how well, we know the technology. How to do that? Like specific interactions and so on and secondly I see that this is kinda a new interface, user interface. What what would we defiantly need is understand of how people use this kind of interactive technology, so how to get the best interest so that people know how to use the application whatever that is in whatever target group. So theres a lot I guess. Buy I think we can make a checklist of all the issues and start to tackle them.

Tommi Tikkanen
Creative
Datafisher
05/02/2014

Who are you, Your Background?

My name is Tommi Tikkanen. Im a creative at Datafisher. I have been working here for three years now....

What was this successful interactive game that you helped create?

.....this project that I have been asked about is for NSN. It was made almost a year and a half ago. It was a, they had this, one of their devisions had this new strategy that they wanted to give info to people about and educate people, and they wanted to make it in a game form, and that was sort of the first game like project that at least I've been into. I don't

think that in Datafisher there hasn't been too many of those. So basically I believe that that was the first one and the schedule in that was really tight. Budget I don't know. But I think that we were, we did it like under, like actually a lot under the budget so it was really profitable for us. and the schedule was a bout a month from start to end. We had a team of five people, basically four people. There was Minna, Timo, Marko Kujhonen, and me. and my part was to do the graphics and sort of give ideas for the concept.

NSN has a new project based on this old concept. Why did they come back?

ok, we did the project and delivered it, and we had this idea that maybe we should add some social elements or some feedback elements that would give some feedback to them (NSN) and for us, and for the users, each other. But there system in that company at that time wasn't able, we weren't able to that to this game and then we decided to leave it that theres only like feedback inside the game and thats it. It doesn't give any data outside. So we left the project for the customer and they launched it and we didn't hear anything about it, it was something like six months, or maybe nine months and then we went to a meeting concerning a new project for them and then we just asked them, "by the way, how was the strategy game? and was it successful" they started to say, " ohh, its really successful, we've had like different sort of challenges around it and people have used it a lot." and at that time it was, the percentage was something like, I don't know maybe 75 or 80 percent and the amount of people was like 13,000 to 16,000 something like that. So it was really like a hit sort of and they had like competitions in the company and stuff like that.

How did this game work if you could give a brief description?

The game goes that you start and it sort of asks, I think the assumption is that you know something about the strategy already and it starts to ask different things like basic values and their sort of mode of operations and stuff like that. and different sort of that, and it challenges people to sort of think about their position in their strategy and so on. So the game starts and it asks you multiple choice questions and the timer starts immediately and the game basically has four parts and the first part is the multiple choice thing about overall things of the strategy. Then it starts to go into the second part it starts to go a little more personal. It asks you stuff like, "So what do you think about yourself, like lets say in these three elements of their strategy, like their basic values or something?" and then you have to fill in some text, anything you think of. I cant remember the actual details but anyways there like, you have to fill something, something, some personal info about yourself. Then it continues and theres, in the second part I think there was one or two multiple choices, but then there was drag and drop assignments or, how do you say, levels or challenges. So you had to drag like different text box to, under different elements and they of course they were all about the strategy. Then the third part there was more like multiple choice choices. They were done a little differently and graphically to be more appealing. Basically I think that all sort of game elements were these E-Learning elements that we have been using. So there was like multiple choices, questions, and these drag and drop, and some sort of combination. You had to combine different things, you had to drag like from some, there was a question and

there was like some piece of text and you need to combine it to a certain, certain other text or element or something. and you are competing against time. So there is time constantly going in the background.

When was it made?

It was the end of 2011 or the start of 2012 I think when we did this. So its already pretty old. But I think that they are still using it. Oh ya and the badges, there was some rewards that you could get from each level. There was like three or four levels and then there was, each level gives you maximum three badges and in the end there was this screen that you could see your sort of score, what did you get and since we didn't have any social elements that we could share anything, lets say your score from the game. They invented this weird way to do that, so that they took screen captures. They took screen shots from the end so that you could share your score to others.

Appendix A

Training with interactive video

Finnair





Viewers
prioritize and
“write” their
own path



It’s a hi-end,
comfortable
experience



Stimulates
curiosity,
reasoning and
exploration

2

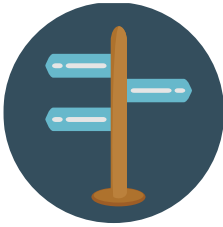


Pilot

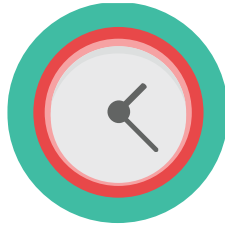
- <http://in.fm/v/MQ35NA>

4





Intuitive
operations:
ready to use!



Effective
learning with
motivating
content



One project,
multiple
purposes or
groups

3

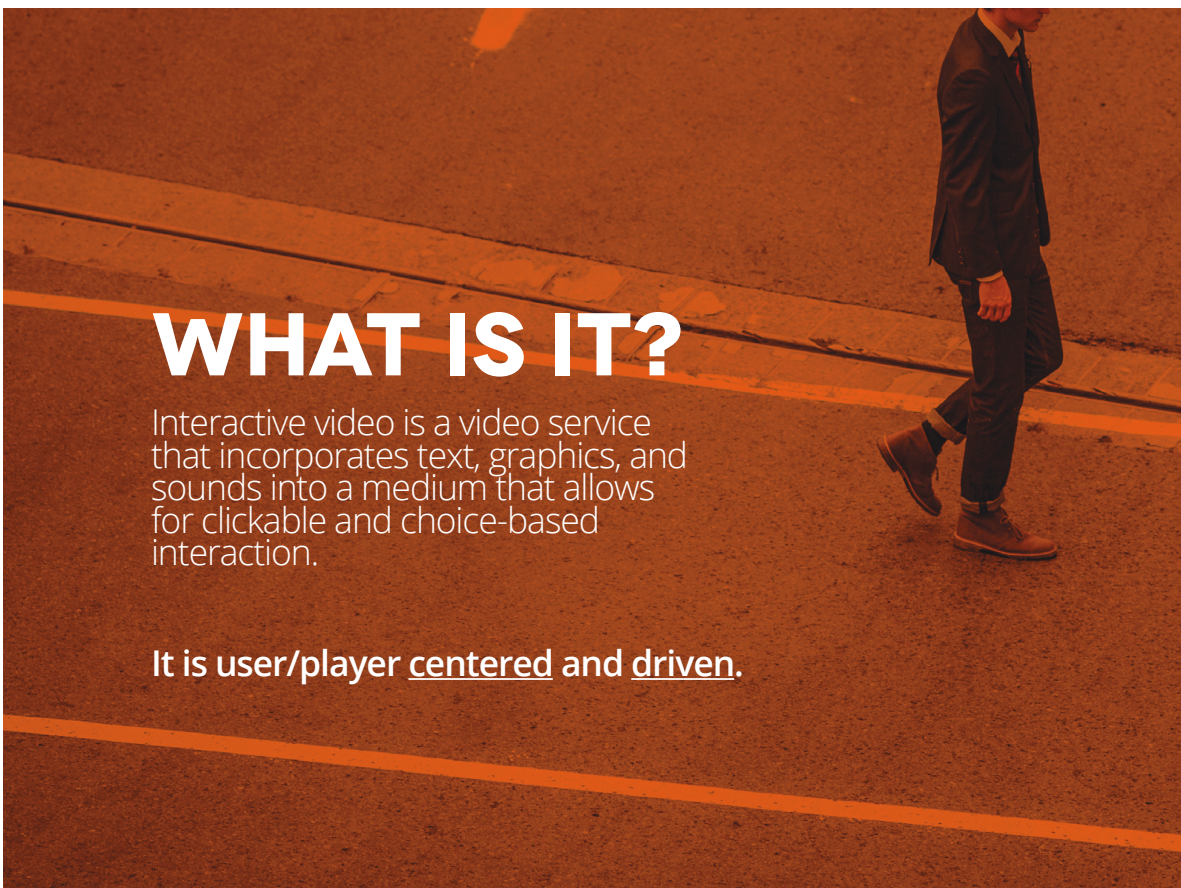


Data

- Video files stored in Interlude.fm, under strict code of privacy. Other options may be available.
- Player embedded to eLearning interface hosted locally
- Measuring and tracking as all Datafisher learning projects

5





HOW?

When all linear video is assembled, users can choose where to go and what to see.



Decision layer

Video layer

Decision-Making Experiences

Choices, responses, decision-making and exploration give a more dimensional approach to the material.



Interactive gives the option for deeper immersion/ deeper learning.

Exploration Experiences

Go deeper into content,
download takeaways or
even explore the space
geographically



And so much more.

Interactive interviews
Process walkthroughs
Role descriptions
Real-time simulations



IN A NUTSHELL



Intuitive operations: ready to use!



Effective learning, learn by practicing



It's a hi-end, comfortable and stimulating experience



Stimulates curiosity, reasoning and exploration



One project, multiple purposes or groups

DATA MATTERS.

And we take good care of that.



In house

Video files are stored on Datafisher servers, or on clients servers.



Embed

Interactive Media can be embedded to any eLearning interface or module, or used as a standalone service.



Keep track

Measuring and tracking available, as in all Datafisher learning projects.



ENJOY OUR DEMO PROJECT



JOE AND THE EARLY MONDAY

AN INTERACTIVE TALE ABOUT TIME



AN EBOOK BY
DATAFISHER

JOE AND THE EARLY MONDAY

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DATAFISHER

CHAPTER 1

One morning Joe heard the alarm clock and realized he would make several decisions in the next few hours that could affect much more than that very day. Suntis repel ipsaperro coritinto ipsunt quamet laborecto berferchil magnit reperor rescit moluptation consequam excearunt ex eossitas nempori tiuntibusae pliae. Ipsandae volore, quatem enihil ium, sit laut et quid eost, sinusam liqueprehend ipsantio. Ribusap itiberferes rehendam ad quis volupta temporem quasimolore corest, od quiant



Appendix D

Interactive Demo Instructions

1. Click Dropbox Link:

[https://www.dropbox.com/s/kwyquof9izqgxe/Datfisher Interactive Demo-publish-to-web.zip?dl=0](https://www.dropbox.com/s/kwyquof9izqgxe/Datfisher%20Interactive%20Demo-publish-to-web.zip?dl=0)

2. Download Zip File & Uncompress it.

3. Open Folder.

4. Make sure all of the files are not moved from within this folder and click on “Index.html”

5. The Interactive Demo Should pop up in your internet browser and the Interactive Video should start.

Please Note: The interactive Demo will work with an internet connection or without. Please note that the download links and web-links will not work under the offline settings.

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