

Service (Design) as Entertainment *Entertainment as Service (Design)*

What can service design learn from the world of entertainment? *How can service design save the entertainers?*

Using the qualities of entertainment such as production value, humor, and storyline to make services more attractive, enjoyable experiences.

Building a structure around new forms of entertainment that provides support and rewards the authors for creating public works.

(In Milan)

BACKGROUND CHAPTER,
ROUGH DRAFT.
28 OCTOBER, 2005

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Service Design as Experience

Engage the 5 Senses Draw a blueprint of the service. Enhance the blueprint by looking at the ‘sensory’ side of the customer experience. *At each stage of the experience what does the customer see, hear, smell, touch or taste?* By improving each of these the customer experience is enhanced. (Hollins et al.)¹

The sensory stimulants that accompany an experience should support and enhance it’s theme. *The more senses an experience engages, the more effective and memorable it can be.* (Pine et al.)²

Just in Time Experiences. Services ‘consist solely of acts or process(es), and exist in time only’. They are intangible (i.e. they do not occupy space, and as such, the cannot be possessed; *they can only be experienced, created or participated in.* There is direct interactivity between supplier and customer, and *the process of production and consumption is simultaneous.*” (Cooper et al.)³

The Business We’re In. *No company sells experiences as its economic offering unless it actually charges guests an admission fee.* An event created just to increase preference for the commoditized goods or services that a company actually sells is not an economic offering. *But even if a company rejects (for now) charging admission to events that it stages, its managers should already be asking themselves what would they do differently if they charge admission.* (Pine et al.)⁴

¹ Hollins, G, and W Hollins. Total Design: Managing the design process in the service sector. Trans Atlantic Publications, 1991.

² Pine II, Joseph B., and James H. Gilmore. Welcome to the Experience Economy. Harvard Business Review, July–August 1998.

³ Cooper, Tim, and Evans Sian. Products to Services: A report for Friends of the Earth. The Centre for Sustainable Consumption, Sheffield Hallam University, 2001. http://www.foe.co.uk/resource/reports/products_services_summary.html

⁴ Pine II, Joseph B., and James H. Gilmore. Welcome to the Experience Economy. Harvard Business Review, July–August 1998.

Entertainment as Service

Entertainment is not the box it is sold in. The first nail in the coffin of financially motivated game design is the fact that the marketing machine demands simple, predictable boxes. Any additional game elements intended to help sell more tends to muck up the smoothly running sales machine. (Danc)⁵

Extending game design to include the service experience. If a retail game is a packaged good like a can of Campbell's soup, the idea online game is a high-end 'boutique' grocery store like Whole Foods. Here are some characteristics of Whole Foods that are similar to that of a successful online game: *Entrance is free (or very low cost), Free samples are plentiful, You are met with a friendly, welcoming culture, The environment provides an enjoyable experience, You always walk out having spent more than you expected* Starbucks does the same thing. So do many high-end clothing boutiques. *They provide a highly designed experience that drives good will, repeat visits and substantial consumption of goods and services.* Game designers, with their control over the entire game experience, should strive towards the same potent financial mixture. (Danc)

In the face of rampant piracy, we need another way of supporting the authors of creative works, a better way. "We introduce *the Street Performer Protocol*, an electronic-commerce mechanism to facilitate the private financing of public works. Using this protocol, people would place donations in escrow, to be released to an author in the event that the promised work be put in the public domain. *This protocol has the potential to fund alternative or "marginal" works.* (Kelsey et al.)⁶"

Kissing Cousins, ARGs & MMOGs: A Service in the Business of Selling What? It would appear that the core benefit derived is in most cases one of entertainment, but a case can be made that there are similarities with certain forms of sports and/or tourism. (Zackariasson et al.)⁷

⁵ Danc. "How to Design Online Crack." Lost Garden. 20 Jul, 2005. 05 Oct. 2005 <<http://lostgarden.com/2005/07/how-to-design-online-crack.html>>

⁶ Kelsey, John, and Bruce Schneier. "The Street Performer Protocol and Digital Rights." First Monday 4.6 (1999). 05 Oct 2005 <http://www.firstmonday.org/issues/issue4_6/kelsey/>.

⁷ Zackariasson, Peter and Timothy L. Wilson. "Massively Multiplayer Online Games: A 21st Century Service?" Umeå School of Business and Economics. Other Players Conference, Center for Computer Games Research, IT University of Copenhagen, Denmark. 6-8 Dec. 2004. <<http://www.itu.dk/op>>

Wisdom from the Godfathers of ARGs

The Many Headed Hydra, monstrous love child of Service Design and Entertainment: the Alternate Alternative Reality Live Urban Pervasive Mixed-Reality Search Opera Game. Elan Lee and Sean Stewart of 4orty2wo Entertainment are the Typhon and Echidna⁸ of this beast.

...there's a sound to the record. ARGs are the sound of the twenty-first century. They sound like what today feels like. You're sitting here with a mini-tape recorder on one hand and a Blackberry on the other hand and you've got a cell phone somewhere I'm guessing... you're talking to us... you emailed me yesterday... that's life. And the key thing about an ARG is the way it jumps off all those platforms. It's a game that's social and comes at you across all the different ways that you connect to the world around you. (Stewart)¹²

There's a famous quote that Jordan [Weisman] says all the time: *the very few cannot entertain the very many for very long. Which is I think is very indicative of where this has to go.* There is only so long that we will be able to create enough content to satisfy the appetite of these growing numbers of fans, even when the numbers were quite low it's very hard for us to you know... they burn through everything... they eat up everything... they always want more... and so like Sean was saying *the most entertaining thing to another sixteen year old is another sixteen year old. I think that sort of thing applies to most audiences.* The most interesting thing to a horde is another horde and we keep being... are forced to acknowledge that and find ways to integrate that into future game designs because that's the only way this will survive. (Lee)¹²

AI was all about what you know -- because there are puzzles and you had to have a lot of knowledge or know people who had a lot of knowledge in order to solve them. *I Love Bees was all about where you are*, because it's a geographically based game, you have to go out and be near a phone and go and answer it. ... And I think it's kind of interesting that we have identified those two models and used them very effectively I think and now sort of, what comes next? *The two big candidates are who you are and what you have*, and I'm not exactly sure how to describe without violating all these kinds of NDAs about where those lead, but *there's this interesting trend about how to bring them into these games, things to identify about them and reward them, simply for living.* (Lee)¹²

⁸ "The Hydra was the offspring of [Typhon](#) and [Echidna](#), noisome creatures of the Goddess, who became [Hera](#)." <http://en.wikipedia.org/wiki/Lernaean_Hydra>

You can't really make a game out of [Schindler's List], but you can make lots of video games out of the Second World War and you make lots of video games inside that world. *Our idea was to build a world so that they could make games around that world. We didn't make the other games but we built the world.* (Stewart)¹²

I still get very excited about it rather than thinking about new things while *it is a genre in its infancy and still a genre defined by innovation and defined by reinvention* and the games that are within this genre that are just knockoffs of what has been before don't tend to get as much recognition and don't tend to do as well as the games that embrace the genre and say, hey, you know this is a reality game therefore we need to look at reality as whole and combine all the different ways there are to communicate with people and all the different ways to story tell. (Lee)¹²

Jane McGonigal, the primary community leader for ilovebees and Ph.D. candidate in Performance Studies at the University of California at Berkeley, said that *ARGs are generating "players who feel more capable, more confident, more expressive, more engaged and more connected in their everyday lives."* (Jenkins)⁹

Alternative reality gaming could be seen as a 21st century equivalent of a much older literary form -- epistolary fiction. Many early novels, including Pamela (1740) Les Liaisons Dangereuse (1782) or The Sorrows of Young Werther (1815), consisted of fictional letters, journals, diaries, and newspaper accounts, which were presented by their authors with little acknowledgement of their fictional status. The authors often claimed to have found the materials in an old trunk or to have received them anonymously in the mail. (Jenkins)⁹

Seen in the context of constructed reality productions such as *The War of the Worlds*, it is clear that *ARGs are not a new idea - they are simply the newest instance of an idea almost as old as storytelling itself - of storytellers constructing fictional realities*, by deliberately mimicking the trusted information sources of media in order to create more realistic and affecting stories. (Hon)¹⁰

⁹ Jenkins, Henry. "Chasing Bees, Without the Hive Mind." Technology Review. 3 Dec. 2004. 06 Oct. 2005.

<http://www.technologyreview.com/articles/04/04/wo_jenkins120304.0.asp>

¹⁰ Hon, Adrian. "The Reality Artificers." Massive. 7 Sep. 2005. 06 Oct. 2005. <<http://www.mssv.net/>>

Marketing as Entertainment

ARGs have a track record as being a vehicle for “engagement marketing”. They provide one economic model, but there must be others. Finding them is the challenge.

"People don't want to be interrupted anymore and your only hope is *engagement marketing* - a term you're going to hear a lot more in the future." (Buckley)¹¹

"I'm Joe Consumer, and I grew up in the era of MTV and TiVo, so you're fucked. *If you want me to pay attention to your message you gotta make it worth my time, because I'm no longer required to sit through your commercials.*" (Stewart)¹²

You never have to buy a product, you were never encouraged to buy a product, there was never a sell, all of it in fact...and we tell this up front to the client, what we will do if you have an interesting world we'll tell an interesting story and we'll let people engage in that and that's cool but we are never going to put up an ad that says, "buy an Xbox!" you know? (Stewart)¹²

You say you're marketing-allergic, but I mean we're marketing-phobic, maybe even beyond that. (Lee)¹²

When was the last time YOU drove a hundred miles to pick up a payphone and speak secret passwords that were basically spinning the wheels of an advertisement vehicle, and still feel like you were in the middle of a life changing experience? Marketing departments can only drool over such a feat, to spin the cynical "Just another sales pitch" view of young people into "A sales pitch that rocks my world." *I don't know if future ARGs can hold that magic, but if they can, advertising has just become the new entertainment.* (Bohnert)¹³

Lots of people in the ARG community are really interested in finding another way, another model. There's a game starting this month called Perplex City, which is attempting to go with a different revenue model. And we are watching with eager interest. The trouble is, the way we've done it, ARGs are not cheap to make. (Stewart)¹²

¹¹ Buckley, Russell. "The Death Knell for Telephone Marketing." Mobhappy. 22 Sep. 2005. 05 Oct. 2005 <http://mobhappy.typepad.com/russell_buckleys_mobhappy/>.

¹² Stewart, Sean and Elan Lee. "Jim Munroe interviews Sean Stewart and Elan Lee." The Cultural Gutter. San Francisco: 10 Mar 2005.

¹³ Bohnert, James. "Question on the Week Responses: Impressive Game Marketing." Gamasutra. 4 May. 2005. 06 Oct. 2005 <http://www.gamasutra.com/features/20050504/hong_mobile.shtml>

An Argument for Social Anti-Mastery (Casual) Games

The gaming industry has locked itself into an arms race, creating more powerful, more complex games to satisfy the demands of the hardcore gaming population (male, age 15-25), meanwhile leaving a vast, untapped market for casual games, non-competitive games, social games, games for everyone from age 9 to 95 as Nintendo's Shigeru Miyamoto would say.

Mastering the learning curve: Most video games require learning complex reaction-based skills in order to play competitively. The required investment in these skills creates a large entry barrier. (Danc)¹⁴

Lack of social elements: Board games are social and therefore time well spent. Many video games have very limited social interaction and are therefore worthless. (Danc)⁵

Imagine a game with a large social element that focuses on non-mastery activities. Off the top of my head, I can pick out a rather short list of The Sims, several MMOs, Nintendogs, Mario Party, Animal Crossing that fit this definition. Each of these has a substantially larger percentage of female players who mysteriously choose to purchase. For the Sims, that extra market boost was worth over \$500 million in additional revenue. The benefit of appealing to women gamers is certainly obvious. (Danc)¹⁴

If you value a social game that doesn't rely on skills mastery, it is remarkably fair to generalize video games as being 'worthless.' (Danc)¹⁴

¹⁴ Danc. "A short interview with a lady friend: Why video games are pointless." Lost Garden. 31 Jul, 2005. 05 Oct. 2005 <<http://lostgarden.com/2005/07/short-interview-with-lady-friend-why.html>>

Books I Have But Haven't Read Yet And Need To

Salen, Katie and Eric Zimmerman. *Rules of play: game design fundamentals*. Cambridge, MA: The MIT Press, 2004

Underhill, Paco. *Call of the mall*. New York, NY: Simon and Schuster Paperbacks, 2005

Underhill, Paco. *Why we shop*. New York, NY: Simon and Schuster, 2000

Books Or Articles I Don't Have That Might Be Of Interest

Bartle, R. *Designing virtual worlds*. Indianapolis, IN: New Riders Press, 2004.

Fisk, R., S. Grove and J. John. *Interactive services marketing*. Boston: Houghton Mifflin Company, 2000.

Grönroos, C. *Service management and marketing*. Lexington, MA: Lexington Books, 1990.

Grönroos, C. "Innovative marketing strategies and organization structures for service firms." In *Emerging perspectives on services marketing*, eds. L. Berry, G. Shostack and G. Upah, 9-21. Chicago, IL: American Marketing Association, 1983.

Lovelock, C. *Services marketing: People, technology, strategy*. Upper Saddle River, NJ: Prentice Hall, 2000.

Some Technology That Crossed My Mind

(QR) SEMACODE – Embeds codes or URLs in specific places. A 2-D barcode placed somewhere in the city, captured by a cameraphone, triggers a URL or a script to run on the phone.

DMB – "Terrestrial digital multimedia broadcasting (DMB), enables people on the road to enjoy crystal-clear video, theater-like audio and receive data via handheld devices... In Seoul and its vicinity, mobility-specific broadcasting is likely to start late this year." (The Korea Times)

SMS CHATBOTS – The most commercially successful SMS chatbots speak Russian and talk dirty. I see AI dressed up as ghosts as a way of lessening the reliance on human actors or even completely replacing them for providing in-game dialogue and player interaction. NPCs¹⁵ for ARGs.

PEOPLE – We're still pretty entertaining, right?

¹⁵ NPCs: Non-player Characters. They are in-game characters, in online role-playing games they can perform transactions, provide quest information, or be the objectives in quests.