five mind sets
By McKay Consulting

PRACTICAL DESIGN THINKING

A How-To guide to using design thinking in teams and organisations

DESIGN THINKING

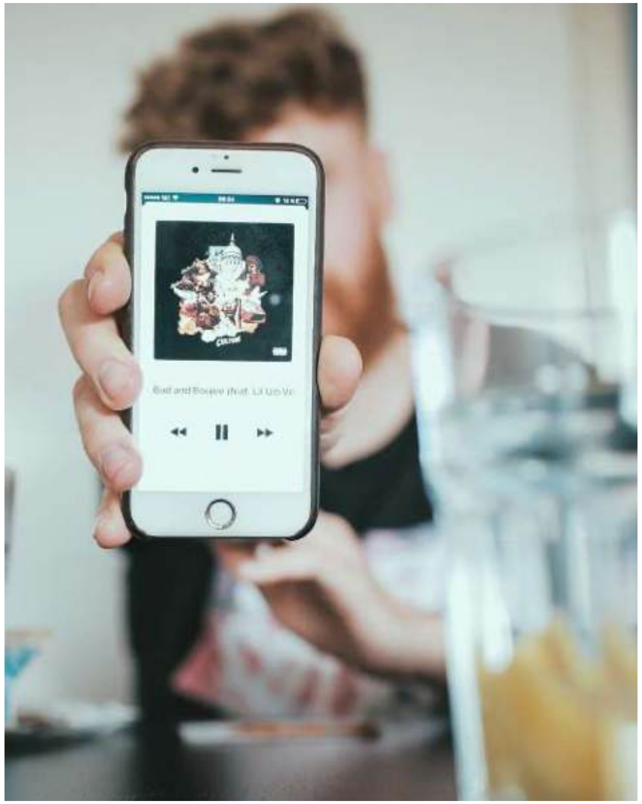
The new way of working effectively with users, both internal and external, to understand and frame relevant problems and issues and solve them with modern experience, technical and strategic tools

WORK WITH YOUR COLLEAGUES TODAY

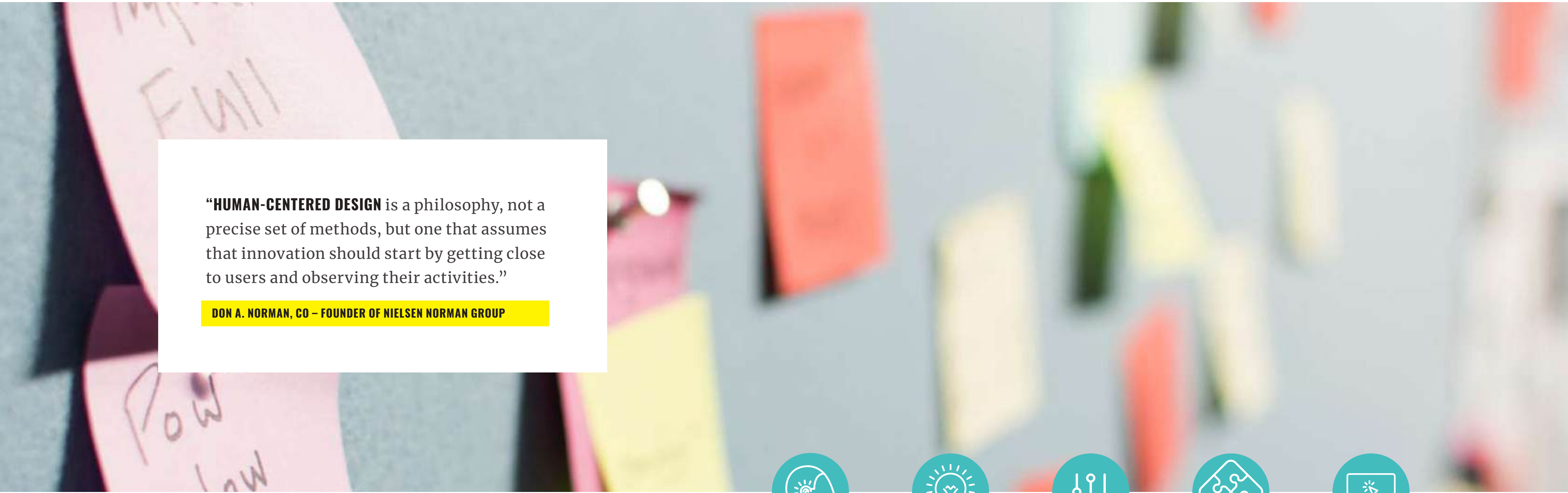
Use the new tools to change the way you approach your daily routines. Use the tools to tackle significant problems faster and more impactful than what has been possible before

THIS BOOKLET

Contains a quick overview of how to use the design thinking in your daily work and it gives practical hands-on recipes for how to succeed with the tools as you get started



THE FIVE MINDSETS OF DESIGN THINKING is a new way to organise Design Thinking for use outside of Design Teams and Strategic Consulting, where it started. These methods have been matured and tested within numerous large size companies and you can now access them through this booklet



"**HUMAN-CENTERED DESIGN** is a philosophy, not a precise set of methods, but one that assumes that innovation should start by getting close to users and observing their activities."

DON A. NORMAN, CO – FOUNDER OF NIELSEN NORMAN GROUP

CONTENTS

NOTES FROM THE AUTHOR ON FIVE MINDSETS

This booklet covers the basic information for practitioners, teams and their managers to utilise the design thinking tools. This is done through our Five Mindsets variant which cover methods and guidelines for:

- User centric ethnography
- Effective idea creation
- Strategic filtering and road mapping
- Rapid Prototyping
- Storytelling

At the core of the methodology is a Vow to Lean: We plead to always go for the fastest and least polished way to reach our goal. We sketch instead of dwelling on decoration in order to create momentum and agility. Thereby we obtain "manoeuvring speed", which is the essence of Five Mindsets Design Thinking. Therefore you will see most of the illustrations in this material sketched rather than polished.
Please review www.five-mindsets.com for tips, tricks and clinics .

COPENHAGEN APRIL 2018 MICHAEL MCKAY

WHO IS THIS BOOKLET FOR?

This booklet is for all who wish to use the design thinking methods shared by Michael McKay in the ongoing workshops. The booklet works best for people who already participated in these design thinking processes. Use it as a resource for reviewing and reminding yourself on the different workflows. The booklet will furthermore give you templates and tips for how to facilitate your own design thinking sessions.

FOR PRACTITIONERS OF DESIGN THINKING.

It is important that you understand the basic mindsets and that the tools displayed in the workshop and booklet are just examples of how to work within each area. The Five Mindsets are usable at any time and in any sequence in your development process. However we have created a path bringing the tools to work in a specifically efficient variant we call the Five Mindsets Workshop. This workshop formula is the one we use in this booklet. However please be aware that you can shuffle the mindsets around in any combination you wish, for instance at any time you can go back to do more empathy work with your users in your project - or you can go into an analytical mindset to further understand the qualities of your work at any time.

FOR FACILITATORS OF DESIGN THINKING.

Facilitation is an important skill on its own in Design Thinking. You most likely come from another

field, like project management, enigneering, business management or design. Facilitating design thinking is a field of its own, and in this booklet we only cover the tip of the iceberg. This booklet provides the tool to support you as the facilitator to guide your team.
We have limited the instructions to basic step-by-step, however you will find that there are important areas of learning to deal with team and individual dynamics and emotions, advanced logistics planning and especially with your own personal leadership and communication style as you progress.

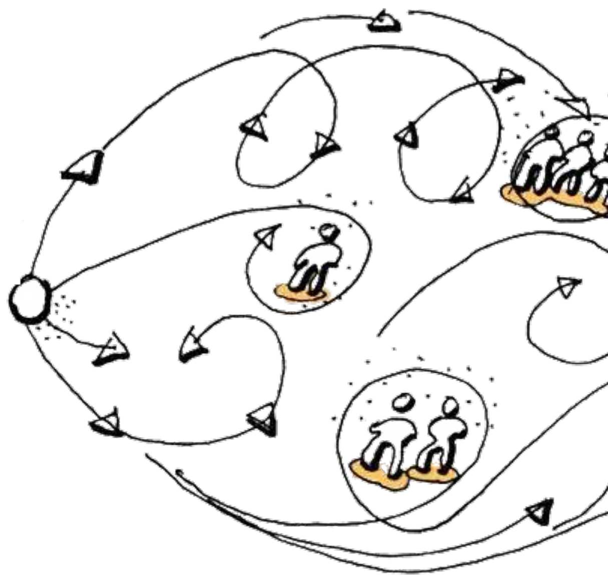
FOR MANAGERS.

When using design thinking in your team or organisation it is important to understand your role and responsibility as business- or initiative owner. This booklet gives you an insight into what these tools are and what they are capable of delivering to you. Making it happen in your team requires that you allow your team members to work through the mindsets and that you coach them through the decision activities and strategy sessions.

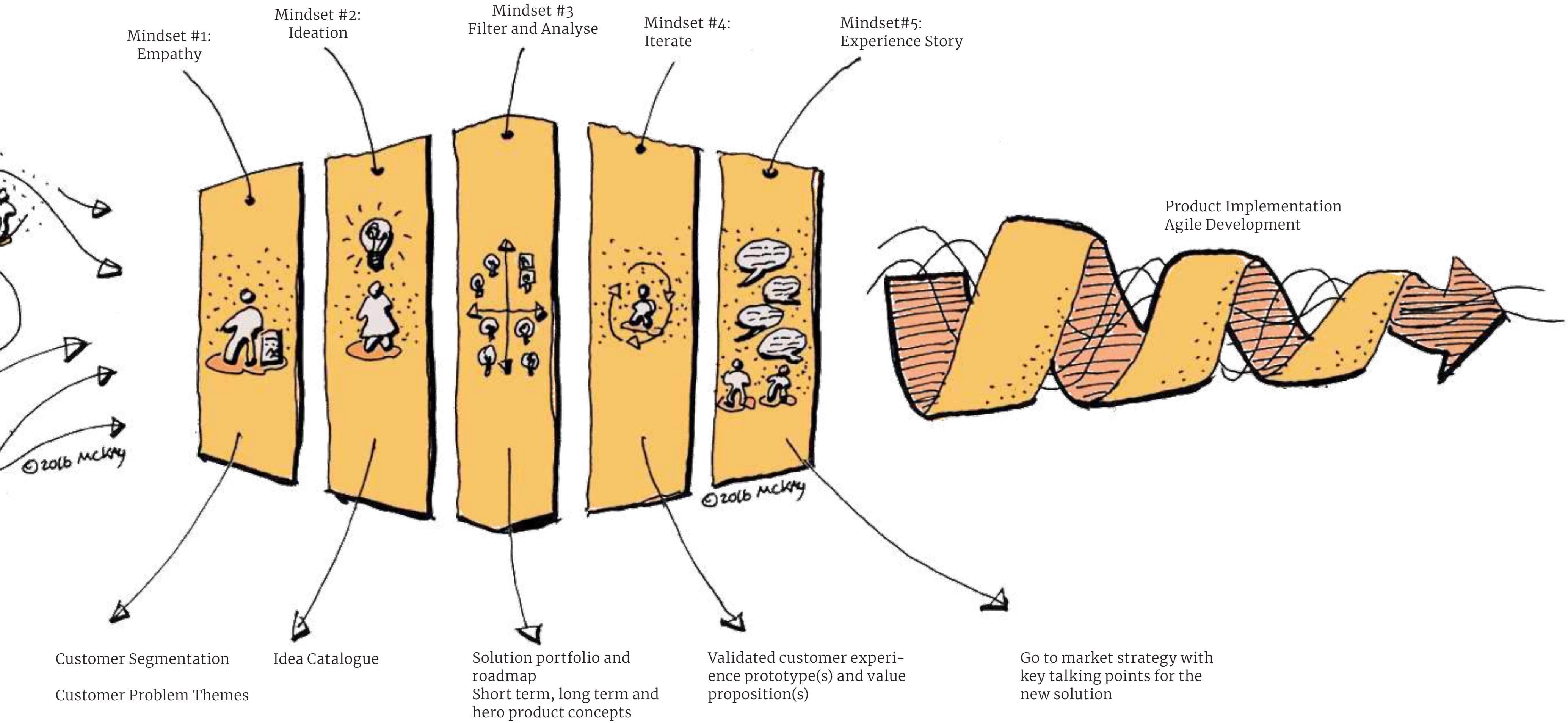
THE FIVE MINDSETS OF DESIGN THINKING

THE METHODOLOGY

The overall Five Mindsets sprint methodology covers the full journey. From un-realised problems and needs, customer segment defintion and building empathy around them until the full solution system has been defined in overall terms by the full team. Having finished the Five Mindset sprint with a fully accepted MVP and storyline, the agile project implementation planning session can begin.
However it is indeed possible to work on just a few of the sprint steps when needed. We recommend that you do a light version of the previous mindset before engaging in the next.
For instance, if you want to do an ideation session, you can start by bringing empathy for the user through sharing excerpts from a user interview, listing problem themes of the key customer segment or other activities that bring the empathy into the room.



The “Croissant Model” with the five mindsets, pre-research and agile product development


Mindset #1:
Empathy
Mindset #2:
Ideation
Mindset #3
Filter and Analyse
Mindset #4:
Iterate
Mindset#5:
Experience Story
Product Implementation
Agile Development
©2016 MCKAY
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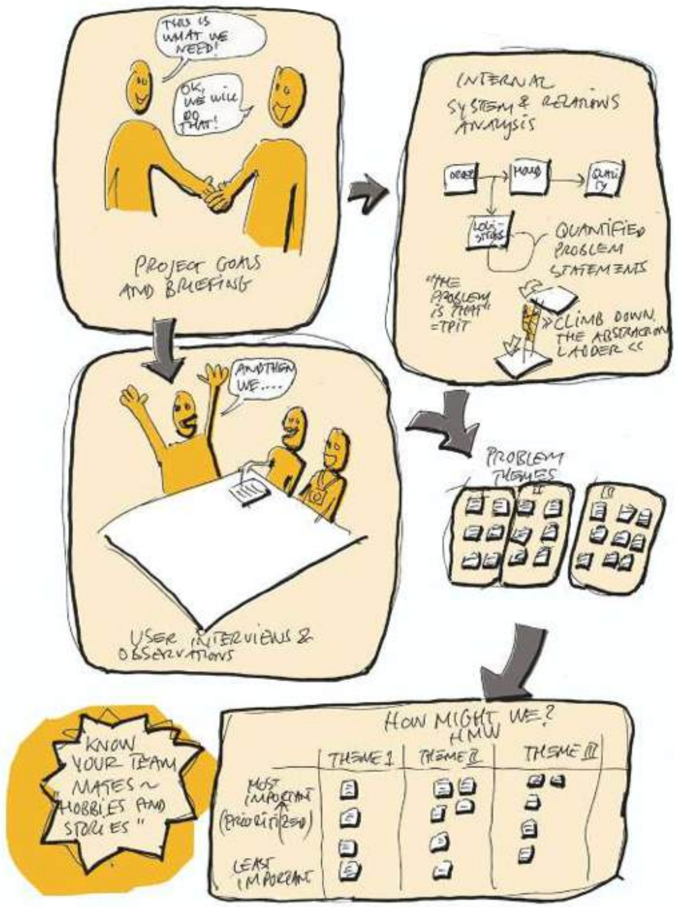
Customer Segmentation
Customer Problem Themes
Idea Catalogue
Solution portfolio and roadmap
Short term, long term and hero product concepts
Validated customer experience prototype(s) and value proposition(s)
Go to market strategy with key talking points for the new solution

THE EMPATHY MINDSET

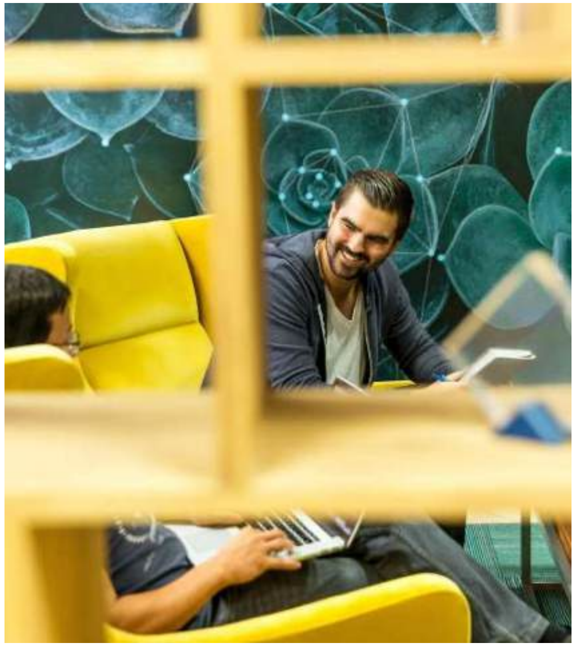


THE EMPATHY MINDSET

Why is it important to empathise with your users? If we don’t know the users we solve problems for, we will solve problems for ourselves. That is the core reason why we need to focus on creating empathy for the user. The best way to build empathy is to spend time with the user, to listen and observe. It is difficult to listen if our mind is already filled with potential solutions. The most common problem with building empathy for product developers is that they bring their pre conceived ideas into the field which prevents them from understanding what is actually going on.

When practicing the empathy mindset we therefore need to empty our minds from pre-existing solution ideas in order to focus on discovering the actual problems.

For organisations, our main users can be colleagues, suppliers, B2B or B2C customers. Understanding their situation both requires us to figure out what jobs - or tasks - they have, what values and motivations drive them and to really hit the mark, we need to know what they aspire to, what their long-term vision is for the job, career or company.



THE ETHNOGRAPHIC USER INTERVIEW

There are many ways to conduct user interviews. They all have the goal of building empathy in the development team. The best way of building empathy for the user is to be there as part of the interview. However there is a limit to the practical amount of people who can participate in a user interview: a. Too many people can intimidate the user and decrease their willingness to open up. b. Too many people represents a logistic, practical challenge - if you are in a factory or in someone's office or home, you can not cram an entire project team into these small spaces. Our guideline is to have maximum 3 people participate in a user interview. And limit the amount of interviewees to 1 person as a starting point, since interviewing several people (focus groups) requires significantly more from the moderator than the single person interview and should be restricted to more experienced moderators.

RESEARCH GUIDE. The research guide ensures that the interviews become comparable and your results can be validated due to the comparable. When you create a research guide consider: What are the objectives of the interview? What do you want to learn? Which props should be used? Which type of interview style is most appropriate? What are your learning goals? Which interview do you envision? What type of props should be used?
Beware to keep the questions neutral and open to prevent bias. An open question encourages more than a 'yes/no' answer, so you gain more information. For instance: DO: "How does the communication with your suppliers work for you?" DON'T: "Does the communication with your suppliers work well?" The first is an open question that allows both for positive and negative experiences to surface, whereas the second is a closed question

HOW TO Plan a customer interview.

1. Create a research guide.
2. Create a Screener
3. Agree on the interview roles.
4. Setup the interview room

EMPATHY METHODS

that implies a positive answer, which easily becomes a “yes/no” answer. What you want is for the informant to do 80% of the talk, whereas you only do 20% of the talk.

CUSTOMER SCREENER. This is a description of what type of person you are interested in talking to. This can be “suppliers who have been with our company for at least 2 years and have an annual engagement of at least 1.5 MEUR” or similar. This ensures you talk with the right informants and get comparable, high quality results. When you have made a precise and strong screener, it is easier for you to get help from colleagues and partners to find the right informants.

INTERVIEW ROLES. If you have more people attending the interview from your team, agree on the roles. Moderator: The only one who talks with the informant. Props Handler: A person that keeps track with your materials, like prototypes or sorting cards etc. Documentarist: The person who notes down the results and remarks and keep the recorder/video camera working. Depending on the amount of people, you can combine one or more roles for the same person.

INTERVIEW ROOM. Make sure it is comfortable and the informant will feel at home. This builds trust and makes them open up more. If you want to share a video feed, set it up and open the video link before the customer arrives. We propose you use a smartphone with a bluetooth microphone adaptor, like the Jabra 510. In the screening room, broadcast the Skype session to a projector or HD monitor and make sure you have a good sound system, as the audio is the most important part of the session.

CONDUCT A CUSTOMER INTERVIEW. Once you have setup the interview, it is time to conduct it. The interview typically has 4 phases. The typical interview

HOW TO Conduct a custumer interview.

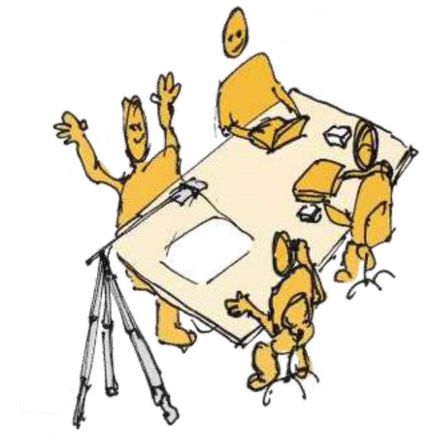
1. Interview Setup (10 min)
2. Conduct the Interview from the interview guide (35-40 min)
3. Card Sorting and other tangible exercises. (10-15 min)
4. Lot Tour (20-30 min)
5. Download the interview insights as a team

duration is between 60-90 minutes for phases 1 to 4 (Including Lot Tour). We have added some target durations for each phase.

SECTION 1: THE INTERVIEW SETUP. agree the duration, purpose and premise of the interview. NDA's and recording agreements. Build rapport. When observing most informants, you can look for their arms. If their arms are crossed in front of the chest, you still need to build more rapport. This means: Talk about everything else than the subject! Talk about the weather, football etc. that makes them feel comfortable and trusting.

SECTION 2: USING THE INTERVIEW GUIDE. Finish one question at a time. Each role performs the defined duties. We suggest that the other roles/interviewers can only add questions or clarification at the end of the interview section, to avoid disrupting the flow, and only when called specifically by the moderator. Another way to manage additional questions is through hand written questions to the Moderator via the Props Handler, who slides them discretely to the Moderator when appropriate.

SECTION 3: CARD SORTING. In the interview, consider your informant "clean" at the beginning. They don't know who you are or what your objective may be. Their answers will be the most frank just after the Setup. In this section 3, you have already covered the most nuanced elements and are ready to answer other questions. For instance how they think about competitor products, looking at and commenting recent prototypes. sorting through value gauge cards.



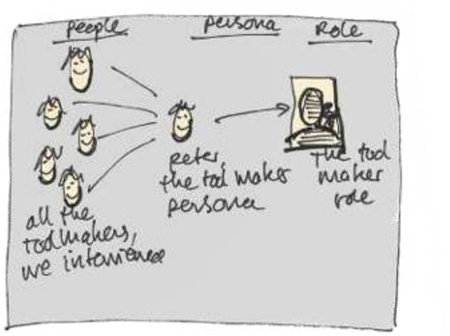
User interview setup with your three interview roles: Moderator, Props Handler and Documentarist

SECTION 4: LOT TOUR - a walk and talk with the informant at the workplace/home/environment for the interview. During this tour, you should have made mental notes of places and stories from the interview that you would like to revisit. If the informant has talked about how he/she sits at a certain desktop computer while performing a critical task, ask to go see that spot and ask if they would mind pulling the actual program up. When they relive the moment, more precise details may come up, and you will be able to actually observe details they did not recall themselves.

HOW TO DOWNLOAD AND CREATE HMW FROM THE INTERVIEW

Once you have conducted the interview, you have to download. We do it as a team at a flip over. Start by noting down: Who was the informant? How was it performed? What was the main learning goal of the interview? From there, every participant note down all reflections from memory and read through the interview notes to put down the most important learning points from the interview and action points for their continued work. What surprised you? Which hypothesis were confirmed and which were rejected?

EMPATHY METHODS



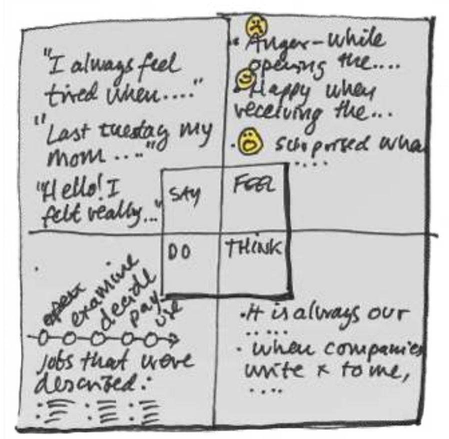
People, personas and roles

PEOPLE, PERSONA'S AND ROLES

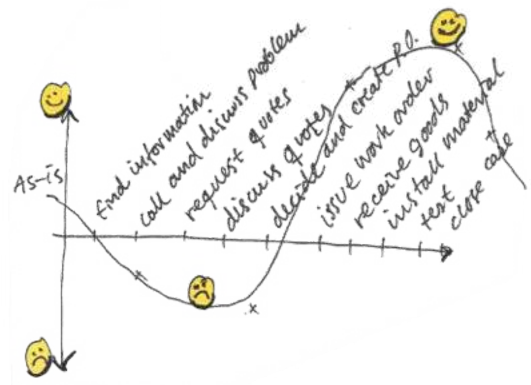
In order to describe what we see, we need to be able to talk about the people we meet. We have to distinguish between looking at a specific person (i.e. Jesper, the tool maker we interviewed) or a role (Tool Makers) or a persona (Bryan, a toolmaker). Every person is different, and therefore it is important to be able to generalise the needs that we observe with several users into generic drivers for our design. Here, we use Roles or Personas. So instead of talking about Jesper, the actual toolmaker that we met, we talk about a Role (The toolmaker role - how it is defined and described) - or a Persona (Bryan who represents everything we know about the people we have seen, who works as toolmakers)

EMPATHY MAP

One template that we use frequently is the Empathy Map. Here, we can add the observations of talking with the user in a systematic way. It is often the areas to the right (Think and Feel) that hold to clues to how we solve the situation effectively and what may be the Pains and Gains, while the areas to the left (Says and Does) tells us what the relevant jobs are. Jobs helps us identify the relevant activities in the user journey



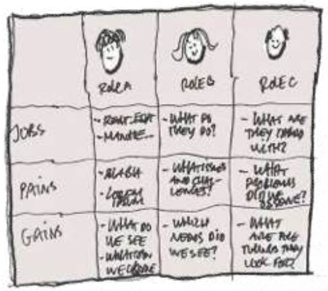
Empathy Map for interview notes



User experience Journey

USER EXPERIENCE JOURNEY

The user experience journey is the tool that shows jobs and a combination of pains and gains. This method is used to record both the current (AS-IS) journey, as researched with the Empathy Mindset, and later as the new solution is developed, a future journey is added (TO-BE). The journey is mapped out by noting down the jobs (journey steps) in a timeline. Avoid making the journey too simple and highlevel.



Jobs/pains/gains matrix

JOBS, PAINS AND GAINS

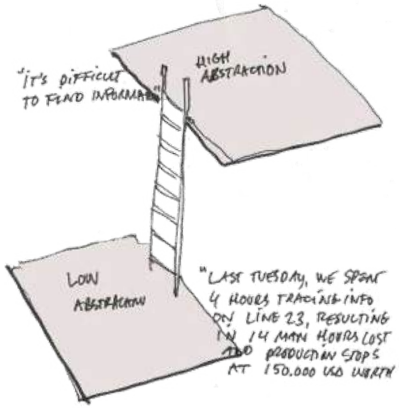
When examining users, we are interested in three areas:

1. Jobs. Which tasks do they need to complete, which we want to solve with our solution? For this exercise it is not about everything their role is tasked with, it is only about the parts of their work that they would use the solution for.
2. Pains. What are the issues and challenges we have observed they have, while doing these jobs today? This could be something like: Loss of data or manual input of data
3. Gains. What needs or benefits have we observed that would help them while doing these jobs today? This could be something like: Ease of communication, clear overview of all tasks etc.

QUANTIFIED PROBLEM STATEMENTS

When developing enterprise systems, we often have direct access to the future users of the system - they are our colleagues or direct clients/customers, and we can invite them to co-create with us in workshops. For this situation, we use quantified problem statements to help figure out what problems exist to solve.

How to facilitate a quantified problem statement session:



The abstraction ladder of problem discovery

1. Identify a driving question to frame the session
2. In smaller teams, dive into story telling, where the team members explain examples and situations where the problem has recently occurred.
3. Each story gets a post-it.
4. Detail each story. a. What is the problem, b. when did it happen. c. who was affected? d. what was the impact of the problem? e. What were the quantified consequences? (has to include numbers, i.e EUR, USD, Days, Months etc)
5. Sort the stories based on their overall themes. For each theme, craft a problem statement that covers the supporting quantified stories. For example: “We have too many parallel IT systems in play” is a theme that covers several stories of loosing data, missing overview and other problems.
6. Dot-vote on each theme’s relevance to the overall problem. This points the group towards which problems to focus on when going into solution mode.

EMPATHY METHODS

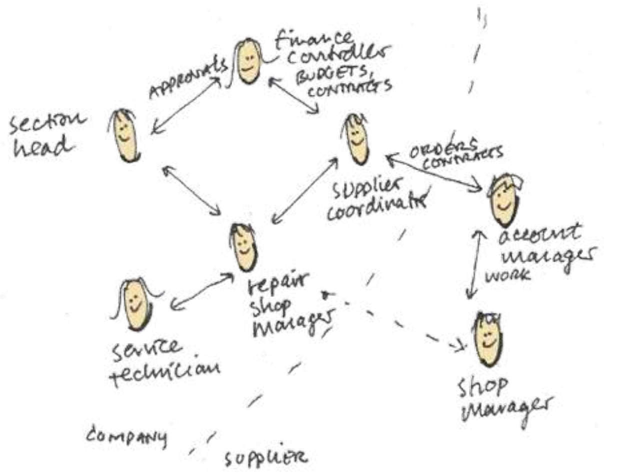
STAKEHOLDER MAPPING

As part of the empathy mindset, we are interested in understanding the different roles and their relationships. This both covers the actual business process but also the inter-personal relations that might be revealed as part of the research and observation.
The core stakeholder map has each role reflected by an image and a set of responsibilities and deliverables. Between certain roles are relationships, which are visualised as single or double arrows. This can be part of a delivery process, a communication process or a management chain. The map also distinguishes between different organisational boundaries if important. For instance if we map a process between your company and a set of suppliers, we can show the stakeholder map both on the company and supplier side of things.

The stakeholder map can also work with a process or time-dimension - the positioning of roles could be mapped out so roles that are active early in a process are mapped to the left and roles that are active later are mapped to the right. It is up to you to define what is right for your project.

HOW TO facilitate a Stakeholder Mapping session

1. Define which stakeholder map you want to do (boundaries/ definition)
2. Note down all the relevant roles that are active within your system. Take care not to add too many roles as the map might become too complex. Keep it simple while still conveying the key findings.
3. For each stakeholder, note down the key responsibilities and find a person who can exemplify the role. It is important that you can put a face to the role as it will help convey the experience insights better. It is ok to map real people, potentially participants in your project to the roles. If more than one person is put into the same role, you can define a persona to cover the multiple examples.



An example of a Supplier/Stakeholder map with roles and their inter-relations

"HOW MIGHT WE" STATEMENTS (HMW)

Once you have conducted your research and done your downloading, empathy for the user has been built in the team. Looking at the different maps, charts, statements and problem themes, you now have to select which themes seem to have the most value for the project, and you have to build How Might We (HMW) statements for these.

The HMW statement is a way to phrase a problem in a solution oriented way. The HMW statement is carefully constructed to help an ideation session to come up with solution ideas to a specific problem. Depending on how you phrase the HMW statement, the playing field for the ideation session is lined up.

THE HMW CONTAINS:

1. Who is the user?
2. What is the problem?
3. In which direction should we search for the solution?

We can add restrictions to the HMW or we can give openness. The HMW can also bring part of a solution idea without demanding precisely how the solution looks like

EXAMPLE: Problem: Factory workers make more errors if they feel bored during work hours

HMW 1: How Might We reduce boredom during work hours?	**HMW 2:** How Might We add surprises to the daily work activities?	**HMW 3:** How Might We make the work so inspiring that the workers are willing to pay to go to work?

As you can see above, the HMW's are all derived from the same insight. However each of them allow for a very different solution idea.

HMW 1: This is a quite open and straight forward statement that simply rephrases the problem into a question.
HMW 2: This points towards an idea that we could reduce the boredom by making the work environment less predictive - this is an insight that may have come during our observation at the workplace or directly from the informants. This could bring more creative and different ideas than statment 1

HMW 3: This statement opens up for radical ideas as it fundamentally questions the assumption that you are at work because you are paid to go there.

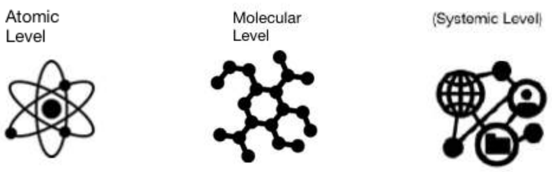
Once you have made enough HMW's for each problem theme, you can dot-vote or simply agree on which ones are the right ones for your project. Set them up in prioritised columns for each problem statement.

IDEATION MINDSET

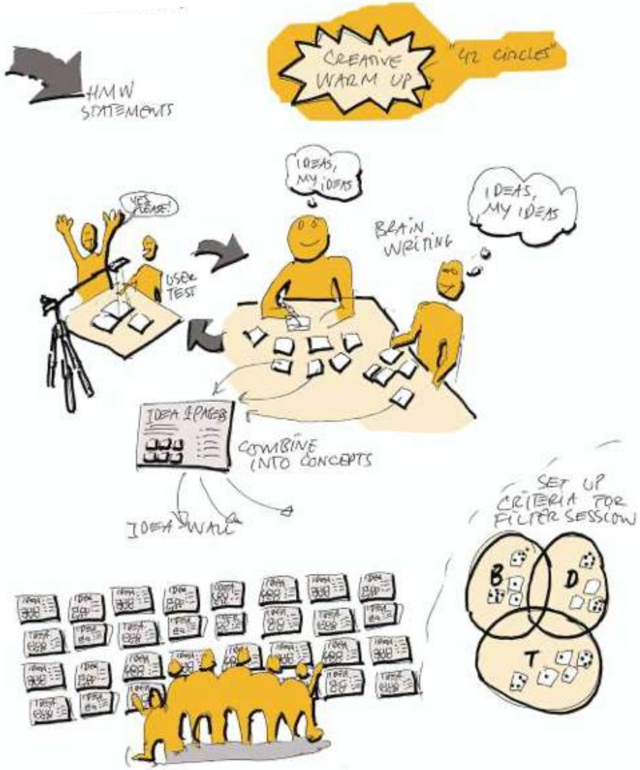
MINDSET OVERVIEW

The Ideation mindset is Divergent - it aims at expanding the amount of known possibilities. We use the Ideation mindset to perform many tasks in Design Thinking. Every time we need to open up to further look into a problem, a solution, an opportunity or similiar, we use this mindset.

The key to succeeding with ideation is to reduce preconceptions - things we know already: “This will not work, we tried this before, we already do this”. Instead of limiting ourselves, we need to go fully into the specific problem statement we decide to work within, and here ANYTHING GOES. This means that we will NOT think about: 1) Does this already exist 2) Is this at all possible 3) Would we ever want to do this? These types of thinking are valuable, but they are not part of the ideation mindset and we will leave them for another session.



The three abstraction levels of your ideas



IDEA LEVELS: ATOMIC VERSUS MOLECULAR

When working with ideation, again we need to climb the abstraction ladder. We use two different types of ideas: Atomic Ideas, which are the individual fragments of ideas. It could be “Use gamification to add variety to assembly worker’s daily routines” as an idea. These ideas only has one element, which is relatively simple to describe. The Molecular idea consist of one or more atomic ideas. It also carries a user story, a feature list and other more detailed descriptions.

Several molecular ideas are used for the Systemic solutions, which we do not try to solve in ideation sessions, since they are too complex and are better solved by using the analytic and iterative mindset.

Using the square post-it to note a single idea

IDEATION FOR ATOMIC IDEAS

For this type of work, we propose brain writing as the best tool. This is a method that fits to quite different personality types and therefore is more effective in most groups than traditional whiteboard/ conversational ideation which is often practiced in corporate teams. The trap in ideation is to impose too big constraints or add a too broad scope on your own thinking which results in reduced productivity.

Bundle your ideas into a collection that illuminates a specific How Might We question

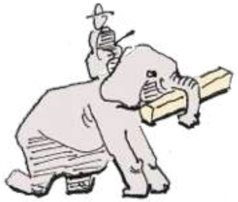
HOW TO facilitate creation of Atomic Ideas

1. Sit down around a table. ideally the team is between 4-6 persons. Have pens and square post-it's ready
2. Select a How Might We statement to ideate around.
3. Every team member sits and writes down atomic ideas to solve the HMW. One idea per post-it. Mount your post-it's on a piece of A3 paper, Add the HMW statement as a headline.
4. Do this for 7 minutes (set a timer). Each person should aim at producing at least 7-10 ideas per round.
5. Share out: Discuss the ideas made in the team, adjust the HMW statement to either narrow down or reposition the direction and repeat.

IDEATION METHODS

OBSTRUCTIONS

If you feel your idea production has slowed, consider using an obstruction. This is a technique, where you add rational or silly obstructions to your task to make your brain think differently. For instance, if you have to find ways to handle large objects in a factory incoming inspection, you may change your HMW to include “How Might We manage the goods only by using trained Elephants”. Unless you live in India where elephants are actually still used frequently, this obstruction forces your brain to think differently. The ideas that come from this new HMW can later be morphed or redirected into something more feasible, for instance by replacing the “trained elephants” with “drone robots” or similar. But the introduction of the “Elephant” tricked our brains to think differently about the problem, which can produce the breakthrough idea needed to solve the core problem.



Trained Labor Elephant

Amazon’s Kiva Autonomous robot

IDEATION FOR MOLECULAR IDEAS

In this mode, we assemble atomic ideas into meaningful bundles. Here, you and a partner sit down to combine atomic ideas you already generated for the HMW into larger molecular ideas.

Here, you consider WHO uses the solution for WHICH specific task. WHEN and HOW. Furthermore, you specify which features are gained, which acts as an early Value Proposition for the idea. The pitfall with this work is to overload the 1-pager with too many atomic ideas. You have to strike a balance, so each molecular idea only has 1 true core. A frequent mistake is when people add too

HOW TO facilitate creation of Molecular Ideas

1. Agree the HMW
2. Create Atomic ideas for the HMW (see above)
3. With a partner, go through each of your ideas without further developing them. Just listen.
4. When all ideas have been presented, find the ideas that fit naturally together for a larger molecular idea, pick these up and stick them to a new Idea 1-pager template.

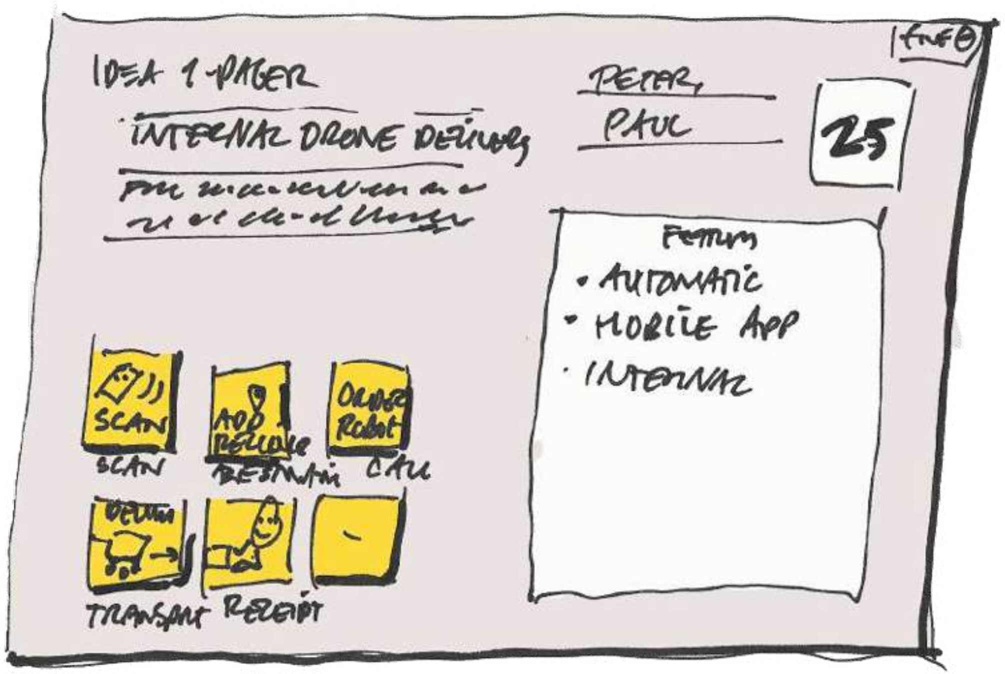
many different ideas onto one molecular and thereby start defining the full solution system. The 1-pager becomes too fragmented and complex, and it becomes very difficult to filter or perform other types of analysis before it is broken into more bitesized ideas again.

5

Continue the discussion about ideas and keep creating new idea papers with bundles of ideas. Certain ideas are strong enough that we can build a molecular idea around them individually, and these will get a paper of their own.

6

For each paper, now discuss the user journey, the value proposition and the feature list. Complete the story by creating more atomic ideas that fit to this solution.



The one pager filled out with concept title, audience and use case (sub-title), user story, feature list, team name and concept number

FILTER MINDSET

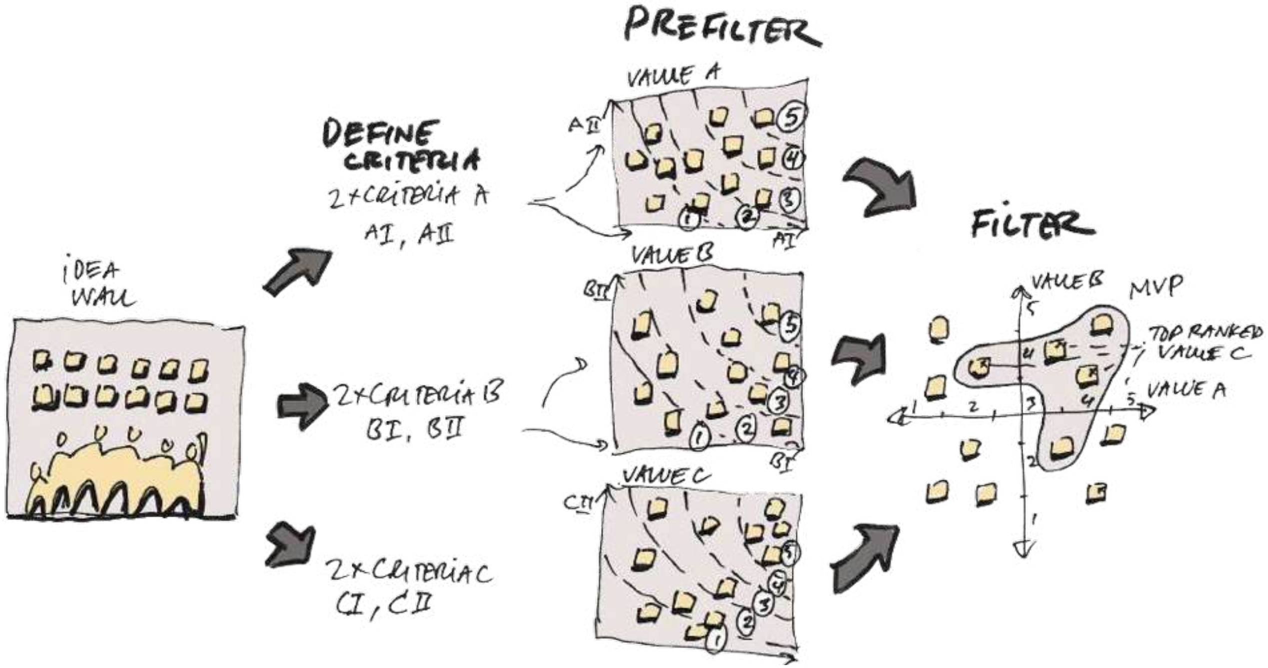
MINDSET OVERVIEW

The Filter and Analysis mindset is quite different from the other design thinking mindsets. The goal is to distance ourselves from the ideas and treat them as if they were specimens in a laboratory. We need to wear imaginary researcher coats and gloves and work with our specimens in clean, objective ways. A way to put ourselves in the right mindset is to treat the ideas in “3rd person”- So use “It”, and “someone made this idea”. in stead of thinking about the ideas as “my idea”, “our idea” etc. When you do this successfully, you can apply objective analysis. For this mindset we also have to apply a certain amount of guess work regarding the idea. We will not analyse the idea based on the current solution described in the 1-pager, which is often very short and shallow. We will analyse it based on our assumption of what the solution might become when fully matured. An analogy is if you imagine you were a youth trainer in football. Your players have not yet matured, yet you have a strong idea of who carries which talents, and with some practice you will be able to predict what kind of professional football player each child may grow up into.

In the filter mindset, we act as if we were soccer trainers looking for talented kids that will grow up to become professional players. Our challenge is to look at the immature players and gauge their potential.

FACILITATING THE FILTER PROCESS.

The filter process is used when you want to make a qualified choice. In our sprints it mostly concerns development topics such as feature roadmaps, decision for MVP, what to include in a prototype sprint etc. However the filter exercise is globally usable and you can apply it for any decision - creative, technical or business oriented - that require you to decide between several options and assemble a portfolio of activities. For instance you may find it useful when selecting brand messages, company logos, technical roadmaps, investment scenarios and more. The core benefit is that the method visualises vast amounts of complex data that often is difficult to compare and easy to confuse. However, in the following example we stick to the design thinking usage of selecting the right target for prototyping and MVP within our idea catalogue we made on day 2.



The full analytic concept filtration process

FILTER METHODS

SELECTING THE FILTER CRITERIA

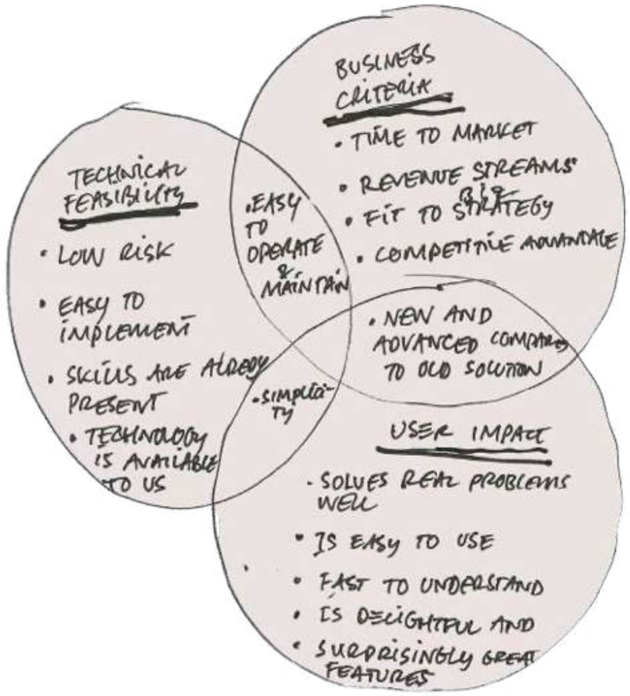
Before we can filter, we need to decide the criteria, with which we filter.
In order for the filtering to work as effectively as possible, we need to select filters that are as easy to measure as possible, yet effectively separates the great ideas from the rest. Again we also need to be aware that the participants may have become infatuated with their own ideas during the ideation phase, and therefore we need to be careful not to mistake objective specialist input with subjective idea-owner input. In our process we aim to select the two most important criteria for each dimension that are un-correlated. This means they need to act independently from each other. For instance if you were to choose “Time to market” and “Development Time” as criteria, they would behave too much alike and you would reduce your filtration accuracy. Choosing “Development Time” and “Risk Level” is more appropriate, since the two are much less correlated to each other.

THE THREE DIMENSIONS TO PRE-FILTER ARE:

- **BUSINESS VALUE CRITERIA.** These are driven by our business goals. What values are we driven by as a business? Examples are: Time to market, Agility in market, uniqueness, driving towards a specific brand positioning, effective entry barriers and more

- **TECHNOLOGY FEASIBILITY CRITERIA.** These criteria represent what makes feasibility in our company and are correlated with the technology strategy, our capabilities and more. Examples are: Risk level, effort, availability of 3rd party resources, adherence to specific tech strategies and more

- **USER IMPACT.** These criteria represent the specific needs and wants we have learned about our key user segments. What do they care about? How does a good solution look and feel for them? Examples are: Ease of use, simplicity, solves actual problems well and more



The three criteria circles for concept selection

FILTER METHODS

HOW TO FACILITATE A FILTER CRITERIA SELECTION

Split the team in 3 functional sub teams. In each sub-team you have the most knowledgeable people of the pre-filter areas. Find a balance to make sure each area is worked on.

PERFORMING THE PRE-FILTER

With functional teams, prepare the session by writing up a set of post-its with the items to filter. For instance this can be each item from your idea-wall.

Your criteria list with the dot-voting visible and the choices of circled.

HOW TO How to facilitate a filter criteria selection (on for each sub-team)

1. Do brain writing for the filter criteria
2. Discuss and cluster the filter criteria to understand the themes
3. Decide on the two main un-correlated drivers
4. Share out with the other sub-teams which filters were chosen and why. Make sure the criteria across the sub-teams are also un-correlated so that each filter becomes as effective as possible.
5. Be prepared to swap around in order to balance the full filter between the dimensions.

FILTER METHODS

Write up each idea separately: Each Idea is represented by Idea number and Idea headline and added onto a single post-it. Depending on the size of your set, you can apply two different processes:

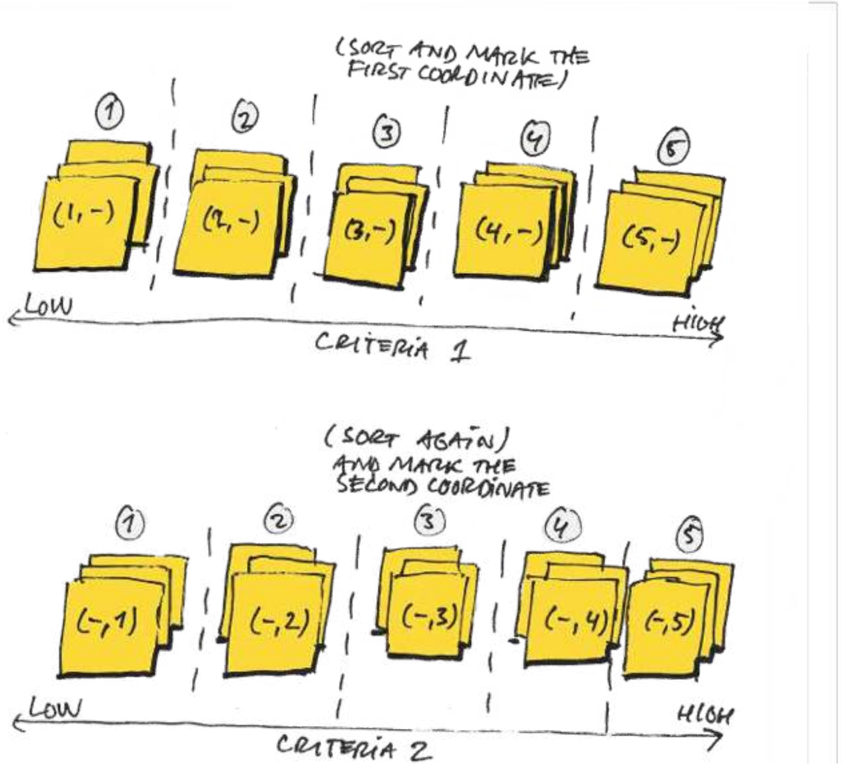
METHOD FOR SMALL DATA SETS (LESS THAN 20 ITEMS)

1. Prepare a coordinate system on a flip over.
2. Add the two filter criteria on the axes
3. Use relative scoring for the filter criteria using the horizontal criteria first
4. Place one item on the middle of the axis.
5. Review the next item and decide if it scores higher or lower for the given criteria. Force the items onto the same line (so you can't have equal parts)
6. Repeat until you have a full line of items.
7. Now pile up the items in 5 performance groups and place them along the line (the stack to the far right are the concepts that perform the best on the first criteria)
8. Grab the first stack and for the items in that stack, consider the second criteria and distribute the items on the vertical column.
9. Repeat until all 5 stacks have become columns.

Filtering data sets less than 20 items

METHOD FOR LARGE DATA SETS (MORE THAN 20 ITEMS)

1. Prepare a horisontal line on a whiteboard or similar
2. Place one item on the middle of the line.
3. Pull up the next item and decide if it scores higher or lower for the given criteria. Force the items onto the same line (so you can't have equal scores)
4. Repeat until you have a full line of items.
5. Divide the line into 5 segments and write the score on the items using a coordinate paren-thesis (5,) - (4,) - (3,) etc, so that the group that scored the best has a (5,) score.
6. Now mix the items back into a single pile again
7. Repeat for the second criteria and this time note on the second coordinate (x,5) - (x,4) - (x,3)
8. With all items scored two times, map the items onto a coordinate system according to their scores



Filtering data sets less than 20 items

FILTER METHODS

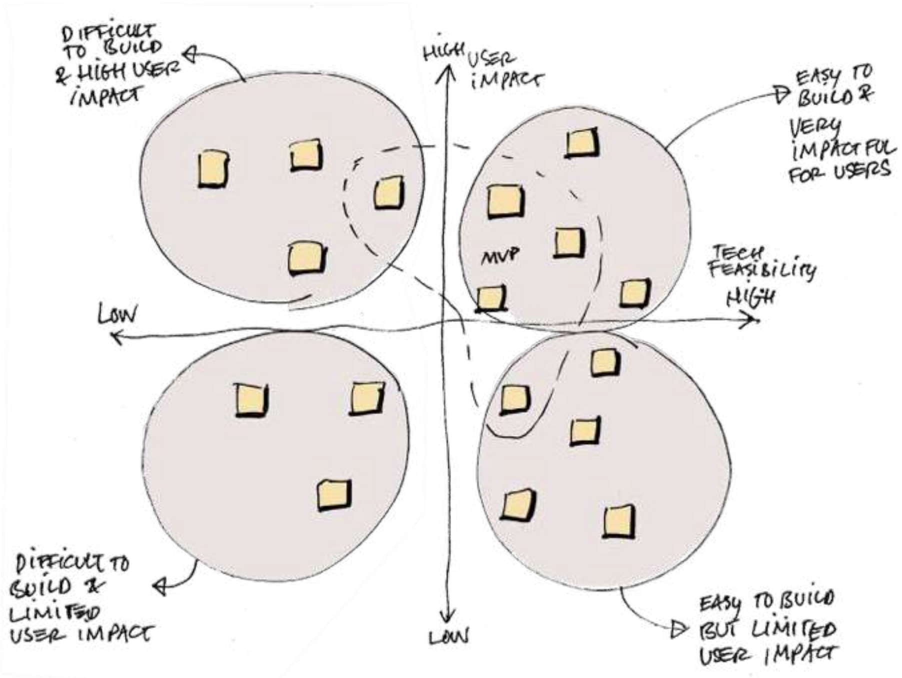
DETERMINING THE PRE-FILTER VALUES

The next activity requires separator lines to be drawn onto the map. We aim for iso-curves that show how well both criteria are met in the data set. (see the illustration on page 21)

1. Start from the top right and look for the cluster of items that best satisfy both criteria.
2. Draw a red separation curve, and items within this line achieves the score “5”.
3. Now decide on the second best group and so forth.
4. With the lines drawn, you have to decide on the edge cases, where the curve hits an item. Move the item moves to one side of the curve or the other of the curve based on a holistic consideration.

MAIN FILTER MAP AND PROTOTYPING DECISION

Now you are ready to construct the main filter map that combines the pre filter dimensions.
The first activity is to decide who is the final decision maker. This exercise is not about finding consensus but deciding what is best for the project. Therefore our advice is to assemble a smaller



Main filter map with four quadrants and the MVP selected team of decision makers, for instance the product owner, the tech lead and the user experience lead. These three roles will be able to decide on the best possible mix of ideas to advance into prototyping state (Day 4)

In order to do the best decision, you need to decide what type of map you need to build. Each map type helps focus on different aspects of your item list.

MAP TYPES:

"Blue sky Vision and innovation" - USE Business impact versus user value (Innovation projects)
"MVP with user traction" - USE User impact versus Tech feasibility (B2C and startup projects)
"Strong internal value" - USE Business impact versus Tech feasibility (Enterprise and internal tools projects)

HOW TO facilitate the map assembly and decision process

1. For your project, determine what is the best map.
2. The dimension that is not going to be used for axis is visualised by adding a star to items that has a "5" or a "4". For instance if the map is going to be User impact versus Tech feasibility, you will look at the business value and add a star for the top performing items.
3. Place all the items according to their two driving co-ordinates.
4. Conduct a blind dot-voting for the entire team.
5. Each member uses a piece of paper and a pen to note down the items they want to vote on. Don't discuss or show your thoughts at this time in order not to influence their choice! You can assign as many dots to whichever item you like, so all dots can potentially go to a single item if you decide.
6. When everyone has indicated readiness to vote, each member receives 5-7 dots and places it according to their plan.
7. Now it is time for the final decision, and the decision team steps up and decides which items to promote to the next phase.

ITERATION MINDSET

MINDSET OVERVIEW

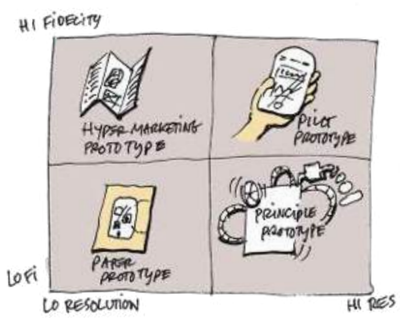
Iteration is a way of working which follows a circular pattern. The idea is to go through as many cycles of build - test - learn as possible. This means that we will build prototypes that enable us to test with our users to learn how well we are solving the problem and what may need adjustment. Then we adjust our prototype and test again. The faster we are able to run through our cycle, the more cycles we can do. This way of working is surprisingly effective, because we don't need to understand the full system or give thoughts to all the variables at play. Therefore we save a lot of time and are able to quickly adjust our direction to get closer to the goal of finding the most useful solution.
The challenge with this mindset is to refrain from getting into too complex cycles that slow us down. Or building prototypes and running tests that does not answer the most important questions.

PROTOTYPE RESOLUTION AND FIDELITY

The most important dimensions to consider when conducting the iteration cycle are prototype resolution and prototype fidelity. It is critical to understand how these two dimensions work. Keeping both as simple and light as possible keeps the iteration speed high and prevents loss of resource by over-investing in time consuming prototypes too early.

FIDELITY: The fidelity of a prototype is determined by how close the prototype resembles the final product. Dimension, material, finish, details. The closer the prototype resembles the final product, the more realistic it feels. It is also exponentially more time and resource consuming to produce the prototype, and many teams have failed by inflating the prototype resolution unnecessarily. However a high fidelity prototype is often super valuable as a means to convince a project sponsor about a new direction. Prototypes of high fidelity and low resolution are sometimes called "Hyper Marketing" prototypes, since they are used to promote the value proposition of the idea even though we may not know how to provide the functionality yet.

RESOLUTION: The resolution of a prototype is determined by how much of the final functionality is represented in the prototype. If you know you are going to have 5 functions in the final product and your prototype only discusses 1 of them, it has a low resolution. If the prototype shows all functions, the resolution is high. We often talk about functional engineering prototypes for these high resolution prototypes - they can be very complex and may not yet resemble the final product, but their function can be very close.
In the following paragraph we will take you through a build-test-learn cycle



The fidelity/resolution prototype dimensions

HOW TO make paper prototyping. Divide teams for each flow you want to prototype (based on your decisions done on day 3)

1. The teams start by brain writing their ideas as UI sketches onto post-it's. Don't think about the sequence or potential overlaps betweeen the participants contribution.
2. Share out your ideas. Combine the ideas that fit. Fill out the blanks. Make variants. Cut out the areas you don't need.
3. Mount the sketches in the paper templates. Add a title to each screen.
4. Create an opening title that sums up the flow: who is it for? To solve what problem? What is the outcome of this flow? What are the inputs required?

PREPARE FOR A USABILITY TEST

Stack the papers in right sequence.
To perform a usability test, use the following principles:

- Don't tell the user what they see, ask then what they see
- Don't tell the user how to use the prototype, ask them how they think it is used
- Make the user touch and interact with the prototype even if it is low resolution or low fidelity
- Ask the user what they think may happen if they press different buttons or engage other functionalities

The documentarist should note the comments for each page onto a post-it and mount it on the actual page. In this way the team responsible for the particular page will get the feedback directly after the test. The team does not have to react to all feedback but rather consider the feedback along with their own considerations and decide what to do with the concept based on the test.

ANALYSE AND LEARN

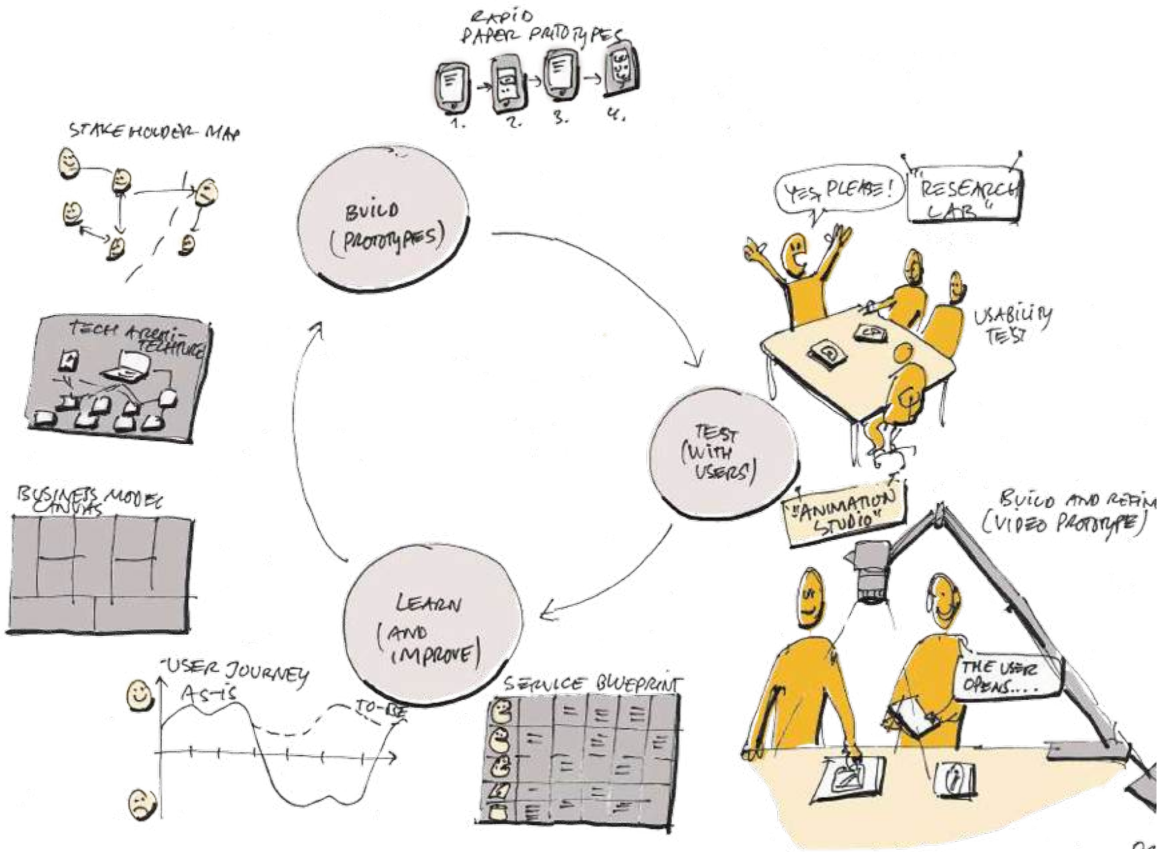
Once you have run through the prototyping and usability test it is time to update your concept.

ITERATION METHODS

1. Update the prototype as needed. After the first round, you may create a digital prototype
2. Update your user experience journey to add the "TO-BE" track
3. Create a Service Blueprint for the specific concept
4. Create an updated Stakeholder Map that resembles the situation if the concept were implemented.

DIGITAL USER EXPERIENCE PROTOTYPES

If your team has the required skills, you may decide to digitise your prototype. Only digitise after at least one round of paper prototyping.
The digital prototypes are done for instance through Sketch and InvisionApp.



The build-test-learn cycle of the iteration mindset

PROTOTPYE EXAMPLE: SMARTPHONE RAPID PROTOTYPE

FIRST ROW:
IMAGES OF EARLY
1-PAGER SKETCH OF IDEAS

SECOND ROW:
PAPER PROTOTYPES
OF THE EXPERIENCE

THIRD ROW:
DIGITAL SKETCH
ILLUSTRATION OF
THE EXPERIENCE

How the concept progresses through the iterations

STORYTELLING

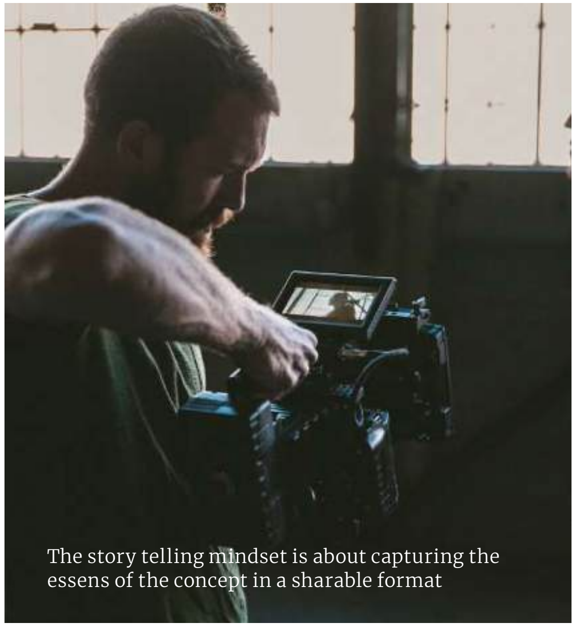
MINDSET OVERVIEW

Storytelling is an aspect of design thinking which is often overlooked in corporate context, which is a shame.

The power of a strong story is significant when it comes to conveying results and making impact on your organisation. A concept matched with a powerful story is much more resilient to change and often stays more true to the original idea. This is because the well crafted story preserves your ideas and if done well, the story can spread virally through your organisation, creating fans, followers and promoters of the idea. In this way, the idea is helped and pushed forward by your organisation as opposed to the idea with a weak supporting story. Such an idea may be strong, but if people do not understand what the idea is about, they will be less willing to support it, and they may even oppose it. An idea with lacking support may never make it through the product development process! Another risk of having a weak supporting story is that people may invent their own stories, which may promote unintended values or features compared to the original intent. This situation can be unfortunate, as each team player or sponsor ends up having their own version of the concept, and the product execution then becomes unfocused and weak.

VIDEO PROTOTYPES

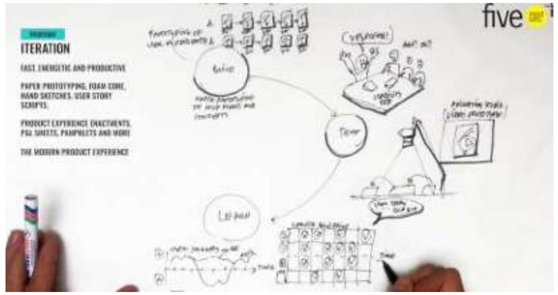
Video experience prototypes are quite powerful ways to represent a new idea. The key value is that they are quick and your colleagues can review



The story telling mindset is about capturing the essens of the concept in a sharable format them without you being there to promote the ideas. This means that when building a successful video prototype, you can convey your story to the entire organisation.

ANALOGUE OR DIGITAL?

A quick way to convey your story is to film the paper sketches using the animation studio setup. A 3 minute video can be made in 2 hours by a small



The analogue video prototype involves a script, tripod and a low-res line drawings

HOW TO Produce an analogue video prototype

1. prepare your script. How many scenes/ screens do you need? What is the key message for each scene/ screen?
2. Write your script. Be precise and make sure you correlate your words with the look and functionality of the prototype.
3. Sketch each scene/ screen with a uniform style and handwriting
4. Setup your tripod. perform sound check and set the lighting conditions.
5. Film each scene/ screen. Either narrate in a separate flow or narrate as the papers are mounted under the camera
6. Edit the film

STORYTELLING

team including sketching, filming narration and editing. The challenge may be the odd format that your audience may not be used to.
Creating a digital experience prototype requires more preparation, since you need to digitise each screen. A 3 minute video may take 4-6 hours to produce, and it is highly dependent on expert availability (UX designers with digital tools).

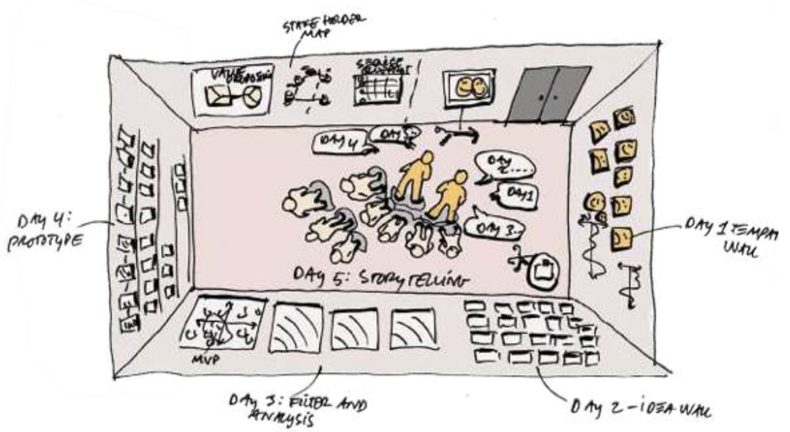
HOW TO Produce a digital video prototype

1. prepare your script. How many scenes/screens do you need? What is the key message for each scene/screen?
2. Write your script. Be precise and make sure you correlate your words with the look and functionality of the prototype.
3. Create a digital sketch of each scene/screen with a uniform style consistent with your brand/project design style (Use Powerpoint, Keynote, Photoshop, Sketch or similar)
4. Record your script narration in an isolated sound recording studio - find a space with minimal noise and echo (Video camera, Smartphone voice recorder, Quicktime or similar)
5. Edit the film, add animation effects and voice over (Apple Final Cut or Adobe Premiere Pro are recommended)

STORYTELLING

PREPARE YOUR FINAL PRESENTATION

The final presentation is an important part of any design thinking project or sprint. This is because many results are developed in rapid succession or in parallel. Thereby even the team itself often don't realise the full extend of results they have developed before they actually tell their story in a linear, managed way. This is where a meticulous attention to details and preparation becomes valuable for your project.



The war-room itself is often the key to conveying the energy and excitement generated in the workshop

HOW TO Prepare Your final presentation

1. Discuss the key messages you would like to purvey
2. Create an overview of all the material that has been produced during your project/sprint
3. On a sketch of the presentation room, note down how you want the flow of materials to tell your story - understand the sequence and red thread of the story. Note down which of the team members will present which results
4. Map the key messages to the storyline.
5. Rehearse at least 1 hour before your presentation is due
6. Leave room for questions and decisions

FIVE MINDSETS VOCABULARY

AGILITY is derived from agile development and refers to high development speed and a lack of need for pre-planned events. The work mode encourages frequent adjustments and course corrections.

ANALOGUE USER EXPERIENCE VIDEO PROTOTYPE This is a prototype where the paper sketches or other prototype is used in video to convey the user experience journey. The video is often voice narrated and the participant film their hands while operating the prototype to simulate the user's interactions.

AS-IS AS-IS refers to the current state, before the new solution has been implemented.

ATOMIC IDEA LEVEL These ideascx are simple and isolated to describe only a single core idea.

B2B Business to business.

BIAS Inclination or prejudice for or against one person or group, especially in a way considered to be unfair.

BRAIN WRITING The participant sit without talking or interacting with other participants to focus on evolving and documenting his/her own thoughts and ideas onto post-its or simple drawings.

BUILD-TEST-LEARN CYCLE The circular activity where the team builds prototypes, tests them and learns and adjusts the prototypes based on the feedback.

BUSINESS MODEL CANVAS A visual canvas that is ideal for capturing business models and concepts.

BUSINESS VALUE CRITERIA These criteria are the drivers of what makes good business in your company/project.

CLUSTER refers to the bundling and assembling of equal items into larger groups. This is often done with items written on post-it's, since these move and re-attach easily to the wall.

CO-CREATE To create jointly with other participants. In Design Thinking, these activities are often cross functional.

CONCEPT A concept refers to an idea within the field of product, solution or service.

CONVERGENT PROCESS A process, where we reduce and condense knowledge or options.

CRITERIA A principle or standard by which something may be judged or decided.

CUSTOMER EXPERIENCE PROTOTYPE A prototype that aims at evoking a specific experience within a user in order to demonstrate a certain solution concept.

CUSTOMER SCREENER A description of which type of candidate (type, experience, status) is required for a test or experiment.

CUSTOMER SEGMENT A specific group of customers defined by a set of boundaries.

DESIGN THINKING Is a methodology often used by designers to solve complex problems, and find desirable solutions for clients.

DEVICE TEMPLATE A paper that is used to represent a specific digital device within UX design. The template is most often used for paper prototype through hand sketching.

DIGITAL USER EXPERIENCE VIDEO PROTOTYPE This is a prototype where digital UI sketches or other prototypes are used for video animation, to convey the user experience journey. The video is often narrated and the participants use advanced animation programs such as final cut pro or Adobe After Effects to simulate the user interaction.

DIVERGENT THINKING PROCESS Divergent thinking is a thought process or method used to generate creative ideas by exploring many possible solutions.

DOCUMENTARIST This is a role within user research activities whose job is to record and note down what is being said and done during the interview.

DOT VOTE, BLIND Blind dot vote is a method where all participants are asked to note down his/her choices before their nominated dot votes are cast in one go. This ensures a less biased result.

DOT-VOTE This method drives simple majority voting. Each participant is allowed the same number of votes and these are shown through dots made by marker pens of through special voting dot stickers.

DOWNLOADING A USER INTERVIEW This activity consist of all participating researchers getting together to discuss the results and compare notes from the interview. The sooner you conduct the download after finishing the interview, the more precise is the combined recollection by the team.

EMPATHY The ability to understand and share the feelings of another person.

ETHNOGRAPHY The scientific description of peoples and cultures with their customs, habits, and mutual differences.

EXTERNAL USER this is a user type which is outside your organisation and therefore can be for instance a customer, a supplier or a 3rd party collaborator.

FACILITATE Within design thinking, a facilitator is a person who stays out of the development processes and help promote the method and steer and pivot the steps whenever needed.

FEATURE LIST This list is used in the idea 1-pager template to discuss noteworthy and customer oriented functionalities.

FIDELITY The higher fidelity, the more a prototype resembles the final product. High fidelity therefore mimics scale, proportion, finish, decoration, typography, color etc.

FILTER Filter is a process where a set of criteria is used to sort within a given data set.

FILTER MINDSET The filter mindset is analytical and seeks not to change, mature or enhance ideas and other items but to understand their qualities and distinguish between good and bad ones.

FIVE MINDSETS This is a methodology with a specific set of mindsets that are optimal and highly effective for driving a pragmatic version of design thinking in large teams.

GAMIFICATION The application of typical elements of game playing (e.g. point scoring, competition with others, rules of play) to other areas of activity, for example to enhance a user experience flow or better engage users on a website.

HERO PRODUCT A hero product has been chosen by the company to drive a brand, design, technology or portfolio initiative.

HOW-MIGHT-WE STATEMENTS (HMW) Every problem is an opportunity for design. By framing your challenge as a How Might We question, you'll set yourself up for an innovative ensure to work towards the solution with a specific set of drivers and goals.

HUMAN CENTRED DESIGN Human-centered design is a creative approach to problem solving. It's a process that starts with the people you're designing for and ends with new solutions that are tailor made to suit their needs.

HYPER MARKETING Prototypes that are all fidelity and very little resolution: Prototypes shows how we would market the solution but actually reveals little to no details about the actual solution itself.

IDEA WALL This is a collection of idea 1-pagers, , made with the ideation mindset on Day 2 of the five-mindsets sprint

IDEATION The activity of creating ideas.

INFORMANT This is the user participant of a user interview; the subject of the test.

INNOVATION The process of translating an idea or invention into a good or service that creates value or for which customers will pay. ... In business, innovation often results when ideas are applied by the company in order to further satisfy the needs and expectations of the customers.

INTERNAL USER this is a user type which is inside your organisation and therefore can be for instance a colleague, a superior or an employee of yours.

INTIMIDATE To frighten or threaten someone, usually in order to persuade them to do something that you want them to do. This behaviour is not necessarily conscious.

INVISIONAPP An online platform that allows for fast and high quality digital prototypes to be encoded and tested.

ISO-CURVES These curves are used to determine how well items satisfy a mix of two different criteria. For instance the "5" curve may start at (4,5) and end at (5,4).

ITERATE This is the circular activity of deciding on a starting point, then build-test-learn and thereby gradually improve the idea rather than to attempt building it 100% correct first time.

JOBS These are the tasks that the user require the product or service to deliver.

LEAN A lean organization understands customer value and focuses its key processes to continuously increase it. The ultimate goal is to provide perfect value to the customer through a perfect value creation process that has zero waste.

MANOEUVRING SPEED This term is derived from the maritime world, where a ship can only be steered if it has a certain speed through the water. The analogy to development is that the team can only adjust it's direction if it has a certain momentum. If it stops to think too deep, it does not move and therefore can not effectively change course.

MODERATOR The moderator of an ethnographic interview is the person who shapes the conversation with the informant and performs all the questions as a general rule. The goal for them is to speak 20% of the time, whereas the informant talks approximately 80%.

MOLECULAR IDEA LEVEL Several atomic ideas are linked together to form more whole strings of ideas that solve larger problem complexes.

MVP Minimum Viable Product. This refers to the minimum version of the product concept that still will function as a viable concept in the market.

OBSTRUCTION This is a creative trick to un-block the participants brain. Here, we introduce an additional element or challenge to the problem statement to create renewed momentum.

OUTCOMES These are results of activities.

PAPER PROTOTYPE This is a very simple and rapid form of prototype, where the concept or solution is sketched on paper rather than encoded or built in other materials.

FIVE MINDSETS VOCABULARY

PILOT PROTOTYPE This prototype is very close to the final product although not necessarily built for scale.

POLISH The process of making a concept or prototype better by going into details and adjusting only minuscule elements.

PRE-FILTER Before performing the main filter, the idea wall is filtered through criteria from business, technology and design.

PRINCIPLE PROTOTYPE The principle and technology solution is prototyped in a style, where the appearance is less important but the proof of technical concept is most important.

PROBLEM THEME This is a common theme of several problems.

PROPS HANDLER This is an interview role which makes sure that all prototypes are ready for the informant and moderator when needed.

QUALIFIED CHOICE A decision which is supported by facts, insights and calculations.

QUALITY For this usage, quality refers to specific traits of a concept. It typically refers to measures around our three main dimensions, User Desirability, Business Viability or Technology Feasibility.

QUANTIFIED PROBLEM STATEMENTS These are statements that contain a detailed description of a certain problem including an actual occurrence described with a numerical detail e.g. cost, lost revenue, resource usage or other. We specifically ask for a number within the statement i.e. 100 usd, 4 people, 36 hours etc.

RAPID PROTOTYPING These are made with high speed and low fidelity and low resolution in mind. They are typically made in paper, cardboard, powerpoint slides or other non-final formats.

RESEARCH GUIDE The document that instructs a researcher how to conduct the interview. The document should contain the purpose and goal of the research, the screener of who is the audience and specific areas and tonalities in order for the interviews to be comparable and the data to be useful.

RESOLUTION The resolution of a prototype refers to how much of the final concept is being shown. For example, if a menu will have 9 subpoints in the final product, we might only show 1, which refers to a low resolution.

ROADMAP A roadmap is a release plan, which describes the sequence of development and release.

ROLES The roles in a stakeholder system consist of all the different types of users that are in play. These are not restricted to the primary users but can also cover family members, service people, government regulators and several other.

SERVICE BLUEPRINT The service blueprint is a tool that establishes a delivery system around the user journey. The relevant roles and delivery mechanisms are identified, and for each job in the journey, their activities are noted.

SHARE OUT Share outs refer to the activity of gathering the team for a short and communicative session where progress and status for a certain topic is shared. The pitfall for these sessions is to start discussing and developing the ideas further, which should be avoided to keep the session focused.

SKETCH A sketch refers to a quick visualisation or manifestation of an idea. Hand drawing is preferred, since it is a fast way to convey a thought. Practice your hand sketching, as many grown ups have not practiced this technique since adolescence.

SKETCH.COM Sketch is a software tool often used by UX designers to craft UI compositions for digital devices. It is one of the fastest tools currently and is capable of delivering results for a quick paced design sprint. (other tools such as Adobe XD can also deliver). Make sure you have a skilled resource if you want to build a digital prototype!

SOLUTION PORTFOLIO This refers to the assembly of solutions that are picked at a filtering session for iterative prototyping.

SPRINT Sprint is a short period of time, where the goals and means have been pre-decided, and where the team can work as fast as possible for the given time frame without interferrence. For most Agile teams a sprint cycle is 1 or 2 weeks, however in Design Sprints they are often as short as 15-60 minutes.

STAKEHOLDER A stakeholder is a role with a specific interest in the system. It can be any role with any interest. We refer to primary stakeholders to define the main roles for the system.

STAKEHOLDER MAP Stakeholder maps consist of all relevant stakeholders and their interrelations mapped. For each stakeholder we note their primary (max 3) goals, and for each specific interrelation we map the key interactions between those stakeholders.

STORY SCRIPT A script refers to a narrative. WHO does/ says/sends WHAT to WHOM? WHAT else happens? WHAT are the reactions and outcomes? The script should be written as a movie or theatre script.

STORYTELLING Storytelling refers to a mindset, where we want to connect our observations to explanatory stories that can illuminate the often complex and detailed findings that are important to convey in order for the solution to be successfully implemented after the design sprint. The story should be easily conveyed and re-told, also by people who were not in the project.

SWIM LANES These refer to the horisontal rows of activity for a specific role in a Service Blueprint. For instance we may want to map the main user and a service technician and how they interact during the different steps of a journey by having a swim lane for the user and a swim lane for the technician.

SYSTEMIC IDEA LEVEL Systemic idea level is the highest level of ideation covered in the design sprint. It relates to finding new ways to compose an entire system around a certain solution.

TECHNOLOGY FEASIBILITY CRITERIA These are criteria for what is critical when creating, launching and operating products and services in your organisation. Some organisations are sensitive to risk, others time to market others resource constraints.

TO-BE This is a phrase that refers to how we foresee the future solution will function. It is often compared to the AS-IS.

UN-CORELATED Within the filtering mindset, these refer to criteria and events that do not influenced by each other. For instance Ease of Use is not correlated to Solves Important Problems within the user experience criteria.

USER CENTRIC Activities that hinge around an empathy for the user. It does not refer to being decided by the user or driven by the user.

USER EXPERIENCE It is the collected experience a user has with a specific product or service. UX design refers to the design efforts to understand the user's problems and create solutions that optimize this experience.

USER EXPERIENCE JOURNEY Similar to the user journey. Furthermore, it documents the emotional state of the user through the steps. We typically combine all positive emotions above the story line and all negative emotions below the story line. We connect these points by drawing a continuous, smooth curve ("Rollercoaster")

USER IMPACT CRITERIA Used for the Filter mindset, these are criteria for what is critical for the user when solving the specific problems in scope. Some users are sensitive to trust, others to ease of use, others to solving only relevant problems.

USER JOURNEY The user journey documents a series of events as seen by the user from his/her perspective. If several users are at play, different user journey lines are needed.

USER STORY the user story is a description of how a user sees and operates a certain feature or solution. In agile development it acts as a user centric requirement for the product developers and is owned by the product manager.

VALUE PROPOSITION Value proposition refers to a statement used to summarize why a consumer should buy a product or use a service. This statement can be evaluated by a potential customer and is used to gauge the relevancy of the solution for the person.

WAR-ROOM This refers to a room where a team is able to stick material and data permanently to the walls throughout the duration of the workshop or project. The walls of a war room can extend a team's memory, provide a canvas for shared note-taking, and act as long-term storage for work in progress.

APPENDIX: TEMPLATES

DAY 1: EXPERIENCE JOURNEY
DAY 2: 42 CIRCLES, IDEA 1-PAGER
DAY 3: DEVICES
DAY 4: SERVICE BLUEPRINT,

HOW TO USE THE TEMPLATES

The templates provided with this booklet are meant to support your work sessions with your team members.

The templates are best used when printed, most of the process templates fit the large A3/11x13 paper size, whereas the device templates are best used in A4/Letter format.

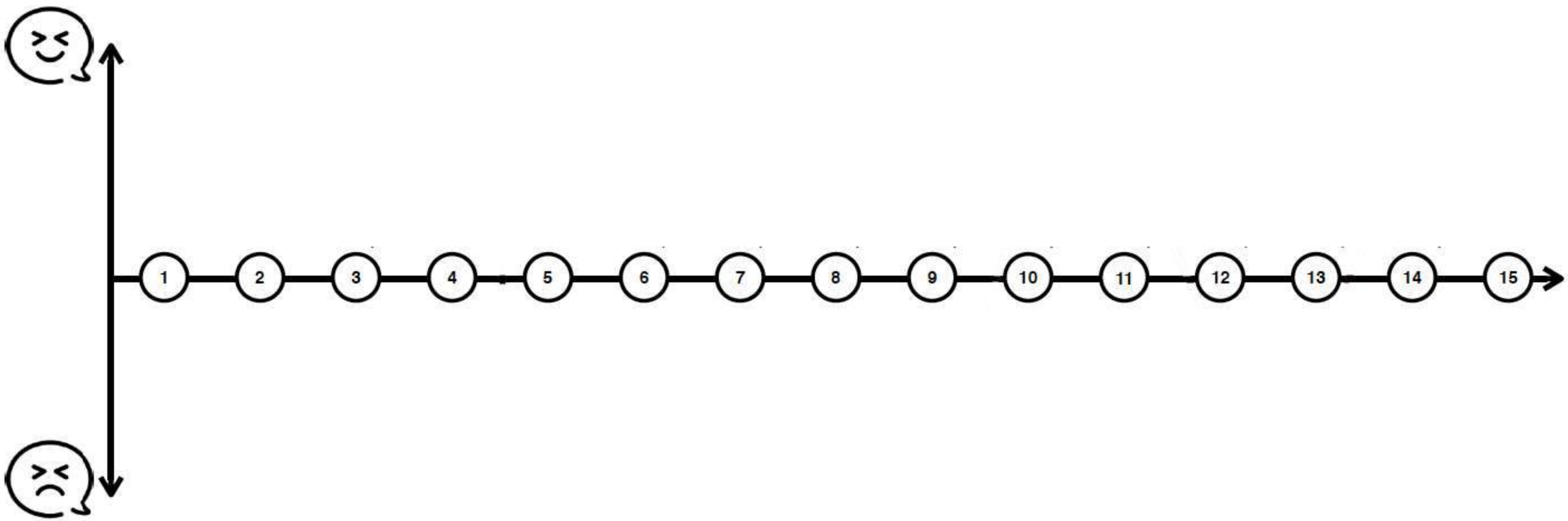
We suggest that you as a facilitator keep a stack of all the templates handy. In a typical work session with a team of 15 people, these are the amounts to prepare for:

1. **42 CIRCLES:** 15 pcs, A3
2. **USER EXPERIENCE JOURNEY:** 8 pcs A3
3. **IDEA 1-PAGER:** 50 pcs, A3
4. **SMARTPHONE DEVICE TEMPALTE:** 50 pcs, A4
5. **LAPTOP DEVICE TEMPLATE:** 50 pcs, A4
6. **TABLET DEVICE TEMPLATE:** 10 pcs, A4
7. **WATCH DEVICE TEMPALTE:** 5/none, A4
8. **SERVICE BLUEPRINT:** 5 pcs, A3

Depending on the amount and character of prototype, you may switch between Smartphone or Laptop. Tablets and Smart Watch templates are seldom used within B2B- Enterprise and ordinary B2C segments.

We strongly recommend using the Smartphone template whenever possible. The smartphone format often forces the designer and participants more to the point and allow for less clutter and diversions. Even if you know you will need a desktop variant it is therefore recommendable to start with the smartphone and rely on a copy of the user interface into desktop at a later stage.

USER EXPERIENCE JOURNEY



1. NOTE DOWN ALL RELEVANT JOBS/STEPS IN THE USER JOURNEY
2. MARK THE MAIN EMOTIONAL UPS AND DOWNS WITH X'ES
3. CONNECT THE X'ES WITH AN EMOTIONAL LINE.
4. CREATE BOTH AS-IS (DOTTED) AND TO-BE (SOLID)

five mind sets Templates

42 CIRCLES. 180 SECONDS

IDEA 1-PAGER

five mind sets Templates

IDEA#

HEADLINE

NAMES

SUB HEADLINE (2 SENTENCES)

FEATURE LIST, SKETCH AND NOTES

FLOW

1

2

3

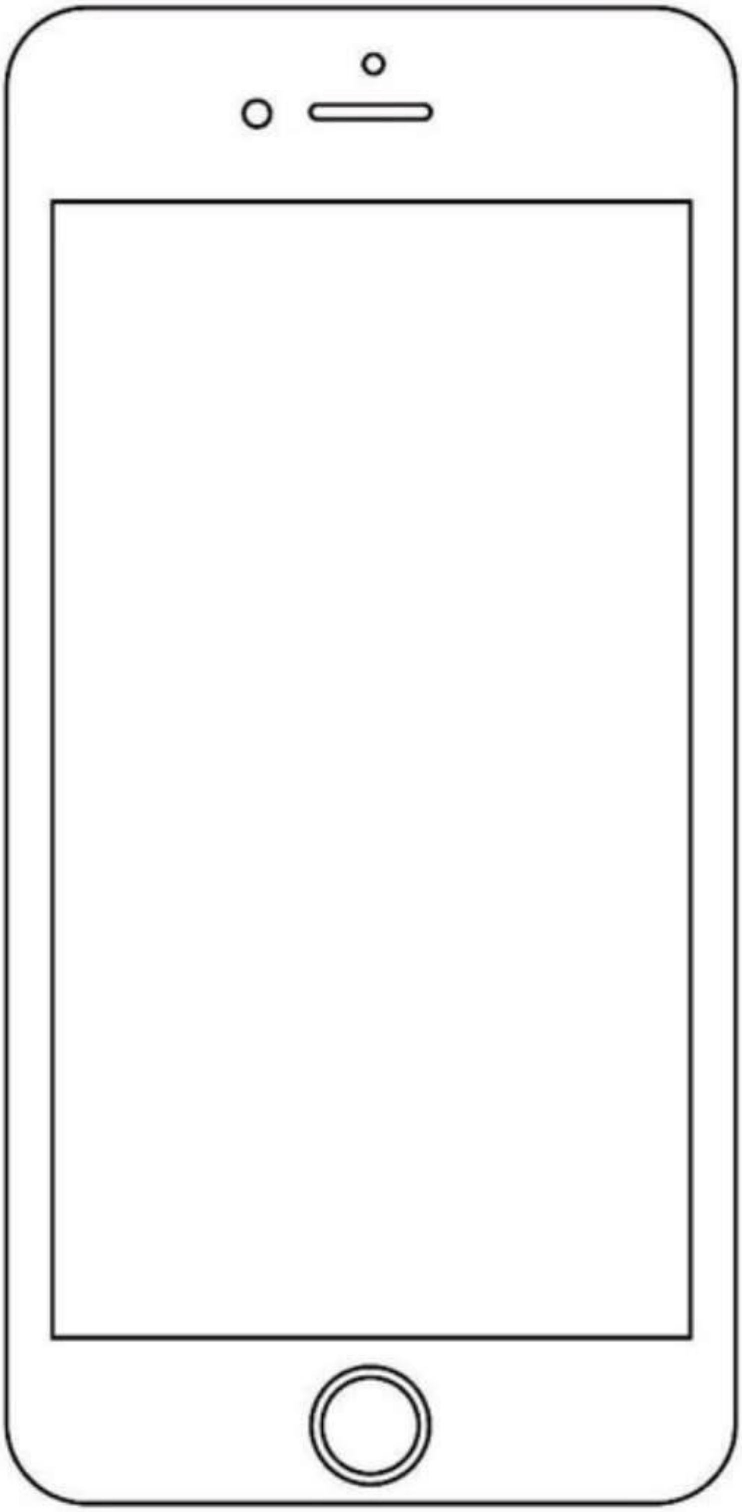
4

5

6

Title

#

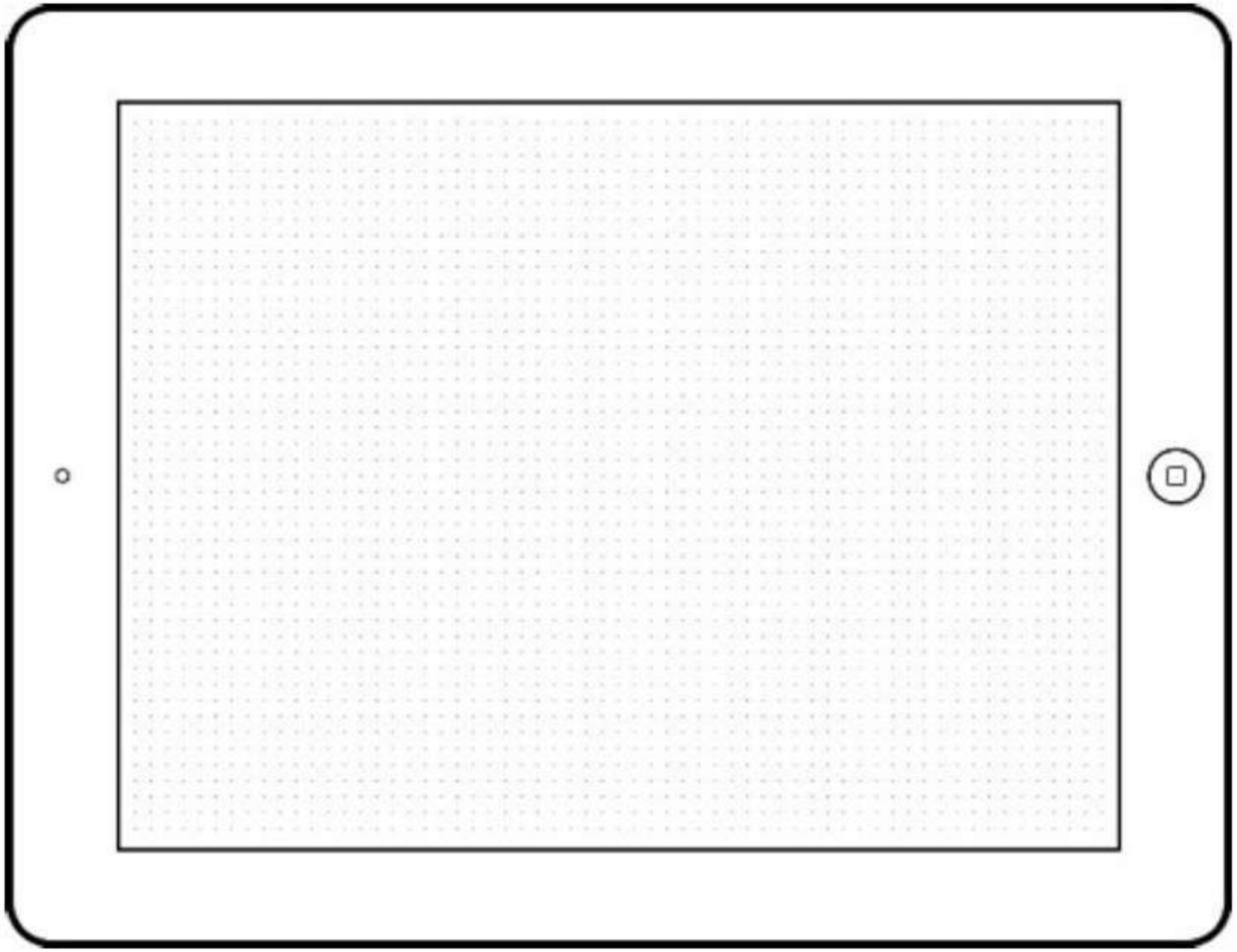


Smartphone template

Initials

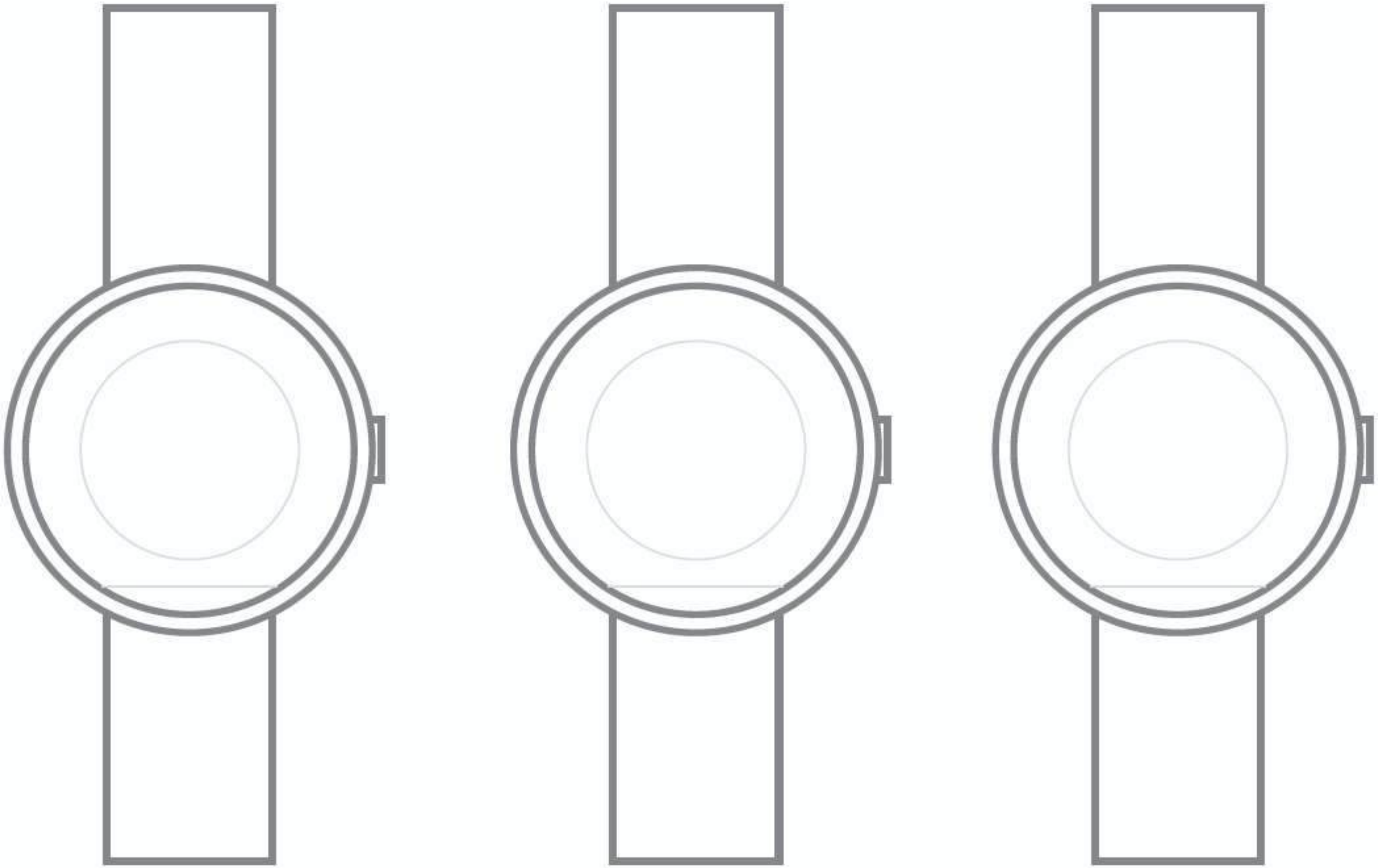
Title

#



Title

#



SERVICE BLUEPRINT TEMPLATE

	Phase				Phase				Phase			
Role												
Role												
Role												
Role												
Front End												
BackEnd												


CANON ZOOM LENS EF 16-35mm 1:4 L IS USM
five mind sets
By McKay Consulting