

Storytelling Approaches in User Experience Design

How can storytelling benefit the designer?

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ABSTRACT

The focus on design today has moved from the product itself toward the consideration of the user. In this context experience orientation becomes more important, and therefore designers need a versatile toolkit that could help them reach the insight they are seeking. Based on literature the paper will first attempt to define storytelling and then analyse different approaches to storytelling in a design process with respect to user experience (UX). The paper will discuss the literature reviewed and look for guidelines on applying storytelling. Main question is: How can storytelling support methods in UX design? Finally it is discussed if and how storytelling can benefit designers in their work with users and companies.

Keywords: storytelling, user experience, design, narrative, co-experience, TPD4505

1. INTRODUCTION

Stories inspire, motivate and trigger imagination. Stories have been a part of human life for centuries and they still capture the audience's attention. While stories continue to evolve, the way people communicate is rapidly changing with the development of technology. Today, information is spread out across multiple platforms, equal to the stories we share. Stories are a key mechanism through which human experience has been shared for generations (Gruen, 2002). Considering the emerging experienced oriented focus in the design discipline we believe the understanding of story and narrative are increasingly important.

Parrish (2006) introduces stories as journeys that we take several times, but storytelling in itself is also a process of discovery for the narrator. A story can be seen as a form of inquiry. Rather than breaking it down through analysis, the elements of the world are put

together in the imagination to discover the possibilities of their interactions (Parrish, 2006). Looking at products and services today there seems to be an increased focus on the use of storytelling to understand and describe some aspects of UX. Ruter, a management company for public transport in Norway, have recently been running a campaign collecting and sharing everyday stories of public transport on their website. By receiving customer experiences through storytelling Ruter believe the stories could help them understand, improve and make it easier to answer the customers directly. When looking for insight on UX, storytelling seems to occur in the context of human interaction. In that regard, it is interesting to examine if and how storytelling could help companies and brands to strengthen customer relationships.

Design could be characterized as a social process in which communication plays a vital role (Erickson, 1995). Often designers need to communicate with users, customers and the

organization they are a part of. Since an experience is comprised of emotion as well as functional interaction between customers and service providers (Beltagui et al., 2012), designing for a brand or a service should focus on emotional as well as functional outcomes. But designing for an experience requires understanding of the emotions and motivation of the users, which could be a difficult task. Stories could explore the role of emotion in narratives (Ryokai et al. 2012), which corresponds with the common use of journeys, narratives and personas in a service design project (Segelström, 2010; Tassi, 2009).

A storytelling approach can be applied during the whole design process to improve the quality of developing concepts focusing on UX (Quesenbery and Brooks, 2010; Michailidou et al., 2013). Therefore, the paper will examine storytelling in context of both products and services. Stories could also support designers in exploring and communicating their ideas. Geven et al. (2006) refer to designers, which have found stories in the context of systems as a way of setting vision, concretizing ideas, guiding design, and communicating value. However, Quesenbery and Brooks (2010) believe there are few systemizing methods to be found when applying storytelling in the design process with respect to UX. Initial research establishing approaches to use storytelling in a UX context did provide many ideas and not much guidance on the application of use. The paper aims to map existing storytelling approaches, filtering out the storytelling elements to determine if and how storytelling could benefit the designer. Since the use of storytelling in UX design seems to be less specified the paper will eventually propose a list of requirements for good approaches that the designer can use working on a project where UX is essential.

2. APPROACH

The paper is based on a literature review study intersecting topics on storytelling and UX. The sources are mainly published conference papers, relevant textbooks, articles and blog posts from contemporary design debates. In order to approach

storytelling in UX design the next sections will try to define storytelling, the story form and draw lines to UX. In the main section the paper presents storytelling approaches with respect to UX design and eventually discuss and determine if and how storytelling can benefit the designer in a design process with users and companies.

3. DEFINING STORYTELLING

“All Human Beings have an innate need to hear and tell stories and to have a story to live by” (Pruitt and Adlin, 2006, p. 125). In recent years storytelling has emerged in the context of UX. Therefore, the use of storytelling in the design process is fairly new, but storytelling has been a part of human lives for centuries. Dating back to ancient cultures, storytelling was essentially an oral form in combinations with body language. With the advent of writing and rapidly developing technology we can today find stories shared all over the world in many different forms. Hsu (2008) believes the answer for why our brains seem to be wired to enjoy stories could be rooted in our history as a social animal. A narrative is one of the many uses to which humans put language and there is no known culture that does not practice storytelling (Brown, 1991). Storytelling could be thought of as a psychological artefact, a verbal tool that appears in all cultures. To refine the research question the article will mainly focus on how literature have been approaching storytelling in a UX context, rather than why. However, the psychological aspects of storytelling seem to be an essential part of why our brains seem to enjoy one story over another. The article proposes this as a topic for further research.

Looking at the study of stories, narrative theory is positioned between the cognitive and technical approaches. The cognitive approach describes narrative as a way of creating meaning in the mind. The technical approach defines narratives and narrative elements (Ryan, 2001). Therefore, narrative could be considered both a mental way of constructing stories and a product in terms of performance and text. A technical approach defines narrative as a series of causally linked

events that unfold over time. Another definition hinges on the typical narrative subject matter: the interactions of characters, which possess various motivations (Hsu, 2008).

According to Stickdorn and Schneider (2010) storytelling is a method for sharing insight. However, storytelling does not have to be the direct route to knowledge. Stories can be communicated and interpreted in many ways. But apparently in each case stories could be a natural way of beginning a dialogue with an audience (Quesenbery and Brooks, 2010), putting a face on the design process and bringing people together (Rabinowitz, 2010). “Depending on the nature of the project context, visuals, video, role-play, or a combination thereof might be employed in order to tell the stories involved” (Stickdorn and Schneider, 2010, p. 203).

Drawing lines across the literature reviewed there are difficult to specify one common way to approach storytelling in UX design. Storytelling seems to cover a large range of vocabulary depending on the nature of its context. In the context of UX design some authors presents storytelling as a supporting tool, but guidelines and instructions on how to create stories in UX design are not to be found (Quesenbery and Brooks, 2010). The desired purpose of crossing storytelling elements with design methods is a need to gain deeper understanding of UX. Therefore it is interesting to examine different storytelling approaches describing or expressing aspects of UX to determine if and how storytelling could benefit the designer in a design process. Considering the emerging experienced oriented focus in the design discipline the understanding of the story form is increasingly important.

3.1 The Story Form

The stories that captivates us often follow a specific pattern. “Great stories, don’t just happen randomly; they are designed” (Inchauste, 2010, p. 38). Oriented around a character or a theme, the otherwise uncoordinated elements of an experience all

emerge into a clear goal and purpose (Inchauste, 2010). In Figure 1 Inchauste (2010) presents an illustration of a typical story arch. The reason for why a story fails to affect the audience emotionally could be because they did not use the pattern as a guide.

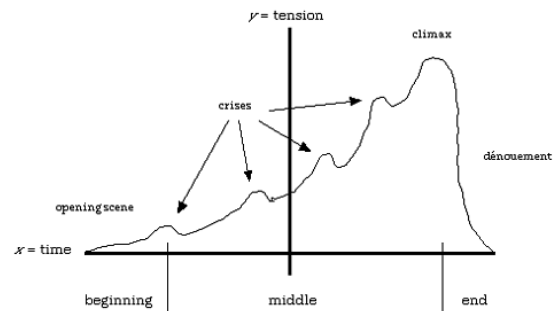


Figure 1: Typical Story Arch

The story form tends to have a schematic structure. According to Mandler (1983) a story begins with a setting in which characters, location, problems, and time is presented. Following of one or more episodes, each has a beginning and a development towards a goal. In the opening episode, the characters react to the beginning of the events, set a goal, and outline a path to reach the goal. Each episode focuses on the goal, attempts to reach the goal, and obstacles for reaching the goal. The attempts are understood as causes to the outcome. Each episode links to the overall story, thereby creating a plot.

In the context of UX design stories seems to be created for a specific purpose. When crafting a story the designer should ensure that the story meets specific goals, communicates the intension, and is not misunderstood. (Quesenbery and Brooks, 2010). Looking at the ingredients in a UX story Quesenbery and Brooks (2010) presents them as tools the designer could use to give meaning and texture:

- Perspective: The point of view from which the story is told.
- Characters: The people in the story.
- Context: The environment in which the story unfolds.
- Imagery: The visuals, emotional, or

sensory texture the story evokes.

- Language: The linguistics style in which the story is told.

Pruitt and Adlin (2010) has established eight questions the designer should ask before creating a story:

- What is your goal in writing a story?
- Who is the persona of the story?
- What other characters are involved?
- What is the situation before the story begins?
- What is the goal of the main character?
- What triggers the action of the story?
- What happens during the story
- What is the outcome of the story?

However, they point out that writing a story is an iterative process and that making a first draft is a good start.

4. STORYTELLING IN UX DESIGN

Proposing an initial framework for designers talking about experience, Forlizzi and Ford (2000) explains that existing theory on experience has led to three ways that people talk about experience: experience, an experience and experience as story. In semantic literature Hassenzahl (2010) presents UX as not much different from an experience in itself. He defines experience as a story, emerging from the dialogue of a person with his or her world through action. According to Geven et al. (2006) a UX framework should help provide focus on the underlying concept of experience. But the context of use is not always easy to consider because user needs, and the use of the artefact, results from motivated action in the context (Helander, 2006). Trying to craft some kind of experience, designers should only design for an experience, rather than predict the outcomes. Then how could storytelling trigger the user to describe or express aspects of user experience?

“Design stories could be useful tools in several phases of the design process” (Parrish, 2006, p. 74). This includes the design phase, the design communication or documentation phase and in formative evaluation. Stories in

the design phase are brief, imagined stories likely used by all designers in evaluating possible designs or design features. Regarding design communication stories allows people to judge designs to evaluate how well it fits. Another use of design stories is to prepare for formative evaluation. Design stories are prototypes of the final design outcome. A limited prototype could for example help clients and users to envision the finished product and comment on how the design is proceeding.

Quesenbery and Brooks (2010) say stories in UX are usually created for a specific audience and for a specific person. Stories do not only describe actions, but also explain them and set them into a context that helps you understand why they happened (Quesenbery and Brooks, 2010). Mar and Oatley (2008) identify a storytelling processes as abstracting, simplifying, and compressing as fundamental to a story’s ability to engage readers in a manner that they can experience thoughts and emotions congruent with events in the stories, which could be the desired intention of the designer trying to communicate UX with users and companies.

The literature presents different ways of approaching storytelling in the context of UX. Apparently storytelling is most often used as a supporting tool where design methods have been infused by storytelling elements to understand UX. The next sections will review storytelling approaches with respect to UX and eventually discuss and determine if and how storytelling could benefit the designer in their work with users and companies.

4.1 Stories and Narrative Interviews

Geven et al. (2006) are looking closer at the characteristics of meaning. They argue that research focused on the subjective aspect experience must use methods that allow assessing the subjective structuring of the users world in their own structure language. They present the emotional content of the story as reconstructed during the narration and provide more direct access to the experience than evaluative questions. Therefore it is important to make people tell

the story about the experience rather than reporting about it. By attempt to access user experience through storytelling, Geven et al. (2006) discovered through narrative interviews that when the users got more comfortable telling stories about their experiences they got even more personal.

In similar research Quesenbery and Brooks (2010) presents a technique to collect narratives, Critical Incident Technique developed by John Flanagan. Instead of asking for opinions on the product or the experience, ask the user about a specific recent experience. This event could give insight into user behaviour and the context in which those events occurred. Figure 2 introduces a way to structure information in order to easily find stories in the collected interview notes. Start with simple questions to establish a topic and then ask questions that invite the user to tell more detail (Quesenbery and Brooks, 2010).

A STRUCTURE FOR AN INTERVIEW	
Do this...	Like this...
Start with a question that establishes the activity you want to talk about. This question can be simply answered with a yes or no.	“Have you ever [done something]?”
Then ask questions that build up a picture of how this activity fits into their work or life. You can even suggest answers from a standard list for these questions.	“How often do you [do that thing]?” “What makes you decide to [do that thing]?” “Would you say this is something you mostly do at work or at home?”
Now, ask a question to get them to think about a specific example.	“When was the last time you [did that thing]?”
Once they have a specific event in mind, you can repeat the situation, to be sure you have it right, and then ask for the whole story.	“Tell me about that.”

Figure 2: Structure for a narrative interview.

4.2 Scenarios

A scenario is a story about people and their activities (Rosson and Carroll, 2002). Narrative methods can often be found as personas and scenarios, used in different phases of the

design process, but mostly for user research (Tassi, 2009). Pruitt and Adlin (2006) do not distinguish between a story and a scenario. They refer to a technique for creating sequential narratives, telling us what someone did, in what order, and what happened as a result of their action. In Figure 2 they present seven different types of stories. The chart shows the progress of a design process from initial discovery to exploration of details: (1) Short and compelling, both illustrating a dilemma and hinting the way out. (2) Illustrate a problem and can often point at possible solutions. (3) Illustrates interaction between the product and user. (4) Explores a key scenario more deeply or look into details of a complex feature. (5) Carries context and environmental information, a good way of reviewing the overall flow. (6) Walking through the logic of a process. (7) Usually a sequence of action by user.

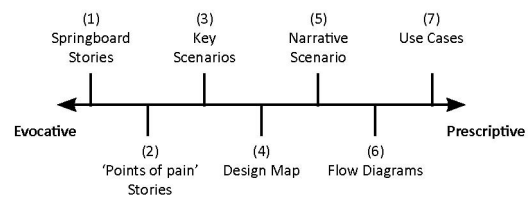


Figure 2: Chart of flowing stories.

Considering stories used to catalyse communication in design, Erickson (1995) writes as opposed that stories differ from scenarios. Stories are concrete accounts of particular people and events, in particular situations. Scenarios are often more abstract. They are scripts of events that may leave out details of history, motivation and personality. Stories are often about atypical situations. They are about events, which are exceptional in some way, often events in which the protagonist has triumphed in the face of great odds. Scenarios are about typical situations they are intended to capture the normal chain of events, the prototypical situations (Erickson, 1995).

Quesenbery and Brooks (2010) present's stories as a way of describing UX. Stories could be used to make scenarios and the scenario is

telling a story. Stories in terms of scenarios could be used for: (1) Evaluation of usability tasks. A story could establish a goal and motivation providing a starting point for the usability task. (2) A guide for expert reviews. Using the persona or character letting them walk through the usability tasks from their perspective. This way there is more likely to achieve the real use of the product.

Michailidou (2013) provides an example of how a story could be used to make a scenario. The story plot should be arranged according to an interaction, instead of a topic-specific order and respecting the temporal aspects of UX. UX stories may start with an anecdote and then get shaped into a complete scenario that illustrates a function. During evaluation, new stories can be found that will help shape the next iteration of the design (Quesenbery and Brooks, 2010). Similar to Erickson (1995), Michailidou (2013) believes UX stories should also enable the listener to understand motives and emotions concerning an interaction rather than learn something. Therefore in UX stories the role of the character is emphasized.

4.3 Persona

“Stories have the felicitous capacity of capturing exactly those elements that formal decision methods leave out. Logic tries to generalize, to strip the decision making from the specific context, to remove it from subjective emotions. Stories captures the context, capture the emotions. Logic generalizes, stories particularizes. Logic allows one to from a detached, global judgement; storytelling allows one to take the personal point of view, to understand the particular impact the decision is apt to have on the people who will be affected by it” (Norman, 1994, p. 129).

Personas are fictional characters created during the design process to represent actual users and emphasize the end users characteristics during the early stage of the design process (Law et al., 2009). Pruitt and Adlin (2006) present this storytelling form as a design technique, using narrative to make a point. The goal is to communicate what you

have learned in a powerful and persuasive way. Making a persona could be a way of understanding the user and this process could be regarded as a part of creating a story (Inchauste, 2011). The story should help the participants get a common understanding of the main users and have these in mind when designing (Nielsen, 2013). Being able to emphasize with the users through stories could help designers better understand the emotional sides of the experience, which users are starting to expect especially from the websites and applications they use everyday. Even though personas are well-known design methods, almost universally used in the context of UX, there are few clear standards for use. What seems to be clear when creating stories around personas, people are able to conceive a more meaningful vision of the project. Think about how people shout advice form characters in novels, movies and television programs engagement with detailed representation of people.

Narrative elements	Narrative elements in Persona-Scenarios
Character(s)	The persona should be the protagonist, not the IT system.
Time	Most persona-scenarios are set in present time but they can also concern a distant future. The story time can last minutes, days, months, etc. <i>The persona-scenario should concern the use of the future IT system.</i>
Problem	The persona has a problem. A problem can be a loss, a need, a lack of something, an obstacle to overcome, a conflict, etc. <i>The problem should be investigated and solved within the story.</i>
Setting	The persona-scenario should begin with a presentation of the persona, his or hers problems, the place where the action takes place as well as the time (present time/distant future).
Opening episode	In the opening episode, the persona should define the goal and start to act.
Episodes	The persona-scenario should develop through a sequence of episodes that concern the problem, the goal and the attempts to reach the goal, the events involved in these attempts, and the obstacles hindering fulfillment of the goal. <i>Events have to be described in a concrete and detailed manner.</i> The IT system is a part of the events and it (only) becomes tangible in the interaction that takes place between the user and the IT system. Obstacles should be overcome as a part of the events to as high a degree as possible.
Resolution	<i>In design scenarios, the problem should be solved and the goal reached.</i>
Plot	Most persona-scenarios are presented in a linear manner, without deviations from the story time.
Overall story	Each episode should link to and be meaningful in relation to the overall story. The persona-scenario should explain why non-routine actions and events happen and how they are dealt with.
Narrator's perspective	Most persona-scenarios are told in third-person allowing the narrator to be omnipotent.

Figure 3: Design Oriented Persona-Scenario.

Madsen and Nielsen (2010) present the persona method as a type of scenario. They investigate how the persona method could support understanding in a project between the participants. The research builds up on how people use narratives to convey information about requirements in the context of an IT system. Narrative theory

tends to stress how natural it is for people to tell and interpret a story. However, a key finding in Madsen and Nielsen's (2010) empirical study shows that there is difficult to write and present a good story without methodical support. Therefore they contribute with guidelines to write a persona in Figure 3.

According to Quesenbery and Brooks (2010) using stories are natural ways of presenting personas. By transforming facts into situations that bring static personas to life, giving them context and motivation. Figure 4 shows that the demographics and other details are still there, but they provide a background for the richer description of the experience.



Figure 4: Example of building a persona into a story.

Pruitt and Adlin (2010) believe a good story for a persona is the one that helps illustrate the personas point of view. That means it is not central to a story if there is a good or bad ending. A good story about a persona uses details from the data the designer has gathered and weaves them into a memorable and compelling narrative. The trick is to make a general shape of the character. Make the stories unique, but neither that generic that

no person could relate to it. Personas could be archetypes, just like characters in myths and folktales. Good stories have just the perfect amount of detailing. Any details included should help reinforce the personas character, goals and roles. However, it is difficult to find the right level of detailing.

4.4 Brand Experience through Storytelling

“The more indices we have for a story that is being told, the more places the story can reside in memory. Consequently, we are more likely to remember a story and to relate the story to experiences already in memory” (Schank, 1999, p. 11). An experience is comprised of emotion as well as functional interaction between customers and service providers (Beltagui et al., 2012). Designing a service should therefore focus on emotional as well as functional outcomes. Pagett and Allen (1997) define the brand experience as the cognitive, affective and behavioural reactions associated with a specific service event. According to Brakus et al. (2009) the brand experience is the customers experience with respect to four brand experience dimensions: sensory, affective, behaviour and intellectual. The brand experience varies in strength and intensity. It could be positive or negative, consciously or unconsciously. Literatures studies (Brakus et al., 2009) indicate that the brand experience have behavioural consequences, affecting both customer satisfaction and customer loyalty, directly or indirectly. If the customer has a positive brand experience, he or she will remember this experience and most likely choose the same brand again. A positive and holistic brand experience of a service may help establish a better relationship with the consumer and over time will be rewarded with loyalty.

Then how can designers design for a positive and holistic brand experience? A good start could be to make sure all participants has a shared understanding of the design goals. Learning from how filmmakers and screenwriters are building a story, a designer can apply more emotional values to a product by communicate the core value of an

experience as a theme within a story (Chastain, 2009). Using stories as output, communicating with users, customers and the organization, the design team should behave more like a film crew, which could result in a more meaningful product, service, brand etc. (Chastain, 2009). When all team members have a clear sense of what type of experience they are designing for their efforts can focus around achieving the experience. Stories are a means to lead a team towards a shared understanding (Buttler and Lukosch, 2012; DeLarge, 2004). Putting a face on the design process and working with an experience theme the concept of UX could seem less abstract.

Forlizzi and Ford (2000) propose a framework as a way to talk about experience that is meaningful for designers. The framework has four dimensions: (1) Sub consciousness, the most automatic experiences. (2) Cognition, experiences that requires us to think about what we are doing. (3) Narrative, formalized experiences in the users head. (4) Storytelling, subject aspect of experience. "An experience could move from narrative to storytelling – a formal experience become personalized as it is communicated through storytelling in a relevant way" (Forlizzi and Ford, 2000, p. 422). Think about how people interact with products and services, how they make people feel and the stories they tell afterwards. A sub-conscious experience shifting to a storytelling experience could illustrate the human need to communicate and share experiences through stories. Looking further into the human need to tell stories could be particularly relevant for designers learning to understand the user.

4.5 Co-Experiences with Stories

"When they hear a good story, listeners say, 'oh, that reminds me ' and launch into their own stories" (Erickson, 1995). Battarbee and Koskinen (2010) use the term "co-experience to describe experiences with products in terms of how the meanings of individual experiences emerge and change, as they become part of social interaction" (Battarbee and Koskinen, 2010, p. 7). Similar, Battarbee

(2003) defines co-experience as the user experience, which is created in the context of social interaction, which seems to be the new business when selling products and services. Further she claims that the action for co-experience is creative and collaborative, which is descriptive of the design process. Looking at co-experience through a study on multimedia messaging she concludes that co-experience is driven by social needs of communication and maintaining relationships as well as creativity in collaboration. An example of a current product run by these factors is Snapchat, a photo messaging application. Figure 5 illustrates that users can take photos, record videos, and add text and drawings. Before sending the content the user set a time limit for how long the recipient can view the Snap. This fall Team Snapchat (2013) introduced a new functionality, Snapchat Stories. By adding pictures and videos to the Story function the content lives for 24 hours and then disappear. The Story always plays forward, which results in sharing moments in the order the user experienced them.

Another way of co-experience with stories is using drama. When working with users, Quesenbery and Brooks (2010) suggests that a way to collect stories is to get a group together and make them tell stories to each other because one story often leads to another. Brandt and Grunnet (2000) explore the context of use by engaging people more directly in the design process with drama. Drama could appeal more to the senses than verbal language alone because it offers a common platform for designers and users to make communication and understanding easier amongst them (Brandt and Grunnet, 2000). By letting users dramatize scenarios they learned that drama could help designers build bridges between people and achieve greater empathy for the users and the context of use. Nevertheless it is a bigger challenge for the designers to use drama when designing artefacts for contexts that are unknown in the outset. Even though drama could be a common language between the designer and the user it will also require courage from both of them (Brandt and Grunnet, 2000).

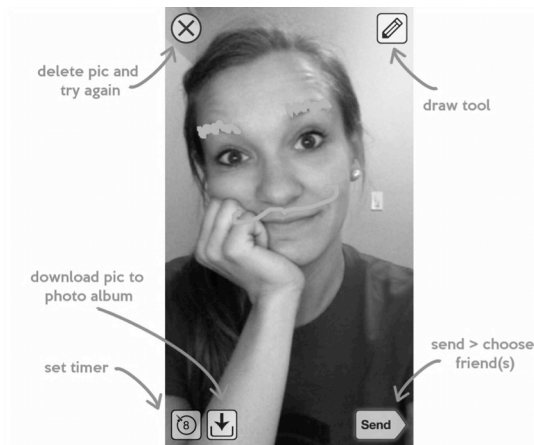


Figure 5: Illustration of Snapchat's basic functions.

However, according to Lloyd (2010) it is certain that storytelling is a central mechanism in the development of a common language in design teams. Stories are a good way of promoting team building, letting the team members swap stories and discuss different interpretations (Erickson, 1995). Also when investigating change, the most difficult part could be to convince people to see that things can actually be different. Then stories are a great way to change the dynamic of the discussion (Pruitt and Adlin, 2006).

5. DISCUSSION

The literature reviewed presents storytelling as a broad concept that has been used and interpreted in many ways. The literature studying narrative theory presents the traditional story form with a schematic structure. Looking at storytelling approaches in the context of UX, the traditional story form is not directly transferable. This is because UX stories are made for a more specific purpose and not necessarily for entertainment. The findings suggest that the main focus when making a UX story should be to illustrate a point relevant to the design project. However, it does not mean a UX story should be boring and without value of entertainment. Being aware of the story form and its elements could help the designer make a compelling story to engage team participants and users in the design process and additionally create a common understanding and inspire to idea

generation.

With respect to UX, Storytelling is categorized in two ways from the designer's perspective: as input and output. As input, storytelling is a supporting tool collecting insight on UX. The literature suggests using narrative interviews, which at first glance is not that different from semi-structured interviews, comprised of open and closed questions, having a basic script for guidance (Rogers et al., 2011). As illustrated in Figure 2, a narrative interview focuses more specifically on providing guidance to stories about a past recent experience within an established topic. Findings discovered that when users got more comfortable telling stories about their experiences they got even more personal, which could give the designer a thorough understanding of the users emotion and motivation behind the experience. However, the literature points out that stories do not have to be the direct route to knowledge and that stories could be interpreted in many ways.

As output, a story could be communicated through telling, writing or visualization. Then there are story elements that recur:

- A context is established
- The story is oriented around a user
- The user possesses some kind of motivation towards a goal
- Simplify and get to the point!

Stories as output could also give the designer input during the making, getting more aware of UX and the context of use. However, making stories could be a time consuming task and require knowledge on narrative theory from the designer, but the benefits may be numerous. "Any tactic that improves the design deliberations should ultimately be seen as a time saver, rather than time sink" (Parrish, 2009, p. 80).

There are confusions in the literature whether a scenario is a story or not. Pruitt and Adlin (2006) do not distinguish between a story and scenario. Contrary, Erickson (1995) believes scenarios are more abstract, capturing the prototypical situations, which may leave out

details of history, motivation and personality. Another interpretation is based on stories as the foundation behind scenarios (Quesenbery & Brooks, 2010; Machailidou, 2013). Regardless of the scenario interpretation there seems to be a shared perception that the focus should be to illustrate a point indicating motivation and emotions that lies behind the actions of the users.

Findings from empirical study indicate that it is difficult to write a good persona without methodical support and a persona structure is suggested in Figure 3 (Madsen and Nielsen, 2010). The evident is that personas and scenarios are effective tools when working in teams. Sharing stories could provide a common understanding of the design goals and create a common language between the participants. When using stories as output the designer is putting a face on the design process, which could make UX less abstract. In that case it will result in better products and services and additionally save time for all team members.

Drama could help building bridges between designer and user, creating a common language. But this method could require more courage from both designer and user. However, letting users dramatize scenarios could help designers achieve greater empathy for the users and the context of use. Another finding shows that it could be a bigger challenge for the designer to use drama when designing artefacts for contexts that are unknown in the outset. In favour of the designer it could give larger room for interpretation and result in a number of ideas.

The little research done on measuring the brand experience concludes that it affects the satisfaction and loyalty of customers. When designing for a brand or service, the designer should have in mind that it is easier to relate to and remember a story if they are already linked to indices in memory. Therefore, the paper suggest that it would be interesting to examine how designers could use storytelling to affect the customer's brand experience.

6. CONCLUSION

The article has mapped out existing storytelling approaches in context of UX, filtered out the storytelling elements and discussed how storytelling could benefit the designer in a design process. The main findings show that storytelling could be applied during many phases of the design process, both as input and output for the designer. To specify the use of storytelling in a UX design context the paper propose a list of requirements for good approaches that the designer can use searching for insight on UX:

Input:

- Provide the user with guidance to tell stories about a past recent experience as shown in Figure 2.
- Use the story elements as a way to organize your insight notes. With a foundation it will be easier to use storytelling later in the design process and additionally save you time.
- Listen for the good points in every UX story, and use them as anecdotes for output development.

Output:

- Make stories that illustrate a point relevant to the project.
- Establish a context.
- Orient the story around a user.
- Communicate the users motivation towards a goal.
- Keep it short, simplify and get to the point!
- Emphasize the role of the character in the story.
- Iterate. Remember that the making of stories is an iterative task. Making a story could take time and practice.
- Use stories to create a common understanding amongst team participants and users, making UX less abstract.
- Have some fun when telling stories!

7. FUTURE RESEARCH

According to Ericsson's (2013) mobility report, the number of mobile subscriptions around the world is about 2.2 billion. By 2019 it will

triple. As a result of rapid technology development the experience-orientation amongst designers have increased. With the development of the technology today the way we tell and share stories in the future will be changing. Therefore, storytelling in context of designing products and services is an interesting topic for further research. Then a question for further development is: will the designer need to change methods or use existing methods in other contexts?

In the market nowadays the competition amongst companies offering insurance and pension services increases. From a user perspective, it could be difficult to distinguish between factors other than price. Therefore it has become more important than ever to deliver great customer experiences. Intersecting these topics, few have looked into how storytelling could be used in the design process working with brands and companies. How could brands and companies use storytelling as both output and input to improve satisfaction and loyalty of the customers? The paper suggests that the use of storytelling would be interesting in that regard.

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