Identifying the fundamentals of improvisation in the service encounter

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Foreword

During the fall of 2016, we conducted our master thesis at Karlstad University. We would like to thank our supervisor, Per Echeverri, for your enthusiasm and support throughout the work process. From the very beginning when we came up with the idea for the thesis you have been supportive and committed to our work. Thanks to your valuable input it has been a great and fun experience with a lot of laughter.

The thesis have been conducted together.

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Abstract

Purpose – The aim of this thesis is to bring understanding of what constitutes improvisation in the service encounter.

Design/methodology/approach – The study adopts a qualitative approach using hidden observations to categorize different types of improvisation in the service encounter. A collection of 147 observations were conducted in retail services in Gothenburg. The observations made it possible to find overall categories and to be able to generalize different themes of improvisation within the service encounter. Different themes were developed by analyzing the observations, guided by a theoretical framework.

Findings – The improvisation themes discovered within the service encounter were experience, impulsiveness, theatrical, personality and emotionality. All of these are factors that influence improvisation.

Research limitations/implications for future research – The findings could be difficult to generalize to other service settings and the geographical location is limited to one city. The results are the researchers’ subjective assessment of the interaction and there could be further themes that needs to be taken into account. Future research should strive to examine how the fundamentals of improvisation are related to each other and how using improvisation in the interaction affect the customers’ value perception of the service.

Originality/value – This study offers original contributions by explaining the fundamentals of improvisation in the service encounter. These fundamentals establish a framework and gives a clearer definition of what the concept improvisation implies.

Keywords – service encounter, theatre, dramatization, service experience, drama, interaction, improvisation.
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1. Introduction

1.1 Background

The theatre perspective has become a popular way of viewing the service encounter. Previous research have examined different roles of dramatization in the service encounter between service provider and customer, both what the roles themselves imply and how they interact. Grove et al. (1998) have study the theatrical components to understand how they influence the customer and create satisfaction and/or dissatisfaction in the service context. They also illustrate how the theatrical components, including the audience, help to create the performance component. This has been further developed by Harris et al. (2003) as they include the drama aspect. They define drama as the core inter-personal experience, which implies that the customer is involved in the performance of the service encounter. Thus, this states that customers are an important aspect in the service encounter.

Solomon et al. (1985) suggests that “service encounters are role performances” where customers and service providers have different roles. Surprenant and Solomon (1987) later developed another definition where they state that the service encounter is a “dyadic interaction between customer and service provider”. In this definition they are focusing on the interaction rather than the roles to play. People that are interacting within a scripted behavior are usually playing a role. There are two different types of scripting in the service encounter, weak and hard, depending on the possibility to customize the experience or if it is the same regardless of who the customer is, either it is a more flexible behavior or beforehand decided what the interaction should contain (Abelson 1981). But what happens when the behavior is not fixed and differ from the scripting and role behavior? When the behavior is unexpected, created in the present and not rehearsed it can be called improvisation (Echeverri 2000). Improvisation is based on the employees’ experience and adaptability to different situations and human behavior which makes it less common than scripted behavior (Echeverri 2000).

1.2 Problem

In recent years researchers have gain interest in the phenomena of improvisation in the service encounter, however there is a lack of research regarding the foundation of improvisation and what it consists of. Different categories of dramatization and scripted behavior within the service encounter have been the focus of previous research. John et al. (2006) present a perspective of improvisation that is strongly connected to the customer needs. This interpretation of improvisation is a rather narrow way of looking at the phenomena. We suggest that this is more of a customized script, which is based on the customer needs. Echeverri (2000) has a wider perspective on improvisation and emphasize the innovative and creative
qualities, an unexpected behavior and created in the present. The importance of improvisation have been recognized and that it creates something special for the customer (Echeverri 2000; John et al. 2006), however what enables and constitutes the improvisation have been neglected. According to us, a major part of previous research are very abstract and there are not enough research on what the basis of improvisation really is.

1.3 Purpose

In this paper, the aim is therefore to outline a framework that explains what constitutes improvisation in a service encounter. Due to the purpose we need to look at how the phenomena is expressed within the interaction. Thus, it is appropriate to embrace Surprenant and Solomons’ (1987) definition of the service encounter as a dyadic interaction, focusing on how the improvisation affect the interaction rather than the surroundings. The surroundings in the service encounter is a highly researched area in the service management literature and research have mainly focused on the different roles and the service context (Moisio and Arnould 2005; Grove et al. 1998). Since the interaction is the core of inter-personal experience, it is important to involve the customer in the service encounter (Harris et al. 2003).

The improvisation perspective on the service encounter has been researched, but the interaction itself within the service encounter has been neglected. Recent years the focus has expanded to highlight the importance of improvisational training (Daly et al. 2009). With training on how to improvise, the employees can develop more spontaneity and creativity in their daily interactions (Daly et al. 2009). However, there is a lack of research regarding what constitutes improvisation and how it occurs within the interaction in the service encounter. With the insight of what constitutes improvisation, the training can be developed further and become more effective. Even though the concept of improvisation is frequently used by researchers there is no cohesive definition of the concept which makes it hard to grasp. When knowing the fundamentals of improvisation the concept becomes clarified and gets a more distinct definition. Thus, this thesis contributes with both practical and theoretical implications by focusing on capture the fundamentals of improvisation.

The empirical study and theoretical orientation enable the outlining of a framework that explains improvisation in practice. The non-verbal communication (NVC) can convey information within the interaction, it can strengthen or clarify the verbal communication and it is a key in expressing emotions or attitudes (Echeverri 2000). Identifying the non-verbal communication and verbal communication within the observations enabled us to discover categories that were clustered into five themes that constitute improvisation. We argue that the insight of the themes will give a deeper understanding of how improvisation occurs in the service encounter and inspire to further research.
This paper proceeds as follows: First, we examine prior empirical research and theories. We summarize the theoretical framework by enlighten improvisation in the service encounter and present the empirical gap that exist. Second, we present the methodology of the study giving an overview of the social context and how the study is designed. We also explain the data collection and how the data is analyzed. Third, a presentation of our findings as five different fundamentals of improvisation will be given. Finally, we discuss the implications of improvisation and the limitations of the study, giving suggestions for future research.
2. Literature review

In this section, a review of research regarding the service encounter, dramatization and theatrical components, script, improvisation and verbal and non-verbal communication are presented and discussed. A deeper understanding of these research areas contributes to form a perception of the observations making it possible to produce the results.

2.1 Service encounter

The concept of service encounter is a frequently used term in today’s research field of service management and service marketing. According to Bitner et al. (1990) the term service encounter represent “the moment of interaction between the customer and the firm” and the interaction that occurs between these two is often seen as the actual service by the customers. Furthermore Bitner et al. (1990) also argue that the service encounter can be seen as the core part of the service offering. Previous research by Solomon et al. (1985) state that the interaction between the customer and the service provider to a great extent can be constituted essentially by how the customer perceive the interpersonal interaction. This is something that Bitner et al. (1990) neglect in their reasoning and there is a need for greater understanding of how the interaction affect the perception of the service. Surprenant and Solomon (1987) have earlier stated that “the interaction is the dyadic interaction between a customer and a service provider”. In their definition focus lies on the face-to-face interaction between two people rather than the overall surrounding. We adopt the definition made by Surprenant and Solomon (1987) since the interpersonal interaction between the customer and the service provider plays a central role when it comes to identifying themes of improvisation.

2.2 Dramatization and theatrical components

There are a lot of different studies in which the theatre concept have been applied within service marketing. The term “theatre” have in retailing been a widespread concept and have been adopted as a way to create memorable experience for customers (Harris et al. 2003). Grove et al. (1992) offers an insight that the drama metaphor is applicable to the marketing management of service organizations. Later Grove et al. (1998) developed and identified four main theatrical components that are the overall representation of service dramas: actor, audience, setting and performance. Grove et al. (1992) highlight that the drama metaphor is appropriate when it comes to managing services marketing phenomena since it captures the dynamics of the human interactions that occur. Drama is a metaphor for the human behavior within the sociology discipline and are the basis for the general school of thought called “dramaturgy” (Grove et al. 1992). The various dramatic devices,
similar to the once used by actors in a theatrical productions, are used in the everyday interactions making it able to mediate desired information (Grove et al. 1998). They also explain that the drama, as any object or action, is used to influence the customer perception of the interaction and thereby influence his or her response to it (Grove et al. 1992). With this said, Grove et al. (1998) propose that the drama metaphor provides a holistic framework, design tool, classification scheme and descriptive vocabulary to the services marketing and management thought. The drama framework can be seen as a multidimensional tool for understanding and evaluating the service experience (Grove et al. 1998).

Even though they have captured the drama metaphor and how to apply it in service marketing, Grove et al. (1998; 1992) overlook the essence of the term interaction and also the asymmetry that occurs between the parties, they see it as a monologue and not as an interaction. The Cambridge Dictionary (2016) defines interaction as “an occasion when two or more people or things communicate with or react to each other”. The term interaction has been worn down and are, according to us, nowadays more synonymous with the term service meeting, and the real meaning of the word interaction has been lost. Within the interaction there is a mutual creation where the parties affect and shape each other’s behaviors. The theatre concept often suggests that there is an actor that perform in front of an audience. To us this is misleading when talking about an interaction since both parties need to interact. The customer and service provider create with each other, both of them are the operators/actors and are interacting. The audience can influence the act by for example suggest different roles they should enact or explain the setting and from those premises both the service provider and customer can create the experience. Moisio and Arnould (2005) have extended the dramaturgical framework to include this interaction between the customer and service provider, called the drama interaction. They define the drama interaction “as the level of consumer involvement or activity, ranging from active to passive that can shape, redirect and structure the unfolding of the drama performance”. The involvement can help shape the drama performance during the interaction since some behaviors both give and give off certain impressions that affect the performance outcomes, this includes the less-active customer audiences (Moisio & Arnould 2005).

2.3 Script

Script is a frequently used concept in previous research but what script involves depends on different researchers. However most researchers agree that script is divided into two parts, one that is connected to controlling the employees and the service encounter and one that is connected to adapting to the situation and customer needs. Solomon et al. (1985) propose that service script would include the expected behavior in the role set. This is learnt by previous service experience and
stored in different levels of memory. Tansik and Smith (1991) take another point of view and see script as a tool for the employee to learn job tasks. This enable the management to control the service interaction that occur in the service encounter. These two ways of viewing scripts is summarized by Victorino et al. (2013) who propose that scripts have a dual function. First it should help specify the employees’ task such as limitations and in what order they should be completed. Second it should act as a guideline for what is acceptable verbal exchange during the service encounter. Abelson (1981) describes two different type of scripting, weak and hard. The weak script do not use information that are decided in advance such as how a salesperson should greet the customer. This make it possible to customize the service experience, therefore it is also called customized script. The hard script is the opposite from the weak, or customized, called standardized script. The difference is that learned associations between prior and forthcoming events is of a higher relevance in the weak script (Abelson 1981). The standardized script is a very strict form where the employees should follow a certain schema giving every customer the same treatment and answer no matter what their expectations are. The customized script is more dynamic which also gives the employees bigger opportunities to meet customer expectations and adapt to customer specific needs (Victorino et al. 2013).

2.4 Improvisation

Echeverri (2000) have studied how bus drivers treat and greet the travelers. He presents in his thesis that the expertise the driver possess is to break the expected behavior, with sense and timing of when and how this should be done, that creates delight of the customer. Since it is something unexpected within the interaction Echeverri (2000) characterized it as innovative initiative by the driver. The basis for the innovative and creative quality of the treatment is improvisation which can be seen as the central mechanism in the interaction. Improvisation is here used to denote behavior that is different from the roles and scripts concept more fixing approach to behavior. Improvisation suggest that the behavior is more unexpected, created in the present and therefore not rehearsed. Improvisation should in this context not be confused with random behavior, where there is no ordering principle that help the occurrence make sense. Improvisation in the service encounter is based on exercise or rather socially acquired skills to integrate with and adapt to humans. The term improvisation represents better what the front employees do when they treat customers. Concepts as role or script are better suited for service performance that more strictly follow a stipulated template, a 'script' (Echeverri 2000).

John et al. (2006) present another view of improvisation where they lean on the jazz metaphor. They emphasize the importance of employees’ ability to adapt and serve various customers different depending on their needs. Further they argue that service performance depend greatly on improvisation by the service provider and focus on
when the customer need some form of customization. Front stage employees have the best knowledge of what fits a specific customer need and expectation (John et al. 2006). This definition capture the overall implications of improvisation but there are reasons to argue that this definition is not sufficient enough. This way of viewing improvisation is locked in two major aspects. The first is that it is only the employees that are able to improvise in the interaction. This is misleading since it is an interaction where both parties are involved and creating the experience together. There are nothing that stops the customer from performing improvisation in the service encounter. The second doubt is that improvisation only occurs when the service provider need to adapt to customer specific needs. This is a rather narrow way to define improvisation since it can occur without the customer being in need of it. Daly et al. (2009) have a similar view on improvisation where they suggests that the employees need the ability to improvise to be able to serve various customers and adapt to their needs in an effective way. They also suggests that this can be trained through staging different unexpected situations and helping the employees adapt to customer needs in a better way. The adaptability is necessary to possess so employees can capture and successfully navigate the “moments of truth” within the service encounter, the training will provide spontaneity and creativity in the employees daily interactions (Daly et al. 2009). The phenomena John et al. (2006) and Daly et al. (2009) describes is more of the customized scripted behavior, adapting to the customers’ specific needs and solve their problems. Therefore we have chosen to define improvisation as a behavior that is unexpected, spontaneous and creates something extra for the customer, create delight.

2.5 Verbal and non-verbal communication

When thinking about an interaction it can be easy to primarily focus on the verbal communication that takes place. However, Barnum and Wolniasky (1989) argue that up to 70 percent of all the communication within an interaction is non-verbal communication. Bitner et al. (1990) suggest that the service encounter consist of both verbal and non-verbal communication and are often expressed in combination. Non-verbal communication has been defined in several ways but Gabbott and Hogg (2000) defines it as “communication that transcends the bare elements of the written or spoken word” which is a holistic view of non-verbal communication. An earlier definition by Mehrabian (1972) express that the non-verbal communication can be categorize into cover body language like eye contact, facial expression and gesture. Since the essence of the thesis is to identify the fundamentals of improvisation both the verbal and non-verbal communication need to be taken into account, and an interpretation of the communication according to Mehrabian (1972) is to prefer.

It is significant to make a distinction between how the verbal and non-verbal communication are expressed. This has been done by Echeverri (2000), where he states that verbal communication often is utilized to convey information and the
non-verbal communication is used to express attitudes and sometimes also as a replacement for verbal communication. Even though the focus of the thesis is not on customers’ evaluation of the service, it is still important to understand how much and which types of verbal and non-verbal communication exist in the service encounter and how they are expressed in order to be able to interpret them. The interpretation of the non-verbal communication that takes place between the service provider and the customer are subjectively assessed. This is significant to consider since it constitute a large part of the collected data and therefore it is important to interpret and translate these non-verbal into something intelligible for the reader. Taking the discussion made by Barnum and Wolniansky (1989) into account we argue that it is important to look at all communication that occur in the interaction. The improvisation categories have to do with small micro-behaviors and expressions which makes it important to pay attention to both the verbal and non-verbal communication that exist in the interaction.

2.6 Literature summary

The literature review will guide us in the data analysis when producing the results. The observations in this study takes place in the service encounter, this is where the interaction between the customer and service provider occurs. The phenomenon we want to examine is improvisation and to be able to do that the perspective of dramatization is used when viewing the service encounter. The theatrical components within dramatization are the cornerstones of this perspective and therefore it is important to describe them, which will bring further understanding to how the improvisation theories have been developed. Since improvisation is an unexpected and spontaneous behavior, which are important characteristics of improvisation, it deviates from scripted behavior. This differentiation is important to understand and therefore the scripting theories needs to be acknowledge. The improvisation can be expressed through both verbal and non-verbal communication and therefore it is vital to explain what it is and how the concept is applied in this study. The connections between these different theories enable us to produce the results and link the findings to previous research.
3. Method

3.1 Design

A qualitative approach is suitable since this study observe the interaction between service providers and customers. The qualitative study primarily focus on creating understanding about a certain issue and the data is interpreted through word rather than quantitative variables which often is used when using surveys as method for collecting data (Bryman & Bell 2013). In this study the data collection is done through observations where we are placed in the social reality that is being analyzed. The ethnographic design makes it possible to observe the interaction between the service provider and customer, giving the opportunity to identify the behavior responses that the verbal and non-verbal communication have on the other party in the service encounter.

Observations can be divided into two different parts, hidden and open observations (Bryman & Bell 2013). In this study the observations constitutes a central part and hidden observations is to prefer since it neither require permission for conducting the study in a specific environment or from the person being studied (Bryman & Bell 2013). Another advantage of doing hidden observations in the natural environment is that the persons being observed are not aware of the fact that they are being studied. This reduces the risk of results being misleading since knowing that you are being studied might change your behavior. This in turn would lead to results that do not represents the actual interaction between the customer and the service provider. Another reason for taking the role as complete observers is that we did not engage with people in the environment and therefore not affecting the interaction between the customer and the service provider (Bryman & Bell 2013). One problem that can occur is the ethics regarding violation of the privacy of the participants without their consent (Bryman & Bell 2013). In this study the person will never be described in detail, it is the different micro-behaviors that occur in the interaction between customers and service providers that will be described. This means that a persons’ identity will not be possible to detect.

3.2 Sample

The sample is theoretical where data is collected in different retail services with the purpose of discover categories of improvisation and their characteristics (Bryman & Bell 2013). Interactions that stood out and that was found interesting have been selected at each retail service. These interactions are something beyond the “normal” greeting phrases and scripted behavior. This do not occur in every interaction and it is something that is specifically between these parties, for example an unexpected comment from one party or a unique behavior. Since the behaviors studied are micro-behaviors it is possible that more than one observation can be made within
each longer interaction. This is why 56 different interactions have been studied whereas 147 observations have been collected. Within the 147 observations there were some that stood out and explained improvisation in a better way than the rest. Therefore 17 observations constitutes the empirical material that were further analyzed.

3.3 Data collection

Pre observations were conducted in central Karlstad to test if the chosen method was suitable for the aim of the study. This made it possible to discover flaws and helped to further develop the observation techniques. When the pre observations were performed it was discovered that there were not a preferable amount of customers in Karlstad, which made it difficult to observe interactions without being detected and avoiding the risk of transforming into participant observers. Due to this, a decision was made to collect the data in Gothenburg. This decision of choosing Gothenburg was based on convenience since both of us are familiar with the city and know where most of the stores are located. During a period of three days data were collected at a broad selection of stores where many people were located. In order to observe as much as possible of the interactions both of us were present and placed in different parts of the store. One advantage of being at the same store is that both could observe the same interaction which made it possible to capture most of the interaction and discuss them afterwards. When asked by the service provider if help was needed, it was kindly declined and explained that we were looking, here called a passive customer. Acting as passive customers made it possible to move around undisturbed and listen to the interactions that took place without evoking any suspicion in the store. If a suspicion from service providers were discovered a decision was made to move away from the store to maintain the role as complete observer. The interactions were observed at a distant where it was possible to both listen to the verbal communication and to look at the non-verbal communication between the parties. Interest was shown to a product near the interaction in order to not be detected. The notes were written down during the observation or close after, since this will minimize the risk of forgetting important behaviors and events (Bryman & Bell 2013). Digital field notes on the phone were used making it possible to blend in with the surrounding, which according to Bryman and Bell (2013) is a suitable method to use since it do not reveal the actual purpose of being in the store. Standing with the phones transmit a signal of being occupied, making the service provider avoid to seek contact. Bryman and Bell (2013) mention the importance of writing the field notes as vivid and clear as possible to easier understand them. In order to fulfil this complemented notes of each observed interaction were described afterwards. Further description will be presented and described in the data analysis.
3.4 Data analysis

The first step in analyzing the data was to read through the field notes and select the ones that we found had something special and stood out from the rest, see field notes in the chart, in appendix. 17 observations, that according to us explained improvisation in a clearer way than the rest, were selected. The field notes were originally written down in Swedish, therefore we continued with translating the observations that stood out, since they were the most relevant for the study. To get a better overview an excel-document was created where the observations were described and coded, see the chart in appendix.

![Figure 1: Example of the work progress](image)

The first column in figure 1 is an example of the field notes that were collected during the observations. These notes were then complemented with a deeper description regarding the interaction, all the observations are represented in appendix. Afterwards, the field notes were analyzed, identifying the initial concepts within the observations and then grouped into categories with open coding. A pattern emerged and similar categories were then gathered into five overall themes that we consider are special features of improvisation. The five themes were named experience, impulsiveness, theatrical, personality and emotionality. See figure 2 and appendix for a detailed description of the data analysis.
3.5 The study’s credibility

3.5.1 Reliability

The reliability of a study can be argued to concern whether or not the results can be trustworthy (Bryman & Bell 2013). Jacobsen (2002) state that the conducted study should be possible to recreate at another occasion and also generate the same result as the first study. The reliability of this thesis can be argued to be strong because the observations have been carried out in a systematic way where detailed and clear descriptions of the interactions have been done by two people. However, since qualitative studies cannot be measured by numbers, which easier can be verified, it is important that the researchers describe the procedure of the data collection and how the results emerged (Bryman & Bell 2013). There is a detailed description of how the data analysis was conducted step by step and a model showing the reasoning throughout the analysis. Thanks to the detailed descriptions of the procedure and analysis, the possibility to recreate the study and also get similar results can be argued to be relatively high.
If similar study was conducted once again the probability that similar behaviors can be distinguished and the study would reach somewhat the same results is high. Even though extensive descriptions were made the reliability can still be questioned whether or not it is at a satisfying level. When it comes to conducting observations of this type the satisfying level has to do with the subjective assessment of the researchers. Although the procedures and the line of thoughts have been carefully and clearly described it is the researchers that have the best knowledge of the interactions since they are the ones that witnessed them. It can be argued that other researchers can interpret this in a different way and therefore generate other themes. Though, the researchers are the most suited to make this subjective assessments of the interactions as they might have picked up something in the atmosphere that is hard to explain to someone else. Thus, in line with Jacobsens’ (2002) statement, the study can be considered as reliable and trustworthy.

### 3.5.2 Validity

Validity refers to measuring and observing what is relevant in the context and also if the researcher measures what was supposed to be examined. It can be divided into internal and external validity (Bryman & Bell 2013). Internal validity involves a coherency between the observations and the developed concepts (Bryman & Bell 2013). According to Jacobsen (2002) the internal validity depends on if the observations provide the correct information and are relevant to the subject. Since the observations were carefully selected from a larger sample we argue that they are relevant to the study and that the developed concepts is coherent with the empirical material. The concepts were developed through an extensive analysis of the observations and even though the concepts and themes are of a higher abstract level the observations can still be distinguished within them. This is why we consider this study to have a high internal validity.

External validity refers to what extent the results can be generalized to different social environments and situations (Bryman & Bell 2013). Jacobsen (2002) highlight the difficulty of generalizing within the qualitative research methodology. The intention with qualitative methods is not primarily to generalize the result to a bigger population but instead to determine a specific phenomenon or analyze behaviors in a specific social environment or context (Jacobsen 2002) which have been the focus of this study. Since the observations were conducted in retail services this study is limited in the area of generalizing the results to different social environments. Taking Jacobsen (2002) point of view this study still reach a satisfying level of external validity. This is a study that analyses a specific behavior in a specific situation which is the basis of qualitative studies. Even though we are not able to generalize the findings to a bigger population we still consider this study to have good external
validity since the findings can, on an analytical level, be generalized to similar service environment.
4. Findings

Improvisation is a rather new perspective within the service encounter. The perspective provides a different view of how interactions are realized. Since it is a rather new field of study we need to start from scratch and discover what improvisation in the service encounter really is. This is why we have studied the elements of improvisation and through observations we could identify five constituencies of improvisation in the service encounter and these are labelled as experience, impulsiveness, theatrical, personality and emotionality. In the following, each is described focusing on specific elements and characteristics. Each theme is based on different concepts and categories which are symbolized in the words written in cursive. This helps highlight the characteristics and what makes the theme special and unique.

4.1 Experience

In the observations improvisation are not randomly done and do not emerge in every service encounter. The person improvising is considered to choose the situation with care and sense, something we call experience. When the improviser possesses experience it can be interpreted that he or she can read the other person and know in what situations it is suitable or not to improvise. The improviser do not look uncomfortable with this role and he or she does it smoothly thanks to the experience, they have tried it before and collected experience from different situations.

This theme is in the observations expressed in several different ways. A common occurrence is when the “act” is over and one of the parties show this in different ways. It can be through giving the other person a wink with one eye, through the body language or through the verbal communication. For a person to be able to express the ending in a clear and distinct manor they need to have experience from previous service encounters, otherwise they might be misunderstood.

Another way experience were expressed was when one of the parties could focus on several things at the same time, here called multitasking. This is a rather interesting phenomena since, in our cases, the service provider expand their focus to not only serve and interact with the customer in front of them but also with another customer nearby. The interesting part is that there is something that happens, a trigger, and even though the service provider do not have anything to do with that, they still comment or initiate an interaction. This is something that goes hand in hand with the observant part of experience. When, as in our cases, the service provider is used to a situation and have previous experience, it is more likely that they are observant of the surroundings. A person less experienced might have a harder time focusing on
several things at the same time, since they are occupied with performing the given

tasks.

How *comfortable* a person is in different situations was usually shown through the

non-verbal communication. If they seemed to be comfortable, and according to us

had experience, they had a prouder posture and moved around in a more confidently

way. They also used their gestures in a way that enhanced the situation. In the

observations it could be interpret that when a service provider with experience

improvised it was generally received as a positive thing for the customer, shown as a

smile or a laughter. Thus, experience is an important part within the improvisation

that might contributes to more satisfied customers.

4.2 Impulsiveness

The improvisation is not always, or almost never, planned beforehand. With this said

it should not be confused with a random behavior. Even though it is not planned

beforehand it is not something that is done without some form of *ordering principle.*

This can be found when viewing the improviser, that person improvise in a specific

situation for a reason. Improvising is an *impulsive reaction* from one of the parties in

the interaction. This reaction is caused by either *external factors* or something that

happened *within the interaction* making improvisation occur.

The *external factors* depend on the situation and are therefore different from time to

time. It could be expressed as a misunderstanding or a behavior or action from

someone in the surrounding. One example of this is when a customer *played on from

the previous service meeting.* When he was not asked the same question as the previous

customer he took initiative to ask the service provider in a facetious way “Don’t you

want to see my identification as well?” and showed it before the service provider

could answer. Another example is when a customer reacts and answer to a question

not meant for that person. This is *unexpected behaviors* and can therefore be classified

as impulsive.

Nevertheless, the reaction can occur when something happens *within the interaction* as

well. In the observations this is the most common situations when improvisation

occurs. One typical event is when one of the parties comment on something that has

little, or nothing, to do with the interaction itself. For example, the service provider

ask the customer “Do you want the receipt?” The customer answers “No thank you.” Whereas the service provider states “Just imagine what a beautiful origami you

can fold with it!” This was an *unexpected behavior* and did not occur with every

customer that did not want the receipt and therefore we consider it as impulsiveness.

Whether or not the impulsiveness creates delight or not for the customer is difficult

to distinguish since the customer not always seem to understand the connection. As
in the origami case the customer laughed a bit hesitant which makes it difficult to see if the laughter was based on the fact he found the service provider funny or just got uncomfortable in the situation.

4.3 Theatrical

When the interaction and behavior becomes a bit more extreme and when one person in the interaction deviate from the “normal” scripted behavior, the theatrical component becomes visible. It is when a person uses different non-verbal communication in a combination with verbal communication that the behavior becomes extreme. By doing this the person strengthen the service encounter and can create a more powerful impression on the other person.

A person that possess the ability to be theatrical also hold the ability to alter between roles. He or she can with ease enter or exit a role smoothly and shift depending on the situation. It is done in a matter where the other party do not find it strange or fake. Several observations consist of one party pretending, or entering a role, to be serious which we call deadpanned. The pitch could be serious and the persons’ body language tense, but with a small careful wink and smile the same person indicates that the interaction is a play and not as serious as it might seem. In these cases we interpret it as the person entering a role because the behavior of the person change fast and we assume that it is not their normal behavior.

Drastic mood change or pretending to be serious, with markers of playfulness in the non-verbal communication, along with enter and exit different roles, are something common among the observations. The seriousness was shown through different facial expressions, for example wrinkling eyebrows and forehead, clenching the jaws and mouth or by bending down the head while looking up with the eyes and dragging out on the mouth. This creates a determined look and made the atmosphere feel serious. Another marker indicating that a person was serious was the pitch. A deep and firm voice illustrates the seriousness of the situation since it creates a tension within the interaction that is normally not there. Markers of playfulness were often expressed through smiles, glimmering eyes, facial expressions or by winking with one eye. One example is when the service provider noticed a customers’ behavior when he was serving another customer. The service provider said “You cannot do that” with a serious and firm voice but with a glimmer in the eye and a wink. It can be interpreted that this created a perception of the service provider not being as serious as he first seemed to be. The markers of playfulness is often used to defuse the interaction and create a mutual understanding that this sequence is a role play.

These behaviors can be initiated by both the service provider and the customer. But whether or not the extremeness in the interaction contribute delight for the customer is difficult to decide. However one can imagine that the service meeting will be
remembered by the customer. The theatrical theme is neither fixed to customer needs nor is it a predetermined behavior, rather a behavior some people possess and are able to elaborate when suited. This shows that improvisation is something that is divided from any scripted behavior.

4.4 Personality

The fourth theme that was discovered within the observations was personality. A personality is quite certain and do not often change depending on the situation. With that being said it is not less important for improvisation, rather the opposite. For a person to more easily be able to improvise he or she need to have some special personal attributes. Within the observations it was possible to distinguish some of these attributes through the non-verbal and verbal communication such as extremely social, energetic, engaged and charismatic. These are attributes that transmit an atmosphere and are enhanced by some specific situations. A person always possess these attributes but for some reason they become more prominent in unexpected situations.

One personal attribute that was distinguished in the observations was engagement. It was possible to interpret this through both verbal and non-verbal communication, such as the service provider showing interest to the customer they served and sometimes even to customers they did not helped. This was usually expressed by asking specific question which made an impression of caring about the other party. The verbal communication was often enhanced by non-verbal communication and illustrated through facial expressions or gestures. An example is when the service provider nodded the head and had a sunken chest it could be interpreted as if they had an understanding of how the other person felt. Through the way of expressing emotions, for example by having a sad face, the perception of a person being engaged becomes prominent. We consider that this mediates a person showing commitment and is something that lies in the nature of the personality.

A person being extremely social often lighted up and enhanced the interaction, transferring a positive atmosphere. It was something that was not only transferred to people within the interaction but could be felt by the surrounding as well, which were experienced when conducting the observations. This type of personal attribute was mostly shown through the pitch. When talking with a high and perky voice the person came across as nice and social, and in some cases it seemed like it was rubbing off on the surroundings and the other person within the interaction. When, for example, the other person started to smile and used a higher pitch as well, it gave an indication that the positivity had been transferred. Another way the extremely social attribute was expressed was through the body language. A person that was seen as extremely social used a more open body language and big gestures, creating a welcoming impression. An open body language implies that the chest was upright and shoulders down, the
arms was never locked in a position in front of the person instead they were gesturing towards the other person inviting them into “their” space.

In addition to the personal attribute engagement and extremely social a third personal attribute was found, classified as charisma. A person that possess the charisma attribute is cheerful and has a positive attitude towards the other person. An example of this was shown by a service provider who greeted almost every customer with a big smile and had an enthusiastic voice which seemed to convey that he was happy to see that customer in particular. It can be assumed that this created a positive response since it seemed to be received well by customers and most of them laughed during the interaction and left the service meeting with a smile on their face. Charisma is something that permeates the whole person and are strongly connected to a persons’ personality since it is constant and not depending on a situation or person.

4.5 Emotionality

In the observations it was possible to distinguish different personal features, such as sympathy, embarrassment and personally involvement. These features were interpreted as if the person was showing emotions and were therefore gathered under the theme emotionality. Unlike the theme personality, these personal features is not something a person has all the time. This is something that is shown in specific situations, to certain people and do not permeate the person in question.

However, just as the theme personality, these features became more prominent in unexpected situations. These feelings are expressed through both the verbal and non-verbal communication and together they enhance the feeling. Nonetheless in some rare cases it was possible to distinguish embarrassment as one of the emotions. This was usually based on some form of misunderstanding within the interaction. Through the non-verbal communication it was possible to detect the embarrassment such as gazing down in the floor and hesitant facial expressions. This was often enhanced by the verbal communication such as a laughter or an explanation of the situation.

Though, in most cases the emotionality was shown as more caring features. It could be a service provider that felt sorry and compassionate for a customer that just had been to the dentist or that a customer did not know how to use the credit card in the terminal which made the service provider take care of that customer at a more personal level. This was shown through facial expression, body language and verbal communication. It could be a clear statement as “Aouch, that must hurt!” or a simple question as “How do you feel?”

Showing emotions can have a great impact on the customer since they might experience as they are being seen and that someone cares, which in the end might lead to a more pleasant service experience. This cannot be stated by this study but
the customers’ responses indicates that they were satisfied with the service meeting when the theme emotionality was present.
5. Discussion

Improvisation is frequently used by researchers to describe a phenomenon that happens within the interaction. This section contains a discussion of how this thesis contributes to what improvisation really is and what constitutes this behavior. Based on previous research using the term improvisation, this thesis will bring new insight to the field of study. Previous research uses the term vaguely and there is not a clear definition of what it contains. The findings in the empirical study cast a light on what improvisation is. It is not a random occurrence since there are five themes that constitute improvisation and in some combination, or to some extent, these five need to be present in the service encounter.

In some way everyone hold some form of experience but when it comes to improvisation this will help understand and interpret the situation. Experience is something the service provider has collected during the lifetime and the tools the service provider has collected will help him or her better understand a situation. Solomon et al. (1985) approach on service script is based on lessons from previous service experience. From the empirical study it is possible to find that these lessons are necessary to be able to improvise as well. However, this study differentiate from Solomon et al. (1985) perspective regarding the expected behavior. We suggest that improvisation is not an expected behavior and therefore the scripting theories is not fully applicable on this concept.

Taking Echeverris’ (2000) perspective on improvisation into account will strengthen the finding of experience in the empirical study. He suggest that there is a need of expertise to be able to break the expected behavior and possess the sense of timing when this should be done. Further he propose that improvisation in the service encounter have a base of socially acquired skills to integrate and adapt to humans. This can be considered to strengthen the experience since it not only includes work experience but also social and life experience. Even though Echeverri (2000) capture one essential part of improvisation the definition is still quite vague and need to be developed further. He captures the experience part but never clearly states what improvisation really is and a holistic view of the perspective is missing. The empirical study contribute to a broader perspective on improvisation where other aspects are taken into consideration as well. John et al. (2006) emphasize the need of being able to adapt within the service encounter and to be able to do this the person need some form of experience. Though, the perspective John et al. (2006) have on improvisation is according to us rather narrow and the view of adapting depending on the customer needs is strictly maintained. This perspective is more of scripted behavior since it only happen when adapting to the customer needs and are therefore, according to us, more of the customized scripted behavior.
Improvisation is almost never planned beforehand. It is an impulsive reaction within the interaction, which is represented in the term impulsiveness. The interaction is dynamic and therefore events that are not planned beforehand can occur which are represented in the empirical study. Even though Grove et al. (1992; 1998) see the interaction as dynamic they overlook the essence of the concept. They picture it as a monologue and do not emphasize the asymmetry that occurs. The asymmetry and the impulsiveness that have been found in the empirical study can be initiated by both the service provider and the customer. The narrow view of improvisation by John et al. (2006) suggest that only the service provider can improvise, and therefore only the service provider can be impulsive. According to the conducted empirical study this is misleading and there is nothing that prevent the customer from being impulsive.

Echeverri (2000) describe the unexpected in the interaction as innovative initiative by the service provider and this is something that can be found in the results of this empirical study as well. It was often the unexpected that was categorized as impulsiveness within the study. Even though the behavior was unexpected it is not the same as a random behavior. In the empirical study it could be distinguished that the behavior was created in the present and not the same with every customer. Therefore it is certain to say that it was an impulsive behavior and that there were some underlying factors that nurtured the behavior. According to previous research, there has to be some form of ordering principle making the occurrence make sense (Echeverri 2000). Without this ordering principle the behavior would happen randomly and it would be hard for the other party to understand the situation. The ordering principle reminds of the experience component, the person is able to sense the situation and knowing when improvisation is suitable or not, without the situation being planned beforehand. Nonetheless, there are some previously rehearsed scripts that help create this sensitivity of a situation and thereby making improvisation possible in that moment. Daly et al. (2009) suggests that employees’ can be trained to improvise by creating different unexpected scenarios. This way they develop the ability to adapt in different situations and the employees’ can become more spontaneous and creative in their daily interactions (Daly et al. 2009). The way they see improvisation is according to us more connected to a customized script since it is an adoption to customer needs. However, we agree that training the employees’ on improvisation is a good idea but instead of exploring unexpected situations we propose that the training should be based on developing the five fundamentals of improvisation. By developing these features, the employees’ can become more secure with how and when improvisation is suitable.

The theatrical factor in the empirical study is shown through the verbal and non-verbal communication. In most cases it is when the non-verbal communication is clear, strong and excessive. When the non-verbal communication is strengthened by the verbal communication the impression of the service encounter become extreme.
and powerful. Of course, in every service encounter there are some form of verbal and non-verbal communication and as previous research suggest they are often expressed in a combination (Bittner et al. 1990). During the observations we discovered that it is usually the non-verbal that enhances the verbal communication and that makes the interaction theatrical, as Barnum and Wolniansky (1989) states a large part of all communication consist of the non-verbal communication. The enhancement is done in an extraordinary manner which makes the interaction stand out from the rest of the scripted behaviors. To some extent the theatrical factor affect one party of the interaction which can be understood by the non-verbal and verbal communication, e.g. laughter or a smile etc., which is in line with Grove et al. (1992) perception of how drama influence the customer. According to Harris et al. (2003) the term theatre is an accepted way for the service provider to create a memorable experience for the customer and therefore this term is usable when it comes to describing improvisation.

A person do not improvise in every interaction and not everyone feel comfortable with doing it. It takes an innovative initiative (Echeverri 2000) which not everyone possess or feel at ease with. When it comes to improvise in the interaction the personality seems to play an important role. Since this empirical study analyze the human interactions (Grove et al. 1992) it is the personalities of the parties that affects the improvisation and therefore it can be considered that the personality plays a central role in improvisation. The personality is something that often do not change depending on a situation, it is a rather fixed element which indicates that not everyone possess the attribute to improvise. This is an important finding relating to John et al. (2006) who emphasize importance to adapt. Through the non-verbal and verbal communication it was possible to distinguish some of these attributes that occurred in several different observations which we label as the persons personality.

Some of the features discovered in the observations was on the contrary from personality connected to a persons’ feelings and emotions. This is not connected to a persons’ personality but still have to do with the person themselves. It is something, unlike the personality, that can change depending on the situation and is not fixed in the same way. The emotions are primarily expressed through the non-verbal communication as gestures, facial expressions and body language but it is also found through the verbal communication such as a persons’ pitch. Moisio and Arnould (2005) states that some behaviors give certain impressions that affect the outcomes and that it is not only the service provider that have emotions. It can also be that the improvisation give off emotions that sticks with the other party which is supported by Grove et al. (1992) perspective of how drama actions influences the customer and the perception of the interaction, the customer receives an emotion of the encounter. Another benefit with showing emotions is that the customer might experience that they are being seen and that someone cares. Daly et al. (2009) suggests that
improvisation may reflect empathy through the caring and individualized attention the service provider give the customer. This will also improve the service quality since it is a cornerstone in service quality (Daly et al. 2009). This strengthen the results that emotionality is important for improvisation.
6. Conclusions and contributions

The theatrical and drama metaphor are common within the field of service management and their different components are well examined. Previous researchers focus on improvisation within the service encounter (Echeverri 2000; John et al. 2006; Daly et al. 2009), however they use the concept vaguely and there is no clear definition of what improvisation consists of. There are limitations in previous literature when it comes to the fundamentals of improvisation and therefore this was examined further in this study.

This empirical study have presented five themes that constitutes improvisation; experience, impulsiveness, theatrical, emotionality and personality. Lessons from previous life experience is essential when it comes to both assess a situation and knowing how to act in different situations to get a particular reaction. These are important qualities when it comes to improvisation since a person is more likely to break the expected behavior and improvise. The unexpected behavior is represented by the concept impulsiveness. The basis of the impulsive behavior is that it is created in the present and not rehearsed, making the situation unexpected and unique. As mentioned above there are some form of ordering principle that nurture the behavior and helping it make sense, it is not random. In the empirical study both the non-verbal and verbal communication have been observed. When the non-verbal enhances the verbal communication the service encounter can become extreme and the theatrical component is presented. The theatrical component helps the interaction stand out from the rest and is usually perceived as strained but at the same time suitable behavior. The final two components are to some extent similar but differ in an important aspect. Emotions are something everyone can develop depending on the situation but the personality is often the same regardless of the situation.

These themes are related to each other and need to some extent be present for an improvisation to occur. This study provides unique insight of both the themes and that they are related to each other. The primary focus of improvisation is not to satisfy customer needs neither is it a way to guide the service provider in what they can or cannot do within the service encounter, therefore we states that the concept of improvisation take a step beyond the scripted behavior.

The study add to the literature in several regards. First, the empirical study shows that improvisation in the service encounter is influenced by several different factors such as experience, impulsiveness, theatrical, emotionality and personality. Echeverri (2000) suggests that experience is a central part in improvisation, which this thesis confirms, but he neglect the overall perspective. This study has emphasized additional components of improvisation and consequently compliments Echeverri (2000) on several levels.
Second, this thesis addresses the limitations in previous research (Echeverri 2000; John et al. 2006; Daly et al. 2009) regarding the lack in the definitions of improvisation. In this study, improvisation is seen as a spontaneous and unexpected behavior that are not predetermined and creates a memorable service encounter.

Third, this thesis establish a framework of improvisation and gives a clearer definition of what the concept implies, which is an insight that have not been identified before. This will help future research of how and when the concept of improvisation can be used. The components, experience, impulsiveness, theatrical, emotionality and personality, are all factors that have an influence on improvisation in the service encounter.
7. Limitations and future research

Although this thesis provides new insight, it contains limitations that future research should strive to address. First, it is important to note that the geographical location is limited since the study was conducted in one city which could affect the outcome. It is also important to realize that the findings are results from the researchers’ subjective assessment of the service encounter. This is why another study is needed to be able to generalize the findings. An example would be to conduct a deeper investigation if improvisation differ depending on branches. Future research should strive to examine how the different fundamentals of improvisation are related to each other which will help the phenomena of improvisation become more lucid and understand how this affects the customer. Even though the focus of this study is not on how improvisation affect the customer perception of the service, some observations indicates that the customer was affected in one way or the other. In order to state if this is the case further studies need to be conducted regarding the customers’ value perception of the service when using improvisation.
8. References


Appendix

Chart: Field notes and the data analysis.

<table>
<thead>
<tr>
<th>Observation nr (Interaction nr)</th>
<th>Field notes</th>
<th>Complemented field notes</th>
<th>Concepts</th>
<th>Categories</th>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 (6)</td>
<td>Employee extended the focus from existing customer to the customer at the next cash register and made a comment that she must be in pain.</td>
<td>She hears that the customer has been to the dentist and this made her shift focus to the other customer. She react to what the customer said and then made a comment about it.</td>
<td>Expand focus</td>
<td>Multitask, expand focus, extremely social, inteligible</td>
<td>Experience, personality</td>
</tr>
<tr>
<td>16 (6)</td>
<td>Uses a painful facial expressions to clarify that she thought it would hurt.</td>
<td>Facial expressions: Raised and wrinkled the eyebrow, pulled out his mouth and showed little teeth. Took up the shoulders and pulled her head out a little bit and also bent a bit on the spine. Big gestures, clear body language and facial expressions. A lot of energy in the interaction without being to energetic.</td>
<td>Facial expression, clarification</td>
<td>sympathy, charismatic</td>
<td>Emotionality, personality</td>
</tr>
<tr>
<td>17 (6)</td>
<td>The person at the cash register shows through his facial expressions and body language that he felt sorry for the customer. Had a sad face, with painful expressions, and a sunken chest</td>
<td>Looks a bit sad and worried, smiling lightly and almost with a brittle smile. Slowly nods a couple of times to the customer when she asks if it hurt. Have a sunken chest. Showing compassion on almost a personal level, as if she knew the customer.</td>
<td>Facial expression, body language, sad, painful faces, felt sorry.</td>
<td>Sympathy, engaged, personally involved.</td>
<td>Emotionality, personality</td>
</tr>
<tr>
<td>88 (36)</td>
<td>The customer leaves out both his and his girlfriend's driver's license, she has started to pack the goods. The cashier looks at it and look up, looks confused as it is not the guy on the license. The customer says that it is the wrong person, she's there, pointing to the girl. The cashier laughs and the girlfriend also laughs.</td>
<td>The cashier looks confused: Viewing the driver's license, look up, look down again and look up. Wrinkles on the forehead and has a quizzical facial expression overall. The cashier was very confused, check and look at the two many times.</td>
<td>Confused, facial expression, laughs.</td>
<td>embarrassed</td>
<td>Emotionality</td>
</tr>
<tr>
<td>90 (36)</td>
<td>The customer hands his driver's license to the cashier and the cashier jokes about it and compare it to the girl's id and then with the guy and says &quot;fine&quot; with a seriously voice and a smile together with a blink of the eye. The customer laughs and smile, seems to</td>
<td>When the cashier makes the joke she: check the id, checking on the girl, checking the id again and then check on the guy. She has a facial expression as she looks serious at first, wrinkling a bit on the forehead and bending down her head while looking up with her</td>
<td>The way to enter a role from being happy to &quot;play&quot; serious and intentionally compare it with the wrong person</td>
<td>Facious, a strained behavior, enter a role.</td>
<td>Theatrical</td>
</tr>
<tr>
<td>91 (36)</td>
<td>When she returns the id she says &quot;okay/fine&quot; then with a tone that is quite certain / serious, and sounds like it will go for this time, while her facial expressions are more playful/facetious.</td>
<td>Tone that expresses irony which she clarifies with a more easy facial expression, she smiled slightly and turned down the chin slightly and leaned to the side a bit.</td>
<td>Tone that is quite certain/serious, facial expression, playful/facetious</td>
<td>Strained, facetious, enter a role and plays.</td>
<td>Theatrical</td>
</tr>
<tr>
<td>92 (36)</td>
<td>She smiles crooked and wink with one eye to show that she is not as serious as she sounds.</td>
<td>In the end she winks, it showing it is for fun, and that indicated that the &quot;theatre&quot; is over and returns to her normal role.</td>
<td>Smiles crooked, winks, serious, joking, &quot;theatre&quot; is over</td>
<td>Facetious, exiting the role, ending</td>
<td>Experience, theatrical</td>
</tr>
<tr>
<td>10 (4)</td>
<td>The customer was embarrassed when she answered something that was not meant to her, she laughs and explains the situation &quot;oh it was not me that you talked to&quot;</td>
<td>Laughs loudly, almost embarrassed, point out to the employee that she was mistaking. Looks down in the floor and turns away to continue looking at the goods. A misunderstanding that almost made the customer unsecure, the customer looked like getting a little bit embarrassed.</td>
<td>Embarrassed, laughs, explains unexpected</td>
<td>Impulsiveness</td>
<td></td>
</tr>
<tr>
<td>25 (9)</td>
<td>The employee notice a customer behavior even though he is serving another and comments the behavior. He has a serious and firmly voice and say &quot;You cannot do it like that&quot; with a glimmer in the eye.</td>
<td>He stayed with the customer after that he pointed out the chough with a grin and raised eyebrows towards the customer.</td>
<td>Pitch in his voice, smile, glimmer in his eye, moves his focus.</td>
<td>Unexpected, facetious</td>
<td>Impulsiveness, theatrical</td>
</tr>
<tr>
<td>26 (9)</td>
<td>&quot;You cannot do it like that&quot; with a glimmer in the eye.</td>
<td>The employee gives the customer a look, bending the head down and looking up with the eyes. He gives the customer a little crooked smile to show that he was joking. The facial expression and body language as markers to show that he was not serious, even something in the look.</td>
<td>Glimmer in the eye, crooked smile, joking, facetious</td>
<td>Facetious, deadpanned</td>
<td>Theatrical</td>
</tr>
<tr>
<td>53 (19)</td>
<td>The employee has a tricky facial expression with a smile/grin and squint a little with her eyes when she say &quot;Then I'll ask you next time again and again!&quot; When the customer did not have time to become a</td>
<td>Facial expression: Smile/grin where she bending down her head while looking up with the eyes and squints, put her head on the side and at the same time twists her head away a bit. The pitch was special, almost</td>
<td>Tricky facial expression, smile/grin, squint the eyes a little, head on the side, special pitch</td>
<td>Strained</td>
<td>Theatrical</td>
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<tr>
<td>Member at this occasion.</td>
<td>Strained/theatrical.</td>
<td>54 (19) The employee makes a victory gesture with her hand into a fist and hold it up in the air, by the head. Shakes little and fast on the head, short shakings, and at the same time lifting her chin a little. The employee smiles and squint her eyes a little. The victory gesture was strained/theatrical but at the same time suited the situation.</td>
<td>Strained, deliberate timing</td>
<td>Experience, theatrical</td>
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<tr>
<td>94 (38) The customer says facetious with a surprised facial expression &quot;don't you want to see my identification?&quot; and hold it out to the employee.</td>
<td>The customer raises his eyebrows and looks at the employee. Relate from the previous interaction and continue playing on that.</td>
<td>FACETIOUS, surprised facial expression, raises his eyebrows, relate, plays on from previous interaction.</td>
<td>Unexpected, facetious, delicate timing</td>
<td>Impulsiveness, experience, theatrical</td>
<td></td>
</tr>
<tr>
<td>95 (38) When the employee wants to see the customers' identification he looks disappointed, looks down in the floor, collapse with his shoulders and say &quot;ahh&quot;.</td>
<td>Looks down in the floor, put his head on the side and collapse with his shoulders. The customer almost entered a sort of acting when he pretended to be disappointed, he showed it with his whole body language and his expressions.</td>
<td>Disappointed, looks down in the floor, collapse, putting his head on the side, acting, pretending, body language.</td>
<td>entering a role, intelligible</td>
<td>Theatrical, experience</td>
<td></td>
</tr>
<tr>
<td>96 (38) Laughs and gives the employee a wink. The employee laughs and wishes him a nice weekend.</td>
<td>The customer gives the employee a wink to show that he was joking, the employee nods and laughs lightly. The wink indicates that it is for fun and makes him go back to his normal role.</td>
<td>Laughs, wink with one eye, joking, nods, laughs lightly</td>
<td>Facetious, exiting the role, ending</td>
<td>Theatrical, experience</td>
<td></td>
</tr>
<tr>
<td>121(47) After the customer has played for the goods the employee hold up the receipt and asks &quot;Do you want the receipt?&quot;. The employees answer with a laugh and &quot;haha think of what a pretty origami you could fold with it!&quot;</td>
<td>To make a joke about the receipt and just not throw it away the employee raises his eyebrows and sais with an enthusiastic voice and laughs at the same time that the customer could fold a pretty origami of the receipt. Both the employee and the customer laughs about the joke, even the customer next in line. When they are finished laughing wishes the employee the customer a nice weekend and the interaction is over.</td>
<td>Enthusiastic tone/voice, went up in pitch, big smile</td>
<td>Facetious, charismatic, ending</td>
<td>Personality, theatrical, experience</td>
<td></td>
</tr>
<tr>
<td>124(49)</td>
<td>The employee makes a joke about the wine that the customer bought and laughs a little at his own joke but the customer does not understand the joke.</td>
<td>When the employee sees what wine it is that the customer has bought he makes a joke that was connected to the wine. After telling the joke he laugh and raises the shoulders. When he notice that the customer do not understand the joke he returns to his normal standardized behavior and tell the customer what the wine costs. The impulsiveness of making a joke about that certain wine, trying to be funny.</td>
<td>Laughs a little, don't understand, returns to his normal behavior, spontaneous, trying to be funny.</td>
<td>unexpected, facetious</td>
<td>Impulsiveness, theatrical</td>
</tr>
</tbody>
</table>