1. Introduction

*Melanie Sarantou and Satu Miettinen*

Over the past decade, the discussion on empathy has grown, producing such an abundance of available material that one wonders what else could be contributed. There has, however, been a clear call from scholars around the globe to produce more case studies on the phenomenon of empathy and its role in building the social fabric of organisations and communities (Gökçiğdem, 2019). For example, Tunstall (2013) wanted to see practical case studies from the peripheries of society to illustrate the functioning of empathy and compassion within our organisations and societies. Young (2015, p. 135) asked workplace leaders, process facilitators and designers to integrate empathy carefully and realistically into everyday working and organisational practices. Wetter-Edman (2013, p. 108) asked designers to seek out empathy and find inspiration from a ‘deep understanding of latent needs, dreams and expectations’ of individuals and communities to be used as the initiators of creative processes, for example, through empathic design methods. These direct calls for action are addressed in this book.

*Empathy and the Business Transformation Era* targets the lack of descriptive case studies by discussing and sharing new knowledge. It asks the following: How can we discover and share empathy to create innovation within organisations, whether they are for-profit or not-for-profit businesses or in the third, public or private sectors? The book draws on theory and novel data to explore the dynamics of human empathy in creating a strategic vision and leadership in organisations (Chapman, 2015; Patnaik, 2009; Ventura, 2018). It also explores the topic of empathy from a practical perspective by considering a wide range of case studies and the role empathy plays in technological and digital approaches within organisational settings.

We define empathy as the capacity to understand the elements that underpin the realities and situations that are experienced by people (Ashworth & Lucas, 2000; Rumble et al., 2010; Saarikivi, 2018). Empathy is an essential ingredient of our social cognition and can be defined as the ability ‘to understand and share another person’s inner life’ (Brink et al., 2011, p. 1). This capacity includes the understanding of emotions and feelings that underpin the associated meanings connected to personal circumstances. By using empathy, we can think of the needs of people and act on them (De Lille et al., 2012). In short, we are empathic if we are able to, as Patnaik (2009) explained, reach outside ourselves to perceive, grasp, understand, sense and respond to the inner and emotional states of others.

In practice, empathy is a complex psychological phenomenon (Powell & Roberts, 2017); it can stimulate participation because it requires detachment from a current lifeworld while opening that of another (Ashworth & Lucas, 2000). Participation is the result of empathic and ‘imaginative engagement with the world’ (Ashworth & Lucas, 2000, p. 299). It is a skill that humans employ to understand other people’s emotions, and it is a skill that service-providing organisations can use to engage their customers and staff in empathic interactions and dialogue to identify the challenges and opportunities in their service delivery (Wetter-Edman, 2013). Through empathy, service providers can prototype proactive solutions to add value and create new business.

Empathy is the only skill with which we can understand emotions; thus, it supports our collective intelligence (Saarikivi, 2018). The neural network most closely associated with empathy is the frontal mirror neuron system (MNS), a ‘simulation mechanism’ of our neuron networks that enables us to perceive others’ actions, similar to when we are engaged in them ourselves (Brink et al., 2011, p. 2). Empathy can be seen as the glue of connectedness, and it comes about and is created by paying attention and being present, having the motivation to create understanding by relying on relevant previous experiences and displaying enactment and interaction (Saarikivi, 2018).

In keeping with Ekman (2007), Powell and Roberts (2017, p. 137) and Riess and Neporent (2018), we approach empathy through a ‘tripartite classification’. This classification includes cognitive empathy, or the ability to recognise what others are feeling; affective empathy, which is known as emotional empathy or emotion sharing by sensing and feeling with others; and compassionate empathy, which occurs when we assist people to cope with their emotions and circumstances. Cognitive empathy is the ability to understand the intentions of another person (Baron-Cohen & Wheelwright, 2004; Bloom, 2017; Brink et al., 2011; Shamay-Tsoory et al., 2005). Affective empathy is ‘the ability to imagine or “experience” a situation from another person’s point of view’ (Brink et al., 2011, p. 2); it promotes emotional responses and our acknowledgement of another person’s affective state (Brink et al., 2011). Compassionate empathy is known as empathic concern (Bloom, 2017; Riess & Neporent, 2018). Here, Eckman and Eckman (2017, p. 41) have maintained that empathic concern is connected to a larger view of global compassion seeking to ‘alleviate the suffering of anyone, regardless of their nationality, language, culture or religion’ and ‘widening our sphere of concern beyond our families’.

The notion of kinaesthetic empathy, a fourth classification of empathy, is an emerging discussion in the field of performing arts and design frameworks and needs mentioning. It is defined by Reason and Reynolds (2012, p. 18) as a ‘key interdisciplinary concept in our understanding of social action and communication in creative and cultural practices’. As a broader definition, kinaesthetic empathy ‘can be used to evaluate and generate a wide variety of movement interactions’ (Cuykendall et al., 2015, p. 305). This book deliberates on the role movement plays in eliciting this kind of empathy in embodied service design practices and interactions with users.

However, there are also arguments against empathy. Baron-Cohen (2012) and Bloom (2017) warned against the darker side of empathy when a lesser or severe lack of cognitive empathy is misused by those who have the power to observe others and make educated guesses and to engage in manipulation or seduction to a greater or lesser degree. When it comes to our ability to make appropriate judgements or analyses regarding our moral obligations, cognitive empathy can fail. For affective empathy, there is the danger of its narrow ‘spotlight nature’ (Bloom, 2017, p. 31) influencing the interactions with people who seem to be similar to us. Such sentiments can strengthen notions of ‘us’ against the ‘other’ to support classism or racism. Bloom upheld that realities of life exist in which cognitive empathy may not help us as much as we would have hoped, for example, in social policy making.

In feminist theory, Lather (2000, p. 18) warned not to attempt to ‘reduce otherness to sameness within a personalised culture’ because we do not have the capacity to do so, and we may never assume to know everything through a so-called ‘empathetic approach to understanding’ (see Sommer, 1994). Lather (2000) reasoned for a ‘methodology of getting lost’, one in which we explore the possibilities for empathy beyond the obvious (p. 19) because not all can be understood or shared between people (see Gair & Moloney, 2013; Sommer, 1994). Bloom (2017) also provided a more complex concept of ‘diffuse compassion’ (p. 35), requiring careful deliberation, intelligence, a ‘desire to do the right thing’ (p. 44) and self-control instead of responding emotionally to sentimental appeals. His call for ‘rational compassion’ is based on impartial reasoning (p. 51) and a more critical view towards empathy because its benefits are generally perceived as obvious, being widely acknowledged without requiring justification.

The concept of empathy that was deployed in design research in the 1990s was revisited by Mattelmäki et al. (2014). The role of experiences, emotions and meaningful everyday practices were studied by Mattelmäki et al. (2014) to understand how to stimulate innovation and human-centred solutions. Here, empathic design is an interpretative approach used for creating new solutions in users’ lives (Batterbee et al., 2014). Innovation can be unlocked once organisations seek the deep emotional needs of users and try to understand them to transform organisational processes and functions (Batterbee et al., 2014). The design factors for creating empathic, inclusive and novel cultural experiences in museums have been illuminated by Gökçiğdem (2019), and these factors include, for example, intentionality, intersectionality, curiosity, communication, optimism, play and storytelling.

A growing need exists for embedding empathy into all spheres of business (New & Kimbell, 2013; Tzouramani, 2017). For example, empathy is widely discussed as an entrepreneurial skill (Galinsky et al., 2008; Humphrey, 2013) and the main ingredient in successful service delivery (Goleman, 2003), but also as a skill that can advance socially sustainable practices and the design for social and cultural contexts (Gökçiğdem, 2019; Rumble et al., 2010). This means that more empathic services and interactions should exist among organisations, but also among their employees and users. Empathic design (Leonard & Rayport, 1997) is especially meaningful when applied in depth to gain an understanding of complex cultural underpinnings and situations. With a variety of case studies, this book illustrates how to work with empathic design in practise and a wider notion of empathy when applying empathy in different cultural settings.

The role of empathy in organisational development and values-based management has been emphasised by Pavlovich and Krahnke (2013). In their book *Organising through Empathy,* they explored the role of empathy beyond the capitalist point of view that solely stresses profit and productivity; they sought to understand how empathy can sustain organisations and our broader societies in terms of intellectual, ecological, spiritual and aesthetic well-being. The need for empathy has also been widely discussed in business leadership, but the notion has also been criticised for its superficial approach (New & Kimbell, 2013; Ohren, 2014). Organisations can draw on empathy for the development of user-centric services while enabling users to express their needs for customised services through empathic dialogues between them and the businesses. Therefore, the mechanisms and methods of empathy-building through creative and digital approaches in a variety of organisations is central to this book.

Digital and technological approaches to organisational management, product and service delivery and the role empathy plays in these organisational processes have been examined. Saarikivi’s (2018) research has shown that any flat screen interface can mean the death of empathy, yet Archer and Finger’s (2018) research has indicated that the use of immersive digital formats, for example, 360-degree video and virtual reality (VR), generate more empathy in viewers than nonimmersive formats such as screens. The use of various interfaces—or a combination thereof—is explored as an approach for enhancing empathy between organisations and their users. One of the practical challenges addressed is online and off-grid work in the post-COVID-19 global digital environment, especially for the inclusion of users and organisations who live at the margins of society.

**Approaches to mediating empathy**

This book addresses empathy in different business, societal and organisational contexts through mediation. Empathy can be mediated among people through the use of objects or through a combination of processes and objects (Marchetti et al., 2020). The book illustrates case studies that are connected, for example, to tourism, education, law, digital business and service development, manufacturing industries and automation, as well as cultural and third sectors. The case studies span geographical peripheries, such as the northernmost reaches of Lapland, marginalised local communities of Rio de Janeiro and rural South Australia, to name a few. Addressing this wide spectrum of user groups and their needs is possible when using the varied tools from cross-disciplinary fields such as arts and design, social work and law and business and management studies.

The case studies reveal how arts-based methods (ABMs), storytelling, design, digital approaches and tools can contribute to new ways of communicating and understanding empathy; these methods can have a concrete role in mediating emotions and empathy in organisations, for example, in projects, workshops or interventions, using tactile and visual means in learning (Knochel et al., 2018). Young’s (2015) and Wetter-Edman’s (2013) ideas about generating a deep understanding of user and community contexts show the importance of the collection of information by the actors themselves through dialogue and deeper context descriptions. Hence, the results have been delivered by ABMs, storytelling and listening (Miettinen et al., 2019). Deep understanding that leads to learning forms part of the design phases and design thinking toolkits, helping generate insights about the difficulties users or communities face, their environmental realities and their resulting behaviours (Dam & Siang, 2020). These case studies represent not only solution-driven development and methods, but also innovative, customised methodologies that use ABMs to enable empathy generation within these specific contexts. These case studies enable and encourage the application and development of new tools that the reader can apply in their own organisational or community interactions.

In this book, some of the case studies present ABMs and design tools that enable collaborative and participatory engagement in action that can help communities create connections and disclose meaningful narratives of past and present experiences in initiating empathy. The value of ABMs, such as utilising the sensory modalities of light, sound, taste, pressure and temperature, is that kinaesthetic empathy can emerge through these methods in jumps, turns or acrobatic movements. In creating empathy, ABMs sometimes enable processes that other methods are not able to. Further, the chapters that take a critical look into capitalising on empathy, whether culturally, economically or socially generated, offer more perspectives on empathy in the context of sustainable practices.

Collaborative, arts-based and storytelling approaches encourage solution-driven development, but they also stimulate empathy (Brink et al., 2011; Saarikivi, 2018). Existing methods, such as the ‘empathy story’ (Archer & Finger, 2018; Brink et al., 2011; Faver & Alanis, 2012); narrative empathy (Juntunen & Saarti, 2000; Moore & Hallenbeck, 2010); ‘improstory’, which refers to the use of a combination of performance art, music, improvisation and storytelling (Karppinen et al., 2018), present only a short list of the methods that have been used to enhance empathy among organisations, coordinators, project participants, researchers and the researched. These methods incorporate performance and embodied practice into a place-connected process in which it is possible to mediate empathy among people.

The noteworthy methods introduced by Gaver et al. (1999) employ cultural probes that create empathy by contextualising user experiences. A model for creating empathy has been proposed by Kouprie and Visser (2009) and Miettinen et al. (2016); this model is based on the cycles of discovery, immersion, connection, detachment and planning. Several design tools have been developed to create empathy and user insights as well. Riess and Neporent’s (2018) *EMPATHY* tool aims to address empathic communication through seven steps that use nonverbal cues and actions and that can be used in communication, including eye contact, facial expression, posture, vocal tone, listening and response.

The role of technology is discussed in many of the case studies, exploring empathy construction through digital tools in the context of research and design with individuals and communities. Although ABMs and creativity feed the imagination and stimulate empathy through aesthetic experiences, rhythm, music and fiction, digital interfaces are believed to inhibit empathy (Saarikivi, 2018). Computer-based communication is often believed to suppress empathy, but Powell and Roberts’s (2017) study has shown that contextual and situational factors need to be taken into consideration because the situational variables in personal communication can impact empathy processes, as well as the kind of—if any—empathy that is generated. In addition, their study found that empathy can be experienced at multidimensional levels, depending on the particular digital interaction. For example, some interactions may stimulate various kinds of empathy: cognitive, affective and/or compassionate (Powell & Roberts, 2017, p. 145). Often, computer-based communication is used in a complementary fashion to other forms of conversing, with cognitive empathy being experienced most often during digital interactions (Powell & Roberts, 2017, p. 145). Creative methods, tools and digitalisation will be featured in this book to exemplify the navigation of empathy actions in a variety of organisational contexts.

**The organisation of the book**

The book presents a practical four-step approach to the challenges presented concerning how organisations can turn from merely feeling empathy with or for people to actions of empathy and compassion that can be implemented with and by communities. These steps describe a process (Figure 1) that engages in empathic action through cross-disciplinary and creative approaches to find solutions to societal and organisational needs, including creating connections for generating empathy through ABMs (step 1), creating emotional insights through storytelling (step 2), wayfinding and initiating action with beneficiaries through the role of design for services, products and experiences (step 3) and scaling up empathic action through digital approaches (step 4). Each section of the text uses practical case studies to exemplify real-life actions for the four steps. The sections offer examples of field research and findings, project outcomes, concepts, frameworks and novel and creative methods and tools.

**Figure 1.1 here**

Figure 1.1. Process for empathic action through cross-disciplinary and creative approaches to find solutions to societal and organisational needs.

Step one explores the role of creativity and the arts in creating connectivity and generating empathy with beneficiaries. Empathic immersion into the contexts and lives of beneficiaries is explored, with the objective of understanding the perspectives, needs and aspirations of the beneficiaries through creative experiences and arts-based practices. Here, beneficiaries are understood as those who will benefit from the empathic action—groups, users, communities, customers, participants, consumers and vulnerable populations. Step two explores the role of stories and local and personal narratives in creating emotional insights with the beneficiaries. This section looks at the wider implications of stories and narratives in understanding the feelings, emotions and dreams of the beneficiaries, here with the aim of stimulating a deep understanding of generating empathic actions. The focus of step three is to draw on the role of design for wayfinding with beneficiaries through the empathic process with the objective of collectively determining opportunities for empathic action in service delivery and organisations. This section reviews the possibilities for bottom-up action, collective vision and leadership development through cocreation and mapping. Finally, step four examines the role of digitisation and technology in empathic action in terms of scaling it up to deliver value, care and compassion to the beneficiaries. In the final section of the book, a wide range of practical creative, design and digital tools that can be applied in organisational settings by business practitioners and project managers to respond to the needs of the users will be discussed.

Section A—the role of creativity and the arts in creating empathy—consists of four chapters in which arts-based approaches and their potential in fostering empathy are explored. In Chapter 2, from the perspective of NGOs, Enni Mikkonen and Katri Konttinen discuss how refugee youth’s well-being and integration into societies can be strengthened through creativity and arts-based approaches, here as a way to strengthen their sense of belonging and connection to new environments. In Chapter 3, Tatiana Kravtsov, Maria Huhmarniemi and Outi Kugapi discuss the use of birch bark weaving to design a culturally sustainable creative tourism service in Finnish Lapland. The authors explore how in the context of creative tourism, empathy can come about through creative workshops in which the participants can make objects with aesthetic and cultural value that stimulate dialogue, sharing and learning. In Chapter 4, the authors Katja Juhola, Marija Griniuk and Smaranda-Sabina Moldovan discuss how empathy can be created through various approaches to digital participatory artworks through artistic workshops and performances. In Chapter 5, Daria Akimenko, Melanie Sarantou and Satu Miettinen discuss the application of a collaborative art and storytelling initiative in the form of a method titled ‘Life Story Mandala’, which is an empowering tool for generating empathy in social design processes.

In Section B, the role of stories in creating empathy explores the creation of emotional insights through storytelling and narrative practices. In Chapter 6, Rosana Vasques, Mikko Koria and Maria Cecilia Loschiavo dos Santos discuss how love and hate letters were used to gauge customer satisfaction and build empathy through digital business. In Chapter 7, Albert Tibaijuka and Ludovick Myumbo discuss how the regulations used in educational contexts, specifically universities in Tanzania, can be adapted to better serve student communities; they propose that emotional insights into student’s narrative recounts can assist in developing more empathic, compassionate and lenient educational assessment regulations that may be better suited to local cultural contexts. In Chapter 8, Caoimhe Isha Beaulé and Mari Viinikainen explore the notion of generating trust through storytelling because such practices can foster supportive environments and collaboration in translocal or transdisciplinary organisational contexts, where team members are from diverse—including Indigenous or minority—backgrounds. In Chapter 9, Juha Iso-Aho, Nina Luostarinen and Pekka Vartiainen explore the relationship between historic and local stories, place making and empathy; this chapter uses stories to illustrate how they can facilitate empathic processes and connections between people because narrative practices can facilitate an understanding of being in someone else’s shoes. From a personal perspective, *Michelle Olga van Wyk* uses empathy as a form of knowledge in Chapter 10 with the aim to identify potential pathways for enhancing creative learning journeys for both students and learning facilitators that can encourage connections and healing through a storytelling method.

In Section C, the role of design in creating empathy explores how design—whether product or service design—can find opportunities to initiate action with the beneficiaries of organisations and social endeavours. In Chapter 11, Mira Alhonsuo and Mariluz Soto focus on a south–north service design collaboration to gain insights into the service prototyping experience in a Chilean context; they explore how empathy can be better defined in service prototyping processes to improve and clarify empathy adoption into organisational processes. In Chapter 12, Tarja Pääkkönen and Marina Bos-de Vos engage in a theoretical exploration of the benefits and drawbacks of ‘empathy work’ by professional designers in multidisciplinary collaborations. Organisational development needs are explored in Chapter 13, also from the perspective of service design in the manufacturing industry; here, Krista Korpikoski seeks to understand how organisations can become more receptive to empathic development approaches. In Chapter 14, Bruna Montuori, Maria Luiza Vianna, Rosana Vasques and Maria Cecilia Loschiavo use two Brazilian case studies to present a critical perspective on whether empathy is enough as a design method to engage with marginalised groups. They argue that empathy can fall short of understanding the complexities of systems and legacies of oppression in peripheral contexts. The section concludes with Chapter 15 by Heidi Pietarinen, Eija Timonen and Melanie Sarantou, who address how materiality can mediate empathy among people in cross-cultural contexts, for example, in tourism.

In Section D, the role of technology in creating empathy and scaling up empathic action is the focus. In Chapter 16, Päivi Hanni-Vaara explores empathy in a digital customer tourism journey; she analyses a leisure traveller’s experiences of empathy by drawing on the perspectives of cognitive and affective empathy. In Chapter 17, Yangyang Zhao and Timothy Craig explore how to digitally transform venture-wide operations by using empathy in strategic planning. The authors propose five design principles and practical activities that can guide organisational (re)design for embedding empathy into business processes. In Chapter 18, through an ethnography with delivery cyclists in Brazil, Eduardo Rumenig Souza, Luiz Eduardo Dantas, André Casanova Silveira, Rosana Vasques and Maria Cecilia Loschiavo dos Santos deliberate whether digital platforms are led by values of morality, mutual aid and solidarity or instead whether such platforms are driven by apathy and competitiveness instead of human-centred and empathic approaches. The final chapter of the book, Chapter 19, by Rob van den Hoven van Genderen, Rosa Maria Ballardini and Marcelo Corrales, delivers a fresh perspective, exploring the role of empathy in the regulation of AI innovations in terms of user-centric perspectives on intellectual property rights and privacy. Through this lens, the authors discuss the perceived lack of empathy in the application of the law, which is expected to maintain objective views, despite its instrumentality in crating communications and relations between people.

Although the book is divided in four sections to illustrate the process of empathic action proposed in Figure 1.1, readers should be aware that we do not propose four sections that are detached from one another. Empathy is often generated and continued throughout processes that often need to overlap, flow and extend. At the same time, empathy can be interrupted or even end in the same processes. That is why we do not explicitly wish to create explicit sections throughout the book, but we do indicate where our readers can find chapters related to a specific topic in the Table of Content. Readers will also notice that some chapters span over several of the steps we propose. Chapter 4, for example, focus on empathy generated through creativity, artistic processes (step 1), but it also addresses how empathy work in digital environments (step 4). The themes of Chapter 5 again flow into steps 1 and 2 of the proposed process of empathic action. We seek to understand how empathy comes about through practical implementation and doing, which often entails unique interpretative and intuitive shared processes.

**References**

Archer, D., & Finger, K. (2018). Walking in another’s virtual shoes: Do 360-degree video newsstories generate empathy in viewers? Columbia Academic Commons Report 2018, Tow Centre for Digital Journalism. https://academiccommons.columbia.edu/doi/10.7916/D8669W5C

Ashworth, P., & Lucas, U. (2000). Achieving empathy and engagement: A practical approach to the design, conduct and reporting of phenomenographic research. Studies in Higher Education, 25(3), 295–308.

Baron-Cohen, S. (2012). The science of evil: On empathy and the origins of cruelty. Basic Books.

Baron-Cohen, S., & Wheelwright, S. (2004). The empathy quotient: An investigation of adults with Asperger syndrome or high functioning autism, and normal sex differences. Journal of Autism Development and Disorders, 34(2), 163–175. https://doi.org/10.1023/B:JADD.0000022607.19833.00

Batterbee, K., Suri, J. F., & Howard, S. G. (2014). Empathy on the edge: Scaling and sustaining a human-centered approach in the evolving practice of design. Innovation Design Engineering Organization (IDEO). http://www.ideo.com/images/uploads/news/pdfs/Empathy\_on\_the\_Edge.pdf

Bloom, P. (2017). Against empathy: The case for rational compassion. Random House.

Brink, T. T., Urton, K., Held, D., Kirilina, E., Hofmann, M., Klann-Delius, G., Jacobs, M. A., & Kuchinke, L. (2011). The role of orbitofrontal cortex in processing empathy stories in 4-to 8-year-old children. Frontiers in Psychology, 2, 80.

Chapman, J. (2015). Emotionally durable design: Objects, experiences and empathy. Routledge.

Cuykendall, S., Soutar-Rau, E., Cochrane, K., Freiberg, J., & Schiphorst, T. (2015, January). Simply spinning: Extending current design frameworks for kinesthetic empathy. In Proceedings of the Ninth International Conference on Tangible, Embedded, and Embodied Interaction (pp. 305–312). TEI ’15, Stanford, CA, USA, 15–19 January 2015; ACM New York 2015.

Dam, R. F., & Siang, T. Y. (2020). Design thinking: Getting started with empathy. Interaction Design Foundation. https://www.interaction-design.org/literature/article/design-thinking-getting-started-with-empathy.

De Lille, C., Roscam Abbing, E., & Kleinsmann, M. (2012, August 8–9). A designerly approach to enable organizations to deliver product-service systems. 2012 International Design Management Research Conference, Boston, MA, United States.

Ekman, P. (2007). Emotions revealed. Recognizing faces and feelings to improve communication and emotional life (2nd ed.). Holt Paperback.

Ekman, P., & Ekman, E. (2017). Is global compassion achievable? In E. M. Seppälä, E. Simon-Thomas, S. L. Brown, M. C. Worline, C. D. Cameron, & J. R. Doty (Eds.), The Oxford handbook of compassion science (pp. 41–49). Oxford University Press,.

Faver, C. A., & Alanis, E. (2012). Fostering empathy through stories: A pilot program for special needs adoptive families. Children and Youth Services Review, 34(4), 660–665.

Gair, S., & Moloney, S. (2013). Unspeakable stories: When counter narratives are deemed unacceptable. Qualitative Research Journal, 13(1), 49–61. https://doi.org/10.1108/14439881311314568

Galinsky, A. D., Maddux, W. W., Gilin, D., & White, J. B. (2008). Why it pays to get inside the head of your opponent: The differential effects of perspective taking and empathy in negotiations. Psychological Science, 19(4), 378–384.

Gaver, W., Dunne, T., & Pacenti, E. (1999). Design: Cultural probes. Interactions, 6(1), 21–29.

Goleman, D. (2003). What makes a leader? In L. W. Porter, H. L. Angle, & R. W. Allen (Eds.), Organizational influence processes (pp. 229–241). M. E. Sharpe.

Gökçiğdem, E. M. (Ed.). (2019). Preface: Designing for empathy and the oneness mindset. In Gökçiğdem, E. M. (ed.), Designing for empathy: Perspectives on the museum experience (pp. 15–21). Rowman & Littlefield.

Humphrey, R. H. (2013). The benefits of emotional intelligence and empathy to entrepreneurship. Entrepreneurship Research Journal, 3(3), 287–294.

Juntunen, A., & Saarti, J. (2000). Library as the student’s cornerstone or obstacle: Evaluating the method of empathy-based stories. Libri, 50(4), 235–240.

Karppinen, S., Poutiainen, A., Kairavuori, S., Rusanen, S., & Komulainen, K. (2018). ImproStory: Social improvisation and storytelling in arts and skills subjects in teacher education. International Journal of Education & the Arts, 19(9).

Knochel, A. D., Hsiao, W. H., & Pittenger, A. (2018). Touching to see: Tactile learning, assistive technologies, and 3-D printing. Art Education, 71(3), 7–13.

Kouprie, M., & Visser, F. S. (2009). A framework for empathy in design: Stepping into and out of the user’s life. Journal of Engineering Design, 20(5), 437–448.

Lather, P. (2000). Against empathy voice and authenticity. Kvinder, Køn & Forskning, 4. https://doi.org/10.7146/kkf.v0i4.28384

Leonard, D., & Rayport, J. F. (1997). Spark innovation through empathic design. Harvard Business Review, 75, 102–115. https://cem.nd.edu/assets/171111/peter\_zapf\_spark\_innovation\_through\_empathic\_design.pdf

Marchetti, A., Miraglia, L., & Di Dio, C. (2020). Toward a socio-material approach to cognitive empathy in autistic spectrum disorder. Frontiers in Psychology, 10(2965). <https://doi.org/10.3389/fpsyg.2019.02965>

Mattelmäki, T., Vaajakallio, K., & Koskinen, I. (2014). What happened to empathic design? Design Issues, 30(1), 67–77.

Miettinen, S., Sarantou, M., & Akimenko, D. (2016). Collaborative art and storytelling as an empowering tool for service design: South Australian case study. In P. Rytilahti & S. Miettinen (Eds.), For profit, for good: Developing organizations through service design. University of Lapland Press.

Miettinen, S., Sarantou, M., & Kuure, E. (2019). Design for care in the peripheries: Arts-based research as an empowering process with communities. Nordes 2019 (8). https://archive.nordes.org/index.php/n13/article/view/467/438.

Moore, R. J., & Hallenbeck, J. (2010). Narrative empathy and how dealing with stories helps: Creating a space for empathy in culturally diverse care settings. Journal of Pain and Symptom Management, 40(3), 471–476.

New, S., & Kimbell, L. (2013, September 4–5). Chimps, designers, consultants and empathy: A theory of mind for service design. In Proceedings of the Cambridge Academic Design Management Conference (pp. 1–14).

Ohren, D. (2014). The limits of empathy in business ethics education. Business Ethics Journal Review, 1(18), 113–119.

Patnaik, D. (2009). Wired to care: How companies prosper when they create widespread empathy. FT Press.

Pavlovich, K., & Krahnke, K. (Eds.). (2013). Organizing through empathy. Routledge.

Powell, P. A., & Roberts, J. (2017). Situational determinants of cognitive, affective, and compassionate empathy in naturalistic digital interactions. Computers in Human Behavior, 68, 137–148.

Reynolds, D., & Reason, M. (Eds.). (2012). Kinesthetic empathy in creative and cultural practices. Intellect Books.

Riess, H., & Neporent, L. (2018). The empathy effect: Seven neuroscience-based keys for transforming the way we live, love, work, and connect across differences. Sounds True.

Rumble, A. C., Van Lange, P. A., & Parks, C. D. (2010). The benefits of empathy: When empathy may sustain co-operation in social dilemmas. European Journal of Social Psychology, 40(5), 856–866.

Saarikivi, K. (2018). Empathy, emotion, technologies and human experience. The Evolving Role of Service Design, HKISDNC18. https://www.youtube.com/watch?v=gufub7Ee480https://www.bing.com/videos/search?q=Saarikivi+Katri+2017+youtube+empathy&view=detail&mid=2CAA151A10E26A4ABBFB2CAA151A10E26A4ABBFB&FORM=VIRE

Shamay-Tsoory, S. G., Tomer, R., Berger, B. D., Goldsher, D., & Aharon-Peretz, J. (2005). Impaired “affective theory of mind” is associated with right ventromedial prefrontal damage. Cognitive Behavioural Neurology Sciences, 18, 55–67.

Sommer, D. (1994). Resistant texts and incompetent readers. Poetics Today, 15(4), 523–551.

Tunstall. E. (2013). Decolonizing design innovation: Design anthropology, critical anthropology. In G. Wendy, T. Otto, & R. C. Smith (Eds.), Design anthropology, theory and practice (pp. 232-250). Bloomsbury Academic.

Tzouramani, E. (2017). Leadership and empathy. In J. Marques & S. Dhiman (Eds.), Leadership today, Springer Texts in Business and Economics (pp. 197–216), Springer.

Ventura, M. (2019). Applied empathy: The new language of leadership. Hachette UK.

Wetter-Edman, K. (2013). Relations and rationales of user's involvement in service design and service management. In S. Miettinen & A. Valtonen (Eds.), Service design with theory: Discussions on change, value and methods, (pp. 107-116). Lapland University Press.

Young, I. (2015). Practical empathy: For collaboration and creativity in your work. Rosenfeld Media.