

KPIs

- 4 EDITORS⁰¹
- 12 CHAPTERS
- 33 CASES⁰²
- 54 METHODS ONLINE⁰³
- 96 CO-AUTHORS⁰⁴
- 105 EXPERT TIPS AND COMMENTS⁰⁵
- 205 CONTRIBUTORS⁰⁶
- 547 FOOTNOTES⁰⁷

⁰¹ The four editors, Marc, Adam, Markus, and Jakob, are also the main authors and the designers of this book. All text that does not name a specific author was written by us. However, we were not alone. More than 300 people helped us to create this book. Besides the co-authors and contributors, many others had important roles. Have a look at the end of the book to find all of them.

⁰² The 33 case studies describe how service design is used in various industries. They include many photos and key takeaways. Sometimes, we reference a specific case in a footnote as an example of how a specific tool or subject matter is used in practice.

⁰³ Detailed hands-on descriptions of all of the service design methods included in this book are freely available online at www.thisisservice.designing.com. You'll also find short descriptions of the methods at the ends of Chapters 5, *Research*; 6, *Ideation*; 7, *Prototyping*; and 10, *Facilitating workshops*.

⁰⁴ Our 96 co-authors contributed 33 case studies and 105 expert comments and tips to this book, often going through several iterations of feedback from the editors and reviewers. Their names are always included with their contributions. Make sure to quote the right people when you refer to their work! Short bios and photos of all the co-authors can be found at the end of the book.

⁰⁵ We invited service design experts from academia and industry to critically comment on the chapters or to give tips on how to do it. You will find these tips and comments alongside the main text, with attributions.

⁰⁶ A total of 205 contributors reviewed the original text written by the editors chapter by chapter through separate Google Docs. They suggested changes, added passages and footnotes, and sometimes even had vigorous discussions on various topics. These critical reviews were our crit sessions. They helped us to broaden our view and incorporate diverse thoughts and sources. Even though this process was a lot of work and took much longer than expected, it vastly improved the quality of the book. Have a look at the Preface to learn more about the process of this book and to read the names of all 205 heroes who invested their time into this project.

⁰⁷ There are many footnotes in this book. Why so many? On the one hand, we do not expect that you will read this book cover to cover, so we wanted to highlight connections between the different chapters to guide you to other chapters you might be interested in. On the other hand, we wanted to show that service design is rooted in extensive academic work spanning many different disciplines. Even though the book is intended as a handbook for practitioners, we strove to keep a basic academic standard. As far as possible for a book like this, we have tried to mention and quote original texts or give examples for further readings where appropriate.

THIS IS SERVICE DESIGN DOING.

EDITED/COLLECTED/
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WITH GENEROUS
SUPPORT FROM THE
GLOBAL SERVICE
DESIGN COMMUNITY

2.1 DEFINING SERVICE DESIGN

Service design can help solve some important challenges faced by organizations. You hold a book in your hand which tells you how to do service design. But what does that term mean? It is something about customer experience, and innovation, and collaboration – but does it include everything related to those concepts, or is it just part of those worlds? Is every activity concerned with creating, planning, fixing, and shaping services part of “service design”? Do service designers even agree on what they do? Some people like to start with a definition, so in mid-2016 we asked 150 service designers to share and vote on their favorites. Here are the most popular:

- “Service design helps to innovate (create new) or improve (existing) services to make them more useful, usable, desirable for clients and efficient as well as effective for organizations. It is a new holistic, multi-disciplinary, integrative field.” – *Stefan Moritz*⁰¹
- “Service design is the application of established design process and skills to the development of services. It is a creative and practical way to improve existing services and innovate new ones.” – *live|work*⁰²

→ “Service design is all about making the service you deliver useful, usable, efficient, effective and desirable.” – *UK Design Council*⁰³

→ “Service design choreographs processes, technologies and interactions within complex systems in order to co-create value for relevant stakeholders.” – *Birgit Mager*⁰⁴

→ “[Service design is] design for experiences that happen over time and across different touchpoints.” – *Simon Clatworthy, quoting servicedesign.org*⁰⁵

→ “When you have 2 coffee shops right next to each other, selling the exact same coffee at the exact same price, service design is what makes you walk into the one and not the other, come back often and tell your friends about it.” – *31Volts*⁰⁶

⁰¹ Moritz, S. (2005). *Service Design: Practical Access to an Evolving Field*. Köln.

⁰² live|work (2010). “Service Design.” Retrieved 10 August 2010 from <http://www.livework.co.uk>.

⁰³ UK Design Council (2010). “What Is Service Design?” Retrieved 10 August 2010 from <http://www.designcouncil.org.uk/about-design/types-of-design/service-design/what-is-service-design/>.

⁰⁴ See for example “Meet Birgit Mager, President of the Service Design Network.” Retrieved 3 August 2017 from <https://www.service-design-network.org>.

⁰⁵ *servicedesign.org* is no longer accessible, but see Clatworthy, S. (2011). “Service Innovation through Touchpoints: Development of an Innovation Toolkit for the First Stages of New Service Development. *International Journal of Design*, 5(2), 15–28.

⁰⁶ See 31Volts. “Service Design” (original quote from 2008 extended in 2016). Retrieved 3 August 2017 from <http://www.31volts.com/en/service-design/>.

And the most popular definition with our panel of 150 colleagues:

COMMENT

“Lumpers will often argue it is all about the mindset. Being open, empathetic, asking questions, starting with ‘I don’t know,’ and learning by doing. You can call yourself anything you like, but if you share this mindset you are a service design thinker ... or rather a service design do-er.”

– Arne van Oosterom

→ “Service design helps organizations see their services from a customer perspective. It is an approach to designing services that balances the needs of the customer with the needs of the business, aiming to create seamless and quality service experiences. Service design is rooted in design thinking, and brings a creative, human-centered process to service improvement and designing new services. Through collaborative methods that engage both customers and service delivery teams, service design helps organizations gain true, end-to-end understanding of their services, enabling holistic and meaningful improvements.”⁹³

– crowdsourced by Megan Erin Miller

Many service design tools are mind hacks that help us reframe problems in a way that humans can handle better. We shape slippery data into human forms and visual stories which we can understand from any viewpoint – technical, specialist, or simply empathic. Instead of designing complex systems directly, we try to answer simple “How might we ...?” questions. And rather than trying to interpret each other’s words, we communicate by building prototypes.

Other names

Listen in on a group of service design practitioners – whether they consider themselves “designers” or not – and you will hear two types of conversation when it comes to terminology. Just like when paleontologists discuss taxonomy, you will find the “splitters” and the “lumpers.”

The splitters will talk about the differences between service design, experience design, design thinking, holistic UX, user-centered design, human-centered design, new marketing, and even more.

The lumpers will point out that these approaches have far more in common than they have differences, and suggest that names matter far less than the principles that these practices all share. The authors of this book belong very firmly in the “lumpers” camp. Honestly, we don’t care what you call it, as long as you are doing.

⁹³ Miller, M. E. (2015, December 14). “How Many Service Designers Does It Take to Define Service Design?” at <https://blog.practicalservicedesign.com>.

2.2 DIFFERENT VIEWS

Service design can be explained in many ways. In different situations, each of these can be useful – or misleading.

Each one, however, is only part of the picture.

2.2.1 Service design as a mindset

If a mindset is a collection of attitudes that determine our responses to various situations, service design can easily be thought of as the mindset of a group of people or even an entire organization. A group with a service design mindset will talk about users first, will see “products” as the avatars of a service relationship, will respond to asserted assumptions by suggesting some research, will reject opinions and endless discussion in favor of testing prototypes, and will not consider a project finished until it is implemented and already generating insights for the next iteration. As a mindset, service design is pragmatic, co-creative, and hands-on; it looks for a balance between technological opportunity, human need, and business relevance.

2.2.2 Service design as a process

Design is a verb, so service design is often described as a process. The process is driven by the design mindset, trying to find elegant and innovative solutions through

iterative cycles of research and development. Iteration – working in a series of repeating, deepening, explorative loops – is absolutely central, so practitioners aim for short cycles at the outset, with early user feedback, early prototyping, and quick-and-dirty experiments. As the process continues, the iteration may slow down but it never goes away, as prototypes iterate into pilots and pilots iterate into implementation.

2.2.3 Service design as a toolset

Ask anyone to imagine service design, and they will usually imagine a tool – perhaps a customer journey map hanging on the wall, or simply people pointing at sticky notes. Those templates and tools sum up service design in many people’s thoughts. Talk about tools seems to dominate talk about service design, so it’s tempting to imagine service design as a sort of toolbox, filled with fairly lightweight and approachable tools adopted from branding, marketing, UX, and elsewhere. This is not the whole story, by any means – **without a process, mindset, and even common language, those tools lose much of their impact and may even make no sense.** Used well, however, the tools can spark meaningful conversations; create a common understanding; make implicit knowledge, opinions, and assumptions explicit; and stimulate the development of a common language.

One of the main aims of service design, or design thinking, or whatever we call it, is to break down silos and help people co-create. Do we want to set up our own silos at the same time, saying “This is service design,” “That is design thinking,” “This is UX,” and so on? That makes no sense.

2.2.4 Service design as a cross-disciplinary language

COMMENT

“Everyone likes to focus on processes and toolsets because they can see, touch, and use them. But without the service design *mindset*, people go right back to employing the processes and tools just like they used BPM and other ‘improvement’ approaches. Then they end up with the same internally focused solutions with the same awful customer experiences they have today.”

– Jeff McGrath

Service design is almost dogmatically co-creative, and many practitioners pride themselves on their ability to connect people from different silos, bringing them together around some seemingly simple tools that they all find meaningful and useful. These tools and visualizations – sometimes called *boundary objects*³¹ – can be interpreted in different ways by the different specialists working on them, allowing them to collaborate successfully without having to understand too much of each other’s worlds. They are simple enough to be easily – even empathically – understood, yet robust enough to provide a good working foundation. In this way, service design can be seen as a common language or even “the glue between all disciplines,”³² offering a shared, approachable, and neutral set of terms and activities for cross-disciplinary cooperation.

³¹ See the textbox *Boundary objects* in 3.2.

³² Arne van Oosterom on design thinking, as written on the wall at the Design Thinkers premises in Amsterdam.

2.2.5 Service design as a management approach

When service design is sustainably embedded in an organization, it can be used as a management approach to both the incremental innovation of existing value propositions and radical innovation for completely new services, physical or digital products,³³ or even businesses. An iterative service design process always includes collaborative work in a series of loops. In this way, service design as a management approach has some similarities to other iterative management processes.³⁴ However, service design differs through using more human-centric key performance indicators, more qualitative research methods, fast and iterative prototyping methods for both experiences and business processes, and a specific approach to leadership. Its inclusion of internal stakeholders and view across the customer journey often results in changes to organizational structure and systems.³⁵

³³ The term “products” describes anything a company offers – no matter if this is tangible or not. In academia, products are often divided into goods and services. However, products are usually bundles of services and physical/digital products. As “goods” is colloquially understood as referring to something tangible, we prefer to speak of physical/digital products. Read more on this in the textbox on *Service-dominant logic* in 2.1.

³⁴ Compare a service design process, for example, with the iterative four-step “PDCA” (Plan–Do–Check–Adjust, or sometimes also Plan–Do–Check–Act) management process. This is often used in business for project management and the continuous improvement of processes, products, or services. While both PDCA and service design processes describe an iterative sequence, PDCA focuses on improving defined KPIs that can be measured quantitatively. This means iterations only occur from loop to loop, but not within a loop. A design process, however, does not restrict iterations at any moment.

³⁵ Read more on this in Chapter 12, *Embedding service design in organizations*.

2.5 THE PRINCIPLES OF SERVICE DESIGN, REVISITED

2.5.1 The original

In the 2010 prequel to this book, *This is Service Design Thinking*,⁰² the authors collected five principles of service design thinking which have been widely quoted (and misquoted) ever since. Should they be re-examined? The principles were:

- 1 **User-centered:** Services should be experienced through the customer's eyes.
- 2 **Co-creative:** All stakeholders should be included in the service design process.
- 3 **Sequencing:** The service should be visualized as a sequence of interrelated actions.
- 4 **Evidencing:** Intangible services should be visualized in terms of physical artifacts.
- 5 **Holistic:** The entire environment of a service should be considered.

COMMENT

"Services are co-created, in the sense that different stakeholders are involved in innovating services. Working together, understanding the way people perceive services, how they use them and how they would love to use them is a driver for change."

– Birgit Mager

Many of these principles have stood the test of time quite well, though they have evolved with the evolution of service design. Others bear re-examination.

Service design remains a highly **"user-centered"** approach. Some people ask, "What about the employees?" But in the 2010 version of the principles, the term "user" referred to any user of a service system, certainly including customers and staff. It might be clearer to say "human-centered," clearly including the service provider, the customer and/or the user, as well as other stakeholders and even non-customers who are impacted by the service.

In choosing the word **"co-creative,"** the authors included two different concepts. One was the technical meaning of "co-creation" in terms of the value generated by services – a service only exists with the participation of a customer, so value is *co-created* together. The second concept was the idea of "co-design" – the process of creation by a group of people, usually from different backgrounds. People who practice service design have concentrated on this latter meaning.⁰³ They emphasize **the collaborative and cross-disciplinary nature of service design**, and the power of service design as a language to break down silos.

⁰² Stickdorn, M., & Schneider, J. (2010). *This is Service Design Thinking*. Amsterdam: BIS Publishers.

⁰³ Many designers use the terms "co-creation" and "co-design" interchangeably. If in doubt, it's best to ask for more detail.

With the term “sequencing,” we were reminded of the key role of the experience in service design, and of the interplay and relationships between the various moments, steps, or “touchpoints”³¹ that make up a service experience. Journey mapping is still the most visible and well-known tool in the field. The term “sequencing” is an unusual one which causes some people to stumble. In everyday conversations, the more common word “sequential” is often adopted.

“Evidencing” was an acknowledgment of the intangibility of many parts of a service offering, and of how we can draw attention to the value created by a service, even if the activity takes place out of sight. The classic example of evidencing has always been the folded toilet paper in a hotel bathroom, signaling to you that your room has been cleaned since the last visitor was there. Evidencing – showing value – remains an important role and motor of service design, connecting it strongly to branding.

“Holistic” was another choice that combined several concepts in one word. One was the relevance of all our senses to an experience; another was the wide variety of individual journeys that one service can engender; the last was the relevance of service design to the corporate identity and goals of the organization. Today, the word “holistic” is often used to remind us that service designers aspire to shape the entirety of a service, not just patch individual problems (though that might be a good starting point). They also aim to address the complete needs of the customer, not only superficial symptoms.

2.5.2 The new

So what is missing in the original five principles? What has changed in service design, which is not shown here?

One key characteristic of the service design approach which we cannot see in these principles is the emphasis on *iteration* – starting with small, cheap attempts and experiments, allowing them to fail, learning from the failure, and adapting the process along the way. This is often hard for people to grasp, as many of us come from a decide-plan-do background. It is an essential characteristic of a design-led approach.

Another missing point might be service design’s pragmatic foundation on research and prototyping, not on opinions or lofty concepts. It is an essentially practical approach, as we can see when Stanford colleagues describe design thinking as having a “bias toward action,” or when participants at jamming events³² wear T-shirts emblazoned with “doing, not talking” in many languages.

But perhaps the most important point not explicitly listed in 2010 is the imminent and central need for service design to be relevant to business. Although it is based on creating better experiences, it does this by understanding backstage processes and technological opportunities as well as the business goals of the organization. No service design can be successful or sustainable if it does not make sense on the spreadsheet, as well as in the sketchbook.

³¹ See the textbox *Steps, touchpoints, and moments of truth* in 3.3.

³² The Global Service Jam (<http://www.globalservicejam.org>), an international volunteer-run design event that takes place in around 100 cities each year, has played an important part in disseminating the service design approach worldwide.

So we offer the **new principles of service design** doing:

- 1 Human-centered:** Consider the experience of all the people affected by the service.
- 2 Collaborative:** Stakeholders of various backgrounds and functions should be actively engaged in the service design process.
- 3 Iterative:** Service design is an exploratory, adaptive, and experimental approach, iterating toward implementation.
- 4 Sequential:** The service should be visualized and orchestrated as a sequence of interrelated actions.
- 5 Real:** Needs should be researched in reality, ideas prototyped in reality, and intangible values evidenced as physical or digital reality.
- 6 Holistic:** Services should sustainably address the needs of all stakeholders through the entire service and across the business.

Service design is a practical approach to the creation and improvement of the offerings made by organizations. It has much in common with several other approaches like design thinking, experience design, and user experience design, has its origins in the design studio, and harmonizes well with service-dominant logic.⁰³ **It is a human-centered, collaborative, interdisciplinary, iterative approach which uses research, prototyping, and a set of easily understood activities and visualization tools to create and orchestrate experiences that meet the needs of the business, the user, and other stakeholders.**

⁰³ While we often refer to service-dominant logic in this book, we do not understand this as a school of thought superseding other theories, but rather as a valuable component within a growing, changing, and patchy body of knowledge. As Achrol and Kotler say: "Some philosophers like Popper, Feyerabend, and Lakatos forcefully argue for theoretical diversity and against dominant paradigms [...]. Popper (1959) points out that because we never know for certain that our theories are correct, we should proliferate our theories as much as possible to encourage the growth of scientific knowledge." Achrol, R. S., & Kotler, P. (2006). "The Service-Dominant Logic for Marketing: A Critique." In R. F. Lusch & S. L. Vargo (eds.), *The Service-Dominant Logic of Marketing: Dialog, Debate, and Directions* (pp. 320-333). M.E. Sharpe, p. 331.

3.2 PERSONAS

A persona is a profile representing a particular group of people, such as a group of customers or users, a market segment, a subset of employees, or any other stakeholder group. **This profile is not a stereotype, but is an archetype based on real research.** Personas, although fictional, help make groups with similar service needs more understandable. However, note that people with specific service needs and goals will not necessarily align with traditional segments in marketing. Rather, the needs expressed in personas will often cut across several groups, thus breaking down marketing silos that may hinder service design efforts. Whenever possible, personas should be based on research and represent a group of people with shared needs or common behavior patterns.⁰²

EXPERT TIP

“Personas should have an *expiry date* of around 12 months. In a year, a lot can change in terms of technology, organisational, and policy shifts – and you don’t want to design based on old data.”

– Hazel White

Personas can be used to share research findings and insights within your team and outside your team, across different departments or even across organizations. They are “characters” with which design teams can engage, and can serve as boundary objects to align an interdisciplinary team.⁰³ They help a team to get onto the same page, to build empathy with customer groups, and to step into the shoes of different stakeholders, understand their needs, and review their tasks. Personas are a useful reference throughout the whole design process. They can develop into shared, empathic descriptions of a company’s

customer or target groups, described in a form that everyone can work with. Some companies even have life-sized cardboard cutouts of their personas. They can bring them to meetings to include a certain perspective.

A Portrait image

A representative photo or image. Avoid using images of celebrities to prevent prejudice and to increase authenticity. Alternatively, gender-, age-, and ethnicity-neutral sketches or photos showing common attributes, goals, motivations, tasks, or behaviors can be used to avoid stereotypical assumptions.

B Name

A name often reflects a persona’s heritage and social environment. Sometimes, archetypes are added as subheadings or used as an alternative to describe the represented stakeholder or target group.

C Demographics

Demographic information, such as age, gender, or geographics, gives context to a persona and immediately creates a specific image of a certain target group for a design team. This often also leads to stereotypical assumptions, so it should be used carefully. Demographics are often less meaningful for target group segmentation than they initially appear and in fact can be misleading when predicting tastes or behavior.

⁰² For a case study on how to use personas in a service design project, see 5.4.3, *Case: Developing and using valuable personas*.

⁰³ See the upcoming textbox *Boundary objects* for more details.

PERSONA



Morena Rivera

Name

36

Age



Sex

Accountant at railway company

Occupation

Married, 1 son

Marital status

Spanish

Nationality



“Relaxing on my couch ... watching TV all night is sometimes just what I need.”

Typical quote



Morena is just that friendly mother next door. She has a secure job at the national railway company. Together with her husband Marco, she earns a monthly income of 5,000 after tax. Marco loves the outdoors, so whenever possible, the couple takes long hiking tours with Josh, their nine-year-old son. **Morena is not very interested in technology, she wants things to just work.**

General description

D Quote

A quote summarizes your persona's attitude in one sentence. This is easy to remember and helps team members to empathize quickly with a persona.

E Mood images

These photos or sketches enrich a persona with context. They illustrate a persona's environment or behavior patterns, as well as goals and motivations. One common type of contextual image shows items that personas always have with them in their pocket, purse, or bag. Mood images can also be used to add illustrative material to a written description.

F Description

The description can reveal characteristics, personality, attitudes, interests, skills, needs, expectations, motivations, goals, frustrations, brands or technologies the persona likes, or background stories. This information should include details that are important in the context of the research question or the company the persona is related to. **Try to avoid using personas that don't have information relevant to the specific design challenge or research question.**

G Statistics

Visualized statistics summarize relevant quantitative information. Representative statistics can increase the reliability of a persona – in particular when used in a more quantitative-based management or marketing context. Statistics can be a starting point for personas or used to substantiate the more qualitative descriptions.

Boundary objects

“Boundary objects are objects which [...] have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable, a means of translation. The creation and management of boundary objects is key in developing and maintaining coherence across intersecting social worlds.”⁰¹

Sometimes people with different skills can understand each other better if they have a common artifact to look at.

Let's take the example of a journey map. A service design team comprised of an expert in service design, a business person, and a software developer will probably all see different things in the map: opportunities for a better experience, chances for cross-selling, or potential technology challenges. The interesting fact is that all three of them are looking at the same journey map, but each of them can extract what they need for their part of the project – information which might not be explicit in the journey map itself, but which

their specialist eyes can see. While all of them look at the same object, they all identify different problem areas, come to different conclusions, and generate different ideas. In this case, the journey map acts as a “boundary object.” It helps people from different backgrounds and communities of practice⁰² to collaborate on a common task.⁰³

Boundary objects work best when they employ language and models that are easily understood across disciplines and functions. The artifacts act as a simple language, providing a unified form of communication across stakeholders. The service design tools

presented in this chapter can be used as boundary objects during various activities in the service design process for different purposes. However, they do not always necessarily serve as boundary objects continuously. While boundary objects are useful to co-create a shared understanding of a concept, at some point specialists also need to work within their own domain using their own technical language. Some of these service design tools can be used with very discipline-specific (technical) language that others do not understand. To bring their specific work back to the entire design team, specialists can modify existing service design tools or create new ones that serve again as boundary objects with a common language that is accessible for everyone. ◀

⁰¹ Star, S. L., & Griesemer, J. R. (1989). “Institutional Ecology, Translations and Boundary Objects: Amateurs and Professionals in Berkeley's Museum of Vertebrate Zoology, 1907–39.” *Social Studies of Science*, 19(3), 387–420.

⁰² Wenger, E. (1998). *Communities of Practice: Learning, Meaning, and Identity*. Cambridge University Press.

⁰³ Rhinow, H., Köppen, E., & Meinel, C. (2012, July). “Prototypes as Boundary Objects in Innovation Processes.” *Proceedings of the 2012 International Conference on Design Research Society*, 1–10.

3.3 JOURNEY MAPS

EXPERT TIP

“Journey maps are the most flexible tool we use with clients. We use them in three ways:

1. To visually and transparently gather user stories when interviewing.
2. To understand how existing services work and uncover pain points and opportunities for improvement.
3. To envision future services.”

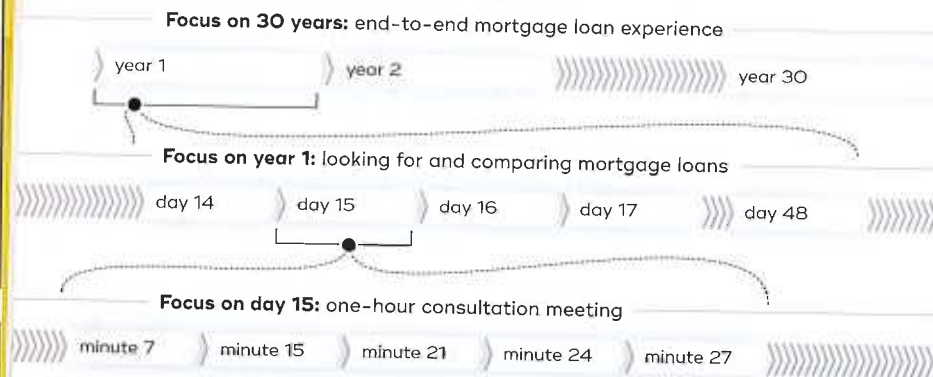
– Hazel White

A journey map visualizes the experience of a person over time. For example, an end-to-end customer journey map can visualize the overall experience a customer has with a service, a physical or digital product, or a brand. This might include recognizing a need, searching for a specific service, booking and paying for it, and using the service, as well as maybe complaining if something goes wrong, or using the service again.

As a human-centered tool, journey maps not only include steps where a customer is interacting with a company, but reveal all the key steps of an experience. Journey maps help us to find gaps in customer experiences and explore potential solutions. They can be used to visualize existing experiences as well as potential future experiences. Just as a movie is structured as a sequence of scenes, a journey map is structured as a sequence of steps (often also referred to as events, moments, experiences, interactions, activities, etc.).

Journey maps can have various scales and scopes, and you will usually need several to represent different aspects of one experience or service: from a high-level map showing an end-to-end experience, to more detailed maps focusing on one step of a higher-level journey, to very detailed step-by-step descriptions of micro-interactions. The idea of different scales applies to any map. For example, when you are driving your car across the country, you need a larger-scale map showing the main express routes between cities. But when you get to your destination you need a smaller-scale street map to find a particular street and building.

Different “zoom” levels of journey maps work just like this. A journey map can show 30 years of a mortgage-loan experience including searching for a house, signing contracts, living in the house, and making loan payments until the loan is paid off. Another one can zoom in even further and only illustrate a one-hour consultation meeting in detail. You can include different types of information in maps, depending on their purpose. When you compare different geographic maps, they might share some general information, but also contain very specific data. For example, street maps might highlight data you need to drive, nautical maps will contain information for sailing, or mining maps will show exact positions of mineral resources. You can find similar patterns in journey maps. They can contain specific information for different purposes, while sharing general data.





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o represent different
e: from a high-level
ience, to more detailed
her-level journey,
criptions of micro-inter-
applies to any map.
your car across the
ap showing the main
when you get to your
e street map to find a

ney maps work just like
ars of a mortgage-loan
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Journey maps make intangible experiences visible and facilitate a common understanding between team members. They are a way to visualize data in a simple and empathic way, but the quality of any map depends on the quality of the data it is based on. Journey maps make no attempt to represent the full complexity of a service offering with all its options, such as decision trees or “if/then” loops. Instead, a journey map shows one typical or particularly interesting instance of a service. It forms a boundary object⁰¹ that allows diverse teams to work together efficiently and creatively with a customer’s experience as the common denominator. Journey maps can develop into living documents that evolve and change over several workshops and research loops and that bridge different departments and stakeholders in organizations.⁰²

A Main actor

A journey map always focuses on the experiences of one main actor, such as a group of customers or employees represented by a persona. Some journey maps also combine various perspectives in one map – for example, comparing different customer groups or comparing customer experiences with those of employees.

B Stages

Stages represent the main phases of the main actor’s experience, such as, for example, the classic buyer decision process stages of “Problem/Need Recognition,”

“Information Search,” “Evaluation of Alternatives,” “Purchase Decision,” and “Post-Purchase Behavior.” Stages help to structure a journey map and visualize its scale. Each stage normally contains several steps.⁰³

C Steps

A journey map visualizes experiences as a sequence of steps from the perspective of the main actor. A step is any experience the main actor has, such as an interaction with another person, a machine, or a digital interface; but steps can also be activities, such as walking or waiting. The level of detail of each step depends on the overall scale of a journey map.

D Storyboards

Storyboards visually represent each step through illustrations, photos, screenshots, or sketches to tell the story of specific situations, including their environment and context. A storyboard increases our empathy with a journey map and allows quicker navigation.

E Emotional journeys

Emotional journeys are graphs representing the main actor’s level of satisfaction at each step, often on a scale from –2 (very negative) to +2 (very positive). An emotional journey visually reveals obvious problems within a specific experience.

⁰¹ See the textbox *Boundary objects* in 3.2.

⁰² For case studies on how to use journey maps in service design projects, see 5.4.4, *Case: Illustrating research data with journey maps*, as well as 5.4.5, *Case: Current-state (as-is) and future-state (to-be) journey mapping*.

⁰³ See Engel, J.F., Kollat, D.T., and Blackwell, R.D. (1968). *Consumer Behavior*, 1st ed., New York: Holt, Rinehart and Winston.

F Channels

Channels refer to any means of communication involved at a specific step, such as a face-to-face interaction, a website, an app, a TV advertisement, or a print advertisement. Specifying which channels the main actor is using helps us understand cross-channel experiences. A high-level map showing all possible channels provides a comprehensive overview of alternative end-to-end journeys.

G Stakeholders

A list of stakeholders involved at each step of a journey map reveals which internal or external stakeholders are part of – or even responsible for – certain steps. This helps you to identify potential key actors that should be included in research, prototyping, and implementation.

H Dramatic arc

A dramatic arc illustrates the level of the main actor's engagement at each step – for example, from 1 (very low) to 5 (very high). Such arcs of tension are a common concept in storytelling used in theater, movies, and books; in service design these arcs are often used to reflect on the pace and rhythm of an experience.

I Backstage processes

Backstage processes connect frontstage experiences visualized as steps of the main actor with backstage processes that are often visualized as flowcharts. Backstage processes reveal which departments and systems are involved or triggered at specific steps. A journey map that includes

backstage processes can provide the same information as a service blueprint. Often there are overlaps or hybrids of these two tools.

J What if?

The “What if?” lane asks at every step, “What could possibly go wrong?” This helps to check if appropriate service recovery systems are in place. Important scenarios or problems that happen can then be visualized as separate journey maps.

Job to be done

The lane for jobs to be done (JTBD, sometimes also called user/customer jobs) describes what a particular service or product, whether physical or digital, helps the customer to achieve – either for the entire journey map or for specific steps of it. This helps to move away from the current solution and create a new frame to look for opportunities or to discover steps that do not provide value to a customer, but only exist due to the provider's processes.

Conversion funnel

A conversion funnel visualizes conversion rates between relevant steps – for example, how many people enter a shop, how many take a look at a specific product, how many interact with staff, and how many actually buy it. Conversion analyses can be done for on- and off-line journey maps. They reveal at which step the main actor leaves a certain process and prompt questions for further research into why the actor leaves at this specific moment.

Dramatic arcs

Dramatic arcs (more usefully, “arcs of tension”) are a well-known lens in the world of show business. They describe the sequence and rhythm of high and low engagement in a piece or performance. From Aristotle to Hollywood to dance club DJs, insiders know that the dramatic arc can make or break the experience.

But let’s talk services: considering the dramatic arc of a service journey can give us new insights into how it is experienced and why users might value or reject it. By marking moments of high and low engagement⁰¹ along a journey map, we can visualize the dramatic arc of an experience, and use it to understand the experience and focus our ideation.

The classic “boom-wow-Wow-WOW-BOOOOM”⁰² arc of a Bond film (or rock concert) is strikingly similar to the arc of a

commercial experience like an ocean cruise or a visit to a Disney park, as you can see in the figure. It is a great example of how successful arcs work, with a strong beginning (“Boom!”), rising engagement with breaks for breath (“wow!, Wow!, WOW!”), very strong crescendo (“BOOOOM!!!”), and a closing human moment (“Ah ...”). In the wild, you will encounter many other arcs – the possible variations are infinite, and many work well while others flop.

Service experiences also have dramatic arcs which are often unique, but which can benefit from analysis and variation even if they do not fit a common pattern. It’s important to remember that high engagement does not only come at exciting, loud, or “flashy” moments. A very quiet moment can be highly engaging too, if it is very relevant to the customer (or audience). Crucially, a high point on the dramatic arc is not necessarily “good” and a low point is not necessarily “bad.” The height of the dramatic arc represents *engagement*, not satisfaction.

We might think of a high value as “thrill” and a low value as “chill.” Both have their place – it is the interplay which makes the difference.

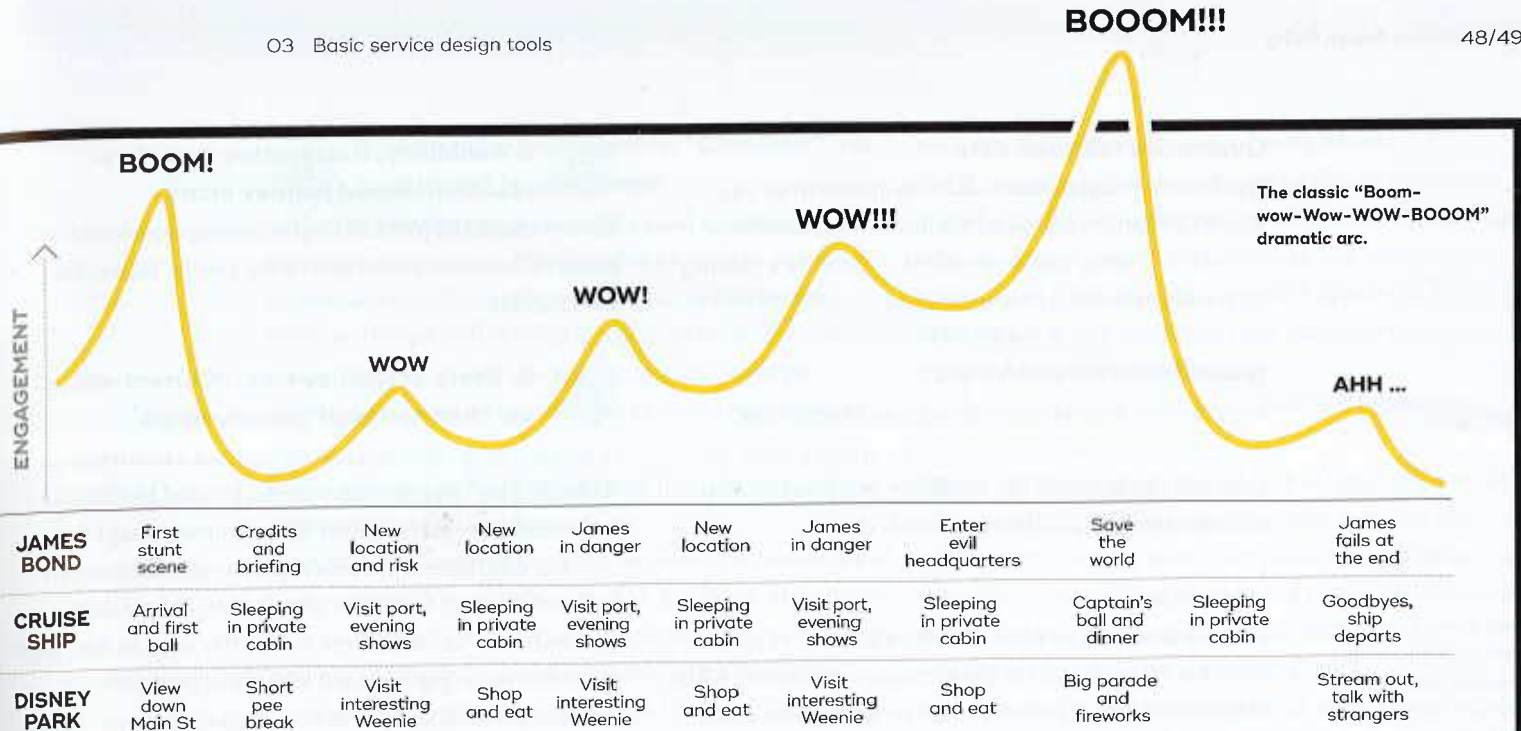
Try adding a visualization of the dramatic arc to your journey map. Is it overloaded? Frontloaded? Are early promises fulfilled? Are the periods of low or high engagement too long? Must a highlight be added, or – this is often more practical – should a less engaging step be spotlighted to increase engagement and show value more clearly? Compare the arc with a visualization of the emotional journey. If a moment is unsatisfying (a low dip on the emotional journey) *and* also highly engaging (a high peak on the dramatic arc), this is especially dangerous. For example, it’s annoying if a waiter spills soup on you at the diner (low satisfaction, low engagement). But if a waiter spills soup on your dress on your wedding day (low satisfaction, very high engagement), it’s a catastrophe. Ideally, your most pleasing experiences will be at moments of high engagement. ◀

⁰¹ These can be identified by observing customers’ body language and facial expressions, by using survey techniques, or even using physical measurements (like lie detectors – this method is, of course, highly intrusive). Often, it is useful enough for ideation purposes if a team looks at the journey map and honestly – perhaps even cynically – assesses the user’s engagement at each step.

⁰² For more on dramatic arcs and 007, see Lawrence, A. & Hummel, M. (2012). “Boom! Wow, Wow! WOW! BOOOOM!!!: James Bond, Miss Marple and Dramatic Arcs in Services.” *Touchpoint* (4)2.

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SOME SHOWBIZ DRAMATIC ARCS ALSO SEEN IN CUSTOMER EXPERIENCES:



1 The Epic

(slow start, engaging crescendo) can be seen in house building services or cosmetic surgery. Like in Tolkien's *Lord of the Rings* book, the slow start may lead to doubt and abandonment of the project.



2 The Miss Marple

(thrilling mystery at the opening, slow middle building to an exciting reveal at the close) resembles a well-designed educational offering, where an engaging start or "faster" of future highlights carries us over the mid-term routine toward our final exams.



3 The Soap Opera

(regular, smaller arcs punctuated by thrilling "season finales") is very similar to the arc of your local Irish pub (Saturday, Saturday, Saturday, St Patrick's Day!), a church (Sunday, Sunday, Sunday, Easter!), or your phone contract (bill, bill, bill, new phone!).

Qualitative research data

Qualitative research data – such as quotes from customers or employees, observations from researchers, or videos, photos, and screenshots – enriches a journey map and improves its credibility.

Quantitative research data

Quantitative data such as statistics and metrics of, for example, satisfaction surveys for specific steps or channels can improve the reliability of a journey map and substantiate qualitative research data.

COMMENT

“Journey maps represent powerful boundary objects that enable conversations about services. In fields such as healthcare where communication can be challenging, they can move clinicians and patients toward mutual understanding.”

– Mike Press

Custom lanes

Further lanes can be added to visualize project-specific content; for example, key performance indicators (KPIs), references to other journey maps or documents (files, links, etc.), responsibilities, or indicators of reliability (assumption-based vs. research-based).

3.3.1 A typology of journey maps

Even though most journey maps share the described structure, you will still find a wide variety of different types of journey maps. What a journey map represents, its quality, its focus, and its level of detail depend on many factors.

The following list summarizes four useful factors worth considering when you create a journey map or when you need to evaluate or work with journey maps created by others.



1. Reliability: Assumption-based vs. research-based journey maps

Always check if a journey map is assumption-based or research-based, as this is one of the crucial factors for its reliability.^{Q1}



2. State of journey map: “Current-state” vs. “future-state” journey maps

A journey map can visualize the current experience (a “current-state” journey map) or can be used to visualize future experiences (a “future-state” journey map).^{Q2}

Current-state maps describe how someone experiences an existing service or physical/digital product. Current-state journey maps are mostly used to find gaps in an existing experience and identify opportunities to improve services and physical or digital products. They can serve as boundary objects between team members or departments of an organization, between diverse members of an interdisciplinary co-creative team, or between an agency and its client to clearly communicate the gaps within the customer experience.

Future-state journey maps visualize the potential experience someone might have with a not-yet-existing service or physical/digital product. Future-state journey maps help people to imagine, understand, and even experiment with the potential experience and context of use. They can help to select which aspects or specific steps should be prototyped and tested.

^{Q1} See the textbox *Assumption-based vs. research-based tools* earlier in this chapter for more details.

^{Q2} See 5.A.5, Case: *Current-state (as-is) and future-state (to-be) journey mapping*, for an example of how to use both current-state and future-state journey maps in a service design project.

Assumption-based vs. Journey maps

is assumption-based or of the crucial factors for

Map: “Current-state” Journey maps

the current experience (a can be used to visualize “state” journey map).⁰³

be how someone experi- physical/digital product. e mostly used to find gaps identify opportunities to or digital products. They between team members tion, between diverse y co-creative team, ent to clearly communi- er experience.

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earlier in this chapter for more details.

journey mapping, for an example of how to use both sign project.



3. Main actor/perspective: “Customer” vs. “employee” journey maps

Although journey maps are mostly used to visualize customer experiences, they can also be used to visualize experiences of other stakeholders such as employees.

Well-motivated staff is a key factor in delivering good customer experiences, so considering the employee experience can be a very valuable exercise. An employee journey map might cover the daily routines or monthly sales cycle, and strive to understand how the employee experience could be enhanced.

Other journey maps actually combine the experience of a customer with the experience of an employee. Here, interactions between customer and employee become visible as well as the employee actions that take place backstage (e.g., while the customer is waiting). On the other hand, these combined journey maps can also help to reveal problems customers experience during activities beyond the reach of employees – for example, what do customers do when they have to wait for an hour while their car is repaired?



4. Scope and scale: High-level vs. detailed journey maps

One of the biggest questions when creating journey maps is how to select the scale: Where do you start? Where do you end? What should you focus on? Which “zoom level” should your map have?

This depends on where you are in your project and why you are creating that specific journey map. If your journey map is being made to structure your research, you

will probably want it to be quite comprehensive.

But if your goal is to communicate an idea or a problem, it can be useful to concentrate on a key part that tells you a lot about the needs of the customer and how your idea meets them. This can give a powerful emotional message, which is why storytellers like filmmakers concentrate on key scenes.

Just as a play or movie can show us a lifetime in a few selected scenes, a journey map can show many of the overarching values and the tone of voice of a service using a partial view. The scale of a customer journey could range from a few seconds (think of the check-in experience at a hotel) to some decades (think of the end-to-end experience of a property loan). The more you zoom out, the longer the experience you illustrate – though with less details. The more you zoom in, the shorter the time span becomes of the experience you illustrate, but with more details. Often this is not an “either/or” decision, but you have to constantly move between different zoom levels.



5. Focus: Product-centered vs. experience-centered journey maps

A product (or provider/brand)-centered journey map is a journey map containing only touchpoints⁰³ – in other words, only steps representing an interaction between a customer with a service, physical or digital product, or brand. These journey maps leave out all steps outside the reach of a company. In some cases, product-centered

⁰³ See the textbox *Steps, touchpoints, and moments of truth* in 3.3.

journey maps are useful to visualize a specific and rather detailed experience, such as the onboarding experience to a piece of software, or to visualize a very high-level experience, such as a customer lifecycle map. Sometimes, however, these journey maps arise because people create them as if their customers think about nothing else than their company. For example, an energy provider might create a journey map for how new customers sign up for their electricity services when they move into their region. If they only map out touchpoints (collect information on the website, sign up online, receive and sign a contract, etc.) without considering all the other steps their customers have to do while they are moving home (packing, moving in, creating a redirection order for their former postal address, etc.), the map will miss many potential problems and opportunities, and clearly will not reflect the situational context.

Experience-focused journey maps reflect the situational context and show how touchpoints are embedded in the overall experience. In many cases, using a service or product is not the main goal of a customer. You probably know the famous saying by Harvard marketing professor Theodore Levitt: “People don’t want to buy a quarter-inch drill. They want a quarter-inch hole.” But in fact, people rarely want a hole in the wall either; they want a comfortable living room. To achieve this goal, they need to do a series of activities, such as agreeing on a painting with their partner, buying that painting, drilling a hole in the wall, and screwing in a hook to hang up the painting. Focusing only on the drill or the painting or the hook would miss the main point of why people use these items.²⁵

Referring to the electricity example, people simply don’t want to “become a customer” or handle any of these things. They probably only want to have light at home when they turn on the switch. An experience-centered journey map can lead to better insights about what people really want to achieve and not only how they interact with a company.

This also changes the design challenges companies strive to solve. For example, instead of just asking “What is the onboarding experience for our customers?” (a more product-centered question) we move to questions like “What is the overall experience of people moving house?” “What is the role of the energy provider in this context?” and “What is the role of an energy provider in this context in comparison with other basic infrastructure providers, like water, gas, phone, internet, etc.?” (a more experience-centered question).



6. Lanes and level of depth: Adding various lanes in journey maps

Journey maps can be enhanced by a variety of optional lanes. The lanes outlined in this chapter are just some examples without any claim to comprehensiveness. Which ones are useful depends on the subject matter of the project, and often lanes must be altered to serve the project’s purpose.

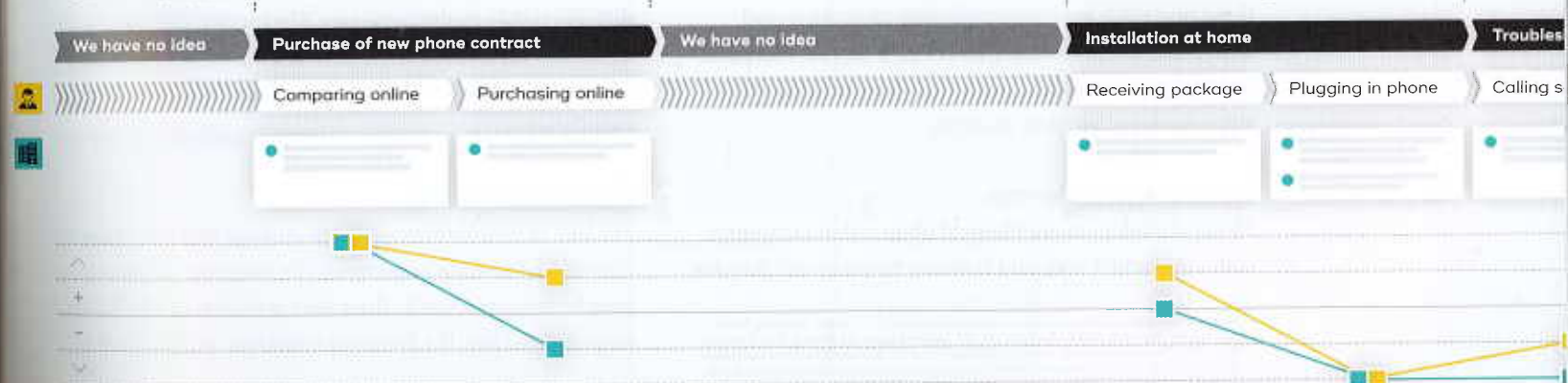
²⁵ Often this is visualized through an additional *Job-to-be-done* or *User/customer jobs* lane in a journey map.

Experience-centered journey maps visualize the overall experience from a customer perspective (e.g., moving from one apartment to another). In contrast, **product-centered** journey maps only focus on touchpoints, the interaction between a customer and a product/service/brand.

EXPERIENCE-CENTERED JOURNEY MAP



PRODUCT-CENTERED JOURNEY MAP



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3.3.2 Service blueprint

Service blueprints can be understood as an extension of journey maps. They are set up to specifically connect customer experiences with both frontstage and backstage employee processes as well as support processes.⁹¹

“Frontstage” refers to people and processes with which the user has direct contact. “Backstage” represents people and processes that are invisible to the user. Support processes are activities executed by the rest of the organization or external partners.

A service blueprint builds on the frontstage experience visualized in a customer journey map, but adds layers of depth showing relationships and dependencies between frontstage and backstage processes. It illustrates how activities by a customer trigger service processes and vice versa: how internal processes trigger customer activities.

A service blueprint can also detail the processes of single departments or even employees/roles and how these processes are connected with each other and with customer activities. Moreover, a service blueprint illustrates physical evidences that show up in specific steps, such as tickets or receipts.

A Physical evidences

Physical evidences are physical objects that customers come in contact with and that can be designed. Besides

tangible artifacts, messages that are delivered through non-physical channels (such as email, SMS, or interactive voice response systems) are often included here.

B Customer actions

Customer actions describe what a customer does at each step of a customer journey map. A customer action can include multiple physical evidences. They can be connected to both frontstage and backstage interactions when a customer action triggers a frontstage or backstage process or when a process results in a customer action.

C Line of interaction

The line of interaction divides customer actions and frontstage interactions. If a customer interacts with a frontline employee, the blueprint shows a connection across the line of interaction.

D Frontstage actions

This lane shows the activities of frontline employees that are visible to the customer. Optionally, different **frontline employees can be detailed out to describe their various activities** – these are often visualized as individual swimlanes.

E Line of visibility

The line of visibility separates frontstage and backstage actions by frontline employees. If a frontline employee goes backstage, what he does next is shown in the backstage action lane. If a frontline employee interacts with

⁹¹ One often-cited scholarly publication on service blueprints is Stostack, G. L. (1984). “Designing Services That Deliver.” *Harvard Business Review*, 62(1), 133–139. Another is Bitner, M.J., Ostrom, A. L., & Morgan, F. N. (2008). “Service Blueprinting: A Practical Technique for Service Innovation.” *California Management Review*, 50(3), 66–94. For an example of a service blueprint, see 5.4.1. *Case: Applying ethnography to gain actionable insights.*

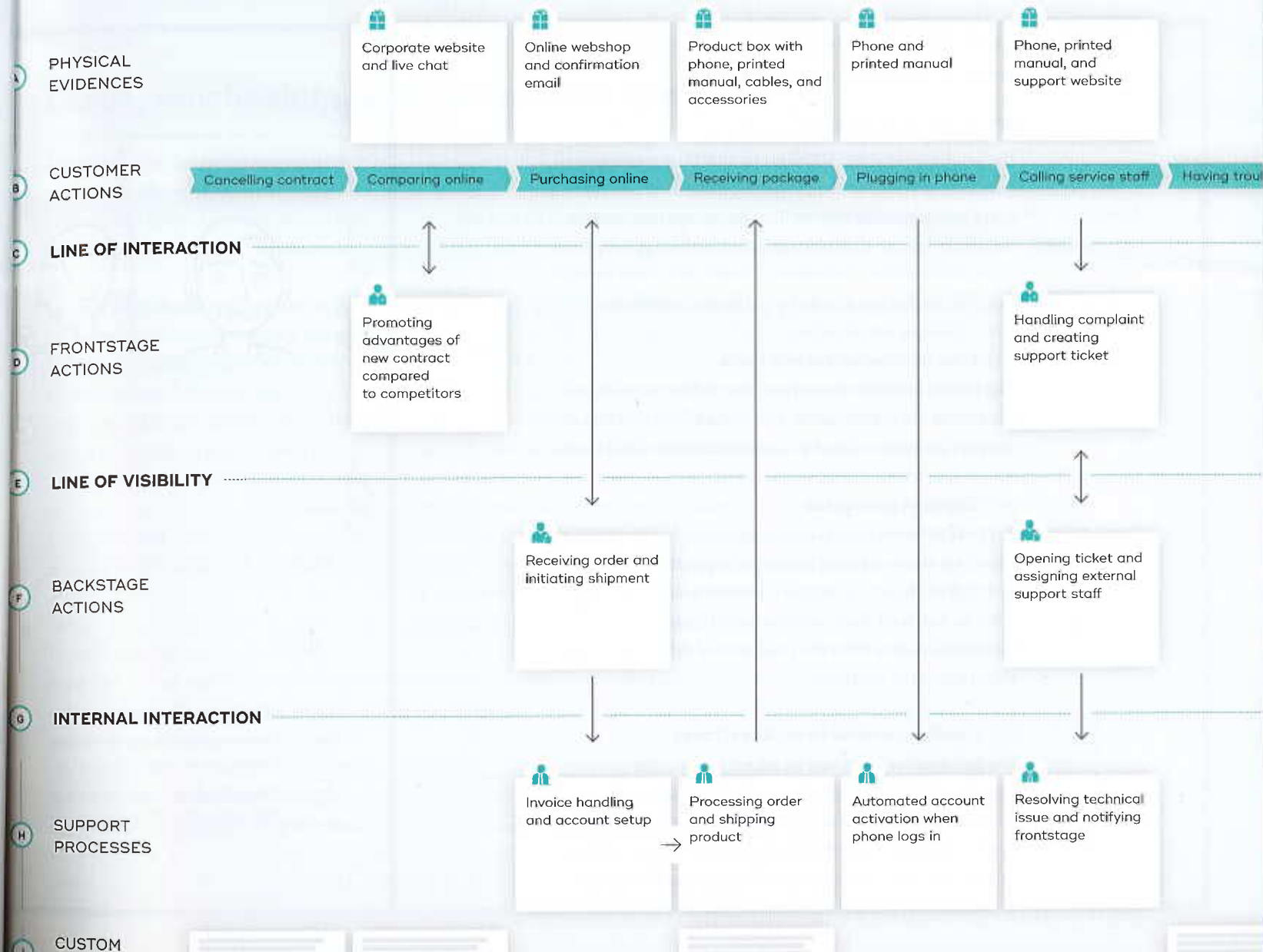
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CUSTOM

backstage or support employees, the interaction in the blueprint crosses the line of visibility.

F Backstage actions

Backstage actions are activities by frontline employees that are not visible to the customer; these activities take place below the line of visibility. Backstage interactions can be connected to frontstage actions and support processes. Optionally, a swimlane visualization here might describe backstage actions by particular employees.

G Line of internal interactions

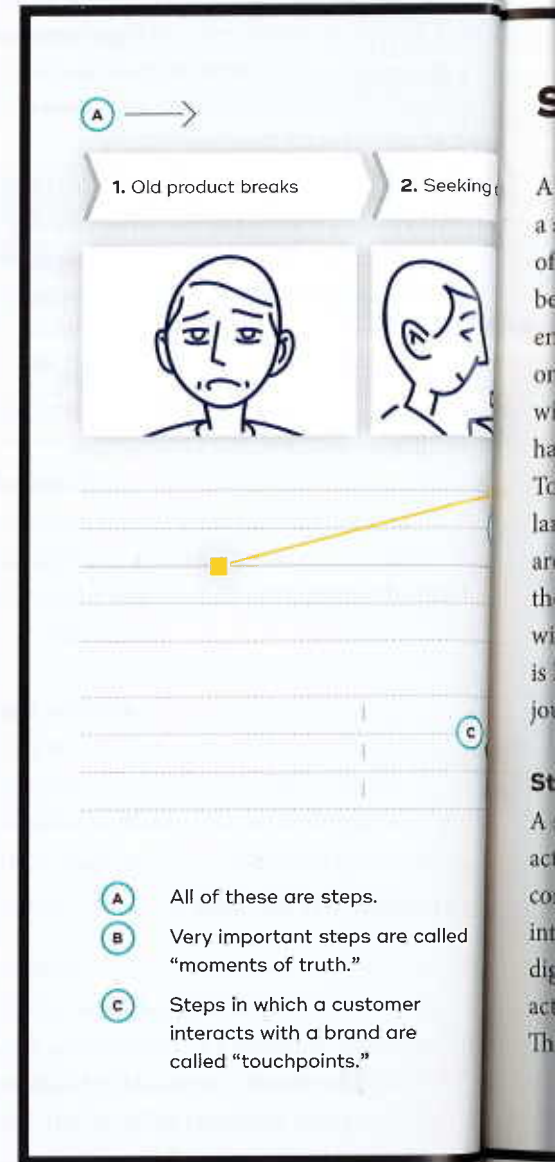
The line of internal interactions marks the boundary to the rest of the organization. Processes below this line are support processes done by other departments and teams.

H Support processes

Support processes are activities executed by the rest of the organization or external partners. Support processes can be triggered by or can trigger customer actions, frontstage actions, and backstage actions. Sometimes, a swimlane visualization describes the processes of different external departments or partners.

I Custom perspectives/lines/lanes

Further lines or lanes can be added to visualize project-specific content – for example, lanes for digital frontend and backend activities, lists of technical systems, applicable rules and regulations, or even an explicit line of external interactions to put an emphasis on interactions with external partners and organizations.



Steps, touchpoints, and moments of truth

2. Seeking

A journey map describes an experience as a sequence of steps from the perspective of one main actor. The main actor can be, for example, a user, a customer, an employee, a target group, a persona, and so on. Not all of these steps are interactions with a brand. Often, important things happen outside the reach of a brand. To differentiate between these, clear language is helpful. Unfortunately, there are no generally accepted definitions for these terms and sometimes even people within a team talk at cross purposes. This is how some of the core terms regarding journey maps are used in this book.

Steps

A step is any experience the main actor has. A step can be, for example, a conversation with another person, an interaction with a machine, or using a digital interface; but steps can also be activities, such as walking or waiting. The level of detail of each step depends

on the overall scale of a journey map.

Sometimes a step might comprise experiences of several days (e.g., waiting for the delivery of an ordered item), while other times a step might represent only a few seconds (e.g., greeting the receptionist).

Touchpoints

All interactions of a customer with a brand are called “touchpoints.”⁰¹ These touchpoints can involve different channels, such as watching an advertisement on TV or reading more about a product online. Touchpoints can be direct, such as calling a hotline or retrieving information from a company website, or indirect, such as reading reviews on third-party websites.

Moments of truth

Steps that are decisive for a user, customer, or organization are often called “moments of truth” (MoT).⁰² These are steps in which the impression of a customer changes regarding a brand, service, or physical or digital product – for example, when a customer first hears about a new product (driving expectations) or sees a product in real life for the first time (driving anticipation), or when a customer uses a product for the first time (comparing expectations with actual quality and customer experience). ◀

⁰¹ The term “touchpoint” has been used in branding literature since the early nineties to describe any point of contact between a customer and a brand. In a literature review on service design, Jeff Howard summarizes when the term was first used and how it developed in service design. Read more on this in Howard, J. (2008). “On the Origin of Touchpoints,” at <http://designforservice.wordpress.com>.

⁰² Note that our definition of “moments of truth” differs from its original meaning. The term was originally coined by Richard Normann in the 1980s and later popularized by Jan Carlzon see Carlzon, J. (1987). *Moments of Truth: New Strategies for Today's Customer-Driven Economy*. Ballinger). While Carlzon refers to a MoT as any interaction a customer has with a business, the meaning of MoT has developed since this time. There are dozens of online articles and conference discussions on this topic. We follow the common use, where moments of truth are only those critical touchpoints where customers have a high involvement; ones that can make or break their overall experience.

3.4 SYSTEM MAPS

A system map is a visual or physical representation of the main constituents of the system in which an organization, a service, or a digital/physical product is embedded. They can include a huge variety of constituents, such as people, stakeholders, processes, structures, services, physical products, digital products, channels, platforms, places, pathways, insights, causes, effects, KPIs, and more. System maps are usually visualized on paper, as physical models, or as constellations with real people.

A visualization of a system usually takes a specific perspective at a specific moment in time. As ecosystems change over time, either several maps are needed to represent different states of a system or a dynamic approach can be used to illustrate changes over time.

By visualizing all the main components of a system, the interplay between these can be analyzed and designed. Complex systems become more comprehensible when they are visualized, which is particularly useful for wicked design problems. System maps can be used to map out not only existing (“current-state”) systems, but also various scenarios of future (“future-state”) systems to understand the impact of decisions, new components, or changed relationships. A system map can be used to find or predict intended or unintended benefits as well as disadvantages in the system. Affected stakeholders can be revealed and involved early in a project to increase buy-in and chances of success.

“System map” is a collective term for different visualizations that are often based on systems theory and/or systems thinking. The names of these visualizations may vary depending on your background or organization. The following three types of system maps are often used in service design.⁶¹

→ Stakeholder maps

A stakeholder map illustrates the various stakeholders involved in a specific experience. These maps can be used to understand who is involved, and how these people and organizations are connected.

→ Value network maps

A value network map is an extension of a stakeholder map. It illustrates the network of value exchanges between stakeholders. Value network maps are used to understand the flow of values, such as money, goods, services, information, or trust.

→ Ecosystem maps

An ecosystem map is a further extension of a stakeholder map or value network map. These maps are used to visualize complex systems that involve various constituents, such as humans, machines, interfaces, devices, platforms, systems, and so on, as well as their relationships and interdependencies.

⁶¹ Besides the three types of system maps described in this book, there are many more, such as process maps, flowcharts, or technical maps. Depending on your project, it might make sense to also use one of these other types.

3.4.1 Stakeholder maps

A stakeholder map illustrates the various stakeholders involved in an experience. It basically answers the question: “Who are the most important people and organizations involved in an experience?” By representing different customer groups or personas, frontstage and backstage employees or departments, partner organizations, as well as other stakeholders that might have a direct or indirect impact on the experience, the interplay between these various groups can be charted and analyzed. Stakeholder maps help us to understand which stakeholders are involved in this ecosystem, help to reveal existing relationships between these stakeholders and identify informal networks or frictions between stakeholders, and help us to find unseen business opportunities.

During a customer journey, customers interact with various internal and external stakeholders. Often customers don’t realize which stakeholders are involved as they interact with websites, apps, machines, platforms, and more, not thinking about who is responsible for maintaining these systems and who is involved in handling their information.⁶² Stakeholder maps enable a design team to actively redesign a system by adding or eliminating certain stakeholders; by creating, changing, or eliminating relationships between stakeholders; or by deliberately strengthening or weakening relationships.

COMMENT

“Even quick-and-dirty system maps are useful in both suggesting cause and effect and – perhaps more importantly – where we have gaps in our understanding and need to do more research. They highlight our knowledge – and our ignorance!”

– Mike Press

1 Sectors

The background of a stakeholder map depends on the purpose. A simple and very generic option is to have three circles representing different stakeholder groups: (A) customers, (B) internal stakeholders, and (C) external stakeholders. Alternatively, the three circles could refer to the level of impact stakeholders have: (A) essential stakeholders, (B) important stakeholders, and (C) other stakeholders.

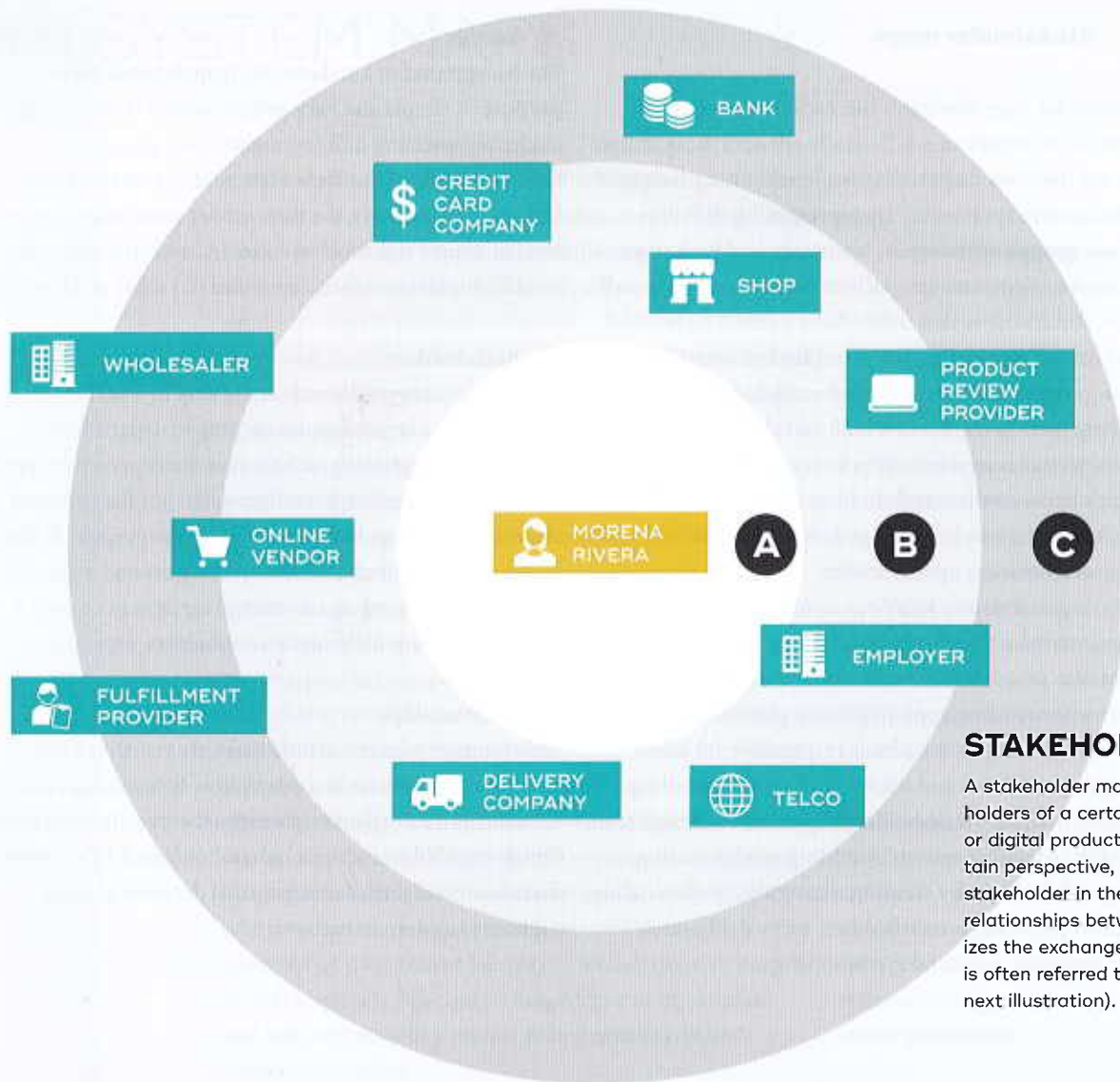
2 Stakeholders

Stakeholders are positioned on the map in a particular sector and can be arranged according to departments or groups (e.g., depending on how customers perceive them). Customer-centered organizations often put the customer in the center of a map, but depending on the purpose of the stakeholder map it can also be centered around a specific department for projects on internal services or around a specific employee for projects on employee experience.

3 Relationships

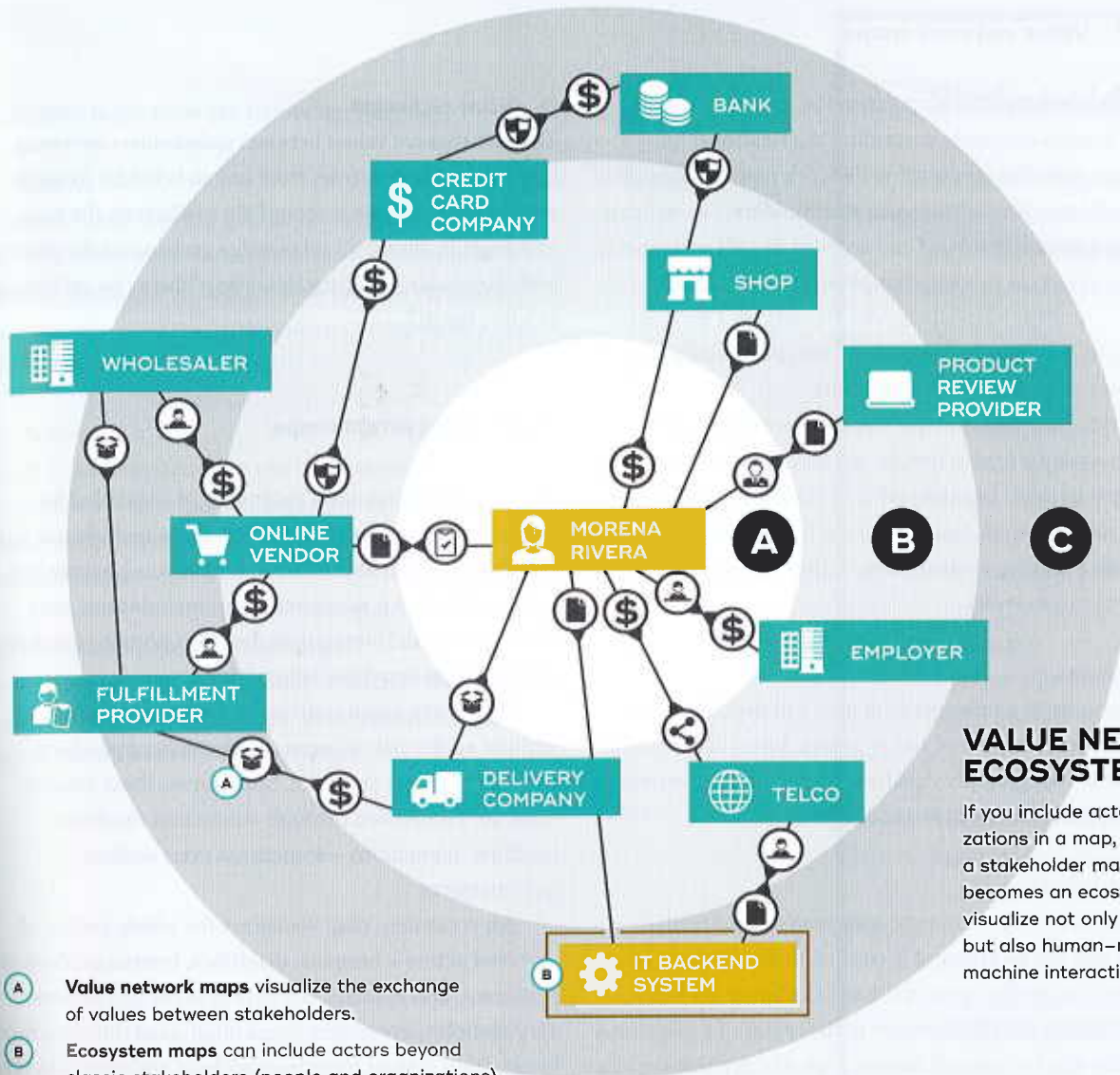
Relationships between stakeholders are visualized and should be detailed out in a description. Relationships can illustrate both formal and informal networks; they can show which stakeholders act as a hub or bottleneck in a system, and also reveal formal and informal decision-making authority or power structures.

⁶² Often stakeholder maps are derived from a journey map. This is why some journey maps include a lane for stakeholders.



STAKEHOLDER MAP

A stakeholder map visualizes all major stakeholders of a certain experience, service, physical or digital product, or system. It takes a certain perspective, often exemplified through the stakeholder in the center of the map. You can add relationships between actors. If a map visualizes the exchange of values between actors, it is often referred to as a value network map (see next illustration).



ER MAP

visualizes all major stake-
 experience, service, physical
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 n actors. If a map visual-
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**VALUE NETWORK MAP/
 ECOSYSTEM MAP**

If you include actors beyond people and organi-
 zations in a map, such as “IT Backend System,”
 a stakeholder map or value network map
 becomes an ecosystem map. This allows you to
 visualize not only human–human interactions,
 but also human–machine and machine–
 machine interactions.

- A** Value network maps visualize the exchange of values between stakeholders.
- B** Ecosystem maps can include actors beyond classic stakeholders (people and organizations), such as interfaces, platforms, systems, places, etc.