Mapping cross-channel ecosystems

A case study based on a company in the field of UX.
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Abstract

Every product or service is part of an ecosystem. The analysis of ecosystems enables organizations to understand the use and potential of a product or service. The information that flows through ecosystems is not always tangible. However, it can be categorized and accessed through different gateways.

In this thesis, the authors present an overview of current service design tools and compare them to a cross-channel ecosystem's approach.

The ubiquitous nature of technology permits users to interact and perform activities uninterrupted within physical and digital space. Therefore, the inclusion of external stakeholders within an ecosystem enables a richer analysis of a product or service design. Two major factors that are taken into consideration:

1. Touchpoints within the ecosystem.
2. The information channels that can be accessed through touchpoints.

This thesis involves an exploratory case study that aims at mapping cross-channel experiences and ecosystems thereafter in relation to a publishing firm located in New York.

Along the conceptualization process, the authors faced difficulties understanding appropriate methods of labelling and choosing of elements that assist in the construction of an ecosystem. However, the initial drawing of the firm's ecosystem clearly differs from the results attained from the interviews outcomes on the one hand. On the other hand, the final diagram of overlapped information channels placed over a fraction of the ecosystem, provides a tangible understanding towards the presence of touchpoints in one or more information channels.

By displaying such cross-channel ecosystems, organizations can increase or re-structure their activities according to their strategy. The study gives a very concrete proposition of how the ecosystems can be mapped. Further studies and guidelines to increase an ecosystems parameters and precision of execution is still to be developed and researched.
Many people helped us getting through the difficult phases of what resulted in this piece of work; from all interviewers to our tutors Andrea Resmini and Bertil Lindenfalk. Along our path to consolidating this final version, people like Dan Klyn, Alberta Soranzo, Louis Rosenfeld, Eric Reiss and Elaine Matthias provided us with guidance, understanding and vital information. Big thank you to you all.
1 Introduction

The steadfast transformation humans have gone through in the 21st century is blending physical into digital. “Information is bleeding out of the Internet and out of personal computers, and is being embedded into the real world” (Resmini & Rosati, 2011).

Consequently, users interact across multiple channels and platforms. The ubiquitous nature of technology permits users to perform activities uninterrupted within the vast discourse of space and time. Additionally, digital space has increased its reach throughout mobile devices; information is leaving screens behind, becoming bodily embedded in a variety of ways within physical space, simplifying our interaction with the environment through sensors, augmenting our experience of a certain location through service avatars, providing us with forecasting or planning abilities through GPS, utilizing RFID technologies and generally modifying our use and perception of physical space and sense of place (Tuan, 1977).

The outburst of information that once laid cocooned within static computer screens has begun to drift its way into pervasive presence. Users interact with products and services across a myriad of channels, most often this interaction isn’t completed through a single channel rather, it is a seamless experience of hopping from one channel to another to complete a single activity. Accordingly (Resmini & Rosati, 2009), describe a cross channel to “distributes parts of a single good or service among different devices, media or environments, and requires the user to move across two or more complementary, non-alternative domains”.

A typical example that was narrated during lectures is of someone deciding to go to the movies. Apparently a very simple task, it allows for the creation of bewildering complex structures. Where and when does such an experience start? Passing in front of the cinema? When browsing IMDB? With a friend asking if one would like to go see a certain movie? Transportation, methods of payment, tickets, either in paper or electronic format, social media, smartphones, down to the systems used to assign seats in the theatre and to how comfortable the chairs are. All of these and much more could play a role in how someone enjoys (or not) “going to see a movie”. And all of this is unrelated, sometimes competing products or services connect with people with their will through the use of information.
1.1 Problem

Information technology has created the conditions for a social transformation that is leading us from products becoming services or parts of services (Norman, 2009; Resmini & Rosati, 2009) to these services becoming part of a larger experience. In this transition, the role of who were previously referred to as “customers” has turned into active modifiers and providers of the information that is made available throughout the internet.

This implies a different role for “users”, that of creators or co-creators, also reflected in the use of the word “actor” for them. Actors not only socially co-produce part of the information that is consumed along experiences, but factually create the setup for them by moving freely between different products and services. Think of Amazon’s or Yelp’s reviews, traffic data, Google Map’s tips or Facebook’s entire content, all of which are connecting users through ever changing architectures.

User’s behaviour can be studied with the help of existing techniques and methods that conceptualize tasks, and information flows. These methodologies are used by today’s service and UX designers in a way that they separate channels of information by differentiating one’s where a user’s activities take place. Another case, are the predefined actions that a fictional and predefined user performs according to the designer’s conception. Tools like the ones described in the theoretical framework chapter manage to depict a user’s activities in the form of workflows and task identification. Nevertheless, it is still hard to have an overview of the different classes of channels and the tasks or goals that a user can complete inside a pervasive network of information, products and services.

The loss of control on the side of organizations is self-evident, and this has an impact on many of the tools that traditionally have been used to conceptualize, describe, map and visualize how end-users interact with products and services. For instance, service blueprints and customer journeys: they both present an organizational view of the user’s experience that usually stops at the boundaries of a company’s garden.

As “formulating and disseminating the mess is a significant step toward solving it. More often than not, knowledge of the mess helps dissolve it” (Gharajedaghi 2011), whereas, the problem of how to map these broader cross-channel experiences is crucial.

1.2 Purpose

Since the current tools for designing services limit the creators by their own knowledge and conception of a user’s activity, the main purpose of this work was to run a practical exercise based on the current knowledge on cross-channel user experience design. As we further elaborate within the theoretical
framework chapter, the current tools used for user experience design isolate information channels and automatically exclude achievable tasks, that can be otherwise included to enrich a user’s experience. The abstract nature of this topic, urged the authors to visually represent the elements that constitute an ecosystem of consumable services.

On the other hand, the author’s intention to keeping research complexity low, was to make the practice of these theories applicable to other services and organizations. Although the level of abstraction of this topic is high, the procedures used to retrieve this core information can be easily copied to reproduce ecosystems that adapt to each organization’s analysis needs. Hence, the benefits of developing a practical example with visual interpretations are generalizable and can add value to a service.

This thesis describes an exploratory case study on New York based publishing house Rosenfeld Media (RM), carried out in an attempt to investigate and validate a way to conceptualize and map cross-channel ecosystems derived from Resmini & Rosati’s 2011 book, Pervasive Information Architecture, and from subsequent research and projects carried out by Resmini. We frame this investigation through three individual lenses; those of cross-channel experience design, systems thinking and design thinking, which are described in detail within the theoretical framework section.

The reason for bringing systems thinking and design thinking into the picture reside in the necessity to fully understand and account for the systemic angle of cross-channel. In the later chapter, a more elaborated explanation validates the interconnection that exists between the goals that information consumers move from/to. Systems thinking theory therefore supports the existing relation across the universe of tasks, goal and activities that users have the freedom to choose from. Additionally, the introduction of design thinking within the framework flexibly prompts organizations to stay open to innovation by balancing well known procedures with exploration of different approaches. In other words, design thinking invites designers to explore dissimilar processes that adapt to user’s needs.

1.3 Research questions

Based on the problem statement and our purpose stated above, the following research questions have been formulated:

1. Using Resmini & Rosati’s model of actors, tasks, touchpoints and channels, how can a cross-channel ecosystem pertaining to a cross-channel experience be mapped through standard user research methodologies?
2. How and to what extent do the resulting mapping process and outcomes help organizations participate in creating better experiences and produce value?

1.4 Delimitations

This thesis primarily targeted the broadly framed audience of the user experience community (information architects, interaction designers, content strategists, visual designers, etc.) that currently represents RM’s primary market segment. The reason why the authors delimited interviewees to this one group of users was to make sense of an eventual integration of the organization’s ecosystem and the result of the data gathered. While the interviewee’s profile could have been different and still be applicable to create an ecosystem, the authors decided to conduct the research in a way that results could directly be comparable to the current ecosystem of the company under study.

The authors decided to run personal interviews to apply the principles of unstructured interviews and gain a richer understanding of the answers and their context. By conducting interviews that involved physically presence of both the interviewer and the interviewee, the authors’ intention was to empathize better with the interviewees. In addition, maximizing the information intake depending on the answers that every person would offer along the interview. There were also opportunities to run the interviews via skype and/or by sending out questionnaires to Rosenfeld Media customers. The study decided on omitting these options due to the rigidity of answers.

Furthermore, the research investigated the publishing and event branches within the company’s object of study, but did not include their consultancy line of business. This was a choice the authors made primarily to have quick and easy access to information. Besides, the confidential nature of much of the information connected to their consulting line of business and the constraints thereof, publishing and events provided a much better fit in terms of time and resources and were more than sufficient to state the case. Additionally, the data sources to create an ecosystem based on the consulting activity that the company offered in the past, seemed to higher the level of complexity; tailoring a consulting service is a natural characteristic, and therefore hard to compare to other services. Many different stakeholders would have needed to be involved (consultants, customers) and the time frame of the study suggested to better skip the consulting branch of the organization.
1.5 Definitions

**Table 1 - Definitions.**

<table>
<thead>
<tr>
<th>Ecosystem</th>
<th>The ecosystem is a semantic structure and the result of actor usage and aggregation of any number of channels that may be pertaining to one or more systems and which are joined freely in accordance with a desired future state. Actors join channels by interacting with touchpoints. It is a system of interrelated systems happening in a distinct space and set up for a purpose. In the context of cross-channel design, the primary elements in an ecosystem are actors, tasks, touchpoints and channel (Resmini &amp; Lacerda, 2015).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>“An actor is any agent active within the ecosystem and trying to achieve a desired future state.” (Resmini &amp; Lacerda, 2016). For example, someone paying their taxes.</td>
</tr>
<tr>
<td>Task</td>
<td>“A task is any activity an actor performs towards that state.” (Resmini &amp; Lacerda, 2016). For example, in the context of the tax payment example, filing their tax return forms.</td>
</tr>
<tr>
<td>Touchpoint</td>
<td>“A touchpoint is an individual point-of-interaction in a channel.” (Resmini &amp; Lacerda, 2016).</td>
</tr>
<tr>
<td>Channel</td>
<td>“A channel is a pervasive, ecosystem-wide information layer.” (Resmini &amp; Lacerda, 2016).</td>
</tr>
<tr>
<td>Experience</td>
<td>A consequence of a user’s internal state (predispositions, expectations, needs, motivation, mood, etc.), the characteristics of the designed system (e.g. complexity, purpose, usability, functionality, etc.) and the context (or the environment) within which the interaction occurs (e.g. organizational/social setting, meaningfulness of the activity, voluntariness of use, etc.) (Hassenzahl &amp; Tractinsky, 2006). In cross-channel design, experience is a much broader concept that is not bound by any product, service, or company-controlled structure but rather connected to a desired future state (“pay my taxes”) that is achieved by actors connecting any number of arbitrary steps, products, and services.</td>
</tr>
<tr>
<td>Cross-channel ecosystem</td>
<td>Following Benyon &amp; Resmini (2015), a cross-channel ecosystem is “an ecosystem resulting from actor-driven choice, use, and coupling of channels, either belonging to the same or to different systems, within the context of the strategic goals and desired future states actors intend to explicitly or implicitly achieve. Cross-channel ecosystems configure blended spaces of action that straddle across digital and physical spaces.”</td>
</tr>
</tbody>
</table>
2 Theoretical framework

The following section is divided into 3 parts guiding a reader through a funnel of what the authors want to ultimately address in this thesis. Firstly, the chapter describes systems thinking. Systems play a significant role in portraying an organization, as they enable us to visually connect one functional unit to another to form a systematic whole.

As a second stance, the field of design thinking is elaborated with fundamental insights of its practice. The text aims at giving practical examples of how design thinking works and explains why its adoption in the IT industry has worked out well.

Finally, the chapter introduces cross-channel user experience. This section goes through the definitions of previous knowledge as a means of communication to transmit information. Furthermore, it covers the theory on ecosystems and existent techniques used to map an ecosystem, to finally wrap up the contribution of the field to contemporary design of user experience.

2.1 Systems thinking

System thinking is a comprehensive approach to understand our world by logically dissecting the elements within it. Analytical approaches to design artefacts, products and services have resulted in, isolating emergent qualities from their intact whole. Conventional hierarchical structures have been scrutinized and questioned as to their role of operational value, conceptualizing novel techniques to handle these problems are constantly on the rise (Seddon, 2005). As a result of this, organizational complexities and uncertainties have brought about transformations leading to technological development and information overload (Stacey, 2016).

Customarily, a process of reductionism was generally applied to break down these structures into smaller parts to understand the dynamics of their complexity (Flood, 2010; Jackson, 2006). However, the process of reductionism has suffered critique as to their ability to function within some practical environments (Jackson, 2006). Pourdehnad, Wexler and Wilson (2011) described, “failing to consider the systemic properties as derived from the interaction of the parts leads to sub-optimization of the performance of the whole”.

As Einstein’s famous quote says: “Problems cannot be solved by the same level of thinking that created them.” Designers acknowledge a paradigm shift that can collaboratively approach problems is imperative (Pourdehnad, Wexler, & Wilson, 2012). In recent years, a holistic approach called system thinking has gained significant attention as a skill set to understand these complex structures
that are deep rooted within organizational structures (Arnold & Wade, 2015), i.e. a holistic approach, envisioning a broad perspective as a “whole” where everything affects everything. Today, this emerging paradigm is applied to a number of scientific fields like evaluation, education, business & management, sustainability and environmental sciences (Cabrera et al, 2008; Checkland 2012).

2.1.1 What is Systems Thinking?

A system is best described by Meadows & Wright (2008) to be an interconnected set of elements that is coherently organized in a way that achieves something, while thinking implies the cerebral cognitive process of thought and perception. Nonetheless, (Anderson & Johnson, 1997) described the term “can also be intangible, such as processes; relationships; company policies; information flows; interpersonal interactions; and internal states of mind such as feelings, values, and beliefs.” The reason of contrast between the two definitions is to give a reader a sense of understanding that systems can describe both mechanical and social dynamics. It is only since of late that the theoretical concept of a whole has turned out to be an eloquent device to better understand real-world wholes. At the core of this concept lies our instinctive or intuitive understanding of a whole, with the possibility of an entity being able to survive and adapt to continuous change.

A rather intriguing fable described by Resmini & Rosati (2011) in their book “Pervasive Information Architecture: Designing Cross-Channel User Experience”, explains how “truth can be perceived in different, non-antithetic ways”. The story narrates how a couple of blind men touching different parts of an elephant, perceived differently in what lay before them. In the story, one blind man touching the trunk perceives the elephant to be a snake. While another blind man touching the tail, perceives the elephant to be a rope. Whereas, another man touching the tusks perceives the elephant as a spear. Unquestionably, as each of the blind men were confronted with the truth of what they really were touching. Likewise, it is impossible to rightfully understand a whole for what it is, without breaking down its constituent systemic parts contextually.

The ability to understand the emergent qualities, patterns and relationships between and across these interconnected elements rather than particular elements can lead to successful design (Nelson & Stolterman, 2003). Most systems consist of the following three things; elements (describes the simplest entities to identify as most times they are either visible or tangible.), interconnections (describes the way these visible or tangible entities feed each other, most often this is in the form of information.), purpose (describes a way in which the system can be clearly understood.) (Meadows & Wright, 2008).
Anderson and Johnson (1997) define system thinking to be distinctly based on five principals:

- Think of things Holistically - In order to identify the source of a problem one should look at the system from a wider perspective in order to identify an effective solution to a problem.
- Long-term and short-term goals - Equally balance between long term and short term choices of strategic decisions.
- Identify Dynamic, Complex and Interdependent - Everything within a world of system are connected, what one need to keep in mind is in order to solve problems one needs to be aware of a system and their interrelationships.
- Measurable vs. non-measurable - Systemic thinking encourage the use of both quantitative and qualitative data. Quantitative data includes all measurable figures in the form of numbers. While, quantitative data include morale and customer values. Neither data is better over the other, rather both are equally important.
- We are all part of the system - We equally play a role in the problem space that affects a system.

All of these steps help us take the initial steps to understanding system thinking as well as leveraging different reflective actions.

2.1.2 System properties

Illuminating each key concept of a system brings in the need to objectively analyse key ideas that richly discern a system.

A system normally consists of the following properties as described by Armson (2011).

- A boundary separating a system from its systemic environment.
- The environment around a system is not part of a system. However, the environment influences the system and vice versa.
- System’s encompass subsystems, these subsystems lie within the boundaries of a system and contribute to their overall functioning.
- Each subsystem is part of their own specific subsystem while, the subsystem is part of the larger system as a result being part of a hierarchical structure.
- Every subsystem has their own distinctive relationships to other subsystems, as a result any changes incurred within a subsystem or its relationship to other subsystems result in overall behavioural change within a system as a whole.
- Every system and subsystem have a purpose either relating to their design or acknowledgment.
- Systems exhibit emergence, a property that helps in differentiating their existence as a collection of similar parts.
The application of methodology varies depending on the system to be studied and the possible methodology that best fit the system under study (Forrester, 1994). As we magnify and zoom in closer and closer each system has infinite number of subsystems comprising of countless interactions with varying detail (Mutlu & Forlizzi, 2004). Furthermore, categorically classifying these interactions effectively help designers choose elements of context to be examined and designed (Nelson & Stolterman, 2003). Although, the rubric of ‘system thinking’ have a number of interventions and procedures to elaborate on a system, the authors decided to implement a technique of system maps to identify various components within the ecosystem of Rosenfeld Media.

2.1.3 Why system maps?

Systems within an organization can be quite complex and puzzling in the way they are interconnected to enhance the fulfilment of their aims and purposes: these systems could be micro (small, self-sufficient with limited interconnections), mezzo (health care organizations and corporations) or macro (enormous, multifaceted with a number of interconnections) (Werhane, 2008).

In the absence of substantial written or numerical data between elements in a system, system maps emphasize the process of demonstrating and mapping structures along with the interrelationships between systems and subsystems (Forrester, 1994).
The primary aim of a system map is to visualize the structure of a system indicating a precise picture using standard language that facilitates thinking and problem solving with everyone involved allowing a clear view of actions of consequence. The process of building a system map is described in the following chapter.

### 2.2 Design thinking

Brown (2014), describes design thinking as a third way of approaching innovative solutions by having a broader perspective that goes beyond technicalities. He manifests that organizations should certainly not rely on strategies solely based on gutted feelings and emotions, and points out that purely relying on analytical grounds can be just as dangerous. He therefore urges to breed a middle ground where solutions can be generated according to needs and contextual understanding.

In order to maintain a high flow of information that permits designers to increment input that favours the solutions development, prototypes are continuously created and shared with stakeholders in the process.

“Often fear of the unknown kills the new idea. With rapid prototyping, however a team can be more confident of market success. This effect turns out to be even more important with complex, intangible designs” (Brown & Martin, 2015). An important step that design thinking persuades, is to create prototypes in short time periods to get quick input from a number of stakeholders involved in the creation process.

As systems increase complexity due to a user’s continuous input, design has intervened in a series of industries to help contemplate their contextual knowledge. “Today design is even applied to helping multiple stakeholders and organizations work better as a system” (Brown & Martin, 2015). The process of designing a solution, characterized by rapid prototyping, help organizations create products/services in iterative loops were stakeholders can grasp development and contribute with knowledge.

A fascinating example is that of Intercorp Group, a Peruvian corporation, which decided to influence and increase the middle class in the country by integrating local businesses and proposing a new teaching model through a school independently designed. Brown & Martin (2015) describe the process of re-designing the strategy of the company by integrating the strategy executives as well as their users in the development of their new operational concept. By utilizing what is described as “intervention design” designers involved responsible strategists in an organization in the iterative creative loop, so that by the time the product is in its last phases of creation, acceptance and credibility barriers are easy to overcome (Brown & Martin, 2015).
Euchner (2014) explains the essential use of design in his article: “Tools and techniques have evolved for understanding users and their context, for probing their needs, for designing technologies-in-use, and for driving truly new innovation through organizations”. Design is applicable to diverse fields, by utilizing information and methods from different sources to nourish the view of a particular scenario. Once this view is broad enough to perceive stakeholders, actions and objects, organizations can better create a solution to a need.

In his book, the Design of Business, Martin (2004) emphasizes that innovation is substantial for a business in order to remain alive throughout the years. He points out a few companies that have managed to continue growing and operating due to their ability to maintain a balance between reliability and validity. Reliability means producing consistent predictable outcomes (Martin, 2004), which is in other words, the mastering of a process driven by analytical thinking. On the other hand, validity seeks the producing outcomes that meet a desired objective (Martin, 2004). As validity and reliability are inherently different, Martin (2004) explains that maintaining the tension levels low between existent knowledge and the push through the knowledge funnel is what organizations must be able to deal with.

On the other hand, exploration and exploitation are discussed as two extremes that resemble the innovation openness levels that an organization is willing to have. Whilst, exploration reaches out for new ways that lack the certainty of the return of investments, exploitation sticks to what is already known and hence avoids future uncertainty (Martin, 2004). With the explanation of these concepts, Martin strives to make clear how important it is to maintain a level of openness to the unknown and the unexpected in order to manoeuvre an organization throughout what he depicts as the knowledge funnel.

The call for innovation and its very dynamic changes make it complicated for software development to keep a high pace. “Since the beginning in the 1940’s, software has had a reputation for being extremely error prone. Programmers have always been frustrated by the amount of time they need to spend locating mistakes in their own programs and in protecting software and data from external errors” (Denning, 2013). On the other hand, the number of stakeholders involved in the creation of a product/service can be high. To bring all their input to a project therefore adds very much complexity, which makes design thinking an effective approach for simplifying the process of creation making it more tangible. By prototyping ideas and iterating them, designers facilitate the visualization and operability of a product/service (Plattner, Meinel, & Leifer, 2011). It enhances the physical interaction of users to further recognize difficulties and shape the desired outcome.

The importance of design thinking being an interactive and inclusive method to work with ideas towards an objective relies on a simple fact: although technological advances can provide more and better tools, it certainly depends on the usability of an IT product, what will dictate its success (Plattner et al., 2011). The value of a product is hence given by the social acceptance of it, rather than the technical capabilities it may seem to be valuable for.
2.3 Evolution of cross-channel

Originally a marketing term, Dietrich (2009) identified cross channel as a modality of service delivery where “a single campaign” was conducted “with a consistent message that is coordinated across channels”. An individual’s preference to interact and influence these products and services resulted in leveraging strengths of a cross-channel evolution. In terms of framing a cross-channel approach the transition involves a shift into a service dominant logic where products become services or parts of services (Resmini & Lindenfalk, 2016).

Cross-channel isn’t embracing technology or marketing. Nor, is it trying to implement a communicating experience. Instead, Resmini & Rosati (2011, pp. 10) explain the idea behind cross-channel as stated, “a single service is spread across multiple channels in such a way that it can be experienced as a whole (if ever) only by polling a number of different environments and media”. Although, this explanation might seem complicated what Resmini & Rosati are implying is that we are moving into the presence of information resonating through different channels and media with a single channel that might or might not offer a possibility of entry into an ecosystem. As a result, users play the role of being intermediaries, where they constantly generate their own paths of desire from one touch point to another. Hence, this ownership transformation acknowledges novel structuring and rethinking to be able to design services within such environments (Resmini & Lacerda, 2015).

From a design perspective, cross-channel introduces a systematic angle that relies on information-rich environments based on an actor’s instantiation, co-production and remediation of information where a single whole “smeared across multiple sites and moments in complex and often indeterminate ways” (Mitchell, 2003). Exposure and invasion to a multitude of sources ranging from portable devices, availability of mobile broadband networks and the vast discourse of co-created read/write information stemmed the introduction of cross-channel to information architecture, user experience, and service design (McMullin & Starmer 2010; Resmini & Rosati 2011) to better describe the changes that occurred in design practices.

2.3.1 Cross-channel and multichannel

Multichannel is a terms derived from the Latin word Multus, which infers multiple or many. Multichannel is a practice that uses multiple synchronized channels to reach out to customers using mediums such as brick-and-mortar stores, catalogues, websites, mobile apps, flyers etc. The concept behind Multi-channel isn’t novel. However, the emerging number of channels and devices used to access these services are countless. As best described by Dietrich (2009), multichannel involves delivering of services to customers through physical, digital and biological channels as a result completing of tasks in a discrete fashion.
Indeed, there isn’t a permanent multichannel ecosystem within place; but rather as stated by Cao (2014) “a simple duplication and adaption of one or more multiple activities within parallel but non-communicating processes”. What multichannel fails to address is whether there should be a harmonious synchronization that eventually leads to a siloed approach to design and manage multiple channels. In addition, Friedman & Furey (2003) argue, when channels are integrated under a siloed approach the integration is truncated thereby a retailer would achieve channel integration and higher synergies as channels evolve.

Like multichannel, cross-channel is another marketing term that surpasses multichannel. Since, in the case of a multichannel approach a single service or product can only be experienced using a different channels or media. A cross channel experience on the other hand is described semantically by Resmini (2011) as “Cross-channel is not about technology, or marketing, nor it is limited to media-related experiences: it’s a systemic change in the way we experience reality. The more the physical and the digital become intertwined, the more designing successful cross-channel user experiences becomes crucial”.

To provide a reader a comparison between these two concepts, that delivers a seamless unified experience leaping beyond channels of the physical and digital world. An example with visual aid describing the possibilities a customer encounters to accomplish a financial transaction is discussed.

### 2.3.2 Multichannel

Consider a customer who wishes to perform a financial transaction with a bank that can be performed in a number of mutually exclusive forms, the customer can choose from the following channels; calling the bank’s customer care centre, access the bank’s online website, use the bank’s mobile app or visit his local branch and request assistance from a staff.

![Figure 2 - A typical experience within a multichannel environment](image)

Regardless of the channel the customer chooses, all the above channels will allow the customer to accomplish his goal in their own discrete fashion, the choice of channel will not hinder the outcome of accomplishing a bank transaction. However, a transaction initiated via a call to the customer call
centre cannot not be concluded through the website or the app nor the local branch; as information shared between these channels are constricted to strong boundaries.

Moreover, Resmini & Lacerda (2016) describe a “multichannel duplicates and adapts one or multiple activity flows within parallel but non-communicating processes, and binds them to individual mediums, here called channels.” On the contrary, what a multichannel approach does not address is “whether or how these should be synchronized at all, ultimately providing a siloed production or organization-driven approach”.

2.3.3 Cross-Channel

Correspondingly, consider the same scenario where a customer wishes to perform a financial transaction within a cross channel environment, the customer can choose from the following channels; calling the bank’s customer care centre, access the bank’s online website, use the bank’s mobile app or visit his local branch and request assistance from a staff.

![Diagram](image)

*Figure 3 - A typical experience within a cross channel environment.*

Conversely, in a cross-channel implementation as depicted in figure 3 the customer can start a transaction with the call centre, follow up with details on the banks online website and complete the transaction either by using the bank’s mobile application or by visiting the local branch. Regardless of the channel, the experience is effectively achieved by jumping between channels of choice.

“Cross-channel, while still embracing the idea of seamless, unhindered flow, it refractors the narrative-driven nature into complex “user stories” or “user journeys" moving across different touchpoints and mediums.” (Resmini & Lacerda, 2016).
2.3.4 Cross-channel ecosystems

As, stated under section 1.5 (Definitions), a cross-channel ecosystem was formally defined by Resmini & Lacerda (2014) as “an ecosystem resulting from actor-driven choice, use, and coupling of channels, either belonging to the same or to different systems or services, within the context of the strategic goals and desired future states actors intend to explicitly or implicitly achieve”. It is important to note that cross-channel is identified here as a design approach. A cross-channel ecosystem approach has been used for the analysis and design of diverse environments such as art galleries, conservatories and museums, transport systems, retail, and education.

Fundamental elements that construct a cross-channel ecosystem include channels, actors and a possible future desired state of these defined actors that are achieved through several tasks or actions. The relationship between these elements plays an integral part in the overall structuring and scaffolding of an ecosystem. This involves binding specific channels within an ecosystem that result in their strategic goal or purpose. Additionally, Resmini & Lacerda (2016), claim “the most important element of the ecosystem itself is its information architecture, the pervasive structure that links and connects the elements within the ecosystem”.

In addition, Resmini & Rosati (2009), outlined a manifesto for “ubiquitous ecologies” where they made the following claims, “information architectures become ecosystems”, within today’s world “no artefact can stand as a single isolated entity” rather “every artefact becomes an element in a larger ecosystem” sharing “multiple links or relationships” with other artefacts within the ecosystem. Thereupon, they also identified five basic heuristics that could be used to assess the degree of fitness of a cross channel ecosystem: place-making, consistency, resilience, correlation, reduction.

2.3.5 Attributes of a cross-channel ecosystem

Resmini and Lacerda (2014), in their working paper “Crossmedia to Cross-channel: Product and Service Ecosystems in Blended Space” describe a cross channel ecosystem to encompass of the following attributes:

**Social: co-production & participation**

Cross-channel ecosystem are social constructs that are encompassed of salient attributes that include co-production & participation: Relating to these attributes a cross-channel ecosystem can be described as a pseudo modern or digimodern artefact (Kirby, 2009) that a requires an actor’s physical engagement and intervention to exist.

The primary aim of traditional broadcasting models within crossmedia and transmedia were to deliver content to a variety of audiences using multiple channels. However, in a cross-channel model, information instead is changed or repurposed to address explicit or implicit needs the resulting ecosystem was
initially designed to address providing value and meaning to all the participating actors of the ecosystem.

This process results in a structural change that proceed from a “filter then publish” to a “publish then filter” model (Shirky, 2008) furthering its control from a “centrally managed” to a “socially managed” structure since information is co-produced and remediated for an actor or individuals purpose and needs.

**Structural: redundancy & choice**
In order for a cross-channel ecosystem that encompasses a set of intertwined channels to support co-production and remediation of information, actors need to decide which ones can be polled to attain a future desired state. Structural attribute required to co-produce and remediate this information involve redundancy and choice.

According to Jenkin’s, traditional crossmedia models suffer from channel incompleteness; where a single channel offers only a partial experience of the whole without overlapping. In a cross-channel experience however, channel incompleteness and redundancy are not common features, the reason being any channel holds the gateway for an actor to explore, connect and modify their experience to achieve their desired future state. Actors are given the choice to freely explore reproducible experiences of the ecosystem in relation to the countless channels explorable, within their categorization, along their trajectories and the boundaries they delimit. Thus, an actor is constantly facilitated with a seamless coherent experience that is influenced by their context, needs and environment.

**Spatial: navigability and sense of place**
The resulting cross channel ecosystem that is framed results in a blend of space straddling, information rich environments and physical space. These spatial constructs composite navigability and sense of place as salient attributes that drive fluidic, purposefully and state fully movement from one channel to another.

Navigating through a cross channel ecosystem is the key as to how the overall construct and process is experienced. In the simplest of terms, this involves how channels are interconnected and how actors perceive these navigational paths. Since, the activity of navigation entail place-making and sense-making an actor driven construct. Actors, unconsciously trace trajectories of their own maps that uniquely interconnect elements. Consequently, these trajectories frame exploratory paths that can be cohesively followed and repurposed by other actors.

Subsequently, as this actor-driven approach radically reconfigures an ecosystem it constantly challenges the characteristics of consistency and coherence beyond an ecosystem's structural boundaries.
2.3.6 Design process

Unlike user experience that focuses on a single artefact, cross channel design expands to explain a ‘systemic change in the way we experience reality’ (Resmini, 2011). Cross-channel design isn’t embracing technology or marketing. Nor, is it trying to implement a communicating experience. It is rather an amalgamated genuine design that blends between physical and digital presence of spaces. In the simplest of terms, a cross-channel design is, “systemic in nature and pragmatic in scope” (Benyon & Resmini, 2015).

The recognition of actors interacting and coupling; devices, platforms, locations, systems and services has resulted in the formulation of activity based ecosystems where information is experienced as a continuous flow across physical and digital space. As a result, the design process has evolved by shifting its specific focus form a single artefact or individual point of interaction, be it a website or an ambient interface, to rather an approach that pays attention to the global characteristic of an ecosystem that are trivial to the overall experience (Resmini & Lindenfalk, 2016).

In addition, Resmini & Lacerda (2015) define a cross-channel ecosystem to be a superset of blended spaces that are conceptualized by Benyon (2014) to offer continuous read/write access to personal streams of interwoven information that have blended individual, physical and digital artefacts that result in hybrid ecosystems affecting a variety of everyday activities that range from education, healthcare to larger industries like travel and shopping.

Correspondingly, this shift of focus to maximize social or business opportunities while minimizing an organization or individual’s pains, by curtailing discrete or structural pairs that result in the elimination or addition of one or more channels or touchpoints has given rise within this pragmatic cross-channel design to a “build-what-you-can” (BWYC) methodology (Benyon, & Resmini, 2015).

To give a reader an overview of what a cross-channel ecosystem could look like, figure 4 visually represents the overlap between the channels and touchpoints of a generic worksite environment. The following ecosystem is demarcated by lines identifying three ecosystems E1, E2 & E3. The connection between the various touchpoints are indicated by lines that indicate the overlapping that take place between these various touchpoints. It begins with a phone call to a client that is followed up by a project management mail that leads to a team management meeting and finally resulting in the development of a software product.
The relationship between these elements plays an integral part in the overall structuring and scaffolding of an ecosystem. Thus, this involves binding specific channels within an ecosystem with result to their strategic goal or purpose.

Even though specific channels or touchpoints are precisely designed to cater to an actor’s explicit activities and needs the resulting structure is not greater than the sum of its parts. Which ultimately questions the role of design itself. Primarily, a cross channel design identifies the need to deal with experiences from an actor's standpoint. The blend between physical and digital space has evolved to provide designers a focus on “how they can work together to provide new experiences, and how people can transition and cross channels to achieve their goals.” (Benyon & Resmini, 2015). Although this design approach incorporates the blend between physical and digital space, conceptualized by Benyon to extend contextual meaning within a cross channel experience work is still in progress to reinforce sense offered by this approach.

Thereupon Resmini & Lacerda (2016) conceptualized a four-part cross channel design shift summarized in the table below:

Table 2 - Four-part cross channel design shift.

<table>
<thead>
<tr>
<th>Shift</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>From media-specific experiences to generic everyday experiences.</td>
<td>Cross-channel is a generative framing aimed at understanding, mapping, and intervening within ecosystems. Its area of application reaches beyond the media and entertainment industry.</td>
</tr>
<tr>
<td>From production and participation to anonymous mass co-production.</td>
<td>Cross-channel ecosystems are actor-constructed structures whose content is socially and anonymously produced.</td>
</tr>
</tbody>
</table>
From tightly scripted organizational control to individually-generated paths.

Cross-channel introduces a change in the degree of freedom that actors enjoy in their use of and navigation across channels within the ecosystem.

From products and services to experiences.

Cross-channel ecosystems are not organization-controlled, nor product- or service-bound. Rather, actors freely move between often competing products and services in order to achieve a desired future state that configures a complex experience.

As it is currently framed, cross-channel experience design is drawn from a number of pre-existing conceptualizations and frameworks described by (Resmini & Lacerda, 2016) as, “semantic constructs that straddle physical and digital space, and include people, devices, locations, and software, connected by information flows and are structured around the idea of “experiences”.” Within this current framework an actor’s experience in the ecosystem could be anything ranging from “paying one's taxes”, “going to the movies” or “commuting to the city centre”.

Correspondingly, within the context of its current framing elements that encompass a cross channel experience design are; actors, tasks, touchpoints and channels. Following this current framing, the design activity usually begins with ethnographic research or interviews that involves capturing adequate amounts of an actor’s data. The reason being, “as individual experiences, paths along touchpoints through the ecosystem, may differ substantially, capturing multiple paths allows to include a larger number of alternatives and a much more representative set of touchpoints, providing the designers with a model that more closely approximates the actual environment the experience takes place in.” (Resmini & Lacerda, 2016).

2.3.7 Elements in cross-channel ecosystems

A cross-channel ecosystem’s primary elements are:

- Actors
- Tasks
- Touchpoints
- Channels

A thought to keep in mind when unravelling a cross-channel ecosystem, is that elements in a cross-channel ecosystem are polymorphic in nature, meaning that the way they can be described or interpreted to be channels or touchpoints interchangeably depending on the way actors frame them.

Actors are the initiators of any ecosystem: in order to achieve a desired future state, they perform tasks interacting with touchpoints. These touchpoints are either physical or digital such as a software application, a kiosk, signage, or
people. Information that is distributed inside the ecosystem is accessible to actors for consumption, production, or remediation. As a result, a touchpoint belongs to an information channel within the ecosystem. Since, touchpoints can belong to more than one channel, they are also the “doors” actors use to move across channels.

Resmini & Lacerda (2015), claim that ownership within a cross-channel ecosystem are actor driven unlike a multichannel ecosystem, where ownership belongs solely to the establishment that designed and manages its environment. This claim implies, since an actor’s data instantiate a cross-channel ecosystem, the ecosystem isn’t designed by a company, rather it is an actor driven design-focus, that creates emergent structures where the parts are greater than the whole.

The term “channel” has been coined and used in several fields ranging from media to information architecture. Jenkins (2003, 2011), describes channel within the context of cross media and transmedia not only as a medium but rather as a pervasive layer that transmits information within a service or product ecosystem.

Within the context of cross-channel design, “Channels are an abstract, high-level construct, and a designer-made artefact: they could reflect the formal sectioning provided by an enterprise architecture model, be the result of user research or any discovery phase, or represent a more informal view of a project’s own context and of the designer’s own biases and interpretation.” (Resmini & Lacerda, 2015). Correspondingly, a channel being a design construct is used to conceptualize how information is distributed across the ecosystem.

The meaning of the term varies depending on the disciple that practices its contextual use. As interest, of the term has grown there have been many interpretations relating to the term. Resmini & Rosati (2011), describe channel with relation to the web, tablets, smartphones, printed and physical spaces to be a pervasive information layer that are architected to a sense of meaning to help actors accomplish explicit goals that relate to significant information layers. When applied to a specific context Resmini & Lacerda (2015) projected the term within an ecosystem, describing the channel as a “pervasive layer for the transmission of information”. When an actor identifies the relationship and functions channels have with one another, they can work in offering an exclusive, sequential or simultaneous experience that is seamlessly orchestrated across channels (Fisher, Norris & Buie, 2012; Resmini & Rosati, 2011).

Applying the term of channels within relevant disciplines has brought into existence the need to introduce touchpoints. Risdon (2013), describes a touchpoint to be “A point of interaction involving a specific human need in a specific time and place”. A significant observation to keep in mind, is that touchpoints, are often conflated with channels. There is however, a clear logical difference between a touchpoint and a channel. A fundamental difference
between a channel and a touchpoint is that, touchpoints are individual points of interaction that employ the opportunities provided by different channels. E.g. Twitter can be realized as a channel, except a certain company’s Twitter account is a touchpoint that allows engagement of this channel’s capabilities. To put it a bit more formally: while touchpoints are medium-specific, the information they convey is medium-a-specific.

Touchpoints are vessels where information is made available to actors, or where actors modify existing information or create more information. Patterson (2009) from VisionEdge, interpret a touchpoint as “Any customer interaction or encounter that can influence the customer’s perception of your product, service or brand.” The concept behind the points of interaction between an actor and a provider is not something new. In the view of a cross-channel ecosystem, we intend to consider touchpoints as individual points of interaction in a channel. The resulting outcome is a logical grouping of touchpoints that are part of one or more system of channels, where several distinct channels can lie within the proximity of one another (Resmini & Lacerda, 2015).

Actors perform tasks through touchpoints. These touchpoints allow them to move between channels (Benyon & Resmini, 2015). As a result, these actors don’t remain in a structured state rather they are in a state of flux that gel touchpoints and channels into a cross-channel rich ecosystem.

2.4 Information-based ecosystems

The existence of tangible and intangible involvement of how people synthesize richer interactions and experiences within an information age, has permitted seamless transfer of information that range from products to services that effectively contribute to a successful experience.

As actors traverse across a cross channel ecosystem they constantly generate experiences be it (emotional, technological, social) in order to reach their desired state. The resulting experiences result in the generation of emerging structures, new information loops, reinforce existing loops or even replace unsuccessful ones. Consequently, the amount of information exchanged and generated rises as actors intervene new experiences.

Following a systemic approach, design-wise Resmini & Lacerda (2016) emphasize the most important element of a cross-channel ecosystem is its information architecture, “the pervasive structure that links and connects the elements within the ecosystem”. The information exchanged across these pervasive structures vary consistently from screen to a card-reader or from a person to a pen affecting an actor’s overall sense-making and place-making activity.
The article “Design for a Thriving UX Ecosystem” by Jones (2012) describes the need to recognize experiences that expands beyond an individual’s interaction between a device or system that passes information through an ecosystem. These interactions consist of components that include the following:

- “People who are managing information, sharing data with one another, and collaboratively building knowledge for themselves or an organization.
- The goals and practices of these people, both as individuals and as collaborators.
- The digital and analogue technologies that they use to share information and interact with one another in meaningful ways.
- The information that these people share and value for their individual and collaborative purposes.”

Identifying and understanding these components help in extending an individual’s interactions with applications, systems, devices, products and services. It is crucial for designers to embed and implement relationships that enhance an individual’s motivation and goals.

An actor’s confrontation with an experience comes into existence because of his interaction of what is being designed. The challenges designer usually face are: “they do not directly control the experience, and no two experiences are identical even when the same props and script are used.” (Luchs, Griffin, Noble, Swan & Durmusoglu, 2015).

Ultimately, the goal is to design tools that can help improve a user’s interactions that manage, parse, and segment information across an ever-expanding array of discrete interdependent components. Designers must be in a position to visualize these interdependent components to orchestrate and clearly visualize paths that can accustom a user’s personalized experience.

### 2.5 Mapping ecosystems

Present day organizations are persistently spending millions of dollars to illuminate key customer moments to uncover an overall valuable experience. The perpetual intent to generate and build new stores, unveil novel websites, market and re-engineer services, roll out trendy apps have resulted in the need to map out these differentiated customer experiences.

“Ecosystems are unpredictable in the way they produce synergies because unpredictability is inherent in the nature of ecosystems. With so many moving parts affecting each other inside the ecosystem, uncertainty is the only constant.” (Wacksman & Stutzman, 2014).

In her article “Designing Digital Strategies, Part 1: Cartography” Hussain (2014) describes as to how ecosystem thinking can be used by designers to
understand an ecosystem, by evaluating and inflecting raw data that is captured through actionable users, practices, need, interaction, availability and use of communication. The job of an ecosystem map as a result is to convert this raw data into actionable information. Ecosystem maps are mere visual representations of spatial reflections of contextual knowledge and goals a user is working to accomplish. Visualization of experiences help in better understanding the experience they help create.

Kalbach (2016), introduces alignment diagram to describe interactions between an individual and an organization. The term “alignment” was used as a referential recognition to illustrate either a map, diagram or illustration that recognizes value creation between an individual and an organization. The dearth, to identify new techniques is becoming increasingly popular to better understand value alignment between an organization and a customer’s experience.

In the following paragraphs the most prominent mapping techniques are briefly described: Service blueprints, Customer Journey Maps and Experience Maps.

2.5.1 Service Blueprint

Blueprinting was a term coined by G. Lynn Shostack (1982) in the early 80’s as a service development tool. Shostack, developed the service blueprint as a technique to plan cost and revenue involved in managing a service. The technique introduced the opportunity to design services and experiences by ensuring keener attention to the quality and experience they offered. The ability to provide good products or services requires the need to be able to see these offering holistically as well as from the delivery of each element that fits within the entirety.

This realization moulded the need for what Shostack called a service blueprint: “What is required is a system which allow the structure of a service to be mapped in an objective and explicit manner while also capturing all the essential functions to which marketing applies; in other words, a service blueprint” (Shostack, 1982, p. 55).

2.5.2 What is a service blueprint?

In the simplest of terms, real time encounters of a customer’s experience with different touch points within an organization can become very fuzzy and complex with time, this is where a service blueprint helps in creating a schematic map that visually explains details of a service from a customer’s perspective as well as an organization’s perspective.

Since, a blueprint maps interactions and actions when a customer and company meet they are chronologically sequenced to display the events experienced by a customer (customer journey) on the x-axis, followed by distinctive
characteristics of services that relate to the customer journey on the y-axis. Typically, the rows along the y-axis differ from service to service, describing tangible and intangible qualities that affect a customer’s experience.

2.5.3 When and why are they useful?

Literature describes a blueprint to be a relatively simple graphical tool that can be utilized either at the beginning of a design process to gain insight or it could be used at the end of a design process as a map that articulates the delivery of a service (Bitner et al., 2007, Stickdorn et al., 2011, Polaine et al., 2013).

A service blueprint seeks to unearth and detail the systems of a service, so that they could be comprehended, controlled and transformed. Bitner et al. (2007) explains, the primary goal of a service blueprint is to capture a customer’s entire service experience based on what a customer experiences.

Unlike, products that can be drawn and described, services are intangible and sparsely defined as a result they get harder to control. Service interactions are unique, they could be a conversation with customer care personnel, a reservation or a request for a new account. As a result, the ability to capture this wide array of touchpoints is an arduous challenge (Spraragen, & Chan, 2008). Thus, mapping these real-time encounters into a service blueprint results in a creative endeavour that collaboratively acknowledges visualization of all these tangible and inclusive moving parts.

2.5.4 Service blueprint anatomy and components

During the introduction of the blueprinting technique, Shostack (1982, 1984) identified the need to curate characteristics that a customer perceived as well as the one’s they did not, early versions of these blueprint resembled flow diagrams.
Shostack (1984), summarized designing of a blueprint in four steps:

1. Identifying the process
2. Isolating the fail points
3. Establishing the time frame
4. Analysing profitability

Shostack’s ‘line of visibility’, further transformed the service activity similar to that of a theatrical production. The resulting outcome, “Process is depicted from left to right on the horizontal axis as a series of actions (rectangles) plotted chronologically... Service structure is depicted on the vertical axis as organizational strata, or structural layers” (Kingman-Brundage, 1988, p. 31). This involved splitting of the blueprint into two sections; onstage and backstage, that best revealed basic principles of value alignment. A final component within this layout are vertical lines that are drawn between a customer and a provider indicating the interaction between the two parties. The components of this framework are described below:

- Onstage area - The section describes activities when a customer engages within the experience of a service.
- Line of visibility - The line of visibility, is a demarcation that decides what actions a customer must be aware off during a service transition.
- Backstage area - This section describes the provider’s actions that the customer is normally is unaware off.
A classical practical example that best describes these two sections is a hotel stay. A guest does not often see activities of the staff that pertain to the cleaning and making up of the room (backstage), they often experience the results of these activities (frontstage). However, this backstage activity is sometimes substantiated by bringing it to the front stage, such as a tip placed in the hotel room to indicate the room has been cleaned.

The figure below depicts the primary steps involved in a traditional blueprint layout when placing a call with a call centre.

![Figure 6 - Traditional blueprint layout depicting steps involved when placing a call with a call centre.](image)

Along the years as the model evolved, several authors within the field of service management have substantially influenced the development of the technique from the initial development by Shostack that included two sections (frontstage and backstage). However, authors are constantly baffled with the layers a blueprint should include when creating a service. To provide a reader a better understanding of the development’s, an overview of the service blueprint timeline can be found under the appendix section (see appendix A).

The original blueprint has often been scrutinized to reveal the lack of relevant design information. Shimomura (2009), claims the original blueprint that resembled a flowchart style diagramming technique, hadn’t adequate information about a customer nor was it capable of providing different customer viewpoints. Moreover, he felt notation and significance of symbols were
ambiguous and inconsistent. In broader terms, focus seems to lie in the inclusion of additional information about the customer.

2.5.5 Components of a blueprint

Bitner, Ostrom & Morgan (2008), further refined the initial model developed by Shostack, to comprise of five sections or layers; Physical Evidence, Customer Actions, Onstage, Backstage and Support Processes. In his book “Mapping Experiences” (2016, p 239), Kalbach, summarizes these five key components followed by a diagrammatic illustration that depict typical arrangement of these elements.

Table 3 - Defining aspects of service blueprints according to Jim Kalbach.

<table>
<thead>
<tr>
<th>Component</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Evidence</td>
<td>Individual as the recipient of a service. Typically centred on a single actor, but may also include multiple actors when examining an entire service ecology.</td>
</tr>
<tr>
<td>Customer Actions</td>
<td>These are the main steps a customer takes to interact with an organization’s service.</td>
</tr>
<tr>
<td>Onstage Touchpoints</td>
<td>These are the actions of the provider that are visible to the customer. The line of visibility separates onstage touchpoints with backstage actions.</td>
</tr>
<tr>
<td>Backstage Actions</td>
<td>These are the internal service provision mechanisms of the organization that are not visible to the customer, but that directly impact the customer experience.</td>
</tr>
<tr>
<td>Support Processes</td>
<td>These are internal processes that indirectly impact the customer experience. Support processes can include interactions between the organization and partners or third-party suppliers.</td>
</tr>
</tbody>
</table>

The figure below depicts how these five key components are typically laid out. Resulting, in supporting activities that yield in the creation of a successful blueprint.
Since every transaction is unique a major challenge service designers face, is the ability to describe, represent, or communicate a service from a customer’s standpoint. In addition, service delivery involves the management of many different channels and touchpoints that unfold throughout the service lifecycle. This is where the service blueprinting provides traction in visually mapping out these complexities.

To give a reader an insight into what a standard service blueprint layout could look like. Figure 8 details an overnight hotel stay service.
Figure 8 - Service blueprint of a hotel service created by Bitner et al.

The blueprint above is considered a conceptual blueprint (i.e., depicting the basic steps involved in the overall process of creating these diagrams). Levels of details included within a blueprint varies with their function of creation.

A description in brief of what this diagram entails includes Employees that work at the front desk that assist customer’s check-in are performing an onstage action so are employees delivering room services to a customer. Likewise, employees that are assigned the task of delivering room services, could also be involved in backstage activities such as assisting in the kitchen, or arranging tables in the restaurant. Support processes that could have an impact on the overall customer experience include reservation and registration systems. A final piece that could affect a customer’s overall experience are physical evidences they are exposed too, these could involve; the website, hotel exteriors, elevators, etc.

Shostack (1984) stated that “A blueprint encourages creativity, pre-emptive problem solving, and controlled implementation. It can reduce the potential for failure and enhance management’s ability to think effectively about new services. The blueprint principle helps cut down the time and inefficiency of random service development and gives a higher-level view of service management prerogatives.” Nonetheless, this approach has their disadvantages; First, the process is approached from a company's perspective rather than a customer’s. Second,
the blueprint only entails observable actions or events (Kingman-Brundage, 1989).

Kalbach (2016), further summarizes some key aspects to keep in mind while framing a service blueprint.

<table>
<thead>
<tr>
<th>Point of view</th>
<th>Individual as the recipient of a service. Typically centered on a single actor, but may also include multiple actors when examining an entire service ecology.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure</td>
<td>Chronological.</td>
</tr>
<tr>
<td>Scope</td>
<td>Examples typically illustrate a discrete service encounter, but also include overviews of a whole service ecosystem.</td>
</tr>
<tr>
<td>Focus</td>
<td>Focus on service provision processes in a service encounter with emphasis on backstage action and touchpoints. Extensions of service blueprinting add emotive information.</td>
</tr>
<tr>
<td>Uses</td>
<td>Diagnosis, improvement, and management of existing service systems. Good for analyzing specific timings of service interactions, down to the minute in some cases.</td>
</tr>
<tr>
<td>Strengths</td>
<td>Simple, predefined structure with a clear focus of attention. Relatively light research and investigation needed. Suitable for co-creation with teams and stakeholders. Easy for others to understand from a single page.</td>
</tr>
<tr>
<td>Weaknesses</td>
<td>Lack many of the contextual, environmental cues of an experience (e.g., “noisy setting” or “great-tasting food”). Metaphor of a blueprint is a misnomer; they are more like flow diagrams than an architectural blueprint.</td>
</tr>
</tbody>
</table>

Figure 9 - Defining aspects to frame a blueprint by Jim Kalbach.

Although service blueprints are a powerful tool to investigate and analyse service process, Kalbach (2016) points out that they explicitly don’t communicate an individual’s emotional state.

Better service design provides the key as to how onstage and backstage operations can be linked to integrate the most positive and memorable experience focusing on a customer satisfaction. Moreover, you are building on a customer’s relation that creates a positive environment of monetary status for your business.

2.5.6 Customer journey maps

Customer journey maps focus on an individual as a consumer of a product or service. The technique had gained great popularity in the mid-2000s. The tool was advocated to Bruce Temkin, a customer experience expert who described a customer journey map as a “document that visually illustrate customer processes, needs, and perceptions throughout their relationship with a company.” Customer Journey maps are primarily derived from service
blueprints. Although, both these diagrams share similarities structurally they
differ specifically with their focus, scope and use (Kalbach, 2016). As a matter
of fact, much of the focus lies within the experiential side of the process.

For this purpose, very little emphasis lies within the service provisioning
process, as a result the map entails all the steps of engagement and inclusion
that needs to be made in order for a customer to engage with choices and
decisions. Primarily, the map doesn’t focus on individual touchpoint rather it’s
goal is to prudently focus on how touchpoints are coordinated into a unified
whole.

2.5.7 What is a Customer Journey Map?

A Customer journey map is a visual depiction of the various stages, steps and
touchpoints a user journeys from the beginning to the end when accomplishing
a task. Writing for the Harvard Business Review, Richardson (2010) described
“A customer journey map is a very simple idea: a diagram that illustrates the
steps your customer(s) go through in engaging with your company, whether it
be a product, an online experience, retail experience, or a service, or any
combination.”

However, no two customer journey maps are identical. Nonetheless,
generalized insights and interactions into current and future customer
experiences when using a service or space can be captured across time.

2.5.8 When and why are they useful?

Customer journeys maps are seen to be a satisfactory method organizations
use to express and communicate a customer’s perspective, the life cycle
usually begins by analysing a customer’s wants or needs, a product or service.
The primary aim of creating this journey is to maximize value for both the
customer and the organization.

Although, different authors use different definitions to frame this concept. The
ultimate goal of a customer journey as described by Risdon (2013), doesn’t lie
within the map itself, but rather in the ability to systematically map the
experience of potential and current customers across various channels and
touchpoints. The result being a highlighted document of several paths and tasks
taken by users based on their patterns of usage.

Consequently, a customer journey map is a powerful versatile tool to help
answer questions such as: “How can an organization better engage customers?
How can it provide value that keeps them coming back? How can it make
services more relevant?” (Kalbach, 2016).
2.5.9 Customer Journey map anatomy and components

Different authors resort to using different phases within a customer journey map. Despite this, Richardson (2010) points out; “There is no single right way to create a customer journey, and your own organization will need to find what works best for your particular situation.” However, “When customer journey maps are done right, they involve all the different parts of an organization. The collaborative activity encourages people to get their heads out of the weeds and see the customer experience beyond their silo.” (Risdon, 2013, p. 104).

To exemplify, what a customer journey map could look like? Figure 19 depicts the layout of a standard customer journey map for a user to complete a simple library task.

For visual clarity, the diagram is divided into three sections:

- Section 1 – Column on the left represents the touchpoints and prompts
- Section 2 – Horizontal section at the top representing the stages
- Section 3 – Section in the middle representing the actual journey

Figure 10 - Layout of a standard customer journey map to complete a simple library task.
In brief, a user’s journey could begin by receiving a prompt from either a person such as a (professor or classmate), syllabus or “other”. “Other”, within this context could be an idea from a movie, an article, or anything that triggered the users need of action. The main section (section 2) depicts the actual journey a user takes to achieve his or her task. Circles, within the main section represents the touchpoint the user encounters while encountering the task. A final step in depicting the journey would result in connecting the dots to represent the actual journey the user goes through. Alternate symbols that could be further added onto the existing layout could denote decision encounters or possible misperceptions a user goes through.

Elements within a customer journey map can vary depending on the design agency or consultancy that aims at analysing or improving the current customer experience. Customer journey maps aren’t mere touchpoint inventories, rather these maps help in comprehending in depth customer attitudes and motivation (Kalbach, 2016).

2.5.10 Components of a customer journey map

A particular structure of a map that engages a customer’s engagement of a product or service might include research on the product of interest, their online experience, the physical aspect when visiting their local retail location, or even services they are receiving when deciding to purchase the product. Therefore, it is crucial in determining how to better simplify steps to implement better structure for success.

Smith & Wheeler (2002) describe the creation of a customer journey map as follows:

Step 1: Objectives are designed followed by scaling of data collecting methods
Step 2: Involves actual implementation, where necessary data is collected
Step 3: Touchpoints are positioned in accordance to their relevance, followed by prioritizing of peak points and opportunities
Step 4: Managing, defining and analysing needs
Step 5: The final customer journey is traced through

On the contrary, like Richardson (2010) states “There is no single right way to create a customer journey, and your own organization will need to find what works best for your particular situation.”
In order to create a successful customer journey map a creator should identify their applicable need. Kalbach (2016) suggest some typical elements to keep in mind when creating a customer journey map. They include the following:

- Actions
- Goals
- Emotions
- Pain points
- Moments of truth
- Touchpoints
- Satisfaction
- Opportunities

To give a reader an insight into what a complete customer journey map would unfold to visually depict Figure 11 details out a customer journey map based on a case study described by Kalbach in his book “Mapping Experiences”.

In order to boost patient loyalty among its radiological patients, Meridian health pioneers within the healthcare industry sought out to leading customer journey mapping experts, Heart of the Customer (HotC) to shed some light on their patient’s experiences.

The team from HotC, began their map building process by, initially building a hypothesis on sources of customer frustration based on insights from internal staff. A second step involved, implementing journaling exercises to gather data from patients and focus group to reveal insights into Meridian’s registration process and staff competency. The final stage of the analysis called “moments of truth” identified issues where most patients found it hard to navigate without guidance across different stages of their journey.

The resulting outcome was the creation of two customer journeys maps; one that captured insights of an experienced patient, while the second captured insights of a new patient. Figure 11 depicts the journey map of an experienced patient.
Figure 11 - Customer journey map for an experienced patient, created by Heart of the Customer for Meridian.

What one needs to keep in mind when mapping a customer journey is that, despite there being theories the task of mapping is not an easy task, as capturing customer insights and relevant knowledge to leverage the journey are perceived characteristics (Addis, 2016). Some critics also claim, such evaluations involve focusing most of their time on the technical building aspects of the journey rather than the actual customer journey itself. To conclude with, Kalbach (2016) summarizes some of the aspects that must be taken into consideration when outlining the typical structuring elements within a customer journey framework.
2.5.11 Experience map

Experience maps are essentially a broader view of human or rather customer behaviour. Experience maps are sometimes interpreted by many different names; journey maps or touchpoint maps. These maps help in identifying and assessing ways in which particular organizations fits into an individual’s life and as to where. Experience maps, are quite similar to a customer journey viewed from the beginning to the end.

However, both these mapping techniques have their differences. “Customer journey maps tend to view the individual as a consumer of the products and services. As the name implies, they are about the relationship of an individual as a customer of a specific service. Experience maps, on the other hand, typically focus on a general human activity within a given domain. The company or organization may not even be explicitly stated, or there may be many organizations involved.” (Kalbach, 2016).

2.5.12 What is an Experience Map?

An experience map usually begins with a customer’s need or want, different sections within the map details out various emotional interactions that affects the customer experience when encountering these touchpoints.

Risdon (2013), describes an experience map as, “[a]n artefact that serves to illuminate the complete experience a person may have with a product or service. But it’s not just about the illustration of the journey (that would simply be a journey map). And it’s not a service blueprint which shows how a system works in enough detail to verify, implement and maintain it.”
In brief, an experience map is an organized journey that visually presents all the encounters involving a customer’s interaction (“touchpoints”) that could or would impact an entire organization. The overall goal of an experience map is to prevailing uncover and orchestrate the complete experience of a person when interacting with a product or service across time and space.

2.5.13 When and why are they useful?

The experience mapping framework being a service design tool, is fundamentally used to improve customer satisfaction, loyalty, retention and ultimately increase profits. Examination, from a broader perspective reveals this style of mapping to unfold a richer story, facilitating discussions to appreciate how each touchpoint contributes to the overall customer experience Solis (2015).

Every stage of an experience map includes information pertaining to the touchpoints the customers use, followed by metrics such as thought feeling or frustrations that could result in improving their experience. Solis (2015), further described “Customers are always having all sorts of thoughts as they proceed on their journeys, and all sorts of life situations. Experience maps help to focus on these aspects of customer experience, layering a better awareness of them into your ultimate map of the journey. This is the Sphere of Experience.”

2.5.14 Experience map anatomy and components

There are no hard-and-fast rules in designing a visually engaging experience map that binds together physical, digital and customer emotional scenarios. Ultimately, the ability to delve and unite a trade-off that include just enough detail between too many steps and too few steps results in a successful experience effort. (Luchs, Griffin, Noble, Swan, & Durmusoglu, 2015).

Since experience maps can take on many different forms, “they can focus either on a group of users—portraying their behaviour and attitudes in aggregate—or on a single user.” (Russell-Rose, & Tate, 2012).

As Risdon (2013) states, “You aren’t simply illustrating the journey step-by-step, but ideally revealing something about it based on how you model the data, for example, how many people use one channel over the other, which part of the experience is blatantly broken, or which part of the experience hasn’t been considered much. There are, however, a handful of elements that are included on most every experience map.”
2.5.15 Components of an experience map

Typically, elements that encompass an experience map are quite similar to a customer journey map. However, “experience maps tend to be even more freeform, with facets of information included or not depending on the story being told.” (Kalbach, 2016).

Centrally most experience maps ideally include some or all of the following elements as Kalbach (2016) describes:

- “Phases of behaviour
- Actions and steps taken
- Jobs to be done, goals, or needs
- Thoughts and question
- Emotions and state of mind
- Pain points
- Physical artefacts and devices
- Opportunities”

On the other hand, according to Ridson (2011) an experience map is made of the following five critical components, which he also terms as building blocks of an experience map.

- The lens
- The journey model
- Qualitative insights
- Quantitative information
- The takeaways

Contrasting, between both authors description of the elements an experience map could encompass. We concluded, experience maps can be created with any number of elements—from pain points to “moments of truth” (crucial junctures in the user’s journey)—and presented in many different formats—from a linear list to a complex workflow (Russell-Rose, & Tate, 2012).

In the following paragraph, we narrate an example of an experience map using the five critical component devised by Ridson (2011).

The visual representation of the experience map for Rail Europe shown in figure 3.8, was created by Adaptive Path a leading pioneer in UX design. Rail Europe, is a U.S. distributor that caters to North American travellers offering them the privilege of booking rail tickets and passes through Europe, without having the need to navigate to several websites.

To create this experience map Adaptive path, used data gathered from Rail Europe’s customers, using a survey and field research.

The map building process began by creating an inventory of all the touchpoints and interactions. As, they began to unfold the journey, guiding principles emerged, the lens acted as a filter that permit viewing of the journey. The next
step, involved using the journey model to illustrate the different dimensions of engagement (customer traversing, channel switching, etc.). This section included qualitative and quantitative insights that were obtained through research and analysis (survey, field research). Once the customer journey was formulated, the final step involved identifying strategies that could capitalize and improve the overall customer experience.

![Figure 13 - Experience map of Rail Europe created by Adaptive Path.](image)

To give a reader a better insight to the five critical components that encompassed this experience map, the sections are labelled vertically on the right-hand side of the diagram.

Like mentioned earlier, there is no right way in creating an experience map. Challenges, encountered in building an experience map will differ from project to project. However, as with most design thinking techniques, the team should give itself room to learn, refine, and iterate.

Some of the aspects of an experience map to keep in mind as discussed by Kalbach (2016), include the following:
A final thought on mastering an experience mapping technique; “First, the best way to build skills in experience mapping is to learn by doing. Try it! Should you and your team make a concerted effort to use it, experience mapping will almost certainly result in improvements. Second, keep the focus on the user throughout the project. There is a time in the development process to give detailed attention to issues such as financial viability or technical feasibility, but the deep user insights gained from experience mapping should continuously be at the forefront. Finally, engage your product and service development teams about experience mapping, and increase the chances that your development efforts will truly deliver more valuable user experiences.” (Luchs, Griffin, Noble, Swan, & Durmusoglu, 2015).
3 Methodology

In the following chapter, the definition of case study research is explained based on the theory of different authors. Characteristics of different methodologies are explained, as well as the approaches that a case study research can take. The case of the company under study is then introduced, with a brief history of its conformation. Finally, the chapter integrates the theory of the chosen methodology to the case, by detailing the design of research implemented in this work.

3.1 Case study research

Yin (2014) described “A case study is an empirical inquiry that investigates a contemporary phenomenon (“the case”) in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident”.

According to Yin (2014), there are three main conditions to be considered in order to define which methodology best suits a research:

The first one is putting attention to the type of questions that the study is aiming to answer. Case study research should thereafter be used when there is “in-depth descriptions of some social science phenomenon” (Yin, 2014), where the questions are formulated in a way that they try to understand a given scenario. Judging by words that are chosen for the formulation of the research questions, such as why, how and what. With the help of these words, the researcher can identify the purpose of the questions and match it to the inquiry’s needs (Yin, 2014).

The second condition is the control level that the researcher has over behavioural events (Yin, 2014). Within a case study, the potential elements to give meaning to the study may be unknown and hence push the researchers to adapt the course of work in progress. Because of these potential changes or unexpected outcomes, the approach of study must remain flexible and consider the most likely variations along the study giving shape to the overall final view. This said, there is no interest in maintaining control over the findings. In a scenario where variables are clear and easy to quantify, then other types of methods are suggested as a better approach, such as experiments or surveys (Ghauri & Gronhaug, 2010).

The third condition is the “degree of focus on contemporary as opposed to entirely historical events” (Yin, 2014). Case studies are based on situations that resemble importance to the present and try to undermine the reasons for which an event or a series of events takes place.
Ghauri, Bonoma & Yin explained “The case study approach is often associated with descriptive or exploratory research, without being restricted to these areas (Ghauri & Gronhaug, 2010). They also state that case study research is useful when “concepts and variables under study are difficult to quantify” (Ghauri & Gronhaug, 2010) due to their large numbers. However, case studies can also be run as exploratory, descriptive or explanatory:

Exploratory research gives more freedom for the researcher to propose a theory or suggest further research in a particular direction (Yin, 2014). “When the research is badly understood, a (more or less) exploratory research design is adequate” (Ghauri & Gronhaug, 2010)

Descriptive research defines the problem and structures the methods with which the researcher will fulfil the information inquiries. “The researcher plans to collect the data by survey using personal interviews. A detailed plan must be made with regard to how many and who to interview” (Ghauri & Gronhaug, 2010). Other factors can range around time periods, target markets, etc.

Further, explanatory or causal research seem to favour surveys or archival methods due to their structured nature; explanatory research confronts cause-and-end problems. “The main tasks in such research are to isolate the cause(s), and tell whether and to what extent the cause(s)’ result(s) in effect(s).” (Ghauri & Gronhaug, 2010)

Yin (2014) described four design tests in order to increase the quality of the research:

Construct validity: Firstly, the researcher must ensure that the concepts and objectives of the study are clear. Gathering data from multiple sources increases clarity. Secondly, a specific operational measure must be adopted to match the concepts. Phase when tactic occurs: data collection, composition.

Internal validity: “internal validity is mainly a concern for explanatory case studies, when an investigator is trying to explain how and why x led to event y.” (Yin, 2014) In the cases where the causal relationships of factors cannot be explained, then the study has failed. Phase when tactic occurs: data analysis.

External Validity: the study’s findings should be generalizable beyond the immediate study. Phase when tactic occurs: research design.

Reliability: “The goal of reliability is to minimize the errors and biases in a study” (Yin, 2014) Principally, this test aims at detailing procedures in a manner that would let other researcher come to the same findings and conclusions. Phase when tactic occurs: data collection.

According to Yin (2014), there are four basic types of research design for case studies: holistic single case studies, embedded single case studies, multiple holistic case studies and embedded multiple case studies. Holistic approaches, for both single and multiple case designs are used when “the global nature of an organization or of a program” is to be examined (Yin, 2014). The downsides of a holistic approach are that “it allows a researcher to avoid examining any
specific phenomenon in operational detail" (Yin, 2014), which in turn might lead the study to be conducted improperly.

On the contrary, embedded case studies “may involve units of analysis at more than one level. This occurs when, within a single case, attention is also given to a subunit or subunits” (Yin, 2014). By utilizing such a design, the researchers may study subunits of the organizations separately. The downsides of this occurs “when the case study focuses only on the subunit level and fails to return to the larger unit of analysis” (Yin, 2014).

3.2 Rosenfeld Media

Rosenfeld Media (RM) is a company based in New York City, USA. The organization is conformed by six people including Louis Rosenfeld, the company’s director. There are three lines in which RM focuses its business activities on: book publishing, conference organization and consultancy. All three lines are focused on user experience expertise.

The company initially began functioning as a book publisher. Louis Rosenfeld plays a major role in the planning process of launching new titles, which is a triangulated discussion between the board of editors, Louis himself and the book’s author. The book’s main focus is on product management and UX.

A few years later, RM identified the opportunity to enter the consultancy field and formed a roster of around 60 experts, for whom the organization works as an intermediary between them and the companies they offer services too, including Fortune 500 companies. The idea behind this representation scheme is easing off the pain of the on boarding process with clients, who most of the times require to go through the vendor registration process. Additionally, the representation of consultants by RM creates a higher value of trust among experts, due to RM’s recognition in the field of UX.

The third, and last line to be integrated into the business was organizing conferences. The company had already been organizing small events; workshops, master classes and virtual conferences. But it was not until the year of 2015 where RM independently produced the “Enterprise UX” conference that took place in San Antonio, Texas. This conference is also scheduled for June 2016 and RM’s goal is to bring Enterprise UX to Europe in the near future as well.

Event organization is a line that RM wants to expand, mainly because they believe that having an integrated infrastructure that breaks format specific styles of delivering content could be an innovative breakthrough. In other words, having the ability to offer a learning platform that delivers more than one form of education can better approach people with different learning abilities.
Louis Rosenfeld's initial thought of creating a map was to be able to visually capture the different pieces that somehow participate in the dynamics of the business. The idea was inspired by a map created in 1957 by Walt Disney productions. In this map the different pieces of Disneyland's products and services are connected to one another through arrows. Along the arrows, a short description expresses how one piece influences the other. (See Figure 15)

![Walt Disney productions map](image-url)

**Figure 15** - The “Walt Disney productions map”, showing the services that the organization offers, the relations between them and how they feed and interact with each other.

For this case, the map to be created does not entirely focus on the service diversity of RM. Attention was rather put into touchpoints actors reach throughout RM's ecosystem. For this reason, the actors in the map to be drawn were the main source of information. The nature of the study was in the field of business, but also in social behaviour, which lead to case study research, being a “common research method in psychology, sociology, political science, anthropology, social work, business, education, nursing and community planning” (Yin, 2014).

Case study methodology lets the researchers explore an issue within a bounded system that focuses on retrieving in-depth data from multiple sources of information (Creswell, 2007). On the one hand, the internal view from the organization sets its limits in terms of their ecosystem's reach, to visualize
touchpoints and actor’s profile from a business angle. On the other hand, the actual data retrieval frames the previously gathered perspectives against the empirical data.

3.3 Design of the research

The type of research is qualitative and has an exploratory approach.

“Qualitative research begins with assumptions, a worldview, the possible use of theoretical lens, and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem. To study this problem, qualitative researchers use an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is inductive and establishes patterns or themes.” (Creswell, 2007).

The studies on cross-channel ecosystems still seem to be in a phase of development with regard to their mapping techniques and hence this thesis has adopted an exploratory approach. The authors aimed at collecting data that would allow them to explore visualization options through the use of diagrams. Further recommendations about future research will be addressed in the Conclusion chapter.

Based on the conditions mentioned by Yin (2014) to define a methodology, the authors firstly looked into the question that drove the research. As the ultimate goal was to explain the importance of visualizing touchpoints in a cross-channel ecosystem, the selection of words why and how best fit the questions formulation. In contrast to the questions that aim at quantifying or finding direct causalities. For instance, the goal of this thesis is to find reasons to encourage organizations to use ecosystem maps.

The second condition involves the level of control that the researcher has over behavioural events. In this case, the control level needed was very low. The feedback that authors aimed to get was within the boundaries of two business lines and within the field of UX. However, the diversity of insights from actors was to be encouraged to better foster the final version of the map. The third condition is related to contemporary circumstances; the opposite of performing research that is not contemporary, would be looking into the history of archived data.

From the four case study models that Yin (2014), described the authors decided to implement the embedded single case study version. The company has a presence in three business lines. However, the authors have decided to follow the design where units of analysis are considered under a greater scope of the whole context (see Figure 9) As the consultancy business line of RM weren’t to be included in the mapping, the design best matched a structure that enabled focusing on just two of the business lines of the company.
The study was delimited to retrieving data from actors in the line of book publications and conference organizations as detailed in section 1.4 (Delimitations).

Figure 16 - Design of the research. Two of the three operational units from RM showcased independently and wrapped within one global case of study.

Creswell (2007), described that qualitative research is inductive in its nature, which is motivated by emerging qualitative approaches to inquiry. Such approaches seek to get unbiased data to raise the credibility of the researcher’s outcome (Creswell, 2007). Creswell, described 9 characteristics of qualitative research for its better design, which were implemented by the authors and described in the following table:
Table 4 - Suggested characteristics of qualitative research according to John W. Creswell.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Implementation in the research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural setting</td>
<td>Interviewees were approached in scenarios where they could directly relate to the atmosphere in which the interviews were conducted (e.g. at a UX Conference).</td>
</tr>
<tr>
<td>Researcher as key instrument</td>
<td>Data gathered from different sources was collected from researchers themselves and not from tertiary researchers.</td>
</tr>
<tr>
<td>Multiple sources of data</td>
<td>Interviews and documentation from the organization</td>
</tr>
<tr>
<td>Inductive data analysis</td>
<td>A several number of concepts from the interviews were inductively categorized to recognize patterns as a first step of visualizing the concepts to be set on the final map.</td>
</tr>
<tr>
<td>Participant’s meaning</td>
<td>In both cases of the interviews conducted (conference attendees and book consumers), the goal of the research is mentioned, but not described in detail. By doing so, the researcher’s intention was to leave open space for unbiased respondents insights.</td>
</tr>
<tr>
<td>Emergent design</td>
<td>The data collection was adapted from the initial design to the forms and capabilities of the researches. Initially, the authors had planned to immerse into all three lines of business. This was changed along the process due to the lack of validity this would have projected in the results, mainly because of insufficient data sources.</td>
</tr>
<tr>
<td>Theoretical lens</td>
<td>Fairly influenced by our tutor’s previous courses and the theories taught in them, the authors of this work perceive ecosystems as resilient and constantly evolving. This characteristic was represented in the study through the organization of it, around the developing knowledge on cross-channel user experience design.</td>
</tr>
<tr>
<td>Interpretative inquiry</td>
<td>Although interviews and documentation analysis was made as objectively as possible, the input of researchers varies thanks to previous experiences and points of view. Dissimilar views were therefore expected and considered as part of the study’s nature.</td>
</tr>
<tr>
<td>Holistic account</td>
<td>The factors that formed part in the research comprise two of the three business lines from an organization. The authors therefore tried to include different angles from the business and from different stakeholders too. The semantics around the interviewees responses were also considered as an influential factor in the analysis phase.</td>
</tr>
</tbody>
</table>
3.4 Methods of data collection

Four principles of data collection described by Yin (2014):

1. Use multiple sources of evidence
2. Create a Case Study Database (Field notes, Case study documents, tabular materials, new narrative compilations)
3. Maintain a chain of evidence
4. Exercise Care when using Data from Electronic Sources

Yin (2014) describes six sources for data collection that include: documentation, archival records, interviews, direct observation participant-observation and physical artefacts. From these sources, the authors used interviews, physical artefacts and documentations as means of data collection.

The procedures of the data analysis are described in the Analysis chapter, with the goal to give readers traceability of the maps creation.

3.4.1 Interviews

Ballou and Markesich (2009) describe two methods used with regard to data collection:

1. Self-administered: Respondents answer on a paper questionnaire or enter responses into a computer.
2. Interview: The respondent answers questions that are questioned with regard to an interviewer.

Relating to the errors that arise from both these methods of data collection a self-administered interview wouldn’t best fit within the corresponding context. Unlike an interview, a self-administered data collection technique wouldn’t be in a position to capture complete and accurate information.

The data collection from interviews were captured following the principles of literature, inclined to giving interviewees the chance to provide the researchers with insights needed for the study. “The task for the qualitative researcher is to provide a framework within which people can respond in a way that represents accurately and thoroughly their points of view about the world, or the part of the world about which they are talking, for example, their experience with a particular program being experienced” (Patton, 2015).

Oppenheim (2000), describes questionnaires to offer an unbiased means of information retrieval pertaining to knowledge, beliefs, attitudes and behaviour. The overall goal of this data collection was to examine connections at a micro level that sewed together pieces to unfold a grander ecosystem of touchpoints, actors, paths and goals. Identifying these connections meant that the authors needed to compile their influences, evidences and responses that lay ingrained
among actors. The interviews were therefore conducted in an unstructured format.

Kvale (2008), describes interviewing to be an exchange of perceptual views on a shared topic of interest as a result “to understand the world from the subject's point of view, to unfold the meaning of people's experiences, to uncover their lived world prior to scientific explanation” implying by means of an interview, researchers are collaboratively engaged in the production of data.

Badger and Thomas (1992), describe open-ended questions to neither be multiple-choice questions demanding a straightforward answer, nor as questions where a single answer is acceptable. Rather, these questions address concepts, processes and skills that result in complex thoughts and multiple solutions. One could always question the validity of interpretation with regard to analysing, synthesizing, reformulating, linking and generalizing ideas.

Lavrakas (2008), describes seven examples as to why open-ended questions are a good choice of research:

1. Build rapport and encourage participation: One of the primary objectives of an open-ended questioning involves getting a respondent fully engaged recognizing the need to express opinions and participation
2. Get factual information: Provides genuine information with regard to verbatim or numeric response.
3. Expand a list: Unlike a closed ended question that restricts items and list of choices. Open-ended questions allow the flexibility to further probe with follow up question without having to omit any options.
4. Explain a prior answer: Open-ended questions deepen the understanding of a question that was previously probed, detailing on further clarity.
5. Establish Knowledge: Probing of questions establishes an understanding of further enhancing and understanding of opinion formation.
6. Clarify terminology: The task of having a respondent clarify key words within a question documents their level of understanding.
7. Explore new topics: Open-ended questions provide an opportunity to explore future scenarios and insights with regard to the topic of research.

Yin (2014), recommends interviews to last no shorter than an hour. There may remain open ended and conversational.

Kalbach (2016) describes “Open ended interviewing is an art. The challenge is balancing between a non-directed conversation and getting feedback on specific topics you need to learn about. It’s the interviewer’s job to drive the conversation, letting go of control at times, and jumping in and steering the session at others.”

Interning at The Understanding Group, an Information Architecture/User Experience firm with headquarters based in Ann Arbor, gave the authors the opportunity to select interviewees based on their relevant work experience and prior knowledge within the discipline of research. A doodle was created using a software platform (http://doodle.com).
The software allows an interviewee to choose time slots most convenient for them to be interviewed. The week between the 14th - 23rd of April was chosen to interview users that read books within their respective disciplines. Interviewees had the choice of choosing three time slots of their choice (10:00 AM - 11:00 AM, 2:00 PM - 3:00PM, 5:00 PM - 6:00 PM). An image of the doodle is pasted below for better visual insight.

Figure 17 - Doodle image illustrating the time slots for which interviewees could sign up to be interviewed.

A link to the doodle was shared on a social channel (Slack) used to communicate with fellow workmates within the company. A screenshot of the sharing is pasted below:
The interviews were conducted by following a couple of steps to ensure the best settings were chosen to obtain answers and delegate discussions.

3.4.2 Physical artefacts

Interviews and documentation were the main sources of information for this research. Nevertheless, the authors included one artefact due to its symbolism and close relationship to the event’s environment. As it is showcased in Figure 24 later in this document, the central role of Louis Rosenfeld in the organization is indispensable for the functioning of the company. His presence on different social media channels and his personal/professional connections to people in the industry represent enormous value for RM. The cart displayed on Figure 19 therefore represents an extension attributed to Louis Rosenfeld’s ability to reach people and be approached by them too.

“Physical artefacts have less potential relevance in the most typical kind of case study. However, when relevant, the artefacts can be an important component in the overall case. For example, one case study of the use of personal computers in the classroom needed to ascertain the nature of the actual machines. Although use could be directly observed, an artefact - the computer printout - also was available.” (Yin, 2014).
RM utilizes a book cart (Figure 19) that is taken to conferences. While the cart’s objective function is to showcase books from RM’s catalogue and sell them at special discounts to attendees, it is also a well-recognized meeting point with authors, RM staff and Louis Rosenfeld himself. The importance of depicting this artefact is due to the abstraction and difficulty to measure networking performance and what it represents to an organization. Although its value remains hard to measure, throughout the interviews the researchers encountered a big affinity that UX book readers in the U.S. have towards this artefact. More about this issue will be discussed in the discussion part.

In this case and different to the example that Yin provides in the previous citation, the artefact does not appear as a result of the work Louis Rosenfeld or RM themselves perform, but as an anchor to the personal interaction that is made possible through it. Parallel to this, the cart promotes marketing and sales.
Figure 19 - The book cart as a symbolic item of the brand, which is present at conferences and other events.
3.4.3 Documentation

Yin (2014) explained, “Except for studies of preliterate societies, documentary information is likely to be relevant to every case study topic. This type of information can take many forms and should be the object of explicit data collection plans.”

The sources of documentation were the organization’s website and its presence within social media. Additionally, internal research documents under development were shared with the authors. The details of this information are showcased in the Analysis chapter.

3.5 Analytical activities

Ghauri et al., (2010) explain three components of analytical procedures. “The three components appear in an interactive model that depicts how they feed each other in an iterative form, letting the researcher shape information for better use.” (Ghauri & Gronhaug, 2010)

- Data reduction
- Data display
- Conclusion drawing/verification

Figure 20 - Components of data analysis: interactive model.
Firstly, the researchers converted the audio files into transcriptions that could be further used to extract patterns, categories and be overall reduced to a visual interpretation of all the answers that the interviews had exposed (see appendix Interviews).

“Data reduction refers to the process of selecting, focusing, simplifying, abstracting and transforming the data that appear in writing up field notes or transcriptions. For example, to be manageable and to give meaning, lengthy transcripts from focus group interviews must not only be read, the researcher must also focus, simplify and abstract to create the meaning from the mass of words. In this phase, the researcher generates categories and identifies themes and patterns. As categories and patterns between them in the data gradually are uncovered, understanding or explanation of the phenomenon studied may emerge." (Ghauri & Gronhaug, 2010)

The answers grouped and displayed in two different conceptual maps, were clustered, coloured and subsequently connected to other elements in the map according the interviewees’ activity descriptions (appendixes D and E).

“Data display is an organized, compressed assembly of information that permits drawing conclusions and taking action. Data display can be in the form of data matrix, figures and so on. For example, a study of a strategy process may display the major events and/or actors in that process.” (Ghauri & Gronhaug, 2010)

In between the data display development, Ghauri et. at. (2010), outline seven phases that the information may go through, to refine the quality of the analysis. These phases are: Categorization, abstraction, comparison, dimensionalization, integration, iteration and refutation. A comparison table with the suggesting theory of these phases and the actual activity that the researcher performed is presented as follows:

**Table 5 - Activity map of phases based on Ghauri and Gronhaug (2010).**

<table>
<thead>
<tr>
<th>Analytical activity phases</th>
<th>Application in the research</th>
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<tr>
<td>“Categorization” is the process of classifying units of data. Qualitative researchers categorize data during the process of coding. The essence of categorization is identifying a chunk or unit of data (e.g. a passage of text of any length) as belonging to, representing or being an example of some more general phenomenon.”</td>
<td>The interviews contained open-ended questions that were run in a semi-structured manner. Although rigidity was low, there was a guideline of questions to maintain the line of information to be compiled. Considering this, the answers fell almost automatically into categories. They were thereafter written on post-its and posted on a board to be clustered into these categories. (see appendix C)</td>
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**Abstraction** builds on categorization. It surpasses categorization in that it collapses more empirically grounded categories into higher-order conceptual constructs. Abstraction goes beyond the identification of patterns in the data. It groups previously identified categories into more general conceptual classes.

As the eventual goal for the researchers was to encounter and define information channels in which touchpoints are found, two system maps of concepts were consolidated with all the previously categorized concepts (see appendixes D and E). The classes under which the concepts were ordered, had the intention to seek the information channels that would be defined later. Having the categories guideline and gathering answers under each of them, started to give the researchers the type of channel these categorized elements would fall into.

**Comparison** explores differences and similarities across incidents within the data currently collected and provides guidelines for collecting additional data. Comparison begins in the initial stage of the analysis as one categorizes and abstracts data.

The researchers compared the two interviewee groups, as they belonged to similar circles (UX related). The profiles of people were different and their affinity to the company under study was also fairly unequal between the two groups. This gave the researchers more insight of the gap between two potential target markets, in two different lines of business.

**Dimensionalization** involves identifying properties of categories and constructs. Once a category has been defined the researcher may explore its attributes or characteristics along one or more dimensions.

As this phase urges the researcher to deepen into frequency, intensity and/or duration of properties, two counting methods were applied, in which the number of mentions of a touchpoint were indicated in the thickness of its depiction (see section 4.6). Additionally, the popularity of links (paths) between blobs, was also quantified and drawn proportionally.

**Integration** is important in efforts to build theory based on data, and departs by noting the data that certain conditions, contexts, strategies and outcomes tend to cluster together. Integration requires the mapping of relationships between conceptual elements.

The construction of both conceptual maps (see appendixes D and E) together with the values given to blobs and connections by its popularity, integrated the concepts into a single ecosystem.

**Iteration** involves moving through data collection and analysis in such a way that preceding operations shape subsequent ones. In doing so, the researcher does not perform specific research in sequential order, but moves back and forth between stages.

As the terms and expressions extracted from the interviews and converted into concepts were repetitive and sometimes varied in their meaning, the researchers found necessary to repetitively run through the concepts that had been identified. By analysing the phrases previously identified, the goal was to ensure that the meaning behind each concept matched in the place it had been given in the ecosystem.

**Refutation** involves deliberately subjecting one’s emerging inferences - categories, constructs, propositions or conceptual framework - to empirical scrutiny.

If a term was used in a sentence but did not have the initial meaning it was selected for, then the concept was not quantified again, nor was it considered a path through which the users move along within the ecosystem.
Third and last, the conclusion can be drawn from this analysis, which in the case of this thesis, resulted in an embedded display of the interviewees answers (touchpoints), and the information channels among which they can be reached.
4 Analysis and mapping

In this chapter, the authors give a detailed account for the data that was examined for use after it was collected; a visual representation, materialized into mapping an Ecosystem. In order to chart precisely, the study used the principles suggested by Resmini (2016) in an informal presentation shared with other professionals within the field of information architecture as well as the authors of this thesis (see Figure 21).

During the presentation, Resmini (2016) aimed for a simpler way to describe the elements of an ecosystem. Shown below is an example of how the map is formulated; with the arrows directing the way through. This is to promote a better understanding as to how the results came to be.

![Diagram](image-url)  
*Figure 21 - Exploratory phase of ecosystem mapping.*
4.1 Recognize the pain or need

Rosenfeld Media is a company that participates in three lines of business. The current strategic goal of the organization is to become a source of knowledge, where all three lines of business offer higher value to customers, rather than each business line by itself. Followed by an informal conversation between Louis Rosenfeld and Andrea Resmini through social media, the authors framed the need that the company had in order to trigger the initial step of creating a cross-channel ecosystem. This pain or need is fundamentally the lack of a visual map where the services and connections between them are drawn and understood, emphasizing the activity that takes place by actors through touchpoints.

4.2 Sketch a rough map of the ecosystem

After an initial call with Louis Rosenfeld, the authors devoted time to go through the information of the company available to the public on their website. The profiles of the company on different social media platforms were also considered and attention was paid to the activity of Louis Rosenfeld himself and his activity on both his personal Facebook and Twitter accounts too.

The main reason of this overview was to generate an unbiased perception of the organization, seen from the general public’s view. The documentation of the information found is described as follows.

**Website and social media**

The website has a very straightforward design that divides their business lines into 3 sections within which the organization participates: Books, Services and Events. Figure 22, depicts the layout of the organization’s home page. Each section of the website unfolds information pertaining to their respective business lines. The website offers the option to register to the company’s newsletter. The page also has a link to the company’s news and announcements relating to the organization. Right underneath this form at the bottom of the page, visitors can click on the links that take them to the company’s social media profiles Twitter, Facebook, Google+ and LinkedIn. Finally, the “About Us” section provides information of the team and the company, including names of the staff members that include a short description of their career and current roles.

There are also indications on how to be sponsored as a book club or event organizer followed by opportunities for prospective authors.

The middle-lower part of the page is assigned to “News & Announcements” in general.
Figure 22 - Rosenfeld Media's website homepage.
There are two lists of titles within the Books section: books that are on sale detailing their availability on paperback version and/or eBook versions, and upcoming books.

The Service section holds the names of the experts that conform the company’s Roster for their consultancy services. There is also a list of courses that are offered by the company and the fields in which the experts specialize.

The Events section holds upcoming and past events that RM has hosted, presented or organized. This includes a self-organized conference called “Enterprise UX”, which took place in May 2015 for the first time, along with recordings from other past events. There is also a number of Podcast links to RM’s profile on SoundCloud allowing visitors to listen to these audio recordings between Louis Rosenfeld and his various guests.

**Building system maps**
The authors choice of building a system map was to assist with the exploratory phase of ecosystem mapping (Figure 23). In order to be able to draft a map of the ecosystem it was crucial to build a system map of the company (RM) to identify structural coordination in function, their relationship with subsystems and their interconnections.

In the simplest of terms as described by Armson, (2011), “Systems maps show the boundary; the hierarchy of subsystems; and the system environment for a system of interest. They carry no more information than a structured list and are composed of labelled blobs and a title.”

In her book “Growing wings on the way: systems thinking for messy situations.” (2011, p. 151) Armson, emphasized on certain rules and guidelines to follow when building a system map. Correspondingly, the authors used these rules and guidelines to construct a system map of Rosenfeld Media.
Figure 23 - Rosenfeld Media's System Map.

The above system map entails the most important components that encompass Rosenfeld media. The components of choice to be included within the system map were based on valuable insights from an interview with Lou Rosenfeld. Notes taken down from the interview were meticulously analysed to include the most valuable systems and subsystem within the map. Like most of the mapping techniques described in section 2 (service blueprints, customer journeys, experience maps) Armon, (2011) states “There is no single ‘correct’ systems map for any situation. It is a bit like cutting into a fruitcake – not all the elements of the cake will be visible in every slice. A systems map, like a snapshot, represents a particular perspective.”

Louis Rosenfeld: personal accounts and links to the organization
Louis Rosenfeld who is also an author, consultant and active promoter of the organization, interacts with followers on Twitter (19.2K at the moment of study) and periodically posts UX related feeds, as well as through his Facebook account. It's important to underline that his activity is deeply related to the organization itself and has a big impact on the attention that it draws from followers and friends for Rosenfeld Media as an organization.

There was a piece of information extracted from a Skype call that the authors had with Elaine Matthias (a staff member) at the beginning of the study. Elaine explained that there is a Board of Editors that works closely with Louis, triangulating the information that flows between the Writers, Board of Editors and Lou. This said, the authors decided to connect the elements among the
Board of Editors and Writers to Lou (representation of Louis Rosenfeld) creating an initial Ecosystem Draft.

4.3 Identify actors

The third stage included a quick brainstorm (see appendix B) of the actors within this first draft of the organization’s ecosystem. The actors that came on the list were the following:

- UX conferences speakers
- UX conferences attendees
- Other company’s UX team members
- Other company’s leads
- UX book readers
- Consultants
- Rosenfeld Media staff

Although the list could potentially grow, the authors identified the three most relevant actors to the company’s business lines previously described. In order to give continuity to the study, three of the actors from the list were matched to each of the business lines: UX conference attendees, UX book readers and consultants. As described in the limitations section, this thesis only focused on the areas of conferences and Books due to practical and economic matters.

Having chosen the two actors’ groups on which the study was to be conducted, the authors moved on to the phase of interviewing to retrieve information about their goals.
4.4 Identify goals (touchpoints)

Supported by the interviews performed to actors of UX book readers and UX conference attendees, this stage was dedicated to highlight the different thoughts and goals reflected by the interviewee’s answers. The extraction and use of information was done in the following steps:

I. Transcription of recordings into text.

During the interviews, the authors only took keynotes from the interviewee’s answers to keep track of the interviewee’s insights. The authors therefore recorded the interviews and later transcribed them into text to have a backup of the work, as well as a source to corroborate results.

II. Goal’s clustering and system’s mapping

This step was additional to the original process identifying goals proposed on the diagram by Resmini (2016) (Figure 21). This was catalysed by the analytical activities mentioned by Ghauri & Gronhaug (2010) in section 3.5 of this thesis. The diagram suffered an alteration depicted on Figure 25. Although the unstructured nature of the questions permitted both the interviewer and the interviewee to drive the conversation into different areas, the formulation of the questions aimed at retrieving answers that pertained to a certain topic. Thus, before defining touchpoints that are to be later utilized in the mapping process, the answers and comments were translated into concepts and written on post-its. Influenced by the questions from the interviewer’s side, the clusters were given names and they grouped the concepts from all different actors (see example in appendix C). This process was done individually for each of the interviewees and thereafter combined into two system maps that showcase the total number of concepts; one for UX book readers and another one for UX conference attendees. (see appendixes D and E)
III. Touchpoint definition

The concepts that had previously been placed on the system’s maps, were thereafter written on an excel spreadsheet, making a visual separation of the clustering areas to which they previously belonged on the map (Figure 26). Even though the connections were lost, the concepts were easier to recognize and helped defining whether they could be considered as touchpoints or not.

Deciding whether a concept was a touchpoint or not, was done arbitrarily and solely based on the on-going research by Resmini (2016), which suggests that touchpoints serve as inflow/outflow of information from/to the channels that carry it. They are meant to function as stages in a path, where actors achieve goals.
Finally, the touchpoints were listed horizontally in a new spreadsheet (Figure 27) where all interviewee’s names were also written down. The names were written in a vertical sequence (in a single column) leaving a few lines between each name to be able to mark the mentioned touchpoints in paths taken by each of the interviewee’s (actors). The number of paths recorded on this spreadsheet depended only on the data gathered by the researchers, meaning there was no minimum or maximum number of paths documented for each actor. In the cases where no clear activity and/or connection between the touchpoints were found, no path was recorded. The paths’ sequences were marked on the spreadsheet with numbers in the intersecting cells of a

**4.5 Map paths**

Figure 26 - Clustering visual separation.
touchpoint and its pertaining path always starting with the number “1” and following with subsequent numbers (2, 3, 4, etc.)

Example (Line 45 of spreadsheet in Figure 27): After asking the interviewee how she would further research on a concept learned at the conference, she answered that she was a member of a few groups online, such as LinkedIn groups or academic groups where she could retrieve more information about the concept. The path then was traced by marking the column “Membership” with the number “1” followed by marking the column “LinkedIn” with the number two.

The path recognition process was done based on the goals/touchpoints that had been now listed on the excel spreadsheet. Although they were already defined, the authors found it necessary to use the transcribed versions of the interviews to make sure the meaning of them matched the touchpoints to be marked. This was performed considering the context of sentences and implicit expressions that contained useful information.

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*Figure 27 - Listing touchpoints.*
4.6 Map ecosystem

Once all paths were recognized and marked, the frequency of occurrence of each touchpoint was counted (Figure 28). The sum of occurrences for each touchpoint influenced the thickness of the touchpoint’s representation. The way to visually express this was by multiplying the total number of mentions by 3, and drawing the line’s thickness of the touchpoints in the map according to this number (on a pixel basis).

For example: “books” was mentioned 19 times. 19 was multiplied by 3 and the result (57) was used to define the line thickness of the blob in the ecosystem map. “talks” was mentioned only 10 times, which resulted in a line thickness of 30 pixels (Figure 29).
Once all the touchpoints had been assigned a value for their depiction, they were drawn on a single diagram (Figure 30). In a later stage the connections between the blobs were drawn with arrows that represent the actual actor’s paths.

Figure 30 - Touchpoints with visual values assigned.
The authors made then a list of all the identified paths on a new spreadsheet:

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<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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<td>topic</td>
<td>conference</td>
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<tr>
<td>2</td>
<td></td>
<td>conference</td>
<td>concepts/ideas</td>
<td>workplace</td>
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<tr>
<td>3</td>
<td></td>
<td>concepts/ideas</td>
<td>research material</td>
<td>project</td>
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<td></td>
<td>job advert</td>
<td>UX community</td>
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<td>recruit agency</td>
<td>conference</td>
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<td>9</td>
<td></td>
<td>UX community</td>
<td>meeting (clients)</td>
<td>networking</td>
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<td>conference</td>
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<td>11</td>
<td>8</td>
<td>LinkedIn</td>
<td>UX community</td>
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<td>12</td>
<td>9</td>
<td>Topic (work)</td>
<td>conference</td>
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<td>13</td>
<td>10</td>
<td>conference</td>
<td>speakers</td>
<td>talks</td>
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<td>14</td>
<td>11</td>
<td>conference</td>
<td></td>
<td>meeting (internal) video</td>
</tr>
</tbody>
</table>

Figure 31 - Identification of paths.

To digitalize the paths in the diagram, lines were drawn from one blob to another. For every time there was a connection between one of the touchpoints to another, a line was added to the diagram connecting both touchpoints as shown in Figure 32.

For example: Path number 3 (line 4 of the spreadsheet) on the image of Figure 31, shows “concepts/ideas” in column C, “research material” in column D, and “project” in column E. That meant that one line was to be added from touchpoint “concept/ideas” to “research material” and another one from “research material” to “project”. These lines were depicted with a thickness of 2 pixels each. In the cases where a line had already been drawn by another path, the line increased its thickness by two pixels for each time an additional path took place.

Figure 32 - Connecting touchpoints.
The digitalization of paths, as it is shown on Figure 33 helped the authors cross check the veracity of the paths popularity by counting the appearance of touchpoints on the list. If the authors were not sure if a line had already been drawn or made thicker, the table’s filters helped verifying the information.

Finally, a diagram with the connections between all paths extracted from the interviews was completed. For practical reasons the authors created a reduced version of the ecosystem by deleting all touchpoints that had two or less connections, which also meant a maximum of one mention in all interview's extract. The positions of the touchpoints were also re-arranged from the original diagram, to better fit in a smaller area.

![Diagram of connections between touchpoints](image)

*Figure 33 - Touchpoints and their connections.*

The size of the image is not designed to be on paper as its original digital version enables expansion for increased precision in the drawing process. It is nevertheless presented in a landscape view in the appendix section (see appendix F).
4.7 Refined map of the ecosystem

The last phase of the ecosystem mapping process, consists of integrating the initial ecosystem draft into the diagram based on the interviews’ data collection. Some of the touchpoints were already drawn in the map and the ones that were not, were taken from the image of Figure 24.

To highlight the integrated ecosystem, the touchpoints belonging to the initial draft were marked in pink. The connections between these touchpoints were also highlighted with pink lines. In contrast to the previously drawn lines and blobs, the thickness of both the circles around the blobs and the connections between them, do not have any meaning. They were arbitrarily drawn with a thickness that the authors judged as clear enough to differentiate from the original empirical map.

Figure 34 - Refined map of ecosystem.


5 Discussion

5.1 Implementation of the literature and interpretation constraints.

While fields like service design use and develop visualization tools to map services, journeys and experiences, the information flows that surround and in many cases overlap them continue to increase its content, made available through supplementary gateways. Actors make use of this information, modify it and contribute to its expansion. The gateways or touchpoints, as they are defined by the on-going research on cross-channel ecosystems range from digital to physical instances, feeding growing systems of devices, spaces and people that make information available.

The blend of both systems thinking and design thinking as an introductory literature to the study, encourage the reader to process the concept of existing connectivity among a universe of achievable goals that permeates in our daily lives. Simultaneously, design thinking is presented as a means to maintain the openness that innovative development requires. In addition, it supports the mentality of building up on a solution based on the needs and scope of a necessity, seen from the user’s point of view. Considering the inclusion of digital spaces as enablers for actors to magnify their reach in a universe of products and services, the theory of systems thinking translates into a boundless universe of information available to actors throughout systems.

The field of information architecture is researched and studied with the focus of making sense out of what is available to actors in digital spaces in terms of information. By organizing information and transmuting it into meaning, services are designed in ways that are useful and pleasant to consume. This translates into what we know as user experience. Resmini and Rosati (2011) described 5 heuristics that empower better design of information architecture among both physical and digital spaces.

Including examples such as customer journey maps and organization blueprints aims at underlining the predominant organization-perspective that characterizes these techniques, on one side. On the other side, they seem to be too specific, in the cases of journey analysis of a single user. The result of such narrow analysis leads to missing all potential connections that may be encountered in a system, and through which actors can decide what course to take in a path. It is certainly true that organizations have/need to have boundaries in regards to the service they offer. However, there seems to be a definition gap between the expansion capabilities of the systems that connects a universe of goals/touchpoints with the several existent information layers. This thesis did not focus on the categorization of the channels that carry this information. Nor did it attempt to evaluate the performance of the company under study, according to the data that was collected.
Effort was focused on finding the use of placing more than one path, from more than one actor on to a single map. By making the popularity of touchpoints and connections visible, the researchers intend to give tools to the reader to better judge the activities of an organization. Along the design process of the maps, the following annotations were made:

1. Touchpoints that eventually became part of paths where extracted from interview concepts, as it was explained in the analysis chapter. During the research design phase, the researchers took advice of analysis methodologies elaborated in the methodologies chapter, which recommend extracting and reducing phrases into concepts for an easier analysis and eventual exposition. This instance was taken for both sets of interview’s groups (books and conference), which turned into the creation of two conceptual maps divided in areas (appendixes D and E). At the time of elaborating the paths and finding the sequences that actors explained in the interviews, the authors found it difficult to recognize the touchpoints in the system maps. In many cases, concepts had been renamed to better fit the description of a touchpoint, which meant that a sequence was also hard to recognize in the text. Some other times, the contextual meaning of a phrase related to an important step in a path was not explicitly worded and needed the researchers’ paraphrasing.

2. The conception of touchpoints, as described before did not follow a rule or measure to assure generalizability in that sense. Even though the issue discussed in this piece of work is not precisely concerned about the definition of channels’ names and correctness of touchpoint assignation, the authors felt there was a big chance of being biased in selecting words and touchpoints themselves.

3. The semantics around words in the transcribed versions of the interviews appeared enough times to discard the use of software to help researchers counting and finding word correlations. The researchers decided not to make use of any quantifying software as the context in many cases gave more information than what the software could track. For example: “workplace” was defined as a touchpoint that was omitted when the word “work” appeared in the text. For some of the cases, “work” meant the same thing as “workplace”, whereas in other cases, it referred to professional activities.

4. Assigning a sequence to the paths can be biased by both the interviewee’s speech and the designers attempt to make sense of it. For example: The interviewee explains that he follows Steve Portigal on twitter, with whom he has worked on projects. The map designer recognizes the touchpoints “twitter”, “Portigal” and “project”. For the designer, it is difficult to uncover in paths chronology since it is information that not even the interviewee may remember. Did he follow the person on twitter first and then worked on a project with him? Did they meet, worked and only then started following him? Which unfolds the question: how important is it to precisely indicate the initiation of paths? The researchers used the full ecosystem map to mark all path-starting touchpoints with a distinctive colour (see appendix G). The map lets the reader visualize
where paths start and can potentially lead into further research and analysis in regards to the trigger touchpoints in a given ecosystem. So, for instance, if a touchpoint does not really bring value to an organization, but it initiates or drives into paths that could be popular to users, then extra emphasis could be put in integrating those touchpoints to the closer network of an organization.

5. The sequence of touchpoints is denoted at the time of their recognition from data collection. As the ecosystem grows through the higher input of touchpoint mentions, the connections also increase in number and popularity (line thickness). Complexity is then higher not only visually, but also rationally, since it’s hard for the viewer to understand where the previous touchpoint is (to give meaning to the following) in the cases where there is one.

6. The information interview questions aimed at retrieving revolved around activities of conference attendees and book readers. The authors notice that the study limited the paths initiation to some extent, since the questions aimed at retrieving data from a given point. For example, by asking an interviewee to explain how to use a tool showcased at a conference, the interviewer pushes to respondent to start her path from a particular point, omitting the possibility of showcasing previous touchpoints to that one path beginning.

5.2 Limitations of the research development.

Most of the limitations weighing on this research are connected to either time constraints or budget boundaries that made it impractical or impossible to extend the reach of what was being assessed. To collect primary data, the authors conducted interviews within short traveling distances to their locations during their period of study. Even though a second conference was considered to be attended for an additional set of surveys, both time and money represented a shortage of resources to carry them out. For this reason, the interviews were conducted in Copenhagen, Denmark and Grand Rapids, Michigan, United States.

In both cases, the people interviewed were chosen according to demographics intending to be applied in the case study. In the case of the interviews conducted at the UX conference in Copenhagen, there were no restrictions applied when choosing the interviewees in terms of age, profession, background and/or attendance goals. The time limit of the two days when the conference happened, also put pressure on finishing a reasonable number of interviews. This meant that there were constraints on the opportunity to select amongst the people attending, considering the short time breaks and the limited previous knowledge of the attendees’ profiles. The length of the interviews, as recommended by the literature appointed in section 3.4.1, encouraged the authors to run a dialogue with interviewees for around 60 minutes. This was not possible due to the shortage of time and the lack of people’s availability, since most of them spent their time listening to talks and attending workshops.
The interviewees in the United States in contrast, were chosen according to their reading habits within the field of UX. Once again, the reason behind these parameter, was to maintain the scope narrowed down to address interests of the case study that were planned to be run in the later part of the thesis work. The interviews conducted were constrained to a time frame of 30 minutes, due to the time crunch interviewees faced to devote during office hours. A shortage of volunteers emerged after having run the first set of interviews among the TUG Group co-workers in Grand Rapids, Michigan. A couple of interviews had therefore to be carried out through skype, lowering the quality of the conversation and restricting the interviewer's perception of the answers, normally observable through their body language and gestural expressions.

5.3 Insights on touchpoints and their function.

The physical artefact as such did not provide better or additional information for the research in short. However, the authors decided to document it as it would eventually be part of an ecosystem and a good example of an item that is strongly bonded to an ecosystem. Also, being a tangible object, it helps conceptualizing the idea of the user’s ability to jump from an online layer to a physical state.

From previous contextual knowledge about RM, the authors had come to the understanding of this artefact’s role during conferences and events. For this reason, the cart and knowledge about the cart was questioned in some of the interviews.

A high number of interviewees from the book reading group responded positively to the question about their knowledge of the cart. In those cases, the interviewees always shared that the cart was a piece of RM’s presence in the conferences that should not be taken away for a number of reasons. One for instance, was that the cart permitted readers to approach authors of RM’s books and engaged into conversations with them about their writing, opinion and/or doubts about the books. Furthermore, and what the authors considered as a very valuable piece of information, was a particular opinion given by Dan Klyn (see appendix Interviews), where he suggested establishing an appointment system, where a person could be assigned a time slot and be met by the RM staff to review/talk about a specific topic. Through this insight, two major points came up to surface in regards to the organization’s scope and its link to the present research:

As appointed in section 3.2, the company’s greater objective is to become a source of knowledge that integrates its different business lines. A strategical action taken by an organization, such as the research of users’ goals, path’s identification and its eventual mapping, can help integrating a service/product with an existing ecosystem. For example: after noticing a strong pattern like the expectation to learn concepts/ideas from conference attendees at an event, a short guidance appointment by RM’s staff through an existing (and popular)
element (touchpoint) like the cart, could let the users access other services/products and therefore be captivated by the organization’s ecosystem. By adapting the functions of a touchpoint (cart) to easily reach another existing touchpoint (concepts/ideas), the range of information channels that a user can access through the touchpoint “cart” increases. In other words, a touchpoint can be an access point to one or more information channels than it could before. For example: if the cart initially offered books and books only, then the information channel accessible for users through the touchpoint “cart” would be “publishing”, for instance. But if the cart also offered the chance to receive any type of consulting, then the touchpoint (cart) would automatically have presence in the “consulting” information channel.

5.4 Information channels and touchpoints overlapped.

The discussion around defining channels by name is blurry and so are the attempts to visually represent them. “The names are completely arbitrary and could change any moment. Some of them are not even particularly well chosen, but as this is an iterative process that’s not really an issue. Some of these channels could also be further split up in the course of the project if a need arises for more granularity or because of project-specific needs.” Resmini (2016)

The authors have therefore run a short exercise, arbitrarily selecting the touchpoints from the original list in this study, to be classified into channels. To maintain the exercise practical and with the only objective of visually depicting presence of a touchpoint in one or more channels, the list of touchpoints was reduced to the ones that were mentioned 10 or more times in the total counting (see Figure 35).

![Table](image)

*Figure 35 - Most popular touchpoints in the ecosystem, marking their presence in different channels.*

The names of the channels were given as “publishing”, “consulting”, “events”, “social” and “third parties”. These names, as previously mentioned, are just part of an iterating process and might need to be changed, deleted or split.
The following step was marking the channels in which the touchpoints have presence. The easiest way to picture and judge this process is by making the question: “can (name of touchpoint) be found in the (name of channel) channel?”
For example: “Can books be found in the publishing channel?”

Another way would be “Are (name of touchpoint) accessible through (name of channel) channel?”
For example: “Are speakers accessible through the events channel?”

Positive answers to the questions were marked with an “x” in the table shown on Figure 35.
To finalize, five curved lanes were drawn on a diagram. Each lane was given a colour: green for publishing, purple for consulting, light red for events, blue for social and yellow for third parties (see Figure 36). Each lane represents an information channel. The touchpoints shown on the excel sheet on Figure 35 were taken from the ecosystem diagram and relocated, according to the number of channels on which they can be found (Figure 36).
Figure 36 - Touchpoints over information channels.
6 Conclusion

The overall perspective of this work towards the creation of visual models, derives from a list of techniques and previous knowledge about creating systemic maps that bound concepts together. In this thesis, the authors aimed at gathering literature and tools mainly used by service designers, user experience designers and information architects. As detailed in chapter two, mapping techniques like service blueprints, customer journeys and experience maps were analysed and discussed to encounter the characteristics and limitations. Within, the discussion chapter (chapter 5), the authors offer a critical view that encourages designers to avoid narrowing down the views of use of a service to an idealized or pre-defined user. As a supportive study to the ongoing research on cross-channel ecosystems by Resmini, the authors of this research focused on analysing the case of an organization, with participation in the industry of web design and user experience design. This final chapter recapitulates the research questions stated at the beginning of the document and links them to the results that the authors found along their research.

1. Using Resmini and Rosati’s model of actors, tasks, touchpoints and channels, how can a cross-channel ecosystem pertaining to a cross-channel experience be mapped through standard user research methodologies?

Standard user research was performed to expand the views of a number of actors as an initial exploratory phase for mapping ecosystems. The research lead to an intensive depth of granularity, when looking at all potential choices those actors have in a given scenario. Although the researchers tried to narrow down the visual complexity of the diagrams, the connections that arose from several paths actors chose drove to give them a place in the diagrams. Hence, building up on size. The result is a very robust diagram of touchpoints that connect one another, according to actor’s choices. The negative side of this oversized diagram is that it does not allow the reader to have an overview of the map that is friendly and easy to retain. On the contrary, the number of concepts and connections in the ecosystems does not allow adoption of current tools to reduce the ecosystem into a simpler version. Nevertheless, the depiction of such complexity in a single diagram broadens the perspective of the designer to an extent that urges additional amplitude of interaction that actors can reach.

Utilizing basic user research methodologies like interviews and documentation, the authors created ecosystem drafts and a spreadsheet to enable themselves to give numerical values to the answers received from the interviewees. These answers created sequential paths, which allowed the conceptualization of blobs and connections among them that would build up on the very first ecosystem. Although the depiction of the complete ecosystem is complicated to analyse, the use of the matrix in Figure 27 permits the researches to follow the sequence of the paths, as well as to keep track of the popularity of a touchpoint in an ecosystem under study.
It is important to mention, that the creation of the maps can vary very much, depending on the understanding of the researcher. Before drawing the actual maps, the definition of how to consider a concept from data collection to a touchpoint, still seems to give the designers or researchers too much flexibility. This exploratory work would hence suggest further research in the direction of touchpoints definition, to give designers a clearer view of the parameters to follow. The scenario of channels and their assignment, also seems to stand at a point that gives flexibility to argue whether a channel’s width should encompass more or less information than what it has been arbitrarily assigned to carry. Having stated this, the second question is to be addressed as follows:

2. How and to what extent do the resulting mapping process and outcomes help organizations participate in creating better experiences and produce value?

As it was elaborated in the discussion section, the acknowledgement of touchpoints is a step at which an organization can recognize its standing point to an operational level. By performing an analysis of the current activities of the company under study, the researchers managed to understand the strings attached between working departments, external participants and supportive platforms such as profile pages and twitter accounts. The operational activity of the company is easy to understand and to be visually represented on a map. However, after the addition of user’s input to the initial map, the researchers managed to spot numerous options a user expects to have or is searching to acquire in a universe of service/products. From this stand point, the organization evaluating their reach and participation in an ecosystem, can identify the information channels on which they may or may not offer information to any potential user.

The authors pinpointed the example of a touchpoint that is categorized and seen by the audience as a representative icon of the brand (RM). The nature of this touchpoint may offer a limited sort of information if handled as a physical tool that it naturally is. If treated/used as such, the number of information channels in which it participates is limited to a certain range/type of information. But if the touchpoint transforms its use or purpose it can potentially reach additional information channels. Said in other words, by giving presence to a touchpoint in more/additional information channels, the touchpoints can expose the possibilities to gain popularity in the ecosystem; to become more attractive to be reached/used by actors, since they can fulfil goals through them.

The exercise run by the researchers to exemplify the most popular touchpoints of an ecosystem that were used to overlap information channels, is an extremely condensed fraction of both the information channels and the touchpoints through which they can be accessed. Nonetheless, it gave the researchers a very tangible interpretation of how one concept/touchpoint, depending on its use and nature can be an entry point to a particular kind of information. Whatever happens after the needs and expectations of actors are identified, may be a topic on which further elaboration and research could be performed. The reasons and goals to shift touchpoints to more recurrent paths, based on empirical data, may differ from an experience design perspective that
incurred beyond business strategies. In any case, the reflection of the capacity of a touchpoint to provide some kind of information is clear. Also, the construction of an ecosystem can be narrowed down to a small fraction of the touchpoint network. Hence, shifting focus to a certain group of touchpoints and channels, resembling what was achieved in this thesis.

The efforts of understanding a whole or a fraction of an ecosystems can give an organization a particularly comprehensive view of how they operate, what they are achieving and how they can adapt to gain more attention from actors. Throughout the case study done for this research, the authors focused on an organization pertaining to a particular industry, which happens to be involved in the development of the topic under study. Nevertheless, this method can easily be applied to other sectors where actors are involved and where they count on a number of options to choose from to create their own paths. Since the research techniques are basic and the flexibility to assign concepts from data such as touchpoints, similar analysis could be created for the health industry, education and tourism, to name a few examples.

A good example is the German health system, in which doctors, therapists, insurance companies, patients and even logistics companies are involved in the same dynamic. The functionality of the system is out of question if seen merely as a functional system. However, the actors present unequal needs that are not necessarily well synchronised in the model and hence struggle to accomplish goals.

Practical example: A patient makes an appointment with the doctor because she wants to stop the pain in her back. The doctor prescribes physiotherapy and orders a special device to be delivered at the patient’s home (the delivery is in charge of a third party). The patient makes further appointments with the physiotherapist, explains her situation again and is treated for a number of sessions. At this point, information about the patient’s diagnose is unclear to the patient and to the physiotherapist, who only receives the doctor’s prescription as a form of therapy order and not as a detailed explanation of the problem. The device ordered from the doctor to be used by the patient has not been delivered and hence cannot be used to support the patient’s recovery in parallel to the physiotherapy. Even though the patient’s problem is clear to the doctor, the physiotherapist’s perspective might be slightly or completely different. Additionally, the physiotherapy does not know about the need and use of the device ordered by the doctor. In this ecosystem, the touch points are easy to reach by the actor (patient) and the steps to follow do not seem to be complicated. However, there is a goal to be reached, which is to eliminate the pain from the patient’s back. And there are resources invested to push towards that goal. Each touchpoint provides information and seem to be well aligned connected to the system, but they do not communicate with each other. There is a lack of an information channel which could be accessed by the touchpoints “doctor” “physiotherapist”, “device” “patient” and “logistics partner”. Currently, patients are supposed to carry the information about their problems throughout their process, without being experts in the area. This leads to two main problems:
The patient’s efforts to recover are not aligned and lose their strength, delaying if not blocking the recovery itself. Time and money from all stakeholders is being misused: the doctor will not have access to the physiotherapist’s log. The physiotherapist is not synchronised with the doctor’s view. The logistics partner will have the device delivered out of the optimal time.

Entire industries are certainly complex to design like it is the case of the health sector. In many cases the industries’ growth is pushed by people’s needs and without paying much attention to its design and eventual outcomes. The cross-channel ecosystem mapping perspective, which is completely user-centred, can broaden an organization’s perspectives to make systems a more inclusive form of designing a service. By acknowledging the interconnection between several systems, the actors can benefit from better services and the industries from better aligned forces, with aims to perform more efficiently.
References


Shostack, requested a tool to describe the intangible system of a service.

Kingman-Brundage, suggested a more detailed structure for plotting process against structural layers.

Bitner et al., published the article "Service Blueprinting: A Practical Technique for Service Innovation". Focus on the customer's emotions and experiences.

Polaine et al., more detailed framework with finer distinctions on the axes, but essentially the same content as suggested earlier.

Womack and Jones, Lean Consumption Map; minimize time spending and costs, not reducing value for the customers.

Sticklor and Schneider, important to really understand the users when mapping the customer journey: Why did the journey happen as it did?

Morelli, requested information about the physical and virtual spaces in which the service is. Berry et al., stresses the importance of the total customer experience.

Patricio et al., requested a tool better customized to design multi interface service experiences. Spraragen and Chan, visualized the information, pictorial representations.

Shimomura et al., criticized the original blueprint for the lack of design relevant information about customers and insufficient normative notation.

Discusses the development of the service blueprint, based on the foundation introduced by Shostack and Kingman-Brundage.
Appendix B

- Actors
  - Consultants
  - UK Merrill leaders
  - RMI's staff
  - Conference attendees
  - Conference speakers
  - Company leads
  - Company's team members
Appendix C
Appendix F
Appendix G
Appendix Interviews

Interviews’ transcriptions

Hollie Baigent / Novo Nordisk

What brought you to the event?
Particularly around emotions and trust. When we look at digital devices, a lot of it is trusting the technology to work and a lot of it is synching and pairing with other devices. So how do you enable patience or anybody to actually trust a device that is telling you the right information. Also, looking at testing; how do you test these devices with users and in the markets as well.

Does it have anything to do with what you do professionally?
Yes, I work at a pharmaceutical company in device development. Very interested in all sorts of new developments and how to engage with users much better.

How do you see a link between your jobs industry and the trusting?
Working at this industry, you want to make sure that you are making the best medicines for your patience and trust that they are taking the right medication. So, it’s also about a way to use technology to monitor the body and see the reactions of that. Ensure that the medicine is doing the right job, and if something is not happening, to inform a healthcare professional on how to react on such a situation.

As part of a result of coming here. Do you look forward to networking to help yourself in your role?
Not necessarily contacts but sharing stories about working in a very fuzzy front end development where you are not sure which product you develop next. So hearing other professional experiences of how they navigated through the right funnel to find the right product. I’m here just for an hour to go to one talk (9:00). So I am targeting specific speakers.

How will you bring the information that will be shared here back to your work?
Through meeting with the bigger teams. Powerpoint presentations that illustrate the highlights of the presentation.

Is there any other tool, either physical or digital that you would be looking to use: a book, blogs, persons, etc?
Yes, one of the best conferences I went to was in Canada. It was not so much on User Experience, but more on Business and Design and that was actually through video and the conference had actually filmed the whole thing with key highlight speakers and I showed that video as a way to gather excitement around the conference, and then tell a couple of top five lessons learned from the conference. So it’s more like how do you get people that were not able to attend here to experience what was actually like, as opposed to second hand information. So I would be seeking a video or something like that.
Different to the networking that takes place here. Are you looking into engaging with the UX community in some other ways? Do you participate in any other circle? More Linkedin groups. And following a couple of blogs online. I would not say I am actively engaged in a social circle of UX. Uxers I have colleagues in the profession, but not actively seeking one.

Idun / Itera

Do you attend these types of conferences or events frequently? I try to go to two or three conferences a year. It depends on the size, but I don’t have a schedule.

Does it depend on the location/region of it? Yes and also every employee has a conference budget so I have a limited conferences that I can go to. However, I can choose how to spend this money

Is there any specific field that you give priority to or you just try to make it UX-related? Now I’m trying to develop my skills in making apps or prototyping apps because a lot of the projects that I have done before, is more like digital solutions on desktop, and I’m trying to involve my skill sets towards making apps because it’s a bit of difference and that’s the one thing I’m interested in right now and also, what we talked about earlier about information architecture, is also like a field that I am getting into more, but in general, its mostly for inspiration.

The tendency to use mobile devices in huge, I totally agree with what you said. What is your ultimate goal in attending here. Do you intend to take concrete tools or is it more like knowledge in general? It’s a mix a think. We are developing our department right now and so we are focusing a lot in developing new methodologies; or not really developing new, but making more best practices, try to look more, like look up a bit and not focusing to much on the complete task but try to see the bigger picture and have a common view on what methodology we should use in our department, because we come from different backgrounds, but we want to focus more on giving our clients more the same experience, not depending actually on is working with them. Like having more like Itera-type of methods. Like if you go to Itera you know exactly what you are getting in terms of methods to solve the problems. So kind of like building up a common toolbox but its also trying to see in which direction are we going and which steps are we taking. Try to pull out the best stuff from everyone and making it our own, and that’s what I am trying to take with me.

So, it is within the organizations interest to be here somehow and getting things back. What is your role? Service Designer

What can you relate directly to your role from what you have seen in the program and what we have listened to so far?
A lot of the things actually, for example the last workshop. There are some of the techniques that I can bring directly to our toolbox of workshops. I’m not sure I can copy everything but some of the parts of the Lego exercises can be useful and I can use in another way (they are very practical) yeah! But also, I don’t know, I think just getting to know what other tools people are using, does not necessarily mean that I will take them directly, but it makes me have something to compare my tools with and maybe see/evaluate if there are some parts I can bring back with. (so, becoming a better critique) yeah, really call back what we are doing and how to improve it.

What can you think of that would help you materializing the knowledge that to be useful to your job? What would be the first step that you would take to make something useful out of the knowledge that you get here? Do you think of a service, or a product, or a person maybe?
To get some of this working?
Yes, hands on!
What I always do after attending these types of conferences is that I make a summary that I share with my colleagues and I talk about what I experienced in the conference, like my highlights of the conference. And to have something to discuss when I get back. Mostly I do it even if I’m not going to present it, I do it for myself just to make sure that I have it, because I always take notes but then I always digitalize it, just so I get…(like to tell it to yourself as a learning process) and also I have then a lot of inspiration. If I want to go back to it I can just open that file and I can read more. So, you would not go for ay other external resources like to enrich whatever you learn or to look further.
Yeah I do! How would you do that? For example I always write down all the twitter accounts of the people that are speaking, just because that I know how to reach them and I can investigate more. When I’m doing the highlights I normally go and try to find out what more are they talking about and dig a little bit deeper in that person or company. So I’m not going to do that with all of the lectures but maybe the ones that I think are most important for me. (So digital mainly to maybe a consultant or a speaker) yes, and I try to get them connected to me in a way. Not necessarily that I talk to them but just following them on twitter is a really simple thing but it’s an easy way to build up like a group of people that you think you might have interest in later.
I don’t have any other master plan in what I’m doing here.

The next question is a bit similar, but I just want to make sure that we get all the ideas on board. Considering the conference as a service and not so much like a physical product like a book could maybe a personal consultant or something, the insights that you will get and the techniques and tools that we have talked about; can you think of something the event will not meet in regards to your standards or expectations? Would you like have something additional to enrich your experience?
Ehm…..its…..I understand you question but I’m not sure if I can answer it. (the answer might be “no”, you know?) but I do always, because I’m a service designer, I do always think about people, when they are planning these events I always look at it as a service. Like I try to see all the aspects of how they actually present the conference, because it is a UX conference and it should be thinking of the whole experience, like from thinking about going to a seminar to knowing where it is at, how to get the tickets being here, and afterwards…..I always think about the whole experience, and so far I think its been good. The only thing that I have seen that is a super small thing is that
they don’t have any garbage bags. They don’t have anything to throw your garbage, but that’s just like... yeah. It’s hard to not think about the user experience when you are in this kind of industry. I always think, wherever I go, how could they improve the environment, but I think, so far, so good.

That’s very interesting to hear. I probably the wrong way. What I meant was, in terms of the knowledge, or the things that you are going to take with you, from the event. Is there something else that you would say ‘I would definitely include this in like between, before or after the event’, offering a product for example?
I don’t know, I don’t think so. In regards to naming things right, for example naming what we just participate in. I wouldn’t call that a workshop, and It gives me the wrong idea of what I’m going into. Because a workshop for me is interaction and we watched someone interact; we didn’t really interact. That happens a lot. People claim they are holding workshops, when they are actually holding just small lectures. *(do you think the workshops are a good idea?)* In terms of the knowled... *(so hands on is good…)* yeah.

So last thing. Different to, or as part of the networking that is available in an event like this; you have talked about twitter. Is there any other way that you will further engage with any of these UX circles or communities?
Well, depends I talk to people. I try to get their linked in or something. I think I would be active if I were in Norway, because the I would be building a network in Norway. For me right now it is more important for getting inspiration from this place is really good. At least short-term networking and I’m not sure how much I can get out of it.

Do you know a publishing company called Rosenfeld Media?
No
O’reily?
Yeah. I’m really bad with names, so I might have read a book but I’m really bad at names.

**Henrik/Saxo Bank**

Do you attend these sorts of events regularly? As in UX conferences I mean?
No., no, no.
Do you attend any other sort of conferences?
Yes.
Do you see any relation between them?
Very little to be honest.
What sort of conferences do you go to?
Mainly financial services conferences. So it’s very kind of technical on the financial product side.

What drove you to this particular conference?
I think that financial services need to embrace this type of thinking; UX, behavioural design, user centric design, getting in touch with the clients through digital interactions. So this is an area that interests me a lot. And I think that’s where financial services needs to go, so….. *(partly because of what we spoke earlier right? Because it’s not*
friendly enough or maybe people think it is...) exactly, I think it is very traditional today if you look at your bank services, if you look at your investment services, it’s very traditionally built. There is a language that you have to learn and also become a customer. Not the other way around. The financial service provider does not translate their offering into something that is easy to understand. I think that’s a barrier. That means that the financial service company will be risking becoming extinct within 10, 15 or 20 years, and other service providers; could be amazon, google, facebook will be, which are more user centric, better creating good user interfaces, better design, will also take over financial services. So just as they have taken over sending letters back and forth thorough the post middle man, as they have taking over calling from your installed phone, as they have taken over playing music from your mobile device….from you know…eliminating Bang & Ulafsen, that we heard about today. All that big stereos and all of that. So I think it as a natural evolution and if the financial services company don’t have that I think they will become extinct.

What is your ultimate goal from this event? What do you expect to take with you?
Nothing specific. Ides, concepts that I can use in my every day work. So when I go back and I think about new designs we should make for our new online services I think I would I think try to use some of the ideas and concepts that I have heard about today. I think overall this thing about personalization, emotions, trust; the topic of the conference, I think that was inspiring and I think that you have to think about when are creating an online experience that it has to be mimicking the behaviour of a real person almost so that you feel like you are having a personal relationship with your app or the service that you are using. Because that service is replacing something that use to be face to face. So, if you can create a digital service that not only does the job better and more efficiently but also create some kind of emotional stimulus then I think you are in a better place than your competitors, because people will respond more positively.

At the beggining of your answer you said something about bringing something back to the organization. So even though your are part of and org., do you see this as a professional advancement or more of a personal thing?
It’s a bit of both. I think it’s important because it shapes our behaviour and the way we think about things. So I’m from a philosophical and historical future oriented view point, I’m interested in this topic personally because I think it’s exciting to see how the world is evolving and I think its something I can leverage on professionally. I think that’s a place my company needs to go. So yeah, a bit of both I would say.

The information showcased here by presenters, aims at sharing this knowledge. What would be the first step for you, from this information that has been showcased to taking it into action? Taking the ideas and concepts into action are work?
Right now, I cannot answer that. But I think I have some ideas that I can take home and I think when I sit in the context of an actual project when I come home, I can shape that to a larger extent into a direction that utilzes some of the ideas brought forth. So I don’t think as such I will go back and create a new project focused on this. I think more I will use the ideas that I got here to shape the current work that I am doing.

If we took a hypothetical scenario where a project came up and you would link it automatically to certain idea; would you think of a service or a product or a
consultant? How would you get back to retrieving the information that you firstly came in contact with? Personal research?
I think I would do some personal research and create my own version of what I thought would apply to the actual project. I mean this is not an exact science at best. Marketing concept you could also call it. I don’t think there’s any, I mean I’ve worked with a lot of UX developers, I’ve hired them as consultants, they’ve been working for me in a team and so on and they all have their different strengths and weaknesses but there is not one rock solid theoretical foundation that they bring. Its all a little bit self taught or experience based or…..which is fine. You just need to know where to look for to hire the right people. But I don’t think there is anything in it, also given my experience, that I could kind of crystalize into a concrete project myself based on what I’ve heard today. I mean, I would not feel apprehension towards taking the next step. But maybe that’s just me.

Taking from the opposite perspective. Is there something that this conference would not meet your expectations?
From the top of my head I would say, the main take for me today would be the thoughts that the presenters or the organizers this morning when they spoke to me about emotions and trust, all the speakers have presented their work, which I think is great work and really interesting cases, BUT, it was a little bit random you could say compared to the theme of emotions and trust. Some of them brought it up. But there wasn’t like a fine red line between, you know, all the different presentations. It was a bit all over the place. So I think it would have benefitted me to have it more solid around that topic throughout the day.

Would you further engage or are you somehow linked to other UX curcles out from this? Digitally
I’ve hired UX consultancies, UX consultants; single people….

How did you get to them?
I have posted job adverts and they applied and I interviewed them and hired some of them. I have also, the company I work for was using a marketing agency, that also had a UX department. So when the need for UX came up, it was natural for me to ask to that company. They had a UX department. But then some of those people broke out on their own, so out of the sudden it was their own company so I just continued using them. And now I have in my team a digital designer who has a UX background and I work with him. So I’m not in some kind of network but I’ve come across people through very different ways.

Joren / Independent

Do you attend this sort of events frequently?
Define frequently… I try to participate when these events happen in Copenhagen just to get a feeling of the Copenhagen cominity. But I am not frequently participating in events in other countries.

Is there a specific field in UX that you try to follow apart from this regional preference?
I’m looking into service design. Not in a conference perspective, just what’s happening in UX focused in Copenhagen and areas around that just because it’s easy and cheap when you live here.

**What is then your ultimate goal in attending this? You said that you are interested more in the Service Design Area within UX, what is it that you are trying to get from an event like this?**

There is no relation between service design and an event like this. I am here because there is a lot, well not a lot of the Danish communities but its one of the few gatherings there are in Denmark for UX professionals and since I am not part of a huge organization or a huge agency then its one of the ways that I can feel or keep attachment to the communities, the U communities in Denmark.

**Is there any other way in which you engage to these communities or circles apart from coming to these events?**

Linkedin groups and keeping my existing network up and running *(drinking for cool people? Min. 2:33)*. That kind of stuff.

You said you don’t belong to a big organization. Is the reason why you come here pushed by some organization or is it more of a personal or professional thing of yours to come here and develop yourself as a professional lets say…

Yeah, I’ve always….I like event sbeacuse they inspire me to look in different directions. Or just to get inspired by stuff I wouldn’t have thought of myself or are not exposed to by one of my personal networks or my colleagues.

**Whats your role in your organization, where you work?**

I used to work at a large agency….so UX consultants. But I recently started my own company….so my role is everything. Congratulations! Thank you.

**So is there any way in which you look forward to be hired or like to offer your services between these networking that’s happening?**

Yes of course I use it to see if I can get some clients buts it’s not a major focus. One thing is to see if I can get some clients, another thing is to see if I can find people who could potentially work for me. **Ok, so you are also looking for hiring…** not right now….but I hope that in 6 or 12 months time I will need to hire people. And finding the right people to hire is not that easy. **Sure…well I wish you all the best for that.** Thank you

So, the information that is showcased by the presented here mainly aims at sharing knowledge. And for that sometimes the presenter do some research and make sure that the target audiences is approached in the right way. **SO, can you think of ways of materializing this information that is being offered by the presenters for you to take action.** In other words, what would you do, from the information that we get here, what would be the next step for you to take and say ok, I got this idea, I got inspired by this, what is the next step…

It depends on the talks. There was a talk by Gregg yesterday and his workshop today around using “into use” to gather data points and this, I’ve doing into use but the data points part of it I’m excited to see how he is doing it what the method around it is because that might be easy to adopt. I went to a conference a couple of years back where there was a speak around basically service design but it was more around looking
at users in their product context and not just focusing on the user task at hand or the current customer journey but looking at users in their broader life journey. And that was also inspiring in terms on broadening the view on the target audience for a given project.

So you said workshops, that’s helpful for you to get an insight of… Not only workshops also the talks. They show you new ways of working that I haven’t tried myself or haven’t thought of so, there is new methodologies that I can probably adapt.

There would probably be some interest in you to get something deeper, right? Because the idea from the speech and you would probably go back to your office and think of ‘ok, I need to develop this. What tools can I get?’ What would you use? Would you do research or would you use a book, or would consult someone? It depends on… I don’t think you could set up….One thing I would do, the one year back thing. I bought a book about it, that was the obvious choice.. Yeah, I would probably just apply it, depending on what he will speak of today. Depends very much on the topic and how complicated this sounds and if I feel that I’m savvy enough on the topic to just execute on it, but books would be…..books and research on the net of course.

We have talked about the UX communities, so we are going to skip this. And finally, is there any way Joren in which you could think that this event would not meet your expectations? Would you like to have something that the speeches can approach?

What happens now and then is that the level, the depth of the talks is not really deep enough. That kind of, what is the word…..superficial? The knowledge of the shared is at a level where it doesn’t really get anything because it’s common knowledge from where I am. And that’s of course a challenge because there’s always a challenge to find the…..or not to find because I just attending this Copenhagen things but, to make not a waste of time. There are a lot of speakers who will be talking about stuff that is in my world kind of common sense, it’s what I do on a regular basis, so that would be a waste of time. And there’s been a couple of them yesterday also. So, that’s always challenging to find people who have enough knowledge, enough experience that their talks will be interesting.

Michael Christiansen / Organizer

[Intro]

Do you attend these events like these, I know you are an organizer this time, but do you attend these type of events?

Yeah, I do. I will attend conferences. Not much but a few where I know I’m going to pay like a normal participant. For instance I’m going to a big conference in Malmö called “The conference “. It’s a good conference about digital development and also about graphic design so. And otherwise I’m attending a lot of you know, small conferences, small master classes because I’m invited so….barcamps and these things… and I do that a lot
Are you part of an organization? Do you work for a company that somehow, not pushes you but invites to attend these kinds of things or do you do it more from a personal or professional development?
I do it from a personal/professional. So I’m not a part of an organization. I’m part of a network between people. And I invite people to the things I’m doing and they invite me to the things they do. So it’s more like in debt. So I’m definitely not part of a commercial kind of organization.

So, what is it that you do? Just out of curiosity?
I have been in the consultancy for many years. Not building but you know making all kind of digital projects to family member organizations and in 2012 I decided to build my own kind of knowledge centre about digital transformation of member organizations. So that’s what I’m doing mostly. I do a lot of events for member organizations. And member organization is kind of NGOs, its also labour unions. I can be all kind of organizations. What kind of binding them together is that they have members instead of customers.

Is there a specific area within this UX field that you are interested about?
Actually I don’t consider myself a UXer at all, but if I should pick an area it would be the collaboration between the organization and the members. So collaboration tools is my big focus. Collaboration platforms like podio, Danish bill system or there’s en English system called diligent, but it could also be Facebook, because I mean, you can build groups and it could be linked in where you build groups also.

You say you don’t consider yourself as a UXer and yet you are still very active in the circle, right?
Yeah, but the reason I’m active is because I was kind of invited to make a conference about UX. But what you understand when you start focusing on UXers is we are all kind of UXers really. But my background is not UX and yet have been doing UX since late 90s because I’ve been designing websites. For the very start. What I do with the member organizations it’s with the focus of the digital transformation and a lot of that is about the interaction with the members; the digital interaction of the members. And yeah, you have a lot of UX. And what I help them to do is to kind of choose their safe standard solution instead of trying to develop things that they don’t have the budget for and you know…then at Coca-Cola they should just service this members so they’ve had you know just choose a solution which is working min (5:43). And that’s my big goal When you attend to these events that you are invited by the circle of people that you talked about; what is the main take that you try to get from them?
What I’m looking for mostly is this unknown knowledge you can say or all this new areas of knowledge. So its like kind of finding the knowledge that we haven’t heard before. It’s quiet difficult but it’s the search for the new proof of you know, knowledge. So, when I do my events, 80% of the speakers is almost case based presentations. Because that’s what I believe in. In don’t believe in experts, I believe much more in the proof of concept. So getting the tip of the spear. The leading information, that’s what grabs your attention… yeah, based on true knowledge, true facts, true proofs, because I think there is too much talk, there’s too much expert talk and to much buzz and what we really need to hear is the results. And it could really be a negative result. And it’s OK, but it’s important to tell the story of how we ended up with that result.
You probably attended some of the presentations yesterday right? Yeah
Did you think that was the case? Did you think the speakers were too…
No, not that much. I would have preferred more in-depth. But it’s always you know, its
digicult. But when I do it for the member organization, uts always with a ot of hard
facts. You push them towards that direction? Yeah, yeah. And Im not so concerd
about the presentations but more focused on the real content. Therefore the people who
do the presentation can be anyone. Just come and tell the facts or the things you have
experienced, that’s the important thing.

Where you part of this team last year? Yeah. And did you get that in the surveys?
Did you include that in the surveys? Cause Helle was just talking about it before
the presentation.
Yeah, yeah, yeah. What we did last year was more Danish cases, but we found out that
there was really a need of doing it in English and therefore we decided to do it more
international and invite people and speakers from all over. So therefore you can see the
UX conference last year was kind of more of a Danish event with primarily only Danish
companies speaking and this is still a lot of companies and cases that attend this UX
conferences it’s just getting more international. What we did last year is we had this UX
conference and then we decided that it was a conference about research and the UX
perspective but we also needed more digital designed focus conference. SO in the other
conference in September called “design matters” and we are going to repeat that this
year also and it’s about digital design.

Now, we were talking before about the information that is offered and that its
sometimes not deep enough to be understood; like the facts that you were saying.
However, the good things that you get, if we think of this as a service, a source of
information all attendees come here to get; you as an attendee, as part of the
audience. How would you take this information the useful ideas that the speakers
present into action? So lets say the speaker is talking about a certain area of
expertise and you grab a concept and you say that is useful. I would like to
implemented that. What would you do? What is the next step? You have a concept
in you hand, what do you do with it.
Im using the information to kind of build it into my own understanding? Yeah
understanding but also my own consultancy with the companies I’m working with. So
when I do advising it would be a part of the things I’m going to use for the companies
I’m working with.
Ok, But would you not go and research about it or try to find a tool to implement
it?
Yeah, I will research if it’s something that I think has a value I can provide to some of
the organizations. I will make some research to see if it works and build it into my own
advising. But the other thing I do is I use all of this good knowledge to get inspired and
this inspiration could turn out to be another event. Another going to deep within a
certain area. For instance last year, when we did the UX conference we called it
customer experience” which is kind of a bit area but after that I found out exactly what
you were talking about. That the journey is really the big issue right now for a lot of
companies. So I did a master class about what we call the omni-channel which is the
full journey you know; how do you maintain the full journey, how do you maintain the
full journey and that we decided to call omni-channel, which is all channels. So we
made a master class about that. So the bottom line I use all of this information to get
inspired and to got into it and probably get all the bits and pieces and create something out of it exactly.
And then some of the speakers I’m going to ask again to come in to a new setup and do a talk. And speak about something else…yeah or something related to what they have talked about.

How do you do your research Michael?
I’m still and old school guy, so I do a lot of reading. So you buy books? Yeah, I buy books. Where do you buy your books? Online, but still not e-books. It’s hardcore *b*-books *(min14:07) (physical)*
But how do you get those books? How do you find them?
Recommendations.
From?
From kind of all the specialist I know and also I know a lot of writers that do the books. So they’ll send the books to me and if its interesting Im going to read it. Another thing for me is still the newspaper. I use the newspaper a lot. And then of course it’s the internet. But I think its difficult to research in the internet today because its so run by Google, so actually I think its difficult to find information.

There are a couple of publishing companies that focus on UX. Like O’Reily or Rosenfeld Media and so on….

Can you think of something, again you are the organizer and you probably try to think of everything that you needed to set up for this. Is there something that you would have liked to set up that you did not manage or somehow didn’t fit because of external reasons?
I would have liked to focus more on the networking part between the participants. Do you think the times are too short? Yeah it is. And also when you have some many speakers it’s also difficult to find the time to do the networking and then you have these small breaks. So maybe we should have thought more about building the network to be a part of the conference. And we could have done that by doing more master classes or workshops, whatever you call them. Where people can interact yeah. We should have done that. There should have been something before lunch and after lunch I think. I think it’s a very good idea, because I did meet a couple of people yesterday that are not so outgoing…like a Mexican, you know? Yeah.

We’ve talked about the circle, the UX community. You participate, you have friends and they invite you and you invite them and you keep active in that way right?
One thing which is quiet impressing about the UX environment is that people are really passionate about it. And they come from, you know, it’s a bit like the member organization where the thing that is binding them together is the members, and when it’s the UX, it’s the UX that really bind people together. Even though they work, you know in all kind of different areas, but still they can learn from each other and they want to learn from each other and they are interested in each others areas and that’s cool…I think. Yes, I totally understand what you are saying. I’ve been experiencing it. One of our professors at Jönköping University, he’s very involved in all these activities…
Yeah and that’s...because then you can really make things happen, you know. And then you can connect people and do bigger things when people are that passionate create synergies and so on...yeah yeah exactly.

Now since you are a consultant, when you are here, do you always keep an eye for people who you could hire for a service or being hired by someone to offer your consultancy services for example?
I think, earlier I had more of a business focus, but today I don’t have a business focus. It’s more just networking. So if I hear anything I try to help people, and if I meet and organization or a company who needs some kind of service and I know the guy or the girl I will certainly make the connection.

Kelly Strong / Trustpilot

Do you attend this type of events frequently? Ave you attended any in the past?
Well it’s actually my first few months with trustpilot. So this would be my first conference as such, as a kind of a working contributor UXer. Its we try and find conferences as often as possible, without any doubt. We actually try to find conferences that are quiet difficult to find. I’ll be hosting a meetup myself next week actually. So to answer your question, not so much but we do try to go to these kind of conferences.

What’s the meetup going to be about? What are you after? What do you want to do?
So specifically this one is with a group called agile. So we are going to be talking about our agile working style and management processes and our different iteration processes within our UX team.

You said that you try to find particular events, right? In regards to UX? What drove you to this particular one?
Well, I think especially fro my colleagues and I found a lot of the speakers to be from companies that we admire very much. The start-ups themselves sounded very interesting, fascinating, in fact. So there seems to be a lot of great people with wonderful experiences, hopefully some good business cases that they can give examples of. But it was mostly the companies that we are going to be involved.

So did you go through some sort of evaluation or discussion before you decided like “ok guys, we are hitting that one conference”? No, not that I know of. I know that one of my colleagues is going to be speaking as well, so with her speaking that was also part of “oh, we should definitely attend and see what the others have to say”.

Do you attend any other type of conferences that are not directly UX-related?
We (trustpilot) actually had Marty Cagan, I’m not sure if you are familiar with him, but he is a really great mind behind agile working processes and UX in general. For example he has helped pixar and other companies at working in really innovative agile way. So he has come to talk to us and that was just a trustpilot conference, in its own sense, but that was great. We are always looking for conferences I know a lot in the tech
department and of the tech teams they are always sponsored or always going somewhere.

What’s your ultimate goal? You as part of the audience, you’ve mentioned that you somehow have come to support your colleague and you know, to be present. Aside from that, what do you expect to get? What do you want to come out with, from a conference?

Well, I suppose like every other company we have our own challenges that we are trying to overcome and find solutions for. And we are hoping that other companies have some kind of insight on those challenges and maybe solutions that they found themselves. So, for me personally I as hoping to hear something relevant to perhaps how their UX teams are organized and how they are working within their companies. But also, the trust and emotions was a big factor for us, because our product is so much about trust and so much about people’s emotions. I don’t know if you are familiar with trustpilot, but it’s essentially an online platform and review community and so people logon, it is just an open platform; anybody can logon and make a review of a service. So, there are a lot of emotions involved in that review. It’s almost as people are really really connected to the content that they are writing and this review that they are posting. And they are trusting us and others are trusting us with this review as well. So we have a lot of behaviours and emotions connected to this.

What do you do particularly in trustpilot?

My role? Yes

So I’ve been hired as a UX researcher I’m particularly working with the trust and transparency team which means that I’m working closely with Lego and I’m working closely with these actual behaviours and emotions and making sure that they felt that the reviews are trustworthy and that we are providing a trustworthy service and that everything is running in the most transparent fashion.

So for example, this clearly links to the topic of the whole conference. How would you take something from ideas and concepts that might be exposed by the speakers? How would you take them into action in trustpilot. What would be the first step for you to take and say “this is useful, we heard about this, how do we make something out of this”?

I actually have asked myself the same because obviously I have to go back to my team and view what’s convincing….From the top of your head you know, you don’t have to give me scientific answers

So the most recent was the speaker from Google, sorry I can’t remember her name but she was Jenny or something… ok, she was great and she started of with something really really amazing about psychological studies. These studies have already been done and they are very much relevant. There was a for every one negative review there has to be three positive reviews to balance out. That’s very much related to what we are doing. We’ve got reviews and there’s a lot of negative, there’s a lot of positive and so communicating those with the team would be the first thing. We are very much about to do our own studies and our own research and. Where do you do your research? How do you do your research? Well we have three researchers in our team and then three kind of designers as well. So the researchers will go out and depending on the product that they are working for they’ll conduct studies to support that. And ask the right questions and try to get to the right findings and solutions. So to answer to question, I
would like to convince my team that there are already studies done. There is already amazing studies done that are going to support our own research, our own projects. **How you would you try to find them? Where would you look for them?**

Well, mostly like psychological articles. Scientific articles and using the people here, that seem to already have this information. **So networking?** Yes, networking

That’s actually my last question. **How will you engage with this UX circles apart from coming to events like this? What other channels or platforms or whatever it is do you use currently or are planning to use in order to stay in touch with these people that can be of use?**

It’s funny, because we are actually looking for a UX director right now within our company. So hopefully that person will be responsible for all our networking. But for me personally I use mostly academic channels. Where I come from I have a strong academic background, specially within research and engineering and psychology, so… **bit of a genius…** uh no…..we’ll say geeky. But no so I would definitely reach to academia, scholars and I mean these conferences are perfect opportunity for that, right? I wish I had a business card, do people use business cards? I don’t know, but maybe we could add like a little bump function on LinkedIn so we could bump our phones and be like….yeah.

**Claire / Independent**

[intro]

**Do you attend these type of events or conferences often? Have you attended any before? Are you planning to attend any more?**

I would say something that is in another country or even another state in the United States, I would say rarely. I would rarely attend an international conference or a conference that is not in Los Angeles, where I live. I would like to, but it’s you know, difficult to get transportation and accommodation and then the tickets are usually quiet expensive. But I would if I had unlimited resources of money and time. But I do attend a lot of talks and events and if it’s you know, less than a hundred dollars or less than five hundred.

**How do you keep track of these events? How do you hunt them?**

Sure. I’m a member of several organizations in Los Angeles and US international for User Experience design and interaction design, user research, qualitative research. So these are LinkedIn groups, meetup groups, the established organization itself. So, you know the meetup.com, so there are meet up groups and then these other sort of sub-organizations but then there are the bigger ones like interaction design association. So I’m a member of those groups so I get e-mail updates and lists of events. So that’s usually how I’m finding those.

**Now, when you attend to these events, do you come here as part of an organizational development within your role? Do you belong to an organization and come to this as a representative to that? Or do you do it more as a personal/professional development?**

For me right now, where I am in my life and my career I attend these events for personal or professional development. For example I’m here on my own accord. I’m not
with a group, I’m not with a company. A company didn’t pay for this. I have had that experience in the past but right now and I would say for the last two years probably I’ve been attending conferences and talks and you know, workshops, paid workshops and free workshops for my personal and professional development.

**What drove you particularly to this one event? Because you say you attend a lot right? And there is probably a big offer of them. What drove you to this particular one.**

Well, as I said most of the conferences and workshops I attend are in LA, but I wanted to come here because I went to graduate school in Copenhagen, so I lived in Copenhagen for two years but I haven’t been back since I graduated, so it’s been 5 years and I’m in user research on content strategy so that’s my field I saw this as, I mean first of all the speakers list and the topics and the theme looked very interesting but, the trip had sort of a duo purpose for me for learning some new things and new perspectives. But also revisiting Copenhagen and maybe trying to make some new connections here with the hope that I can come back and maybe collaborate with some Danish or some international….

**So how long are you here for Claire?**

I’m here until Sunday morning. So very early Sunday. **And since when? If I may ask?**

Sure, I got in Tuesday night. **OK so very shortly.** Yes **Came in handy…**

**What’s your ultimate goal, when you come to an event like this? What do you want to walk out with?** Is it the knowledge or ideas from the speakers or is it the networking? Or is it a mixture of all? What’s in your list?

Well I would say if it’s an event that doesn’t take place where I live, then I have probably a few priorities and one of them is of course networking. But it’s not as important as if I live in LA and I go to San Francisco for an event, I’m probably not looking for jobs unless I find something that, you know, professional connections, unless I really want to move to San Francisco or if I went to Boston. You know, the networking is nice for conversation but not for like I’m looking for my next opportunity. So there probably something else going on, which is I’m looking to learn whatever the topic is, like the theme is Emotions and Trust and that was very interesting to me so I want to walk away with some new knowledge and like I said new perspectives and new ways of looking at things. But I also, the last thing would be to see the area. So, you know, if I’m in a new city…travels.

**Now, how would you put this knowledge that you walk out with into action. How would you take a first from say, something that you hear here and you want to apply to your job or to you professional development or tasks or projects. What would be the first thing of say you have a new concept or a new technique that somebody has showcased?**

That hasn’t happened strong, like you know. I haven’t walked way from a conference with something that so, I don’t know….so influential or affective for me that I would feel that I needed to take action. I mean really just things to think about and I mean, you know, this conference is not about methodology or methods its just um…I don’t know how to finish that sentence **I think I understand what you are trying to….the idea…**

So it’s more enrichment rather than practical. **Like broadening your perspective and listening to other points of view?** Yes, I would say more enriching than practical. So
it’s more personal enrichment rather than you know, practical application, I’m going to take this back to my projects and the projects and contracts that I have now and try to practice what I learned somehow. But it could happen.

Ok so, last. Is there any other way in which you would engage apart from these circles that you’ve mentioned before, with the UX communities, the contacts that you have. You mentioned LinkedIn. Do you use any other means?
Yes, I would say I’m very engaged. I have Facebook communities that I follow, General assembly, I don’t know if you have heard of that but general assembly used to be an incubator space in new york and over the years they have transitioned it into a school. So they teach classes, they have events, they do workshops and I’m a part of that. I’ve taken courses, I also teach there so, I’m always involve in whatever they are doing in Los Angeles and like I said I’m on like fifteen newsletters so…and always going to meetups, its actually getting to the point where I’m seeing the same people over and over so, I’ve maxed out the UX community resources in LA.

Lucas / Freelancer

[intro]
How do you define a digital or a physical channel?
It could be a physical store, or a digital platform. There are different channels, you know, like the internet or a book store. So for instance if you want to book yourself a trip, you could go to a travel agency, which are fading slowly, or you could do it online.
So as a start point, just a very simple question: do you attend these kind of events frequently?
Yes, and not only for UX. Other subjects as well. So antropology or history. So yeah, I go at least two per year.

And is there any specific field within UX that you...
Usability, mostly. I don’t go to much into the coding or the experience design but the usability area.

And what is your ultimate goal when you go to these events? What is it that you get out of the conference?
It would be two things; inspiration and networking. Inspiration is that look at what people are saying and then talking with people and then say ok, this seems to be a good book to read or this seems like a good subject to explore or a new method to implement. And the networking; meeting people that do the same thing or similar things.

Are you currently working for an organization?
I work freelance and I work mostly for a big company where I do small jobs here and there.

Ok, so this build-up is more from a personal/professional way to put yourself in a….yeah, so I’m not doing it for a company. I do it for my own professional interest, yeah.
Ok, so you mentioned the networking part and you say that you are more interested in your professional building. Do you somehow look to be hired or like offer your service as a freelancer through this event?
Not really, it would be make contacts to then eventually maybe able to get something. Like work for a company. But when you work as a freelance, everyone here is working in the same field, no one is going to hire you to do something that everyone here is doing. Well, there is people who are hiring and there is people looking for employees or partners; that would not be my goal. My goal would be to just meet people and then see if in the future there could be a relationship to build. But I guess the end goal is to get more work and more jobs to grow as a professional but is not the goal for the conference.

So, the information that the speakers showcase in their presentations, mainly aims at sharing the knowledge that they have and getting it in the most accurate way to the audience. So they might do some research about what type of people will be attending and so forth. So, with this information that has been targeted to us as attendees, how would you talk that and put it in action in your field of work?
I like the reading part before doing anything. I would spend probably a couple of days in Wikipedia looking for authors that were mentioned. I would check on LinkedIn the people who talked and see what things they have to look at the context of the things they are saying. So from their professional life and then from their academic background, what they mention

Ok, and then how do you materialize it?
I would see how can apply that knowledge into something new. How can I transform that knowledge. Because it might be really abstract if somebody says “oh if we use this and talk to the users and then you get this” it seems formal but it is very abstract because I'm not there do it (min 5:16). If you use this theory and then this method, but the moment that you go and you actually do it, you have to transform that knowledge into a practical knowledge. So for example read about it and then go and do little things that….I would not deploy everything at the same time. I would start adding pieces wherever I need, here and there ‘oh I read of this, it’s a good tool’ so expanding the toolbox. That would be the way that I apply the knowledge.

What sources would you use for those toolboxes that you talked about?
So, I would start with the things they mentioned here; references, authors, books and then I would try to get like the seminal work of that author. So read and then start from there. If it works I expand if it doesn’t I would probably see why not and then figure out and continue.

Can you think of things or ways in which the conference would not meet your expectations? What would you like to have in an event or a service such as a conference that is not covered somehow?
Speeddating. Speeddating the UX idea. Because you only get to know certain people. Like we started talking because we speak Spanish. Bla bla blab la couple of conferences together (min 6:58) So you already segmented. You can see people from trustpilot are talking to people from trustpilot. People are segmented. If there was a way where you sat down and you had fifteen, no like one minute talk with somebody, one minute to hear somebody, and go to the next. And then you get to know a huge amount of people
that say ‘oh, that guy seem interesting, that one doesn’t, that has boring, that one has a good job; I want to hear about it’ and later you can expand on that during the dinner and the drinks and the lunch. So It’s like a way to know more people…that’s a really cool idea, … like really fast. That’s a really cool idea, straight to the point, yeah yeah. ‘So what do you do? This, What do you like? This’. I like the networking part. So…

Which totally relates to my last question. Appart from this networking that happens, do you use any other ways or do you engage somehow in this UX circle and communities?
Yeah, I do go to…I used to go to the UX book club, the thing is I’ve been too busy to go back in the last year actually. It collides with my schedule, but I go to the UX book club, I belong to a couple of UX groups. I give a couple of talks in those groups with Helle actually, because it. I go to a school and give lectures once in a while. I get invited to go and talk about this. So that’s pretty much it. It’s pretty much just talking friends that I do that. For example I went to Mexico, I run into a friend that I hadn’t seen in ten years I ended up giving a lecture at the university in a subject…I teach this you teach that, let’s do something together’. And I used to write a lot, but the company closed down so, which was about disseminating knowledge and doing a stupid little test like funny testing and I do participate in forums online, that’s pretty much it. You are pretty active….yeah, not that much. I sued to be more active, but I’ve been too busy lately so I haven’t done much. I used to be more active. That’s pretty cool. Well thank you.

John Parayno / Autobutler

[intro]
Do you attend this kind of events frequently Jonh?
Not really Im mean, I mean the most multichannel event is Wednesday I’m sorry, I addresses the question wrong. I mean like UX-related events…Oh yeah, two or three times a year.

What brought you to this particular event?
First of all, it’s close. Location and I was here last year and it was really good. And secod is because I’m the only UX in my work and being a (min 1:13) is really important. But this particular event was based on location.

So before I ask you about your organization, what in particular about UX is it that you are interested in? Is it a specific area?
I’m a UX and product designer and then I have my way of doing thing and I have my way of doing things but I like to take input of how you are doing your things, how you are doing your job, what you are doing in your job. And just cannot take in what kind of responsibilities they have, matching my responsibilities and kind of figure out within my field, am I on top of my field or should I move in a more analytical way as the guy earlier today ewas like ‘wow!’, so I feel like I get a lot of input in the way I do my job and be better at it.

So that probably related to the next questions which is, what is your ultimate goal within attending this event?
So my first goal is of course being really really good and awesome at my job. I mean I know I’m really good at my job but I want to be the best. The second goal is actually also to have some kind of, people should know me and I should know them. Walking into the room and being able to say ‘hey!’ to three or four people means a lot to me because then you kind of know all of UXers and I feel like I haven’t been part of the community and by knowing the community I could gain a lot. I feel like it’s a….yeah, I would gain a lot. That’s the second goal, actually. So, besides the insights to enrich you as a professional, the networking is also a big part. Yeah. That’s why I attended the dinner last night, because I had to explain it last night ‘why do you attend the dinner? It’s just a dinner…’ this is where you can talk and network, I mean, this is also a really good part of it. Ok

So, do you choose to come to these events because of what you previously said; to become the best UXer, or is it in the organization’s interest for you to attend to this as part of…?
I mean, it’s my interest. But I tell them I want to go here and send me, but it’s also a matter of money. If I say I want to UX two thousand and something in Israel, I can’t just like flight tickets and of course a hotel and I work for a start-up, so that’s why. So it’s hard to get the money for it. Here it’s like ‘hey that’s kind of expensive’, but that’s what it costs and here you save flight and hotel they are like ‘OK’. So it’s also a matter of budgeting. Absolutely.

From what we have heard so far, what has been useful to you? What can you relate directly to current management…sorry I mean…
The first thing is I think the talks. I feel like I need to be more scientifically based when I’m like working underneath the tree layers. So he nailed it. The second is, when I met Lucas, a good example; very specialized within his field. Very inspiring, like he is really really good at technique. I don’t think you’d agree but he is specialized in observing users and getting data from users and kind of like, this is what you gain from testing. Because we do usability testing. It’s nice to meet these specialties because I’m not a specialist, I’m a generalist. I kind of move in all the faces and that’s one of them and another one was meeting wallo and see how they are working in their dynamic. The issues they have when having a designer and a business person and then kind of sharing the UX-feeling between them was also like…

So taking this insight that you just mentioned from this last talk, what would be the next thing that you would do to take that into action? Where would you look for more information? Or you know the actual tools to…
So what I do today is, I have a twitter and I’m a twitter, I….it forces me to look at cases and kind of like share them. That’s how I use my twitter, it’s like ‘of I like, read a lot of articles from Blogs, UX-matters and usability testing. So I’m already digging into it. The next level would be start reading books, which has focus around some theory, which this part takes (min 5:56) yeah, that’ll be step two. And then is where I’m like ‘ok I need to force myself to say now I’m going to…’ I’m really good at this area rather than kind of life ‘ok, making exit intent’ what is the effect of this? Post it, the blog and kind of give it a few learnings. Before weesmon (min 6:13) being really good at psychology of linguistics. I mean, getting really good within the different field, like getting a better understanding and reply more.
Now looking at it from exactly the other perspective, what things would the conference not meet in terms of your expectations. What do you think is missing that would like to receive? You know we have the presentations and also the master classes where things can be a little bit more hands on. Can you think of something? If there is something from the top of your head that you’d like to get?

I mean mostly it’s like having the notes like before. I mean, it’s practical. Before you go to a conference its like ‘oh copy past, put in in my email and send it’ This is what I’m going to this conference, rather than writing myself and just copying the program. But some more like this is what I’m going to learn. More like selling the conference. And leaving the conference is nice to get an e-mail with like….and this shouldn’t be like a very tchinkles (min7:27) you just be like an e-mail that I could send to everyone saying, this is what I learned. And then I can remove what I don’t agree with, but kind of like, deliveries. This is what I get destim (min 7:38) the thing of attending a conference , before and after. But within the conference I felt like the dinner is mandatory. You need to attend the diner. You need to start talking to people and the talks, some talks where good some where really bad. I feel like introducing a program like adobe….was ridiculous, was really ridiculous. I mean because they want sig ons…. Why? Why did you think it was ridiculous? I think it’s more…like I got an insight on something that I feel like it doesn’t change anything that I see how adobe comet works, because I’m using sketch which is a similar sir (min 8:14) and it’s like I cant use it but I know they are doing and I know for a while that they are doing something similar to sketch. Once it comes out I will try and I will figure out if I want to switch or not. But I mean, it’s sounding rough but it was kind of a waste of my two hours….or one hour. At the same time going to the lego play. I didn’t attend that one because I was in the other one, but see that was…I like getting these tools but you know you are not going to use them because its hard for like an organization like a start-up going in and saying ‘oh now we should do this brainstorm with lego’ I mean I think it’s hard to choose master classes. I feel like it’s….the last time I had a master class it was on how to present your design to the stakeholders; to win them more So you’d end up with something really tangible, yeah exactly, because they are not going to start saying like ‘oh this is a nice way he is showing this design’ and kind of show these….this is how to pay this full dub (min 9:18) and this things I can take only in use. Because I always have to win all of my stakeholders, because they have an opinion and I have an opinion and I know more, I’m always right! I always try to be the guy saying ‘yeah, you’re right and I could also be right or...’ but maybe both we are wrong but I based this on this theory, I want to start doing that more and then knowing this and I was hopefully zus users (min 9:50) I believe this is you thought, I mean, try to have more arguments but also being able to present them. Sometimes I show them a sketch and I notice they start focusing around every area on the sketch, where I’m like ‘oh I brought you in too early’, because it’s a flat organization it’s like ‘dude, can you look at this?’ and then it’s like getting a lot of input and like ‘damnit’ this is not what you should look at, because next time I show it you are going to start pointing this out. It’s more like, ‘can you look at this little feature?’

Last thing, yeah, just take your time, I’m not in a hurry. This is funny…So appartment of what you said, you are on twitter and you also participate in blogs or you probably have your own blog Only twitter… any other ways in which you engage with this UX circles or communities?
There’s an email list called DUX for Denmark where people are sharing things like ‘hey I have a question about this. I’m starting to, I just joined UX forum because I want to start participating more in like monthly meetups, but else I haven’t been doing anything other than just posting on twitter, UX-related stuff. But also what I’m trying to post UX-related stuff what I’m working so be more focused in like ‘oh I’m working on these banners that is bad for UX’ but I think it has a good effect on accidents (min 11:21) what on….that’s the latest I did. I kind of try to get input and see what people feel. So that’s the only thing I do. Then of course I have tool boxes I get on. Like I try to go in here, and find something….

Hello Travis,

M: Could you please introduce yourself to me?
T: Sure, I’m Travis LaFluer I’m an Information Architect at the Understanding Group.
M: Basically, this interview is about a cross channel user experience study. Do you know what cross channel user experience is?
T: Ummm yeah, it’s one of those terms that you can define in a number of ways like user experience. But, I know what you’re talking about.
M: Have you read anything with regard to cross channel?
T: Not really, not as a field of study as itself. I’ve worked on products apps and websites and things that would be accessed through multiple channels so haven’t encountered it in that sense but formally reading about it in that sense NO. okay.
M: Umm, what is your designation within TUG?
T: In terms of my title? IA (Information Architect) I’m a little fussy on this we have junior, senior, and Mid. My understanding is that I’m a mid. My understanding is that they are redoing it.
M: How do you normally acquire knowledge within this field of Information Architecture?
T: Good question ummm, I follow lot of people on Twitter and link me to blog posts and things and I find out about a lot of things, new books, conferences. New people that publish things that I want to read a lot of it is to going to conferences, I learn a lot that way, occasionally I watch videos of conferences that I haven’t attended (When I don’t have time for that). A lot of it is
just with doing. A lot of my experience is hey, this is the first time I’m doing this, you have to do this for a project. You learn as you do it. That informs how you approach the next step.

M: So, much of it is practical hands on experience?

T: Yes, and I want too. I did a Master’s program at the University of Michigan at the school of Information. Where Dan Klynn teaches, so I have some formal education. So that overlaps with user experience. It touches with a lot of different fields, that I don’t really use with my professional life. Programming instance- (I took a few programming classes but never did anything with it).

M: Do you tend to read a lot of books related to Information Architecture?

T: Information Architecture ummmm yea, in the past couple of years since being here. Wanting to get a little bit more grounded what other people in the field think about IA. Prior to joining TUG, much of it was UX. I tend to use books in that area more as a reference less as sitting down and reading them cover to cover?

M: Would you be able to tell me there is a link between UX and IA?

T: Yea, I think there, there Is it is hard to define and there is a lot of contention around d that.

I think of UX as a fairly broad thing that can be applied to a fairly broad area, IA can be thought of as a practice that can UX design. But I also think there is a way to think of IA just as expansive as UX, Depends on how your applying UX and whether your studying it academically if it’s a piece or a process. A lot of people at TUG will frown on. They are vey intricately connected.

I like the way TUG frames it. We practice IA in order to deliver better UX’s I tend to like that because IA is something you and practice. THE ux is the end result of a variety of things creating an experience. How things are organized and labeled as a big impact. How things are designed the choreography visually. The interaction design. Even the technical performance The technical performance. How quickly does the page load? Or how quickly does it respond to your input is more of a development thing. We don’t really touch. But impact the UX just the same. I tend to think of it the same. The UX is something the person using the
product or service its there conception of that usage, the fact that we as IA impact that but not. IT’s hard to tease apart how influence gets it’s like the ingredients in the cake your making. It impacts the flavor. But you be hard pressed to say I really like the baking soda in that cake. It’s missing there too much of it. When there’s too much of it you notice it’s wrong.

M: Considering you have had experience between both these fields IA and UX, Do you have any specific authors that you follow?

T: Ummmm, yeah follow, what do you mean follow?

M: Since you mentioned Twitter? Do you follow any authors? Do you buy their books?

T: So two people that come to mind are, Peter Morville & steve portigal both who I’ve worked with on projects. There’s personal/professional connections. Peter wrote the polar bear book. Most recently after that he wrote Intertwingelled. I’m definitely aware of what he’s doing

Steve: has written interviewing users, I didn’t do any users before joining TUG. I studied some of that in school haven’t done any of that professionally? Someone else who comes to mind lee boole who wrote the UX team of one, I really like that book because I related to it in my past job. I related to it to my past job. We had a UX team of 4 to 5 people. On any give project it was just one of us who would go represent UX for a much bigger team for designer/stagiest/developer its was often we were fighting our place at the table her book has framed a lot on the table for user research, user testing, with the user in mind. With the klynn in mind. How it looks vs how it works?

And I got to attend to webinar for strategies of that. Those are there people that come to mind. I do suspect I also follow publishers. UX designer is not a huge world. Anything by RF, O’reiley in this field publish lot more. A book apart. Okay, that publishing house tends to skew to development. People who do design and front end coding. Which I dabbled in a bit. It’s combination of authors and publishers. And what ever practioners link people lets say someone who works at adaptive path or happy
cog, but ummm these things focuses agencies. Someone from there I’ interested. I take notice.

M: umm, do you prefer to read digital books to physical books?
T: Umm that’s a tough one. I’m on the fence. I prefer to read on paper I really like the advantages of having a library of books I can access and search within and not have to look around a lot of things. So, if I duely if the price is the same. I prefer to purchase the physical book and get the E-book version with the paper back, so that I can both. But yeah it’s kind so yeah that’s really tough. Especially like i said I like to use these kinds of books for reference. Just use it for reference and pull t off the shelf and look up something. Umm, but I have only so much desk space. I’m very much on the fence. I think your question would try to read and try it on paper.

M: What would your take be on podcasts?
T: I love podcasts; I listen to podcasts a lot on the car when I’m travelling to work. I listen to them a lot. I put them on the shelf. If the baby is not sleeping.

M: If you had to compare and contrast between physical and digital and book, if I gave you to choose between books that you can read or listen to what would you choose?
T: ohhh, okay hmmmm so what I tend to like about podcast is the conversational nature I tend to like podcasts that are not super produced and just kind of people that I respect. People that I like people that are talking I like the informality of it, If your talking about an audio book. I haven’t really listened to much. My wife is into audio books I’ve caught snippets of what she listens too. It’s mostly fiction for her. If you talking about UX design whether I prefer to read to listen to it as a podcast. I would prefer to read it. The I can jump around and pick the topic I want. So, speed is more important to me. But, if it was say, if it was an interview with you know with Peter morville. I think I’ll be more inclined to listen to it.

M: Do you have a favorite author within the world of UX?
T: I would say no, because like I said I haven’t read many of these books cover to cover I don’t know I wouldn’t say I wouldn’t read a favorite author read widely and synthesize it? I would say no.

M: Where do you normally buy your books from Travis?

T: Amazon probably, in general. If it’s from publisher If it’s a UX book from one of those publishers I’ve mentioned they are small publisher I they are small publishing house typically giving you the e-book version along the paper version, giving you multiple version. And if your buying things on Amazon. If your buying it on the kindle and the physical or if you buy it on IBook’s. I would have the option if the price is similar direct from the publisher, get those files myself and load it into my computer or whatever I’ve mentioned for giving you. The E-book version along with I like supporting the smaller publishers. Books in general, Amazon is my go to place. I like to put a lot on my wish list. If I have a bit of money burning a hole in my pocket and then I’ll decide to go, there and decide where to buy it.

M: You mentioned publishing house, You’ve mentioned O’Relley and Rosenfeld what would be your take to buy books form them? Would you rather consider buying books directly from their website compared to Amazon or would you rather find it easier to navigate yourself to Amazon and buy the books?

T: I think I’d prefer buying direct if I have the option if I recognize if its from a publisher I don’t know. I’d be comfortable to buy from Amazon. It’s often easier find on Amazon. I could perform a google search, And I’ve got my convenience. I’ve got my credit card information and shipping address and ordering it quickly and easily. But yes, for the reason I mentioned earlier buying the book and having them sending me the physical book and an E-pub version. And I want that if it’s available.

M: I noticed that you mentioned both these publishing houses that I seem to find interesting? Have you bought any books from RF?

T: Yes, Steve’s books Interviewing users and Leah’s book is also RF. And I’ve referenced other books from them and my previous employer have bought, I think it’s a book apart that my last employer bought a license of all their books So I had a shared license to all their books. Ummm, I have purchased from
O’Rieley. Now I’m questioning from them or from Amazon. I may have just bought them from Amazon. I check my e-mail receipts. No more that their years is just publishing service that you tend to use. In terms of buying books. No other services from RF. Do they do conferences What’s the conference do they do? They have the UX conference that take place in Texas, that’s supposed to be in June. I don’t think I’ve been to any other conferences.

M: Are you a member of RF media?
T: yes

M: Do you follow their twitter feed and news letters and E-mails.?
T: I don’t subscribe to a lot of those I typically unsubscribe. I have a twitter list of UX people that I I like to keep my twitter feed somewhat manageable, I follow a lot of UX people within that and I have a UX people with a lot of people I know and other people I’m interested in. And RF is on that list which has lots more people. RF is on that I check once in a while I don’t follow them on my main twitter account but I pop in once in awhile often because I follow people in the industry if there is something new or not. So, I follow peter Moville and Steve on my main time line and they often tweet about new books and articles I tend to hear about it if not from the official source>

M: Have you attended Rosenfelds Events or their book clubs?
T: I don’t think so; I know I’ve seen them at conferences with their their little book cart I’ve seen that but I’m pretty sure it was not their conferences. So I’ve been too UX week which is put on by adaptive path pretty sure I saw RF there. I went to the Interaction conference put on by IXDA saw them there, Midwest UX pretty sure they had some presence there. I’m pretty sure there ate sponsors of these events too. I’m pretty sure I’ve seen them there.

M: What would your take be about this book cart that you mentioned?
T: I like it because there is usually a discount. If they are there you get a best deal or discount on the book. What I don’t know is. When I’m at a conference the downside I’m usually travelling I
don’t want to add a bunch of bulk. I’m always inclined to buy bunch of books I don’t want to be carrying around for the rest of the day so I tend to not but pick up what I want to buy or order online. I like the book cart because it seems to be a fun thing that they do and they just sit, everybody from there seem like a friendly company they understand the subject matter. They partner to folks. I get good vibes from them. Even though its just selling books at a conference they make it fun.

M: Would you remember of any book you bought from them lately?

T: The last one was interviewing users by Steve Portigal.
M: Was that using the book cart?
T: I ordered lea’s book online. I don’t think I’ve bought anything from the book cart I’ve always wanted too, but I’ve never bought from the cart

M: One last q if you had any recommendation with regard to the books or the topics that Rosenfeld publishes, What would it be? Something that you would recommend to have in the future that you might feel they may be missing out on?

T: That’s a good question, they seem fairly well rounded they seem to have good connections with authors that are always thinking about the next thing, I already feel they are ahead of the curve in some extent. Just keep doing what you are doing. Make sure you are always new authors into the field. Do voices, younger practioners. They are pretty doing that well. In terms of topics I think they cover it pretty well. I don’t know if they have anything specific on IA that would be one thing that I would like to see (if they don’t have it already) but then that topic is covered in other rounds if they were to do something on IA it would be something within IA or a certain application. And you can argue that books on search or navigation patterns. I’m never super familiar but some of these ideas maybe but I think they are doing a really good job as is.

M: I guess you wouldn’t have visited their website.
T: Not recently that where I bought from the past and I’m pretty sure they have a thing if I logged back in I could see what I’ve
purchased which is really nice. I usually save what I’ve purchased saved it to drop box or something.
Everything else on their website I pretty much have no idea.
Thank you for your time Travis.

Hello Mike, Like I mentioned in my E-mail, I’m writing my thesis on Cross Channel User Experience and this interview is in regard to Cross Channel user experience.
ME: Could you please introduce yourself to me Mike?
M: I work at a company called Thinaka and the product I work on is Jstore which is often more widely known.

Me: what designation do you hold within this company?
M: I’m a UX architect and part of the UX team and I work full time on a single product team I am part of a team that represents software developers, quality assurance managers, product manager, and scrum masters.

Me: So much of your work is related to the field of UX?
M: YES

Me: How do you normally educate yourself within this field Michael?
M: Well, any more uummmm I try to keep up with generally a short list of technical blogs online publications related to UX we also have fairly vibrant professional communities in South East Michigan so there are professionally events with the focus of listening to a speaker or a panel of speakers on some topic that will come up a hand full of times per year that will seem interesting. And yea maybe about once a year I’ll get to a large conference earlier this year was conveying UX in Seattle. That was my first time out there, which was a fairly good conference.

Me: Is it that much of the information that you gather to educate yourself within this discipline comes from conferences?
M: I think that now a day I attended conferences more regularly, in the past I would question the value of that format as a method of learning and that’s aside taking form like a half day workshop on a particular topic. Writing and listening to a 45minute talk one after the
other all day I’m not convinced it is not a good educational tool once you are experienced within this profession, you need more in depth material often this material you read are longer formats like a workshop.

Me: Do you tend to read a lot of books within this disciple?
M: Never enough, usually about 2 or 3, there are frequently and constantly interesting things coming out.

Me: Where do you normally buy your books from?
M: I usually buy them off Amazon often through work so, my company purchases the book and I’ll borrow it and give it a read and when possible I have my own collection at home usually if its something I’m not sure about. Yeah.

Me: Ummm, if you had to contrast & compare between a digital and a physical book what would you choose Michael?
M: Typically, if there is any kind of graphic component to the book diagram, looking at pictures, or seeing large pages I would typically choose the physical book it’s easier on the eyes it’s easier to see large images it’s purer text and typically I do like the digital format E-books are very easy to carry around. Like quantifying the user experience first and second edition has a lot of math formulas allowing you to flip back and forth with regard to math formula and definitions in a digital format.

Me: Do you prefer buying books from larger platform compared to smaller publishing firms?
M: I guess NO; I don’t spend a lot of time thinking about it.

Me: Ummm, would you have any acquaintances with smaller publishing firms that exist within this discipline?
M: The one I’m familiar with is RF media and technically RF is present at every event that I go too.

Me: Do you normally buy books from RF media?
M: Not normally. But I have multiple times and fully expect too in the future but not reliably every year like that.
Me: If I gave you the opportunity to get to know RF’s books and the new books RF’s put forth to customers how would you like to know about this?
M: I think there are a couple of channels for reaching out. I use E-mail happily I curate my mailing list with RF I’m happy to receive E-mail to receive what they are putting out or what things are new. Yeah, I guess it’s hard for me to imagine to get this information from a channel I’m not currently using.

Me: Do you know that RF media has a News and Announcement section? Given the following channels E-mail, Social media and the rest of the channels out there would you be picky and choosy on one of the channels that you would use? Or would you like to have all of this information flooded to you at once?
M: That’s a tough choice, flooding sounds terrible I think it’s the way they go I think people miss e-mail they miss it they may not have the time and might not have the time. I don’t go to their website, If I was going to buy something I might go to their website. I think the smart way to do this when you organize professional events is to choose multiple channels.

Me: So, multiple channels work here?
M: I believe so.

Me: Considering you haven’t visited the RF website would you know of the authors RF media markets that write books you would like to follow?
M: I know Tom Sharon had a book that come out. The guy was all over the place I follow him on Twitter I’m totally blanking on the last book that was published by Rosenfeld.

Me: Have you attended any of RF events?
M: I’ve attended virtual conferences they have online conference I think once year and sometime twice a year.

Me: Considering you have attended these events would you know of a book cart that RF pushes around at an event a physical event?
M: I have no Idea; I’ve been to events they have have sponsored I don’t remember a physical event that I ‘ve been too.

Me You wouldn’t have heard of a book cart that RF pushes around at events would you?  
M: NO!!

Me: What other services do you know that Rf provides to customers?  
M: So, beside publishing books and presenting and organizing virtual conferences and giving authors the talent and opportunity to give talks I don’t know of other things they do. Not curious enough to have checked before enough.

Me: if you were in a situation where you had to choose between RF services; books, events & consultation would you be picky and choosy with one of the options or would you like to avail all of their services?  
M: I’m really not sure it’s hard for me to imagine the situation.

Me: if you had to rate RF media as a publishing firm what would you rate them as?  
M: I would rate them as excellent if I was making my own scale. I love physical books that RF make I’m a fan of having just the beautiful ductile artifact beside producing really good books. Beside really good items. And also because of their works in our fields that leads them to a good deal of a quality.

M: If you had to compare RF to some other publishing firms that you know and you would definitely buy from? What would you compare them too? Would you be able to tell me this is where RF stand out compared to the other competitor?  
M: The competitor would be Morgan Kaufmann. They are owned by Elsevier they produce various tech books but they have a line of Tech books usually multiple lines. I don’t look at their their books like text books not just for students and aim to be more comprehensive they aim to be physically bigger and longer books. Ummm, and I do like the feel of RF I like that they produce good books but I don’t know their editorial board seem a bit idiosyncratic you never know what’s going to come out next, whereas Morgan Kaufmann cover every imaginable
topic on everything. So if you want a book on statics, design, UX they would have a book on that subject. I should say a book I published a year ago was on Morgan Kaufmann. I also know people who work there and I’ve been a tech reviewer on few of their books.

**Me:** If I get this right Morgan kaufmann is predictable compared to RF?  
**M:** I guess it would boil down to that. I guess they cover every topic, the topics are every mainstream. So far UX can have a mainstream topic.

**Me:** So if you had to give a few insight as to bettering the publishing sector you spoke about? Would you have the services mainstream to one particular sector or diversify and make content more valid to practitioners  
**M:** I don’t think in either case they are trying to hide and sneak a book out there and more with RF they simply don’t produce that amount of books at any given year. I would go so far to say they often come up with topics that nobody else can find in a book. How they differentiate themselves. And I do know that this is something that is important to their editorial policy they want books that are about a topic. Everybody wants to have a book on a topic. Some profession use books the UX field that use books and a source of like contrast that I always talk about the search engine optimization people and the SEO you don’t buy a book about search engine optimization as it gets obsolete so quickly. UX stuff may go out eventually the things that tend to last for a lot of books and I think its very important to talk about mainstream vs Niche to recognize UX topics. These are important to people outside the profession these skills are spreading out into other fields I think it is important for the publishing sector to recognize these topics and your audiences. Am I kind of answering your question. YES!!

**Me:** One last question before I wrap this up, If you had the opportunity to provide an insight for RF to connect a user going through touch points within these three service sectors what would it be?  
**M:** That is a tough question. If you buy a book and you want to sign up for their mailing list if their book is good, then you sign up. I don’t know but the theory around them of FB they are likely to buy a ticket to an event that does sound familiar I’m never going to it. It’s not my
decision to hire outside service I’m an internal resource and if you hire more people like me and there maybe a overlap to company and attended and event and that’s not me personally and I cannot perceive a consulting practice and that’s why I didn’t think of it earlier. It is simply not relevant to my life at this time any way.

Hello Jessie, this interview is related to Cross Channel User Experience research I’m performing for my thesis.

M: Could you please introduce yourself to me?
J: Sure: I’m an Information Architect

M: Where do you work at?
J: I work at the Understanding Group

M: Have you heard about Cross Channel User Experience?
J: I have

M: Where Have you?
J: You can’t avoid it, if you are an engaged professionally. Obviously, Andrea’s book referenced that from time to time. It’s part of pretty much any conference or serious conversation in the industry yea. I’d say it’s common professional knowledge now.

M: Have you ever used or worked with Cross Channel within your work environment?
J: In term of considering a user’s experience in a way a system needs to be. Architected to make sense the structural integrity across context as Jorge puts it I’d say, YES!!

M: You mentioned you are an Information Architect; how do you normally educate yourself within this discipline?
J: Ahhha, a big one is where I work at the Understanding Group things come across the noticing channel on Slack. That’s a big way. I get the news first, working along with people like Dan and Andrew. I also attend a couple of conference, WIAD, WidwestUX, IASummit, I go to lot of meetups. The community I live within continually have events. I going to one tonight that’s going to touch on Cross Channel. Reading, conversation with Peers outside of TUG. When a book comes out either reading it, buying it. Sometime I’ll sign up for classes. I just finished 10 weeks’ intensive on product management. So, I’d say you
know the way I get information about being an IA is very diverse and
how I grow as a practitioner.
M: You mentioned you educate yourself using Twitter &
Talking to people and attending conference and reading
books?
J: Clarification, I don’t use Twitter, OK!! That’s not part off it. I look
at The Information Architecture FB group and get information from
there. As a rule, I avoid Twitter.

M: You mentioned different ways of educating yourself within
this disciple? If you had to compare among these different
ways that you acquire knowledge? What would you pick and
choose?
Would you rather choose going to an event and listening to
someone talk or would rather read/buy a book from one of
your favorite authors?
J: It’s very contextual relevant, it depends on a lot of things taking
place in my life. Say, If I was curating a conference. I want to go to the
conference and find everything found online with my level of
engagement. If its something new that I just did an interview yesterday
with Tim Krick who’s a leader around sustainable UX design. I went
to his office and had a chat with him then he sent me the table of
contents this is kind of an emerging school of thought of the research
I’m doing. It depends on the nature of the enquiry and considering the
content of the enquiry. This is an emerging a new school thought.

M: How often do you buys books relevant within your field?
J: I probably buy one a month.

M Is there any specific discipline considering UX, IA, Is there
any particular discipline you tend to follow continuously or
constantly?
J: IA, UX, Service Design, product Management, IOT, Technology, my
husband is studying an Android Developer we offer purchase books
that we both can read. We read a gamification book. We range from
academic to technical to, to popular culture, technologies book, tending
more towards the practical or the technical and less towards the
physiological. For eg: We bought and read Intertwined, that would
be less likely of a book that we would normally purchase. We would be
much likely to purchase Abby’s book (“MAKING sense of any MESS”) as it is more practical and political.

**M:** How would you contrast between reading a physical book and digital book?

**J:** My preference is always toward the physical book as I like to highlight and it slows me down and calm me down emotionally compared to an E-reader and a kindle. That said if I was going to be going to travelling or I’m not going to be home for a month, then I’d like to load books onto my E-book. If I was sitting at home, I’d like to read the physical book. Another factor is that we have an immense amount of books in the apartment. My husband and I are getting to a point where we almost need to read the book first to decide if it’s a reference material for us. If it’s something we want to read. What we are doing now is read the E-book and then buy the printed book only if we were going to reference it.

**M:** Do you have any particular platform that you use to buy your books?

**J:** We had a kindle account for a while, then we got a couple of PDF’s in terms of where I buy them, sometime directly from the publisher like O’reliey since they give a coupon. I do that. If I know any authors if I get a better cut, I’ll go through Rosenfeld. I will go through Amazon. For that. Publisher I’m particularly.

**M:** So, if you have to choose among the bigger platforms compared to a smaller publishing firms what would you choose?

**J:** Are you asking which big platform would I choose, or are you asking me to select smaller or bigger?

**M:** If you had to choose a bigger platform to buy books compared to a smaller publishing firms, what would you choose?

**J:** I’d like to support the smaller publisher.

**M:** If you had to compare between O’reliey and Rosenfeld, who would pick?

**J:** That really depends on. I don’t buy books based on publishers, I buy books based on content and author. Like UX strategy by Jamie levy is an O’reliey book. I buy it because O’reliey is publishing it. If I’m
buying the Steve Portigal book. I’m buying it from Rosenfeld not because it’s from the publisher. In terms of form factor, I like Rosenfelds compared to O’reliey books as they are smaller to put into my back pack and carry them around with me. I’ve got a nicer feel on my hand. I like the covers and discipline line and giant volumes.

M: How do you come to know about the books Rosenffeld publishes?
J: Through Conferences, peer groups, LinkedIn, Social Media, Noticing on channels on Slack. someone mentions about a book at a conference. Researching about a particular book, a couple different ways. I don’t subscribe for the push notifications. I don’t think I’ve signed up for e-mail from Rosenfeld or anything like that.

M: So, you aren’t a member of Rosenfld?
J: I don’t think so.

M: I don’t think you’ve ever bought a book on their website?
J: I think I did buy an e-book; I don’t remember though. Its also possible I signed up and have an account I opted out of receiving a bunch of marketing e-mail and I opted out of receiving emails.

M: Rosenfeld, tends have a news and announcement sections that they post to their customers, is it that you don’t like getting these E-mails. Or you don’t like to follow them?
J: I don’t like getting E-mails, I don’t like following them If I need something I know how to find it. I don’t need someone telling me where to find something. I’m not working as a curation Liberian not keeping up on one intellectual thought. I’m much more of a need to know of a person. When I need to know something I know where to go find it.

M: Have you been to any of the events that RF’s hosts?
J: I don’t believe so.

M: Would you know anything with regard to RF’s book Cart?
J: Yes, they are always at the summit and they are at the other events they tend to do a lot off sponsorship of local community events and they always take for granted if I want get new offering if I want to connect with a new publisher or editor allows to do that through the cart by the event s that I go too.
M: RF’s records podcasts and puts them out on their website for customers to listen too, what would your take be on this?
J: They only podcast I’ve ever listened too is this American online. I don’t spend a lot of time considering media as a rule though. It’s about immediate need.

M: Much of what RF’s puts on his podcast relates to the field of UX, I don’t know if he does a lot related to IA much related with these fields and disciplines? Would ever have interest to listen to these podcast. If I gave you a option to buy a book or listen to a podcast related to the book?
J: Buy a book, the only reason I would listen to a podcast is that Lou is a beautiful being, and I believe that he surrounds himself among good, smart, funny people. So I can imagine, if I was looking for something on Dona Spenser card sorting book. I know I want a deeper dig and I might download the podcast between Lou and Donna and much is tied to the content and the author and less to RF’s as a brand and a channel of communication I’m at through a publisher that I’m through.

M: Would you have a favorite author within the field of UX, Jessie?
J: NO

M: Would you recommend as such that RF could do to better his service considering that you are within field of IA and UX?
J: I don’t think I can think of anything that he can do better but I absolutely appreciate the stead fast support of events that he has through presence and working with people in the community and working. I think he’s very good with generating content and I’m not at the stage of my career that I’m looking to author a book. O’Rilley vs RF so I can’t say anything that how they can better as a huge part of mention and I mean in general I don’t understand why someone like Andrew Hinton would choose O’Rilley over Lou is more inviting, transparent and honest making his commercial exploits easy to support.

M: Would you in the future want to buy any of the books RF’s sells on his website, would you hope to buy books
directly from his website compared to bigger websites like amazon, kindle compared to any other websites?
J: I would have to jog my memory considering it’s not a website I visit super frequently. I remember talking to Donna who sent me a message on Social Media about a book about User Research but I wasn’t interested in the book. Looking through the names of people and the books it looks like people who have a lot of integrity and knowledge. I’d definitely buy some of these books. Can I buy the paper back and E-book and all the same? YES!!

M: Considering you’re on RF’d website do you know the services RF provides apart from his books?
J: NO

M: RF provides customers with 3 services 1. Books 2. Events 3. Consultation. You mentioned you’ve heard of his books but not the other two services.
J: The only service I was aware with Lou that it was tied too is Lou takes a certain fee and provides an organization with a certain recommendation with their problem space and their budget and TUG is got a really great recommendation with LOU. I know he offers this service to be part to be LOU the consultant and not owner of RF media.

M: Would you ever consider RF’s service in regard to his expert roaster or his services, course catalog or attending one of his events?
J: Ummmmmm, NO I mean the only thing that would be particularly interesting would be how thinking about it from a business development perspective how we get on his expert Roaster that would be mostly interesting to me. I mean, I see how we have partnered with people from the past and believe that this is something more of a decision DAN a& BOB will make at a point in TUGS growth if I taken on more responsibility I can possibly do in the future I cannot do this at my current level and perception. Thank you so much for your time Jessie. I’m wrapping up this interview.

Hello Grant, Could you please introduce me to yourself.
G: Sure, I’m Grant Carmichael I’m an Information Architect at the Understanding Group I’ve been here going on my second year, prior to that I was an Independent Experience designer. Nd as an independent I handled lot many aspects of a project. I did lot of user research, wireframes, understanding systems, how people flow through systems, a holistic view of what we were going to be designing for, some projects use them more compared to the others. Prior, to that I worked as an interaction Designer at a software firm in grand rapids. Where I was looking at people watch people use apps, gain insights and make adjustments whatever it is we were building. My degree is in Industrial design completed in 19991 Once the web hit until I graduated I was very interested in computers and using them as a tool seemed like that time. I was interested in becoming a programmer. Once I start to see how everyone is using a system became clear that, there’s a lot to be done to meet useful interesting and meaningful people.

M: How do you enjoy your current job?
G: The reason why I took this job is I like working on my own. Umm, which is funny in some backing up here. I love working on my own. But I was never interested in entrepreneurship. I was an accidental entrepreneur. Over the years I have had a great time in really working with a lot of different teams. I was in the fork in the road whether I wanted to builds a practice, or just love what I’m doing. I need to get better more of a main one was Information Architecture. It something that has always been a facet in terms of employing and focusing on specifically if I really wanted to ummm, to devote time to it. And, fortunately in where I live there’s this kickass firm called the Understanding Group. I’ve been looking forward to working with Dan & Bob and Bill hollisinger and yeah this is one great opportunity to steep into the IA side of things.

M: So, you being educated as an Interaction designer, how does Information Architecture bridge gaps between Interaction design and your expertise?
G: Well, you know I think I’ve changed my perspective the more I’ve working here. My first thought was there are almost completely overlapped. We are all trying to do the same thing trying to create a meaning, or make sure people find meaning in what people want to do through a system or an app or a website. IA is a way to ensure the structure is there and. Information wise. Language wise. So that the friction opens up the opportunity to interact with something sometime
in design people cross over that and rely on ascetics and that’s a trap
design firms fall into. And as with everything there’s always the debate
titles and this and that. You know design is a big bucket. UX acts as a
bigger bucket and the reality is that all these disciplines augment the
overall experience but they come out from a different perspective. The
one cool thing with IA that I appreciate is that you double check. The
intent the businesses have at that time. That is all too often in design
firms and design projects that have been in past there is a sort of the
desire to double check the lengths of the user. Whereas with IA there is
this sort of making sure what everybody with an agreement and
alignment of what the company intends and wants to do, that is our
gap and analysis of what you discover. You use to research user later
That is not just following the wins of say the marking department that
contacted you to do a project. Now, you are looking at it from a holistic
perspective. Now what is the company intend. Having that kind of up
front I think better great clarifying, approach in IA. And that requires
more purpose and meaning to the user research.

M: The reason I’m performing this interview is with regard to
cross channel user experience that I’m researching to write
my thesis on. Have you heard of Cross channel?
G: YES, absolutely.

M: what do you know about cross channel user experience?
G: Well, very rarely is any anybody’s experience lets say I’m a
customer or a user my experience is never limited to one part of the
system its always an entire system. That may have multiple touch
points if you design end of the digital portion of it or have different
groups to it without an Architecture map of what the intention is.
You’re at basking at getting lucky to make sense cohesively more than
likely you’ll have a disjointed experience where maybe the customer
service interaction may not relate well not be promised on the website
which does not relate to how the application is being incorporated in
peoples lives when it is needed. If all these touch points are in sink and
the language has haphazard and crossed all back then there is a great
friction in just umm, people that introduced to it. Okay.

M: How do you normally educate yourself with the field of
IA?
G: Clearly its is through my colleagues and also books umm, you know
reading Rosenfeld’s books I really enjoy just the whole library for
instance and ummm, and conferences is another great one. Conference is something I like to go to workshops and get some insight with practical hands on experience and there is just putting yourself in the situation and practice them over and over again. And as you approach problems you look for changing up the methods you use that are appropriative to the problem that are at hand.

M: Grant you mentioned, you hook up with friends you listen to podcast you buy books you attend events, what other channels do you use social media, follow particular author websites?
G: For instance, for me yeah I would say that every for certain through the web. I’ve tried to build a sort of like a portfolio of places I like to pay attention too, people I like to pay attention to are close to me. You know I would say every single day I would read an article in the New York times and of course blogs and I follow. That keeps me swirling in a conversation while things are changing as you know how we describe things can change things and how we define things can change a lot. You know, and what I find something that is great is what my followers is to make sure that I’m not just super busy. Just got top pass them. I want to find a great quote of a meaningful that really hits on me working on and then pass that line with the arc so it’s important I’m not just reading something and consuming and forgetting it. Also to file management to me I now have because I’ve done it. If there are articles for me to remember all the things that I’ve read, we use to use book bookmarks whether I’m doing this right or wrong I still use like and read tweets and posting to keep track if you will record of the things that I’ve read.

M: When you tell me that you read books, do you specifically read books with regard to Information Architecture/ Interaction Design/ User Experience/ Agile Methods?
G: You know there’s the reading for I’m interested in sociology and anthropology and why things are the way they are. Culture and the world and those are interesting to me like candy and I read that and I find ways to bridge things I’m doing Then there’s a reading to learn things and the text book approach. For Eg: when I’m reading text books that I read all the way through like Abby’s covert’s latest book gives me a quick read to chunks. I try and read to and come back again and again and I eventually get through them. But the text based books are a learning stop. I may not read every single chapter I really want to just want to work on service design really just kind of focus on that, read upon on anything new that is happening there in terms of
methods and videos are another one. I’ll watch some keynote, and I wouldn’t say a lot. Ummm, I reference the video has to be really good and has to be by people I can think.

M: You mentioned, when you graduated the web had just hit and if you had to consider the new forms of reading in regard to E-books and E-pubs and kindles and all these digital formats of reading as such. How could you contrast and compare between the physical and digital book which one would you prefer?

G: As much as I would love and I’m often I’m optimistic as digital books, I use them for daily searching like I can perform keyword search, I can jump to certain things if I’m looking for something specific if I’m sitting down reading front to back a digital book isn’t something I really taken too. I much prefer reading a physical book and ummm, and like a lot of people like to scribble all over it too. I like to start things and note things and underline things and put things in notes and margins. You know it’ll be perfect if I can do that you know in a way that ummm, I can easily search and page I did that note on and but of course tools that do that but I just much prefer the physical book and the other thing which I’m grappling with is that I have to read with bifocals and progressives. So I graduated in 1991 when back then it was reading magazines and umm, you know newspapers those were the ways to get information then and when the web hit ummm, just a few years later that’s when you could get stuff on demand and find stuff more easily and back then it was more chaotic even though it was more information now with the presence of google and other search habits and capabilities and made it easier to find bits of information that would have been almost impossible to find like you know you can’t forget there’s a lot of conspiracy stuff to get to the bigger stuff.

M: Did you find it hard to find it difficult to navigate from the physical book to the digital book?

G: I’m optimistic that I arrive to what I have. I haven’t used the E-paper or whatever maybe easier on the eyes. Maybe that would be something that would gravitate too. I look at digital to zero in particular to information I’m looking for. In fact, I’d love to take a book and you know ummm, tap the book and know that on page 27 is the note I took or the information I was looking for with out having to cross verify with a computer with webpages with this happening.
M: Could you contrast and compare between audio books you have audio books, digital books and podcast? If you were given an opportunity to choose a book from an author what form will you choose?

G: First physical, then digital and then audio book. And here’s the thing when I listen to podcasts I’m engaged in interesting with what I find is peculiar with me is that it has to do with the linear format. When I first went to college I was involved with production video. I think I just got fatigued with that and that took a big part of my life. Ummm, taking time to sit down and listen a book and taking time to watch a video is a difficult proposition for me. Further, I would love to work and listen to an audio book. The kind of work that I particularly do with research is that visual design like something more ummm, with flow some involved more visual stuff. I can listen to music with lyrics and I can probably listen to an audio book. But when I’m doing to do the kind of work I’m doing with the information space with a design problem. I have to write down the lyrics to have just instrumental and because I find it just distracting to think about and try to work how I want to work, that’s just something that has emerged over time. I must listen to rock and roll for everything. No there is time for that and not.

M: Where do you normally buy your books from Grant?

G: You know what is interesting is that I really like Rosenfeld media situation I’ll never just buy an electronic book but I’ll never just buy the electronic book. I guess Amazon does that too now. Where they might be able to get one digital music. Giving that you can pick your format. I usually download all the format and figure out which ones I really need and see which one opens up with my apps that I really like. I sometime I want the book right away and the others can be mailed and take sometime and interested in what prompted me to want the book. Sometimes, the author might have a new book or it’s about a particular topic that I’m interested in and lets say what was it, Ummm, yea the topic every topic be science fiction can be service design you know Ummm, may be virtual reality whatever it is the topic will intrigue me and then the author and then it might come down too you know or through blogs or whatever. Or I need the book right away. I’ll buy the book and notice it’s coming download it and jump into a few things and find its an appetizer and then buy the book.

M: You mentioned Rosenfeld media do you visit their website follow their Twitter account Do you have news and announcements activated on your E-mail address?

G: YEA!! Ummm, well I’ve been buying books from Rosenfeld media for a long time and book mobile is what I love about it is that I can look at all the book as I may not go in the way I may not trust that
there is mere design section in a local book store so, usually Amazon where I would browse there is nothing better than browsing a physical books in front of you. I’ve probably bought half my book through book mobile and the other half online. The book mobile is a great way to buy books as there is a great discount considering there are electronic books. I follow RF media for instance on Twitter. O’reiley is one and ummm Morgan Kaufman I think I follow few of the publishers and authors and Ummm, you know just comes in.

M: When was the last time you bought a book from RF media Grant?
G: I would say ummm, it’s been awhile I would say Midwest UX in Indiana it was 2014, late 2014. Ummm, I’ve been thinking about Donnas latest book so there is a new published book that I’m interested in I don’t know I follow some of the publishers because the books I buy from RF media are very much important for the kind of work that I’m doing, I pay particular attention to them. Otherwise I’m following topics and authors.

M: What would your take be about RF’s book mobile? Do you consider this little cart to be innovative?
G: It takes a little bit of the one side makes it like super real and conference context is awesome. I think it’s great.

M: So your take on the cart being pushed around to different events to publishes their services considering that the web?
G: Yes, I’ve seen the cart at several conferences you know, where the vendor area is where people get to where they are where no local firms. Sometimes conferences organizers don’t really think about their experience and sometimes people don’t where to go from there and seals those books. But the mobile cart moves around. You can go where people are having lunch. That makes it to get the constant interaction with the product. It’s not like it’s overwhelming and plus if you know people at companies it’s fun to chit chat and to know that you know you don’t have to worry about getting back to get this book ohhh, here it and I can get it tomorrow and you can have it around.

G: Can you tell me something about this book cart grant?
M: it’s is super low tech way to rather than people coming to you, you go to them. It’s literally a library cart, have you seen one? Nope, you put your books on the cart and move new stock into an area and put
the books onto a shelf and remove the older books, and they just move around the conference and they sell a ton of books when do they do this? When the conference is taking place and people have to move around between sections and you have time to socialize between sessions you walk past the book cart you get a half hour to socialize.

M: When this book cart is being pushed around the conferences you might have authors of books that are written at the conference, can you communicate with the authors?
G: Certainly at the conferences that I’ve been too. You know there are people in the industry and I would say there is the celebrity issue with close to their hotel and ummm, so sometime let me think I now have met an author at the cart before it was at the last conference of course, Lou might be there or some of his colleagues might be there. I did remember taking a picture of Indi young at the cart talking to Lou. She wrote a book the book came out at the same time. A pretty book that was probably one that I read more than once.

M: Every time, Lou would like to publish a book you would have an author come to an event and talk about the book? Do you find that intriguing?
G: Yes, I would find it intriguing I think 1. If the publisher is well respected and the books are great and the validation of what the person has been doing. and ummm, if you can get as far as getting a book out or getting a book out with Rosenfeld media I think is a great opportunity of what a person is doing and what they want to do.

M: What other services are you aware off that RF provides?
G: I know it’s the books, E-books, the conference, the enterprise UX conference they have consultation an arrangement with the authors of the books and he can setup workshop and training with them and they are up for hire. I’ve hardly investigated what that relationship is and I wouldn’t know. I don’t Consider myself a consumer of that but yes I do like the model.

M: Would you ever think of using any of these services apart from these books?
G: Ohh, Yes I want to go to Enterprise UX its getting a chance to go. When I was independent I put on a chips on certain conference that I knew and the context to what I worked now.

M: If you had to compare the other conferences what makes Enterprise UX stand out?
G: Because its focuses on Enterprise which a tough nut to crack and these projects are hug and hard to crack and if you’re are a designer and a consultant which deals with enterprise. They give you a class or session to enterprise is intriguing. I have worked on enterprise conferences in the past and the more I hear it I would want to go.

M: Would you have any insights as to how you could better these conferences?
(34:35) G: I do, Consider I helped co-chair Midwest UX there is a lot of coalescing this information and I. Think about everyone in the conferences there’s speakers, attendees, volunteers… knowing what their needs and making sure to meet all the random stuff that revolve around these conferences. Emulated and making sure the conference is taking use of the airport, hotel, bar and the best conference are the ones that get you immersed and ummm, that’s a good one and I think it’s not important to rest on the usual suspects and usually drive for a balance of speakers and not gauge to ways to a community that might not be usual channels. We ran into this at GR where we go to the same well for sponsors going to this channel and this channel that we are not addressing in different neighborhoods and I think there should be time spent on engaging of different challenges.

M: RF’s has three services Books, Event, Consultation. Consider you use only books and not touch on the other two services do you know of a way to link between these services?
G: You know I would say they do a good job already in terms of what they could do a job more off. I mean book has to be more timeliness as it has to stay longer as you do more versions, have inserts inserted on to books. Have tweets payroade things and also when mentioning authors in promoting and also describe the workshops that the authors is promoting this as well and I don’t have a lot of insight into that I would assume and hope that they are armed with a lot of stuff that they can speak in easy terms of my topic and what the book is really cool is you’ll see me her and making sure that pitch is clear and
making sure that any of the authors are super clear they are an important of that.

M: Where do you see RF lack comparing their existence within the smaller sector of publishing firms such O’relishy and RF where do you think they can ramp up things to get better?
G: Maybe having the animal kingdom in their service section. In a way how very focused RF’s books are. And there’s a life beyond the book that’s very important to me. You know it’s funny when you clean out the garage and you look at the old HTML book and they are dead books immediately and there’s a sort of a plastic mass produced things pushed out there and these handcrafted things that can be used and pushed out there and O’Relley is a mess unlike RF that has slowly curated and cultivated has arrived at a very focused and long lasting set and I know things have to grow and I know it shouldn’t detract from that quality.

Hello Dan, could please introduce yourself to me.
D: Sure, I’m Dan klyn I’m an information Architect from Grand Rapids Michigan. I’ve been practicing since 1998. I have a Masters in Library and Information Science and a Bachelor in English literature, and five years ago I opened up a consultancy company that focuses on Information Architecture.

M: What is your designation within this firm that you own?
D: When I sign things my legal title is Manager, I’m also co-owner and lead the consulting product development for the company. Principal Information architect is what you might call it. I’m not sure we have all the right names for it just yet.

M: How do you enjoy Information Architecture Dan?
D: Very much.

M: Where do you see Information Architecture progress?
D: I think the way it came out into the world first in Architecture and then in Library and Information Science and now maybe a return to Architecture. So, I think it is more likely that people that are trained as Architects would be good at Information Architecture than people who are trained in human computer interaction or what have you. Not that the HCI and the library science people cannot become proficient in a
pretty straightforward way but the bias of the training was really helpful when the related to search and retrieval in large Information Systems, but it has limitations if you want to use those disciples to understand how to make places that are good for people. Place making as a fundamental concern is not part of HCI, Library and IS, Interaction design, Place making and a practice that is about space is what they train you for in Architecture school.

M: How do you educate yourself within this field Dan?  
D: Ummm, because of my convection that the things that we need to know about the immediate future of IA have more to do how cities are planned and how built structure are made in a lot of ways and how retrieving information is made within a library. So, for me I’m constantly reading books about Architecture as I don’t have any training in it as I’m merely an Amateur within the field. I’m self educating myself starting nearly six or seven years ago after a conversation with Richard Saul Wurman If I was going to understand what he meant by IA, I would first need what he means by IA so I spent 5 years or so studying to be a competent conversationalist relative to all of the things Mr Wurman knows and the blast radius around him into the world of architecture was the first be I would first need to classify things that I was teach myself was all the things Mr Wurman knows now that I’ve done that. I’ve developed a interest in all kinds of things about Architecture many of them are things that Mr Wurman couldn’t care less about. That may or may not relate to what he has thought me about IA there’s still an endless amount of learning about architecture that I’m doing and so far and mostly it has been self directed.

M: What would your take be on books that are written within the field of IA?  
D: Ummm. I’m not sure there are books in the field of IA. Hmmm, there are plenty of books that are presented in the market place as being about UX design or interaction design. Umm, and about making websites, but from the field of IA there really are all that many and they wouldn’t with the exceptions of Abby Coverts book. Ummm, I’m not sure yet!! That’s a hard question.

M: Do you prefer digital books compared to physical books?  
D: I hate reading digital books.

M: Is there a specific reason that you don’t like digital books?
D: I don’t believe that I don’t learn the same way. I constantly take pictures of the book using my phone and send those pictures to myself so that I can use the Information later. Umm, so it’s not that digital isn’t helpful to enhance a reading but to read a book on screen is awfully painful for me.

M: What would your take be on audio books? Do you feel that audio books can replace digital books?
D: I think audio books depend very much on the performance of the voice actors involved and when they are good they are awfully good and most of the times they are not good. And so the likelihood of an audio book being good is lower on an average basis than the relative quality of the print version of the audio than the printed version of any work as a better shot at being good than the audio. Not all authors are good at reading or performing their work or actors that choose for these things are good so ummm, I like them just fine. When they are good I prefer them maybe but as with the difference between a digital book and a physical book I prefer to learn by holding a codex in my hands. Okay.

M: Do you have a favorite author Dan?
D: Ummm, I would have to say James Joyce. Okay.

M: If I had to narrow that question within the field of IA or UX or any of the disciplines?
D: I’m going to say Abby Covert. Okay.

M: Where do you normally buy your books from Dan?
D: Amazon. Almost, always the exception will be museums, gift shops, maybe a conference maybe!!

M: What would your take be on smaller publishing firms Dan?
D: I think that if you have a choice between a big publisher and a smaller publisher when you are the consumer to the extent that you have the information to know there’s even a difference ummm, they probably maps to political views but I prefer the idea of smaller publisher than the idea of big ones.

M: Do you know any publishing firms within the field of IA and user Experience?
D: I maybe I may not be familiar with all of them.

M: Do you buy books from any of these publishers?
D: I have likely bought books from all of them.

M: Do you have any particularly publishing firm that you follow or you would like to follow?
D: Ummm, I always take note of RF media new releases ummm so many my social feeds and people that are connected to socially are also connected to RF that I feel like I’m always aware of what are the upcoming releases and ummm, so even if I did want to want and awareness of what RF is doing and I like Lou so much. I have even more reason too. So, I might not be useful to consider my opinion relative to RF because I have personal relationship so many in the field of UX with Lou makes sense as a person out in the world in a big way and if you map Lou RF a channel can fall as he is very available so with that is a special weird case and if you set that aside and now I don’t watch O what’s out from O’Reliey and there’s a lot of stuff and some of it is garbage. Springer, Morgan Kaufman, ummmm, I don’t watch it on the basis of the publisher one thing I do watch on that basis of a different medium is certain record labels and there particular record labels whose music I will buy or at least listen too without any recommendation because I know everything they do is good.

M: Are you a member of RF media if Yes, have you subscribed to RF medias news and announcements?
D: I believe I have, it is not frequent for me to know. I believe he switched it to more of a occasional letter and feels more like you are reading a letter than mentions hey, here’s all the shit we are doing.

M: Do you follow RF social media?
D: Yes, I follow both Lou and RF on twitter and I’m friends with Lou on FB, and I don’t follow them on Instagram if they have one I don’t know and I don’t know if RF uses FB.

M: Would you remember the last book that might have bought from RF media?
D: I think I can remember exactly what book that is if I concentrate for a moment. Let’s see that would have been umm, it was either Saraha walker butchers book “content everywhere” or the Second I
think it was Indi young’s new book prior to that it was Saraha Walker butchers book.

M: Where did you buy this book from Dan? Did you buy it from Amazon or did you buy from RF’s website?
D: RF’s website for a digital version of anything okay, But the physical ones that I get from Amazon.

M: You using RF’s service what other service have you heard that Lou provide from his books?
M: Events, I have seen and heard many good things about events I’ve heard of the Enterprise IA conference that they did in San Antonio I heard lot about new people I’ve regretted not going. I know that there are virtual events and my company has bought licenses to participate in those and the we adapted was excel. Ummm, I have many friends and colleagues who are experts who are through RF media like a talent broker or speaker bureau. I don’t know anything specifically about them. I see that many people and who work with them. And ahhh, the other stuff I know through personal conversations through Lou. Those are probably things that I know previously that the world doesn’t yet.

M: Would you be interested to work with RF media as a consultant considering he provides expert roaster services.
D: well, right now there is a business relationship that we have with RF the man much like the man we are referring agreements with people when they reference business our way gets us to do some work. We have relationship we try and have relationships with people so that they get some sort of a payment out of the really helpful thing by connecting us with clients ummm, I don’t believe that is something that RF does today which is a broken relationship between companies and clients and I suspect that because there is enough profit in the work to permit that with smaller individuals practioners. I for example the hypothetical scenario if I didn’t have a company and I was freelancing and I was working on would I want to be represented by RF, I think that would be hugely helpful.

M: I notice that you were interviewed with a podcast with RF media, could you tell me something about this podcast Dan?
D: I didn’t know that lou was doing podcast until I saw one with Richard Dalton who is somebody I really admire and a mutual friend. So, I almost day maybe the day after I saw something on twitter about podcasts with Richard that I was asked. I don’t think these things were connected, maybe he saw that I visited his website
or something. So, its recently the podcast made the same day was asked to be interviewed.

M: Have you attended Rosenfelds events?
D: I don’t think so. I have been to their sponsors for many many of those but I haven’t been to RF other than the virtual where we did a full day virtual event.

M: What would your take be about this book cart that Rosenfeld pushes at his events?
D: The cart must never go away the cart must always be there. The cart is synonymous with RF and I think it’s probably more of an occasion for people to interact with the brand than it is with the commercially there could be no books on the book cart I think if there were something about the size of the cart that just said RF media and there is somebody from RF media standing there with vouchers or something it would be equally good because I’m normally don’t see people standing looking for with their money out transacting at their cart. I always see a lot of people near it who want to have conversations with the authors. They opportunity to ask about things share stories about what they have already read in years ummm, pitch ideas and know there is a lot about authors within this community. So, the one thing about seeing as a place that is familiar that one thing they have in common is that RF media cart is there.

M: So, you having experienced the advantages of this cart, How do you think this cart would help Lou publish help him and through his service design?
D: Ummm, I think it’s probably working really well already but the extent that the purpose for it is to hold the books ummm, I think they can think about it as more than that. And rather than needing too ummm, be a display rack for the inventory if they approached it more like a booth than a trade show ummm, I think it’s purpose could be brooded into help people beware of the things that aren’t books. In addition to books people might be better aware of RF media if the cart were changed to the non primarily racks of books. Also some of the service design around how people queue to talk to the book cart person is not efficient and I think they can touch more people better I know this may sound silly like at a movie theater that assist with the queuing where there are post and straps that make a maze that you have to go through in Some way to stand in line that is orderly maybe they should schedule appointment at the cart. Like cons ere services, sign up online, come talk to us at the cart at 11:45 somebody will be
standing out there to address the people out there and someone will be there to take appointment and you know where to go and you will be expecting them and you could say Hello Roshan. Okay how can we help you today okay.

D: Ummm, you mentioned you knew that RF gives in other services other than his books. Now, take a scenario where someone acquires his services of his books but they don’t touch on his expert roaster or his consulting services, is there some way that you could vision people touching those points? What would your take be on that Dan?

M: Ummmm, direct mail. For physical products that get shipped if there isn’t a book mark or ummm, glossy post card or additional material in the package to drive those other touch points that would be missed opportunity for people who have only purchased digitally. During a direct mail campaign to send some of the things you stuff into the book just to send those to people ummm, I think it would be really effective i realize it is really expensive I think direct mail might be the best way. Okay.

M: One last question before I wrap if you had any recommendation to RF bettering his services what would it be?

D: Hmmm, I reaching for something my sense is that they do it really well. I admire them very much I think about supply and demand and I wonder if ummm, the number of experts I’m wondering if there is an inverse relationship between someone to appreciate the expert offering Ummm, and the number of experts that are offered. At some point yes I don’t know there seems that if there were fewer of them that it would be more compelling than how many experts there seem to be and how does his experts relate to him offering consulting that is branded as RF media ummm, my sense is that he I don’t know. I know from a conversation from him that he is not necessarily interested in growing that part so I think he could grow his own if he wanted to grow RF. If he made that more prominent he would sell the shit out of it. I don’t think that is what he wants.
Hello Barry I’m a student form Sweden whose research is based on Cross Channel User Experience. Ummm, I’m at the end of the analysis phase of analyzing interviews. Could you please introduce yourself to me Barry?

M: I’m Barry Briggs I currently work at BBC as a senior UX architect prior to that I’ve been working in the digital sector since I finished off university in 1998 and started as a front end developer and drifted into user experience designers and because of my technical background and my software engineering degree that is unique I drifted look at this from a technical point of view and some get it from a design point of a view I tend to look at it from a technical perspective.

M Is there a reason why you drifted away from the programming side or from a developer’s point of view to UX?
B: At a time, I was a lead developer at a company called William hill that were an online book maker that were gambling book makers and we were in the middle of redesign of this big website and some of the designs were absolutely terrible they were over engineered and kind of design what was trendy and it just didn’t make sense and I complained a lot as to what we were asked to build. At that time William hill had loads and load of business analytics technical anylits business analytics and lots of people looking after the back end but nobody with the ability to manage the front end and the head of the architecture team said and you seem to know what all about would you like become our kinda of governance of some spaces and we spoke a little more does this thing called UX umm, it feels like something is coming do you want to become our UX person>? So a combination of frustration of what I was asked to do and the same time of technology changing and everything was getting q little e more complicated and nothing was getting sustainable and I couldn’t keep up with that kind of change 10 to 15 years later so I kind of accepted the offer did a lot reading and jumped into the deep end.

M You working in the field of UX and being part of BBC what do you do on a day to day to basis?
M: I’ve been at BBC for almost a year now. I think it’s about 3 weeks until I make it to 12 months. So, BBC are sliced into a number of different products internally they have products they might have BBC sports, BBC sports, or Iplayer… within each products you have a number of teams you’ll have different teams like the editorials, you’ll have UX, design and engineering, and few of the rest as well. I work in the knowledge and learning product our main website size is a revision thing which is used by 97% school kinds with in the UK. Under the website Iwonder which consists of a number of different articles like wiki out a set topic so there will be a few recently an anniversary of Andy More Hall’s death and we created a picture or what we might be doing in this day 1960 whatever just keep people out in the loop. So people at breakfast and might even now about how to make the perfect play area there is no kind of of a theme there is an interesting thing and within that specific product I tend to do UX and IA stuff at the I’m not sure of how you’ve experienced and you tend to have UX people to know how visual design so the UX design will search the definition and visual design will take over and up to life how at the BBC they sure have research teams things of user research personas, UX designer as a job title within that job title a spec of activities one might have wireframes, sketches on illustrator Photoshop’s and every team has 2 or three designers and they also have that subsection and you have that sort of prototypes and something that kind of. And complements that is IA with lots of thought within the BBC our function is to work with products work with research work designers work with the technical architects and works with people on the bigger platforms and look after the day and module and we tend to facilitate with the people and live discussion happen and all those people will have those experience to those agendas and interest its kinds of out world to basically to know one person dominates so, to will sit and basically alright you know and I think you should need to know that and you need to know that and then we will typically sketch that all out and there is a long common feel of it and design tends to pages and screens and people tend to call API calls and kind of abstract stories and middle of all that of gathering and picture of just everyone can understand.

M: How do you normally educate yourself within this discipline Barry?

M: Gosh, these days it’s just twitter for people publishing when I got into UX it all blogs and RSS feeds and watched video and Vimeo and it was mainly subscribing to RSS feeds all the blogs were orut then Nelisen Norman stuff to keep update with article published and combination of things around around 2010 maybe the RSS reader that
I was using got discontinued and killed a couple of APIs ad the same time Twitter just took off the cart and all those blogs that I following with the authors and find out when they published new stuff and that snowballed as more and more people join Twitter and not just I but more and more who join twitter and it is pretty much I would say that 95 % to twitter referrals and people that follow and stuff lie that occasionally if I see connection and books coming out and follow that and don’t time to read books them as much. I do have a copy of Andreas pervasive Information Architecture I need to read I’m yet to read it and don’t tell him. I put it in my back pack and I’m not probably and I don’t get time to read kind of of blog posts you kind of of skim them down and then if I do get time and I would periodically read what I got on the channel for work or something like that on an extended train journey.

M How often do you buy books Barry?
B: I probably buy them in bursts and I see on and I’ll buy it and it activates something in my head buy a book and over a there month I buy a book and over the course of the year I’ll buy six and have them sit on the rack which is a little embarrassing and sitting on the shelf and tend to look at the table of contents and what these table of contents and these specific activities are for work or I just want something that I tend not to know about.

M: What would your take be if you had to compare and contrast between digital and physical books?
B: It really depends on the kind of the book, I have a couple of books on my kindle I do read a lot of fiction I do have the kindle app on my iPhone I have a few E-books related to design that I use for work but I guess one of the biggest problems being that diagrams tend to look squished and when I read using the kindle I tend to put it on the cql format kindle format and ahate it in great scale the diagrams looks wished and I tend to put it on the and things like round black. Often black and white and the problem with kindle is they are black and white and how this impact and the meaning of it and there s a big white rectangle and its jarring and I tend to refer to physical books or work related stuff like that or what is fiction for a kindle and you get in and out and how you are and the year. And you don’t have to it’s might particularly inspire me and fiction book with UX sub related and physical book.
M: What would your take be audio books? Do you normally listen to audio books?
B: ummm, I tried a couple of time I similar problem with podcast as well I find it difficult to sit there and listen to that and listen o somebody talk about the thing. I almost have to try and close my eyes and visualize it. My friend listens to audio books when he commutes to work and he is driving and he says this way he read 3 books around the courser of a week, I could not take in and process information if I was doing something I don’t think I could do something like that. I don’t seem to gel with them.

M: Do you normally have a platform that you buy your books from?
M: ummmm, E-book almost always through Amazon and easy to find and check out and have them sent out straight away. RF media books and there will come in directly. A lot comes in from RF and means you don’t have to go through RF and know RF gets all over the bok and you typically and pretty much the same price of the same E-book and you get multiple formats at the same time and usually go out for that option and may or may not try the PDF and I’m not very good at reading those soft books digitally and what else, umm I with big UX publisher like O’Reliey and Rosenfeld I tend to buy directly form them other stuff go through Amazon.

M: Are you a member of RF media?
B: I don’t know I think I do. I think what might tell me is my little password tinge and YES I do!!’ It’s almost an instinct and I do have a RF account.

M: How do you get to know about new books that are published by RF Barry, how do you keep track of these book that comes out?
M I guess there a few different ways I’ve been a UX meet up in Manchester and give annual conference and for a weird reason last three years we’re getting international keynotes to come over there is a RF book that came out last time we had Michael Sharon whose book on Research was coming out and we had Sarah butcher and the year before that we always do seem to have RF speakers for some reason. So, RF could really put on events they have a form you can fill in to give away free copies of books at events. so I guess I follow them in twitter and I just I probably most of the authors of RF books and I
guess somewhere between all you just hear about a book coming out and I don’t think new letter form RF and O’Reliey and send out books and I don’t think RF does, They Do, they do, Do they>? Yes, they do I remember getting any. When you sign up to be part of their membership group they tend give that little list whether you want to accept news and announcement sent and most people don’t want to do that.

**M:** Do you follow Rosenfeld on any of the social media platforms?

**B:** Yes, I follow them on twitter okay and so I follow RF personally the RF media account through twitter and personally through he UX community and we follow RF because ummm when they send us books we tweet and say thank you. I kind of of keep track that way and I also follow Lou because of RF.

**M:** If you I give you the opportunity to compare between O’Reliey and RF considering both being major players within this field who would you opt to buy books from?

**B:** That’s a difficult one as there are a couple of my friends that have published. I think because of the history of O’Relieys books and distinctive nature of the animals on there covers they always feel big and pretty hard and pretty serious and just the style of Rosenfelds books and there style and beautiful illustration given their size of the book to carry around they feel they are more condensed and they are yes easy to digest I’m not sure if the contents inside the the book bears that out or is it just about presentation and you feel that RF’s books are more designee.

**M:** Does the design of the book as such as the covers and the appearance of the book enhance you to buy books from RF over O’Reliey or is there anything in particular that catches on your need to buy these publishing firms?

**B:** Primarily the main thing is the content and the subject matter if it is on content strategy or lead strategy it is the subject matter. The covers being useful and they are nice to have them on the shelf and it’s mainly the subject that made me buy books because they seem to have me well informed I guess up until six months ago they use to have really focused topics the last three that came out almost ran down the subjects and there’s one which related to design and the last one I did get Tom Sharons well actually he sent me a copy of and conference of
that and yeah they got some really nice classy with the most recent ones have been niche.

M: Apart form your knowledge of RF publishing books do you know of any other services that RF tends to cater too? I can go ahead to give you the answer to that I’d like to hear from you though?

B: Still among the publish thing, the RF book trolley would be take out as a joke as part of the conferences and we try to get them to bring the cart to the Uk it wasn’t possible to bring it financially to have a cart full of books coming out to the UK and I know they do and it’s something like a consultant training thing and I think well perception and training side so I haven’t really done much into it oaky. I know about the books and training side of their services.

M: Do you think that its fanciful that this cart is pushed around at conferences?

B: I think its brilliant I think because Lou Rosenfeld is who he is and because his personal organization uses his name they could be a quite stand off and in personal organization a lot of deal and the fact turn up for a conference of books I really like it and humanizes it and takes away some of the soft wise and some if the younger PR actioners and famous UX people and the fact that Lou will push a cart down the conference it will make you fell like it is part of a community and not consider Rosenfeld as a company.

M: Have you bought anything from this cart?

B: No. I’ve never been to a event where they have this cart.

M: RF publishes books and they have services consultancy, events and publishing. People normally don’t know about the other two services if you were given the opportunity to avail the other two services/ Would you choose to avail their services or would you not want to avail these services as such?

B: Yes, if the training was online or in the UK. I’ve seen and Lou did something last year at tracking.com where they had a webinar and it kind of rewinds events that definitely at a point if they were capable to train events personally I probably want with this kind of things I would paid for for probably researching and get out and I guess I kind of of working requires a long time I thought I might but I think its doing off gradually. Some of myself.
M: Is there anything that you can pick out and could tell me yes RF they could better this?

B: the biggest form would be to promote the stuff that some how is more relevant and it might be that they are available in the UK. So, somehow start and work harder and one big need would be to send that cart out here. Umm, I think an organization like BBC and have a lot of internal training and use the external training for it and have to know that it is really good and specific important. And it is very important to specific purpose. And things that having to search design like the design sprint and workshop and patient skills and user research and we have a lot internally and we combine seniors and practitioners and expect out that so that ax an example the head of our research a training process on how to train people. And she is leading the research to training people and they just absolutely relate to how to train people and go about. We do get things fro our UX community and the UX is a growing and we get a lot of juniors and recommendation of training from that. And yes if there was a UX course from RF it would definitely have to be in London.