

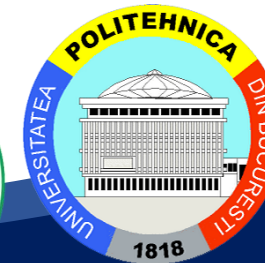


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Course 15: Customer Experience-Driven Design

Pisut Koomsap (AIT), Duangthida Hussadintorn Na Ayutthaya (AIT),
Tomasz Nitkiewicz (CUT), Agnieszka Ociepa-Kubicka (CUT)



Curriculum Development
of Master's Degree Program in
Industrial Engineering for Thailand Sustainable Smart Industry

MSE 4.0

Course
No. 15

Customer Experience-Driven Design

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Course Objective



Economic offerings have progressed to the fourth evolution when products and services are used as props and stages for creating memorable experiences to customers. It is important for students to be able to support an industry with this change.

This course aims to build student competence in design customer experience with knowledge on a concept of customer experience management (CEM) and on a systematic approach for an experience design process.

In this course, the students will learn customer perception, customer involvement, and customer experience. Besides, they will learn and practice how to design customer journey and to prevent failure of offering in a team environment.



Learning Outcomes

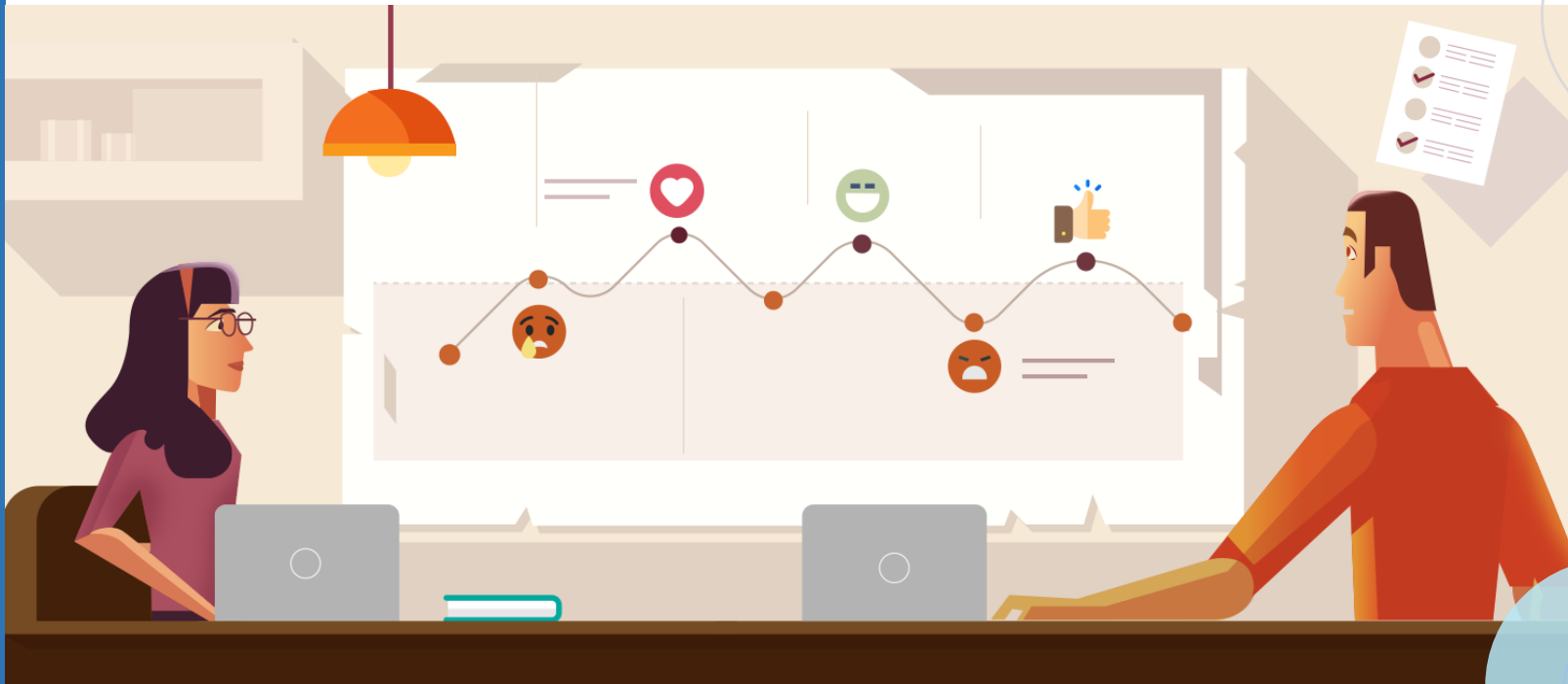
The students on the completion of this course would be able to:

- CLO1 Present entrepreneurial and creative attitude towards seeking various problem solutions (*Apply*),
- CLO2 Identify customer needs (*Analyze*),
- CLO3 Identify potential failure of offerings (*Analyze*),
- CLO4 Manage customer experience journey (*Create*),
- CLO5 Communicate effectively and work in an interdisciplinary team environment (*Apply*),
- CLO6 Design a pain point-free, memorable customer experience journey (*Create*),
- CLO7 Utilize Industry 4.0 technologies/applications to support the creation of a memorable customer experience journey (*Apply*)



Module I

Pain Point-Free Customer Experience Journey

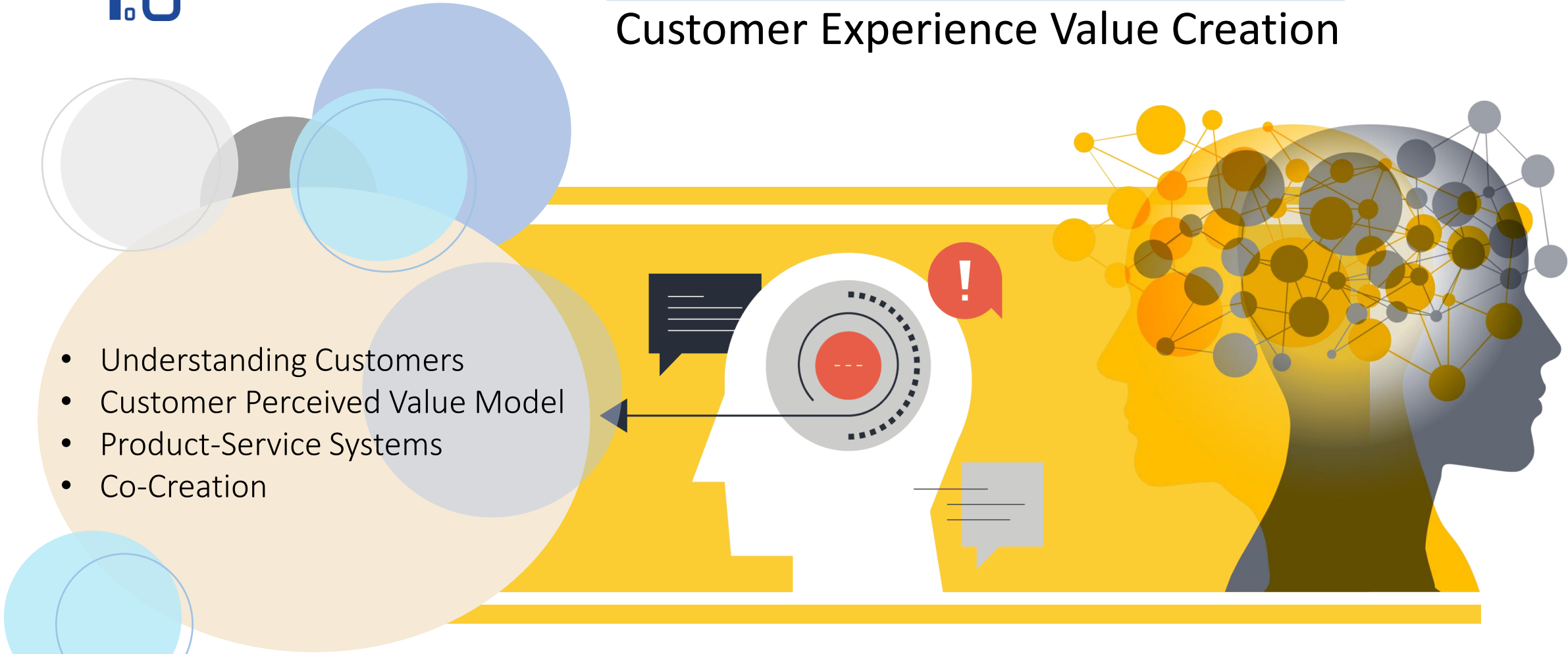


- Introduction to Experience Economy
- Customer Journey
- Experience Clues
- Customer Oriented-Failure Prevention

Module II

Customer Experience Value Creation

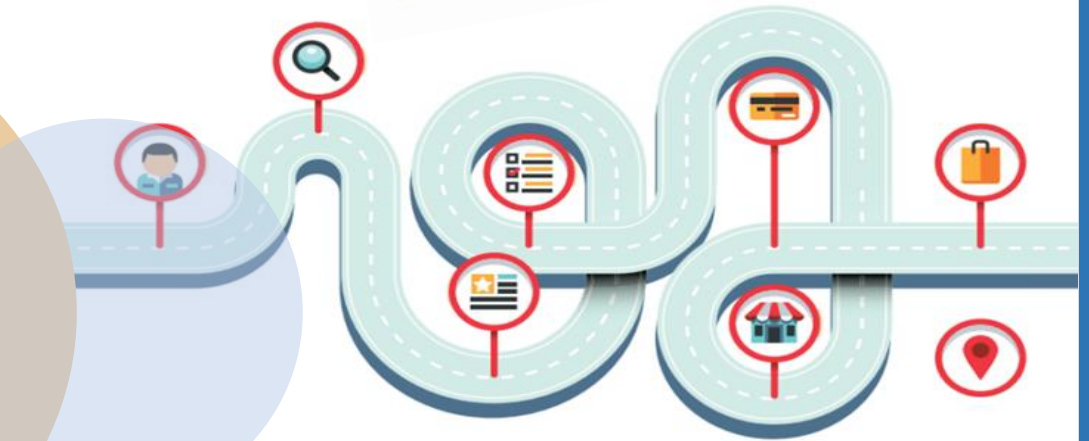
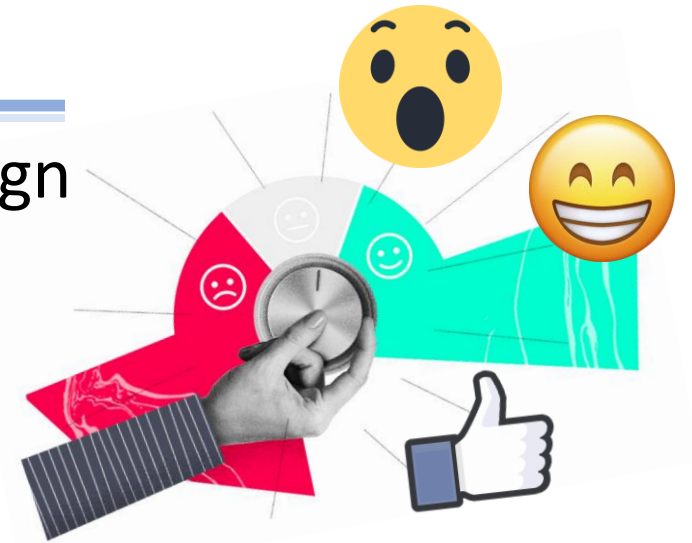
- Understanding Customers
- Customer Perceived Value Model
- Product-Service Systems
- Co-Creation



Memorable Customer Experience Design

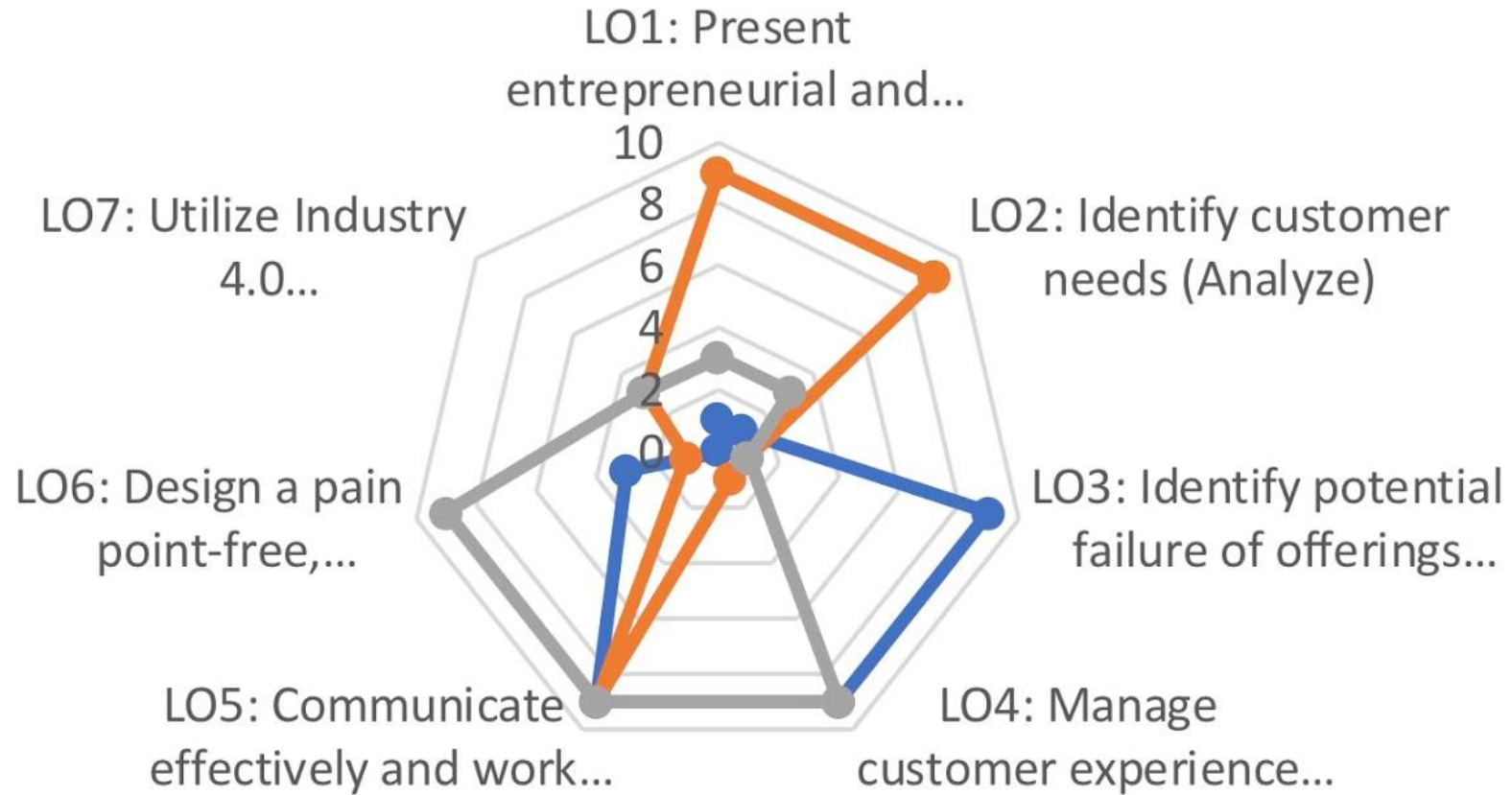


- Customer Experience Journey Design
- Embedding Memorable Experience into Customer Experience Journey
- Customer Experience Co-Creation
- Industry 4.0 Technologies/Applications for the Creation of Customer Experience



Modules' Contribution to Course Learning Outcomes

● Module1
 ● Module2
 ● Module3



Assessment

	CLO1	CLO2	CLO3	CLO4	CLO5	CLO6	CLO 7
Formative assessment methos							
Class discussions (10%)	3	3	3	3	9	3	3
Class participation (10%)	3	3	3	3	9	3	3
Peer assessment in class activities (10%)					9		
Individual assignments and presentations (10%)	1	1		1	9		3
Progress presentation (15%)	3	9	9	9	9	9	9
Summative assessment method							
Executive summary for group project (5%)	3	3	3	3	9	3	3
Project outcome (10%)	9	9	9	9		9	9
Final group project presentation (10%)	3	3	3	3	9	3	3
Final Examination (20%)	3	3	3	3		3	3

Assessment Model:

9: Strong; 3: Moderate, 1: weak





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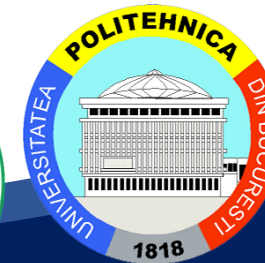
Course 15: Customer Experience-Driven Design

Module 1: Pain Point-Free Customer Experience Journey

Topic 1: Introduction to Experience Economy

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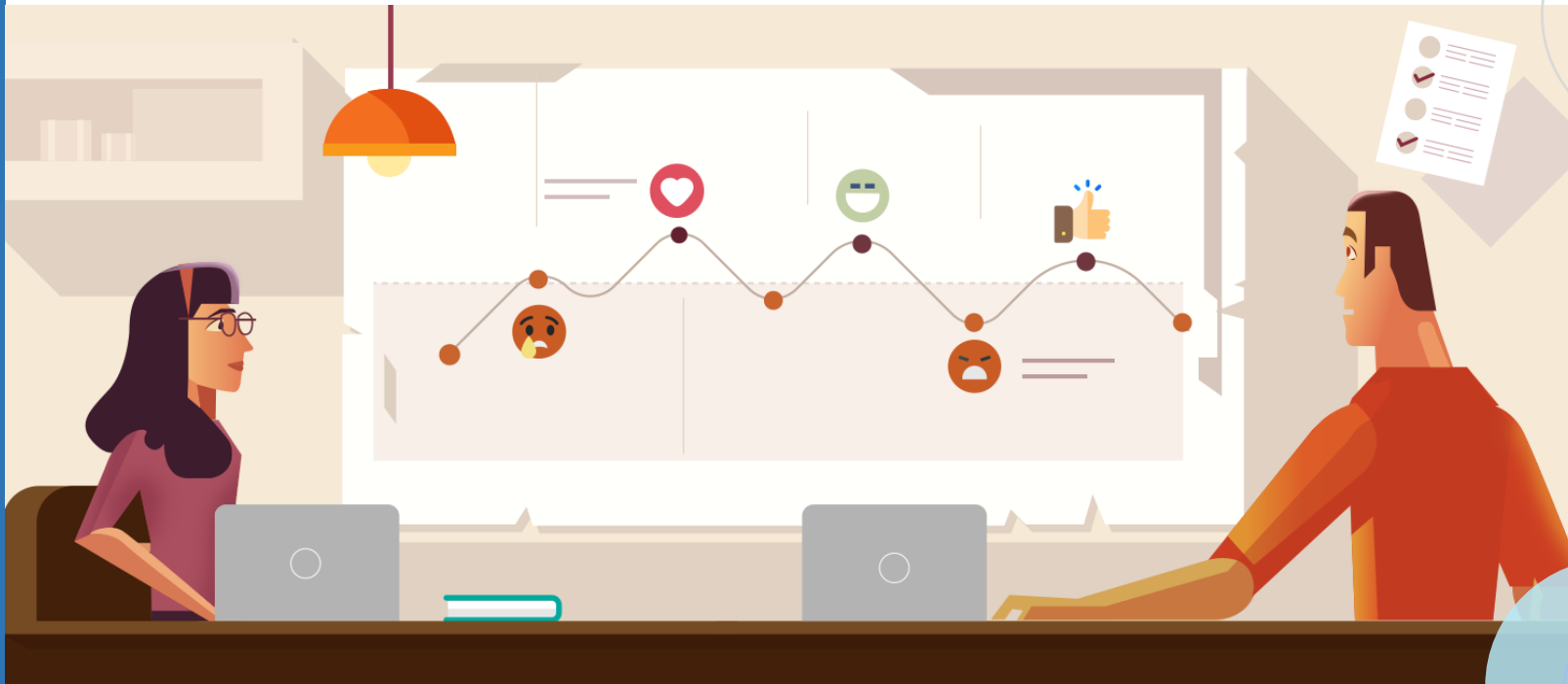


Curriculum Development
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Module I

Pain Point-Free Customer Experience Journey



- Introduction to Experience Economy
- Customer Journey
- Experience Clues
- Customer Oriented-Failure Prevention

Welcome to...

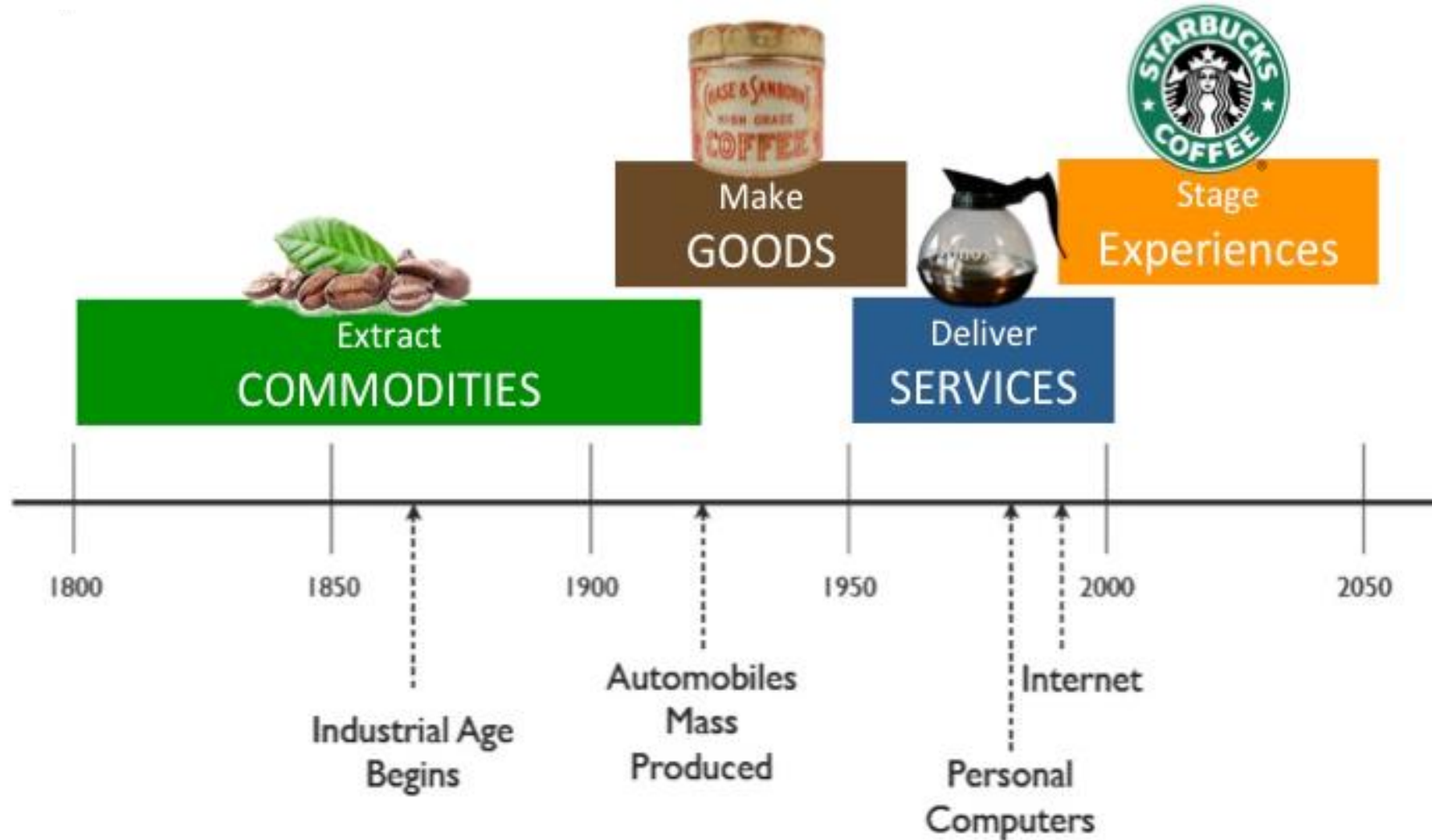
EXPERIENCE ECONOMY





Joe Pine is one of the two people who coined the term “experience economy”.





From "Experience Economy" Pine/Gilmore

Jones, A. (2017, March 27). 7 Reasons Museums Should Share More Experiences, Less Information. Retrieved September 17, 2020, from <http://www.peakexpericelab.com/blog/2017/3/24/7-reasons-why-museums-should-share-more-experiences-less-information>

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Goals of Customer Experience



Experiences

Customer Satisfaction



Customer Loyalty

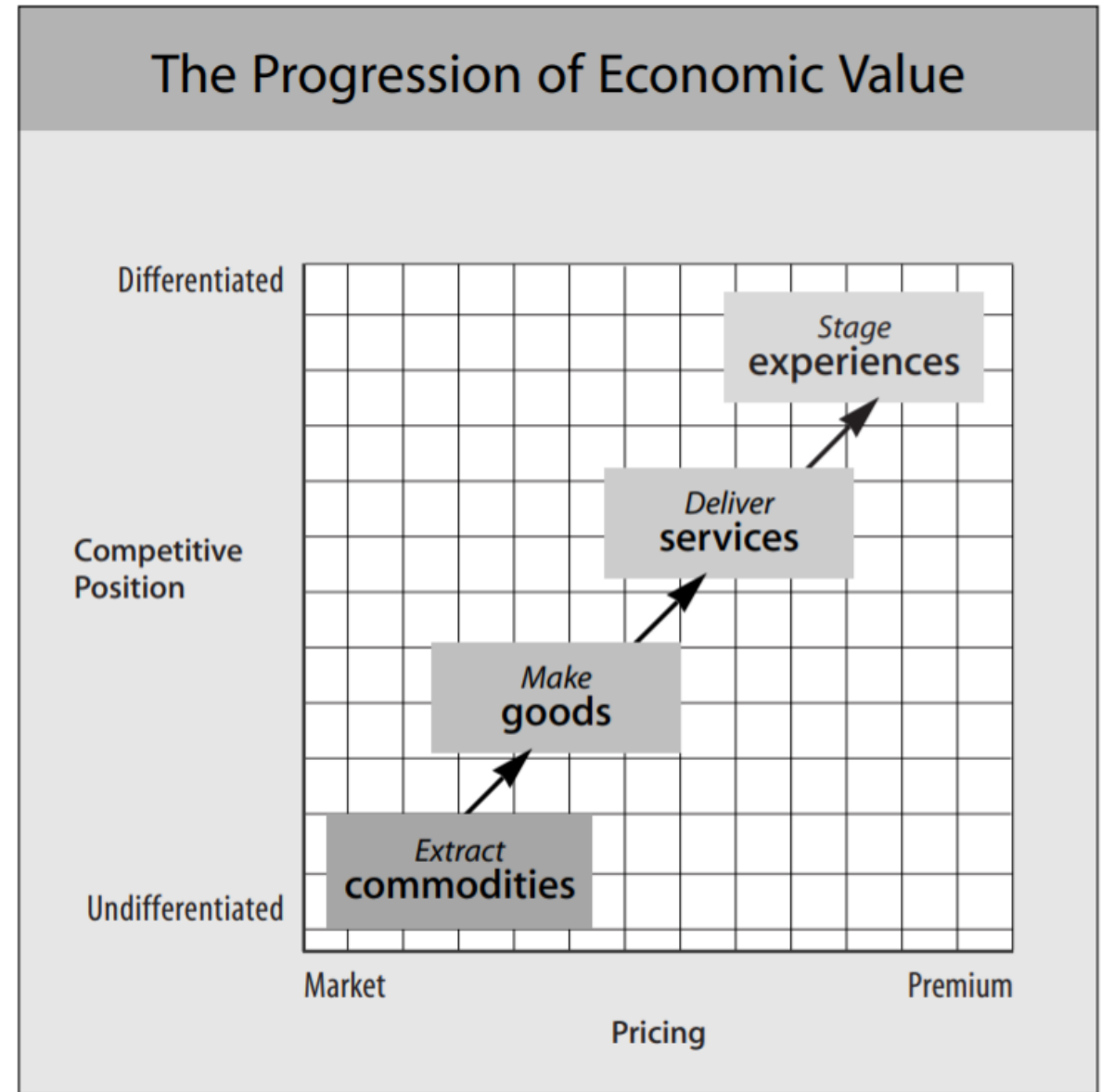
WOM
(Word of Mouth)



Experience Economy Value in experience

Pine and Gilmore (1998) proposed alternative way of competing on the market. Current strategies, as proposed and practiced on the market, such as cost advantage or differentiation, has been complemented with **experience stage**. It is based on offering the customer something more than a product or service, even with perfect quality. The idea is to provide the product or service with memorable and positive experience that would be decisive factor for making customers satisfied and willing to come back for another experience.

Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard business review*, 76, 97-105.



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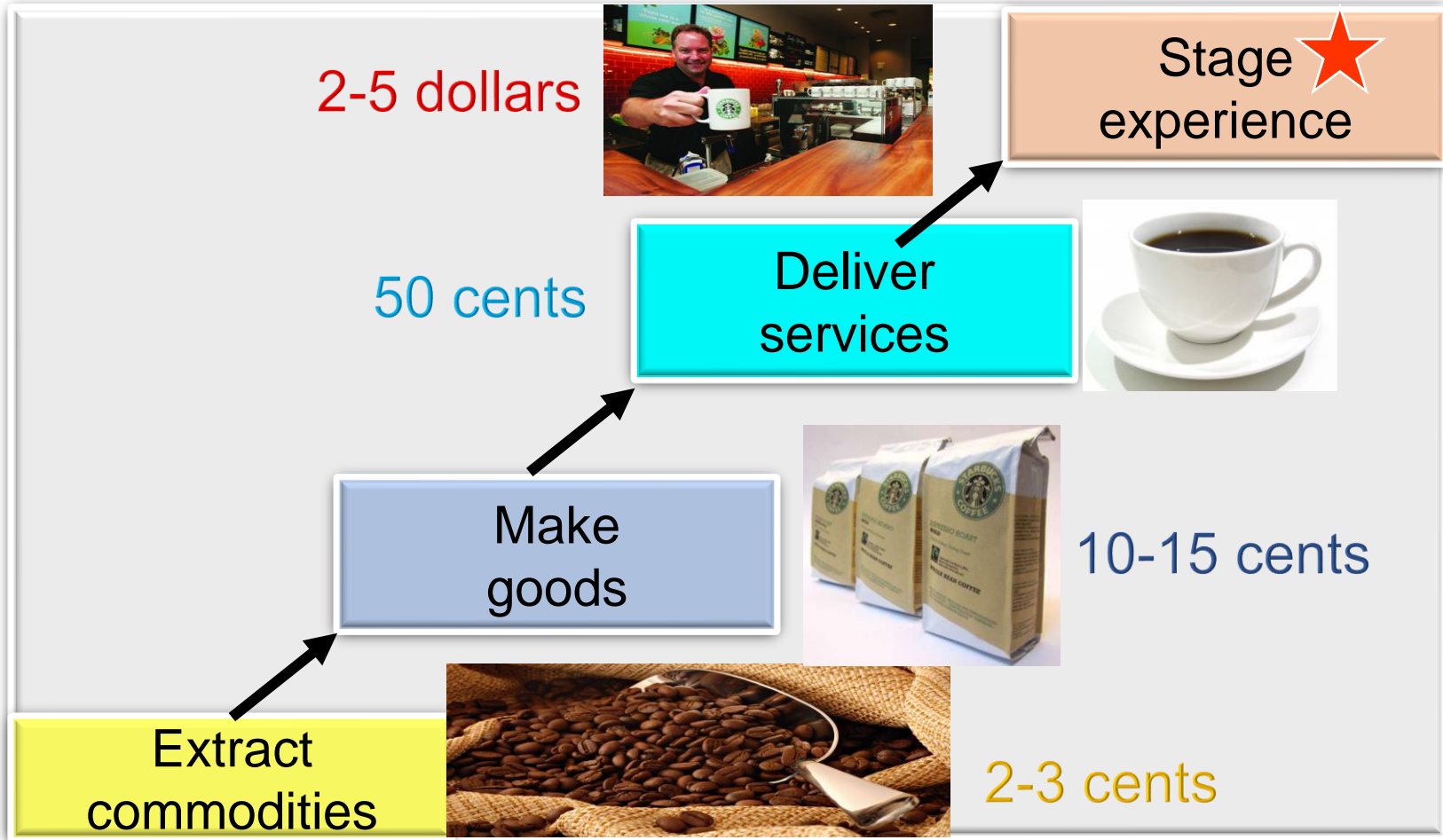
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Differentiated

The Progression of Economic Value: Coffee

Competitive Position

Undifferentiated



Market

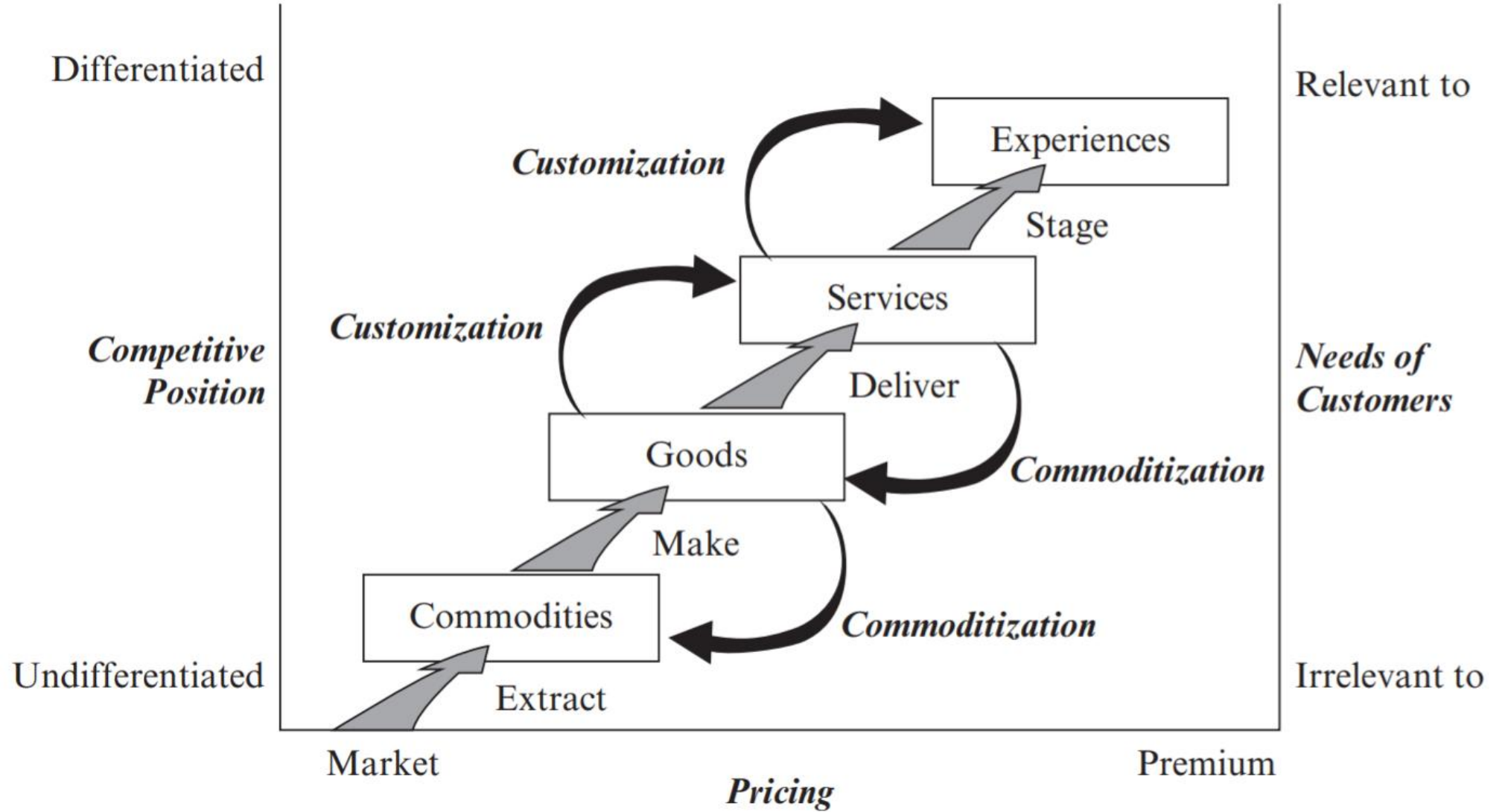
Pricing

Premium

Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard business review*, 76, 97-105.

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Pine, B. J., & Gilmore, J. H. (2013). The experience economy: past, present and future. In *Handbook on the experience economy*. Edward Elgar Publishing.





Experience Economy

How to distinguish experience from any other offering?

Pine and Gilmore (1998) proposed several economic distinctions between commodities, goods, services and experiences.

Economic Distinctions				
Economic Offering	Commodities	Goods	Services	Experiences
Economy	Agrarian	Industrial	Service	Experience
Economic Function	Extract	Make	Deliver	Stage
Nature of Offering	Fungible	Tangible	Intangible	Memorable
Key Attribute	Natural	Standardized	Customized	Personal
Method of Supply	Stored in bulk	Inventoried after production	Delivered on demand	Revealed over a duration
Seller	Trader	Manufacturer	Provider	Stager
Buyer	Market	User	Client	Guest
Factors of Demand	Characteristics	Features	Benefits	Sensations

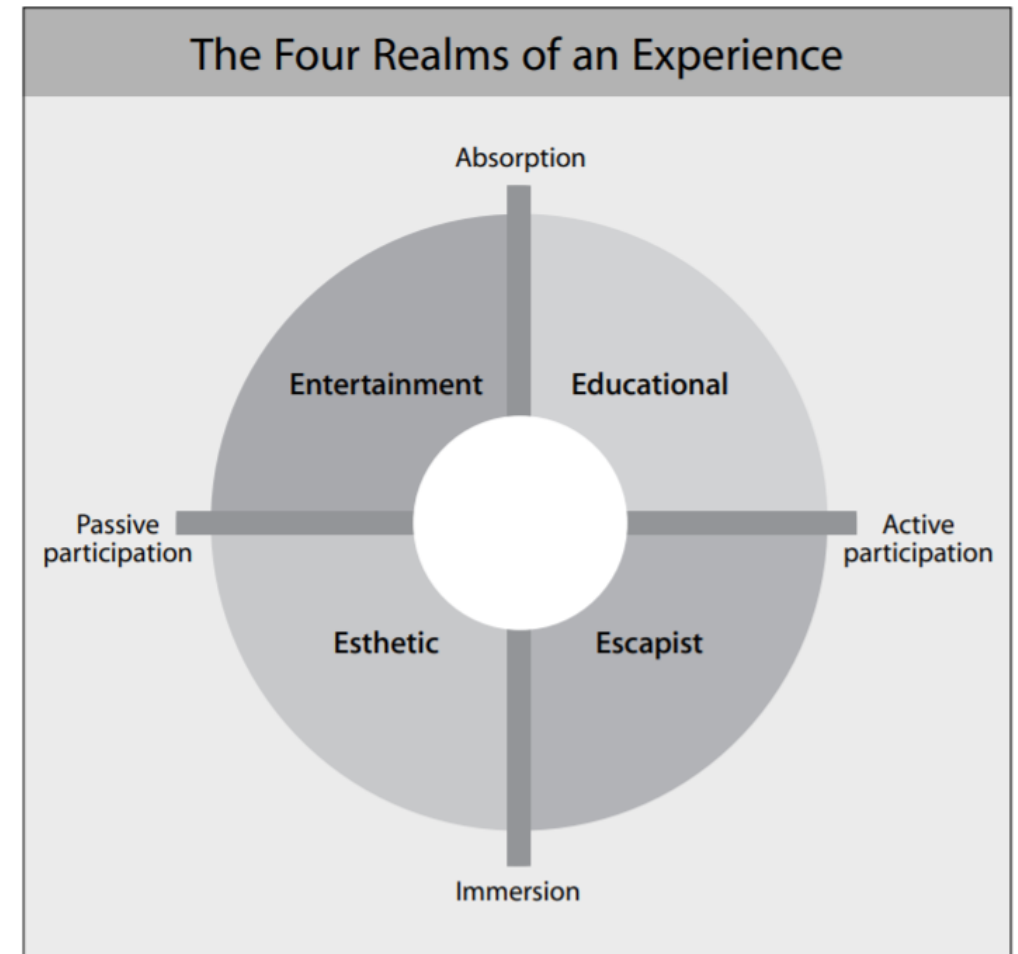




Experience Economy 4Es Model

Following the potential role of experiences 4Es model has been designed to serve business entities to build up the competitiveness of their products and services on engaging customers and enhancing their satisfaction through this engagement (Pine & Gilmore, 1998). Yet experiences, like goods and services, have their own distinct qualities and characteristics and present their own design challenges.

One way to think about experiences is across two dimensions. The first corresponds to customer participation. The second dimension of experience describes the connection, or environmental relationship, that unites customers with the event or performance.





Experience Economy

4Es Model – Types of Experience

The 4Es model states that the richest customer experience is stimulated once educational, entertainment, esthetic, and escapist experience are given to customers at certain times.

Entertainment —watching television, attending a concert—tend to be those in which customers participate more passively than actively;

Educational —attending a class, taking a ski lesson—tend to involve more active participation, but customers are still more outside the event.

Escapist - involve greater customer immersion - acting in a play, playing in an orchestra, or descending the Grand Canyon involve both active participation and immersion in the experience.

Esthetic - customers or participants are immersed in an activity or environment, but they themselves have little or no effect on it—like a tourist who merely views the Grand Canyon from its rim or like a visitor to an art gallery.



The 4 Realms of Experience (4Es) :Wine tourist activities

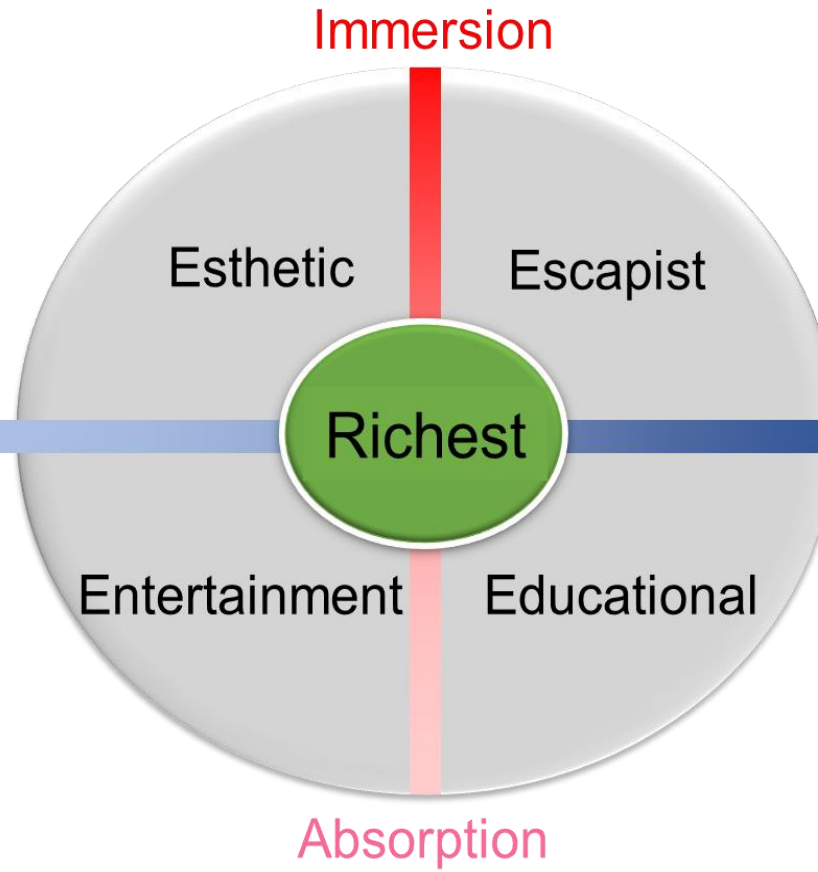


Vineyard tour

Passive participation



Music in vineyard



Grape picking

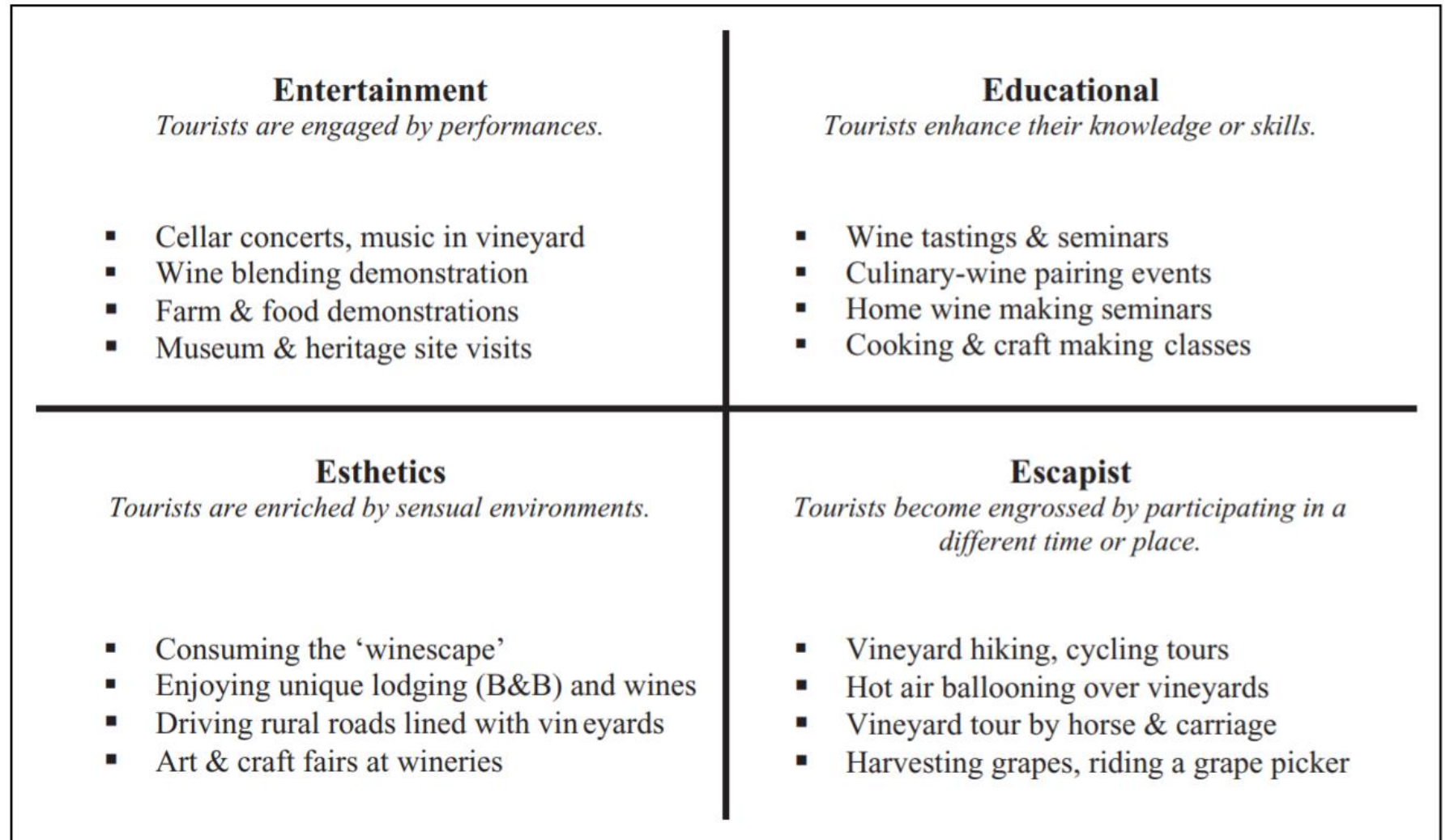
Active participation



Wine testing



4Es Model

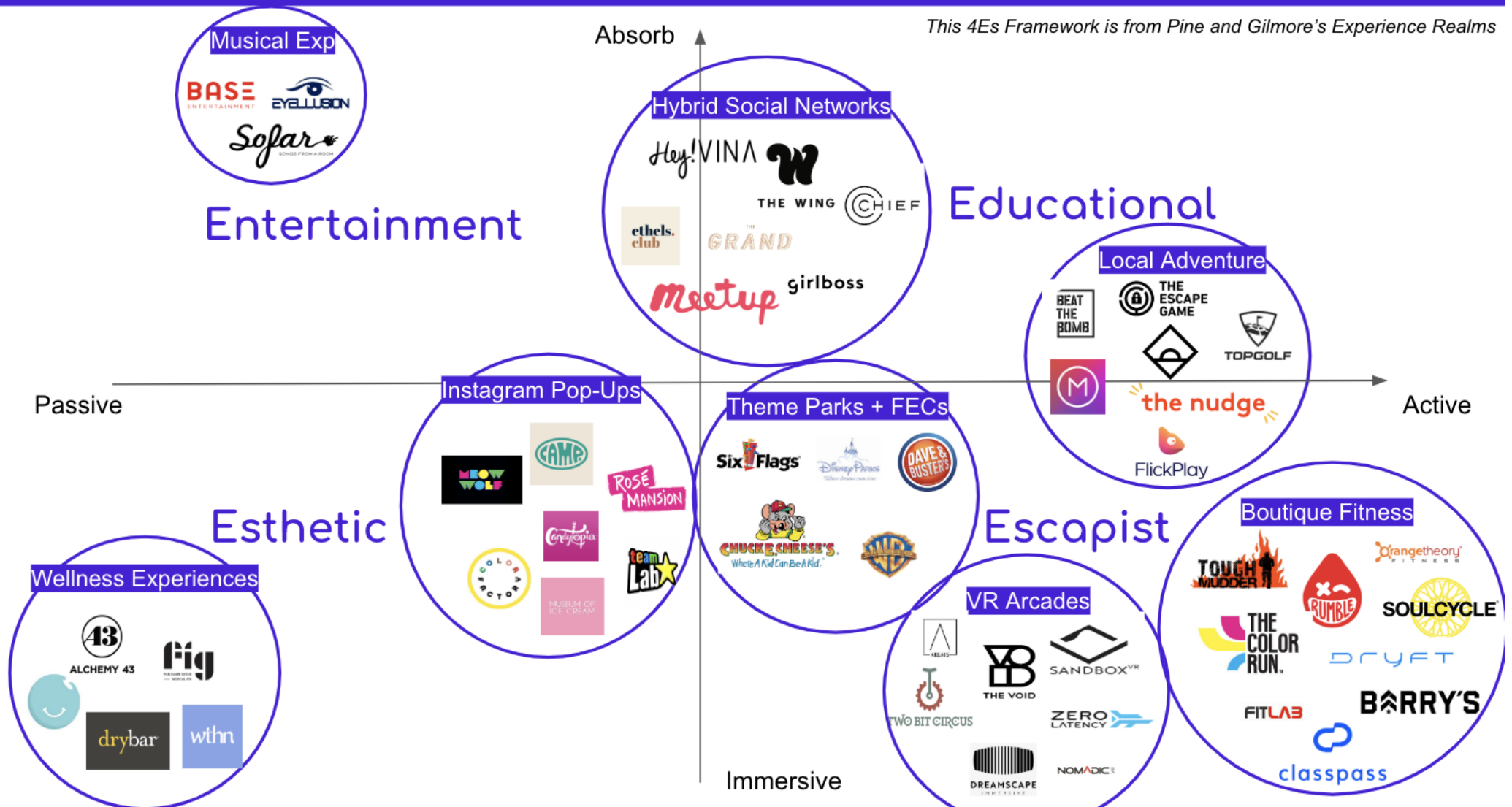


The Experience Economy Market Map

@mercebent

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This 4Es Framework is from Pine and Gilmore's Experience Realms



Published by mercebent View all posts by mercebent, Mercebent, P., Mercebent, Mercebent, V., & (required), N. (2020, March 03). Investing in the Experience Economy. Retrieved September 21, 2020, from <https://mercedesbent.co/2020/03/03/investing-in-the-experience-economy/>

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Experience Economy

Designing Experiences

Experiences, like goods and services, have to meet a customer need; they have to work; and they have to be deliverable. Just as goods and services result from an iterative process of research, design, and development, experiences derive from an iterative process of exploration, scripting, and staging—capabilities that aspiring experience merchants will need to master.

Key experience-design principles:

Theme the experience

Harmonize impressions with positive cues

Eliminate negative cues

Mix in memorabilia

Engage all senses



MSE 4.0



Hong Kong Disneyland Resort



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Experience Economy

Designing Experiences

Key experience-design principles:

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Engage all senses

Staging an experience by envisioning a well-defined theme. An effective theme is concise and compelling. But the theme must drive all the design elements and staged events of the experience toward a unified story line that wholly captivates the customer. The theme unifies the experience in the customers' minds and helps make it memorable.





Experience Economy

Designing Experiences

Key experience-design principles:

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Engage all senses

While the theme forms the foundation, the experience must be rendered with indelible impressions. Impressions are the “takeaways” of the experience; they fulfill the theme. To create the desired impressions, companies must introduce cues that affirm the nature of the experience to the guest. Each cue must support the theme, and none should be inconsistent with it. It’s the cues that make the impressions that create the experience in the customer’s mind.





Experience Economy

Designing Experiences

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Eliminate negative cues

Mix in memorabilia

Engage all senses

Ensuring the integrity of the customer experience requires more than the layering on of positive cues. Experience stagers also must eliminate anything that diminishes, contradicts, or distracts from the theme. Eliminating negative cues creates a more pleasurable customer experience.





Experience Economy

Designing Experiences

Key experience-design principles:

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Mix in memorabilia

Engage all senses

Certain goods have always been purchased primarily for the memories they convey. Customers purchase such memorabilia as a physical reminder of an experience. Memorabilia type goods generally sell at price points far above those commanded by similar items that don't represent an experience. But if businesses offered themed experiences layered with positive cues and devoid of negative cues, their guests would want and would pay for memorabilia to commemorate their experiences.





Experience Economy

Designing Experiences

Key experience-design principles:

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Harmonize impressions with positive cues

Eliminate negative cues

Mix in memorabilia

Engage all senses

The sensory stimulants that accompany an experience should support and enhance its theme. The more senses an experience engages, the more effective and memorable it can be. Some cues heighten an experience through a single sense affected through striking simplicity.





Experience Economy

Designing Experiences

Key experience-design principles:

Theme the experience

Harmonize impressions with positive cues

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Mix in memorabilia

Engage all senses

Using five design principles is no guarantee of success; no one has repealed the laws of supply and demand. Companies that fail to provide consistently engaging experiences, overprice their experiences relative to the value perceived, or overbuild their capacity to stage them will of course see pressure on demand, pricing, or both.





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