

Sustainable Narrative Canvas

– A Guided Approach to Creating Sustainable Product Narratives

The »Innovative Hochschule«
[Innovative University] funding initiative
from the Federal Ministry of Research,
Technology and Space (BMFTR) and
the Joint Science Conference (GWK)

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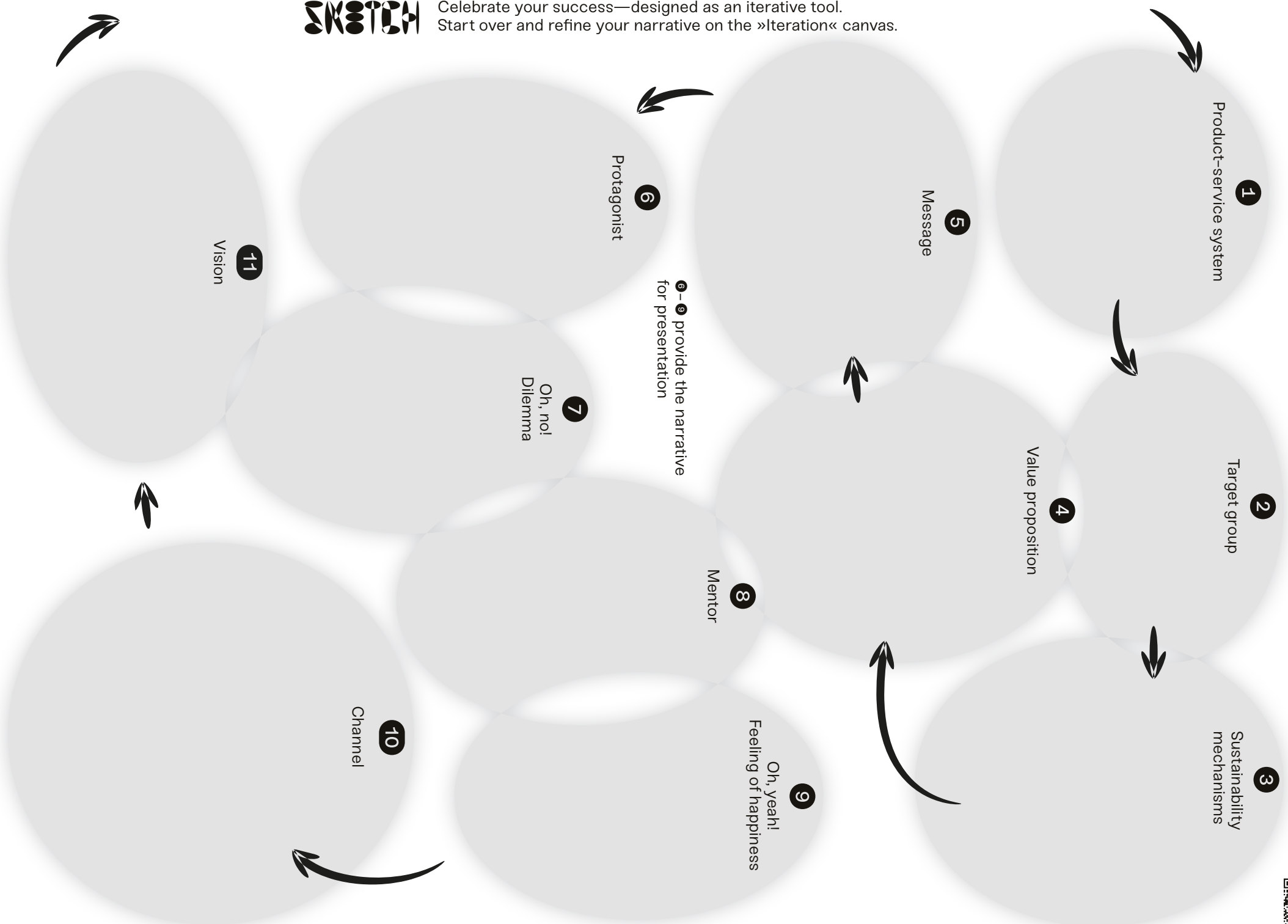
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Fill out worksheets 1–11 and include the summaries here as an overview.

SUSTAINABLE NARRATIVE CANVAS



Celebrate your success—designed as an iterative tool.
Start over and refine your narrative on the »Iteration« canvas.

Introduction

The Sustainable Narrative Canvas assists you in systematically integrating narrative dimensions into the development of product-service systems. In many design processes, variants are developed and weighed against one another at the conceptual, technical, or formal level. The canvas expands this practice to include another, often implicit dimension: narrative variants. What stories can be associated with your product? What value propositions do you articulate explicitly or implicitly? What roles do users take on? And what visions of the future does your product support or challenge?

The canvas helps you to structure and consciously develop these potential stories. It supports you in exploring different narrative frameworks and reflecting on their implications for product architecture, usage scenarios, and value creation logic. After all, the chosen narrative does not stop at the communication level—it is reflected in the final product: in its materiality, its reparability, its service component, or its business model.

The canvas views products as part of complex systems, even though the starting point is the product level. By anchoring them in a narrative, products get positioned more strongly within the bigger picture: as small but powerful elements of societal transformation processes. Reed et al. ↓ demonstrate, for example, how narrative framing can significantly influence acceptance and willingness to act in the context of legal texts. This potential can also be harnessed in the product context—responsibly and thoughtfully. The Sustainable Narrative Canvas combines approaches from sources such as the Transition Design Guide ↓ and Brandtelling ↓, guiding you through the development of a sustainability-focused product narrative via eleven worksheets. The individual steps help you integrate analytical clarification, strategic positioning, and creative translation. At the end, your results converge into a compact overview.

Liedtke et al. (2019). Transition Design Guide.

Mattenberger (2021). Brandtelling: torytelling, das Marken und Menschen verbindet [Brandtelling: Storytelling that connects brands and people].

Reed et al. (2026). The Power of Victim Narrative: Eponymous Legislation Increases Voter Sympathy and Support.



SUSTAINABLE NARRATIVE CANVAS

Use the canvas not only to think through the functional aspects of your sustainable design, but also to ground it in a narrative—and to visualize the future your product helps to shape.

At <https://sbyd.space/projects/sustainable-narrative-canvas/> or via the QR code at the top of the page, you will find:

- A printable PDF template
- A digital Miro template
- A detailed bibliography

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Concept	✕	✕	✕	✕	✕
Method	✕	✕	✕	✕	✕
Project administration			✕	✕	✕
Supervision			✕	✕	✕
Visualization	✕		✕		
Writing— First draft	✕	✕			
Writing—Revision	✕	✕	✕		

SBYD
SUSTAINABILITY BY DESIGN

Folkwang
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Innovative
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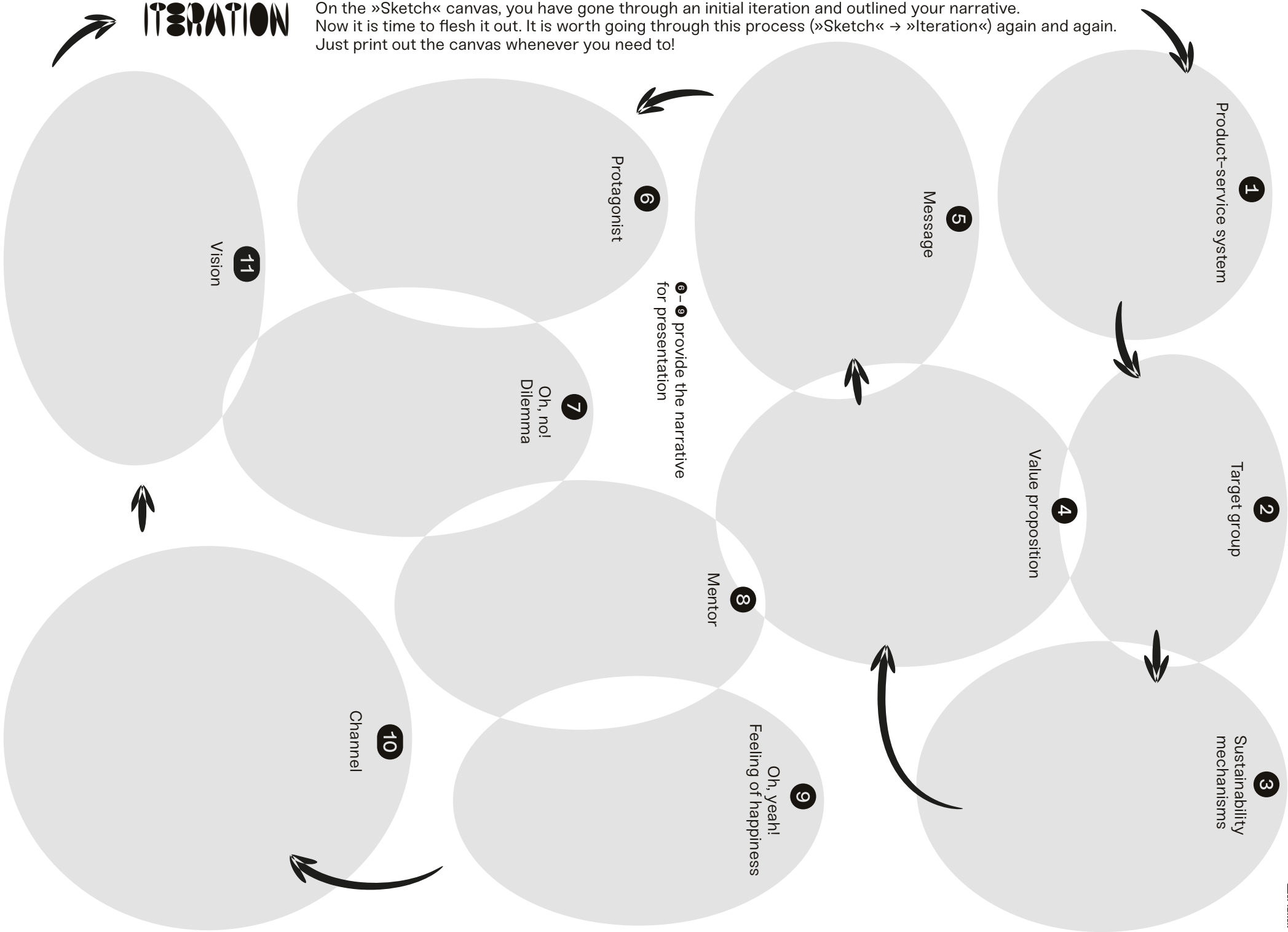
Bundesministerium
für Forschung, Technologie
und Raumfahrt

Wuppertal
Institut

Gemeinsame
Wissenschaftskonferenz
GWK

Fill out worksheets 1–11 and include the summaries here as an overview.

SUSTAINABLE NARRATIVE CANVAS



On the »Sketch« canvas, you have gone through an initial iteration and outlined your narrative. Now it is time to flesh it out. It is worth going through this process (»Sketch« → »Iteration«) again and again. Just print out the canvas whenever you need to!

Understanding the terms

Words are often used ambiguously and, in some cases, interchangeably. This also applies to the terms narrative, story, and narration. While some sources make little distinction between them, others draw a clear distinction:

A narrative is not a concrete textual surface, but rather the abstract, logical-semantic core pattern underlying a message. It consists of an ordered structure of three propositions that form a minimal narrative form: A reference entity (e.g., a person, a group, or an object) starts in an initial state, then undergoes a change triggered by an event, and finally reaches an altered final state. These three elements do not need to be explicitly stated; it is sufficient if they can be semantically or logically derived from one or more pieces of the concrete communicative product. What matters is that all three propositions relate to the same reference entity.

In contrast, a story is a concrete communicative product that displays a narrative structure on its surface of signs (semiotic surface), thereby representing the underlying narrative more or less explicitly.

Finally, narration refers to the act of communicating a story in a concrete, immediate, or medially mediated situation of communication. According to Müller ↓, narration always involves a concrete narrator.

Müller (2019). Narrative, Narratives, Narrations and Stories.
An Attempt of Conceptual Differentiation.

Lyotard (1984). Postmodern Condition: A Report on Knowledge.



SUSTAINABLE NARRATIVE CANVAS

COMMUNICATIVE PRODUCT

The communicative product is the tangible system of signs (words, images, sentences, objects) used to transmit narratives, stories, and narrations.



1. Initial State

2. Event

3. Final State

Where to start from

An event that
triggers a change

A final state that differs
from the initial state in at
least one characteristic



A story is a communicative product with a narrative structure at its semiotic surface level—that is, sequences of signs that, more or less explicitly, represent the underlying narrative.



A narration is the communicative act of telling a story within a concrete, immediate, or medially mediated communication situation.



Product-service system

1



SUSTAINABLE NARRATIVE CANVAS

Describe your product* and what makes it better and more sustainable than other product-service systems. There are numerous approaches to this. Some are outlined here for your research, and on the right you will find a few pragmatic fields to fill out.

The requirements specification ↓ is a well-known tool in product development and would be a good fit here. In the Transition Design Guide (pp. 45) ↓, the »Checklist« and »Performance Requirements« worksheets offer more comprehensive assistance for making the requirements and interests of all product stakeholders explicit. In a very compact version, the Golden Circle ↓ pursues a similar goal: It helps you work out why your product matters. Starting with the »why«, you can identify ways to achieve this goal. This, in turn, determines the specific actions you take.

To answer the »why«, you can also refer to a list of fundamental human needs ↓.

The methods mentioned here focus on different aspects—technical, social, strategic, or human-centered—and thus complement each other when looking at your product.

- 2. Explored the »why« in depth
- 3. Mapped it onto the Canvas as a product-service system

○ 1. Identified the »why«, »how«, »what« for your product

* Here, products are always understood as product-service systems. This includes services, digital products, and, of course, physical products.

VDI (2021) 2519, Sheet 1-2001-12: Procedure for Preparing Requirements Specifications.

Liedtke et al. (2019). Transition Design Guide.

Golden Circle: Sinek (2011). Start with Why: How Great Leaders Inspire Everyone to Take Action.

Fundamental human needs: Desmet & Fokkinga (2020). Beyond Maslow's Pyramid: Introducing a Typology of Thirteen Fundamental Needs for Human-Centered Design.

5 Whys method: Ohno (1988). Toyota production system: Beyond large-scale production.

This worksheet assumes that a draft of a product-service system already exists, which can be described here. If not, use the worksheet to formulate your goal and start an ideation process with appropriate methods.

Why and for what is it important?

WHY?

How do you want to achieve your goal?

HOW?

What will you do to achieve your goal?

WHAT?

Asking »why?« allows you to draw inspiration from the naive curiosity of a child and keep asking »why?« over and over again. When you cannot think of any more answers, you have reached the core with the 5 Whys method ←.

Why?

Why?

Why?

Why?

Why?

Target group

Who is your product for?

Defining a target group helps you tailor your product offer precisely. Ask yourself: What matters to your target group? What are their worries, what brings them joy, and what do they find appealing? Do they have the time and money to use your product? What social context are they part of?

Guides on how to describe target groups can be found in the [Transition Design Guide](#) (Chapter 14.3) ↓.

The [SINUS-Institute](#) ↓ offers helpful profiles for different societal groups with its Sinus-Milieus. It is worth checking out their website to gain insights into lifestyles you might otherwise have little contact with.

Target group models are always a double-edged sword. On the one hand, they help you paint a picture of your users. On the other hand, they carry the risk of falling into stereotypes.

So here is a compromise: Describe your target group, and then find a specific person who fits that description. By talking with that person, you can check whether your design truly fits.

Liedtke et al. (2019). [Transition Design Guide](#).

Website of the [SINUS-Institute](#): <https://www.sinus-institut.de/sinus-milieus>

Miller (2010). The Comfort of Things.
An easy-to-read book that shows how people shape their relationship with the material world in different ways.

Liedtke & Welfens (2025). Prosperity in Times of Transition: A Remeasuring for a Sustainable Future (German-only).
Explores the concept of status consumption: Consumption and possession shape not only what we have, but also how we are perceived by society.

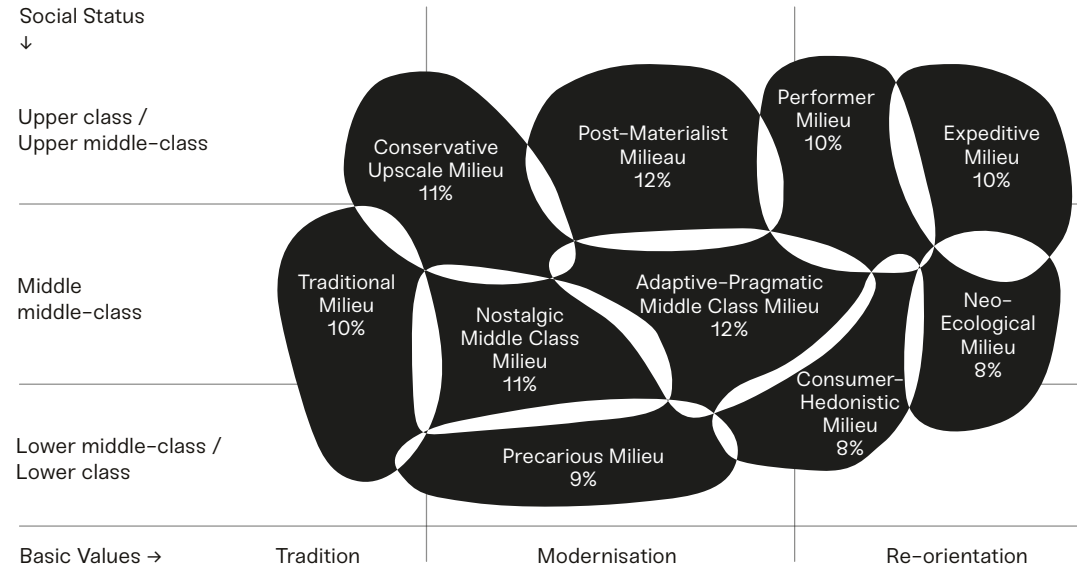
Bourdieu (1987). Distinction: A Social Critique of the Judgment of Taste.
This seminal work on social structure remains a worthwhile reference point.

2



SUSTAINABLE NARRATIVE CANVAS

Use the milieus to determine who your product is for.



Graph based on SINUS-Institut, 2021

Mark the selected milieu ↑ and briefly describe ↓ what a person from that milieu finds important about your product.

○ 3. Transferred to canvas as »Target group«

○ 2. Described what is important to the target group

○ 1. Milieu selected

Sustainability mechanisms

Sustainability—considered here primarily in its ecological dimension—can only be achieved through the interaction of various systems. Technological solutions alone are not enough—design can play a decisive role in driving change. Transition Design ↓ is the discipline concerned with the development and implementation of multi-stage intervention strategies to effect profound systemic and cultural changes that enable a sustainable and just society.

These strategies are also reflected in the 10 R strategies ↓→, which should be understood hierarchically: »Refuse« has the highest priority, while »Recover« comes last. For each of the R strategies, consider how your product could implement them. →

The MIPS approach ↓↗ (Material Input per Service Unit) measures a product’s material input in relation to its utility. Products become more sustainable when material input either decreases, utility increases or both. Three key strategies can be derived from this: efficiency (lower resource consumption), consistency (environmentally friendly materials), and sufficiency (conscious consumption).

Elizabeth Shove’s Practice Theory ↓↗ complements this approach: Every action consists of materials (the materials used), meanings (meanings that promote or inhibit actions—narratives play an important role here), and competences (the skills needed to perform the action).

Experimenting with a variety of sustainability strategies opens up numerous creative possibilities that can be used to tell equally diverse stories.

Liedtke et al. (2019). Transition Design Guide.

Shove et al. (2012). The Dynamics of Social Practice: Everyday Life and How It Changes.

Schmidt–Bleek (1994). How Much Environment Does a Person Need?: MIPS—A Measure of Ecological Management.

10 Rs: Potting et al. (2017). Circular Economy: Measuring Innovation in the Product Chain.

3



SUSTAINABLE NARRATIVE CANVAS

- 2. Identified a sustainability strategy
- 3. »Sustainability mechanisms« formulated and transferred to the canvas
- 1. Explored various sustainability mechanisms

Refuse

Refuse—Product is no longer needed. Its function is fulfilled by another product.

Rethink

Rethink—Enable shared or multi-purpose use.

Reduce

Reduce—Lower resource consumption during manufacturing or use.

Re-use

Re-use—Product continues to be used by others for its original function.

Repair

Repair and maintenance—Restore the product’s original function.

Refurbish

Refurbish—Refresh an old product and bring it up to date.

Remanufacture

Remanufacture—Use parts from old products to create new products with the same function.

Repurpose

Repurpose—Use old parts for new functions.

Recycle

Recycle—Process materials into new secondary raw materials.

Recover

Thermal recovery—Incineration with energy recovery.

MIPS approach:

Material input

per service unit

Practice theory:

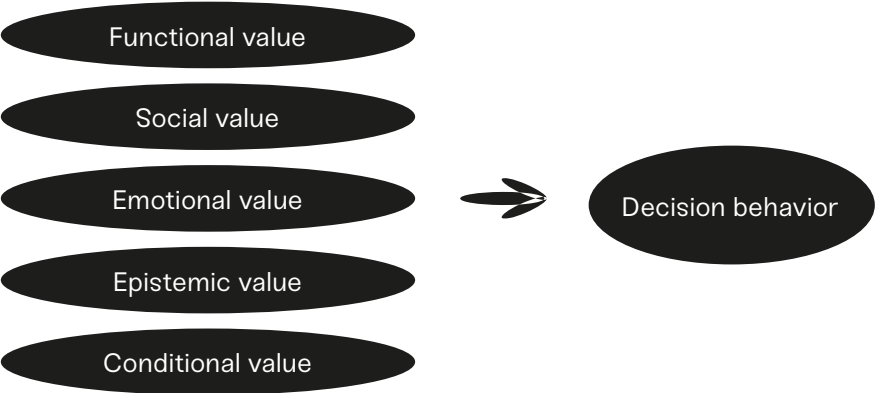
Material

Meaning

Competence

Value proposition

The value proposition is a key statement about the benefits of a product or service—a promise to consumers regarding the value(s) they can expect. The actual value or benefit perceived by consumers is composed of various value dimensions. The Theory of Consumption Values by [Sheth et al.](#) ↓ offers a practical framework for structuring these value dimensions. It distinguishes between five consumption values: functional, social, emotional, epistemic, and conditional value. You can read more in [Zimmermann et al.](#) ↓ about what these dimensions mean, why conditional value is unique, and how consumption values can help promote (more) sustainable consumption.



Alternatively, you can focus on human needs. For a need-oriented design, there are, for example, vividly illustrated need sets by [Hassenzahl & Diefenbach](#) ↓ as well as by [Desmet & Fokkinga](#) ↓.

[Sheth et al.](#) (1991). Why We Buy What We Buy: A Theory of Consumption Values.

[Zimmermann et al.](#) (2026). Sustainable Marketing: Consumer Values as a Lever for Sustainability Transformation.

[Hassenzahl & Diefenbach](#) (2017). Experience- and Well-Being-Oriented Design: A Working Model.

[Desmet & Fokkinga](#) (2020) Beyond Maslow's Pyramid: Introducing a Typology of Thirteen Fundamental Needs for Human-Centered Design.

4



SUSTAINABLE NARRATIVE CANVAS

○ 2. Core »value proposition« formulated and transferred to the canvas

○ 1. Explored value dimensions for your product

Functional value

What features make our offering useful, efficient, and reliable? How should users feel while using it?

Social value

How does our offering support status, a sense of belonging, or recognition?

Emotional value

What feelings do we evoke (e.g., joy, security, enthusiasm)?
How should users feel while using it?

Epistemic value

How do we satisfy curiosity or the desire for variety?

Conditional value

In which situations is our offering particularly valuable (e.g., discounts, crises, special occasions)?

Summary

The offering is particularly valuable to the target group because it proposes the following core value:

Message

All your insights set the stage—but one aspect takes center stage: your message. What should be in the spotlight? Studies show that shorter messages are often more effective: [Glgorić et al.](#) ↓ examined the effect of brevity on the style and success of social media posts and found that messages shortened by 30–40 % are, on average, more successful than the originals. Likewise, clear presentation is crucial: It is not just the amount of information that can be overwhelming, but above all unnecessary complexity, as [Lee & Lee](#) ↓ were able to demonstrate. Therefore, keep your message as simple and concise as possible.

Collect keywords from worksheets ❶–❹ that are important to your message ↓, and then use them to develop two different messages—one detailed version and one short, concise version for each.

❶

❷

❸

❹

[Glgorić et al.](#) (2019). Causal Effects of Brevity on Style and Success in Social Media.

[Lee & Lee](#) (2004). The Effect of Information Overload on Consumer Choice Quality in an Online Environment.

5



- ❶ 1. Keywords collected
- ❷ 2. Formulated long and short messages
- ❸ 3. Selected a »Message« and transferred it to the canvas

Message 1: Long version

Message 1: Short version

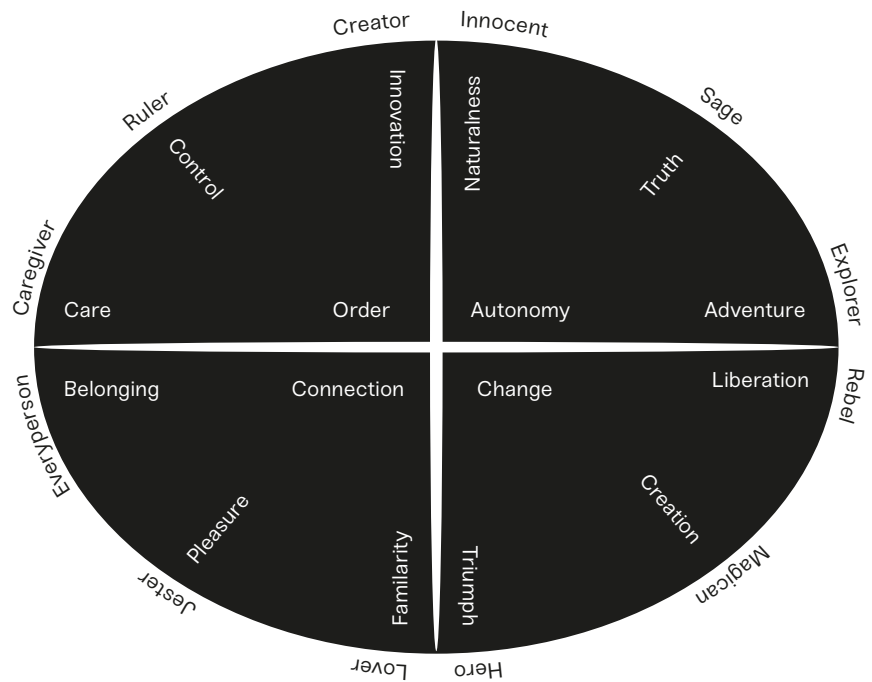
Message 2: Long version

Message 2: Short version

Protagonist

Now you can start putting the narrative together. What we still need is a protagonist. For inspiration, check out the graphic below, which shows twelve different character types (archetypes), similar to those often found elsewhere. This graphic is a compilation of the work of Carl Gustav Jung ↓, Joseph Campbell ↓, and Christopher Booker ↓.

The types in the graphic are not scientifically proven categories; rather, they are intended to serve as a starting point for your creativity. You are, of course, welcome to develop your own protagonists beyond these types.



Jung (1934). Archetypes and the Collective Unconscious.
Campbell (2022). Der Heros in tausend Gestalten [The Hero with a Thousand Faces].
Booker (2004). The Seven Basic Plots: Why We Tell Stories.



Choose three of the twelve archetypes and describe them in a few words in relation to your message. Develop protagonists who are likable to your target audience and represent them in an appropriate way. Think about what characteristics these protagonists should have.

Protagonist 1:

Protagonist 2:

Protagonist 3:

○ 2. Selected one »Protagonist« and transferred it to the canvas

○ 1. Created three protagonists

Oh, no!

You have probably already implicitly identified the building blocks for »Oh, no!«, »Mentor«, and »Oh, yeah!« in the previous worksheets. Now the goal is to use these elements to create a compelling and convincing narrative.

With »Oh, no!«, you highlight your protagonist's dilemma: What prevents them from finding happiness, and what disrupts or blocks their path? Goal conflicts arise when different goals compete with one another. In psychology, these are referred to as motivational conflicts, which stem from desire (approach) and aversion (avoidance). According to Lewin ↓, four types → can be distinguished.

In addition, temporal conflicts can arise when short-term and long-term goals collide. Short-term gratification can bring immediate joy, while long-term goals lose priority as a result, even though they would objectively be more important. This phenomenon is referred to as temporal discounting ↓.

Test out some goal conflicts: →
Are these problems that your target group actually feels?
Do they perhaps also create conflicts regarding sustainability?

Lewin (1935). A Dynamic Theory of Personality: Selected Papers.

Enisman & Kleiman (2024). The Relative Difficulty of Resolving Motivational Conflicts is Affective Context-Dependent.

discounting: Ainslie (1975). Specious Reward: A Behavioral Theory of Impulsiveness and Impulse Control.

7



SUSTAINABLE NARRATIVE CANVAS

○ 2. Summarized the conflict and transferred it as »Oh, no!« to the canvas

○ 1. Experimented with different conflicts

Approach–approach conflict: A choice between two positive alternatives.

The protagonist wants

but also wants

Avoidance–avoidance conflict: A choice between two unpleasant alternatives.

The protagonist wants neither

nor

Approach–avoidance conflict: A choice with both positive and negative consequences.

The protagonist wants

but that also means

Double approach–avoidance conflict: Two alternative choices, each with (dis)advantages.

The protagonist could

the advantage

but also the disadvantage

Or the protagonist could choose

allows for

but also entails

Temporal discounting

In the long term, the protagonist wants

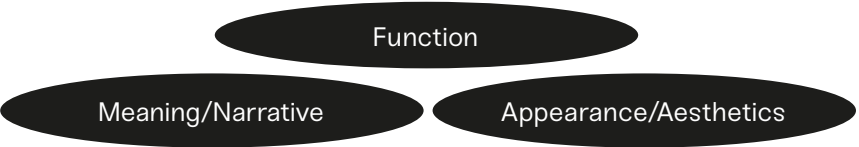
but in the short term, there was



The mentor is the product—and remember: a »product« here always refers to the interplay of a product–service system. This includes both owned products, which always rely on a service, and services, which are always linked to a product.

What makes the product you have created special for the protagonist? At what level do you see a unique selling point?

There are various levels at which you can begin your redesign:



Klaus Krippendorff ↓ argues that people always act in accordance with what things mean to them. Therefore, the focus should shift from functionalism (function) and design (aesthetics) more toward meaning.

When designing, you always change function, appearance, and meaning at the same time. Of course, you can focus particularly on one aspect, but always keep the others in mind.

This worksheet tends towards design theory, but could also have mentioned the tools of marketing—the 4 Ps ↓ (Product, Price, Place, and Promotion). These, along with their expansion to include the three service-oriented elements—Participants, Process, and Physical Facilities—to form the legendary 7 Ps ↓, are included here as an invitation to further research.

Krippendorff (2013). The Semantic Turn: A New Foundation for Design.

4 Ps: McCarthy (1960). Basic Marketing: A Managerial Approach.

7 Ps: Booms et al. (1982). Marketing Services by Managing the Environment.

○ 2. Summarized and transferred as »Mentor« on the canvas

○ 1. Worked out all three levels and the USP

Ask yourself at what level your product is being redesigned: Identify your focus and highlight what makes your product special.

Function

Does your design change how the product can or should be used?

Appearance/Aesthetics

Does your design change how the product looks or is perceived?

Meaning/Narrative

Does your design change the meaning or narrative the product holds for the user?

Unique Selling Point (USP)

What makes your product unique compared to similar products?

Oh, yeah!

Your story is almost complete—it finishes with a feeling of happiness. Describe the »Oh, yeah!« that the product triggers in the protagonist. In that moment, the central value proposition gets fulfilled.

Two tips:

At the micro level: The protagonist’s personal feeling of happiness—here, you can use the needs identified by [Desmet & Fokkinga](#) ↓ as a guide. →

At the macro level: The impact your product addresses on a global scale. The [Sustainable Development Goals](#) (SDGs) ↓ provide a suitable framework for this. ↘

Your product alone cannot save the world. But if it takes a bold step toward supporting the SDGs, that is already a big win.

United Nations (2015). Transforming Our World: The 2030 Agenda for [Sustainable Development](#).

[Desmet & Fokkinga](#) (2020). Beyond Maslow’s Pyramid.

SDG icons after: United Nations (2023). Communications Materials. [Sustainable Development Goals](#).



SUSTAINABLE NARRATIVE CANVAS

For your narration, choose ~~X~~ only one emotion per level (personal and global). Of course, for a long-lasting impact, your product should affect as many levels as possible—but that is not something you should talk about at this point.

PERSONAL LEVEL

- ☐ Autonomy
- ☐ Community
- ☐ Effectiveness
- ☐ Recognition
- ☐ Beauty
- ☐ Competence
- ☐ Morality
- ☐ Connection
- ☐ Comfort
- ☐ Fitness
- ☐ Sense
- ☐ Security
- ☐ Stimulation

GLOBAL LEVEL

- ☐ No Poverty 
- ☐ Zero Hunger 
- ☐ Good Health and Well-being 
- ☐ Quality Education 
- ☐ Gender Equality 
- ☐ Clean Water and Sanitation 
- ☐ Affordable and Clean Energy 
- ☐ Decent Work and Economic Growth 
- ☐ Industry, Innovation and Infrastructure 
- ☐ Reduced Inequalities 
- ☐ Sustainable Cities and Communities 
- ☐ Responsible Consumption and Production 
- ☐ Climate Action 
- ☐ Life Below Water 
- ☐ Life on Land 
- ☐ Peace, Justice and Strong Institutions 
- ☐ Partnerships for the Goals 

Channel

10



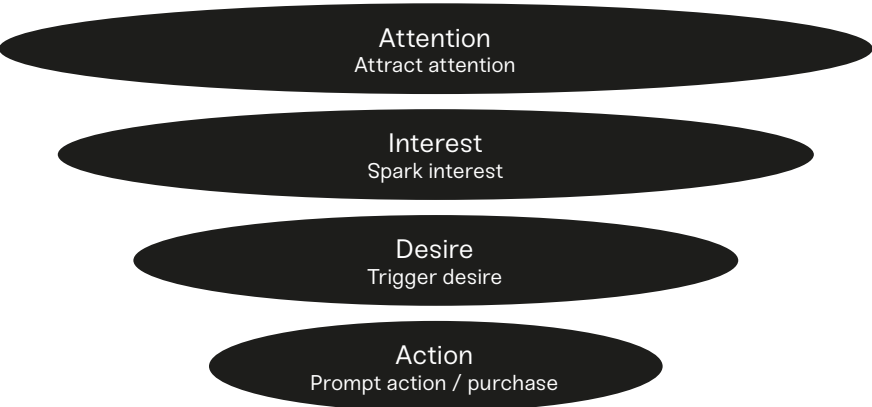
SUSTAINABLE NARRATIVE CANVAS

How does your narrative reach people? The possibilities are almost as diverse as the stories themselves: It can be disseminated through traditional media—such as TV commercials, radio spots, newspaper articles, or posters. It can find its way through digital channels, for example via social media posts, blogs, websites, or search engine placements.

Direct forms of communication are also possible: cold calling, information stands, door-to-door sales, or personal recommendations among friends—perhaps even in a family chat group. Finally, there are creative and alternative approaches, such as guerrilla marketing with stickers or unusual promotions, through brand ambassadors, storytellers, or viral campaigns. Your product itself is also a carrier of information.

When thinking about your communication strategy, you should keep two questions in mind: Which channels are a good fit for your target group? And: Which channels are particularly well-suited to the way you want to tell your story? Not every channel is equally effective for every message—some media are more direct, others more emotional, and still others offer much room for detail.

The AIDA model ↓ offers helpful guidance here. It describes the four key stages of successful communication: attention, interest, desire, and action. Channels can be strategically deployed to support these steps. This allows you to plan in advance which channel will be most effective at which stage of your story.



Mulder (2012). AIDA Model.

- 1. Identified the channels used by your target group
- 2. Explored two AIDA schemata
- 3. Findings condensed and transferred as »Channel« to the canvas

Select ☒ the channels your target group uses and underline the ones they trust. Feel free to add any channels you think are missing!

Analog

Digital

☐ Guerrilla Marketing

☐ Word-of-Mouth

☐ Newsletter

☐ Social-media

☐ Door-to-door sales

☐ Customer reviews

☐ Search engine marketing

☐ Information stands

☐ Pop-Up Stores

☐ Events

☐ Partnermarketing

☐ Mail

☐ Affiliate-Marketing

☐ Content-Marketing (Blogs, Podcasts, etc.)

☐ Newspaper

☐ Phone

☐ Radio

☐ Magazine

☐ Influencer

☐ Video

☐ Posters/Flyer

☐ Sponsoring

☐ TV

☐ Display Ads (Banner, etc.)

☐

☐

☐

☐

Outline a strategy based on the AIDA model in a few words.

Attention

Interest

Desire

Action

Outline an alternative strategy based on the AIDA model in a few words.

Attention

Interest

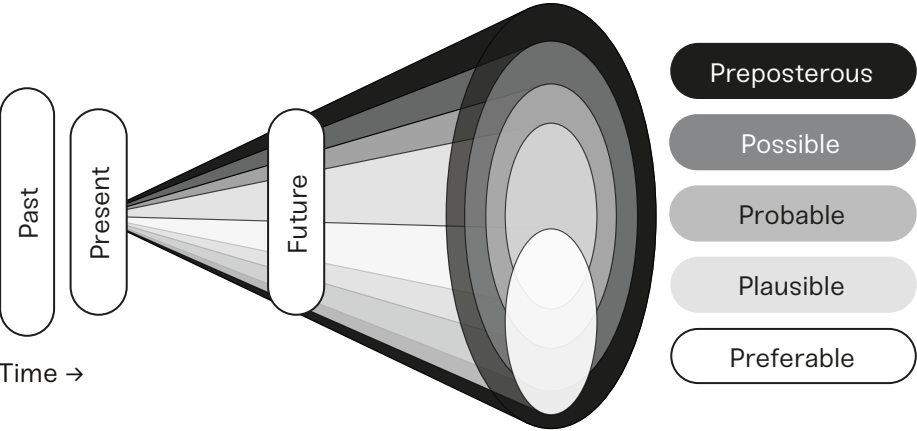
Desire

Action



Great! If you have explored the canvas up to this point and developed a first draft, you have laid an important foundation: Initial ideas have been documented, connections have been made visible, and perhaps a coherent story or a collection of building blocks has already emerged that can support your future narration. This is a preliminary stage—you will continue to review, refine, modify, or add to the content.

Now it is time to put your current progress into a timeline. In Transition Design, we view transformation as a sequence of many small steps that, together, bring about long-term change. The goal is to design pathways toward a sustainable and desirable future. To clarify where your story is headed and what your starting point is, the Cone of Plausibility—also known as the Futures Cone ([Voros](#) ↓)—can serve as a guide. This conceptual model from futures studies distinguishes between five types of futures and helps you pinpoint a consciously desired future within it. In the context of sustainability, it is also worth looking back: As [Tochtrop & Jessen](#) ↓ emphasize, both tangible and intangible resources from the past can be reinterpreted under today's conditions and harnessed for future developments.



[Tochtrop & Jessen](#) (2022). Designing Futures with Pasts: Rediscovering and Transforming Abandoned Paths of Food Preservation Under Today's Paradigm of Sustainability.

[Voros](#) (2003). A Generic Foresight Process Framework.

○ 1. Future transition steps explored

○ 3. »Vision« formulated and transferred to the canvas

○ 2. Different futures explored

Think about your next steps of transition. How can you make your product-service system more sustainable at each development stage in the future?

Transformation

Transition

Transition

Transition

Also think about what the futures you are working toward might look like. Suggestion: Start with what is likely, expand to what is possible, and end with what is desirable—your vision for the future.

Possible futures

Probable futures

Preferable futures

From here, you can start the next iteration loop—that is, a new round of refinement—and continue to develop both the product and the narrative.