The manufacturing of innovation

## Management & creation, perspectives for economic growth

Kurt Salmon

Management & creation, returning to origins

At the creation of the Forum d'Avignon in 2008, the reconciliation of culture and the economy came as quite a challenge. The importance of the cultural and creative industry is becoming increasingly more important because of its effect on the economy and its positive effects in regions and on social cohesion.

These industries represented 4.5% of GDP in 2008 and 3.8% of European jobs; an even more significant influence throughout the rest of the world: 8.41% of assets and 12% of GDP (1.25 trillion dollars) in the USA in 2002. In China, the sector employed 1.48 of the working population in 2006 and contributed 2.45% of GDP, or a turnover of 47.6 billion Euros[1].

Associating management and creation can be seen as a new challenge for those who consider art as the result of individual production rooted in or connected with emotion, intuition and receptivity to the world. Yet, the definition of "artist" as the coming together of imagination and know-how has shifted towards that of a creator able to solidify world experiences through an infinite number of artificial mediums from cameras to ready-mades, performance to collages. This transformation grants the 21st century artist the attributes of a researcher who creates his works immersed in the reality of a symbolic and physical ecology. Creation can no longer be separated from the technical conditions of its production. From the bodega to the workshop or the studio to the factory, artists have continued to integrate, question, challenge or break free from all potentialities.

Conversely, companies having grown from the concepts of infinitely reproducible production mastery and value chain control and consumer orientation are themselves experiencing significant transformation related to IT and digital disruptions, as well as their consumers' needs. Going beyond a simple product or service, there is an interactive "experience" with brands that now seduces the consumer; a link which connects to objects which are less often consumed but identified and valued.
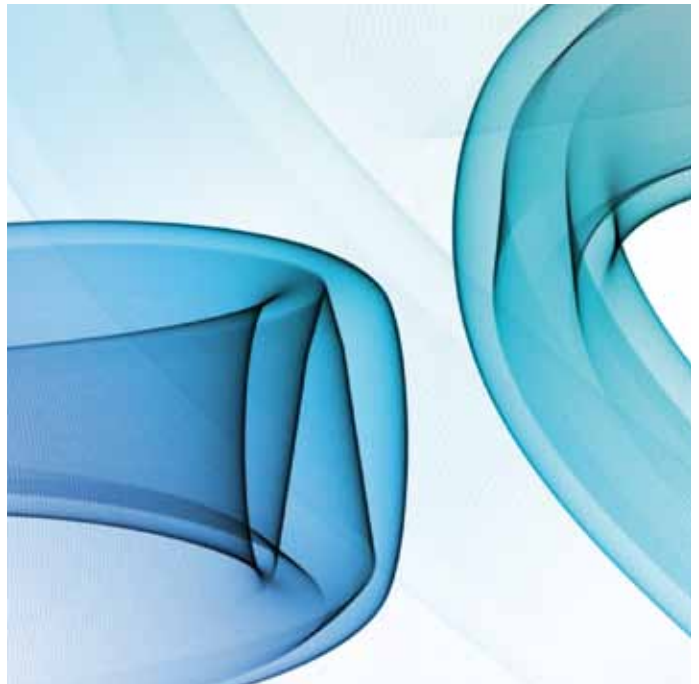
1- Source: European Commission 2008, Analyse Kurt Salmon 2009.

Therefore, creators and managers share a common interest of being constantly challenged in both their methods and objectives. The clash of both cultures has always been fruitful and this dialogue is nothing new. Workshop and company are the best place for debate between two dimensions which haunt and structure artistic life and economic production: intellectual project and/or technical production (manual, industrial).

More than a defiance or a boldness, it is rather a return to origins, claims the Forum d'Avignon: "*It is about knowing if the evolution of man as creator will keep up with the progress of its resources and who, homo sapiens or homo faber, will have the last word?*" With this visionary dimension held by geniuses, the polytechnic engineer Pierre Schaeffer - inventor and theorist of concrete music – points out the challenges of the study that Kurt Salmon put forth for the Forum d'Avignon: only a complete overhaul in the ways of working together on creative and interdisciplinary projects[2] can accompany the technological and societal changes that artists and entrepreneurs are facing. It no longer involves tarring both vision and manufacturing with the same brush, or opposing language and tool (the "faber" and the "sapiens"), but rather associating specific features, skills and imagination as well as concepts and systems.

Of interest are neurobiological studies which show[3] exactly what Apple founder Steve Jobs put so well, "*creativity is just connecting things*"; all this while adding his own personal touch of beauty and commerce. Jobs enjoyed reminding people that his studies in calligraphy had been of great value to the construction of the Apple range.

Given the polysemic notion which is both multidisciplinary and creative in nature and difficult to practically identify conceptually, the ambition of this study led by Kurt Salmon on the seeds of the manufacturing of innovation consisted of following players and companies considered to be innovative and to identify failures, risk-taking and dynamics to elaborate a framework for reflection and identify some action paradigms.

Laure Kaltenbach and Olivier Le Guay, Forum d'Avignon

2- Pierre Schaeffer went on to create debate and artistic creation spaces, the Studio d'Essai (1942), the Groupe de Recherches de Musique concrète (1951), the Groupe de Recherches Musicales (GRM) (1958, still in existence today), the Groupe de Recherche Image (1960), the Groupe d'Etudes Critiques, the Groupe de Recherches Technologiques, the Section d'Etudes Prospectives (1964), the Service de la Recherche (1960-1974)...

3- Jonah Lehrer, in his work "Imagine – How creativity works?" explains that creativity is a specific cerebral reaction involving interactions between the left and right hemispheres of the brain and that they can be stimulated.

Contents

CULTURE INNOVATION

Scope

Attempting to encompass all aspects of interaction management and creation in our economy would have been both illusory (difficult field to define) and presumptuous (science and technology also create something new) as these are complex and multifaceted considerations.

We have, however, identified two definitions:

• Innovation defined as creation management and the result of a collective "manufacturing", the outcome of a reasoned approach, bringing together planned methods and the organised association of techniques and skills in order to move from idea to realisation. This "innovation manufacturing" is unlike creation which consists of producing a work that differs from creativity and can be defined as more of a skill and the "ability" of an individual or group to imagine and construct new things.

• The focus on the creative and cultural industries[1] (CCI) which are going through profound changes in their models. Paradoxically, these industries demand a culture of imagination more so than that of innovation.

Like many parts of the economy, the manufacturing of innovation remains a strategic challenge to draw and act upon in the future. Innovation has become the primary challenge of entrepreneurs in an ever-changing world. Thus, a study from 2010 by IBM relating to 1,500 CEOs across the world (60 countries, 33 industries) showed that top managers believe that more than rigor, management, integrity or even strategic vision, what will help us best navigate an ever more complex world is creativity.

The CCI is facing some serious changes

Technological changes:

• The internet is growing in magnitude and today represents approximately 20% of CCI's global profitability[2];

• The proliferation of content has caused their normalisation the result being a significant drop in value for certain sub-segments, such as news or music;

• The development of digital technology has created new competition for CCI on the link of the distribution chain of the cultural sector. Internet players (Google, Yahoo!, Facebook, etc.), terminal sales (such as Apple and Samsung), and telecommunications companies, thanks to their financial power and the strength of their client base, had become major players of digital cultural content and capture a piece of the associated value.

1- The CNUCED defines creative industries as a collection of activities focused on the understanding the origin of tangible goods and intangible intellectual or artistic services having creative content, economic value and objective.
2- Study produced as part of the 2009 Forum d'Avignon edition.

The second change is linked to the evolution of client behaviour, most notably:

- A requirement of personalised content which must be suited to all interests and tastes (increase in themed channels, very varied catalogue to respond to expectations, etc.);

- The development of personalised content logic (video-on-demand, personalised playlists, etc.);

- Increasingly interventionist behaviour by the public in cultural creation (user generated content, social networks, participation in the creation process, etc.);

- A need for "authenticity" in the overabundant supply of leisure and entertainment offerings;

- A so-called "free culture" supported by an increase in advertising models and the practice of piracy;

- The development of free time dedicated to leisure and cultural tourism.

In this context, "innovative manufacturing" makes up a key part in the cultural sector for it to continue developing. It is this which will allow for the creation of more products, services or new operational models and produce value-generating economic models.

In this study, we have taken it upon ourselves to focus on the manufacturing of innovation; behind the scenes, so to speak. More precisely, we wanted to answer certain questions:

- Is there a way to manufacture innovation to ensure maximum profit? Is innovation a "recipe" to be applied?

- Where are Creative and Cultural Industries currently in terms of innovation? How does innovation appear in this particular sector? What methods, processes and tools are used and with what results?

- Which factors can favour innovation in this sector?

In addition, we examined the potential role that Creative and Cultural industries could play in the development of the rest of the economy through innovation; in particular, the possibility of using the skills and talents available at the heart of the CCI to benefit innovation in other economic sectors.

This study aims, via these trains of thought, to get back to basics of cultural _manufacturing_ and overcome constraints to create something new.

Major trends
in manufacturing

Whilst there is no ready-made "recipe" for innovation, neither does it come about by chance. It is the result of a demanding process, combining management methods, tools and models which vary from company to company.

Observing these processes in all sectors of the economy enables us to pinpoint existing good practice and identify how this could facilitate innovative work within the creative and cultural industries.

There are five major trends in innovation:

- To move from the product or service to the experience.
- To de-compartmentalise the process in order to make it more efficient.
- To involve the customer in the process.
- To expedite the process so as to bring products or services to market sooner.
- To breathe an innovation culture into the daily life of companies.
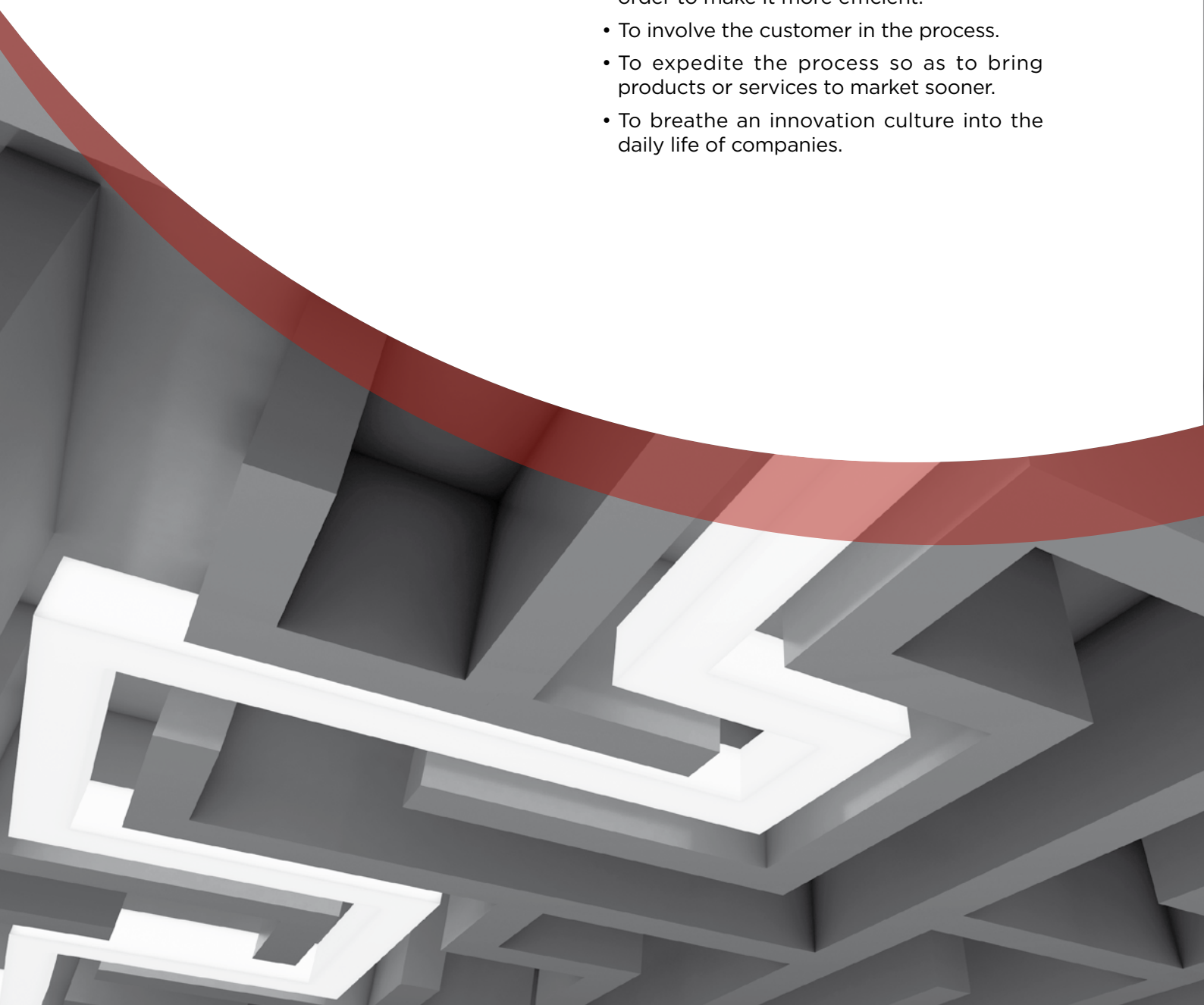
● Imagine the experience: returning to emotion!

"The customer experience" as an essential element of a successful product or service has become both an absolute requirement in all innovation processes and a component which is often difficult to bring to fruition in the everyday life of projects.

In the United States the Barnes & Noble chain of bookstores has completely redefined the experience offered in their points of sale, not only through selling books but by offering areas focused on the pleasure of reading and intellectual curiosity. The stores now include rest areas, coffee shops and a well-educated staff. Educational courses in the visual arts are offered to children, and book signings become opportunities for setting up workshops designed to further explore a theme (Buddhist culture, impressionism in painting, etc). This renewal has enabled the chain to regain first place in American bookshop rankings, with more than 1,000 shops across the United States.
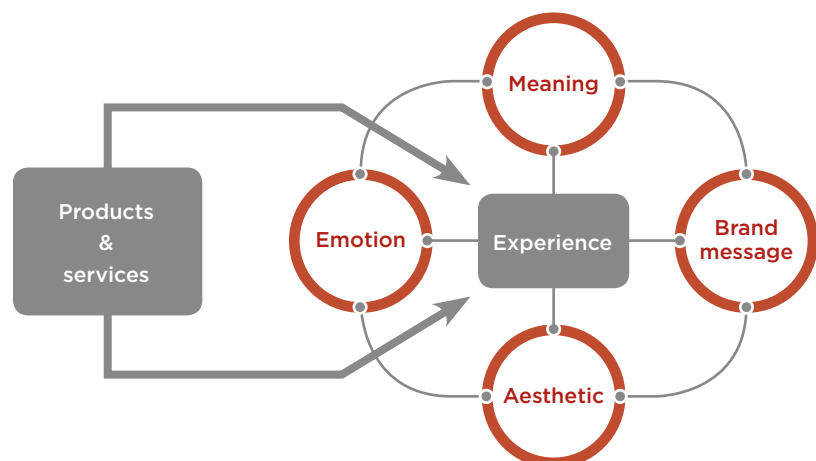
Initially determined by the quality, functionalities, technical performance or even the price of the product or service, this experience has become increasingly global. It now embraces the sensitivity, depth, feelings and emotions of human nature, so we are referring here to aesthetics, imagination, representation, sustainability, meaning, etc.
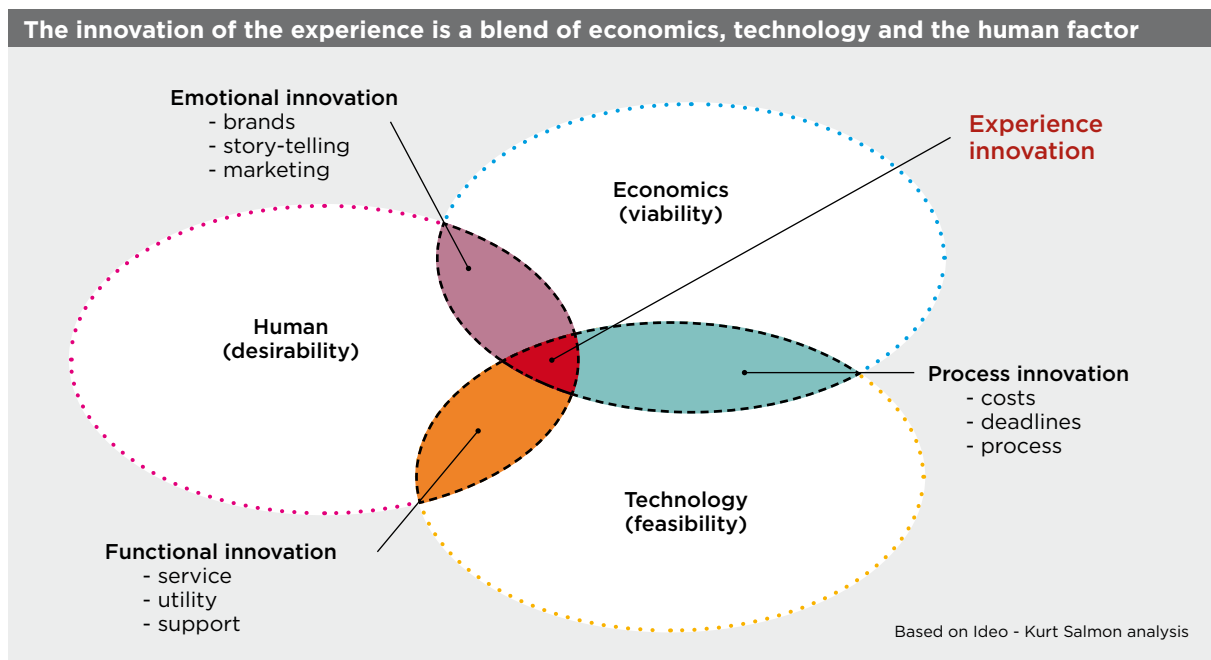
what happens before, during and after the product or service has been used. It means identifying all of the barriers for optimum use in an attempt to lift them. It sometimes involves expanding one's range of supplementary products and services which, once assembled, increases the use and perceived value.

To create an experience also involves thinking about

From product and service innovation to experience(s) creation

Products & services → Meaning, Emotion, Experience, Brand message, Aesthetic

The experience involves "human-focused" thinking, in other words, offering an experience which maximises the consumer's interest and enhances the individual.

This approach renews the very notion of customers' partiality for products. It is not based solely on the technical and functional performance and price (see comparative guides logic), but on a more intangible and subjective area. We then understand that the recipes become far more difficult to copy and therefore enable the companies which excel in this area to erect much stronger and more sustainable barriers against their competitors.

The innovation of the experience is a blend of economics, technology and the human factor

Emotional innovation
- brands
- story-telling
- marketing

Economics (viability)

Experience innovation

Human (desirability)

Process innovation
- costs
- deadlines
- process

Functional innovation
- service
- utility
- support

Technology (feasibility)

Based on Ideo - Kurt Salmon analysis

● De-compartmentalise: mixing disciplines and knowledge

Innovation has long been "restricted" at companies, with only laboratories or Research & Development teams associated with it and maintaining absolute secrecy over their activities.

Today, some companies have adopted the opposite approach and are advocating "open" innovation. They have opened themselves up to outside factors throughout every stage of the process (basic research, development, packaging, marketing, etc.) which enables them to receive external ideas or competitors' technologies (by reproducing or buying them), license out their own technologies, or even create "spin outs" by soliciting select employees to establish their own

structures while providing them with the financing to develop products or services on a more detached basis which can extend beyond the company.

There are different types of openings and internal/external flows during the innovation process. The first aims to seek innovation elsewhere through, for example, one's competitors ("outside in" mechanism). The second consists of following the reverse process via inspiring one's competitors to innovate ("inside out" mechanism). This is the case with Procter & Gamble which relies on selling its technological advances via a licensing programme giving it a competitive edge through an optimised cost structure. In this way, P&G stays steps ahead of its competitors in terms of innovation and can test its new technologies with a large number of players.

The licensee for its part can thus access innovation without incurring exorbitant R&D expenses. These licensees, known as "happy followers", have the potential of becoming P&G prescribers by forwarding that innovation to other sectors and reducing the development costs even further.

De-compartmentalisation of innovation can also be found in the way the various parties involved work together. Since the mid-1980s and the first articles of Hirotaka Takeuchi and Ikujiro Nonaka[3], companies have been attempting to move from a sequential innovation process (R&D hands off to engineering which hands off to marketing which hands off to sales) to establishing teams to integrate the necessary skills from the upstream phases of the projects. The right skills come together whenever necessary in the process and take the right paths with an overall vision (proposal, feasibility, customer perception, economic consequences, etc).

Some companies go even further by mobilising unconventional profiles and skills (sociological, anthropological, artistic, etc.) which can contribute their expertise, aesthetic sensitivity, and even vision of the world along with an ability to challenge the rules.

> **Intel**, **Orange**, **Nokia** and **Telenor** have added anthropologists and sociologists to the innovation teams to provide insight into human mechanisms (representation, self-esteem, how to build a relationship with a community, etc.) which underlie the use of new products or services.
>
> Some industrialists are interested in acquiring artistic directors from the world of advertising or audio-visual to make them responsible for ensuring consistency between the brand, product design and customer dialogue.

Their involvement can also be beneficial to innovation insofar as it creates a "creative tension" between the company's internal profiles and these unconventional profiles to potentially produce an increase in pioneering ideas since they are less affected by the operational implications (cannibalisation of existing activities, development of internally assigned guidelines, etc.).

3- "The New New Product Development Game", Harvard Business Review, 1986.

● Contribute: from design thinking to co-conception

Traditional customer surveys can be useful but have their limitations since consumers rarely recognise or identify their future needs. Generally, consumer requests focus on "more for less" or to suggest incremental changes to existing products or services.

Rather than question their customers, many companies simply observe them. Studying behaviour and customs, identifying gaps and defining products or services which could simplify their day to day lives

> "If I had asked my customers what they wanted they would have said "a faster horse".
>
> **Henry Ford**

and make them smoother, can lead to true innovations. The Design Thinking method relies on this observation phase and establishes innovation as a "problem solving" approach designed to "resolve" the challenges of everyday life.

The main phases of design thinking

Understand — Observe — Define — Create — Produce — Test
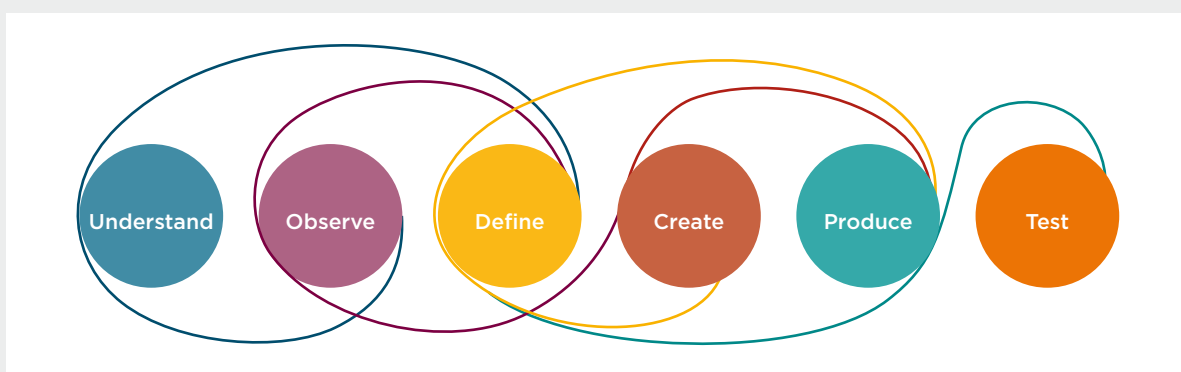
Source: programme CPI, ESSEC

The **American Red Cross** was eager to boost blood donation and develop loyalty in donors. Implementing a Design Thinking approach, the first stage was to analyse the process of giving blood for a donor and to understand what he may feel at each stage of the process. Experts in human sciences (sociologists, anthropologists etc) were asked to identify the most significant elements for donors.

This study enabled simple but significant initiatives to be set up. First, the advertising strategy was changed. Previously focusing on the major issues of blood donation ("you can save a life with your blood"), it was perceived by donors as overwhelming and impersonal. The new advertising campaign highlighted the personal cases of several donors (via "stories" told on the walls), and the reasons for them giving blood. This more personal means of communication enabled donors to be reassured by the experiences of others. Then, the areas dedicated to blood donation which were regarded as "too clinical" were replaced by new premises, modelled after cafes. This involved the creation of common areas and enabled donors (while waiting or resting after blood donation) to share their experiences.

The customer has evolved from listener and observer during the innovation process to a full-time player in it.

Traditionally, the innovation process ended with a presentation of the product or service to customers within focus groups. The software industry involves users during "beta test phases" which are designed to reveal malfunctions and provide suggestions for improvement.

The operating principles of a Living Lab

A Living Lab is a mechanism enabling new services, tools or uses to be tested "under real-life conditions" by involving potential users during the early stages of the process. This concept is therefore designed to compensate for any deficiencies in the "traditional" (in other words linear) innovation cycle at the end of which only 2-10% of projects find their way to market and become true innovations. By involving the end-user in the various phases of the innovation process as much as possible, the Living Labs process significantly improves the chances that the designed product or service will go to market.

Some companies now go even further by making "co-design" the general rule which includes involving their customers or creative communities from the earliest idea generation stage.

The digital industry strongly favours this type of approach since these communities of designers and contributors, who are sometimes dispersed throughout the world, can easily be brought together and put in contact with internal teams via IT platforms while enabling them to become true facilitators of the innovation process.

Lego, faced with a decline in sales, set up an internet platform on which a creative community was able to propose a series of new products. Those which gained the most votes within the community were looked at in greater detail by the company and were sometimes developed and marketed.

This initiative completely transformed the organisation of innovation at Lego, which now strongly relies on this collaborative platform and no longer on internal teams of specialist engineers/designers.

The purpose of **Botnia Living Lab** in Sweden is to come up with designs for new mobility services. It defines itself as both a venue for exchanges and meetings between entrepreneurs, academics and major telecom groups, and as a test laboratory under real-life conditions, thanks to its community of about 6,000 users who are able to test, critique or improve a new product or service idea.

This Living Lab is financed by companies directly interested in the research field (TeliaSonera, Nokia etc) and also by public organisations seeking to encourage creativity and boost innovation.

Tools such as Living Labs (created at MIT and now used throughout the world) reinforce this more direct involvement of potential customers and users in the initial phases of the innovation process.

In this system, users and populations become players and contributors and are no longer viewed solely as consumers.

● Short-cutting: always quicker, better, cheaper?

Involving end-customers in the innovation process more quickly and deeply is only one aspect of the wider trend for shortening innovation cycles by any means possible.

This involves bringing the idea to life and demonstrating it to the end-user as soon as possible to ensure the right design concept emerges. The same applies to the company's innovation costs and to the acceptance of the idea by future users. Consequently, if the company proceeds "blindly" with an idea and prematurely launches to the market, it runs the risk of a loss-making investment if it later turns out that the initial concept must be redesigned.

Increasingly aware of these risks, companies are now seeking to "prototype" their ideas very quickly, whether they are for products, services or experiences. Tools and solutions now enable companies to be supported through this stage in an efficient and affordable manner (as with Fab Labs) by enabling prototypes to be produced whose "resolution" is tailored to the innovation phase.

A **Fab Lab** is a workshop consisting of computer-driven machine tools which can make varied items quickly and on-demand (clothing, books, decorative items, etc). The special feature of Fab Labs is to allow everyone use of these machines, relatively accessible in their operation (laser cutting machine, screen printing machine etc.) at a reasonable cost. The Fab Lab has been in use throughout the United States for years (it was conceived by MIT as early as 2001) but is only just appearing in Europe – particularly Norway, the UK, Spain and, since 2011, in France. As they are open to all, Fab Labs can take on various forms – in universities or schools (Boston Fab Lab at MIT, San Diego Fab Lab), in venues dedicated to innovation (Amsterdam Fab Lab, Manchester Fab Lab) or even museums (Chicago Museum of Science and Industry).

Furthermore, the widespread deployment of digital technologies offers new opportunities to speed up innovation cycles. Digital platforms facilitate the production of prototypes and bring innovation teams and future users into contact with each other. Many ideas or models can therefore get through the testing stage before becoming more heavily involved in expensive production procedures.

Finally, to further speed up the cycles, companies can also make use of modular innovation. Described in the 2000s by CY Baldwin and KB Clark, this approach consists of breaking down complex projects into the largest number of independent modules possible, all with specific interfaces. This independence enables a module to be improved by replacing it or splitting it without any impact on the others. The replacement and division of innovative modules are value vectors, as is currently extensively illustrated by the Opensource example.

These principles are currently used in many other areas. For example, instead of creating a whole application from end to end, some players concentrate on creating specific components where they estimate they can deliver the greatest added-value.

They then offer that component to all partners who want to integrate it into a wider application. For instance, instead of designing a complete smartphone or television application, Orange designed a component focused on functionality combining social networking and content, connectable to numerous applications via an API which is a hub, of sorts, that supplies Social TV data..

● Embody: business culture challenges

Where should innovation take place within the company? There are three possible answers to this question.

The first option is "to incubate" the innovation process within the company. This model is usually adopted when the company is focusing on incremental innovation, an integral part of its core business. Its purpose is then to improve existing products. This system enables natural synergies between existing products and future products to be exploited. It also enables the innovation to be made visible within the company on a day to day basis and an innovation culture to be disseminated internally.

However, this model has its limitations when it comes to developing detached innovations. The fear of cannibalising existing products and a natural resistance to change can seriously handicap these innovations from becoming a reality.

"Innovation is a general mode of behaviour to be introduced into the company which needs to be reflected and embodied by senior managers in their corporate strategy. Innovation culture must feed off an organisation and management model which encourages creativity and renewal. It must be in the DNA rather than a succession of coups."

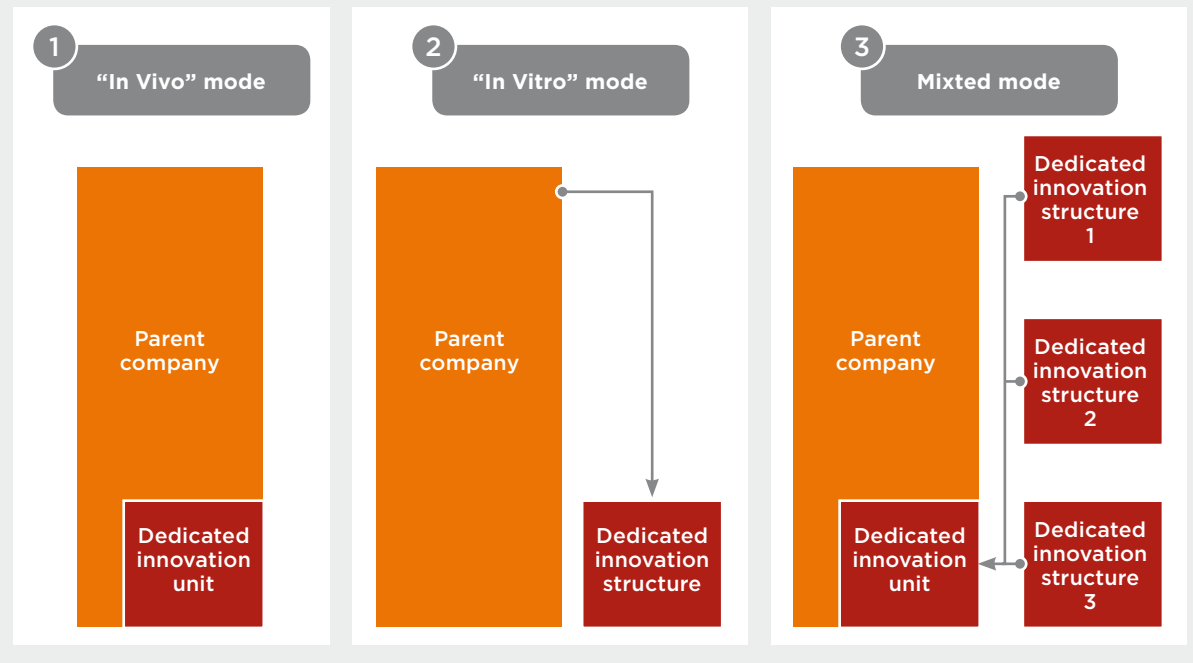**Fabio Di Liberto**, Principal of the innovation consultancy practice Continuum

Companies may then make use of the second model which is a specific structure dedicated to their innovation. However, despite providing greater autonomy for the innovation teams, this structure must still remain under the company's control, to ensure it remains aligned with its strategy and does not become an independent spin-off. Overall, it must contribute to creating value for the company that finances it.

The specific model chosen by the company is also based on its background, including the type of innovation sought, culture, degree of formalisation of the innovation strategy and processes, etc.

Many companies opt to select the third model which is a hybrid of the two previous ones, adapted to their characteristics.

The various innovation organisation models

1 **"In Vivo" mode**

Parent company

Dedicated innovation unit

2 **"In Vitro" mode**

Parent company

Dedicated innovation structure

3 **Mixed mode**

Parent company

Dedicated innovation unit

Dedicated innovation structure 1

Dedicated innovation structure 2

Dedicated innovation structure 3

For the last three years, the **Bayard Group** has organised a day on which all the company's employees (CEO, board members, assistants, editorial writers etc) jointly consider a specific theme (e.g. participation, innovation and creativity).

Discussion is organised around conferences, creative workshops, experience sharing and ideas laboratories. The purpose of this day is to de-compartmentalise activities (e.g. press, publications etc) and come up with concrete action plans.

The main advantage of the group work is that the operational teams develop greater loyalty to the identified action plans.

Since 2010, the **HHS** (U.S. Department of Health & Human Services) has organised a programme (HHSInnovates) which twice yearly awards prizes for the six most innovative projects originating from employees.

For example, a group of employees in 2011 suggested a project designed to improve patient reception following a natural disaster by means of a system for monitoring and locating patients in order to organise the hospital reception teams in the best way possible.

For example, Décathlon links a number of decentralised, autonomous R&D units closely related to the group's various brands to an innovation culture driven by a design management function and central R&D.

And yet, breathing a true innovation culture into a company is not a question of organisation. This culture must manifest itself in the day to day operations of the company and be seen as a lasting transformation and not a "coup" or succession of "coups".

This culture rests on a few basic pillars:

• Innovation must be "embodied" within the company by a charismatic individual with management and decision-making powers matching the ambitions of the company.

• Innovation must be a numerical target which includes the organisation's key indicators (for example, % of revenue earned from products less than three years old).

• The teams in charge of innovation projects must be regularly refreshed to avoid falling into a routine.

• Innovation concerns everyone. Innovation projects must be found at the core of

The company **3M** has long been recognised as a benchmark in terms of innovation.

The innovation culture is represented in the "3M acceleration" programme which defines the following objectives and principles:

• 40% of the group's revenue must be earned from products less than four years old and 10% from products less than one year old.

• Scientists can devote up to 15% of their time to personal research.

• Career development is based on employees' desires. The group does not impose geographic changes or development into management positions.

The online booking company **Kayak** has about 150 employees and recruits primarily entrepreneurs or former entrepreneurs to inculcate a true innovation and risk-taking culture within the company. This objective is also reflected in each employee's goals and the company's performance indicators through monitoring the number of innovations produced or processes suggested by employees each quarter.

the company so that every employee has an opportunity to express his opinion or submit an idea.

• Initiative is to be enhanced and developed and failure is an integral part of the innovation process.

• One needs to be able to stand back from one's own work and quickly halt a project which is not having the expected success.

The paradox of creative and cultural industries

Historically, CCI growth has been assured by the excellence of creation and abundance of content. This proliferation was accompanied by significant transformations brought about by fundamental, technological "shocks" and is often considered exogenous: birth of printing, emergence of video, development of the internet, etc.

This creation-based development model today has become insufficient in responding to challenges associated with digital technology and the evolution of consumer evolutions and needs. Large parts of the CCI are seeking economic models suited to this new paradigm shift. Innovation is becoming a major challenge for this creation industry and a certain number of initiatives (some of which are presented in this section) tend to think that change is underway.

The CCI are a diverse sector and encompasses companies from diverse economic cultures which do not innovate in one and the same way. Nevertheless, certain common points are apparent.

Firstly, trends in innovation manufacturing identified throughout all sectors of the economy, can also be found in the CCI. The challenge here is to imagine hitherto unpublished cultural experiences and develop new economic models.

● Imagine: formats, fields, audiences

Constrained and compelled or intrinsically innovating, the CCI have a major opportunity to rethink their "culture manufacturing" in the light of different customer behaviours and the sharp rise of digital technology.

There is no longer any need to specify to what extent digital technology is rapidly and profoundly disrupting the "consumption" of culture. The accelerated spread of these technologies compelled the CCI to "adapt" to this change by offering physical information through digital media (opening times, museum plan, etc.) via the web and mobile applications.

This adaptation phase now seems to have passed or is about to. Digital technology is now here to create new experiences in addition to or even alongside physical offers. Web and mobile applications now enable us to define a truly global and multi-channel experience.

The desire of the CCI to offer new experiences is not limited to digital technology. Traditional trades have thus been redesigned and new services devised to adapt to changing behaviour and to attract even more new audiences.

This is the case with museums which are greatly increasing initiatives to offer new formats and adapt to changes in their public. For instance, for nearly a decade, major Paris museums such as the Louvre and the Georges Pompidou Centre have exported themselves into other French regions and to different countries in an effort to allow other populations to enjoy their treasures. Here we cite the regional Louvre in Lens, or the "mobile museum" of the Pompidou Centre which uses a light structure that can be dismantled and transported and offers a selection of its collections throughout France.

Thanks to digital technology, the **Sydney Opera House** (SOH) has become, in addition to a cultural venue, a brand for content production and distribution throughout the world. In 2009, management decided to open up and democratise access to the world of opera by offering exclusive content and live shows of works performed in Sydney on its internet site. In 2011, the SOH sold 1.1 million physical tickets and attracted virtually the same number of visitors on the internet. In 2013, internet traffic should account for about three times the number of physical spectators, thus creating a true virtual opera house. To strengthen its digital presence, the SOH is also offers direct access to opera education programmes which are used and broadcast in schools. Plans are also in development to strengthen the SOH's presence on mobile and social networks.

For their part, opera houses are devising innovative broadcasting formats as with the National Opera of Paris and UGC who have come together to broadcast operas live in cinemas.

This inventiveness of these formats and experiences offered to the public can also be found in the performing arts, particularly the theatre. For example, Philippe Fenwick's "travelling theatre" goes around France every two years to give performances in villages effectively taking the theatre out of its traditional venues and into unusual places.

The definition of new experiences, whether digital or physical, therefore constitutes a significant pillar of the innovation strategies for the CCI.

● De-compartmentalise: arts and technology

There is nothing new in the fact that cultural disciplines are converging with each other but what is new is that these developments are giving rise to new economic models.

Let's take the understanding between the video games and cinema industries where just a few years ago they were confined to exploiting the success of one another. Now, the "crossover" between cinema and video games is being produced by dedicated subsidiaries with games manufacturers such as Ubisoft in the cinema and by franchises.

Kudos, the top British independent producer of series and films, approached the Bush Theatre in London to set up a joint programme to teach writing.

Specifically, this programme will offer approximately ten selected writers two 3-day training sessions in September and November 2012, based on writing workshops and meetings with writers for both media. The objective is to encourage connection between the two disciplines (television, cinema and theatre) and movement between each other for writers (traditionally a complicated transfer).

Both institutions are seeking to stimulate creativity in writers by enabling them to discover the nuances of each discipline with the end goal of inspiring fresh ideas into writing for the theatre and television for tomorrow's formats.

These rapprochements also affect television and the performing arts (theatre, in particular) which are seeking to evolve their formats in order to offer innovative models.

The interdisciplinary nature and mix of genres and formats therefore enable players in the CCI to devise new, potentially value-generating territories. This is a means of renewal enabling a foothold within the profusion of content offered by digital technologies.

Opening up the innovation process, in the CCI and elsewhere can also take the form of sharing assets with a wider ecosystem.

Through its "Open Deezer" initiative, Deezer provides developers with its API. This has a triple purpose:

- To recruit additional subscribers (anyone wanting to use this API must subscribe to the Deezer site).
- To create an ecosystem around its API by encouraging the appearance of services around music (mobile applications, remote-controlled musical alarm clock) capable of spreading the Deezer brand beyond its natural environment.
  - To amass additional revenue by setting up revenue-sharing agreements as soon as commercial operation of its API is up and running.

This is the case in the world of music where consumption has essentially become digital and the major distributors are Apple, Amazon, Spotify and Deezer. These players—the internet services or terminal device producers—are full of ideas for developing ways of consuming music and devising new economic models.

At this stage, a few new applications have been created based on the Deezer API. For example, the "Lalilala" application for iPhone and iPad allows users to sing their favourite pieces of music a capella and have their friends guess what it is. This application is based on the Deezer catalogue which represents an inexhaustible source of inspiration.

This introduction seems to offer hope for the Creative and Cultural Industries as content invades other areas of the economy.

Contribute and short-cut: the test of audiences and time

In the creative and cultural industries, collaboration with clients and the general public grows primarily through content creation which may one day lead to an economic outlet. The internet has played a key role in this area as with, for example, allowing citizen journalism to provide another voice. This is the case with CNN, amongst others, and its "iReport" service; or France 24 and its observers, services which offer their readers "lambda" citizens who are witness to news, to produce their own content (reports, photos, videos) in connection with whatever it may be. This participation of public citizens has a secondary interest: conforming to the need of immediacy of the digital society. The internet in particular has considerably revolutionised the rapport between audiences and innovative creators. It is therefore more and more common to see difference phases of the cultural creation cycle overlap in order to manage time and move quicker to connect with audiences. Large-scale Hollywood productions, for example, can generally be seen entering a promotional phase way before the production is even finalised.

Some creative industries go even further in using the skills of clients to achieve co-innovation. This process is found in the design field, whose players are increasing initiatives in this way. Whether identifying materials or new assembly methods, end-client creativity can ultimately increase sales.

The Belgian design company **Casalto** offers its clients, via a web platform, the chance to improvise designers and conceive objects as varied as tables, lamps, stools… using different size, shape and colour modules to be self-assembled. This initiative allows for the creation of new objects based on individual creativity, but also the opportunity to end up selling these client-created objects to other clients.

and cultural industries in the form of participating in the financing of creation. An example could be the collection of funds for the production of music albums (MyMajorCompany in France) or comic books (Sandawe in Belgium).

This method of financing is now expanding to creative innovative projects, as demonstrated, for example, by the growing success of the crowd-funding platform from American company KickStarter.

Clients or the general public can equally lend themselves to scale tests to judge the interest in a new item or cultural service. Thus, a large number of social platforms over the internet can allow for the CCI to "test" ideas and better evaluate the risks linked with the launch of a product or cultural service.

The Japanese publishing group **Kodansha** used a social media platform to "test" the interest in an idea of potential consumers before launching the project: in this case, a special edition of a famous Japanese manga. To reduce the risk of failure, a minimum number of pre-orders must be attained via this platform before launching the operational start-up to ensure a minimum level of profitability.

These new devices are also ways for creative and cultural industries to test the relevance of an idea or concept more quickly and to avoid the risk and loss of time associated with a proposal never meeting its audience.

Finally, customers or end users are increasingly sought in the financing of innovative projects. This method of financing involving a community of internet users, also known as "crowd-funding", already exists in creative

Kickstarter, launched in 2009, has become the most significant financial platform for creative and innovative projects in the world with around 250 million dollars invested in different projects. There are 24,000 that have been able to obtain finance since the launch of the platform.

The Kickstarter model is based on a "giving-giving" process which offers participating users certain privileges (benefits in kind, collectors' items, etc.).

The model put in place by KickStarter is the following:

• The creator puts forward his project to the internet community;

• He defines a financial need (for example, $50,000) and the date by when the funds are required;

• If, by this date, he has obtained the required funding, he receives the money. Otherwise, he receives nothing;

• He defines the reward terms for the donors (for example, a personalised example of the produced work of art);

• Donors can track the evolution of the project.

The integration of clients at every stage of the innovation process is becoming more and more prevalent in creative and cultural industries, even if the notion of "talent" and expertise do indeed remain paramount in this sector.

● Embody: a second nature?

Given their ability to arouse curiosity, doubt and questioning, the very nature of the Creative and Cultural Industries embodies centres of innovation. Multidisciplinary and cross-sector, they represent reservoirs of ideas and are precursors of trends.

Creativity, the concept of an individual or group imagining an idea and then hatching it, represents the very essence of innovation. Of course, it does not only exist in the CCI but this sector and its trades (artist, writer, designer etc.) are particularly instrumental to it.

This quality could prove extremely interesting and enriching beyond the confines of

the CCI as with companies attempting to stand out from the crowd and create new strategic areas.

In the first part of this study, we presented how observing customers and their behaviour becomes a major component of innovation. This observation usually forms part of the working methods of artists who build all or a part of their work on observation and imagination.

Finally, aesthetics and design become decisive components in the creation of innovative products and services and this constitutes strong leverage for developing these skills throughout the economy.

Culture and innovation, a creative couple

● Ingredients

James Gilmore and Joseph Pine were the first to formalise[4] the idea of the experience economy, namely, after the agrarian, industrial and service eras, it is the one in which we live today. Its main feature is that consumers prefer to pay for the emotion that a consumption experience provides, rather than becoming the owner of a product or service.

4- "Welcome to the Experience Economy", Harvard Business Review, 1998.

"Previously innovation consisted of providing additional functionalities compared with the competition. Today, the "meaning" of a product takes on increasing importance (How is the essence of this product defined? What problems does it solve? What "suffering" does it ease?) and that goes well beyond functional logic and compels us to wonder about the meaning we want to give to innovation."

Nicolas Bry, vice-president innovation, Orange

CULTURE
INNOVATION

This experience economy therefore mobilises memory, emotion, feeling and representation more than the notions of ownership, utility and functionality.

Captains of industry are aware of this creativity imperative which is understood as the ability to generate new ideas. The 2010 "Global IBM CEO Study" suggests that "creativity" among heads of major global groups will be the most useful skill for top managers in the future. This correlation between creativity and innovation is nothing new, but it takes on a distinct reality in the day to day operation of companies.

> "Creativity is indispensable to the promotion of innovation within the economic sector. Creative ideas are an essential ingredient of innovation, whether they apply to a product or a process. These innovations lead to technological change, which in turn, feeds economic growth. There is an undeniable link between creativity and the economic performance of companies and economies in general."
>
> **David Throsby**, Professor of Economics at Macquarie University (Australia)

It is therefore easy to understand the importance of the CCI in an economy which increasingly calls on creativity, emotion, feelings and memory.

The English sociologists Scott Lash and John Urry[5] described this trend under the concept of "culturising" the economy. This culturising phenomenon marks a major break with the mid 20th century milieu which was seen as the age of the "industrialisation of culture". With Lash and Urry, we could therefore maintain that the current age is one of culturisation of industry.

This culturisation takes two forms. Firstly, the growth in the influence of cultural products and services in the economy, and secondly the rise of ideas, processes and values stemming from culture and those which invade other sectors of the economy.

The culturisation of the economy leads directly to the "culturisation" of the innovation process. Creating experiences implies mobilising the skills and talents that are capable of grasping the emotional values.

This culturisation of the economy in general, and the innovation process in particular, are also apparent in the rise of what is known as design thinking.

Design thinking is a creative approach similar to problem solving. It involves applying the method designers use to find solutions to innovation by converting constraints into opportunities and observing the needs of individuals. Whilst

5- "Economies of Signs and Space (Theory, Culture & Society)", Sage Publications, 1994.

this approach relies on the particular expertise of the designers, its influence goes beyond the confines of design and touches on the innovation process of all companies.

Awareness of the potential of design thinking, formerly limited to a restricted number of sectors (e.g. automobile), is now shared throughout the entire productive sector.

The success of Apple and the role played by Johnny Ive, its vice-president responsible for design, has effectively expedited the phenomenon.

Moreover, it is interesting to note that one of the three founders of Pinterest, the latest internet shooting star, is a trained architect. This example is not insignificant. As Steve Crossan, president of the Google Institute explains, "The internet has reached a level of maturity where technological skill alone is no longer enough. The aesthetic and emotional dimension will become increasingly important in future years". Thus the role of a "web designer", which combines technical skills and aesthetic sensitivity, becomes a key position for the web economy.

Creating new experiences by importing a creative ingredient can lead to unexpected "crossovers" between the skills and expertise drawn from the CCI and activities taken from other sectors of the economy.

This is the case of games which are now used by an increasing number of companies within a framework other than relaxation and leisure. In particular, we can think of the serious game market as the result of a "crossover" between games and training. Companies, governments and universities have used them in various fields for around ten years for training salesforces or managers, to acquire managerial skills.

This market, estimated to be worth EUR 1.5 billion in 2010[6], should continue to grow to reach EUR 10 billion by 2015 which represents annual growth of nearly 50%.

Serious games do not stop with companies or training. Other areas, such as healthcare, are becoming converts in turn. IDATE (Institute of Audio-visual and Telecommunications in Europe), in collaboration with the software company Genious Interactive, have produced a game engine designed to help re-educate stroke victim patients who have lost some of their motor skills. Used with the Kinect console, the developed game creates an environment familiar to the patient who must then carry out day to day activities using movements recommended by therapists[7].

These various examples demonstrate the interest that research into new crossovers between skills and expertise drawn from the CCI and other sectors of the economy can have.

6- IDATE : "Serious games" - July 2010.
7- CNR Santé - 2012.

Deploying the creative prism throughout the company

The use of the creative prism within the company is not limited to creating new experiences. In turn, a large number of other areas change in order to better integrate creativity.

As we have seen, design thinking takes on increasing importance in corporate innovation strategies however, its influence is not limited to innovation as it can even play a role in strategic corporate governance. Brigitte Borja identified four stages of maturity in the integration of design thinking in companies:

- Stage 1: Design plays no role in the development of products/services.

- Stage 2: Design is used only for its aesthetic dimension, in other words, its ability to create shapes, colour combinations within the framework of formulating a product or service.

- Stage 3: Design is understood to be a process which all the company's product and service development must pass through. This stage grants a central role to human-focused "design thinking" based on observation and utility. It is this thought-process which guides the development of the portfolio of products and services.

- Stage 4: "Design thinking" becomes the dominant approach to "problem solving" within the company. The whole corporate strategy is then based on the pillars of "design thinking" as with human-focused innovation—a process based on observation of human behaviour. A permanent innovation culture is installed.

Within companies which have reached level 4, the satisfaction of customer needs is placed at the core of the strategy, and particularly in mature markets, traditional marketing tools are no longer considered the best way of satisfying these customer needs. The relationship between marketing and design is therefore overturned. Whereas, in the traditional approach, design is a "tool" serving marketing, "design

management" (the most evolved stage of integrating design thinking into the company) conversely makes marketing—the science of market and customer knowledge—into a "tool" serving design thinking.

The creative prism is also a lever used in the day to day operations of companies and has become an increasingly used tool to support transformation initiatives.

Some companies use art to fuel creative thinking and reflect on the meaning of their actions and work. This is the intent behind "artists in residence" who can inspire innovation in atypical surroundings. The travel agency Vacances Bleues welcomed the artist Karine Rougier into its offices to encourage artistic awareness among its employees and breathe a culture of creativity and innovation into the whole company.

Some companies develop their own artists' residencies. For example, **Saxo Bank**, the Danish online bank, displayed its own collection of paintings on its walls to create a specific corporate identity message in an effort to promote a culture of quirkiness, creativity and the like to its employees.

The theatre is sometimes used by organisations to help managers improve their public speaking or to encourage teams to embrace a change within the company (change of organisation, relocation, restructuring). By way of example, French company Decommedia assisted a major French bank in producing theatrical scenes based on a survey of all employees and their expectations regarding management. Expressing these expectations via theatre was a way of making managers aware

> "Theatre enables problems to be staged differently and using the mirror effect, to reveal and remove behavioural prejudices or mannerisms in employees and managers."
>
> **Marie-Christine Bronner**, Crédit Agricole Purchasing Development Department

of their areas for improvement and encouraging new management methods within the bank.

Giving a creative dimension to future talents

The development of the experience economy and the new crossovers between the CCI and other industrial sectors highlights the limitations of "silo" training. Educational establishments must now de-compartmentalise training courses and encourage bridges between disciplines and subjects.

The development of cross-disciplinary projects involving different management groups within the company and the mobilisation of multi-disciplinary teams around these projects is also increasing the need for "interactional" skills. Knowing how to communicate in speech and writing

and understanding the working of different profiles becomes just as necessary as mastering traditional "technical" skills.

Several initiatives across the world demonstrate this desire to favour greater plurality in training.

Stanford University in California and Aalto University in Helsinki are generally considered to be pioneers in this field. Established in 2010, it is the fruit of the merger of three universities: The Helsinki School of Economics, the Helsinki University of Technology and the University of Art and Design.

This merger represents a degree of integration that is still regarded as rare and set out with the objective of, among other things, offering international, multi-disciplinary programmes. The university has more foreign than Finnish students and aspires to train open-minded, multi-dimensional graduates while combining sound economic and technical training with a strong cultural and artistic dimension.

More generally, the harmonisation between "culture" and "economics" in university education takes the form of common programmes which supplement initial specialist courses. In France for example, the "Creating an innovative product" programme enables students from ESSEC, Centrale and Strate College (design academy) to work on specific multi-disciplinary company projects (Orange, Renault, Société Générale are partners in the programme).

These various initiatives provide elements on which tomorrow's courses could draw inspiration. Indeed, they could revolve around a triptych combining scientific and technological skills, management skills and artistic and cultural skills, particularly in design.

The general spread of this multi-disciplinary training could then shape tomorrow's creative resources, with these "T" profiles having strong expertise in one of the skills of the triptych and elementary knowledge of the other two.

This "all-round" education will undoubtedly prove indispensable for tomorrow's talents, capable of fully expressing their potential in multi-disciplinary teams, mixing project-oriented profiles and additional skills and working on a cross-disciplinary basis.

Perspectives: virtues of risk-taking

« Que serions-nous sans le recours de ce qui n'existe pas ? »
"What would we be without the help of that which does not exist?"

Paul Valéry

Fabricating innovation is fuelled primarily by failures, openings and integrations; in other words, a constant accumulation of risk-taking. Making them simultaneously relevant and sustainable implies a complex chemistry, a combination of intuition[1] and managerial practices.

We have identified five trends which are currently shaping an efficient innovation approach:

• Innovation must relate to the creation of experiences and call on memory and emotion, in addition to the useful and the functional.

• The mix of disciplines and profiles, and the opening up of the innovation process to an ecosystem, encourage the discovery of new territories and the identification of valuable resources.

• The customer is no longer merely the recipient of the innovation approach; he becomes a player in it at each stage.

• The rapid production of models or prototypes, particularly due to digital technology, enables the placing of a concept on the market to be simulated upstream and thereby limit innovation risks and costs.

• Innovation is a culture which is set to shape the everyday life of companies.

The Creative and Cultural Industries do not appear to be an exception and these principles also govern changes observed in the innovation strategies of certain culture players.

For this sector in particular, innovation represents a significant opportunity which is essential to its economic development. Creativity is sometimes rich and diverse and the skills and expertise of the CCI players

(quality of observation, ability to challenge existing rules or paradigms) are proving valuable for encouraging innovation in other sectors of the economy.

Therefore, this study invites us to reflect more deeply on the possibilities of cross-fertilisation between CCI and other productive industries of innovation. The creative and cultural industries have a vested interest in adopting the best practices of innovation in the productive sector and the economy has everything to gain from creative individuals to better innovate.

In particular, we consider three added values relevant to developing: cultural integration, mixing of profiles and (un)disciplinary co-operation:

Innovating in cultural integration

Ever from the designer Raymond Loewy ("beauty sells") to Ogilvy ("If it doesn't sell, it isn't creative"), managers have known

1- Study produced as part of the 2011 Forum d'Avignon edition "Cultural undertaking & investment: from intuition to decision making" - Nov 2011, p. 25, "Appraisal time: how to measure the non-economic impact?".

that creation plays an important role in their image. Yet, an effort remains in providing to accelerate the awareness of the economy contribution of creative thinking.

Initiatives exist in this sense, for example: the New Zealand government "Better by design" offers the best businesses across the country support and awareness programs on the benefits of design thinking. The program also includes a reflection on the benefits of greater integration of design into the everyday life of the company. These awareness programs may take the form of seminars with experts in design thinking, or meetings with managers of large successful companies (Apple, Facebook...).

Innovating in mixing profiles

The mixing of disciplines and knowledge must include a blend of profiles. Other industries can capitalise on profiles, skills and know-how present in the CCI to innovate and create new strategic areas by integrating into the experience economy.

This cross-fertilisation is only possible through "full" generalisation training which combines scientific, technological, managerial and artistic skills.

"T" form profiles, those who have all of these skills, will be talents sought by the companies of tomorrow. Their ability to integrate with multidisciplinary teams will become indispensable.

> "The experience economy can no longer be content with Managers who only know how to count and designers who aspire only to save the world".
>
> **Judith Thompson**, Director of Better by Design

Innovating in (un)disciplinary co-operation

The generalisation of innovations initiated by the CCI should always allow players in the productive sector to imagine new economic models or a minima, to generate new markets. As such, games, theatre or "storytelling" (as in, the ability
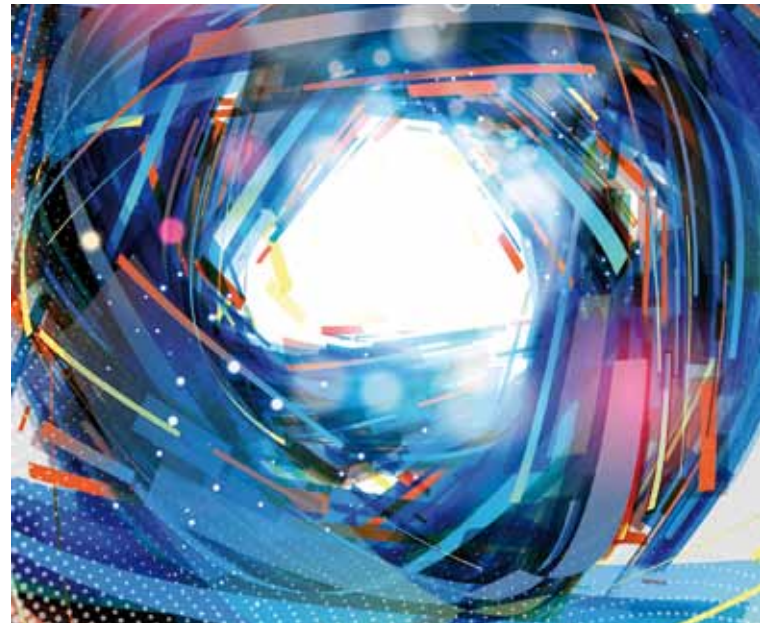
to tell children's stories) are some of the ingredients useful to the rest of the economy to create new jobs and generate additional income and employment. Sectors of health, training, education and advertising, among others, capitalise on these mechanics and this know-how to renew themselves.

Developing co-operation logic can also take the form of "clusters" which bring together companies and players of the CCI and other industrial sectors. Their role: to encourage reconciliations and provide opportunities to work together.

For example, the CLUE (Upper-Rhine Creative Industries Cluster) has set itself the goal of constructing a cross-border cluster of creative industries in the hope of developing the sector and building relationships with traditional economic sectors.

In our opinion, these clusters are a return to the sources of Renaissance workshops where experiments and interdisciplinary collaborations comprised the crucible while creating experiments (scientific and humanistic) and collective practices for world conquest in the same manner adventure-ready galleons carried worldly possessions to unknown civilisations.

Annexes

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● Forum d'Avignon

The Forum d'Avignon aims at strengthening the links between culture and the economy, suggesting subjects for reflection at global, European and local levels. The Forum d'Avignon was created after the ratification of the UNESCO convention on cultural diversity, and since its beginning, has been backed by the French Ministry of Culture and Communication. Each year the Forum organizes, with its partners, international meetings which provide opportunities for unique discussions and exchanges between actors from the worlds of culture, the creative industries, the economy and the media.

A think tank dedicated to culture

Each year the Forumd'Avignon publishes new studies highlighting the essential links between culture and the economy, on themes suggested by its Advisory Board. Throughout the year these themes are examined and proposals put forward by working groups that are organized by the Forum d'Avignon with experts, international consulting firms and its public and private partners. The Forum's think tank tackles subjects such as culture, financing and economic models; culture and attractiveness of the territories; culture and digital ; culture and innovation. For its third edition in 2010, six publications have been produced for the Forum d'Avignon, following the three studies presented in 2009.

The international meetings of culture, the economy and the media

An international and cross-sectoral event associating debates and performances by artists, the Forum d'Avignon is a field for reflection in which the economic dimension of culture and the roles of social cohesion and job creation in cultural areas are being, explored. The Forum d'Avignon is where concrete proposals, unique networking opportunities, heritage and innovations discoveries are brought together. The directions explored each year are disseminated among national and international authorities. Over 400 committed people come together: artists, chairmen,writers, professors, filmdirectors, philosophers, students from international universities, representatives of the creative and cultural industries. The diversity of the points of view is also symbolized by the cosmopolitan diversity of the speakers, coming from all over the world.

wwww.forum-avignon.org

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