

2013 POWER TO THE PIXEL

THINK TANK REPORT



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REPORT

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Hosted by IPA in alliance with ADAPT



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HOW TO READ THIS REPORT

This report has been intentionally broken down into three parts. We believe that although lengthy and quite detailed, it's the methodology and rationale behind the process that could be of most use to others tackling similar issues within the media industry.

So Part 1 provides an overview. Part 2 goes into greater detail on the methodology and rationale behind each step. Part 3 provides a summary of insights from the 2013 Cross-Media Forum Conference.

PART 1

ABOUT POWER TO THE PIXEL

Power to the Pixel supports the film and media industries in their transition to a digital age. The company specialises in new ways for content creators and businesses to create, finance and distribute stories and engage with audiences across multiple platforms.

Headed by Founder & CEO Liz Rosenthal, the company's team has a wealth of experience and expertise across film and cross-media development, production and finance, and is linked to a unique network of the leading thinkers, practitioners and innovators who are developing new business and creative opportunities around the world.

Power to the Pixel's core activities are:

- » Providing consultancy to international media organisations, content creators and companies.
- » Designing innovative in-house company training programmes and bespoke initiatives.
- » Producing international forums, events and labs centered around cross-media, IP and business.
- » Facilitating the exchange of ideas and the building of international partnerships between media professionals and between industries.

The company's understanding of the challenges and opportunities of digital change means Power to the Pixel is an essential bridge between the visionary, the pioneering and the practical.

Power to the Pixel's clients and partners include: ARTE; BAFTA; BBC, Bell Fund; BBH; Berlin Film Festival; BFI; British Council; Canada Media Fund; Cannes Film Festival (Marché du Film); EAVE; EU MEDIA Programme; Edinburgh Film Festival; IFP; IPA; ITVS; Nordisk Film & TV Fond; OMDC; Wallimages; TorinoFilmLab.

Power to the Pixel's annual centerpiece event is the Cross-Media Forum, taking place for the 7th year in association with the UK's premier film festival, the BFI London Film Festival.

Running from 15-18 October, the 2013 event brought together international storytellers, innovators, financiers and entrepreneurs who are changing the way that stories are told, delivered and shared. The Cross-Media Forum comprised of three elements: (i) The Conference hosted a variety of experts pushing the boundaries of the media, tech and creative industries through a series of thought provoking talks, (ii) The Pixel Market, the only dedicated cross-media project marketplace in the world, the place for new projects to be discovered, and for those projects to get financed and (iii) The Think Tank.

This 2013 Power to the Pixel Think Tank Report captures the rationale, the goal, the process and the output of this third element.

(You can obtain a copy of last year's 2012 Power to the Pixel Think Tank Report [here](#).)

WHY A THINK TANK?

Power to the Pixel believes that by gathering established media practitioners together to focus and question the conventional wisdom that forms a major part of the industry, they will create perspectives and ideas that are worth sharing across the industry. It believes that these new insights come just as much from a methodology as they do the conclusions from the day. Finally, it recognises that The Cross-Media Forum creates an environment that's open to such questioning and therefore places The Think Tank on the fourth and last day of the event.

So for a second year running, Power to the Pixel brought together a selection of pioneering funders, distributors, publishers and producers for a single day, to work together through a facilitated process on a specific issue, with a specific goal.

The Think Tank took place on Friday 18 October, 2013 from 9.30 to 17.00 at The Institute for Practitioners in Advertising (IPA), 44 Belgrave Square, London SW1X 8QS.

The Think Tank was hosted by the IPA in Alliance with ADAPT, marking the first collaboration between the two organisations.

WHO CAME?

There were thirty-four international participants representing a variety of media industry sectors:

VOYELLE ACKER Deputy Director of Web, New Writing & Transmedia, France Télévisions
STEVE ACKERMAN Managing Director, Somethin' Else
ROSIE ALLIMONOS Head of Content Partnerships, YouTube NACE
SCILLA ANDREEN Founder, Indieflix
CLINT BEHARRY Senior Creative Technologist, The Harmony Institute
NUNO BERNARDO CEO & Producer, beActive
CATALINA BRICENO Director of Industry & Market Trends, Canada Media Fund
NICK COHEN Managing Partner & UK Head, Mediacom Beyond Advertising
ROB CROSSEN Executive Producer, Entertainment, Xbox LIVE, EMEA
LOC DAO Head of Digital Strategy & Content, NFB Canada
MIKE DICKS Co-Founder, Descience
STEPHANIE GAULD Digital Publisher, Egmont UK
SAMANTHA GLYNNE Director of Channels, Publicis Entertainment
BEN GRASS Managing Director, Pure Grass Films
GRAHAM HODGE Global Head of Branded Content, DigitasLbi
SIMON HOPKINS Director, Turner Hopkins
JANET HULL Director of Marketing and Reputation Management, IPA
NATHAN HULL Digital Development Director, Penguin Books
EMMANUEL JOLY Policy Office, EU MEDIA Programme
MICHELLE KASS Film & Literary Agent, Michelle Kass Associates
INGRID KOPP Director of Digital Initiatives, Tribeca Film Institute
ELAN LEE Chief Design Officer, Xbox Entertainment Studios
RAY MAGUIRE Chairman, Interactive Opportunities
PETER MANIURA Creative Director & Curator, The Space
SAVINA NEIROTTI Director, TorinoFilmLab
ANDRA SHEFFER Executive Director, Bell Fund / IPF
LUCY SOLLITT Relationship Manager, Visual Arts, Arts Council England
JIM SOMMERS Sr. Vice President of Content Management, ITVS
JONNY SPINDLER Chief Innovation Officer, AMX BBDO
JANINE STEELE Operations Manager, NFB Canada
BILL THOMPSON Writer and Commentator, Journalist
KAREN THORNE-STONE President & CEO, Ontario Media Development Corporation
MARK WOOD Founder & CEO, Krempelwood
PAULE ZUCCOTTI Founding Director, The Overworld

The 2013 Think Tank was devised by Paul Tyler, Founder, Handling Ideas, Liz Rosenthal, CEO/Founder, Power to the Pixel and Tishna Molla COO/Producer Power to the Pixel. It was facilitated by Paul Tyler.

THE THINK TANK'S PRIMARY ISSUE

The goal of last year's Think Tank was to examine ways by which media industry practices could adapt to remain relevant in a digital world. Our initial premise stated that the industry had worked on three levels:

- » Business to business (B2B), providing support and resources across the industry.
- » Business to consumer (B2C), creating and delivering media products directly to the consumer.
- » Business to government (B2G), by delivering to a charter or other publically funded bodies.

We explored the effect digital had brought about on unlocking new routes to market and how this was generating a new breed of players that were challenging and circumventing existing business practices. New business models were satisfying audience demand, often from emerging consumer to consumer networks. Digital hadn't leveled the field, it had exposed those businesses that were hampered by out dated regulatory controls and business practices, and slow response rates to changing consumer habits. Discrepancies emerged from the differing attitudes towards Intellectual Property, personal data and revenue splits. Models ranged from traditional licensing deals to radical open-source culture, or walled gardens to user-generated everything.

For this year's Think Tank, we decided to go beyond finding ways to simply adapt media business practices and to capture what businesses truly value, to pinpoint why we do what we do, so that we could redefine our business aims to remain relevant in a digital age.

So we started exactly where we left off; recognising that different parts of the media industry obsess with finding the right business model and the questions that are raised over how they create, deliver and capture value.

Over the course of the past century, the slowly evolving definitions of format, media, platform and genre have gradually shaped and fixed the media industry's business aims with respect to (i) type of content, (ii) the structures in place to create such content (iii) the way this content is funded, developed, produced, delivered and (iv) the way the content is consumed and used. These distinctions have also shaped and fixed the different roles within the various value chains; funders fund development, producers produce content whilst ceding distribution to the distributors and broadcasters. It is reinforced in the way practitioners explain what they do. 'A television producer produces television programmes for television broadcasters to show through television sets, via the medium of television. Film funders fund films that are made by film producers which are then distributed by film distributors to be shown in cinemas that are capable of projecting film.'

Furthermore, the art of storytelling is deprived of meaning until a context is applied through the medium and platform of choice, again reinforcing a storyteller's dependency on another party to provide access to the audience.

But the 'digital' blurring of these distinctions is forcing different parts of the industry to re-evaluate which business they're in and what they truly value, often through controversial and unconventional means. However, questioning value and questioning aims can easily create a circular argument where one seemingly dictates to the other and vice versa. Power to the Pixel proposes that such re-evaluation could do with a starting point.

One such place could be the times when media practitioners explain why they do what they do and why they produce what they produce. The fact that companies tend to amalgamate new formats, media, platforms and genres into the existing role descriptions and product lines, may suggest that

they are distancing themselves from understanding what they actually value. Therefore, could redefinition of role and product with respect to a company's motive help these different parts of the media industry identify what they truly value? Could this help companies as they explore ways to adapt? How limited should this redefinition be?

Such thinking builds on a perspective voiced at the 2012 Think Tank by technology critic and digital culture commentator, Bill Thompson, "The real meaning of every job title in the media industry has become indeterminate." Such a shift seems unlikely to have come simply from the fact that we now work more in digits rather than waves. Digital has done more than that. It's changed the way the industry delivers to and interacts with its audience, enabling agency on the part of the user. This then raises a second set of questions around whether a more user-centric approach, where attention is focused towards the context of use, could also help the process of redefinition.

Therefore, Power to the Pixel proposes that to succeed at defining new successful business models, the different parts of the media industry must define the businesses they're in, what they value and find the most effective ways to communicate these throughout their own organisations.

THE THINK TANK'S GOAL

"Within the context of this ever-changing media landscape, to identify the businesses we're in and what those businesses truly value."

SUMMARY OF WHAT HAPPENED ON THE DAY

(For a detailed breakdown of the methodology and rationale see Part 2: 'Breakdown of the Day in Detail'.)

To open the day, we started with three clear guiding principles:

- » The Think Tank shouldn't just be a talking shop
- » We should generate an outcome
- » We should be conscious of process

The participants were led through four approaches to address the goal. At the end of the day, the participants were asked to reflect on which approach had most impact, with respect to their own business aims.

Approach #1: 'The Round Table'

Participants were requested to give the standard introductory 30 second oral explanation of what their company does and what they do within it. This initial approach was designed as a small trap, to reveal whether such introductions were constrained by platform, genre, media or format, or whether we relay our business aims in terms of the impact it has on the audience.

Approach #2: 'The Corporate Away-Day'

Applying standard corporate tools for capturing mission and vision through using the online video advice of a seasoned business consultant. The clear distinction between mission (what you do) and vision (what you hope for) started a process of separating out different parts of one's businesses aims. This second approach was clearly influenced by the revelations of the first approach.

Approach #3: 'Lincoln Memorial'

This third approach took the separation further by bringing motive into the equation. By applying Simon Sinek's theory of inverting the standard approach to expressing a company's aims, by starting off with 'why' we do what we do before tackling the 'how' and the 'what', forced the participants to consider and capture

their own motive for doing what they do.

Approach #4: 'Practice-Led'

Finally, shifting the perspective completely into the context of use, where the action of what we do is defined totally within the impact it has on the activities and behaviours of the end user. A shift from paper and pen working to mapping with LEGO forced the participants to focus on how they see the audience interacting with what they produce. This 'service design' led approach helped reveal the distance between the constraints imposed by platform, genre, media and format in contrast to a more value based approach based on the impact practitioners are trying to have on their target group.

SUMMARY OF OUTCOMES

So what happens when you put thirty-four experienced, international media practitioners together in a room and challenge them on the way by which they define their business aims? In our case you see a shift. At the start of the day, the participants resorted to classic introductions constrained by platform, media, format and genre to describe what they did, however by the end of the day they were setting out their beliefs and motives and connecting that with an impact they wanted to have on the lives of their audiences.

So to close the day, participants were asked to pin point the day's most challenging moments. This entailed a process of self-evaluation and a critique of the various approaches used across the day. From there, they were asked to articulate how any or all of the four approaches had made them redefine their own business aims.

The following conclusions were openly expressed within the room:

- » The use of the term 'belief system' was essential to returning real value to both mission and vision statements. Tracing us back to the motive 'why' invested empirical language with emotional potential.
- » The journey from product back to audience in the vehicle of 'why' was fascinating: it made me realise that I am the 'why'.
- » The statements, which closed the Practice-led approach session, were powerful because they were human. Throughout the day, the Think Tank proved that human value is essential if we're ever going to relate to partners, peers, and audiences.
- » The turning point came during the 'Lincoln Memorial' approach when the question of 'why?' became emotionally and ethically charged.
- » Language is fundamental: we should go back to initial contracts and consider to what extent the development of projects is bound by insufficient expression of our statements of intent. We need to place an emphasis on language at the very beginning.
- » We need to be strategic in the way that we think about returning human inspiration to mass and multimedia organisations. As we move to understanding audiences and responding to their needs, we need to become more like designers. We need to work around them, building things that continually surprise and challenge them – at the same time as expanding their community.
- » Today's focus has been on systemic thinking; systemic change but through local tactics. There's proof that an elegant blend of narrative emotional thinking and technological advance is possible. But one can't be allowed to overrule the other in cross-media production.
- » The links between content producers and audiences aren't just lines of information transfer. They're also routes of emotional transfer. We've explored how emotion can be transmitted digitally and technologically in quality productions.
- » What was validating for me was that I allowed myself to be led by my heart – like I was at the very beginning of my career. We need to maintain that authenticity, and we shouldn't be ashamed of willing change.

Directly after the Think Tank, participants were asked to respond to a questionnaire containing three specific questions that aimed to draw out a more candid and personal reflection on the methodology applied during the Think Tank.

1. HAS THE THINK TANK CHANGED THE WAY YOU THINK ABOUT YOUR BUSINESS AND IF SO, HOW?

Scilla Andreen, Indieflix: 'Yes, it's another reminder to always think of ways to hone and focus our message.'

Nuno Bernardo, beActive: 'Yes, I'm more focused on how we do things.'

Loc Dao, NFB Canada: 'Yes, it introduced story format to mission and vision for my studio.'

Andra Sheffer, Bell Fund / IPF: 'Yes, you have helped me to focus on WHAT we want to accomplish and WHY. I will examine how we should best contribute to our industry.'

Janine Steele, NFB Canada: 'It's reminded me to take into account context and history.'

Karen Thorne-Stone, Ontario Media Development Corporation: 'Yes, helped me focus on the 'why' as well as the 'how' and 'what'. Stronger clarity on why will help shape programs and prioritise activities.'

Mark Wood, Krempelwood: 'Yes, by thinking more about what I took for granted.'

2. Has the Think Tank changed the way you think about your role and if so, how?

Nuno Bernardo, beActive: 'Yes, more focus on inspiration.'

Anonymous: 'Reminded me that passionate advocacy is a good thing.'

Clint Beharry, The Harmony Institute: 'It was a good reminder to think more and more about the workflow of storytellers in order to make better product decisions.'

Andra Sheffer, Bell Fund / IPF: 'More responsibility to help our boards to understand their vision.'

Janine Steele, NFB Canada: 'It has provided clarity in owning my aspirational goals. not shying away for fear they sound 'soft'.'

Karen Thorne-Stone, Ontario Media Development Corporation: 'It reminds me of the importance of articulating a shared vision and my role in ensuring broad organisational engagement in defining and achieving that vision.'

3. What 'take away' have you got from the day?

Steve Ackerman, Somethin' Else: 'Ensuring emotion and our passion is at the centre point of our creativity.'

Scilla Andreen, Indieflix: 'I love being locked away in a room with creative minds from other countries and led by a super leader to exercise our minds, break old moulds and play with ideas and concepts, thank you!'

Clint Beharry, The Harmony Institute: 'The creative thought process can't be bottled in a workshop, but it's good for 'grown-ups' to play... it frees up ideas a bit, but innovation is a lot more complex than most of these workshops make it seem in my opinion.'

Samantha Glynn, Publicis Entertainment: 'The 'why' was probably the most difficult question - with the most insightful answers.'

Michelle Kass, Michelle Kass Associates: 'The value of having these conversations with my own staff.'

Ray Maguire, Interactive Opportunities: 'Innovation is a process that is enhanced when the mind is distracted by play ie. Lego.'

Andra Sheffer, Bell Fund / IPF: 'I will be able to help direct my board of directors to articulate our vision and to examine their motives – the 'why' of what we do and what effects they want to have on the industry. What behaviours should we exploit and support.'

Janine Steele, NFB Canada: 'Lateral thinking; value of common language; authenticity; Lego is awesome!'

Karen Thorne-Stone, Ontario Media Development Corporation:

'a. Importance of refreshing mission and vision in response to constantly changing marketplace and of connecting the mission to the broad beliefs and objectives that drive them.

b. Potential shift in definition of 'innovation' from technology and value, to practices and the impact on changing consumer/audience/industry practices.

c. Thinking about the broader impact of our programs on consumers - beyond specific industry/organisational vision.'

The combination of the earlier conclusions and these questionnaire responses appear to reinforce the following:

That a greater emphasis on (i) the company's core belief system and (ii) the impact that company wants to have on their target group, could significantly help media industry companies identify their business aims, enabling them to adapt to the changes brought on by digital.

To understand these outcomes in context, go to Part 2, 'Breakdown of the day in detail'.

END OF PART 1

PART 2

BREAKDOWN OF THE DAY IN DETAIL

The day was divided up by four approaches, which at the end were evaluated against their effectiveness to address the Think Tank's goal:

“Within the context of this ever-changing media landscape, to identify the businesses we're in and what those businesses truly value.”

The first approach started even before the participants had gathered, in the form of preparation homework. Standard questions were sent out, not only for the production of a hand-out, but to encourage those attending into defining their business aims:

Homework

- 1. Your bio (100 words max)**
- 2. What does your company do? (100 words max)**
- 3. What do you do in this company? (100 words max)**
- 4. How do you see the future of your company? (100 words max)**

» **Be prepared to give a 30 second oral explanation of what your company does and what you do within it.**

Approach #1: 'The Round Table'

The oral explanation from each participant was not merely set-up to provide the standard polite introduction for the start of the day, but rather to set-up the first approach. With thirty four introductions hanging in the air, we were able to point back to what happens when asked to explain what our company does and what we do within it? Do we simply fall back on a standard retort, relying on platform, media, genre or format to convey our aims or do we go beyond these established norms and use every opportunity to explore the message we're presenting? Do we incorporate any form of rationale, a motive to explain why we do what we do, or do we simply say 'we're a publisher and we produce books' or 'we're a television production company and we produce television programmes.

Whilst not everyone fell into the trap, platform, media, genre and product were heard enough times to reinforce the notion that these shortcuts do bulk-out the majority of such explanations. By contrast, those participants who stood out were those who had defined their work or organisation in direct impact terms: they had described it in the way it affects people. This reinforced the idea that context creates value and paved the way for approach #2.

Approach #2: 'The Corporate Away-Day'

So what tools do other businesses use to explain what they do? 'Mission' and 'Vision' are amongst the terms most used by business thinkers when discussing business aims. Googling these terms brings up a plethora of websites attempting to clarify and show how to define the aims for a business. For terms that we're told mean the difference between success and failure, it's incredible the degree of ambiguity and confusion



What's the difference Between Mission and Vision

these sites both refer to and also create. Just a simple trawl through the internet will throw up inconsistencies in the way they handle these terms. So what to do?

The room was introduced to an online video of Bruce D. Johnson, President and Founder of Wired To Grow, an internet business growth and consultancy firm. Here, Johnson showed how, in a very straightforward way, by using the way these terms are used in common speech as the starting point, creates a clear definition of each and illustrates how they can be applied. Mission implies a group of people going out, for a specific purpose to do a specific thing, to another group of people. According to Johnson, a good Mission statement expresses what a company does. He exemplifies a good 'Mission' statement, as that taken from the United States Tennis Association (USTA): *"To promote and develop the growth of tennis."*

In contrast, a *Vision* statement is about seeing something. It's not about what you do, rather it's about what you want to be or become in the future. It's something aspirational.

The USTA's website doesn't directly express a vision, however it refers to a state in which they are extremely proud. So using these words, we presented a vision statement that could be consistent with Johnson's approach and in line with the Tennis Association's strategy. *"To become the largest, most dedicated and most recognised leader in the promotion and development of the sport's growth on every level in the US, from local communities to the US Open."* With this approach explained, the participants were each given five minutes to write down their own company's mission.

Having previously set up the room in almost 'school dinner style' fashion, with rows of seats facing one another across long lines of tables, the participants were encouraged to use one another as sounding boards to hear and challenge one another's mission statements. This promoted collaboration between practitioners from very different parts of the industry. This coupled with both the findings from the first approach, helped everyone within the room question their own approach.

Once completed, everyone was asked to shift one seat to his or her right and perform the same task but this time whilst focusing on his or her company's vision. The room again filled with noisy debate as the participants challenged one another on what they had formulated. The room was asked to give immediate feedback.

"It can't be the same in every circumstance. How you articulate what you do depends on who you're articulating it to. There's that assumed level of understanding. And of course there's the question of optimal brevity. But that depends on your audience. You have to think who you're trying to inspire with your vision and who you're trying to instruct with your mission."

Michelle Kass, Michelle Kass Associates

"What I'm wondering about are my colleagues – and my organisation. How does my sense, or my department's sense of vision and mission percolate throughout my organisation? Can we apply the same vision and mission to all producers of content?"

Catalina Briceno, Canada Media Fund

"Having someone like Bruce on the outside setting up the definitions made the whole thing easier. I didn't even think about my mission when I was writing my vision, but now I look back at them they do interlock."

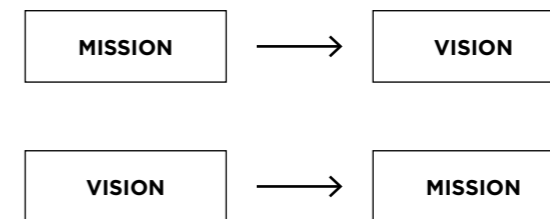
Tishna Molla, Power to the Pixel

"I have a fear that we're just generating lowest common denominator statements – that they're too abstract and open to interpretation. I really question whether you can do one for all – a great storyteller can make both mission and vision dynamic and customised."

Clint Beharry, The Harmony Institute

These exchanges proved the value in examining both vision and mission, recognising that both concepts need to be dynamic and adaptable within changing business environments.

We then posed the question whether 'doing' (the mission) tells you what you want to 'become' (the vision) or whether knowing what you want to be, informs you of what you should do? Should organisations define a mission statement first and then imagine something aspirational as the best outcome, or the other way round?



This dilemma led us onto the 3rd approach.



TED TALK: Simon Sinek tell us how great leaders inspire us

Approach #3: 'Lincoln Memorial'

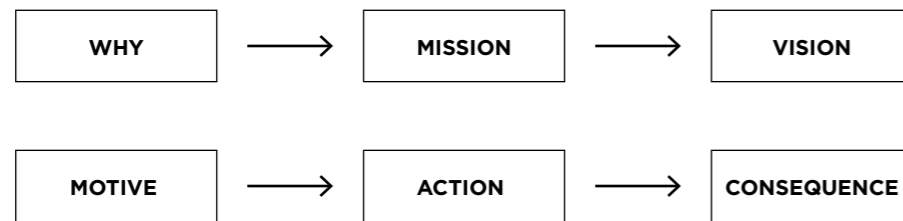
Rather than trying to decide on an order, it's possible that there's something missing from simply defining vision and mission. This appears to be what Simon Sinek refers to when he applies a different set of terminologies to clarify a business' aim. The group were presented with a short TEDx video on *'How great leaders inspire action'*, through which Sinek shows how innovators such as Apple, have merely flipped, what he sees as the traditional worldview of expressing *what* we do first, to one where we first express *why* we do it. By first understanding *why*, Sinek argues, we share a belief in what follows; the how and the what, leading to consumption of the product or service. So in Apple's case, the why could, as Sinek suggests, be expressed by *"Everything we do, we believe in challenging the status quo. We believe in thinking differently."* The how *"The way we challenge the status quo*

is by making our products beautifully designed, simple to use and user friendly." and finally the what; *"We just happen to make great computers".* As he then goes on, almost mantra like, *"People don't buy what you do; they buy why you do it."*

So we asked whether Sinek's 'why', 'how' and 'what' were interchangeable with the two terms: Mission and

Vision. It would seem that the 'how' and the 'what' express very much what we do, and therefore part of our mission statement. However, when the 'why' is written as it is in Sinek's Apple example, we no longer see the future perspective of a vision, as encouraged by Johnson, rather a more 'here and now' explanation of personal/company motive.

So perhaps Sinek's 'why', when written in the form of a present day motive, as opposed to a future day vision, creates the vital third element, making sense of why the mission and vision have come about in the first place. Without them, we are at a loss as to why somebody/some entity should create such an offering. Extending this literary/philosophical metaphor, we end up with the vision being a consequence of the action generated by the motive. This helps create the following 'hybrid' model:



So in the case of the USTA, taking inspiration from the front page of their website, their 'Why?' or 'motive' could, for the sake of an example, be something like "Tennis adds years to your life and life to your years and we believe that everyone should have the right and opportunity to benefit from playing it."

This approach ignited a discussion within the room as to the integrity of this constructed motive as some felt that it was purely 'chocolate box' thinking. Whilst criticism leveled at the text of this made-up statement was totally justified, the question of whether or not we need a 'Why/Motive' appeared to stay intact.

"Perhaps vision and mission are the same thing in genuine companies?"

Jonny Spindler, AMV

"Is this not just a sales cycle? If so, it's not really that interesting. If vision is your destination and mission is your journey, that's very different for a profit-making company that thinks of potential interest as live action."

Ray Maguire, Interactive Opportunities

"Competition seems more powerful than the why. Maybe 'why' is empty when it's not based in a context."

Nuno Bernardo, beActive

We then went on to explore what happens when we apply this 'Why, Mission, Vision' or 'Motive, Action, Consequence' model to the businesses represented in the room. How would it help participants understand where the value lay within their businesses and the participants' role? To aid this breakdown, each stage of the process was given a verb to which participants were encouraged to use when defining their organisation.

The equation became:

Why?	=	Motive	=	"I believe..."
Mission	=	Action	=	"I do..."
Vision	=	Consequence	=	"I hope..."

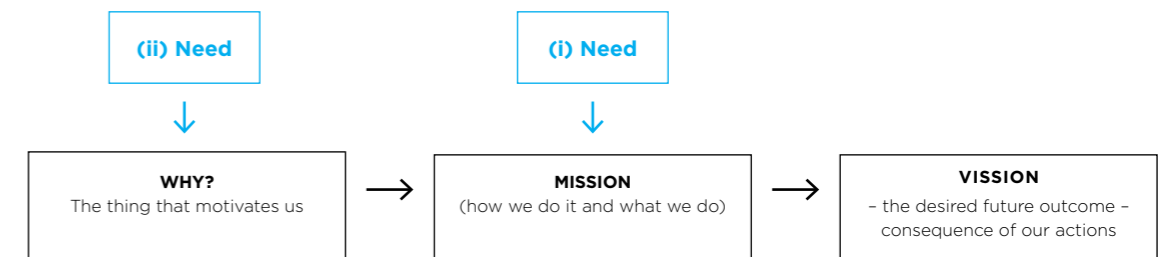
Again, the participants attempted to map out a 'Why' alongside their existing 'Mission' and 'Vision' whilst sharing their thoughts with a new counterpart, after having shifted their seat once more to the right.

Building further on this hybrid model, we attempted to make more sense of each company's 'Mission' statement. On the basis that projects, companies, organisations don't come from thin air, but are driven by either a need or an idea we attempted to identify the need that drove that mission, as the model below shows:



Notice how the 'Need' didn't feed the 'Why' but rather instead, the 'Mission'. This follows Sinek's Apple example, where the 'need' is for people to have a computer, i.e. against Apple's mission (How and What); "The way we challenge the status quo is by making our products beautifully designed, simple to use and user friendly." and "We just happen to make great computers".

However a second need exists and is required to drives the Why, as shown below.

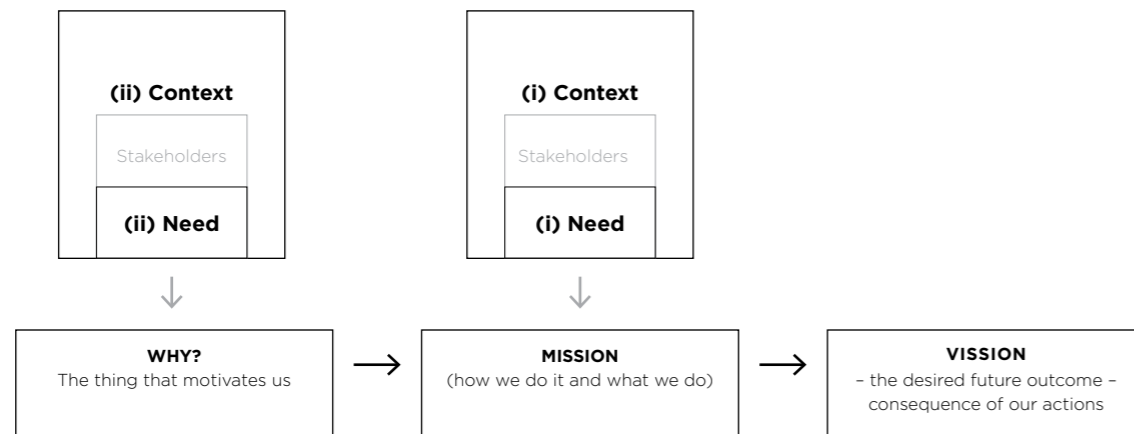


This second need, in the Apple example would be the driver for why they think "Everything we do, we believe in challenging the status quo. We believe in thinking differently." This is different from the need of the customer for a computer. This need comes from somewhere else, in Steve Jobs' case, his own personal need to think and act differently and to challenge the status quo.

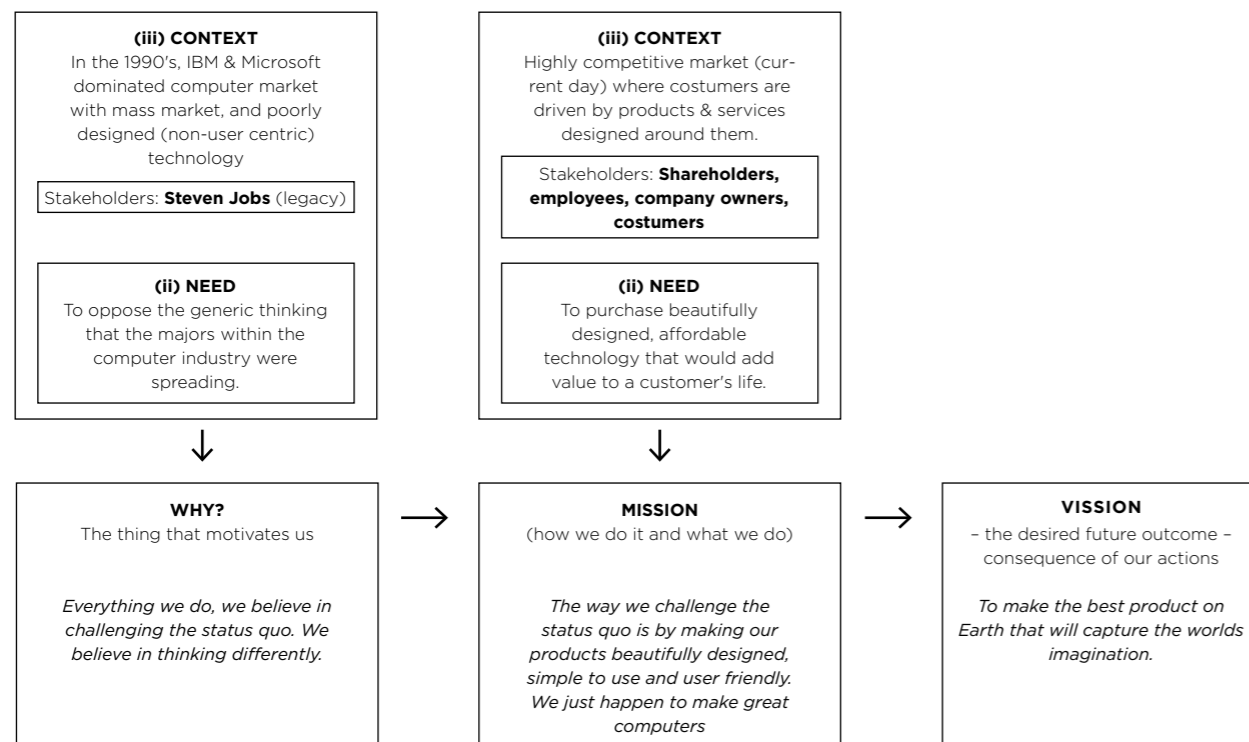
Having shifted seats, the participants were set the challenge of capturing these two needs before we moved on to consider the issue of 'context'.

Both of these needs have a context. For example, how did the need for Apple to think differently come about and in what context are we experiencing right now, that makes people want to have a computer?

Again, the participants were asked to shift and capture. The last step was to map in organisational stakeholders, whilst remembering that stakeholders didn't simply represent those owning the company, investors and shareholders. They can encompass governmental bodies, political groups, trade associations, trade unions, communities, financiers, suppliers, employees, and customers. It could be that there are two sets of stakeholders, which clearly overlap, but reflect the different needs, and within a different context.



The following model attempts to capture Apple as an example case.



Approach #4: 'Practice-led'

According to Michael Porter, Harvard Business School University professor, "when Nestle started thinking of themselves as a nutrition company and not as a food company, almost everything changed in terms of their mentality and mindset. It opened up vast avenues for innovation and it's created an enormous energy within the company, about going to work every day. {...} We have now an opportunity in business, all of us to transform our sense of purpose. We have an opportunity in the process to unleash a lot of growth and a lot of innovation."

Porter's shift from the product to the context of use kick-started Approach #4 which explored and employed some of the findings taken from economist Anthony Beckett's paper "Disrupting Practices. New Insights into Innovation." (2012)¹. Here Beckett deflects our attention away from 'value' as a way to define our aims, but rather towards the use of 'practices' to help us understand the importance of context of use, particularly within the area of innovation. As Beckett explains "Cooking is a practice, so is childcare, so is walking, driving, playing tennis, dancing salsa; the list of possible practices is endless. Practices form the basis of our world, they structure human behaviour. Everything we do, our every action, is structured by and carries forward a practice." Beckett goes on to say "It involves looking at the practice your customers seek to perform when using your products or services. Understanding how, why and where consumption occurs is absolutely central to innovation. The first step in thinking about innovation is to map a practice."

With both Porter's and Beckett's shifts of focuses in mind, the participants were divided up into four groups, each with their own table. Participants were then challenged to consider the setting in which their media products/services/offerings are normally consumed and used. To give direction, each table was assigned one of the practices as listed below:

- » Experiencing fiction
- » Updating with news
- » Exploring factual content
- » Seeing a sporting event
- » Playing a game
- » Communicating with others

Then in order for the tables to map out these practices into scenes, constructed out of Lego and Playmobil characters, they were introduced to an example of a deconstructed practice; Beckett's breakdown of the practice of cooking:

- » Range of routinised bodily activities: reading a recipe, locating ingredients, bringing them together, weighing or measuring them, preparing them by chopping, slicing, crushing and cutting, combining them, before heating, serving and eating them.
- » Mental actions: understanding instructions in a recipe and the linking of those instructions to bodily actions, measuring out quantities or understanding the significance in the difference between crushing and chopping.
- » Activities require tools or artefacts to enable us to perform the practice, garlic crushers, chopping boards, cookers fridges and so forth.
- » They require background knowledge, how a cooker works, how food is safely stored in a fridge or freezer, how long items take to defrost or the implications of different types of heat.
- » Carry norms of how the practice should and should not be performed. Washing hands, cleaning implements, foodstuffs stored in appropriate containers and there is a 'right' way of performing a whole range of activities including folding, shifting, blending, browning and so forth.
- » How one should feel when performing the practice, so perhaps when cooking one might feel creative and pleased to be cooking for the children and providing healthy food.
- » What goals are achieved throughout the activity? Starters are ready, then main course, then dessert.

¹ Disrupting Practices, Strategic Change, Special Issue: Entrepreneurship and Innovation, Volume 21, Issue 5-6, pages 217-229, August 2012

This deconstruction was summarised as follows:

- » Activities
- » Tools & artefacts
- » Emotions
- » Tasks
- » Social norms & understanding
- » Performance levels
- » Outcomes
- » Needs
- » Surroundings and institutions

By applying this summary breakdown to their allocated practice, whilst in the process of generating some form of media product/service/offering, each group was able to consider how the 'context of use' defined the relevance and impact they were having on their target audience. Whilst the ideas generated within this part of the day were entertaining, the focus was squarely on the shift of perspective the practice approach created; it encourages you away from defining what you do and produce to rather considering the impact you have on the end user. Four distinct and complex scenes were constructed by participants which captured this shift of thinking.

As stated, the focus wasn't on the quality of the ideas generated, but for reference the chosen practices and ideas created on each table were:

- » Exploring Factual Content - A multi-platform documentary exploring the First World War: primary user engagement came about from the need to complete a school history project. The documentary world was then shared between three female generations of the same family via personal connections with its content. Both information and emotional exchanges were mapped by the group.



- » Seeing a Sporting Event - A sports stadium complete with supplementary facilities to meet the needs of all family members, both fans and non-fans. These included products and services on after before, during and after the match, both on- and off-site: from sticker collections to nail spas.



- » Experiencing Fiction - An at-home scene in which parents were able to watch their favourite television show thanks to a 24-7 childcare service provided by a major network.



- » Playing a Game - The reconstruction of a true-story friendship revived through a Facebook game which resulted in an international meeting of content creators who had zoned in on the issue of bullying.



Return of Approach #1: The Round Table

Once groups had introduced the work from Approach #4 to the room, they were then invited to repeat the morning's first approach by giving a revised account of what their company does and what they do within it, whilst bearing the process of the day in mind.

The outcome was an overwhelming refocus of statements towards self-belief and audience experience.

These outcomes appear to reinforce the notion that a greater emphasis on a company's motive and the impact they want to have on the end user within the context of that use, could significantly help the media industry identify those business aims that will enable them to adapt to the changes brought on by digital.

END OF PART 2

PART 3

To inject insight from the 2013 Cross-Media Forum, we invited journalist Bill Thompson to share a summary round-up of the conference presentations from earlier in the week. Thompson had been directed to extract examples from the various talks held earlier within the week that illustrated how the speakers were responding to the notion of context of use.

Summary of insights from the 2013 Cross-Media Forum Conference

The following are questions which occurred to him on the first-day of the Conference:

- » To what extent were conference speakers just talking about product?
- » How ready were conference speakers to confront demands of context?
- » What is in the work we make and what is brought to it by those who engage with it?
- » Where are the boundaries between fiction and reality?
- » Does your interface get in the way of your story?
- » The audience has an audience: where are they sitting?
- » Forget about today: how are we going to tell stories tomorrow?
- » Assimilate or accommodate: are you going to find a space within the current model or change your framework?

Please see the following [video](#) for a full presentation of key insights to the Think Tank.

END OF PART 3