

The Future of Work

Inside this issue:

What Information Architects Can Learn From Designers

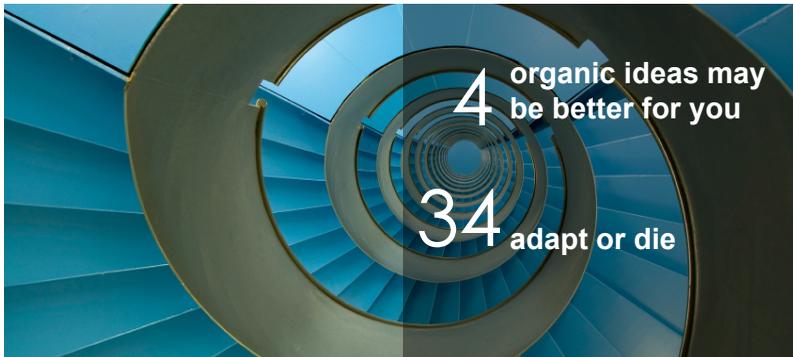
Design We Love and Why We Do

Talent Branding For Innovation

The New Aesthetics of Work

contents

think



futurefocus

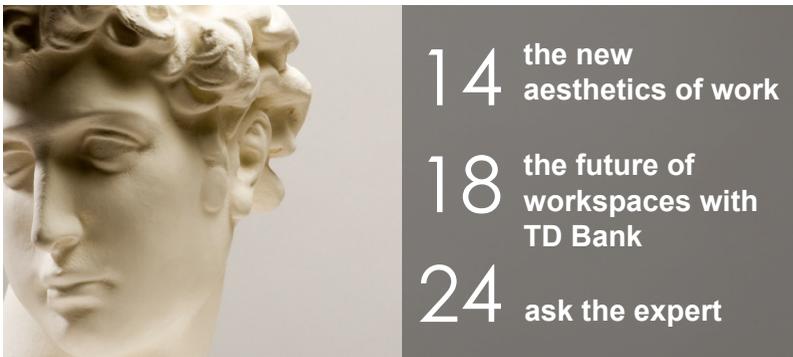
Our feature focus this issue will explore the Future of Work. From the rise of freelance work, hoteling of workspaces and the growth in mobility and BYOD (bring your own device) – the catchword for this new way of working is agility and collaboration.

design



You will hear from the like of research analysts as well as in-the-field interviews of what's involved in actually supporting the worker of the future and how even traditional organizations are making the change today.

collaborate



lead



LETTER FROM THE EDITOR



Teresa Di Cairano

cul • ture

Noun

The arts and other manifestations of human intellectual achievement regarded collectively.

Verb

Maintain in conditions suitable for growth.

Synonyms

cultivation – civilization
cultivate – grow – raise

Dear colleague

There is no universal definition for culture, however the general concept implies some kind of prepared environment favorable to growth and sustainability. While not something tangible, an organization's culture is key to its ability to evolve and grow. And both qualities are necessary for meeting and exceeding the revenue expectations of corporations as well as for the transformational capabilities needed for government renewal.

In fact, one can argue that the main purpose of culture is to ensure an individual's and organization's future state.

But culture, like air and water, lives in an ambience that adapts to learning from its environment. In short, the more we understand, the more knowledge we have, the more we evolve.

So what are the key enablers of creating smarter work environments?

In this charter issue of Intervista's **innovationcultures** magazine, the feature focus is The Future of Work. We look at what are the emerging trends in the workplace and why they matter. In the past decade, how we work and where we work have undergone dramatic change. We are spending less time in cubicles as companies seek to unlock creativity and innovation through open space designs, and rethinking the rationale for being in the office, at all.

We are less tied to the physical restrictions of working in one place. Less constrained, for better or worse to a 9-to-5 agenda. But to bring this change in workplace design and values, we need to look both at the enabling technologies for enterprise collaboration, and how to overcome the cultural barriers to a highly networked and virtual work environment.

Also with a view on design, we look at how Information Architects can learn from designers in their use of personas and an understanding of the emotional aspects of design. As part of our lead column, we will explore why talent branding is shaping how we make our organizations attractive to the people we need to build our dream teams.

Teresa Di Cairano

Editorial Director
innovationcultures

innovationcultures

publisher

Robert Mazerolle

editorial director

Teresa Di Cairano

contributors

Bob Duffy
Insight Consulting/Brand Vistas

Mick Kahan
Zuni Consultants

Stowe Boyd
Work Talk Research

Richard Papanicolaou
Contributor

creative & production

Rohan Munro
Design/Media Production

Susie Monette
Copy Editor

subscription and circulation

Connie Paolino
Circulation Manager

subscription rates

129.99\$ / year subscription.

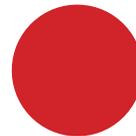
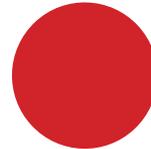
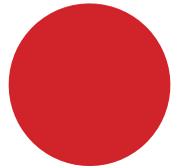
letters to the editor

innovationcultures welcomes your comments. Please send your comments to teresa@intervista-institute.com.

mailing lists

We occasionally make our subscribers' names available to companies whose products or services may be of interest. To be excluded from the mailings, please send your request, with a copy of your subscription mailing label, to:

Intervista Institute
1000 Fifth Street, Suite 200-D7
Miami, Florida
33139-6510
USA



ORGANIC IDEAS MAY BE BETTER FOR YOU

by Teresa Di Cairano

Why time matters when it comes to innovation

Much has been written recently about the limitations of brainstorming as a useful technique for creativity and innovation. Brainstorming techniques hope to stimulate creativity by trying to get teams to think in non-linear ways leading to more random associations and arguably better - or at least more - ideas.

Why the need for more creativity? Ultimately, frustrated suits hit a wall in terms of innovation perhaps because their teams are stacked with too many left-brained analytical types.

After all, they were hired because they could quantify ROI and optimize performance measures that large organizations like, rather than generate new ideas. At this point, in comes the creativity guru.

Then, in some presumably energizing, one-day retreat, management teams are taken through a series of "creativity eliciting" techniques - from walking over hot coals to face their fears, to random association exercises. The assumption here is that the creative solutions are in us already, and just need to be somehow unlocked. While not completely wrong, there is more to the creative process than brainstorming would suggest.

I think the confusion here is due to the reality that insights often come to us at unpredictable times. We can't simply put it on our agenda to make, let's say... Thursday, the "idea day." But an organization's modus operandi is in fact the agenda or the project plan. We want to be able to will ideas on demand. So we try a few techniques, maybe some different thinking hats and voilà, enough ideas for your next innovation - or at least for your next meeting.

However, what we are learning from research is that seemingly random insights actually come out of periods of deep incubation. In his book entitled, *Creativity – Flow and the Psychology of Discovery and Invention*, Mihaly Csikszentmihalyi, provides a simplified framework for the creative process.

While I usually stay away from oversimplifications, Mihaly has published several books on the subject, and has developed a deep understanding of creativity from research based upon a major five-year study.

“ We want to be able to will ideas on demand.”

The Creative Process (in a nutshell)

Below is an excerpt from this often referenced book on creativity. I will explore further on why we fall for brainstorming techniques instead of the synthesis of ideas. According to Csikszentmihalyi, the creative process has traditionally been described as taking five steps.

1. Immersion

The first is a period of preparation, becoming immersed - consciously or not - in a set of problematic issues that are interesting and arouse curiosity.

2. Incubation

The second phase of the creative process is a period of incubation, during which ideas churn around below the threshold of consciousness. It is during this time that unusual connections are likely to be made. When we intend to solve a problem consciously, we process information in a linear, logical fashion. But when ideas call to each other on their own, without leading them down a straight and narrow path, unexpected combinations may come into being.

3. Insight

The third component of the creative process is insight, sometimes called the "Aha!" moment, the instant when Archimedes cried "Eureka!" as he stepped into the bath, when the pieces of the puzzle fall together.

4. Evaluation

The fourth component is evaluation, when the person must decide whether the insight is valuable and worth pursuing. This is often the emotionally trying part of the process, when one feels the most uncertain and insecure. This is also when the internalized criteria of the domain, and the internalized opinion of the field, usually become prominent. Is this idea really novel or is it obvious? It is a period of self-criticism and soul-searching.

5. Elaboration

The fifth and last component of the process is elaboration. It is probably the one that takes the most time and involves the hardest work. This is what Edison was referring to when he said creativity consists of 1 percent inspiration and 99 percent perspiration.

But this classical framework leading from preparation to elaboration gives a severely distorted picture of the creative process if it is taken too literally.

A person who makes a creative contribution never just slogs through to the long last stage of elaboration. This part of the process is constantly interrupted by periods of incubation and is punctuated by small epiphanies. Many fresh insights emerge as the person is putting the finishing touches on the initial insight.

In real life, there may be several insights interspersed with periods of incubation, evaluation and elaboration. Thus the creative process is less linear than recursive. How many iterations it goes through, how many loops are involved, how many insights are needed, depends on the depth and breadth of the issues dealt with. Sometimes incubation lasts for years; sometimes it takes a few hours. Sometimes the creative idea includes one deep insight and innumerable small ones.¹

From *Creativity – Flow and the Psychology of Discovery and Invention*, by Mihaly Csikszentmihalyi

Synthesis versus Brainstorming

Brainstorming techniques attempt to short-circuit the creative process by encouraging plays on perception to create novel combinations. The notion is that these techniques supposedly help teams generate more ideas faster. But there may be more at play for breakthrough innovation than novelty and the sheer quantity of ideas.

We likely need more prep work and greater periods of incubation to synthesize more significant ideas. This also needs deeper dives into problems and customer insights, as well as time for synthesizing new ideas. Time matters. I like to think of these as the organic ideas – they might take longer to grow, but ultimately may be better for you.

The time factor

So how can we manage organizations to encourage this kind of organic ideation? Innovative organizations like 3M and Google have recognized that time is a necessary factor for innovation. In his book *Imagine – How Creativity Works* – Jonah Lehrer cites 3M as having invented the 15 Percent Rule. This is “a concept that allows every researcher to spend 15 percent of his or her workday pursuing speculative new ideas. People at 3M refer to this time as the bootlegging hour.”²

Lehrer also explains that Google uses a similar concept known as Innovation Time Off. “The program has led directly to the development of Gmail, Google’s successful e-mail program, and AdSense, a nine-billion-dollar-a-year platform that allows Internet publishers to run Google ads on their sites. Marissa Mayer, now CEO at Yahoo!, estimated while she was Google’s VP of search products and user experience, that at least 50 percent of new Google products begin as Innovation Time Off speculations.”³

Creating the right environment

Ideas are, of course, essential to breakthrough innovation. The reality is that it is also very important to create the right environment and provide time that will cultivate creativity and innovation.

This includes education that goes beyond brainstorming to executive learning programs whose objectives are to provide organizations with a deeper understanding of the innovation process. Also needed are work policies that encourage people to make time for what may appear unproductive – from taking a walk across campus to exploring new ideas.



“ Time matters. I like to think of the seas the organic ideas.”

references

1. Creativity – The Flow and Psychology of Discovery and Invention - Mihaly Csikszentmihalyi, Harper Perennial, 1996
2. *Imagine – How Creativity Works* - Jonah Lehrer, Penguin Group 2012
3. Ibid



join the community
that will shape your future
for less than a latte a day

**Knowledge to go.
Connections that matter.**

Whether you are an innovation leader, strategist, manager or any professional, change is a fact of life.

Team members will benefit from a timely body of knowledge and Intervista's community of change agents.

Become an **innovationcultures** member and access the resources and connections to help you manage the future.

Become a member today!

innovationcultures
the future, faster


intervista
1 800 397 9744
www.intervista-institute.com

WHAT INFORMATION ARCHITECTS CAN LEARN FROM DESIGNERS

by Mick Kahan & Teresa Di Cairano

So what does ethnography have to do with information technology professionals?



“ Intel, for example, is studying how transnationals use technology to stay in touch with their community back home and then applying this knowledge to guide technology strategy.”

In the last decade or so, IT professionals have borrowed from the discipline of architecture with the goal of creating more responsive IS services. However, there may be something else to learn from the field of design.

Leading practices in product and services design are undergoing a shift from designer-led approaches to more client/user-centric ones.¹ To get there, design researchers often use ethnographic techniques. Ethno...what? Ethnography is a branch of anthropology that studies the social behavior of people within a culture.²

Well, it turns out several notable IT firms from Microsoft to Intel and IBM, employ these techniques with the notion that a better understanding of user needs means a more innovative and successful product.³

The idea is that better information technology design comes from a deeper understanding of client/user needs. Intel, for example, is studying how transnationals use technology to stay in touch with their community back home and then applying this knowledge to guide technology strategy.⁴ And how can we apply this to Information Architecture? We know that the ubiquitous nature of the World Wide Web and Business Intelligence software has made users far more conscious of their own specific information needs. One way to synthesize these varying needs is the use of personas that express the information needs within a business culture.

Kent Bimson, PhD (Intervista faculty and leading enterprise semantics consultant), has identified the following personas within an enterprise's information culture. Using the metaphor of a First Nations village, Dr. Bimson has mapped typical cultural roles to information usage patterns in the enterprise, and to the information architectures and services that would support them.

The Chief:
Business intelligence for strategic advantage

The Chief leads the business, plans business strategy, and makes critical decisions. Supporting information architectures for this type of client/user would typically include business intelligence, data warehousing and decision-support applications.

The Elders:
Information to run daily operations

The elders advise the enterprise leaders, implement policies and advise management. Here, information architectures tend to be structured to support mission-critical business transactions and ERPs and often provide real-time data and reports.

“ One way to synthesize these varying needs is the use of personas that express the information values within a business culture.”

**The Hunter/Gatherer:
Information about new opportunities**

The Hunter persona searches for new business opportunities, manages customers and brings in new business. Here, typical information architectures would support Customer Relationship Management (CRM), Master Data Management (MDM), Customer Data Integration (CDI) and the like.

**The Villager:
Information to accomplish day-to-day tasks**

The villager persona typically manages the data required to accomplish information needs. These include managing data stores, data quality, metadata, report preparation and other data support functions.

**The Explorer:
Enterprise-wide discovery for innovation**

The explorer in an enterprise is typically future facing and is concerned with the discovery of new opportunities. While some enabling architectures here can be support activities like trend analysis, much of the explorer's use of information is 'discovery' in nature and may not benefit from pre-determined reports. It also typically includes complex analyses of both structured and unstructured information.

**The Storyteller:
Information publishing, data visualization and social media**

Today's information consumer is also an information producer. The storyteller persona represents users who capture and share enterprise knowledge. Key information architectures/applications here are knowledge management systems, community Wikis and social networks and digital media.

Giving the growing importance of big data, taking a look at your enterprise's varying information needs with a client-centric perspective is a good way to begin your Information Architecture initiatives.

From there, you can determine important information values and key performance indicators for your information services. That's a great first step in providing an information service that is meaningful to clients/users and citizens alike.



references

1. Co-creation Strategies for Breakthrough Innovation – Innovation cultures web lecture led by Liz Sanders, PhD. – Intervista Institute www.intervista-institute.com, www.innovationcultures.com
2. Ethnography is a branch of anthropology that uses social science research approaches that is the study of social behavior of people within a culture. These can include direct participant observation (often in the field), interviews, etc. - <http://en.wikipedia.org/wiki/Ethnography>
3. Intel's Cultural Anthropologists – Fortune/CNN Money http://money.cnn.com/2010/09/20/technology/intel_anthropologist.fortune/?section=money_=_latest
4. Ethnography is the new Core Competence – Bloomberg Businessweek http://www.businessweek.com/magazine/content/06_25/b3989414.htm

Photos: Kent Bimson, used with permission.

DESIGN WE LOVE



At a shopping excursion with my then fifteen-year-old fashionista daughter, she not only pronounced her unending love for a pair of Jeffrey Campbell¹ shoes but finally declared “I want to marry these shoes!”

Now, I probably spend too much time trying to persuade my busy customers that they really should separate themselves from their money and attend my next course, or even better our executive innovation programs. And you may even be one of those willing souls that have participated, but I do wonder if I could ever get my customers to love any of my products that much.

So what is it that makes us love the design of some products? Emotional design, both a concept and book by Donald Norman, provides some insight into this notion. Norman is an academic and consultant in the field of cognitive science, design and usability engineering. Much of his initial book *The Design of Everyday Things*² focused on the concept of user-centered design, a sort of natural segue to the form-follows-function design philosophy that came out of the Bauhaus, except Norman’s initial focus was on the ease of functionality for the user. Along with human factors, ergonomics and other user-centered concepts, we certainly were on track to better-liked and more user-friendly designs.

by Teresa Di Cairano

...AND WHY WE DO



But love? Hmm, maybe we need another framework for design we love. It turns out, not surprisingly so, that emotions play a crucial role in our understanding of the world and how we learn new things. As Norman notes in his book, *Emotional Design*³, aesthetically pleasing objects appear to the user to be more effective.

Do attractive things really work better



"In the early '90s two Japanese researchers, Masaaki Kurosu and Kaori Kashimura, claimed just that. They studied different layout controls for ATMs. All versions of the ATMs were identical in function, the number of buttons, and how they operated, but some had buttons and screens arranged attractively, the others unattractively. Surprise! The Japanese (research subjects) found that the attractive ones were perceived to be easier to use."⁴

Norman's studies on emotion, along with colleagues Andrew Ortony and William Reville, professors in the Psychology Department at Northwestern University, led to some insight on affective processing.

They suggest in fact three levels of processing by the brain: visceral, behavioral and reflective. The visceral level is fast and makes rapid judgments of what is good or bad. It relies on sensory input and is the start of affective processing. The part of the brain that controls everyday behavior is known as the behavioral level and the contemplative part of the brain is the reflective level.

How do these three levels impact different aspects of design? Norman offers an admittedly simple but 'good-enough' way to incorporate these levels into design:

How levels impact design:

Visceral design >>	Appearance
Behavioral design >>	The pleasure and effectiveness of use
Reflective design >>	Self-image, personal satisfaction and memories

The relative importance of each of these will also of course vary from person to person and from culture to culture. But they do provide a way to design and interpret objects in a more meaningful way.

Here are a few designs I fell in love with - and well, yes - may have spent more money than needed.

Almost any product from Alessi is a good example of operating on several levels. Originally a metal craft factory from Northern Italy, Alessi⁵ keeps no designer on staff but commissions well-known architects and designers to turn their everyday kitchen accessories into whimsical, functional and attractive objects.

The Anna G. corkscrew, by Alessandro Mendini for Alessi, works smoothly and sits beautifully in my kitchen – and seemingly from her smile, getting on well with the bottles of wine with which she shares the shelf. It gets high points for both visceral and behavioral aspects.



The Philips/Alessi toaster, also by Mendini, has a streamline influence of the early 1920's and 30's and what futurist doesn't want to start their day with a modern (retro) feel.

Another favorite of mine is the Louis Ghost chair designed by Philippe Stark⁸ for Kartell. A humorous take on the 'emperor has no clothes' to the 'emperor has no throne.' Here the reflective and intellectual aspects of doing away with the stuffiness of bourgeois seating, with a modern transparent polycarbonate chair, are brought forward. I don't know how comfortable these chairs are for long periods of sitting, but they do have one additional functional benefit – they add very little weight to small spaces.

Another characteristic of design that operates on many levels is the kind of conversation it strikes. People will talk about interesting designs.

And if you are creating new products or services this year, what can you incorporate into your design to make everyday experiences - like banking, using a software application, or doing laundry for that matter - something people will love and want to talk about?



“ People will talk about interesting designs.”

references

1. Jeffrey Campbell – because if you are anywhere near my age, you might not have heard of him: <http://www.jeffreycampbellshoes.com/collections/>
2. The Design of Everyday Things, Donald A. Norman, 2002
3. Emotional Design, Donald A. Norman, 2004
4. Emotional Design – Attractive things work better (chapter one)
5. Alessi – history/production - <http://www.alessi.com/en/company/production>
6. Anna G. Corkscrew: <http://www.alessi.com/en/2/3354/bar-and-wines/aam01-r-anna-g-corkscrew>
7. Alessi/Phillips Toaster: <http://vdm.io.tudelft.nl/fda/mendini/mendin95.htm>
8. Phillipe Starck - <http://www.starck.com/en/>
9. Louis Ghost Chair: <http://www.dwr.com/product/louis-ghost-armchair.do?sortBy=ourPicks>



join the community
that will shape your future
for less than a coffee a day

**Get up to speed.
Change tools for change agents.**

A practical toolbox of ideas that includes innovation strategy, business and information architectures, business design, services innovation, social-enabled collaboration, leading change and more.

Become an **innovationcultures** member and access the resources and connections to help you manage the future. Team members will benefit from a timely body of knowledge and Intervista's community of change agents.

Become a member today!

innovationcultures
the future, faster


intervista
1 800 397 9744
www.intervista-institute.com

THE NEW AESTHETICS OF WORK

“ We are spending less time in cubicles as companies seek to unlock creativity and innovation through open space designs, and rethinking the rationale for being in the office, at all.



“ Today, more than 35% of professional and creative work in the US is performed by freelancers.

Over the past decade, how we work and where we work have undergone dramatic change. Telework has become so commonplace that the unlovely term no longer is used. We are simply working wherever we are: at home, at the café, at the airport, and in the office cafeteria. We are spending less time in cubicles as companies seek to unlock creativity and innovation through open space designs, and rethinking the rationale for being in the office, at all.

Ubiquitous connectivity and mobile devices have become the norm, allowing us – or inducing us – to stay always on, always connected. And today, more than 35% of professional and creative work in the US is performed by freelancers¹, another shift in the economics and ecology of the world of work.

Clearly, the largest disruptive factor at work has been the emergence of the Web and the impact it had on us as individuals, and on the way that business is conducted. But there are a number of other trends at work here, working independently and in concert to change the way we think about work, collaboration, innovation, and purpose.



by **Stowe Boyd**
Researcher-at-large
Work Talk Research

1. A Jobs Plan for the Post Cubicle Economy - Sara Horowitz - The Atlantic

Artifacts of the New Workplace

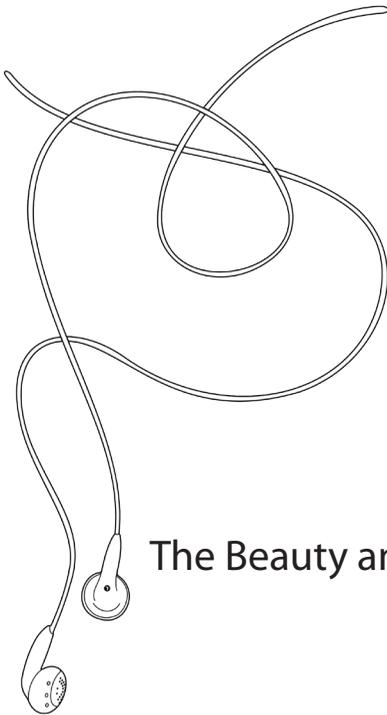


What is Aesthetics?

As a field of study, aesthetics involves ways of seeing, and sensing the world, as well as new and novel interpretations.

From its philosophical roots in ancient Greece, where thinkers like Socrates and Plato considered the inherent meaning and beauty of things, aesthetics is also used to refer to the critique of art and design.

*Excerpt from What is Aesthetics?
By Paul Ford*



The Beauty and the Beats



A good place to take note of the change is with the evolving workplace artifacts. Underlying the adoption of more open, and more public work settings is a new theory of innovation and creativity.

In essence, this aesthetic is based on a few key ideas, supported by psychological and design research:

Untethered Workplaces

Creating chance interactions among people will lead to a higher likelihood of innovative ideas. So organizing office space to create more serendipity has led to many companies doing away with cubicles, fixed offices and desks, and other remnants of the 20th century company.

Alternate Work Environments

To foster productivity in more open office settings, a spectrum of different kinds of work spaces is increasingly becoming the norm. This includes more noisy informal café areas with food and music, work rooms dedicated to project teams over the course of some activity, and small alcoves at the sides of larger work areas where groups of two or three can step aside for a few minutes without the overhead of finding a conference room.

Hoteling

Since more people are working out-of-the office, offices can become smaller, and based on 'hoteling' principles: reserving rooms, desks, and other resources on an as-needed basis.

Mobility + BYOD

And of course, this relies on mobile technologies of ultra laptops, tablets, and smart phones, increasingly through a BYOD (bring your own device) approach.

Unwritten Rules of Workplace Attire Get Rewritten

Evolving dress codes are also among the symbols that make it seem as though only lawyers, bankers and other financial types are still wearing the traditional business suits and neckties.

But where do the shadows fall in this new tableau of work? Where can the promise fail? Some of the problems that arise are fairly prosaic, but they can lead to a cascade of negative effects.

No surprise, really, that creating open spaces at work can create disruptive levels of noise, which can lead to unexpected behaviors, like wearing headphones. In a recent NYTimes piece, Ray Udeshi, a New York-based entrepreneur, said 'headphones are the new wall', which represents one approach to dealing with increasingly noisy and public work environments.



More than 40% of the respondents to a recent Berkeley survey reported that workplace acoustics make it harder for them to do their job, while other factors, like lighting, air quality, seating, etc., were rated as making it easier to work.

The biggest issue with open space sound is that it distracts from the sense of privacy, so people are less likely to indulge in discussions they would like to not be public – at least in part.

“ It’s one thing to say that the company wants to engender chance interaction - another to organize the work place to actually increase the likelihood of such interactions - but another to create a culture where informal chatting in the café is considered a legitimate part of work.



Many companies have reengineered work spaces acoustically using so-called 'pink-noise' systems, where sound at the same frequency range of human voices is played on speakers. Voices that could be heard 60 feet away can be damped to nothing at 20 feet. So people can take off the headphones, and speak more openly even while working in an open space with other people nearby.

Cultural Norms: Perceptions at Play for New Workplace Design



The other barriers to gaining the benefits that these new architecture affordances offer include the social cues at work. It’s one thing to say that the company wants to engender chance interaction, another to organize the work place to actually increase the likelihood of such interactions, but another to create a culture where informal chatting in the café is considered a legitimate part of work.



We are less tied to the physical restrictions of working in one place and less constrained, for better or worse, by a 9-to-5 agenda.

As Anne-Laure Fayard and John Weeks laid out in *Who Moved My Cube*, proximity and privacy have to be accompanied by permission:

“Culture and convention shape our view of what constitutes appropriate behavior in a particular environment. In an office, people generally deem a space to be a comfortable, natural place to interact only if a company culture, reinforced by management, designates it as such. This was evidenced at a consulting company we studied, where “real work” was done only at one’s desk or in meeting rooms. The luxurious coffee lounge was usually empty: employees would come in, grab a cup of coffee, and leave. Company culture did not give them permission to stay and talk. In contrast, at a creative collaborative we observed, where designers, advertising people and architects shared an office space, sitting on sofas and chatting in the centrally located café was seen as part and parcel of the creative process.”

Other cultural missteps can undo established patterns of informal interaction, like bringing in a fancy new espresso machine and disrupting an afternoon coffee klatch based on one person making a new pot of coffee and inviting others to share it.

Fast and Loose. Perhaps an oversimplification, but this new style of work is fast and loose compared to what it is displacing. The new thinking about work spaces and the principle of working wherever we are means we are never more than a few seconds away from reading a critical email, sending out a proposal, or pulling up a chair next to a friend and hammering out a design. We are less bound to a desk, a filing cabinet, or even the specific devices we use to do our work. And finally, we are less tied to the physical restrictions of working in one place and less constrained - for better or worse - by a 9-to-5 agenda.

From Place to Purpose: Evolving the Meaning of Work



This cuts to a deeper level, as well. Below the Aeron chairs and pink-noise generators, and motivating BYOD, freelance nation, the relaxing of ties between employee and company, there is a fundamental shift at work in the relationship of workers and their place of work. Is our work becoming more and more placeless because we are less certain of employment, and pact between business and employee is less likely to represent a long-term commitment on either side?

At the same time, the new aesthetic of work leads individuals to find greater personal satisfaction even if they are more precarious. In his new bestseller, *Drive*, Dan Pink makes the case that autonomy, mastery, and purpose are the keys to personal happiness, and we may be more likely to find those in a faster and looser world of work.

THE FUTURE OF WORK

by Teresa Di Cairano

As part of our Future of Work feature focus, **innovationcultures** took a real world look at implementing the work place of the future with TD Bank.

We interviewed Mike Loftus, former VP Workspaces at TD Bank's Information Technology group. He is an energetic and innovative leader that ran Workspace Services where he was responsible for the technologies that TD employees use to communicate, collaborate and be productive. He is also deeply involved in Flex Workplace, which is a real estate led program that is changing TD's physical workplace.

"Ultimately, the Workspace Services program is trying to drive standardization, flexibility and efficiency in the tools, and our technologies are there to help staff really exploit the new real estate capabilities and enable the future of work," says Mike Loftus.

As I prepared for the interview, a few things came to mind. First, we are dealing with a large bank here and probably as traditional an organization as they come. Secondly, along with the iconic buildings and other physical artifacts that communicate trust, there must be a certain baggage that comes with the work culture.

“ It is really about informed space design. Technology is no longer an inhibitor.

? So how does a traditional employer like a bank, become a trend setter in work spaces?

The answers came from three areas – the concept of the future of work itself (part real estate/space design and part HR), the enabling technologies and social business architectures, as well as the evolving styles of work and leadership.

ic How does an organization like the TD bank embark on the future of workspaces as a major initiative?

td ML: While we are a traditional employer, we are not independent of workplace trends. And yes, the iconic structure is there to exude trust, but employees worked – for the most part in cubicles somewhere.

We are looking at supporting the future of work spaces in two ways - B2E (business to employee) and B2C (business to consumer).



Mike Loftus
Former VP Workspaces
TD Bank

SPACES WITH TD BANK



Both the technology and the spaces are reflecting the reality of a more mobile work environment.

Exploring the future of work for B2E is really about consciously thinking of making employees better able to collaborate. The B2C area is about creating the branch of the future. My area of focus is really B2E.

How did this idea of the Workplace of the Future begin at TD Bank and why?

ML: We are in year two of a multi-year program, currently mostly active in Toronto (Canada). It is a corporate initiative that grew around an employee retention program and is a partnership with corporate real estate and information technology.

It is really about informed space design. Technology is no longer an inhibitor. Work spaces now evolve around the employee experience and involve universal access, multi-screens as well as the use of hoteling concepts for office space.

Is the Future of Work more like an overall philosophy?

ML: It's really both a philosophy and a scope. There are specific projects that will transform a certain number of floors and there are design patterns that include more meeting rooms, more technology and more light/air.

So are the benefits around savings in real estate costs?

ML: I wouldn't say that was the total benefit. While there are better densities in terms of space because flex space allows for more employees per floor, perhaps the more significant benefits are around employee engagement.

Speaking of scope, how many people do you have to support?

ML: We oversee the personal productivity requirements for the bank for about 89,000 employees. This includes end-user computing applications, collaboration tools and communications technologies.

Wow, that's a big number! What kind of new use cases do you have to support from a technology perspective, for the workplace of the future?

ML: With the focus on interaction, we need to support more access and the ability to roam. Both the technology and the spaces are reflecting the reality of a more mobile work environment.

TD has also gone large on Social Business – including online collaboration, communities, blogging, video and telepresence. And getting the right tools is non-trivial.



The real benefit is agility and cadence – they help you move faster. With social business tools you also get alignment because of easier sharing.

Does this also mean a paperless work environment?

ML: I think “paperless” is a much bigger idea than either new WorkPlaces (the TD physical locations) or Workspace (the tools and software). We are driving a print rationalization project that includes some key concepts like “cloud printing”, which the industry would call “secure or pull printing”.

People issue print jobs, and then go to the closest printer, swipe their access card, and receive their print. This approach allows us to reduce the overall number of printers, prevents wasted print that never gets picked up from the printer, and actually protects confidential information.

We are definitely deploying this approach on all new WorkPlace floors. But TD has a much broader digitization agenda which looks to eliminate the core source of print in business processes.

What were some of the more significant technologies that TD bank settled on?

ML: The technologies we’re using in Workspace to enable better collaboration, and make the new WorkPlace more effective would include video conferencing via Cisco Telepresence and Jabber, Presence Management, Instant Messaging and Web Conferencing via Microsoft Lync, and the wide use of Wi-Fi also enable collaboration from anywhere. As well, Lotus Connections is how we are moving into the Social Business/Social Media World.

In terms of collaboration tools, are you able to get beyond document-sharing to a more embedded social business approach?

ML: I think it’s probably a little early to tell. People would say we have had great success in establishing communities, which grew for the most part, organically - but I am not sure we would argue that it has radically changed the way people do business yet.

Once the communications infrastructure is established, would you agree that if we are to replace the social glue of the physical workplace, then establishing social business approaches and technologies is key?

ML: You would like to think so. But for some people that means simply instant messaging and telepresence, for others the social media community is key. Employees will find the technologies that work for them.

What do you think the benefit of newer collaboration tools has been?

ML: For the time being we are really focused on adoption, so no real metrics at this point. The real benefit is agility and cadence – they help you move faster. With social business tools you also get alignment because of easier sharing.

How is the TD Bank dealing with the BYOD trend?

ML: We are exploring our options here but it may be conceivable that in two or three years, many firms may not provide the devices. It’s the Carpenter’s Syndrome – the carpenter shows up for work with his own tools.



While we still move around a lot, the flex floor gives us the chance to still bump into each other and have ad hoc meetings.

What about the data?

ML: Data is going to leave the devices and go to the data center or the cloud. The device is becoming the access tool.

How do you deal with the security challenges of this new work environment?

ML: There are clear design patterns emerging to protect data in a mobile, BYOD world. These revolve around two core approaches. The first approach is to keep data off the access device by using browser based applications that do not allow data downloads. We are also using virtual desktops so that all of the applications and data remain in the data centre, and are accessed via specialized protocols from the access device.

The second is to create a secure, encrypted “container” on the access device, where the firm can control access to enterprise application and data, but not impact the employee’s personal data and applications.

In your experience, what has been the generational impact of these work place and technology changes? Gen Y vs. Boomers?

ML: My observation is that it has been less generational and more one of preferred working style when it comes to technology – some older folks are quite comfortable with the new model. Now regardless of generation, with flex space the non-assigned work stations require you to hit our kiosk and book your station. People that tend to be in the same place 4 or 5 days a week are struggling to get assigned work stations vs. mobile, so we are trying to increase the awareness of the value of mobility.

But is every job made better by mobility?

ML: While we do have an objective that a certain percentage of the floor is for mobile workers, that objective is based on a number of factors which includes reaching our cost targets but also on surveys and behaviors of workers. So the reality is that we based it on some pretty standardized facts about our workforce.

Have you seen a change in leadership style with the work spaces, for example in folks that report to you?

ML: We are poster children for this. We used to be spread over many buildings and now we all congregate in the same floor with meeting spaces and can collaborate more. While we still move around a lot, the flex floor gives us the chance to still bump into each other and have ad hoc meetings. My staff and I love it.

I can see that this would likely be better than telecommuting where you have more extreme decentralization without the serendipity of physically connecting.

ML: Absolutely and another aspect that is great is that the floors are beautifully done in terms of color and light.



We don't turn off our brains at 5pm – and that doesn't mean you have to stay at work or pound on a keyboard all night. I like to think of it more like work-life integration.

Any adoption of a Results Only Work Environment (ROWE)?

ML: Interesting thought, but I find it would be difficult to implement in non-revenue areas where the results and targets are more ambiguous. In areas like sales, revenue, customer services it could work but if you think of the average work of an IT architect or engineer, it would be more difficult to view the results. While it is part of the dialogue, we live in a complex corporate structure, so a strict ROWE approach would be difficult and your physical presence still counts.

Finally, is there a Work-Life balance in an always on, always connected world and does the bank keep any policies or implicit work norms?

ML: I don't know that we have any hard guidelines on this. We may have an aspirational stance that we provide the technologies that provide the flexibility of working from anywhere and they can manage it.

On a personal note, the modern world is such that we don't turn off our brains at 5pm – and that doesn't mean you have to stay at work or pound on a keyboard all night. I like to think of it more like work-life integration.

On a lighter note...

What is your favorite way to start your work day: Coffee, Tea, Latte or Espresso?

Latte

Where do you do your best work?

On the patio with a glass of wine. If you need to think freely, you need to relax.

What is your favorite tech gadget?

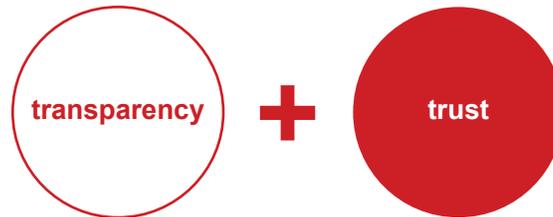
Smartphone

What is the best thing about being the 'work space of the future' guy?

That we are on the front lines of something that does not have a consensus view. And there is no right answer - people will evolve a working style that fits them and they will use whatever part of the technologies and facilities that work for them.

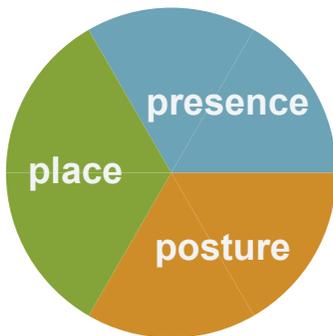
Creating environments that support innovation

innovationcultures spoke with Andrew Kim, Design Researcher at Steelcase WorkSpace Futures to discuss what factors they were exploring in creating work environments that support collaboration and innovation. His background is in human-centered design and innovation planning and he is part of the core innovation group that focuses on innovation in the far timeframe. What follows are some of the big ideas they are working on.



By creating a physical environment that reinforces transparency, you help to build connections that lead to more impromptu conversations. A physical interpretation of transparency would be glass instead of typical walls. With transparency concepts you are more aware of the activities and by seeing people, you can create more social capital. In terms of collaboration, we are also thinking about building trust before you can reach flow – and that can be physical or virtual. Here you provide environments that allow people to have conversations.

A palette of place, posture and presence



Place: Andrew says that if the traditional model might have been universal planning, what we were thinking was in terms of efficiency of space. With a palette of place, Steelcase is now focusing on the different kinds of environments that are needed. Some parts of the process may need to be reflective, more individual work. Alternatively, there are periods of time when teams need to be brainstorming with others and need a different kind of space for that.

Posture: With posture, they look at the ergonomic needs and depending on different activities, there may be specific postural needs as well.

Presence: With presence, it is both about the physical as well as the virtual. A lot of times the interactions with their colleagues are not physical. As such, they are also looking at how to create better virtual experiences.

The Work Café

One application concept that Steelcase has developed is the Work Café - which is about combining work and the cafeteria. Most corporate cafeterias are about eating and are only used for a short period of time. The Work Café is used for dining and meeting throughout the day.



We have a zone that is more like a traditional dining space but there is power at many of the tables. Then adjacent to that area are meeting spaces as well as informal lounge areas and more private spaces. The trend that led us to develop this product was realizing that we are much more connected to the internet. This was confirmed from contextual observations, leading to the prototyping of this concept.



Information access and co-creation

Looking at ways to better collaborate with 'smart tables' and co-creation work spaces is another big idea. Interestingly, we also seem to be moving into a world where we want things to have the same accessibility. You want to go to a workplace or an airport and have areas to lounge, collaborate and work.



ask the expert: the future of work

Intervista spoke with thought leader and futurist Stowe Boyd to get his take on the Future of Work. What follows is Stowe's deep insight on surviving in a postnormal economy as well as a sneak preview on trends and tools he will be exploring in our upcoming Future of Work seminar.

What are some of the key forces impacting the future of work?



I think there are three forces transforming the world of work today:

The tempo of competition and complexity has risen to a new 'beyond chaotic' pace, and it is increasing, pushing the economy over a threshold into a new economic era, the post normal, in which the primary response of business will be the adoption of a fast-and-loose style of business operations. Fast-and-loose is not meant to suggest shadiness or sloppiness, but instead agility, resilience, and a predisposition toward experimentation, innovation, and action, as well as a seemingly paradoxical loosening and increase of the social connections between people.

Governments around the world have also felt the impact of the financial meltdown, aging population, rising health care costs and other social challenges. As a result this is forcing the public sector to rethink its workplace in order to create one that is more flexible, creative and innovative.

People are connected by both open and enterprise social tools to an unprecedented degree, leading to the paradox of a connected 'workspace' — the sanctioned and unsanctioned social tools and other workplace affordances – supporting a decentralized, discontinuous, and distributed workforce.

Organizations are being accelerated and destabilized by the adoption of companion devices (aka 'mobile' devices), and the explosion of cloud computing. The new role of IT is to bridge the two ends of this shift toward ubiquitous computing, and get out of the way.

What is the emerging role of social business in work?



Social business has become a mainstream concept, with a large number of senior executives expecting to gain new productivity from these technologies. However, it appears that there are considerable organizational and cultural issues still to be worked out before that promise can be met.

Is the new work place a place?

“ The great majority of workers still go to an ‘office’ even if they have some degree of flexibility in occasionally working remotely or flexing their hours. Offices are changing, becoming both more open and more varied, instead of a sea of cubicles. But work increasingly is slicing into what used to be called leisure, and life is slicing into work in an incestuous and patchworked way. As a result, the norms and expectations around work are changing more quickly than the adoption of white noise machines and standing desks.

What are some of the enabling tools for a digital work place?

“ There’s a range of overlapping and complementary work management tools, ranging from task management solutions for coordination, to co-curation tools for sharing information, and work media tools, like Yammer, Chatter, and Jive, for communication about work activities. But culture and architecture are also tools that organizations use, often without conscious reflection.

What are some of the leadership implications for the future of work?

“ In the executive suite, leaders need to adapt to a rapidly changing business context, one that makes new levels of agility, innovation, and resilience more critical than ever before. So business leaders are actively seeking a way forward to new productivity gains, all the while aware that the techniques used in the recent past can’t be applied again. Something new must be found, perhaps distilled from the latent energy in social connection and frictionless communication, and it must be tapped even if the workforce is harder to lead than ever before.

The Future of Work

executive education program

Program Overview

1. Work is Changing
2. Social Enterprise Architecture
3. Is the new workspace a place?
4. Who are you? Talent Branding
5. The Digital Workplace
6. Social Business Intelligence
7. Real World Digital Workplaces
8. Leading the Future of Work

This 2-day in-depth seminar will explore strategies for enabling future of work concepts to improve enterprise performance and outcomes. Your team will learn how to implement the latest communications, collaboration and social business practices.

Learn more at intervista-institute.com or call 1-800-397-9744.



Enabling next-generation collaboration, enterprise 2.0 and innovation

TALENT BRANDING

by Bob Duffy



Can your team adapt when opportunities and conditions demand it? In broader terms, does your organization have the ‘right stuff’ to innovate successfully?

This should be among the most important questions leaders ask as they assess their organization’s readiness for the changing demands of operational success today.

The answer tells the tale on the critical value of strategic human capital management in high-performance organizations in both private and public sectors.

Systematic talent management is central to sustained performance and innovation. For starters, managing your human capital strategically means:

- Identifying and anticipating needs for specific skills and pinpointing where these skills can be found
- Attracting individuals with the kinds of talent and personal qualities to succeed in your culture
- Aligning your full workforce with corporate strategy
- Retaining and developing high performing team members

It’s a no-brainer to point out that you should tailor all your people programs— for recruiting, retention, training, team-building, and so on—to your business case, strategy, and operational priorities. And this is no less true today if you’re an association, a not-for-profit organization, or even a government agency. But consider this: building on the spirit and shared values that motivate your employees has a lot to do with sustained success in your markets or other spheres of influence.



There’s good reason to apply what we’ve learned about marketplace brands to the workplace.

This may seem like an abstract and insubstantial basis for serious strategic planning, but what we’ve discovered with brand communities in the marketplace illustrates just how influential these intangibles can be. Consider Starbucks, Apple Computer, and Harley Davidson, to cite just a few current examples.

FOR INNOVATION

A sense of community lies at the heart of each brand.



For many individuals in these brand communities, this felt sense of belonging is as important as the quality of the organization's products or services. Brand power emerges from community and shared values.

There's good reason to apply what we've learned about marketplace brands to the workplace.

If an organization's brand can attract a marketplace community that embraces and shapes the values that the brand represents, why shouldn't we view an organization's workforce as a parallel brand community in its own right?

This is the premise of talent branding, which takes a different tack than the employer brands' familiar from HR practice for a decade or more.

For the most part, this approach molded itself on the market-facing perspective of packaged goods brands. A talent brand should be authentic from the inside out.

Employer brands generally paid little attention to their native corporate cultures or the notion that unique values, held in common, can boost an organization's performance. The employer's generalized perception of the preferences of its target segment, i.e. its potential recruits, were permitted to dominate how the organization positioned itself as a place to work.

Case in point:

In the heady days of the dot-com bubble, recruiters generalized that the casual workplace with its laissez-faire approach to schedules, attire, and workplace décor—would appeal in a big way to technical professionals, and especially to Web-savvy twenty-somethings. Before long, even staid and established companies were hyping their workout rooms, their air hockey lounges, their pet-friendly policies, and so on.

Where these environments authentically embody the top-to-bottom spirit of the company—at Google or Monster.com—this made perfect sense.

But for many companies, this positioning proved inauthentic and forced, a flimsy affectation that wouldn't stick. In their scramble to join the Net revolution, organizations were inadvertently screening out their earned attributes, the distinct operating values and self-defined sense of community that made their workplaces—and their workforces—special.

A talent brand differs from nineties-style employer brands in that it anchors its appeal in the unique attributes that an organization offers, not in what it presumes its target expects from a workplace. In a nutshell, it starts at the opposite end of the supply/demand curve.



The premise is that if you demonstrate your workplace's culture and values, the best qualified applicants will self-select. Google is an illuminating case. The company thrives on what appears to be a hyper-casual environment, but a closer look reveals much more.

Google is a magnet employer for lots of reasons, but much of its drawing power derives from its expansive, high-concept notion of the work setting. Working at Google distinguishes you as a resident of a self-contained 24/7 workplace community, and an elite one at that.

This is a powerful attractor for many high achieving candidates. For the relatively tiny percentage of the million-plus yearly applicants who survive Google's rigorous screening, the company's on-the-job culture imparts a sense of belonging to an elite and prestigious team, and fosters deep personal connections to corporate values and strategy.

The ideal talent brand finds its power in the organization's top-line business focus, its workplace culture, and ultimately in the shared values it embodies. In Google's case, all this is entirely consonant with the company's marketplace brand. Its inside and outside brands, if you will, have co-evolved in parallel, and as much intuitively as consciously.

Is there a better way to attract the candidates most qualified, inclined by their own values and temperaments, to contribute to an organization's future? To succeed in this pursuit, organizations have to take responsibility for defining their own distinctive talent brands.

This is rarely a simple and straightforward proposition in established organizations, and not always a painless one either. This collective discovery can emerge from many activities: interviews with leadership and staff, formal or informal focus groups, and online surveys of employees, to name a few.

An authentic talent brand has to emerge from honest discovery from within.

And while the perspectives of outside segments should not drive the effort, they can support it. Best practices among similar organizations can provide useful models too.



Primary research into the strength of the organization's appeal as a potential employer is also a helpful benchmarking tool. But it's essential to use these market findings to support, not mold, your organization's talent brand.

Don't just recruit—anchor all of your workplace culture in the brand.

A talent brand is not just about recruiting. If it accurately touches on the collective values and personality of a workplace culture, why not frame it as the basis for all human capital activities? This is where its most telling strategic value emerges, and where recruitment-centric employer brands inevitably fall short.

Like all 'big idea' brands, it has to be more than a premise for advertising and promotion.

A talent brand can contribute in tangible and practical ways to improving performance. It can spur culturally authentic programs to develop and retain talent, to align the workforce on corporate goals and strategy, and to drive initiatives for inclusion, change management, corporate oral tradition, and workforce planning, among many others.

In all cases, a talent brand should be the basis for concrete human capital programs that build or reinforce organizational culture. This is equally true if your organization's talent brand turns out to be a work-in-progress. No corporate culture is flawlessly homogeneous, and a brand platform can become the fulcrum for breakthrough human capital strategies.

“ If you're willing to explore and build, you will find a powerful asset in your workforce.

Building blocks of a great talent brand

- 1 Brand power emerges from community and shared values.
- 2 A talent brand should be authentic from the inside out.
- 3 The premise is that if you demonstrate your workplace's culture and values, the best qualified applicants will self-select.
- 4 Don't just recruit—anchor all of your workplace culture in the brand.
- 5 Like all 'big idea' brands, it has to be more than a premise for advertising and promotion.

IMPLEMENTING INNOVATION:



by Teresa Di Cairano

There is nothing permanent except change. If you want to sound brainy, this quote is from the Greek philosopher, Heraclitus, but has been echoed by many. It reminds us of the perpetual lifecycle that organizations, the economy and people go through.

For most, a relatively stable state is eventually interrupted by periodic or dramatic leaps into new ones. Even when these changes are welcomed or planned, their impact on organizations, systems and people is significant.

While businesses increasingly respond to compressed product and service innovation cycles, governments are pressured to evolve their organizations to one of increased transparency, integrated service delivery and more participatory approaches. As new strategies emerge, organizations need to make a shift in their states and align their operations to respond to a new reality.

Whether the terms used are innovation, business transformation or modernization (in the public sector), change agents are tasked with creating a roadmap for the future.

So what tools do leaders use to make sense of these changes and build a blueprint for moving forward?

**Change before you
have to.**
Jack Welch

CREATING A ROADMAP FOR THE FUTURE

Well, the toolbox is actually a layered set of thinking, analysis and modeling tools that help to articulate the emerging strategy and evolving states. These approaches include: Business Model Innovation, Business Architecture and Target Operating Models. Also critical at the cusp of change is Business Capability Modeling, as it becomes imperative for organizations to rethink their value chain for better alignment.

Business Model Innovation

Business model innovation differs from traditional product and service innovation. It focuses on creating a new value proposition, which at times can also become a game changer, and as such positions organizations proactively.

As it often involves more than a snappy new product design, it can bring a fundamental shift in how the organization (and sometimes the sector) operates. Because of this, business model innovation hits at the heart and soul of organization.

Now part of business legend, everyone is of course familiar with Apple's business model innovation. While not the first to the market to offer digital music players, other companies focused more on product innovation (i.e. the device) rather than the more comprehensive business model.

Examples of business model innovations can also be found in other sectors such as with retail discounters like Wal-Mart and Target. As well, major airlines that had to scramble from their high cost models to respond to the threat of low cost carriers, have also had to adjust their business models.

When disruption hits, the knee-jerk reaction is to rationalize operations and increase product cycle development. However, business model innovations are complex and often need to address many aspects of the organization.

In 2010, Alexander Osterwalder and Yves Pigneur co-authored ***Business Model Generation – A Handbook for Visionaries, Game Changers, and Challengers***. In this unconventional business book, the authors propose a business model prototyping tool named The Business Model Canvas. It provides a shared language for describing, visualizing, assessing and changing business models. The canvas walks stakeholders through key aspects of the business model including - customer segments, value propositions, channels, customer relationships, revenue streams, cost structures and key resources, activities and partnerships.

This is a good team tool for front end business model design – the stage when ideas of the new model are still essentially fuzzy.

They always say time changes things, but you actually have to change them yourself.

Andy Warhol

Apple's Business Model Innovation

In 2003, Apple introduced the iPod with the iTunes store, revolutionizing portable entertainment, creating a new market, and transforming the company. In just three years, the iPod/iTunes combination became a nearly \$10 billion product, accounting for almost 50% of Apple's revenue. Apple's market capitalization catapulted from around one billion dollars in early 2003 to over \$150 billion by late 2007.

It allows for a high conceptual level sketch of business models and the ability to model their impact horizontally across the organization. In addition, the visual approach allows teams to rapidly iterate several scenarios before focusing the business model strategy on a given configuration.

Business Architecture

While also enterprise-wide in scope, Business Architecture approaches analyze the impact of change cross-functionally. However, they typically provide an additional level of granularity from the high-level business models mentioned previously.

Alignment with transformation/modernization initiatives are at the core of Business Architecture methods. The Business Architect is the realist that makes the change happen. It is with the business architecture, that an organization ensures alignment with strategy and business operations. Often, it is used in the context of Enterprise Architecture to derive the impact of strategy on enterprise IT capabilities.

Business and Enterprise Architecture approaches to mapping change are being used in public sector to meet the requirements of the Affordable Care Act from the Obama Administration as well as in Canada for modernization efforts in the federal government. In the private sector, business architecture is being used to implement change and transformation in insurance, banking and other sectors.

Business Capability and Target Operating Models

Business models and target operating models are sometimes used interchangeably. However, while business models tend to focus on how organizations create, deliver and capture value – target operating models provide a high level design of the organization's future operating model.

Business capability and target operating models typically define views of the organization's processes, organizational structure, capability and IT support. The goal is to strategically optimize operations and service delivery. One way to understand it is that target operating models help organizations understand how the operational processes create value.

As such, target operating models are closely aligned with strategy, business architecture and change management programs. They can also often relate to strategic capability models, metrics/key performance indicators (KPIs) and sector benchmarks.

The tag words for this type of transformation tools are – optimization and efficiency. Sectors with stagnant growth potential like banking and government will find these tools very useful for adapting to the 'new normal' of this economy.



However, while business models tend to focus on how organizations create, deliver and capture value – target operating models provide a high level design of the organization's future operating model.

Key roles of Business Architecture

- Identification of business transformation opportunities
- Alignment and integration of extended enterprise value chain
- Clarification of enterprise roles and responsibilities
- Specification of business model design for re-engineering and automation

Now choosing which methods and approaches to use, and when to use them, will depend on your stage of evolution as well as the sector you are in. To avoid too many black box assumptions, it would likely be best if some kind of mix is used throughout the change proces.

A final thought is that although change has been immortalized in memorable quotes and at times, glamorized, it is not an easy task. The use of a common language and thinking tools do however, contribute significantly to a shared understanding of the future and how your team and organization might get there.

**The pessimist
complains about
the wind;
the optimist
expects it to
change;
the realist adjusts
the sails.**

William Arthur Ward

**Change is hard
work.
Billy Crystal**

Create, Align, Optimize

In summary, the toolbox for change agents come in three, albeit, large categories:

Business Model Innovation

Creates and captures a new value proposition.

Business Architecture

Aligns strategy to business across the enterprise.

Business Capability and Target Operating Models

Optimizes the organization for change.

**Business
Architecture**
executive education
program



Strategy, Innovation and Business Architecture

Learn more about scheduling an on site team session at intervista-institute.com or call 1-800-397-9744.



join the community
that will shape your future
for less than an espresso a day

**Get into the express lane.
Communities without the commute.**

Become an **innovationcultures** member and access the resources and connections to help you manage the future. Benefit from our research capability in changing sectors.

- Future of Cities
- Future of Work
- Future of Banking
- Future of Media
- Health and Wellness
- And more

Become a member today!

innovationcultures
the future, faster


intervista
1 800 397 9744
www.intervista-institute.com

ADAPT OR DIE: THE DARWINISM OF APPLE

by Richard Papanicolaou

Love, hate, envy, accept. Coming to terms with Apple's dominance is not easy for everyone. There are mixed feelings, and allegiances that run deep in the tech world. However, there is no denying the impact Apple has had on innovation culture, not just in the realm of technology, but across all industries. Competitors and admirers alike are all rushing to emulate the creative model at the core of Apple's success. So what's the secret? How has Apple, a once endangered species, crawled back from the brink of extinction to become an example of a flourishing organism?



It isn't a lack of imagination holding any of us back, it's a lack of adaptation.

Let's avoid the well covered design innovations, marketing aptitude, and attention to detail that Apple is known for and focus instead on adaptation. Apple was once 'Apple Computers', a computer maker. Today Apple inc. is a device maker. The very same people who brought personal computing to the masses have now turned their backs on their creation to make room for something new, mobile devices. And they aren't looking back. Steve Jobs was famous for saying, "If you want to live your life in a creative way, as an artist, you have to not look back too much. You have to be willing to take whatever you've done and whoever you were and throw them away."¹ This seems simple enough, right?

Try this simple exercise: imagine yourself convincing a board of directors that everything they know is now outdated, every process they've mastered is now obsolete, and the main product/service the organization offers needs to take a back seat to something new and unproven. It isn't a lack of imagination holding any of us back, it's a lack of adaptation. Apple came to this realization early on, which is how it managed to evolve. And it's doing it again. The computer maker turned device maker is now a 'content distributor' as well.



The Appstore is where the gaming world, the business world, and the 'waiting at the dentist' world get their apps.

In order for any organism to sustain life and flourish, it needs an ecosystem. Borrowing again from nature, Apple has gone to great lengths to create that ecosystem. Every i-device is supported by an ecosystem consisting of a content delivery system - a sort of feed for our devices. iTunes is where the new generation gets its music to play on their iPod, iPhones, iPads and Macs. The Appstore is where the gaming world, the business world, and the 'waiting at the dentist' world get their apps. The iCloud is where i-device owners sync their settings, photos, and back up their data.



But what about that other Apple product, the AppleTV? Apple claims that TV is an intense area of interest. In fact, it isn't difficult to imagine that all it would take to kill off cable and satellite TV is an AppStore for the AppleTV. Download the 'NBC' app and get the live broadcasts in HD with optional on-demand viewing of your favorite shows. With an ecosystem like this, who needs cable? The ability to adapt is only as beneficial as your ability to create a sustainable environment.

One can't work without the other. One degree too warm or too cold and the system falls apart. This is where Apple is criticized for its tight control of its devices and the software they run on.

But where others may feel that this need to control and regulate stifles creativity and limits users, Apple sees it as protection of the species. "We have tremendous culture of innovation with a relentless focus on making the world's best products that change people's lives," says Apple's CEO, Tim Cook.² It seems that innovation at Apple is about creating an environment with no walls, no limitations, and a willingness to evolve.

The music, television and film industry executives would have been wise to heed Charles Darwin's message, adapt or die. Something tells us that Apple received that message loud and clear.

references

1. Steve Jobs, by Walter Isaacson
2. <http://finance.yahoo.com/news/apples-ceo-discusses-f2q13-results-224607807.html>

executive education programs

think



innovation
camp

services innovation
for public sector

design



business architecture
information services
innovation

collaborate



future of work
co-creation strategies

lead



IT portfolio management
enterprise architecture




intervista

Business Unusual?

We bring thought leaders from a variety of fields to leaders in challenging business and government environments, where it's not business as usual.

1 800 397 9744

intervista-institute.com