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Leading Disruptive Changes in Creative Industries

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Leading Disruptive Changes in Creative Industries

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Abstract

The aim of this paper is to present in a comprehensive and concise manner changes caused by innovations in creative industries, with emphasis on changes caused by disruptive innovations and the importance of managing disruptive changes in creative industries. The first section provides a brief overview of the concept and importance of change management, while the central part of the work deals with the disruptive changes and innovation in the creative industries and management changes imposed by disruptive innovation. Taking into consideration the subject of the research as well as the topic of work, the research methodology will rely on literature review, and in addition to this method, a comparative method will be used, which will allow comparison of the specificity of different companies belonging to the creative industries in order to identify the common characteristics and differences in change management.

Keywords: *creative industries, disruptive changes, marketing management, leading*

Track: *Management & Leadership*

Word Count: 5.197

1. Introduction

Scientific and technological development and technical achievements from the beginning of the last century have caused changes in the socio-economic processes that are followed by constant demands for adjusting to the changes, which influence the significant transformation of organizational behaviour and activity, primarily through the necessity of acquiring and implementing new knowledge, innovation and creativity. In contrast to previous times when the success of enterprises and national economies was measured by the quantity of manufactured and sold products, the contemporary world society is turning to acquiring a competitive advantage through the concepts of knowledge, innovation and creativity, and rapid adaptation and management of change. As Hammer and Champy (1993:17) point out, in today's environment, nothing is permanent or predictable - neither market growth, customer demand, product life cycle, rate of technological change, or the nature of competition. A large number of changes, unpredictable, complex and dramatic, in local and international business environment produce new trends in business, new thinking, a new lifestyle. The success of managers and companies for which they work is largely conditioned by the ability to respond to changes in the environment and keep up with innovations (Lukić, 2009). Therefore we can say that in today's business environment changes, depending on the size and speed of emergence and spread, becoming a threat or an opportunity for business success, depending on how flexible, proactive and timely management responses to changes and how they manage them. Managing change in

business is especially important in those industries that, by their nature, are based on constant innovations, such as creative industries. As Rozentale and Lavanga (2014) explain, market conditions for the products and services of creative industries are viewed differently in relation to the products and services of traditional industries because of the fact that creative industries face greater demand uncertainty, high variability in taste and therefore high risk business. In order to cope with this type of risk, creative industries must continuously maintain a high level of innovation and innovation novelty. An innovation can be defined as the application of a new or significantly improved product or process or service, or a marketing method or a new organizational method in the business, organization of work, or relationships between business entities with the environment (OECD, 2005).

Whatever the business process or whatever part of the business process relates, innovations are combinations of ideas and information that bring positive change (Dess, Lumpkin, Eisner, 2008: 435). Therefore, creativity and innovation, as the main driving force of creative industries, cause permanent changes in these industries, which is why change management has a special significance. This is especially the case when it comes to disruptive innovations that lead to disruptive changes in creative industries. However, while a certain degree of disruptive innovation and changes are characteristic of any creative industry, they innovate and change at different paces, ranging from minor to disruptive changes.

2. Concept of change management

An economist who first saw the critical importance of changes in capitalism, emphasizing the role entrepreneurial initiative and innovation, was Schumpeter. Realizing the fundamental variability and development of the capitalist (market) economy, he points out that all structures or all business conditions are always in process of change. Every situation is disturbed before it had time to develop. Economic progress in a capitalist society means restlessness. (Schumpeter, 1982. according Radun, Ćurčić, 2012:586). Change management is a new concept in modern management that respects the fact that the rapid changes are the specific mark of a modern business environment, and that companies can not efficiently operate and develop, if it does not keep up with the changes and if they do not use them. Moran and Brightman (2001) defined change management as the process of continually renewing an organization's direction, structure, and capabilities to serve the ever changing needs of external and internal customers. Kurt Lewin developed a change model involving three steps: unfreezing, changing and refreezing. Lojic and Djurić (2011: 319) explain the stages of Lewin's model of change, stating that:

- *The unfreezing phase* is a set of preparatory activities for change. This phase includes: initiating changes, diagnosing the condition and causes, creating a vision and planning a new organization, planning and organizing the process of change and motivating change. Employees, as well as organizations, have a certain inertia that keeps them in an existing state that does not suit change. At this stage, it is necessary to overcome resistance to change and abandon existing ideas, habits and methods of work. Often the process of withdrawal from the existing one is much more difficult and lasts longer than the adoption of new habits, knowledge, ideas and methods of work.
- *The changing phase* indicates a change in the condition that begins only after the unfreezing phase is fully completed. This phase includes: implementation of changes, management of power structure and personal transition. Change phase means finding and accepting new

attitudes, values, and solutions. Changes are made with the help of a trained individual or change team that directs or guides the entire process of change in an organization.

- *The refreezing phase* represents the stabilization of the organization in a new state. It includes: stabilization of changes, monitoring and control of organizational changes. This involves converting new behaviour into norms, rules and procedures, through various organizational methods and mechanisms. At this stage, we realize what we have previously learned.

There are large overlaps between these phases or steps, depending on the type of change about which word, their nature and scope. There are two basic types of changes: changes in the environment (external) and changes in the company (internal). Various changes are being made in the area, which they cause and condition different changes in the company. Changes within a company are the company's response to changes in the environment. Without these changes, the company can not survive, it can not efficiently functioning in the present and future times. Given that the goal of this paper is to analyze management of changes created by innovations in creative industries, we will focus on the changes that are occurring due to innovation.

Innovation, as a property of an organization, consists in the organization's openness towards change, successful management of change and successful acceptance of changes. Innovation is a feature companies that deal with the adoption of new ideas and respond quickly to the impulses from the environment. Innovation is a necessary condition for successful functioning in order to achieve long-term business success, ie. profitability and competitiveness, and it is the key basis for competitiveness of organizations. Innovation is in fact the stage of the innovation process: invention - innovation - diffusion of innovation, whereby the diffusion of innovation is the process of spreading technological and other novelties after initial commercialization, modification and improvement (Dukić, 2011). It is important to note that it does not bring every invention to a successful innovation, nor does every innovation end up with business success. Innovation is successful if it is possible through its commercialization to regain the funds invested in its development and achieve the appropriate profit. For the success of innovation, the correct combination of strategy, structure, systems, employees and environments is important ((Dukić, 2011). So, the management of changes that arise from innovations is not a simple process involving users, producers and all other participants in the process of production and diffusion of new and economically useful knowledge. It is also necessary to look at disruptive innovations, that is, technological innovations that introduce completely new products to the market, which provoke a real technological revolution or innovation which improve products / services in a way that the market does not expect (Christensen, 2003). Mass expansion and the adoption of related digital technologies and applications by consumers, businesses and governments is a global phenomenon that has affected every industry and almost every consumer in the world. The sector of creative industries is among the sectors most affected by the technological revolution. Consumers are now expected to find information about media and entertainment on the Internet; they buy the product online in a fully digitized form, such as, for example, downloading a movie, software package, publication or audio / video. Therefore, the changes that arise as a result of disruptive innovations are a phenomenon of particular interest in considering change management in creative industries.

3. Leading disruptive changes in creative industries

Disruptive changes as a result of disruptive innovations in every industry change way of production, way of promotion and sale, distribution, form new products, new markets, new competition and especially the way of communication and interaction with consumers. Typical examples of the disruptive innovation of the new product that triggers the technological revolution has many, ranging from phone via computer, Wi-Fi to digital technology. If we take the example of modern information-communication technology and digital media, we will see that some creative industries are more adapted to disruptive changes (for example, a digital sub-sector of creative industries such as gaming industry or the reproduction of digital media vs high fashion industry), so it is inevitable that disruptive innovations in various ways affect business strategies and innovations in various creative industries sub-sectors (Potts, 2013). All creative industries, for example, film industry, television and journalism, architecture, advertising, etc., rely on digital media in their creative process, while some creative industries are fully based on digital technologies (eg gaming industry, software industry etc.). Hence, there are differences in the way in which some sub-sectors of creative industries introduce disruptive innovations and manage the changes that are caused by disruptive innovations. For example, book publishers produce still-printed editions of books, but also so-called e-books, the film and television industry have introduced a number of digital products, such as IPTV, video on demand, while the music industry has undergone dramatic changes in distribution patterns and consumption.

In the next section, we will, through a review of several case studies, analyze the management of changes in creative industries caused by disruptive innovations such as the Internet and digital media.

3.1. Leading disruptive changes in journalism and digital media

Journalists and magazine publishers are confronted numerous challenges due to the expansion of the Internet and digital media, which led to development of a new form of journalism, Internet or online journalism, which is defined as the transmission of information over the Internet in the form of text, sound, images and a variety of multimedia records (Radovanović-Šarenac, 2012:258). One of the pioneers in the use of the Internet was *The Wall Street Journal*, which offered its services through CompuServe, and access to the financial information that this magazine was publishing was charged, which was one of the first evidence that there is room for paid news on the Internet (Díaz-Noci, 2013:258). One of the first daily online editions was introduced by *Chicago Tribune* in 1992. In the same year, online editions of *Associated Press*, *Los Angeles Times*, *New York Today* appeared (Krejg, 2010:36-37). One should not think that the adaptation of journalism to the changes brought by the Internet and the digital media was played simply. Disruptive changes in journalism were adapted to the dynamics that unfolded through three stages. Pavlik (1997) in the article *The Future of Online Journalism* analyzes the development of online journalism through three key stages: 1) the first stage in developing online journalism involves customizing traditional news content and simply online publishing; 2) the second phase involves spreading news content by adding interactive elements (picture, text, hyperlink); 3) the third phase of the development of online journalism involves the use of advanced technologies that users are fully involved in the journalistic field (audio, video, animations, user feedback). Each of the phases of developing online journalism brought with it certain innovations and changes. Allan and Matheson (2004) point to the changes through which journalists in the industry had to go, because they have been required to learn more tasks as

digitisation has blurred boundaries between reporter, technician and editor. Also, their workloads have increased, and computerisation has made it easier for editors to make last-minute changes to items, increasing editorial control. Much evidence does indicate that the printed newspaper has been threatened to some extent by internet journalism. Meyer (2004) finds that the weekday circulation of daily newspapers in the USA and the average daily readership has declined by 50% compared to the 1960s, so Meyer predicts that printed newspapers will lose all their daily readers by the 2040s.

Harcup (2014:255) explains that today's mobile phone for journalists is what used to be a pencil and paper, because numerous daily activities of journalists are carried out using a mobile phone (searching for information sources, recording interviews and videos, creating photos, editing and sending texts, etc.). Mobile phones have brought a new kind of disruptive changes in journalism, continuing a series of changes brought by the Internet. For example, in Denmark, the United States or the United Kingdom, every third person uses his mobile phone to read the news (Reuters Institute, 2014). The results of the American Pew Research Center for 2015 show that the biggest growth of the auditorium has online news, where the biggest share is traffic that takes place via mobile devices. Even 39 of the 50 most popular news sites had higher traffic on the site itself and related applications from mobile devices than from desktop computers. The trend of the expansion of mobile devices and the continuous development of the performance of these devices has led to a new practice of online journalism and significant changes in editorial practice and journalism. Editing and production of journalistic content requires knowledge of the specifics of working with mobile technologies, because content editing and its design are different in relation to computer work. An important feature of mobile journalism is the development and use of specific software intended for reading news and journalism on mobile phones, the so-called. application. Mobile devices have brought a whole new trend in the creation of journalistic content - reporting by citizens. As Westlund (2013:18) explains, people testify to various events, from natural disasters and accidents, to war or criminal events on the streets, and thanks to high-resolution mobile phones, they are able to record video or photos, creating a special perspective on a given event that would not be reported in this way and at that moment. Citizens then post images and photographs taken by journalists, or send them directly to news agencies, facilitating the dissemination of information. It can be concluded that the expansion of mobile / smartphones, together with the development of digital technologies and Wi-Fi, has profoundly changed, and continues to change online journalism. Not only have mobile devices become key in consuming journalistic content, they have become a mini-media center in the hands of journalists, which provides maximum mobility.

3.2. Leading disruptive changes in high fashion industry and online advertizing

Another important aspect of disruptive innovation in creative industries is reflected in the advertising industry. Namely, traditional marketing remains in the shadow of the expansion of internet/online marketing - investment in digital advertising is continually growing - for example, digital advertising revenues in the UK in 2015 amounted to 10 billion, in Japan 9.2, and in Germany 7, 9 billion dollars (Filipovic, 2015). Until recently, marketing was an activity that was carried out by people, either personally or through other means, through traditional media such as newspapers and television, graphic media, billboards, etc., but this trend drastically changed with the emergence of the Internet. The Internet has become the center of a global economy, which has enabled information technologies that have made it easier and allow instant communication

between sellers, customers, investors and advertisers anywhere in the world. However, in addition to the positive, the Internet has brought some difficulty in the sense that companies and companies are now faced not only with competition on the local or national market, but also face competition in the global, international market. Computers, the Internet and other related technologies have thus transformed the marketing concept into almost all its dimensions, from sales, marketing research to promotion. Thanks to the new technologies, advertising has got quite new dimensions. Due to their enormous expansion and wide distribution, social networks have started to be used for various purposes, and today it is unthinkable that PR people, marketing, communications or the media are not present on social networks, as well as well-known brands and companies. It has become common to say that if you are not on social networks, then you do not exist. Therefore, internet marketing inevitably involves the presence and growth of social networks, and effective marketing results are obtained by the proper combination of various internet services (social networks, websites, multi-site sites, mobile applications, etc.) as well as by appropriate targeting of the market. Although some sub-sectors of creative industries have easily and quickly adopted modern technologies and applied them in advertising and other business segments, high-fashion industry is not among them.

We can question how is the high fashion industry coping with new trends, and are they moving forward or are they still lagging behind. High fashion industry identity is relying on the traditional values, craftsmanship and the fact that most of higher luxury brands are artisan businesses, but it can be questioned how will online or e-commerce influence them as businesses. In 2007 for the first time there was a mention of a 360° approach in the luxury industry (Okonkwo, 2007), where luxury companies started redeveloping their approach to customers in merging their services which will now pose a question of the online integration in that approach. For high fashion industry, it can be said that it is among the latest sub-sectors of creative industries that have accepted the inevitability of the Internet and modern technologies and the media. High fashion, due to their specificity, have a different marketing strategy than other brands. The first difference that separates High fashion brands from other brands is the inability of high fashion brands to adapt their products to consumer demands. As stated by some authors, the priority of high fashion brands is in their tradition, reputation, identity (Bastien, Kapferer, 2012), and not the requirements of consumers. This is especially evident in those cases where consumers display such requirements that could endanger the identity and vision of the high fashion brand. How in such circumstances can high fashion companies adapt to disruptive changes in the modern business environment, on-line business and marketing and the increasing role of consumers in the market? It is clear that in the development of the Internet marketing and marketing strategy on social networks, as well as mobile marketing, high fashion brands must find a balance between preserving one's own tradition, identity, and values and demands of consumers. This is not a simple task because the key issue is the question of how to preserve 'luxury' on the Internet and social media. By definition, high fashion brands are about exclusivity. On the other hand, social networks are trying to collect as many audiences as possible, that is mass-scale. It is obvious that exclusivity and massiveness do not go together. However, this does not mean that social media and luxury are mutually exclusive, but rather they have to find different ways of symbiosis. Bellaiche, Mei-Pochtler, Hanisch (2010) in the Boston Consulting Group's report, analyze the problems of high fashion brands in adapting to the changing business environment. Among other things, an important segment of these changes relates to the necessity of the high fashion companies to use new media in their business. Thus, these authors, making a parallel between the traditional business environment in which high fashion brands were obliged

to be excluded from the mass market, putting exclusivity on the forefront, and a modern business environment, where the rise of new media, such as social networks, mobile applications and so on, who wants luxury brands to communicate with their consumers, conclude that the world of high fashion has become, instead of monologues, the world of dialogue. For this reason, Bellaïche, Mei-Pochtler, Hanisch (2010) insist on the necessity of high fashion brands to accept these changes or otherwise they risk losing competition.

However, while delayed, luxury brands have recognized the importance and role of disruptive innovation incurred as a result of the spread of information and communication technologies, as a means of promotion and channeling and distribution that allows for increased sales. E-commerce, mobile devices and social networking are changing the way how customers would interact with high fashion companies. Today, there are 10 to 20 percent of customers who would turn to online shopping or online browsing before final purchase decision. That is giving strong signals of impact to the operational background of the high fashion companies. Best example that has been given comes from one of the senior vice presidents at Apple, Angela Arendts, who was previous Chief Executive Office of a luxury brand Burberry that is completely changing the way how customers interact with a technological brand, and is creating a new feeling to invite customer to research online and then to come and explore in the store. (Reingold, 2015). Customers final purchase decisions is much more being affected with opinions that have received through social networks, with reference to Also social networks give them the opportunity to create a post purchase feedback. To inform their brand about their satisfaction through a direct complaint or a positive feedback. That also creates a new level of challenge as online presence now means 24/7 customer support, it indicates fast propulsion of information between customers and fast ways of dissuasion if something is wrong. Biggest challenge is found within core traditional companies that are not used to the new world of technology which is causing them much more challenges and is forcing them to look for new ways of innovation (Kapferer, 2015). Initial market research have created a feedback by which it means that to be successful in high fashion e-commerce, brands must master the “3Cs”: commerce, content, and community (BCG, 2014.). Besides online e-commerce smaller high fashion brands are in race with their current employees as they are not fully digitally aware which then makes their adaptation much more different. Also, from the second perspective, bigger high fashion conglomerates started recruiting new employees from companies in technological industry which previously could not be imagined. Strategic importance of the project will also be measured in the possibility of measuring if the given examples in the business case have been successful with their strategy or they are missing out.

Burberry company founded in 1856 in Beijingstoke, UK, by 21-year-old Thomas Burbury, is an example of how high fashion brands can preserve tradition and identity by adapting to changes in the business environment. Burberry began early with the acceptance and incorporation of social media into his business and branding strategy, Instagram's social network was used much before the network gained popularity as it is today. In April 2011, the company organized a fashion show in Beijing, featuring models presented in combination with holograms, creating a new and unique audience experience. The whole event was uploaded to the Youtube Burberry channel, for anyone who could not attend the show. The company's revenues increased by 34% only in the second quarter of 2011 (Phan, Thomas, Heine, 2011). Immediately afterwards, in September 2011, Burberry made a bold step forward, presenting a new collection on Twitter and Instagram before it was seen on the runway. The show was also broadcast on the Youtube Burberry

channel. Since then, the number of followers has begun to grow gradually to reach 7.5 million today on Instagram, about 7 million on Twitter, while on Facebook, the number of followers has exceeded 17 million. This brand took over the leadership of the social media in relation to Louis Vuitton, Gucci and other fashion brands. So in 2015 Burberry was named the most popular FTSE 100 company on Twitter (Management Today, 2015). Accordingly, Munster (2014) in study conducted to explore ways in which luxury brands can successfully apply the internet marketing strategy, using interview techniques with marketing managers of luxury brands Burberry, Chanel, Louis Vuitton, Gucci and Dolce & Gabbana, came to the conclusion that the implementation of the internet marketing strategy is necessary in the business of high fashion brands and is a very effective tool / marketing tool for these brands. Munster (2014) further concludes that high fashion brands can use the Internet as a means of marketing in different ways, identifying three key ways: interaction, narration, and experience. Interaction is seen by this author as the ability to use existing social media to communicate with consumers, their information, where consumers have the opportunity to share their opinions, make suggestions and suggestions. According to Munster (2014), this allows high fashion brands to build a relationship with their consumers, and to create consumer loyalty to the given brand. The narrative by the author, allows the high fashion brand to create a personal story and give it an emotional depth and uniqueness, to provide consumers with more information and to incorporate them into the world of luxury brands. The third way of developing Internet marketing strategies according to Munster (2014) is experience, which aims to enable people to experience the best possible experience online, through interaction and storytelling that should be associated with new and innovative online platform that will complement the visual experience.

4. Conclusion

Generally speaking, disruptive innovations cause changes that can bring huge benefits to both consumers and creative industries, if they are adequately adapted to the disruptive changes produced by these innovations. Disruptive innovations caused by the Internet and modern digital technologies have brought creative industries closer to consumers, as the distribution of creative content has been greatly facilitated, and mediators between manufacturers of creative products and their consumers today are less needed. This conditioned a significantly changed economic model in most creative industries (which is not always easy to implement in practice and requires time), which provides the opportunity to build closer relationships with consumers, better knowledge of the needs and wants of consumers and, therefore, adapt the products to the needs of consumers. Also, this has enabled a greater flow of creative material and consumer ideas that have the effect of wider creative involvement, as consumers can become content creators. In other words, the difference between consumers and content creators has become blurred, and as Peter Tschmuck observes (2013), the main aspect of these changes in creative industries is that they have enabled consumers to participate in cultural and creative production and sharing, which in turn led to the transformation of the market of creative industries.

Despite challenges, it can be concluded that creative industries are successful in adapting to disruptive changes, because innovation and creativity are the main inputs in these industries. The power of imagination and imagination possessed by creative industries, combined with creative practice, makes these industries in almost all sectors, capable of quickly and effectively adapting to changes.

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