
Contents

| | |
|---|----|
| Introduction | ix |
| Estelle PELLEGRIN-BOUCHER and Pierre ROY | |
| | |
| Chapter 1. Nintendo in the Pursuit of the Blue Ocean | 1 |
| Pascal AURÉGAN and Albéric TELLIER | |
| 1.1. Introduction | 1 |
| 1.2. Blue Ocean strategy | 2 |
| 1.3. The video game industry: observation method and characteristics | 6 |
| 1.3.1. The methodological system | 6 |
| 1.3.2. The video game industry: a presentation | 7 |
| 1.4. Nintendo's strategy: mixed results | 13 |
| 1.4.1. A spectacular recovery | 13 |
| 1.4.2. How can recovery be achieved? | 15 |
| 1.5. What lessons can be learned from Nintendo's strategic directions? | 18 |
| 1.5.1. The Nintendo Wii: a case study of Blue Ocean strategy? | 18 |
| 1.5.2. Sailing on the blue ocean: how far? | 21 |
| 1.5.3. The launch of the Switch: a return to the fundamentals of the Blue Ocean strategy? | 23 |
| 1.6. Conclusion | 25 |
| 1.7. References | 27 |
| | |
| Chapter 2. Omnichannel Innovations in the Bookstore Business: The Case of the Libraires Ensemble Group | 29 |
| Carole POIREL | |
| 2.1. Introduction | 29 |
| 2.2. The transition from multichannel to omnichannel: a strategic innovation | 31 |
| 2.3. Research methodology | 35 |

| | |
|--|-----------|
| 2.4. A presentation of the bookstore sector | 36 |
| 2.5. The analysis of the innovative strategy | 40 |
| 2.5.1. The role of networks in the omnichannel strategy | 43 |
| 2.5.2. An omnichannel model adapted to the singularities of bookstores | 45 |
| 2.6. Feedback on concepts and best practices | 48 |
| 2.7. Conclusion | 50 |
| 2.8. References | 51 |
| Chapter 3. The Innovative Business Model of Daft Punk | 55 |
| Alexandre PERRIN | |
| 3.1. Introduction | 55 |
| 3.2. The definition of a business model | 56 |
| 3.3. The business model of the music industry | 57 |
| 3.3.1. Recorded music | 58 |
| 3.3.2. Live music | 61 |
| 3.3.3. Current business models | 61 |
| 3.4. First historical attempts to break the model | 63 |
| 3.4.1. Attempts concerning value propositions | 63 |
| 3.4.2. Attempts concerning value architectures | 64 |
| 3.4.3. Attempts concerning business equations | 65 |
| 3.5. Methodology | 65 |
| 3.6. Daft Punk: an innovative model in electronic music | 67 |
| 3.6.1. Innovation concerning the value proposition | 67 |
| 3.6.2. Innovation concerning value architecture | 68 |
| 3.6.3. Innovation concerning the business equation | 69 |
| 3.7. Conclusion | 70 |
| 3.8. Appendices | 71 |
| 3.9. References | 75 |
| Chapter 4. Innovation through Visitor Experience in Museums: The Case of the Lascaux Caves | 77 |
| Juliette PASSEBOIS-DUCROS | |
| 4.1. Introduction | 77 |
| 4.2. Innovation through and in consumer experience | 78 |
| 4.2.1. The concept of consumer experience | 78 |
| 4.2.2. Innovation through the creation of memorable experiences | 79 |
| 4.2.3. Innovating through UX Design or how to simplify the user experience | 81 |
| 4.2.4. Innovating by analyzing and understanding the customer journey or how to personalize consumer experience | 81 |
| 4.3. Heritage institutions: a sector in the throes of change | 84 |

| | |
|--|-----|
| 4.3.1. The weight of assets in the French economy | 84 |
| 4.3.2. The economic structuring of the cultural heritage “industry” | 85 |
| 4.4. A presentation of the Lascaux case and the analytical methodology | 86 |
| 4.4.1. The case study methodology | 87 |
| 4.4.2. The context of recent innovation in Lascaux: a brief account of 70 years of operation | 87 |
| 4.4.3. Towards the creation of a center worthy of Lascaux’s worldwide reputation | 89 |
| 4.5. Innovation at the service of the visitor experience in Lascaux | 91 |
| 4.5.1. Lascaux and the “prehistoric experience” | 91 |
| 4.5.2. Visitor data to improve the individual experience | 93 |
| 4.5.3. Data at the service of the organization’s management | 95 |
| 4.6. Conclusion | 96 |
| 4.7. References | 98 |
| Chapter 5. Tale Me, Green Innovation for the Textile Industry | 101 |
| Arthur CARÉ | |
| 5.1. Introduction | 101 |
| 5.2. The theoretical framework | 102 |
| 5.2.1. Green innovations: semantic diversity and definition | 102 |
| 5.2.2. The nature of green innovation | 104 |
| 5.2.3. Blue Ocean strategy and the strategic framework | 106 |
| 5.3. The research method | 107 |
| 5.3.1. A sectoral qualitative study | 107 |
| 5.3.2. Data collection and processing | 108 |
| 5.4. The textile and clothing industry | 109 |
| 5.4.1. Historical landmarks | 109 |
| 5.4.2. Textiles, the flagship of French industry | 111 |
| 5.4.3. Fashion is passing, waste remains | 112 |
| 5.5. Ready to rent | 113 |
| 5.5.1. Tale Me and clothing rental | 113 |
| 5.5.2. Tale Me casts off | 117 |
| 5.6. Case lessons and good practices | 122 |
| 5.6.1. “From cradle to plateau” | 122 |
| 5.6.2. Green Ocean strategy | 124 |
| 5.7. Conclusion | 126 |
| 5.8. References | 127 |
| Chapter 6. Identity for Innovation: The Strategies of Cinema Sites | 131 |
| Ève LAMENDOUR | |
| 6.1. Introduction | 131 |
| 6.2. Methodology | 132 |

| | |
|--|-----|
| 6.3. A changing industry | 135 |
| 6.4. The identity and strategy of cinema sites: tensions in Nantes | 139 |
| 6.4.1. The tension between city-center and periphery | 139 |
| 6.4.2. The magic of cinema sites | 142 |
| 6.4.3. Programs, the DNA of cinema sites | 145 |
| 6.5. Conclusion | 151 |
| 6.6. Glossary of terms | 155 |
| 6.7. Sources and archives | 156 |
| 6.8. References | 157 |
| Chapter 7. Coopetition Between Architects: Designing Innovative Projects with Competitors | 159 |
| Estelle PELLEGRIN-BOUCHER and Pierre ROY | |
| 7.1. Introduction | 159 |
| 7.2. Coopetition: an example of an innovative strategy. | 160 |
| 7.2.1. Presentation and definition of coopetition strategies | 160 |
| 7.2.2. Different types of coopetition. | 161 |
| 7.3. Methodological choices | 162 |
| 7.4. Presentation of the architecture sector | 163 |
| 7.4.1. Architecture as a profession. | 163 |
| 7.4.2. Recent developments in the sector. | 164 |
| 7.5. The different types of coopetition between architects | 165 |
| 7.5.1. Type 1: improving commercial prospecting | 165 |
| 7.5.2. Type 2: reducing geographical distance | 168 |
| 7.5.3. Type 3: a successful project from A to Z | 169 |
| 7.6. Lessons learned and good practices | 172 |
| 7.6.1. Choosing coopetitors. | 172 |
| 7.6.2. Managing coopetition | 174 |
| 7.6.3. Exploiting the benefits | 175 |
| 7.7. Conclusion | 176 |
| 7.8. References | 177 |
| List of Authors | 179 |
| Index | 181 |