
SILIWOOD

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WHEN SILICON VALLEY MEETS HOLLYWOOD

At the beginning of the 90s, Silicon Valley tech companies from San Francisco started to collaborate with Los Angeles studios. By 2010, these companies were opening offices in the City of Angels, mainly in Playa Vista. In 2012, the number of start-ups rocketed, in a phenomenon now known as SiliWood. These start-ups are at the confluence of Content and New Technologies.

00.
TAKEOFF

CDG 10H, 9H T.U., AF-066 :

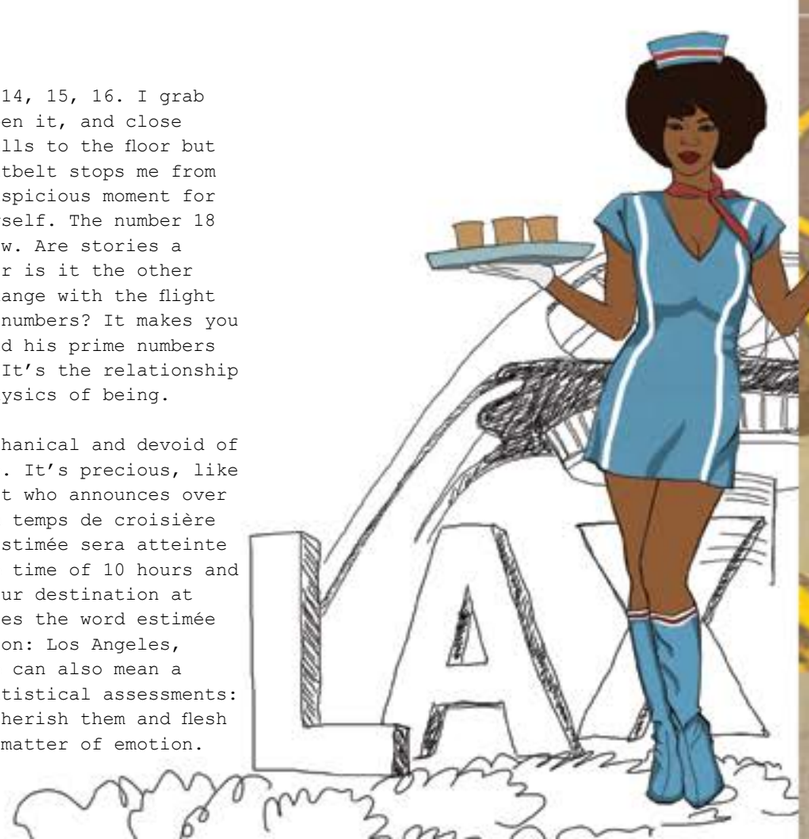
It’s 10 A.M. at Charles De Gaulle Airport - 9:00 A.M. UTC - on the AF-066. A graceful flight attendant offers me a glass of champagne. “No, I hardly ever drink alone,” I say. Although on occasions I have done, after watching Dexter open a Red Stripe, I try to avoid it. According to Umberto Eco, beer slowly transports you into a dreamlike state, whereas whisky takes you to the darkest depths of your soul. The glass is still poised between us. The attendant, with her non-regulation scarlet shawl around her neck and golden hair tousled by the breeze of the air-con, hasn’t moved. She looks me up and down, and in a sweet voice adds, “There are 518 passengers on board today, not to mention the cabin and flight crew.” I smile and reply, “In that case, I’d love one.”

There are 518 people on the Air France A380 flight. On arrival at LAX, there are 518 passengers, each with 2.5 pieces of luggage being unloaded on to the carousels. If by misfortune you arrive just after a Korean Air A380, there is a good chance you'll end up spending three hours at the airport. If your luggage is in the hold, forget about it. Use The Flight by Rimowa - Germany since 1898! The original Cabin Trolley that George Clooney has in the Nespresso commercial, The Swap (not in Up in the Air; that's a Travelpro). It has castors so if, like me, on arrival, you run down the corridors to the Transportation Security Administration (TSA), you won't end up with a lacerated shoulder.

A muffled sound suddenly resonates in the cabin; the heavy aeroplane door is closed. The flight attendant's hair now falls delicately around her neck; the current of air that was blowing it up has been turned off. She holds out her hand and says "Sir." I reply "It's finished."

The clumsy airbus begins to move and the runways slide backwards, punctuated by yellow lines and large numbers: 14, 15, 16. I grab my book on Mandelbrot, open it, and close it again. The bookmark falls to the floor but the tight grip of the seatbelt stops me from picking it up. It's an auspicious moment for philosophy, I think to myself. The number 18 appears through the window. Are stories a Data thing - I wonder - or is it the other way around? Was that exchange with the flight attendant paced by these numbers? It makes you wonder whether Riemann and his prime numbers are connected to nature. It's the relationship with ontology, the metaphysics of being.

No, mathematics isn't mechanical and devoid of emotion, it has substance. It's precious, like the reckoning of the pilot who announces over the microphone: "Après un temps de croisière de 10h50 aujourd'hui, l'estimée sera atteinte à 13h15". (After a cruise time of 10 hours and 50 minutes, we'll reach our destination at 13:15.) How poetic. He uses the word estimée to refer to our destination: Los Angeles, Lima, Manila. But estimée can also mean a "loved one." Both are statistical assessments: to reach them, you must cherish them and flesh them out. Everything's a matter of emotion.



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01.

FREDERIC JOSUE : CONTENT BEFORE TECHNOLOGY

Historically, men have used technology and tools to transform the world, leave their mark, or even aspire to immortality. To understand it, you just need to plunge back into Hannah Arendt's The Condition of the Modern Man and her Homo Faber. Technology serves creation; it reifies the imagination of man. Therefore, it is not an end in itself.

Culture and stories are the source of everything. But why? When we tell stories, we play with the register of emotion. Indeed, the emotional brain picks up millions of stimuli, whereas the rational brain only grasps twenty or so. According to neuroscience, if you get angry with a loved one, there's generally no point in talking, you need to give each other a hug.

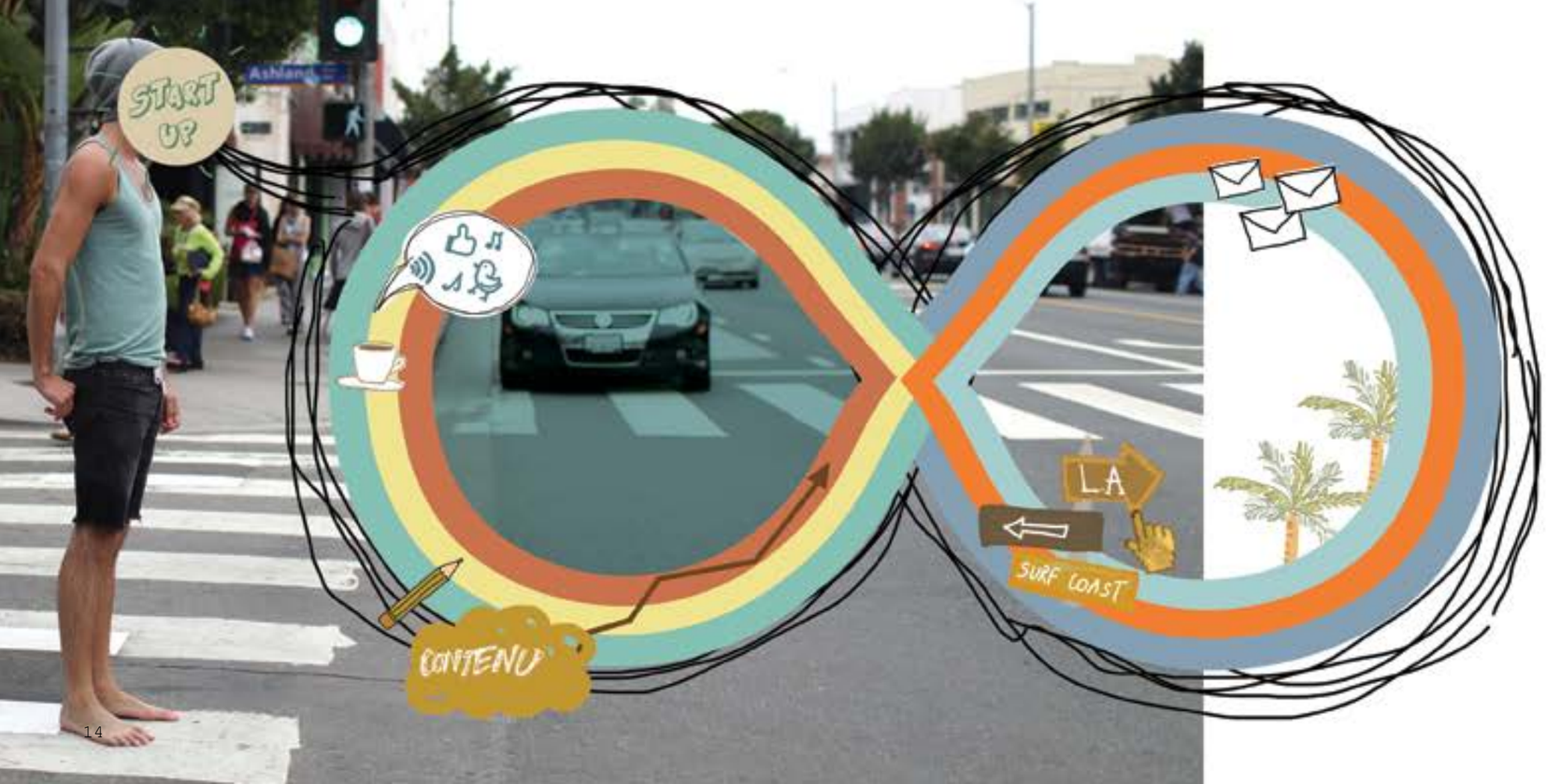
TECHNOLOGY SERVES CREATION; IT REIFIES THE IMAGINATION OF MAN. THEREFORE, IT IS NOT AN END IN ITSELF.

Photograph of Hannah Arendt, NYC, 1944. Courtesy of the Estate of Fred Stein (fredstein.com)

Marketing strategies prioritise cultural and creative content that throws brands into emotional registers and pigeonholes them. There are three reasons for this, which alone summarise the power of storytelling:

A) STORIES ARE UNIQUE:

Authors describe singular, infinite universes. There is no limit to their imagination. They don't copy one another – otherwise, it's known as a remake or even a homage. In advertising, on the other hand, sometimes we do copy one another (see Joe La Pompe).



B) NARRATION ENGAGES THE AUDIENCE: AUTHORS

Ensure their narrative is firmly rooted in time. They create empathy for a character who conveys the moral of the story.
The audience believes in it. In advertising, we have at best 30 seconds to communicate a message. It is conveyed by an unknown protagonist, with tenuous legitimacy; he or she doesn't have the impact of a character with whom the audience is familiar.
If George Clooney talks about eclampsia in ER, the following day call-centres in American hospitals go frantic. It's product placement for the American department of health.

C) LASTLY, DRAMATIC ART ENCOURAGES ATTENTIVENESS:

Only authors know how to punctuate stories with highlights to keep the audience in suspense. In advertising format, this is a virtually impossible feat. Fincher, Jonze, Kay and Giannoli understood this perfectly.

So communication is the basis of narratology, and advertising execs tell stories. Authors go one step further, as they construct stories (they spin a thread around events in the story and they lead the audience by the hand). Above all, they use narration (they create these stories with a personal touch, which is free of any utilitarian or commercial purpose).

AT A TIME WHEN BRANDS ARE ASPIRING TO INCREASE CONSUMERS' ENGAGEMENT, THE ABILITY OF STORIES TO ENGAGE THE PUBLIC IS CRUCIAL FOR THEM.

So brands are naturally gravitating towards cultural industries, be it film, music or even video games. What's more, the barrage of advertising and fragmentation of media are forcing them into a paradigm shift.

A brand can no longer content itself with being on the fringes of content, i.e. traditional exposure. Nor can it continue to measure its communication effectively with old-fashioned methods. As we'll see, so-called "connection platform" approaches, have tipped the balance in Big Data, semantic analysis and interaction measurement. So, with TV boxes or downloading, the public are fast-forwarding through adverts; with multitasking and second screen applications, consumption is becoming mobile and completely desynchronised; and finally, with the explosion in the number of formats and the scattering of opportunities to view things, media are becoming a complex chaos made up of networks, interconnections, and interactions. We are faced with a new type of viewer, who is potentially more of an "addict," with ten times the expectations in terms of surprise, and a short, fragmented attention span. It is difficult for this kind of viewer to concentrate on non-engaging content, worse still, to engage with an advert that is as simplistic as it is linear. Besides, a recent study by Agence Australie

(carried out in France in 2013) found that the French aspire to advertising that is original and makes them dream and long for its past creativity.

The clever and enlightened Philistines,be they technicians, advertising or marketing types, are gravitating towards authors. That is the whole point of SiliWood, the meeting of new technologies and cultural industries from Silicon Valley and Hollywood. In October, Orange Silicon Valley and Havas Media opened "18-L.A." an operational research body intended to have an 18-month head start in four research sectors: Media (communication and marketing), Content (creation and cultural industries), Deep Technology, and Data Science. Based at ROC, the Santa Monica start-up incubator, it will have four main aims. Scouting, i.e. identifying start-ups, research labs, and

Logo Eye Bee M 1981, Paul Rand

human talent. Mapping, i.e. delivering all our research in the form of a data visualisation connection platform, with a certain number of matrix input keys. Entertaining, i.e. organising Road Shows and Events to connect our research in situ to our clients. These three initial building blocks will make it possible to prepare a large-scale joint business project.

For marketing in its strict sense, 18-L.A. will work by bringing us closer to professionals. There will be three main levels of investigation: Branded Content – product placement within a work, Brand Content - production of a brand story and, last but not least, Data and digital technologies applied to audio-visual productions with companies like The Audience and Oblong Technologies, or even the teams of Henry Jenkins at USC-Annenberg, and Denise Mann at UCLA. Viewers don't fast-forward strong content that they are immersed and engaged in, whether it's a film, a documentary, or a video game. Viewers then have a marketing experience within a

18-L.A.

ORANGE SILICON VALLEY + HAVAS MEDIA

symbolic and complex environment: a brand, a media platform that has become digital, and content. The key to winning the war will be to measure "engagement" using scientific models. With 18-L.A., we are working on the subject with the best researchers.

When we talk about engagement, the future depends on understanding these digital connection platforms that support complex symbolic environments. YouTube, Twitter, and other social networks are connection

platforms. As are second screen applications, such as the platform belonging to the Israeli company, Orca, a subsidiary of Orange. They enrich the TV experience by prolonging it in other mobile media where the narrative and marketing experience is enriched. Future advertising interactions will be made within these new spaces rather than in the traditional television tunnels. Engaging people requires surprising, fast-paced, realistic stories, fun interactions and an element of participation, which is present from the conception of devices, thanks to social networks.

When watching Games of Thrones, you don't have to understand anything about the geopolitics of the Seven Kingdoms. An iPad/iPhone application accompanies you live – while you're watching the show – and tells you about the genealogy of the families, and the cartography of the territories. It is similar to the contents page that showed you a tree diagram of first names and diminutives when you were reading Dostoyevsky. All you need to do now is link brands to these services. This model also works for adverts. Take the straightforward example of SFR with Shazam and the singer Mai Lan, or the more complex one (highly structured Transmedia device) of Perrier and Secret Place. So many marketing propositions with entry via content are broadcast on digital multiplatforms, which are intended to satisfy the audience by integrating it into the narrative.

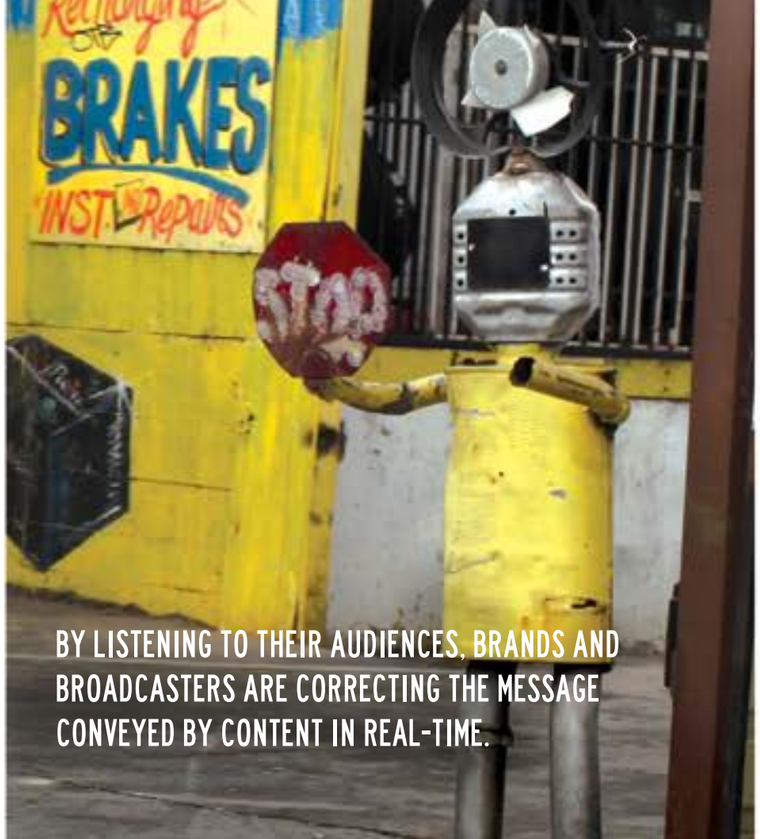
The audience is actually crucial to the narration. We write to entertain viewers, to move them, not to sell them consumer goods. The commercial relationship is therefore indirect and this is essential for credibility and constructing legitimacy. Advertising is still one-sided. Within a brand-media-content connection platform, once the audience is integrated, it is possible to follow it and understand it better. This helps scriptwriters, producers and brands qualify their audiences so that they can communicate with them better and address them more effectively.

BY MAKING DATA SPEAK, WE'LL FIND OUT WHAT THE AUDIENCE ARE THINKING AND SAYING.

This is essential, because then broadcasters, advertisers and producers can adapt their approach by adjusting it continuously, or even in real-time: during planning and throughout the application - by correcting it virtually live and after-the-fact, to plan the next occurrences. "Reflexive" is the mot du jour! By listening to their audiences, brands and

broadcasters are correcting the message conveyed by content in real-time. The data broadcast, collected, and analysed on digital platforms and Facebook Connect allow a script to be corrected (story, advertising message). This is called Test and Learn. It's a veritable risk management platform.

Building closer relationships with professionals from cultural industries means we've noticed consumers' annoyance at communication campaigns based on rudimentary storytelling. In our desire to transform everything into a story, we have forgotten about the product. N. N. Taleb provides us with an insight into his book "Black Swan." Narration, he tells us, is reifying, i.e. making real things that don't statistically exist. We talk all the time about death by sharks and aeroplane



BY LISTENING TO THEIR AUDIENCES, BRANDS AND BROADCASTERS ARE CORRECTING THE MESSAGE CONVEYED BY CONTENT IN REAL-TIME.

crashes, even though they are statistically negligible. Consumers understand it well: they reject stories with no substance. Even more so in a world without transcendence, neither the "hero role", stories without roots nor sense, will make waves . People have had enough. As Gabin said:

"A GOOD FILM IS THREE THINGS: A GOOD STORY, A GOOD STORY, AND A GOOD STORY."

So watch out for "rhetoric," which is lacking a screenwriter whose job is to narrate the brand story with meaning, by involving the viewer-consumer.

But getting closer to professionals will not suffice. It is still necessary to choose the best ones. Narration has changed and it is essential to constantly working on it. American series are becoming the creative norm, thanks to formats that are focused on intrigue, providing 26/52 minutes of unrivalled suspense, imposed by advertising breaks every 12 minutes, and hyperrealism with social issues being tackled head-on [disease in Breaking Bad, obesity, disability, gender, minorities, teenage pregnancy, etc. in Glee]. It's no longer possible to "tell stories the way we used to" if we want to grab people's attention, captivate and engage them.

In 2007, we launched Havas Production. In 2010, we bought Save Ferris, which produced "Les Kaira," and is now producing "Les Francis" with Thomas Langmann as Producer. It is also supervised by Yannick Bolloré, a former film and TV producer, Dominique Delport, a former journalist and TV producer at M6 then Canal Plus, and Raphael de Andreis, who, after managing the creative agency BETC,

went to Canal Plus and is now a member of the Emmy Awards Academy. Since 2012, Havas Media has sponsored USC Annenberg Innovation Lab, a university that Walter Salles, Sam Peckinpah, Georges Lucas, Ron Howard, James Gray, John Carpenter, Gregg Araki and Judd Apatow, and the like have attended. In 2014, we are due to begin a close collaboration with U.C.L.A.
In a word: Let's Show Them!

02.

JEAN CHRISTOPHE HAREL : LOS ANGELES CONTENT MECCA

« Tip the world over on its side and everything loose will land in Los Angeles. »

Frank Lloyd Wright

J-C. Harel is the SVP-Global Marketing Director at Christie's, New York and considered one of the main players in Los Angeles' Franco-American cultural life. He created the first US edition of Paris Photo (with Paramount Pictures Studios). He also worked as the Cultural Attaché to Los Angeles and International Marketing Director at Universal Music.

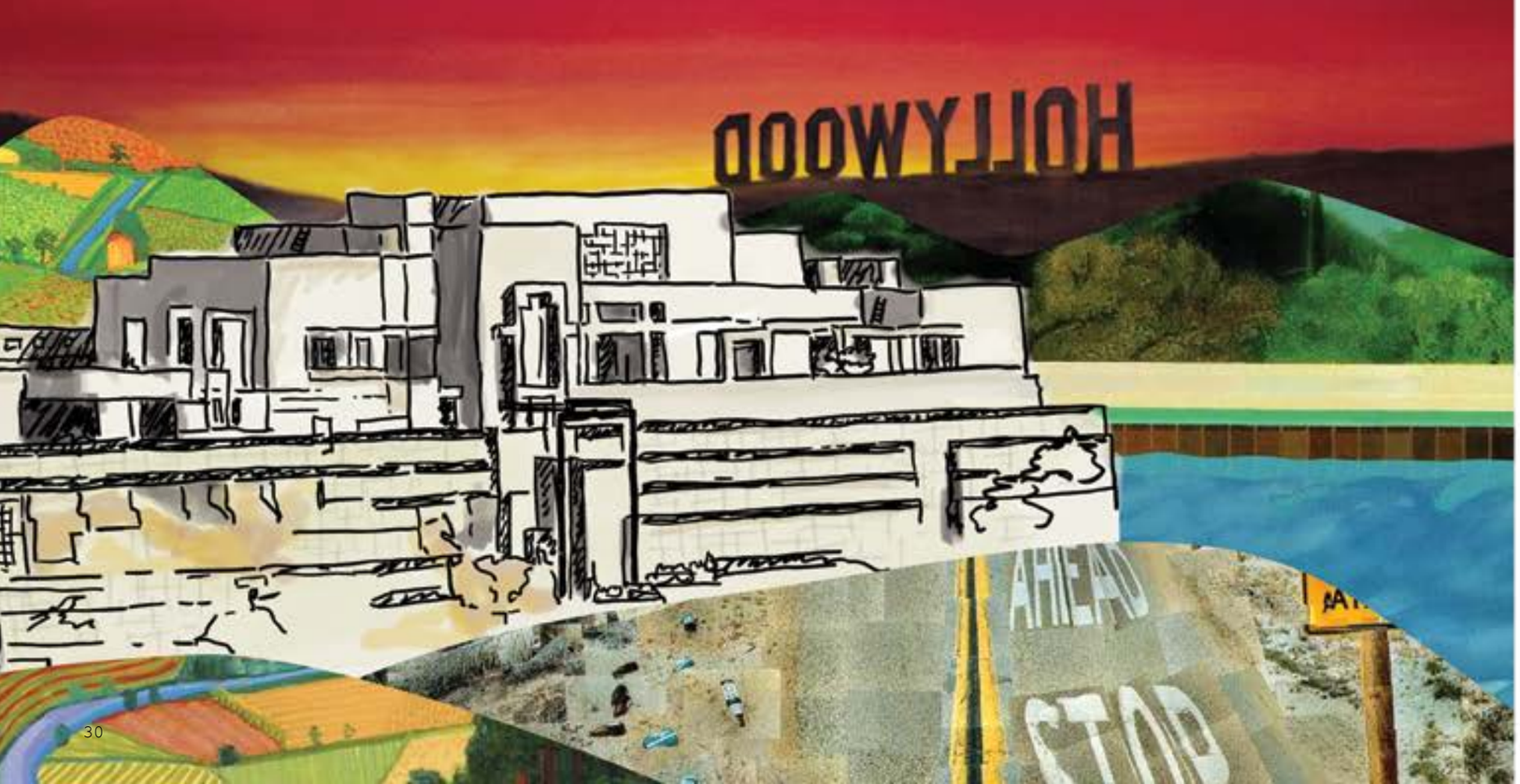
"Tip the world over on its side and everything loose will land in Los Angeles." Frank Lloyd Wright

Seven suitcases and twenty-two boxes are pretty much all we took with us on 3rd September 2009 to head to the city where the greatest pop icon of all time was being buried that same day.

Over the years, Los Angeles - the sprawling "world-city" that became so close - has gradually opened up, without completely unveiling itself.

Los Angeles is a horizontal city that was developed district by district, starting from Downtown and gradually spreading out towards the sea and the south of the city. With almost 18 million inhabitants, it is the second largest city in the US after New York, and the third richest in the world.

I quickly learned that the LA arts scene had followed the same blazing trail as the city's development.



Of course, this phenomenon has been prominent for decades in entertainment-related spheres (film, music, gaming, new media, etc.). But nowadays it is also evident in visual arts and the image.

Since the end of the Second World War, Los Angeles opened a new channel for modern art on the Californian coast, which hadn't been touched by the post-impressionism and cubism that prevailed at that time in Paris and New York. During the 1950s, the town developed its own art forms, including assemblage art and hard-edge painting, before becoming a centre for Pop Art in the 1960s, through the works of David Hockney and Ed Ruscha (the great chroniclers of Los Angeles). Before the decade was out, a large number of artists from LA had gained an international reputation, being recognised in Europe before they were even able to make a name for themselves in the US. This was the case of John Baldessari (one of the founders of conceptual art), and Bruce Nauman (the most radical post-minimalist on the West Coast).

The combined interest in the arts and technology gave rise to the Light and Space movement, in which artists such as Robert Irwin and even James Turrell participated. Combined with the dynamism of performance art, this fervent interest in technology and new media brought about one of the first communities of video artists – such as the master video-maker, Bill Viola – especially in Long Beach, a town to the south of Los Angeles.

The town first received international recognition in the 1970s, with the exhibition “Three Artists from Los Angeles: Larry Bell, Robert Irwin, and Doug Wheeler,” organised by the Tate Gallery in London. However, the exhibition “Los Angeles 1955-1985. Naissance d’une capitale artistique,” staged at the Pompidou Centre in 2006, was the first of this scale to acknowledge the Los Angeles arts scene. The exhibition told the fascinating yet little-known story of this city, where underground movements were fusing with popular Californian culture, its community expressions and, more generally, the “dream factory” of Hollywood and the film industry. Among the artists who exhibited were Edward Kienholz, Edward Moses, Paul McCarthy, Richard Diebenkorn, Sam Francis, and Dennis Hopper.

Very rarely in history has a town brought together so many “multi-specialist” artists and major players in the arts scene. In recent years, it has been confirmed as a place of artistic flow and multiplicity, which nowadays fascinate creators the world over. Los Angeles, which is, along with

Hollywood, the entertainment capital, is also the internationally-recognised capital of emerging contemporary creation. Nowadays, Doug Aitken, Sharon Lockhart, Piero Golia, Walead Beshty, and even Thomas Houseago represent this new generation of artists that the world of contemporary art is snapping up.

Year after year, something inexorably attracts creators to this city. Is it the space it offers? Like a breath. Or is it this very specific sense of community or, rather, communities? Or perhaps it’s the possibility that it offers you to lose and then rediscover yourself in an instant?

For years, young contemporary creation has been one of Los Angeles’ major “export products.” Curators and collectors from around the world come here to discover young artists, whose promotion they then ensure on the American market and internationally.

Recently, the art fairs market has also been developing. Alongside the young, contemporary art fair, Art Los Angeles Contemporary, there is now a new American edition of Paris Photo, to which I made a substantial contribution. We succeeded in our attempt to welcome artists and collectors to Paramount studios last April. It was a first, which left a lasting impression.

For some years, all structures and players in American and international cultural life have been converging on the Los Angeles scene. This is especially true of the large patrons of contemporary art, such as Eli Broad, who The New Yorker

nicknamed “the Lorenzo de’ Medici of Los Angeles.” Furthermore, we must not forget the city’s exceptional architectural wealth. It is a veritable open-air studio for many great architects, including Frank Lloyd Wright, Rudolf Schindler, Richard Neutra, Charles and Ray Eames, John Lautner and, more recently, Frank Gehry and Thom Mayne.

This incredible artistic proliferation is supported by the entertainment industry as a whole and, in particular, by studio bosses or talent agencies. That is the case of David Geffen, Richard Lovett and Michael Ovitz, who collect and support contemporary creation while financing the city’s institutions.

The birth of the Academy Museum of Motion Pictures is one of the most prominent examples of this mixture of genres and communities. On the joint initiative of LACMA (Los Angeles County Museum of Art) and the Academy of Motion Picture Arts and Sciences, the creation of the first museum dedicated to film and entertainment was announced in recent weeks. Designed by Renzo Piano and Zoltan Pali, a record amount of 300 million dollars in funds has already been raised for it.

In a town where everything is intertwined and communicates, the truly peaceful strength of creators of artistic and cultural content has been able to organise itself and cross over genres, in the face of the proliferation of broadcasting platforms and the “arms race” of distribution giants.

THAT’S CERTAINLY THE DISTINCTIVE FEATURE OF THIS “GLOBAL CITY”: A FALSELY IMMUTABLE PLACE IN A PERPETUAL PROCESS OF CREATION.

Jean-Christophe Harel
Los Angeles, June 2013

03.
SILIWOOD : TECHNOLOGY SEEKING CONTENT

*** WHEN HOLLI MET SILI ***

AKA, how Los Angeles is reinventing itself through intelligent content and the intelligence of content. Most start-ups that we've met in Los Angeles are developing solutions at a crossroads, mixing the viral nature of social networks, crowdsourcing, and programmatics.

THE MIGHTY QUEST FOR SYNERGIES

The appearance of new media has historically resulted in an initial 'worst-case scenario' phase and comparisons (theatre vs. cinema, TV vs. internet). Then a second phase, in which different players foster synergies between their assets without eliminating one another in the process. Communication must now be extremely quick to seize additional monetization opportunities while coping with the volatility of purchasing habits and brand attachment.

There are two key aspects. The first is the intelligence provided by data. The second is the relevance/irrelevance duality of content (i.e. personalisation and hijacking). Data and content must work together. Nowadays, communication is developing through iterative processes, where consumer content and data feed off each other. Technology is enlisted as a perceived facilitator of these marketing processes but by no means an end in itself (although it does play a role in the genesis, i.e. what Californian company Oblong developed for the film Minority Report?).

THE HIJACKING OF SILICON BEACH

University resources are essential for the development of an attractive start-up ecosystem, and Los Angeles is very well positioned in this respect. The megalopolis is currently home to at least 800 start-ups (source: represent.la), fifty or so incubators/accelerators, and sixty or so VC firms. Last February, Forbes dedicated an article to the revival of LA's start-up ecosystem. It highlighted the prolific convergence of historical players' interests with those of private investors, all within a unique creative environment. In the article, Los Angeles was described as the epicentre of the next media revolution and the new American Dream.

FullScreen, Jingle Punks and theAudience are equally relevant examples of what Los Angeles is bringing to media/content/data/technology integration. A large number of start-ups are "surfing" the industry's underlying trends, for example, crowdsourcing, algorithmics, the viral nature of social content, and even visualisation technologies. Therefore, in the first half of 2013, 94 companies raised almost 500 million dollars (and nearly 900,000 million, in 2012).

04.

GEORGES NAHON : SCALE, GROWTH AND POWER

A whole series of digital technologies reached a critical threshold, a kind of boiling point. From now on, this reorientation will allow new products, services, and functionalities to emerge. The future is approaching faster than ever. The technical components of this pivot are enormous data calculation and processing capacities, and storage on billions of computers in giant datacentres. These datacentres are 21st century information factories. The metabolism of change has speeded up, because we're living in a world that is ruled by software, which from now on will be focused on data with one phenomenal catalyst: the network.

Consequently, the innovation and development cycles of new digital computing products have become shorter. In addition, the cost of launching a new business in this sector has fallen dramatically, going from 5 million dollars to 5,000 dollars in ten years. Hence the large number of businesses launched in this field!

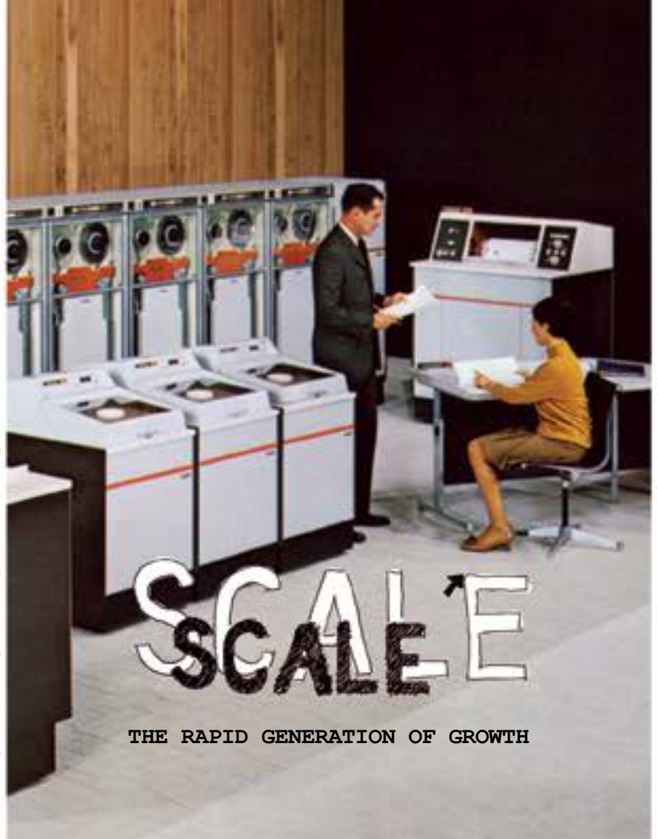
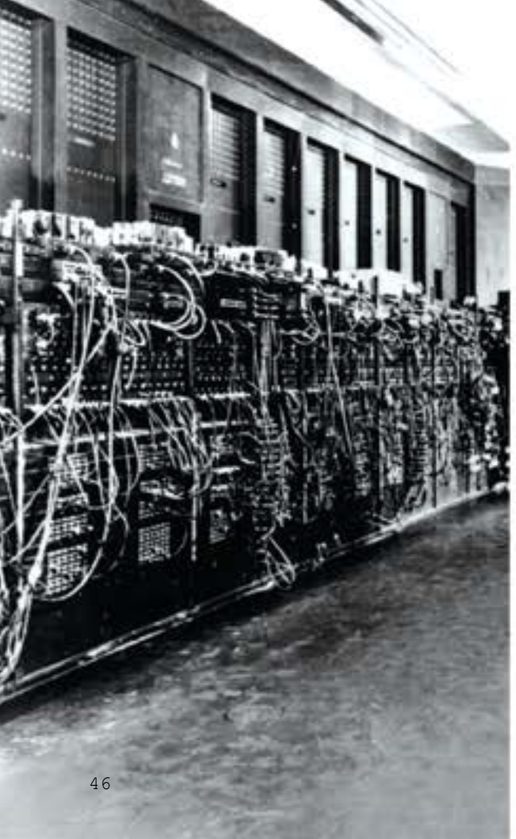


Image courtesy of Computer History Museum

This new paradigm introduces the notion of Scale, in other words, the phenomena of scale permitted by the network. Scale allows for the rapid generation of growth, hence the creation of value and wealth on a large scale. As I understand it, there are two reasons for the primacy of this phenomenon in the world of technology start-ups.

The first reason is a kind of technological determinism that pushes the three pillars of the new digital age - the cloud, the mobile and big/fast data - to encourage and mutually and continuously strengthen one another.

This trend can be seen in the fact that many technological innovations currently linked to networks come businesses targeted at the general public and less from the corporate sector.



Social networks form a series of parallel webs and clouds, like Apple with its iTunes/App Store or Facebook. Their rapid propagation was reflected by the exponential growth of the number of users, meaning that the transition to scale happened very quickly. App Stores attract an enormous and above all unexpected amount of traffic. That is why Netflix, the internet video service created in 1997, had more subscribers in October 2013 than the biggest American cable operator, Comcast, which was launched in 1963, or as many as HBO, created in 1972!

This has created new technological challenges that web giants or titans must win. We now talk about hyperscale companies, after using the term webscale companies to define Amazon, Google and Facebook. These challenges have pushed digital technologies to their limits. They have led to important innovations, ranging from virtualisation and new computer languages to big data management systems and the design of Gargantuan datacentres.

Scale is a very powerful sounding board that may propel a new service, based on the so-called SMAC (Social, Mobile, Analytics and Cloud) combination,

into rapidly acquiring an enormous new worldwide audience. Orders of magnitude in the digital world are staggering, and the speed at which these new tools and services are being adopted is particularly remarkable. It is an unprecedented phenomenon in the history of innovation.

SCALE IS THEREFORE EMBEDDED IN THE DNA OF THIS NEW PARADIGM FROM THE DATA ZETTABYTE (ONE MILLION MILLION BILLION OCTETS) ERA.

OUCH!

According to the International Telecommunications Union, soon - in 2014 - there will be more mobile telephones than human beings.

The second reason is related to the objective sought after by start-ups: to solve a problem or eliminate insufficiencies or unnecessary friction in the economic market. Accordingly, start-ups take on very large markets, since the solution still isn't available on the market and "if it works, it will be huge." Besides, most of the good ideas are already "taken."

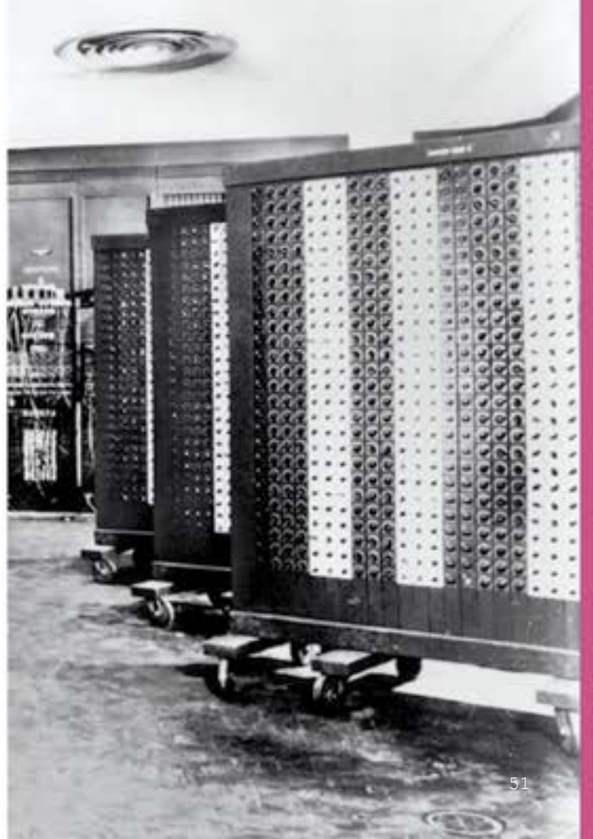
Creators of technology start-ups follow technological progress closely. They see before others that it will fix these problems: it often makes things that were previously impossible feasible. It also enables us to reveal users' unexpected behaviour by freeing up new degrees of freedom and expression among them. These creators achieve this via unprecedented routes, because information technologies evolve very rapidly, in a non-linear and therefore unpredictable manner. They are serial iconoclasts who don't hesitate to break the mould to defy the future.

« si ça marche, ce sera très gros »

Therefore, scale creates value
through the power of network effects.
A technology or service is mechanically
propelled into the mass of network users.
More exchanges, more interpretable data,
meaning more refined, better-targeted
services can be defined and created.
And as a result, more opportunities to
monetize the new services created.

Scale is both a component and a criterion
of success and progress. It is the key to
non-linear growth and harnessing power:
the power of propagation and the power
to broadcast new services quickly and en
masse by testing them in real-time.

For users’ satisfaction.



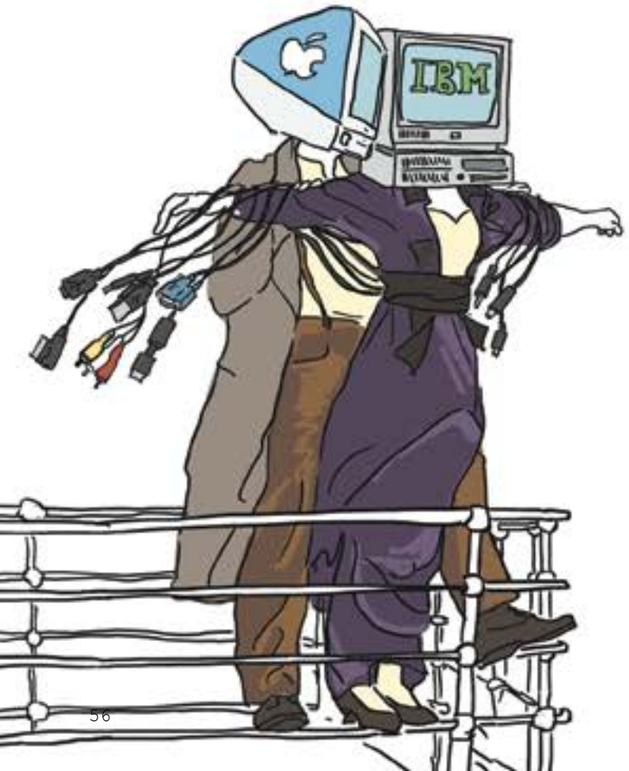
05.

BRIT CHICK : WHEN TECHNOCRATS GET EMOTIONAL

« BUT WHERE IS THE CONTENT MATE ??! »

Fred: This morning we listened to seven men – there were no women – talk to us about technology, media, and data. We were amazed by their certainty regarding a world of Entertainment that is nonetheless biting the dust. I had the feeling I was hearing about an ultra-innovative industry that is amazingly well equipped but insists on using the wrong tools for the job. Just like in front of my plate on this damn Delta flight, where there is a menu made from pretty, grainy paper, designer cutlery, a mahogany tray, and crystal glasses, yet on the plate, there's a bloody unpalatable mush! Is it a metaphor for the cultural industries? A shiny packaging of staggering services, data and marketing for a content that is a mere alibi. Hollywood has retreated into vacuity and violence. I bump into the gorgeous Huff blogger, Brit Chick, at the Studio shop. With a Harry Potter rubber-pencil in her hand, she turns around and throws me a pissed off look: "But where is the content made?"

Brit Chick: Films are complex entities, living breathing organisms that come from nothing, expand to everything, and then go back to nothing as they gather dust in your DVD library.



Yet their intangible emotional equity always stays with us, in our hearts. Who can forget the Titanic moment of ultimate romance on the edge of the ship? Or the rush of adrenalin as Luke Skywalker battles it out with Darth Vader? Or the terror creeping up on you in The Shining?

But that was all in the days when movie makers made films to ‘make us cry, laugh, get angry.

Today it’s turned into a numbers game at every level. Franchises have dumbed down everything to extreme action and stereotypical characters. Spiderman, Batman and Captain America are all a hair’s breadth apart. Effects, the pure science of recreating reality or hyperreality, have got in the way of ‘the basics: empathy, admiration, etc. And now, the big data and technology obsession is threatening to do even worse damage.

ART IN EVERY OTHER FIELD, WHETHER SCUPTURE, MUSIC, LITERATURE, HAS BEEN UPDATED BUT IT HAS AT ITS CORE THE MAGIC INGREDIENT THAT MAKES IT SPECIAL, OTHERWORLDLY, BEAUTIFUL, EMOTIVE. I FEAR MOVIES HAVE BECOME SUCH A MONEY-MAKING BUSINESS THAT THEIR ART FORM IS SLOWLY DYING.

Fifty years ago, it was all about content. How it was distributed was an afterthought. Then the planets aligned, and the content and context harmonised, in the likes of Avatar and the 3D environment. But now, people spend too much time talking about windows, outlets, algorithms, and not enough about ideas.

I recently spent an afternoon in a Hollywood studio talking about the future of digital and we could have been in a furniture sales meeting. Not one single person mentioned a movie or creative concept.

Art in every other field, whether sculpture, music or literature, has been updated, but it has at its core the magic ingredient that makes it special, otherworldly, beautiful, emotive. I fear movies have become such a money-making business that their art form is slowly dying. ‘The race to nail the biggest buck has overtaken the desire to ignite people’s imaginations. What is left is a bunch of content that is samey, stodgy and functional with unsurprisingly poor results. There are a few beacons of light in the darkness, but they are from the misfits, the madcap directors who fight for their cause - the James Camerons, the George Lucases - and they are a dying breed. Ironically, it is the TV directors who are creating art now, with the Game of Thrones series rivalling any top blockbuster franchise in production values.

Possibly because the pressure is off them, no one expects that wow factor from a TV series. Whereas the movie world puts itself under immense pressure to do things differently. Complicated stories, effects, and superficial characters don't connect with people. It's the simple stuff that works, time and time again. ET was a loveable creature. The Omen, an evil child. Gone with the Wind, the ultimate love story.

When was the last time you really felt something at the cinema? When was the last time you sobbed or laughed out loud or trembled in your seat? That shared experience with everyone else in a heightened sense of emotion?

Moviemakers need to get back to basics, to original stories with depth of character. ⌈As Scorsese, Cameron and Weinstein have always done. If they don't, I fear that technology will become our future dictator and we will keep making 'bankers' to pump out down the main pipes of the Web.

Maybe the traditional cinema screen is not the only place to see a movie now but let's keep making big pictures, Zeitgeist events that move hearts and souls.

06.

EMMANUEL DURAND : LOS ANGELES ISN'T AN EASY PLACE

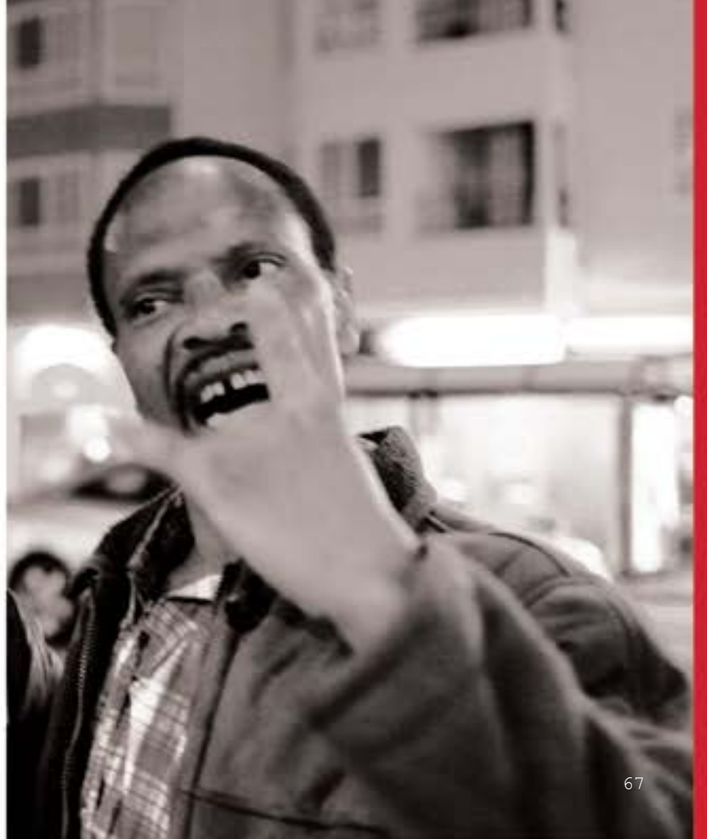
Fred: There is a ‘philosopher’ in the back of the Volkswagen Kombi, which is transporting us through the city. I mean a guy who’s asking himself questions about the operation of elements or even of things. Among the discussions about technology, we talk about focal lengths, hyper focal lengths, 35mms, pebbles, ASA, ISO and his mother. Destination is a source.

E. DURAND: Contrary to its reputation, Los Angeles is not an easy city. At least for amateur photographers like me.

The first thing that jumps out at me as I leave the airport is the light. It’s a bright, vitamin-packed yellow light, which illuminates everything in primary colours. I read in the last travel notebook, given to me by my friend, Fred, that we are on the same latitude as Rabat, the city where my mother grew up. I intuitively understand how this light can fuel nostalgia. It’s a childlike light, far from the subtlety of European pastels. Excited like a young boy, I leave the

hotel, with my camera on my shoulder and the ambition of capturing the city; but the city shies away from me. It’s impossible to capture it from ground level. Its streets stretch out for miles without any perceptible design or centre of gravity. Here, nature has reluctantly given way to urban development but trees are still vying for supremacy, cracking the disjointed concrete slabs of pavements, which don’t serve any purpose anyway: everyone uses a car.

The only people still on the streets are the silt that the centrifugal force of the city has caused to settle: hairy, merry tramps absorbed by their imaginary conversations, junkies dozing on the bench of a Starbucks, and worn out Chicanos at bus stops. I wisely abstain from embarking on a series of portraits. Instead, I capture the waking city from the safety of my hotel room, as it reconciles its apparent paradoxes under a veil of smog.



07.

ALEXIS RICHARD : BIG DATA, CLOUD, NSA: DIVIDE AND CONQUER

“DIVIDE & IMPERA”

The Machiavellian maxim “Divide and Conquer” is very widespread in the world of technology. Engineers’ way of thinking follows this pattern: breaking down a complicated problem into several (more) simple ones. The history of computing has followed this model. In the first half of the 1960s, computers were super powerful mainframes shared by several tens of people. From 1969 and the micro-processor revolution, which made the miniaturisation of computers possible, we shifted to a network architecture with many, increasingly powerful computers.

Processors were developed based on the same principle. The appearance of GPUs (graphical processing units) made it possible to parallelize calculations very effectively, and multi-core processors likewise.

So we moved from an architecture where intelligence was focused on a single place to a network architecture where intelligence is shared between the nodes.

But how would we exploit this tremendous power?

Since 1972, the internet has provided the answer. All these computers became interconnected and could be remotely linked to combine their calculation power. Grid computing was born. Initially, it was applied to computers, then it became more widespread: Stanford University asked PlayStation 3 owners to use the powerful processors this device contains to assist research against the Alzheimer’s and Parkinson’s disease.

Then, in recent years, this pattern has been unequivocally challenged by the appearance of Cloud Computing and Big Data.

Web giants discovered that the data they can collect from their users is an extraordinary goldmine. So they decided to start collecting and exploiting this tremendous quantity of data, abandoning the Grid computing principle: this information belongs to them, they won't share it (well, except with the NSA). Amazon and Facebook then began to build datacentres in the desert (though hot, the climate is very dry, which reduces cooling costs) in order to achieve their aim. These centres concentrate significant storage and calculation powers in one place.

IBM 1401 Images Gallery IBM

IBM 1401

It's a reversal in the trend and vision of past 40 years: we've returned to the 1962 Mainframe.

A LARGE PART OF THE WORK IS DONE IN THE CLOUD

Cloud computing was just the logical outcome. Now, we've got all the data together, we'll process it here and send you the result. Whereas the power of processors continues to grow exponentially, and smart watches are more powerful than the computers of not-so-long-ago, we have stopped using them because a large part of the work is done in the cloud. Google's Chromebook has paved the way for computers that are equipped solely with a web browser and only display information processed in the cloud.

IN WHICH DIRECTION ARE WE GOING? IS THIS RETURN TO CENTRALISATION JUST A BLIP OR IS IT SUSTAINABLE?

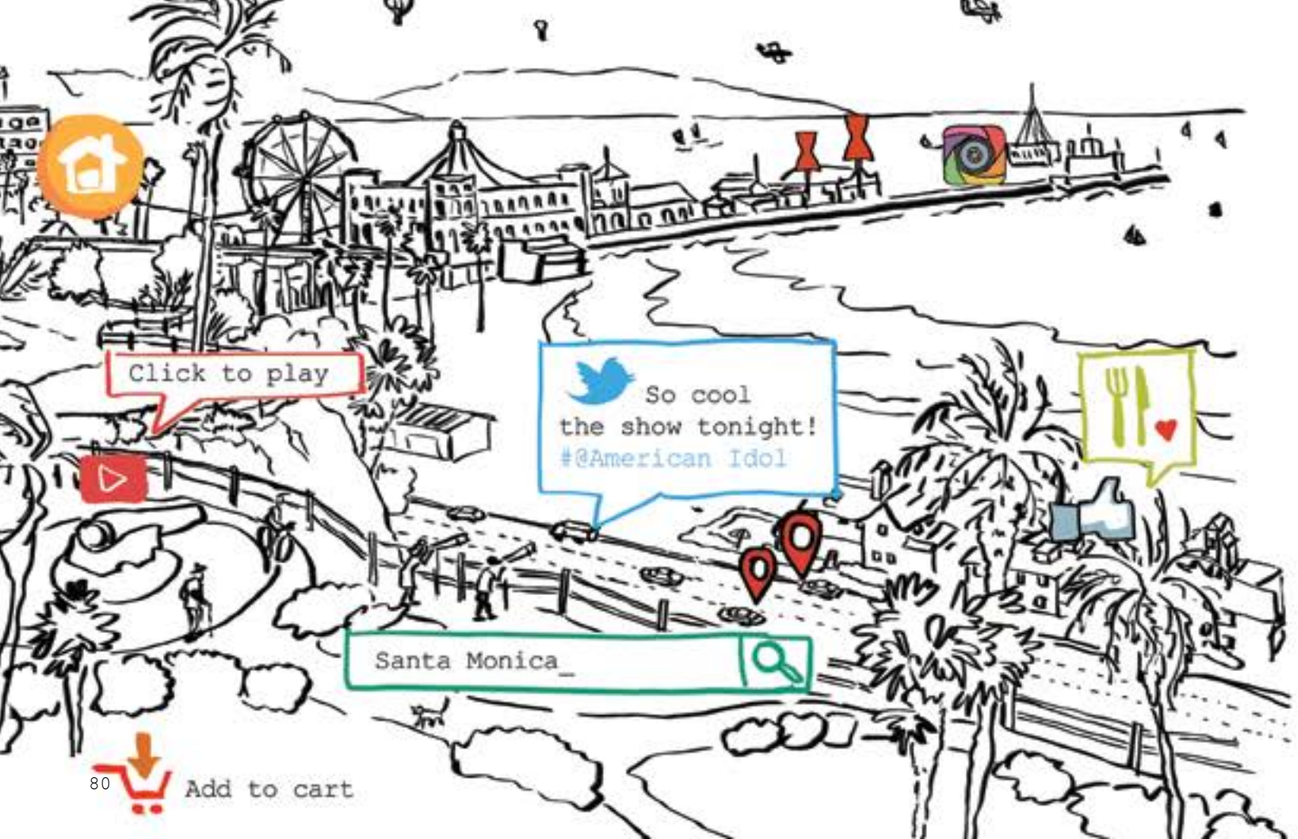
I bet it's a blip. I don't think that datacentres are going to disappear; I think that we're only at the dawn of the Big Data age. But I do think they're going to change. I think they'll be diluted in the network, among all the smart devices. Our smartphones, our smart watches and our computers will all form part of the datacentres; they will contain a minute part of the global data mass, which will be encrypted thanks to the latest algorithms. That will be possible thanks to new open source protocols, which will be the BitTorrents of calculation power. BitTorrent is a protocol that makes it possible to download a file bit-by-bit, from different sources. These types of protocols already exist because, in a certain way, it's what Stanford used for Grid Computing.

This return to network architecture is inevitable. Firstly, because users are seeking greater security for their data and there is nothing better than disseminating it all over the place. That way, the NSA will no longer be able to just ask Google or Facebook for their help. Secondly, because the data tsunami hitting the world is growing faster than the power of processors and their memories. We won't be able to carry on managing this mass as a whole. We'll have to get back to grips with our old habits: Divide and Conquer.

Alexis Richard

08.

THOMAS JORION : WEB OF SERVICES



PAAS, PLATFORM AS A... STANDARD

The emergence of a "sharing economy" entails accepting no longer being able to control the entire value chain. A brand's strength is based on its integration and interaction capabilities, with respect not only to consumers but also to third-party solutions. The opening of structures is essential, yet it's contrary to the exclusive partnerships/content sought out in recent decades. To survive current industrial and social evolutions, players must structure themselves as platforms.

GO AND FIND EXTERNAL SYNERGIES

Look at Twitter: its development is based on the synergies developed with other media platforms (notably TV). Who would have bet on American Idol helping telecoms operators boost the uptake of text messaging in the US? A great many industries have automatically excluded themselves from this revolution, in the belief that their products don't permit that kind of approach. This is a mistake, although for some of them, it could require more imagination.

WHILE RETAINING CONTROL OF YOUR DATA

The Cloud and the explosion of smart objects are currently leading economic evolution by opening infrastructures. They are making it possible for experiences to flow more freely, and clearing the way for new possibilities. These days, you need to be quick and rethink yourself through APIs (application programming interfaces), like software that feeds off other software.

Why would this opening destroy value? In the November issue of Wired magazine, Simon Redfern (Open Bank Project) calls on the banking system to open its APIs to developers so that they can enrich R&D in the sector, while leaving banks in full control of their data.

SMART IS THE NEW LAYER

The structuring of open source platforms is inducing a restructuring of the creative process, wherein insight holds a stake in defining the script (e.g. consumers, test & learn, etc.). Technology is also being reconsidered. It is no longer merely a visual artifice alongside the script. A brand must partially rely on third-party solutions to develop its intelligence. Depending on the area in question, this intelligence may be about the generation of content. Fox's cross platform developments rely on social networks and other partners, such as American Express. Intelligence may also relate to the knowledge of a market. The Weather Channel is an excellent example of this kind of reworking, having evolved from an American TV cable channel (advertising revenue) to become a global supplier of cross-platform content (B2C and B2B2C) and a supplier of meteorological data for third parties (B2B software licences).

09.

INTERVIEW WITH JOHN WINDSOR : WHY CONNECTION PLATFORMS WILL BE THE END OF OLD CREATIVE AGENCIES

Fred: We are in a totally locavore organic restaurant in Santa Monica. This means that the food consumed here is produced less than 150 miles

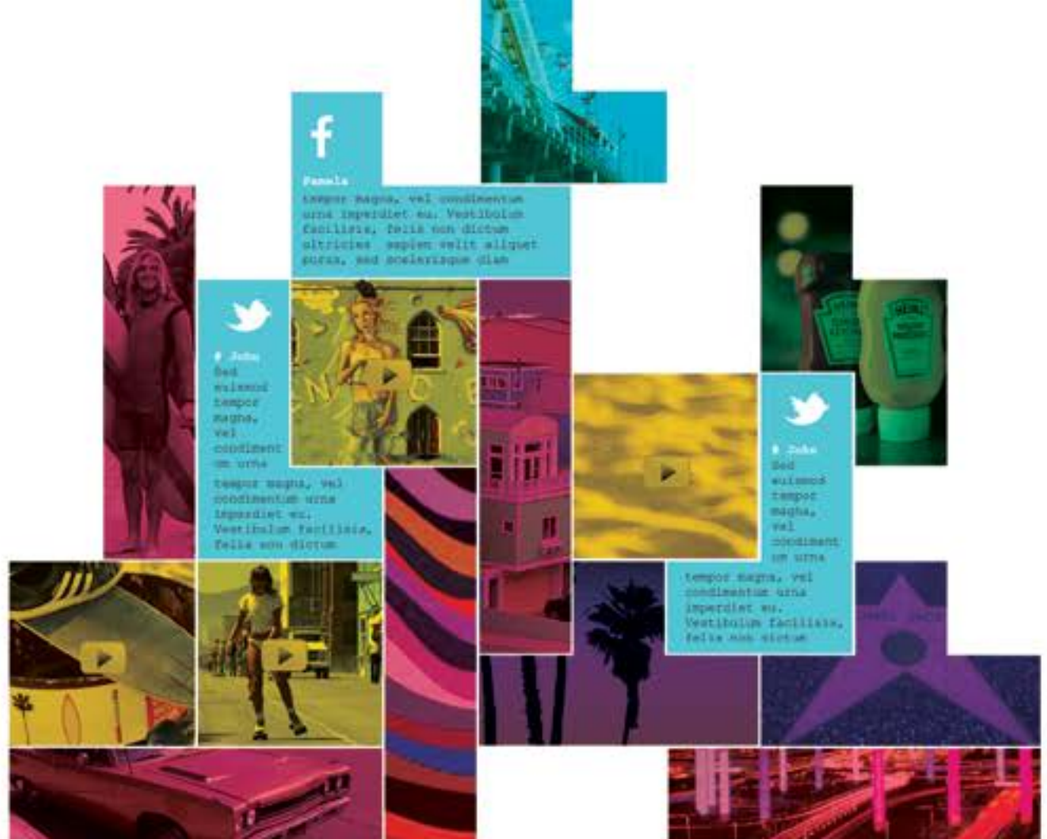
away. Next to me is the best-dressed guy from Havas, wearing electric blue slim fit trousers, light brown Church's, a fantastic blue and white polka-dot Steven Alan shirt, and Ray-Ban Wayfarer IIs. Cool as fuck... I order lemonade, and set about him with my dubious English: Hey John, I am totally convinced that ideation platforms will be the end of old creative agencies. Those that still think that three people – an Art Director, a Creative Director and a Commercial Director - are enough to run them. Those with an old school, top-to-bottom approach, where the hierarchy has a strong predominance. And that's not all - I hear myself say, these agencies cling to their Guru mantra, they've forgotten about consumers, and rather than dreaming of creating France's favourite adverts, they dream of winning a prize at the Cannes Lion Awards, the advertising equivalent of Top of the Pops.

IDEATION PLATFORMS ARE
WEB PLATFORMS THAT MAKE IT POSSIBLE TO PRODUCE IDEAS
ACCORDING TO COLLABORATIVE SOCIAL LOGIC.

IT'S THE TOTAL CONVERGENCE OF TECHNOLOGY AND CONTENT.

It's like in a brainstorming room where, on the table in the middle, there are all sorts of implements to help you come up with ideas (photos, videos, studies, quotes, etc.). Except that, in this room, an authority embodied by an inevitably malevolent boss is on the rampage. In the worst-case scenario, this boss will prevent the shyest people from expressing themselves and, at the end of the ideation process, decide which of the ideas are to be retained. I'm not going to give you a lecture on Decision Making here, but there'd be lot to say. In an ideation platform, participants appear as avatars, and fantastic socialisation tools allow them to create and share ideas. The platform also monitors the participation of individuals/avatars and proposes tools to engage individuals who would not participate much or at all.

These tools are directly inspired by the video game industry. At the end of the process, the platform comes up with scenarios based on the different elements suggested by the participants (YouTube videos, drawings, Twitter feeds, participants' chats, studies, etc.). A semantic robot connects the elements and helps participants to produce ideas from the mass of suggestions. However, the killer app is a conflict algorithm: if you stick with one idea for too long - and that is the main problem in decision making –, the platform will create a conflict by suggesting an alternative scenario.



J. Winsor: Look around. Everyday another industry is flipped upside down. From cell phones and Blackberry, to digital photography and Kodak, and now the movie industry and Netflix. The democratization of technology has left no one industry or player immune.

We're trying to take this massive cultural trend and apply it to advertising and marketing. We've had some success and are certainly learning a lot.

THERE ARE FIVE THINGS WE'VE LEARNED, THUS FAR:

1. Collective innovation breaks several long-held economic, organisational and psychological theories.

2. Very few companies can exploit their current business opportunities while exploring new ones. (Kodak couldn't, Netflix has done, will agencies be able to do it?)

3. Collective innovation systems inside organisations threaten many systems. Everyone is scrambling to figure out how to make it work.

4. Culture will continue to march towards collective systems destroying current leaders that don't adapt.

The only way for legacy companies to make the transition from the closed world to the open world is by creating a new operating system that allows everyone to collectively participate in innovation.

However, many executives understand that there is still a huge gap between theory and execution.

In order to survive and thrive, the foundations of creative agencies must be destroyed and rebuilt on a common ideation platform that allows for collaboration from everyone: inside team members, advertising niche specialists, industry experts and passionate fans.

We believe that an ideation platform connecting these different groups into a single collaborative system is the future.

AT THE CORE OF THE SYSTEM THAT WE'VE BEEN BUILDING IS THE RADICAL CONCEPT THAT **IDEAS CAN COME FROM ANYWHERE**, THAT A COMMUNITY CAN BE TAPPED TO EXPAND THE IN-HOUSE CAPABILITIES **TO MEET THE NEEDS OF ANY CLIENT.**

We're continuing to advance the vision of the ideation platform from the lessons learned over the past four years. At the core of the latest version of the system are new recruiting techniques, different methods of compensation and a work process that allows greater transparency, while increasing team commitment, and velocity.

Likewise, our solution will fundamentally change how clients and agencies work together in the future by providing a greater level of transparency throughout the creative process, allowing clients not only to keep up with what's happening but also to participate.

Creative agencies are at the brink of extinction if they cannot create a collaborative ideation platform that allows everyone to participate in the creative process. Agencies must relinquish their reliance on the execution of creative as it is commoditized and move up the value chain to a higher, more strategic position in marketing decision-making.

If they cannot make this transition, many will follow the same path of other players in similar communications industries, like magazine publishing, and die a slow and agonizing death.

10.

BENOIT VIDAL : THE SMAC EFFECT

Fred: After the discussion with Georges about Scale and, later on, some Donuts from Whole Foods, I sit down next to Benoit Vidal from MFGLabs, another great philosopher. He tells me quite quickly that SMAC is the Next Big Thing, “the third generation of information systems” and he goes so far as to drop the term “ambient computing.” Damn!

AMBIENT COMPUTING MEANS

HAVING ACCESS TO INFORMATION EVERYWHERE, ALTOGETHER,

DISCRETELY AND NON-INTRUSIVELY. EVERYDAY OBJECTS HAVE BECOME CONNECTED AND « SOCIAL TECHNOLOGIES » MAKE IT POSSIBLE TO ASSESS AND ANALYSE OUR BEHAVIOUR. THE INTERNET IS NO LONGER A TECHNOLOGICAL CHALLENGE AND AMBIENT COMPUTING IS NO LONGER A FUTURIST CONCEPT BUT AN EMERGING REALITY.

Ambient computing promises to capture consumers’ interactions and aggregate this information into a single platform. Because this platform is integrated with the different acquisition channels, social networks, and points of sale, etc., marketing as a whole has been

dramatically redefined. The data collected on user engagement, as well as the data from their different activities and social graphs, provides a completely new understanding of consumers, trends and their segmentations. Without even realising it, brands are creating a new "information map" of social universes, fields of knowledge and content, which traces the landscape of our connected activities.

Brands must find out how to recover this data from networks. Nowadays, networks are owned by companies, such as Facebook, Google and Twitter, not to mention the various vertical services that position themselves between the brand and the consumer. The rules of the game are continually changing, and companies are having trouble getting to grips with habits, opportunities and risks.

The challenge for brands is not just to be able to deal with ever greater and more complex volumes of data. The main challenge is now one of design: how can a virtuous circle be constructed, which allows the consumers' interactions to be captured and the right information to be transmitted to the right people, in the right format, at the right time with the tangible goal of serving the company's business objectives?

The key to succeeding in creating these new platforms is to better take into account the multidisciplinary nature of ambient computing. The point is to make full use of various skills by not limiting oneself to one technology, or one specific functionality, but focusing more on the interactions between a brand and its consumers, and on experience.

SMAC is a challenge for brands, but it is also a playing field of infinite opportunities. In this deeply connected, intelligent world, an agency must equip itself with the assets to face this challenge, and help marketing organisations to become more successful and agile.

Editor's note: For my part, I am still trying to figure out the meaning of the acronym for the next level of brand maturity: the French kiss. So sexy.

11.

INTERVIEW WITH JM-LASRY : WILL BIG DATA KILL SCIENCE?

Fred: If Data is a windfall, it cannot be so without a number of questions being posed. Especially in engineering companies, where basic knowledge acts as a source that is as precious as it is preserved. The primacy of knowledge could disappear or stop being essential. This mass of data transforms the connection with the material being used, with a probabilistic approach that reduces certainties. We are moving from the field of causality to that of correlation. We are becoming more attached to symptoms than events or their potential causes.

For example, after the AF447 tragedy, science attempted to understand turbulence in the highest reaches of the atmosphere, which until then had been a very nebulous subject. However, since the multiplication of satellite imaging data and it becoming available, it has been possible to obtain a turbulence status in real-time. With the help of Big Data, all we have to do is avoid turbulence; there's no longer any need to try to understand it.

Another example, in psychiatry, is Decision-Making. Based on processing huge masses of heterogeneous data, Decision-Making will make it possible to determine when a violent person is at risk of committing a crime. This means that society will no longer need to understand what would have been required to calm this person down. Yet, by acting in this way, i.e. focusing solely on the symptom, we are condemning the individual to internal exile, at his expense and for the sole benefit of economics.

As science is based on the accumulation of knowledge, we are at risk of stemming this accumulation. However, the improvement and transformation of technological, social, and human objects generates progress, and that is the driving force of humanity. So is the clairvoyance provided by Big Data at risk of killing science?

J-M Lasry: "Yes, it's true that from one century to another, fashion seems to have changed. Science is the passion for discovering the causes that explain the world. Nowadays, we often get the impression that efficiency prevails over understanding. If aspirin calms a fever, why bother finding out its cause? Looking for causes and seeking to understand is pivotal to science, but it takes a great deal of time, effort and sometimes huge detours. Consequently, it is very expensive. Whereas, we can abandon it if we find the shortcuts that allow us to treat the symptoms directly.

Maybe being in California and talking about Big Data is what makes you feel this trend so strongly.

The word is out that with Big Data, machine learning and datasheet algorithms, we might be able to increase everyone's longevity around

the world a great deal; reduce morbidity everywhere for everyone. But how? Algorithms will have undoubtedly found unexpected traces that are the mysterious, unexplained yet pertinent sign that it is urgent to consult one's dentist or cardiologist, or to take vitamin D or calcium. These signs won't be explained but they'll be very useful for reducing morbidity, and even mortality. It's believable, as the advances of Big Data are fascinating, and supported by the combined forces of Moore's Law, crowdsourcing, open data, web n.0 data, the internet of objects, the imagination of thousands of data scientists and all the talents of the Valley.

It is said that "just ask Siri" might replace the expression, "think different."

Will science disappear, or in any case take a back seat, in the face of exponential knowledge that is only concerned with symptoms?

The paradox is that science is threatened by one of its little darlings. Because the most-advanced science has certainly fuelled industrial progress to date. Science makes the exponential development of calculation, storage and communication methods possible. And cutting-edge science will one day - in perhaps the not-too-distant future – make quantum computing possible, ushering in a new age for machine learning and any Big Data processing.

Of course, long after the invention of electricity, candles still have their uses. Naturally, there are still people

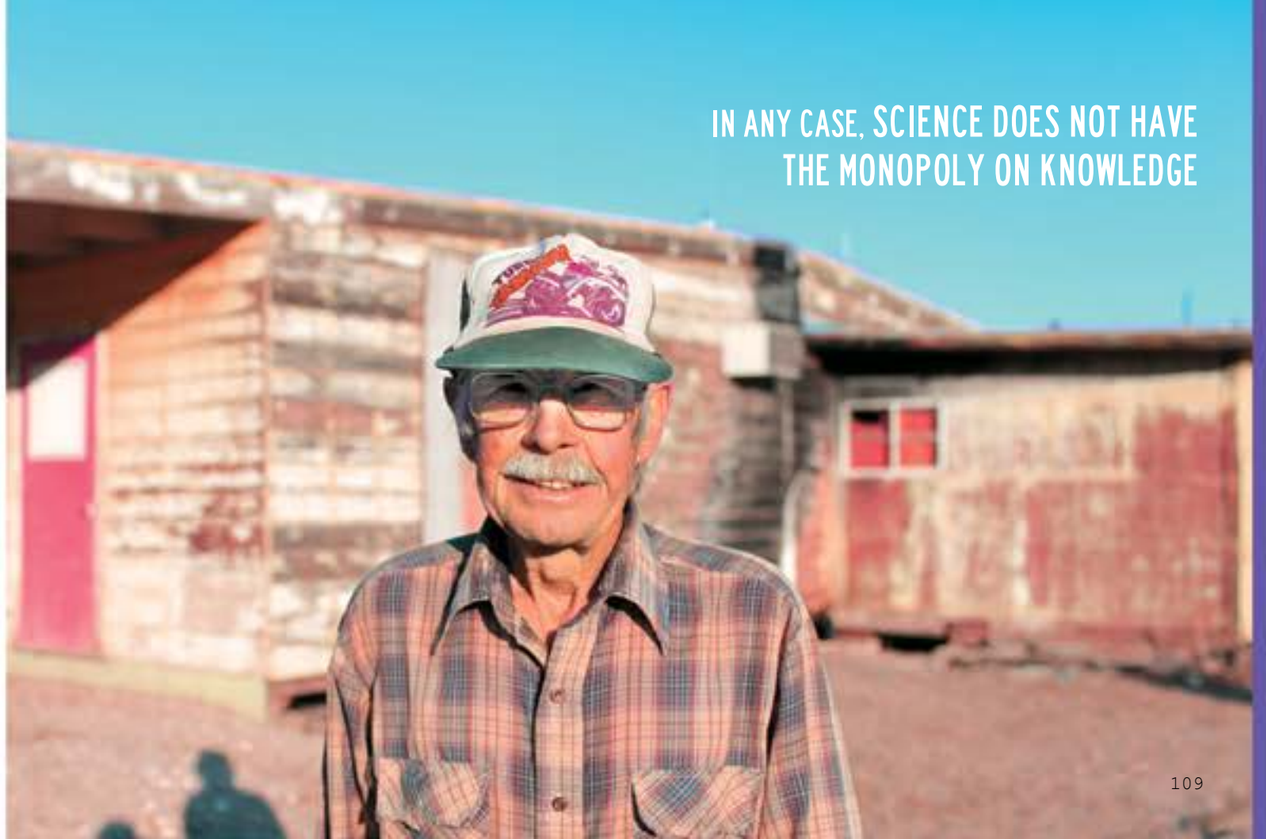
who are mad about analogue film after digital technology buried the photochemical industry. Will that be the fate of science? Will it only survive in the anguished passion of those who want to know the causes and not just the symptoms? That's taking it a bit far, even if the Californian sun and the atmosphere of the Valley make you want to choose efficiency over the sluggish meandering of traditional science.

In any case, science does not have the monopoly on knowledge: it is already sharing the floor with truly useful disciplines, ranging from cooking to law, and including all sorts of respectable disciplines that make our everyday lives easier or more pleasant.

The shock for science is without doubt the fact that Big Data will provide solutions in areas that science believed to be a given and its exclusive preserve.

That said, it is actually good news for science, which had become mainstream and overly sure of itself. Convinced that it had vanquished religion with its ability to explain the world and to turn it upside down with the sustained pace of innovation: science has recently been lacking any serious competitors. And scientists still don't realise what's going on with web n.0. CERN is more proud of the Higgs Boson than having invented and offered the world the World Wide Web, html and http, which revolutionised the planet.

THE NEW STIMULUS FOR SCIENCE IS PERHAPS THIS GALAXY OF INTELLIGENT AND CONNECTED OBJECTS, WHICH IS BEING CONSTRUCTED RIGHT BEFORE OUR EYES.



12.

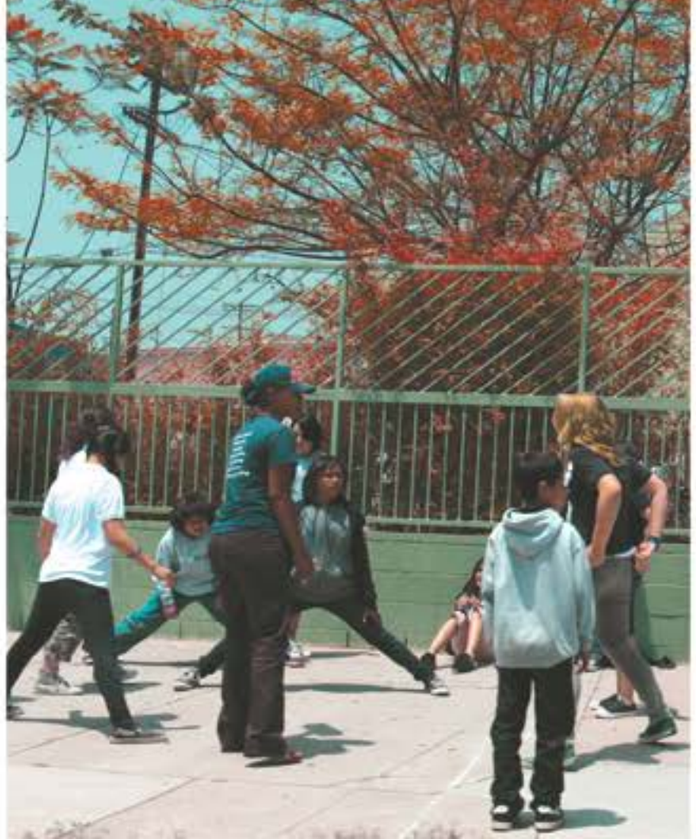
JEAN-MARC MERRIAUX: FREE THE CREATIVE POWER OF THE MEDIA!

It can’t be denied that, in our digital environment, the traditional relationship linking a sender to a receiver is now obsolete. The traditional media have long asserted their legitimacy based on the ability to transmit the same information and the same content simultaneously. Their capacity to create and reinforce social links is definitely called into question by devices that make simultaneity, de-linearization of broadcasting, and instant exchanges part of the everyday life of new generations. Traditional media long thought that they were the only ones who knew their audiences thanks to tools of another age that punctuated their day-to-day existence (television ratings, newspaper readership, etc.). They need to think again, and go back to basics. Their fundamentals are built on creative audacity and quality in the production of content. For several years, in order to reach an increasingly volatile audience, these traditional media sought to make their production smoother and more uniform, an element of standardisation was introduced. Success is coming from the ability to free oneself from this fossilization, like American fiction, which, thanks to its creative power, has been able to capture new audiences on new media platforms.

EDUCATION: DIDACTICS VERSUS STORYTELLING

Education is facing the same challenge. Who is the sender and who is the receiver? Although this may be a less abstract question than in media environments, and far easier to answer, as the players - the teacher and the student - are well identified, the fact remains that their relationship is changing. It is also shifting away from a vertical, binary relationship towards multidimensional connections, where other vectors are interfering with these ancestral relationships. These vectors are digital tools, social networks, search engines, and the likes of Wikipedia. How do we stop them being seen as foreign bodies that don’t have a place in the art of transmitting and educating? We must realise that the audience has changed, and that it is moving quickly. We won’t be able to stop it in its thirst to discover and shift boundaries. Even if it doesn’t have all the tools to understand and comprehend this new world, there’s no choice but to adapt to it. It’s up to teachers and mediators to find solutions and guide new generations in their thirst for knowledge and understanding. The teacher

must understand these new environments and make them a part of learning. It's not a question of challenging the founding principles of education but of taking a new stance to incorporate other knowledge. We need to restore creative power in education, using a similar method to that which has imposed itself on traditional media. This creative force relies on a shared approach where each of the players has to find a place in a horizontal representation of relationships. As opposed to Anglo-Saxon education systems, ours is based on far too vertical practices. The disciplinary approach is still too important in our education models, at the expense of the competence-based approach. Again, this brings us back to one of the bases of our education system, didactics. Didactics allows room for creativity. In these changing environments, knowing how to contextualise learning is power.



Didactics will make it possible to overcome the challenges posed by digital technology. It's nothing other than storytelling adapted to education. We know the power of storytelling in other media and that it can be adapted to all forms of dissemination. Didactics must be repositioned in the heart of teacher training. In addition, the notion of the journey associated with educational data, through the semantic web, will soon offer didactics real opportunities to play a new role. Then it will be time to invent the didactics of data.

DIDACTICS ALLOWS ROOM FOR CREATIVITY.

13.

FRANÇOIS EUDES CHANFRAULT : MUSICAL COMPOSITION AND TECHNOLOGY

SO WHEN I TOLD HIM YEARS AGO I HAD A CRUSH ON MUSIC IN LA, HE LOOKED AT ME WEIRDLY AND SAID

“HAVE YOU JUST SAID YOU HAD A CRUSH ON LA BECAUSE OF MUSIC ?”.

I SAID “NO. I HAD A CRUSH ON MUSIC AGAIN, ON LISTENING TO MUSIC, IN LA.”

I fixed the appointment with Fred at Urth Caffe, on Melrose. It’s a place I usually go because it slightly reminds me of a parisian café. Well, I know, it’s far from it, but for LA, man, it’s just heaven : casual tables on the street, and WALKING people doing shopping to look at. And it’s close to Olly’s beautiful place, in North SIerra Bonita, where I crush in.

I’m here to work on his new feature film, Kristy, produced by the legendary Harvey Weinstein, and we’re working every day figuring what the score will be, watching movie clips, listening to tracks, Olly showing me things he likes in other flix and making me listening to his enormous music collection. He knows so much music it’s embarrassing. I’ve brought my portable gear with me, the kind of secret weapons you can use everywhere and be able to throw a very convincing musical sketch : a laptop, some light weighted synths (Blofeld, Tetra), a midi controller for drums (Maschine), a keyboard and a good travel friendly soundcard with a decent preamp which i can plug an electric guitar in. I’m throwing

the basis of what will be the core of our soundtrack later. So we're here at Urth with Fred, chopper sounds over our heads, organic carrot juice, wannabe actors, rookie starlets and.. Lenny Kravitz with tatooed friends two tables afar.
I know Fred from a long time. He really digs music and he also really digs LA. I mean, really. So when I told him years ago i had a crush on music in LA, he looked at me weirdly and said "did you just said you had a crush on LA because of music ?", I said "No. I had a crush on MUSIC again, on listening to music, in LA." Of course he asked what the hell is so special here about music.

Well, writing music for movies, the answer should be obvious, but guess what, it's not.

To be honest i wasn't listening to too much music at this time, being doing so much loud guitars and noisy synths on my own, but, most of all, I was feeling a bit disconnected with today's music and today's way of listening to music… Indeed, as crazy as it may sounds for a musician, i was bored by the act of listening to music : Dull mp3s which always let me with a bitter taste of it's-not-the-real-thing, too many ways on my pc, my laptop, my xbox, my phone, my hifi, all my cds, all my vinyls, all my old cassettes... Actually, in my real life, i was more singing the tunes i like and which i know by heart than listening to them.
Then i came to LA and everything changed, right from the start. The fact that you MUST have a car, that you MUST drive everyday whatever you do, changes everything. You will stay in a box for a while because of fracking traffic and you'll have to use this time for something interesting, and then it came back.

Olly gave me his old ipod full of the latest cool things he suggested me to listen to and, while driving at

the end of the day on Pacific Coast Highway near Pacific Palisades, on the way to Topanga, the light was so purple, the air so sweet in my convertible, the music melted inside me. Palm trees, neverending shores, monstrous highways, a hardly explainable feeling of honey in my chest, and i drove like a highly loaded superstar, with basses loud enough to tear my car to pieces. And God, i was so much inspired ! So many songs came to me, arpeggiator lines, voices, gorgeous synths, all provoked by the beauty of the light in LA.

Now when i'm back in Paris, i try to drive as much as i can, as silly as it may sound for a city you can't (and you should better not try to) drive in. The light is not there, of course, nor the convertible, but the remembrance of the pacific coast is still vivid, and i still got so much ideas now in my car, dreaming of LA. I must thank this city (and Olly's flawless tastes) for bringing me back this pleasure of listening to other's music, because it's still the better way to get inspired in writing your own.

14.

FREDERIC JOSUE: I WATCHED THE BIRTH OF A NEW WORLD

Let there be no mistake! Looking at the bigger picture, the revolution of media through networks is but a fragment of the global economic revolution, if not of Western civilisation. The verticality of economic and social relationships is giving way. The entire technical system is affected. The old world that was born with the Industrial Revolution is moving aside. We have turned a new page in history. Understanding it puts you one step ahead.
In the 18TH century, the appearance of steam energy revolutionised production systems. Craftsmen, who were masters in their workshop, with their wealth of expertise and tools, were progressively dispossessed of these assets by the factory system. The factory system was the product of the water frame. The concentration of production - be it of energy or manufactured goods - gradually became the norm. The craftsman became a worker, the owner of premises and machines: a capitalist. The separation of capital and labour is the analysis that was so dear to Marx.

Verticality then took over: an energy producer, a distributor, a client, workers who produce goods that they can’t always afford to buy, for consumers who they never see. Salaried staff became the norm.

The arrival of electricity did not call this development model into question, despite it appearing to be a more flexible type of energy for the production system. Advances in mechanisation and the need for economies of scale further speeded up the process of the concentration of production.

A new technical system is now in the process of emerging, as the result of changes linked to networks. Let’s start with energy production. Renewable energies, combined with the development of the internet, reflect this departure from the previous system. Network logic and decentralised energy production

mean that verticality no longer works. The centralised production of energy is bound to disappear, freeing up the capacity to produce in a decentralised manner. This potential revolution invoked by Jeremy Rifkin meets and shapes the expectations of a society in the process of massive change.

With personal computing, individuals are literally regaining control over the means of production, which have been concentrated in the hands of the few. Hence, nowadays, an individual can at least own an integrated software suite that allows him to design an object (a piece of music, a photo or a book, etc.), which he can have produced then distributed. He can also arrange for it to be advertised, using social networks. Our locavores in LA have the same approach, adapted to food consumption. A local, horizontal network links producers and consumers, departing from the vertical distribution structure imposed by the food-processing industry.

OUR LOCAVORES IN LA HAVE THE SAME APPROACH, ADAPTED TO FOOD CONSUMPTION.

Following the same logic, this time pushed to its limits, an individual can use a 3D scanner to digitise a physical object and produce it himself using a 3D printer. 3D patterns can also be obtained from Creative Commons (CC) sites, to make a tractor or a chest of draws. 3D printing is no longer limited to silicone. Designed by these

THE MEDIA CONSUMER IS MORE INTELLIGENT BECAUSE HE IS NO LONGER ALONE, HE IS LINKED VIA NETWORKS TO MILLIONS OF OTHER CONSUMERS.

new craftsmen – the Makers who were so dear to Chris Anderson –, these objects are "printed" in community FabLabs that are disseminated geographically. Everyone can start to produce small series of objects anywhere, for local markets. Former industrial economies affected by de-industrialisation and relocations can once again dream of a positive balance of payments. In this ideal, China will no longer be the workshop of the industrialised world.

The media at the centre of technological progress have not escaped this new transversal approach. Experiences, as unique as they may be, actually create a convergence, creating a trend that players in the industry would be well advised to understand. The media consumer is more intelligent because he is no longer alone, he is linked via networks to millions of other consumers. Together, they intend to act on content for which the media are ultimately only a vector.

From this perspective, even entrepreneurial structures need a rethink. A colleague told me that an "advertising agency comprises of three people: a Creative Director, an Artistic Director and a Commercial Director," and that's how it used to be. Nowadays it's "power to the people" and technological start-ups have opened the market. Organised in adhocracy – i.e. ad hoc or project-by-project organisations – they are transversal governance structures, in which there is little specialisation, information is free, and employees own a part of the capital and sometimes even provide the machines - their computers that they have configured themselves, meaning that most are literally at one with their PC. These structures are light, mobile and disrupt the status quo. These start-ups bet on creativity and human capital, creating a reversal in the flow of governance by revaluing the labour factor.

Their organisation expanded, creating political tension in the heart of traditional companies that are structured vertically. Historically, this managerial revolution was backed by computing pioneers, and fuelled by the counter-culture of the 1970s. Initially, the 1950s hackers from MIT, and later, the forerunners like Steve Wozniak, defended a culture of freedom and openness, fighting any kind of domination. The decentralisation of production – of any kind whatsoever – is moving unstoppably towards the devolution of political and managerial governance. It is forcing us to play on a new stage where employees rather than profits are valued. The company must be a whole where each person contributes; it must give coherence to diversity, which is a source of wealth. When they reach a critical size, many start-ups abandon transversal collaboration to conform to the dominant, hierarchical and normative model. Microsoft and Apple are the best examples of this, so much so that their management is now criticised. The words of Alexis Richard clearly demonstrate how technological players are the first to halt the advances that they themselves have created, as soon as they move into the dominant system. Facebook has created the largest social network in the world, but it centralises user data, departing from the grid computing principle that should be in its DNA.

These sacrifices are at risk of conflicting with a younger generation that was born with networks. Because they barely conceal executives' desire to stamp out the revolution's potential to create a society that values collaboration over competition. This gradual redistribution of the means of production could take the legitimacy of governance away from the dominant class in an increasingly open world.

DECENTRALISATION SHOULD BECOME MORE WIDESPREAD AND THE NETWORK SHOULD ENABLE A NEW, MORE TRANSPARENT, AND ECONOMICALLY EFFICIENT FORM OF REGULATION.

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Project management and coordination: Vincent Boucheron & Astrid Wolff
Creative direction: Francis Edelin
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www.havasdigitalfactory.com


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