

THINK

CREATIVE

The creative industry and print's role
in the creative market of today

INTRODUCTION

The Creative
industry
today

PERSPECTIVE

Hubs and
highlights

INSIGHT

Customisation and
personalisation

The print
opportunity

Canon



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Spanning multiple industries including advertising, architecture, fashion, music, publishing and film; the European creative economy currently has annual revenues of

€535.9 billion

contributing 4.2% of Europe's GDP

“Without creativity, there would be no progress and we would be forever repeating the same patterns.”

Edward de Bono

Widely regarded as one of the foremost experts in the fields of creativity and Lateral thinking



Introduction

“... the creative and cultural industries create five times more jobs than telecommunications and far more than conventional sectors like chemical, automotive and the metal and steel industries. We are in the information age and creative works are the main source of its digital economy.”³

Christophe Depreter
President, GESAC

Creative and cultural industries (CCIs) are amongst the oldest in existence. From the arts of poetry and sculpture in Ancient Greece through to digital entertainment today, these industries are linked so intrinsically to human behaviour that the creative economy has been one of the most robust in recent times.¹

Spanning multiple industries including advertising, architecture, fashion, music, publishing and film; the European creative economy currently has annual revenues of €535.9 billion, contributing 4.2% of Europe's GDP.²

Its industries also stimulate creativity, innovation and growth in other sectors. For example, an advertising agency in Berlin might work with a photographer in London to capture the visual for a campaign and then, working with both an illustrator and printer back in Germany, produce the final artwork for a leading music production company.

Outside the creative sectors, fashion designers can often be found adding extra flair to the automotive industry. For example, Infiniti, Nissan's luxury brand, collaborated with American fashion designers Zac Posen and Thom Browne in 2014 to create two unique versions of the Infiniti Q50 luxury sedan.

Often, it is the creative industries that are the first to innovate and embrace new trends in this way.

Think Creative will explore the creative economy's current achievements across Europe and the trends that are defining and shaping its growth. It will also highlight how print service providers (PSPs) can tap into these resilient, dynamic and innovative industries and how, they can work together, using print as a route to new opportunities and innovation. ○

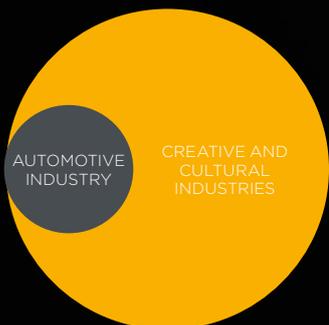
¹ Measuring Cultural and Creative Growth, EY, Dec 2014

^{2,3} Cultural and creative industries in the EU show way out of the economic crisis, Dec 2014

The creative industry today

Not only is the creative economy contributing 4.2% of Europe's GDP, but CCI's are Europe's third-largest employer. It is also one of the leading sectors for youth employment, which buoyed its resilience during the recession and lends itself well to future proofing.

Creative and cultural industries (CCIs) employ nearly **2.5 times** more Europeans than the automotive industry.



The most recent pan-European study from EY found that **Visual Arts**

€127b

Advertising

€93b

TV

€90b

were the three biggest sectors, which together accounted for more than half of European CCIs.⁴

Publishing – of newspapers, magazines and books – generated a combined revenue of

€107b⁵

^{4,5,6} Measuring Cultural and Creative Growth, EY, Dec 2014

There are some incredible highlights and success stories within the creative economy's sector. For example:

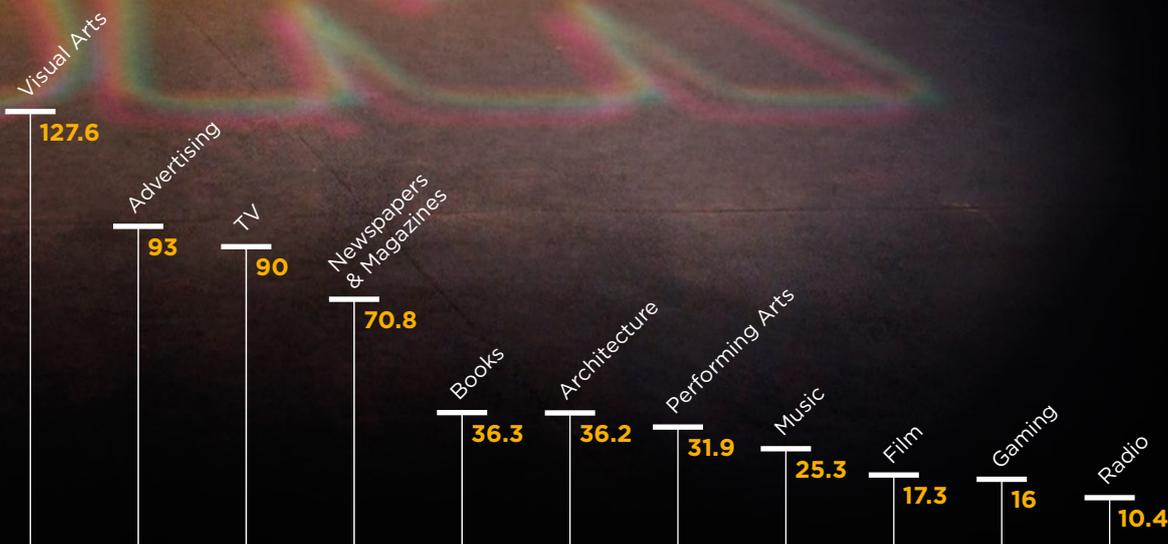
With more than 1.2 million employees, the **visual arts** sector is the largest CCI in Europe.⁶

A great wealth of talented authors of fine art, illustration, photography and design have their works displayed and sold throughout art galleries, auctions and museums across the region.

In fact, the European art industry is taking a lead on a global scale in attracting art investors and driving culture-oriented tourism. Together, Christie's and Sotheby's accounted for 42% of the entire global fine art and antiques auction market in 2014.⁷ Additionally, of the 180 major art fairs with an international element that took place in 2014, 38% were held in Europe, (a close second to the 39% held in the US).⁸

Driven by the rapid expansion of online revenues, the **advertising sector** is the second largest after visual arts. In the UK, it is the largest creative industry employing 115,300 across creative and other occupations (such as IT, project management and finance).⁹

It is a fundamental part of the overall creative economy's success and a source of innovation. The development of native advertising is a great example of how the sector is adapting and also stimulating CCIs' growth with interactive adverts showcasing new online games, music videos and social-sharing. ○



⁷ Antiques Trade Gazette, March 2015

⁸ TEFAF Report 2015

⁹ A Dynamic Mapping of the UK's Creative Industries Jan 2013



Hubs and highlights



Culture and creativity overall can become a powerhouse of economic growth in Europe.¹⁰ SMBs play a prominent role within the creative economy, fuelled by the emergence of European creative hubs. Such spaces or hotspots for networking and business development within the region are already showcasing the true potential for CCIs across the rest of the continent.

Within the **UK** for example, creative industries are valued at £76.9 billion a year – contributing an incredible £8.8 million to the UK economy every hour.¹¹ The UK creative sector is also outperforming the UK economy as a whole, growing at three times the rate. Design alone (product, graphic and fashion design) is growing at double that rate.¹²

Often, print and design will be a visible and busy part of creative hubs. Take London's Clerkenwell for example. One Canon customer, MJ Impressions, grew its business by serving the local, creative community; from universities to marketing agencies. In May 2016, the village will even have its own Design Week with showrooms and exhibitions of creative work; all expressed through printed materials.

¹⁰ Measuring Cultural and Creative Growth, EY, Dec 2014

¹¹ The Design Council

¹² Design Council, January 2015

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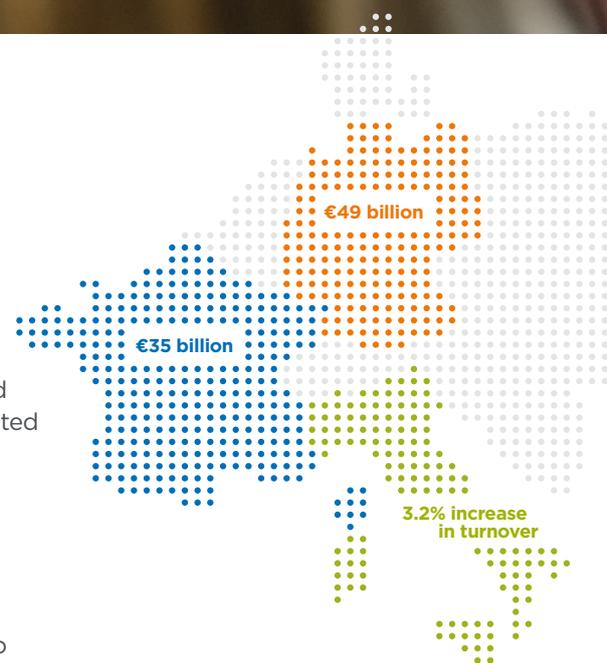
a year – contributing an incredible

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to the UK economy every hour.

Outside of the UK, the latest available like-for-like data highlights that **France** and **Germany** also benefit from rich creative economies. With a Gross Value Added (GVA) of €35 billion and €49 billion respectively, their creative industries contribute on average 3.65% towards their non-financial economies.¹³ In **Italy**, businesses that chose to invest in creativity during 2012 – 2015 saw a 3.2% increase in their turnover, further highlighting the strength of the creative sector. This investment has also had a positive impact on employment with the cultural industry employing 1.4 million people (5.9% of the total population).¹⁴

Elsewhere in Europe, an estimated 100,000 jobs are set to be generated by Berlin start-ups, many in the creative sectors.¹⁵ In Holland, the added value provided by the Amsterdam creative industry is €4.3 billion, generated by 40,312 businesses.¹⁶ Rome, Stockholm, Madrid, Munich and Budapest also boast creative hotspots¹⁷; leading to the creative economy being a key component to economic development across the wider region. ○



¹³ Europe's Creative Hubs, Enders Analysis, 2014

¹⁴ Il Sole 24 Ore July 2015

¹⁵ McKinsey & Company Study 2013

¹⁶ Amsterdam Economic Board

¹⁷ Measuring Cultural and Creative Growth, EY, Dec 2014

Whilst the creative economy has proven its resilience, it is the trends that CCIs embrace today that will shape their future growth.

Tomorrow

“For many industries, digitisation is completely revolutionising the way companies interact with their customers. Among the industries most profoundly affected by digitisation are those engaged in creating content. Some sectors, such as the music industry, have been wrestling with digitisation for a decade or more; others, like periodicals publishing, are only now feeling its full impact. In just the past couple of years, we have seen the emergence of new players in the creative industries, such as 3D printing creative services and digital museums, which are likely to become new sectors in their own right.”¹⁸

Strategy&, *The Digital Future of Creative Europe, 2015*



Digital

Without doubt, digital is the biggest trend at play. Digital use has evolved with cultural development, both for consumers and businesses. Not only has digital disrupted the way we work, it has also spurred completely new business models - in terms of production, distribution and consumption - that integrate high-value content with technology.

Museums are a great example of the benefits of embracing digital. Steeped in history and tradition, many museums have moved into the digital age by adopting technology from display screens to interactive devices to enhance collections and enrich visitor experiences. The British Museum has a technological hub for children and young adults to learn and interact with the Museum's collection. Offering augmented reality, image recognition and 3D printing, the museum's digital learning programmes attracted over 51,000 participants in the first five years.¹⁹

In the same way, digital has added a new dimension to **gaming**; one of the most dynamic CCIs. Whilst visual arts and advertising could be viewed as the very backbone of the creative economy, it is this young industry that really commands attention. It has the second greatest ratio of sales versus jobs across all CCIs with each job generating on average €148,148.²⁰ With more than 26 million Germans playing video games on smart phones, TVs consoles and hand-helds, Germany has the most internet users in Europe, creating significant potential for business.²¹

In 2014, the independent magazine subscription service Stack reported a 78 per cent increase in revenue and a 76 per cent rise in subscribers. This boost in popularity for independent titles prompted long-time online magazine retailer magCulture to open its first retail shop and studio in London in 2015. Many of these titles - such as Betty Magazine - start as free online blogs and then make the transition to print.

Digital revenues have ultimately driven the growth of the creative economy, adding €30billion to revenues between 2001 and 2011.²² This trend is set to continue into the future with digital presenting even more ways to consume and distribute creative products; driven partly by the fact that smartphone shipments are expected to reach a staggering 1.3 billion units by the end of 2015 alone.²³ Almost all of those devices will pack a smart keyboard, speakers that support wideband audio, back- and front-facing cameras, beamforming microphones and HD video. They are power tools for creative industries.

Digital technology is helping to proliferate Stock Keeping Units (SKUs) in the retail sector, driven by consumer demand for product variation. Considering brands in wider market sectors, there is a huge opportunity for PSPs to step in and provide the required level of varied packaging to cope with the demand for more SKUs.

¹⁸ Strategy&, *The Digital Future of Creative Europe, 2015*

¹⁹ The British Museum Success Story 2015

²⁰ Measuring Cultural and Creative Growth, EY, Dec 2014

²¹ GTAI 2012

²² Measuring Cultural and Creative Growth, EY, Dec 2014

²³ Android Authority August 2015



Customisation and personalisation

Brands and retailers have woken up to the fact that the customer is their number one priority. Every decision nowadays is taken with the customer in mind. This trend is most clearly seen with the growth of personalisation and customisation, thanks largely to the emergence of digital. We have seen the advertising industry evolve from mass to direct and even micro-targeting, fuelled by the increased use of mobile devices. The consumer demand for intimacy also comes into play here. With digital technology and digital print perfectly primed to meet many such expectations, it is possible for CCIs to really make the most of this trend.

Brands focused purely on customisation as their key driver are also already seeing great returns. The popular Australian brand Keepcup – retailing re-usable cups for avid coffee drinkers – has successfully infiltrated the UK market by enabling consumers to choose their own combination of materials and colours.²⁵

Customisation is taking off in new directions; you can kind find great examples within the automotive, fashion, publishing industries and interior décor industries. Nissan allows buyers to fully-customise their cars.²⁷ Laminate flooring business Falqon in Germany has been revitalised by an innovative business model; revolutionising the commercial and domestic flooring industry by developing bespoke, customised flooring products.

Personalisation isn't new – just think of fashion and its monogrammed handkerchiefs and personalised sports shoes – yet its popularity is spreading. Nutella offers customers the opportunity to add their name to a jar of hazelnut spread at key points in the calendar, at Valentine's Day and Christmas. Custom wrapping paper and cards are available in Selfridges. Consumers can add a name to an Abigail Warner design to make a gift even more special. Industries across the world are embracing the opportunity to attract and nurture customers in a more personal way.



²⁴ Making it Personal, Bain & Company, 2013

²⁵ Why you should be thinking about mass customisation. MakeWorks, March 2015

²⁶ Making it Personal, Bain & Company, 2013

“In general, customers who buy customised products are more satisfied and are more valuable. By automating customisation using the Web, companies can more easily take a customer segment down to the size of one. In five years this will come to be expected by consumers.”²⁴ ”

Ken Seiff

Executive Vice President of direct and omni-channel marketing at Brooks Brothers in 2013.

As previously highlighted in Canon's Think Retail guide, international department store John Lewis led the way in customised furniture with its Any Shape, Any Fabric sofa service. Customers were able to choose a card with a printed image of the sofa style and a fabric sample and when both were positioned near a screen, an image of what the sofa would look like was presented.

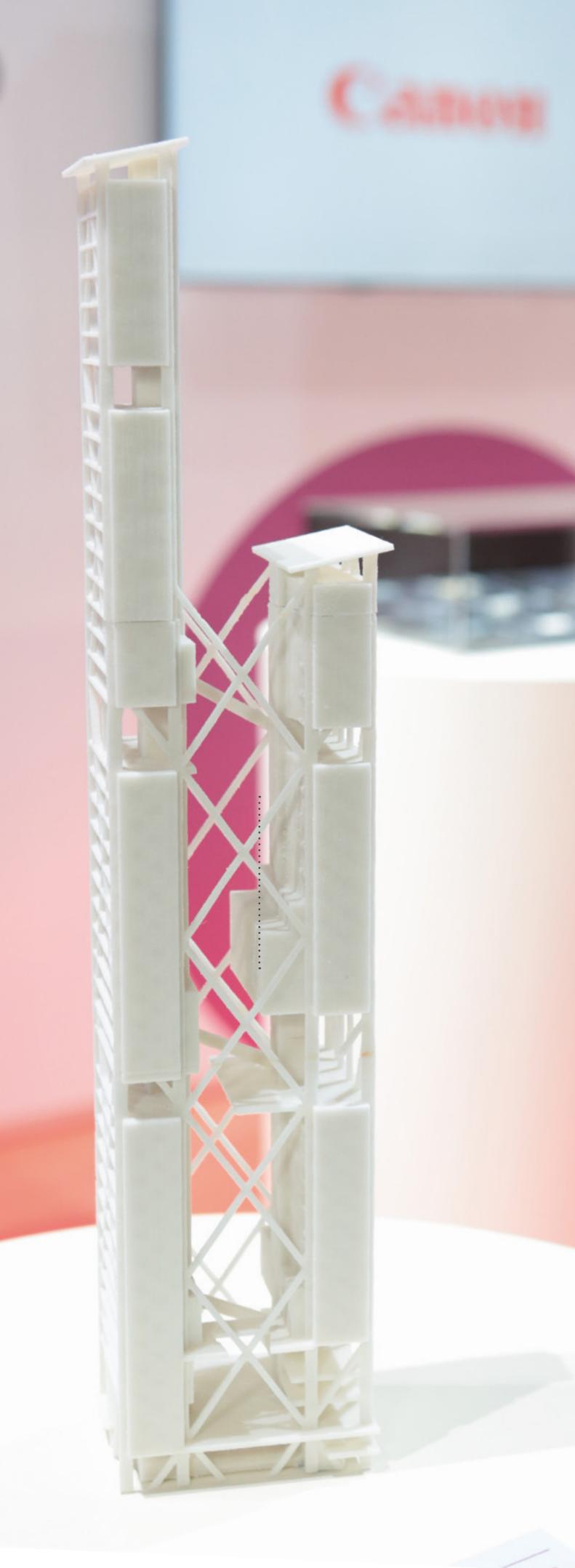
With the availability of digital fabrication and the ability to produce one-offs quickly, CCI's focused on understanding and making use of the trend in self-expression will have an opportunity to reap the rewards. A Bain survey of more than 1,000 online shoppers found that 25% to 30% are interested in exploring customisation. While it is hard to gauge the overall potential, if 25% of online sales of footwear were to include customisation, it would equate to a market of \$2 billion per year.²⁸ ○

“Shoppers are primed for customisation just as the capabilities are evolving to serve the market. Technology has advanced to enable flexible, digitally controlled manufacturing processes and to integrate online design capabilities with supply chains. Computing power and bandwidth are now sufficient to accommodate online design without making the experience too cumbersome.”²⁶ ”

Bain & Company

²⁷ Nissan Juke 2015

²⁸ Making it Personal, Bain & Company, 2013

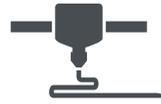


“

3D printing is starting to change the way that creatives express themselves, and has the ability with innovation in software, hardware colours and materials to be absolutely transformative in the creative space. 3D Printing is really exciting and can give creatives entirely new parameters to work within.”

Richard Curtis

Principal Solutions Consultant, Digital Imaging, Adobe



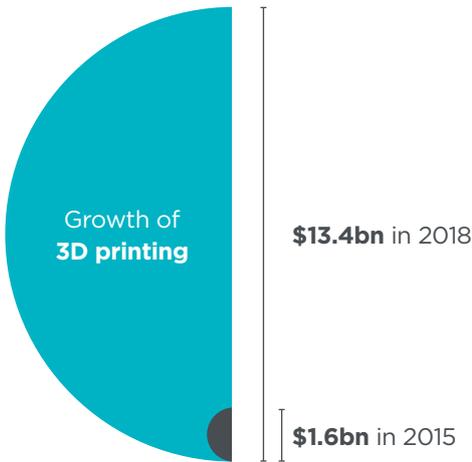
3D printing

Additive manufacturing or 3D printing is coming of age, with end-user spending globally on 3D printers set to increase from \$1.6bn in 2015 to around \$13.4bn in 2018 according to Gartner.²⁹

3D printing has revolutionised the way manufacturing and engineering companies are working by enabling the production of high-quality, one-off prototypes that accelerate product development. Accurate and cost-effective concept models can now be developed in hours rather than weeks, with 3D printing opening up new ways of producing and communicating for a variety of different markets. For example architects can now print a full colour building model overnight which will help communicate a design internally and to a client, or sell a design to the public.

It is startling to think that a single machine can now create vastly different products such as cases for mobile phones, complex engineering parts and product mouldings, which are among a broad scope of applications opportunities. It's this flexibility that opens up a huge wealth of opportunities for creative and cultural industries (CCI).

It's not just in pre-production processes that the creative economy will benefit. 3D printing will enable "produce on demand" scenarios for more than 10% of all consumer purchases by 2020, according to IDC, marking a huge opportunity for CCIs.



3D printing is unleashing creative opportunity for the conception of products and changing the paradigm of design. Freed from the controls of traditional manufacturing processes designers focus on the most elegant design solution without the constraints of traditional tooling processes and turn around designs that are quicker and more complex. As a result 3D printing is playing a major role in architecture and product design, manufacturing and engineering.

There is a surge of knowledge entering industry from a new generation, educated in the capabilities of 3D printing. Modern education has allowed people to free their mind and this paradigm shift from traditional limitations is opening up new possibilities in product design. Hence the reason why we see such a rich market potential as organisations are now thinking of 3D printing as an integral part to their design process.

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²⁹ Gartner, Forecast: 3D Printers, Worldwide 2014
³⁰ IDC Predictions 2015

“...the opportunity to combine reality with additional information sees augmented reality becoming an emerging trend to watch.”



Augmented reality

Most recently synonymous with Google Glass, the opportunity to combine reality with additional information sees augmented reality becoming an emerging trend to watch. It merges the real and virtual worlds to contribute to reduced development times during the product design process. By allowing users to evaluate a product's design and operability it can lower the number of prototypes required and minimise environmental impact.

Augmented reality provides an opportunity for those working in architecture, manufacturing and interior design to present their ideas to clients who can walk around a building before it's complete; and for creative agencies to showcase how an advert placement might look.

Ultimately, it is possible to support sales activities by simulating actual products for customers, enabling them to handle and view the products from different angles. This trend will see evaluation of a product's design and operability like never before.

The combination of digital content with reality enhances innovation in design, architecture and construction. The potential to speed-up product development and time-to-market will also further support innovation and drive growth. ○

Common needs



All sectors within the creative economy are unique, but their areas of commonality are striking. Many of their core needs and ways of working are the same. For example, all businesses need to communicate ideas or represent their brand. All businesses look to technology to help differentiate, work in new ways and transform.

Businesses in the creative industries are no different. They will look to new and emerging technologies to streamline or facilitate these core processes or even – as we have seen – completely reinvent them. The collaboration of visual and tactile communications supports creativity. 



Innovation
and where
technology
can support

“ For me there are three types of magic in photography. The first being in the capture of a picture... The second is in how I post-produce the picture... The third is the process of making a print. ”

Clive Booth

Photographer and filmmaker



Creative and cultural industries involve a wide range of sectors and activities including content, publishing, production and distribution. Many of these industries are built on vision and innovation. With the freedom and license to ‘experiment’ with technology; creatives have found it is possible to further drive the process and deliver something new and truly creative.

It is well-known that collaboration can steer innovation and fuel creativity and it is in support of collaboration that technology can really come into its own. Businesses across the world rely on cloud services to share ideas and unify geographically-diverse teams to collaborate on projects. CCIs can benefit from via the cloud by widening the opportunity for inspiration and best practice.

Crowdsourcing is one such example of bringing creatives together to build something unique.

Multi-national brands have readily embraced the opportunities of creative crowdsourcing, in fact Toyota crowdsourced its logo and brand name back in 1936.³¹ Many brands now look for help on creative crowdsourcing websites such as Talenthouse and Tongal, paying a fee to post a need for musicians, designers, videographers and other artists to then weigh in with pitches.

However, it’s not just companies that can benefit from cloud technology. Even in the realms of photography, where photographers often work in isolation, the cloud can increase productivity and rejuvenate paths to creativity. Consider the time photographers can save by using apps to capture images directly to a desktop, or for other creatives to alter an image on the move before adding it to an evolving mood board.

In fact, creative processes and productions can benefit directly from the value of print. ○



“ For any visual artist, print is an important part of the creative process. Typically, image makers are tied to their screens when working with images, however, back lit screens and paper always behave differently and will render images in different ways. During the image editing process, exposure values and slight enhancements of tonal range within a scene can be easily applied. However, it is only when you view these changes in print, rather than on a screen, that these sometimes subtle changes will become obvious. Printing as part of this process and not just at the end will ensure that the image looks it’s best on both formats. ”

Richard Curtis

Principal Solutions Consultant, Digital Imaging, Adobe

³¹ Yannig Roth, ‘10 of the best 11 global brands use creative crowdsourcing’, Crowdsourcing.org, July 2012

> Innovation and where technology can support cont.

1

Where print supports the creative process

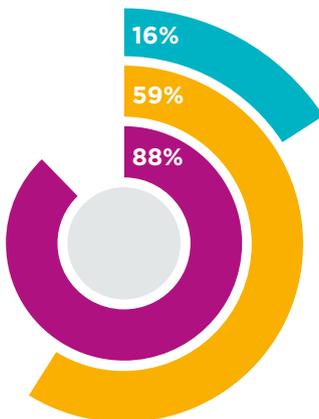
Print is at the heart of a number of core creative expressions – from posters and signage to packaging and photography – and within the supporting processes such as design, proofing and production. In the world of product design, prototyping for form, fit and function can be added to the mix.

It is essential to understand how print can support marketing and communications and make best use of the medium.

Communication - how we communicate, how we express ourselves and what we engage with is a key strength of creative and cultural industries. When it comes to content, print can play an invaluable role. Not only when quality is crucially important, such as with direct mail, but as a platform for a more effective means of communication.

Where visual representation of an idea or piece of work is important, print can be vital. Imagine a fashion designer briefing a manufacturer on a new season's designs; accuracy of colour and consistency of design – both in briefing and in proofing – is paramount. Colour can also draw-out an emotion. We may take colour for granted but it is emotive to human senses. Correct colour workflows are important to ensure we get the response we intend. This is exactly why companies spend thousands of pounds on ensuring consistency of colour when it comes to their visual brand.

Another example is in photography where the image is everything. When photographers present their portfolio to picture editors or clients, they often depend on print to present their work because you observe, process and interact with information in a different, more powerful way. ○



People are actually less likely to read content in detail when received digitally **16%** than when it is printed **59%**.³² To reiterate the point, **88%** of magazine readers have said they prefer print over digital.³³

³² Mark Hooper, The Guardian, 'Who says print is dead?' June, 2012

³³ Editorial, eMarketer: Print versus Digital, July 2014



“

Print is still very exciting. It can be more impactful than a screen to engage and share a creative idea. Also, human senses are stimulated much more with paper; it has distinct smell, feel and reflectance properties, which can trigger an emotional response from the viewer. Of course digital output is still a vital format in today's world, and there's beauty in both. But print still has a valid role to play in the digital world.

Richard Curtis

*Principal Solutions Consultant,
Digital Imaging, Adobe*

”

Daniel Judge, Technical Director, Velmex: “The fashion world values print and colour accuracy. Proofing – particularly for fabrics like curtains or clothing but also photographic – requires colour sign-off. Often printed colours will drift over time and you start to lose accuracy, which is a major problem.”

“We help international fashion brands use print throughout the development process; from creative and design, to proofing and production. Our solution ensures that every printer within the organisation is guaranteed to produce exactly the same quality and colour prints. Brands need to be sure that their teams – within the HQ, country or internationally – are looking at exactly the same thing. In fashion and other creative industries, it is essential to deliver accuracy at every stage of the creative process.”

Only with experimentation and application can you really push and discover a technology and create something new.



Consider, also, the thousands of possibilities that are available to printers:

- Imagery type and treatment
- Material
- Mixed media and mixed print types
- Multiple layers of ink to create texture
- Post-print coatings
- Employment of colours, white, varnishes
- Layers of print on multiple surfaces.

2

Where print is part of the creative process

Even with its valuable support contribution, print can go a step further and become an integral part of the creative process. The realisation of art, culture, creative thought and expression can be greatly enhanced by an effective print partnership.

Take product design, from consumer and industrial products, to furniture, interior décor and industrial components. It doesn't take a great leap of the imagination to appreciate where print can aid innovation if involved as a key component of creation.

The furniture designer Piet Hein Eek is a great example of how print can revolutionise the way creative industries attract and engage with consumers, in this instance, with art and design.

Piet Hein took the most recognisable paintings from the art collection of Amsterdam's Rijksmuseum and printed them onto the seats of plywood stools. Showcased during Dutch Design Week, the Plywood Print Collection included the Milkmaid by Johannes Vermeer – a classical painting – and comprised a variety of furniture such as coffee tables and stools with special prints and textures. Colours and images were printed onto as simple a structure as a scrap of wood or burnt wood. Piet Hein Eek comments, "(Printing) has completely freed me in developing new ideas and designs."

Only with experimentation and application can you really push and discover a technology and create something new. Innovation comes from the users of print experimenting and trying new things, rather than the manufacturers themselves.

While print is often used at the end of the creative process to present an idea or share a message, it can add value if used much earlier in the development process. ○

The creative economy:

Linking creative opportunities to your business

Where is the creativity?
Increasing demand for imaginative and individualised goods and services is leading to a growing body of industries, trades and consumers investing in the creative future.



Print Applications
Every brand and industry has to communicate their idea. Print applications producing signage with exciting finishes, personalised packaging or vivid POS posters are both driving and satisfying the rising demand for creative print solutions.



WHAT'S DRIVING THE CHANGE?

SKU PROLIFERATION



What's driving change
The growth of digital technology, SKU proliferation and customisation and personalisation have been profoundly important in creating more freedom and scope to experiment with creative ideas, content and products.

DIGITAL



PERSONALISATION



CUSTOMISATION



CONSUMER CHANGE



DISCOVER HOW CANON'S INSIGHT AND KNOWLEDGE CAN HELP CUSTOMERS FIND NEW BUSINESS OPPORTUNITIES

www.canon-europe.com/thinkdigital

The print opportunity

There is a real and significant opportunity for print within the creative economy. The majority of printer service providers (PSPs) already work with businesses in the creative industries with proofing, prototyping for presentations or short-run jobs. The trick is to understand how the creative economy is changing and the trends that are shaping that change - this will help PSPs to stay ahead and service the needs of the industry better.

Progressive PSPs can further expand their portfolio by seeking to access new markets and opportunities for growth. According to Ralf Schlözer, Director of InfoTrends, successful PSPs tend to have a higher rate of adoption of workflow, web-tools, new media and digital colour print.³⁴

Providers must understand where they and print can add more value. They should be ambitious and look to innovate; both in the type of work they do and in the conversations and consultancy they provide.

For the creative and cultural industries (brands and agencies alike), it's worthwhile considering how technology and print can help present and sell ideas - and even contribute to the creative process.

Creatives will benefit most from PSPs when they work closely together to move away from commoditised work and embrace wider opportunities. For example, customised or personalised prints or products present the single biggest opportunity for adding high-margin products for both parties, or make a greater impact in marketing.

Whatever the business challenge you face, innovation is best achieved when partnerships truly align. Imagine how printing vibrant images onto virtually any material can change or support your business. You may never look back. ○



³⁴ Ralf Schlözer, 'Web to Print Drives print Volume and Ensures Economic Viability', Infotrends

How can PSPs get started?

1

Do your research

Understand your potential audience and their needs. Ask yourself:

- What is the landscape of the creative sector in your country or location, and how could your business serve this audience? Whether you are in a design or manufacturing-led economy, there are opportunities to support the early, creative stages of a development process.
- What applications are on-trend and what do you need to do – in terms of skills, knowledge, applications or wider capabilities – to take advantage?

2

Look at your current capabilities

The best source of growth is from your existing customers – repeat customers spend 33% more than new clients.³⁵ Whether your starting point is a market trend, an interesting application, or expanding your offering to current customers, you can link these factors to create an opportunity for your business.

- What new areas or concepts are you able to deliver with the current capabilities of your business?
- Do you have creative talent in your business already? Are your people encouraged to think openly and present clients with new ideas? How could you utilise this to offer new or extended services to your clients, existing or new?
- Which of your customers are already in the creative sector, or have links that you can leverage?
- With your new knowledge and Canon's support, how can you show them new possibilities?

3

Think creatively

With so many opportunities in the creative sector, it is important to consider new and different areas of growth.

- Consider engaging with the next generation of creative talent. What opportunities are there in your area to work with design schools for example?
- What knowledge, insight and education about print might you offer to the freshest creative talent? What ideas, concepts and innovations can you share or display in return?

4

Network

As creative hubs spring up and grow in cities across the world, so do the opportunities to engage. Think about where these groups meet: at local events, gatherings and exhibitions.

- Sharing insight, knowledge and inspiration, particularly if it is 'hands-on', is a great way to build relationships with new potential customers. Consider the opportunities to host print demonstrations, workshops or tutorials.
- Position yourself as a marketing or communications expert as well as a print provider. Try to broaden your advice and conversations. Position yourself as a trusted member or extension of your clients' core teams.

³⁵ http://eu.cmo.com/articles/2013/7/18/customer_retention.html

Do your research

Look at your
current capabilities

Think creatively

Network

For more industry insights, why not
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