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We'll go for the job and get into the guts of creative ideas - from strategy, concept and production to distribution and measurement. In addition to showcasing beautiful ideas and useful end products every day, we will address big issues around how people, companies and industries make creativity happen, in terms of process and culture. Our mission is to address the realities of creativity - that it's all-consuming, messy, hard to deconstruct, harder to conjure in your opinion. Like most worthy things, creativity requires hard work. For all its chaotic properties, however, creativity means business. Our central premise is that creativity is key at all levels of business. While business in the past has been driven by efficiency, it is creativity and innovation that will move business, and society as a whole, forward now. Creativity is not just a thing that goes one end of a studio or advertising agency or developer. This is not an exclusive province of the creative department. It is a business driver and a guiding principle for people. It's about making things better - processes and end products. This is a big, cumbersome topic, and we want this channel to reflect the expanding one-story of the mandate, as well as to be an accessible, useful tool for understanding and applying creativity. Welcome home! This blog discusses the different circumstances, problems, solutions and triumphs that arise when receiving home care services. From deciding to take care at home, to different ways to live comfortably with certain medical conditions and conditions, to choosing the right medical equipment to use at home, there are a number of issues that comes up during this time. We will provide you and your loved ones - those who care and those who accept help - with the resources to safely and comprehensively manage your situation. We hope you will join us in discuss and provide some of your own experiences on these issues. We welcome you to become part of our community, so feel free to make yourself in How is the economy changing? The whole history of economic progress can be summed up in the four-stage evolution of the birthday cake. As a relic of the agrarian economy, mothers made birthday cakes from scratch, mixing agricultural goods (flour, sugar, butter and eggs) that together cost only a penny. As a commodity-based industrial economy extended, moms paid a dollar or two to Betty Crocker for premixed ingredients. Later, when the service economy took hold, busy parents ordered cakes from a bakery or grocery store that, at \$10 or \$15, cost ten times more than packaged ingredients. Now, in the time-hungry 1990s, parents don't make birthday cake and don't even throw a party. Instead, they spend \$100 or more to outsource the entire event to Chuck E. Cheese, Discovery Area, a mining company, or some other business that stages a memorable event for kids, and often throws in the cake for free. Welcome to the emerging economy of experience. Economists tend to have experience with services, but experience is a separate economic proposition, as different from services as services from goods. Today we can identify and describe this fourth economic proposition because consumers are undoubtedly eager to experience, and more and more businesses are responding to explicitly designing and promoting them. As services, like those before them, increasingly become commodity-free - think of long-distance telephone services sold solely for price - experience has become the next step in what we call increasing economic value. (See the exhibition Development of Economic Value.) From now on, leading companies, whether they sell them to consumers or businesses, will discuss that the next competitive battleground is staged experience. Progression of the Economic Value Experience is not an amorphous construct; It's as real an offer as any service, good, or merchandise. In today's services economy, many companies simply wrap the experience around their traditional offerings to sell them better. To realize all the benefits of staging an experience, however, businesses must intentionally design an engaging experience that commands the fee. This shift from selling services to selling experience will not be easier for established companies to undertake and weather than the latest big economic shift, from industrial to economic services. However, if companies do not want to be in the commodity business, they will be forced to move to the next stage of economic value. The question, then, is not, but when and how - to enter the emerging economy experience. An early look at the performance experience and design principles of the groundbreaking experience of staggers suggests how companies can begin to answer this question. Staging Experiences That Sell to Appreciate the Difference Between Services and Experiences, Recall An Episode of Old Television The taxi in which Iggy is usually atrocious (but (but taxi driver, decided to become the best taxi driver in the world. He served sandwiches and drinks, toured the city and even sang Frank Sinatra's melodies. Attracting passengers in such a way as to turn a normal taxi ride into an unforgettable event. Iggy created something completely different - a separate economic proposal. The experience of riding a taxi was more valuable to its customers than the service is transported by taxi, and in the TV show, at least, Iggy's clients happily responded by giving great advice. Asking to bypass the block again, one patron even paid more for poor service just to prolong his enjoyment. Iggy's service - taxi transport - was just a stage for the experience he really sold. Experience occurs when a company intentionally uses services as a scene, and goods as props to attract individual customers in a way that creates a memorable event. Goods are interchangeable, goods are tangible, services are intangible, and experience is memorable. (See chart Economic Differences.) Experience buyers - we'll follow the example of Walt Disney's experience pioneer and call them guests - appreciate what the company has been revealing for a long time. While previous economic offers - goods, goods and services - are external to the buyer, the experience is inherently personal, existing only in the mind of a person who has been involved on an emotional, physical, intellectual or even spiritual level. Thus, no person can have the same experience, because each experience stems from the interaction between a staged event (e.g. a theatrical performance) and the state of the human mind. The Economic Differences Experience has always been at the heart of the entertainment business-fact that Walt Disney and the company it founded creatively exploited. But today the concept of selling entertainment experience is ingrained in a business far from theaters and amusement parks. New technologies in particular encourage brand new genres of experience, such as interactive games, online chats and multiplayer games, motion-based simulators and virtual reality. The growing computing power needed to make the experience more exciting is now driving the demand for the computer industry's goods and services. In a speech at comDEX in November 1996, Intel Chairman Andrew Grove said, We need to look at our business as not just about building and selling personal computers. Our business is about delivering information and realistic interactive experiences. Today, the concept of selling experiences extends beyond theaters and theme parks. In themed restaurants such as Hard Rock Cafe, Planet Hollywood, or House of Blues, food is just a prop for what is known as devouring. And stores such as Niketown, Cabella's, and Incorporated equipment to attract consumers by offering fun activities, fascinating displays, and (sometimes marked as a buyer or entry). But the experience isn't just about entertainment; Companies stage experiences whenever they attract customers in a personal, memorable way. In the travel business, former British Airways chairman Sir Colin Marshall noted that the commodity think is to think that the business is simply performing a function - in our case, carrying people from point A to point B at a time and at the lowest possible price. What British Airways does, according to Sir Colin, is to go beyond function and compete through providing experience. (See Customer Service Competition: Interview with Sir Colin Marshall of British Airways, HBR November-December 1995). The company uses its basic service (the journey itself) as a scene for a distinctive on-the-road experience - one that tries to turn air travel into a respite from the usually frenetous life of a traveler. Experience is not just for the consumer industries. Companies are made up of people, and business business settings also represent stages for experience. For example, a Minneapolis computer installation and repair company calls itself Geek Squad. His special agents suit is itself in white shirts with thin black ties and pocket protectors, carries badges, drives old cars and turns everyday activities into a memorable encounter. Similarly, many companies hire theater companies, such as St. Louis-based Coaches One World Music, leading a program called Synergy through Samba, to turn routine encounters into improvisational activities that encourage breakthrough thinking. Business business marketers are increasingly creating centers as designed as any Disney attraction in which to sell their goods and services. In June 1996, for example, Silicon Graphics opened its Visionar-ium Reality Center at the corporation's headquarters in Mountain View, California, to bring together customers and engineers in an environment where they can interact with real-time 3D product visualization. Customers can browse, hear and touch as well as ride, walk or fly through the myriad features of the product. This is an empirical calculation at its ultimate, where our customers can know what their products will look like, sound like, feel before production, said then-chairman and CEO Edward McCracken. You are what you take for notice, however, that while all of these companies stage experiences, most are still charging for their goods and services. Companies tend to move from one economic stage to the next in gradual steps. In its heyday in the 1960s and 1970s, the IBM slogan was IBM Means Service, and the computer maker really lavished the service -free-by any company that would buy their hardware. She planned installations, programmed the code, integrated the equipment companies and repaired their own machines; its service offers overwhelmed the competition. But in the end IBM had to charge for the fact that it was giving away for free when a Justice Department lawsuit required the company to unleash its hardware and software. Despite the government's ruling, IBM could not afford to continue to meet the growing requirements for customer service without explicitly paying for them. The services, as it turned out, were the most valuable offers of the company. Today, with its mainframe computers long commoditized, IBM's Global Services division is growing at double-digit annual rates. The company no longer gives its services to sell its goods. In fact, the deal is the opposite: the company will buy the equipment of its customers if they sign a contract with Global Services to manage their information systems. IBM still manufactures computers, but now it's in the service business. This is indicative of the maturity of the services economy that IBM and other manufacturers are now making a bigger profit from services than from the products they provide. General Electric's GE Capital unit and the financial arms of the big three automakers are cases at the point. Similarly, it is indicative of the immaturity of the economy experience that most companies providing experiences like Hard Rock Cafe, Geek Squad, or Silicon Graphics- yet clearly don't charge for the events they stage. No company sells experience as its economic proposition if it actually charges guests an entry fee. An event created only to increase customer preferences for goods or services that the company actually sells is not an economic proposition. But even if the company rejects (for now) charging admission to events that it stages, its managers should already be asking themselves what they would do differently if they were to charge admission. The answers will help them see how their company can start moving forward in the economy of experience, because this approach requires developing a richer experience. Companies need to think about what they will do differently if they charge admission. Cinemas already charge admission to film screenings, but Jim Locks, co-owner of the Star Theater in Southfield, Michigan, told Forbes magazine that it should cost the price of a movie just to go to the theater. The star charges 3 million customers a year 25% higher access to the film than a local competitor does because of the fun home experience it provides. Soon, perhaps with 65,000 square feet of restaurants and stores being added to the complex, the star will charge its customers admission just to get into the complex. Some retailers are already granite with empirical. At Sharper Image or Brookstone, note how many people are playing with gadgets, listening to miniature stereo equipment, sitting in massage chairs and then leaving without paying for what they value, namely, the experience. Can these stores charge entry fees? Not like they are in time is managed. But if they charge entry fees, they will be forced to stage a much better experience experience attract paid guests. The commodity mixture should change more often - daily or even go. Stores would have to add demonstrations, showcases, contests and other attractions to improve customer service. With its Niketown stores, Nike is almost in business experience. To avoid alienating existing retail channels, Nike created Niketown as a merchandising exhibit. This is supposedly for show-building brand image and encouraging purchases at other retail outlets rather than for sale. If so, why not directly charge customers for experiencing Niketown? Will people pay? People were already queuing to enter Niketown on Chicago's Michigan Avenue. The entry fee will force Nike to stage more attractive events inside. Stores can actually use a basketball court, say, for a one-on-one game stage or horse rounds with National Basketball Association players. Customers could then buy customized Nike T-shirts dedicated to date and event score-complete with action photo winning hoop. There may be more interactive stalls for educational research of past sporting events. Virtual reality machines can allow you, as Nike Advertising shows, to be Tiger Woods. Nike can probably generate as much reception-based revenue per square foot from Niketown as the Walt Disney Company makes of its entertainment establishments, and as Disney should (but not) exit from its own retail stores. For the premier economy experience, Disney's specialty retailing outside its theme parks is disappointing. Its mall stores aren't much different from anyone else, precisely because Disney doesn't charge admission to them, and so don't bother creating the extraordinary experiences he so skillfully creates elsewhere. An entrepreneur in Israel entered the economy of experience with the opening of the Ke'ilu Cafe, which roughly translates as Cafe Make Believe. Manager Nir Caspi told a reporter that people come to the cafe to be seen and met by people, not for food; Ke'ilu Cafe conducts this observation until its logical conclusion. The facility serves its customers with plates and mugs that are empty and charges guests \$3 for a week and \$6 on weekends for a social experience. Charging an entry fee that requires customers to pay for experience does not mean that companies should stop selling goods and services. Disney generates significant profits from parking, food and other service fees at theme parks, as well as from the sale of memorabilia. But without the company's staged theme park experiences, cartoons, movies and TV shows, customers would have nothing to remember, and Disney wouldn't have the characters to exploit. In a full-fledged economy experience, retail stores and even entire malls will charge for reception before they allow the consumer to even set foot in them. Some trading in fact, already charge an entrance fee. We don't think of the Mall of America outside which contains an amusement park; It charges for travel, but purchases are still free. We are referring to the Gilroy Garlic Festival in California, the Minnesota Renaissance Festival, Kitchener-Waterloo Oktoberfest in Ontario, Canada, and other seasonal festivals that are truly open malls and really charge admission fees. Consumers are judged their worth fees because festival operators script distinctive experiences around alluring themes as well as scenic events that captivate customers before, after and while they shop. With almost every customer leaving at least one bag of merchandise, these festival experiences clearly capture the trading dollars that would otherwise be spent in traditional malls and outlets. Some companies will end up being like exhibitions, charging customers to sell them. Exhibition operators already charge admission to the experience they create; Individual business companies will have to do the same, essentially charging customers to sell them. Current and potential customers pay tens of thousands of dollars a year to attend because of what they get-fresh ideas, self-discovery and engaging interaction-worth. No one objects that in staging the event, Diamond greatly increases its chances of selling a follow-up consulting work. Characteristics experience Before a company can charge admission, it must develop an experience that customers believe is worth the price. Excellent design, marketing and delivery will be just as important to the experience as it is to goods and services. Ingenuity and innovation will always precede revenue growth. However, the experience, as goods and services, have its own distinctive qualities and characteristics and present their own design challenges. One way to think about experience is in two dimensions. The first corresponds to the participation of customers. At one end of the spectrum is passive participation, in which customers do not affect performance at all. Such participants include, for example, symphonic listeners who experience the event as observers or listeners. At the other end of the spectrum is active participation, in which customers play a key role in creating the performance or event that experience provides. Among them are skiers. But even people who seem to be watching a ski race are not fully passive participants; simply by being there, they contribute to the visual and auditory event that others experience. The second dimension of experience describes a relationship, or environmental relationship, that connects customers with an event or performance. At one end of the compound spectrum lies the uptake, in which the other end, the dive. People watching the Kentucky Derby from the podium can absorb the event taking place beneath them and in front of them; Meanwhile, the people standing in the field are immersed in the sights, sounds and smells that surround them. Furiously scribbling notes, listening to a lecture on physics is more absorbing than reading a textbook; Seeing a movie in a theater with an audience, a big screen, and a stereophonic sound is more immersive than watching the same movie on video at home. We can sort the experience into four broad categories depending on where they fall along the spectrums of the two dimensions. (See The Four Spheres of Experience.) The kinds of experiences most people think of as entertainment-watching TV, attending a concert are usually those in which customers participate more passively than actively; their connection to the event is more likely to be one absorption than a dive. Educational activities - classroom attendance, skipping lesson - tend to include more active participation, but students (clients, if you like) are still more out of the event than immersed in action. An escapist experience can teach as well as educational activities can, or entertain as well as entertainment, but they involve great immersion of customers. Acting in a play, playing in an orchestra, or going down the Grand Canyon include both active participation and immersion in the experience. However, if you minimize the active participation of customers, the escapist event becomes the experience of the fourth kind - aesthetics. Here customers or participants are immersed in the activity or environment, but they themselves have little or no influence on it as a tourist who just looks at the Grand Canyon with its rim or as a visitor to the art gallery. Four areas of experience in general, we find that the richest experience, such as going to Disney World or gambling in Las Vegas casinos-cover aspects of all four areas, forming a sweet spot around the area where the spectrums meet. But still, the universe of possible experiences is huge. After all, the most important question managers can ask themselves is: What specific experience will my company offer? This experience will define their business. Experience, like goods and services, must meet the needs of the customer; They have to work, and they have to be delivered. Just as goods and services are the result of an iterative process of research, design and development, experience stems from an iterative process of exploration, scenarios and setting opportunities that aspiring experience merchants will need to master. Design Memorable Experiences We expect the design experience to become as much a business art as product design and design processes today. Indeed, the principles of design are already evident from the practices and results obtained by companies that have (or almost) advanced into the economy of experience. We've identified five key Principles. The theme of the experience. Just hear the name of any eatertainment restaurant-Hard Rock Cafe, Planet Hollywood, or Rainforest Cafe, to name a few, and you immediately know what to expect when you enter the establishment. The owners took the first, decisive step in staging the experience, anticipating a well-defined topic. One is poorly conceived, on the other hand, does not give customers anything around which to organize the impressions they encounter, and the experience does not give a lasting memory. The incoherent theme is similar to Gertrude Stein's Oakland: There's none. Retailers often insult the principle. They talk about the shopping experience, but fail to create a theme that links disparate merchandising presentations together in a staged experience. Household appliances and electronics retailers in particular show little thematic imagination. Row on a row of washers and dryers and walls behind the wall of refrigerators to emphasize the same stores of different companies. Shouldn't there be something special about an institution called District City, for example? Consider Forum Stores in Las Vegas, a mall that displays its distinctive theme - the ancient Roman market - in every detail. Simon DeBartolo Group, which developed the mall, performs this motif through a variety of architectural effects. These include marble floors, harsh white pillars, outdoor cafes, living trees, flowing fountains and even painted blue sky with fluffy white clouds that regularly give way to simulated storms, complete with lightning and thunder. Every entrance to the mall and every shop-front is a complex Roman creation. Every hour in the main entrance hunt and say statues of Caesar and other Roman luminaries. Hello, Caesar! is a frequent cry, and Roman centurions periodically pass on their way to the nearby Caesar's Palace Casino. The Roman theme even extends to some stores. The interior of a jewelry store, for example, has scrolls, tablets, Roman numerals and gold draperies. The theme implies wealth, and the sale of a mall in 1997 - more than \$1,000 per square foot, compared to sales of a typical mall for less than \$300-offer that experience. An effective topic is concise and compelling. This is not a statement about a corporate mission or a line of marketing tags. This should not be publicly formulated in writing. But the theme should manage all the design elements and staged experience events to a single storyline that completely captivates the client. Educational discoveries and international training in Orem, Utah, by preparing a day-long course on basic accounting skills for non-financial managers. Their exquisitely simple theme - the launch of a lemonade stand-turns learning into an experience. Students use real lemons and lemonade, music, balloons, and lots of ballyhoo while they create a corporate financial report. The theme brings together experience in the minds of students and helps Unforgettable. To harmonize impressions with positive signals. While the theme forms the basis, the experience must be rendered with indelible impressions. Impressions are a takeaway experience; they perform the theme. To create the desired experience, companies must provide signals that confirm the nature of the experience for the guest. Every signal should support the theme, and no one should be incompatible with it. To create the desired impression, companies must provide signals that confirm the nature of the experience. George Harrop, founder of Barista Brava, a franchised coffee bar chain based in Washington, D.C., designed the company's marriage of Old World Italian espresso bars with fast-paced American life. The interior decor supports the Old World theme, and a carefully designed pattern of tiles and floor counters encourages customers to line up without the usual signage or ropes that would detract from the theme. Impressions convey a quick service in a soothing environment. In addition, Harrop encourages the barista to remember the faces so that regular customers are handed over their usual order without even asking. Even the smallest signal can help create a unique experience. When the owner of the restaurant says: your table is ready, no specific replica is given. But when the owner of Rainforest Cafe declares: Your adventure is about to begin, it creates the ground for something special. These are signals that make impressions that create experience in the mind of the client. The experience can be unpleasant only because some architectural features have been overlooked, undervalued, or uncoordinated. Unplanned or inconsistent visual and auditory signals can cause the customer to be confused or lost. Have you ever been sure how to find your hotel room even after the front desk staff provided detailed directions? Better, clearer signals along the way would enhance your experience. Chicago's standard parking lot adorns every floor of its O'Hare airport garage with icons of various Chicago sports franchises - Bulls on one floor, White Sox on the other, and so on. And each level has its own signature song wafting through it. You'll never forget where you parked, one Chicago resident noticed exactly what kind of experience a traveler wants after returning from a week of travel. Eliminate negative signals. Ensuring the integrity of customer service requires more than layering positive signals. Experience staggers also have to eliminate anything that decreases, contradicts, or distracts from the topic. Most built spaces - shopping malls, offices, buildings or airplanes - are littered with meaningless or trivial messages. While customers sometimes need instructions, too often service providers choose the wrong environment or message form. For example, trash cans at fast food facilities usually display a

Thank you sign. True, it's a signal to customers, bus their own trays, but he also says: No service here, here, Reminder. The experience of staggers can, instead, turn the trash can into a talking, garbage-eating character who announces his gratitude when the lid opens up. Customers receive the same message, but without a negative signal, and the self-driving bus becomes a positive part of the food experience. The easiest way to turn a service into an experience is to provide poor service, thus creating an unforgettable meeting of an unpleasant kind. Overservicing in the name of customer intimacy can also ruin the experience. Airline pilots interrupt customers who read, talk or sleep to declare, Toledo is on the right side of the plane. At the hotels, reception staff interrupt conversations with guests for field phone calls. Reminders clutter end tables, dressers, and desktops in service rooms. (Hide them away and housekeeping will replace these irritations the next morning.) Eliminating negative signals - by transmitting non-theft announcements to pilots through headsets rather than speakers, by appointing off-stage staff to answer phones and posting guest information on an interactive television channel - creates a more enjoyable customer experience. Mix in memorabilia. Some products have always been purchased primarily for the memories they transmit. Holidaymakers buy postcards to evoke the cherished spectacle, golfers buy a shirt or cap with an embroidered logo to remember a course or round, and teens get T-shirts to remember a rock concert. They buy memorabilia such as a physical reminder of the experience. People already spend tens of billions of dollars every year on memorabilia. These products tend to sell for a price much higher than those commanded by similar items that do not represent the experience. For example, members of the Rolling Stones concert will pay a premium for the official t-shirt emblazoned with the date and city of the concert. This is because price points are a function of less value of goods than the value the buyer attaches to remembering the experience. If the airline really sold the experience, more passengers would actually shop in seat pocket catalogs for their flight souvenirs. If service companies, such as airlines, banks, grocery stores and insurance companies, do not find demand for memorabilia, it is because they are not a stage of attracting experience. But if these businesses offered a thematic experience layered with positive signals and devoid of negative signals, their guests would like and would pay for memorabilia in memory of their experiences. (If the guests didn't want it, it probably would mean the experience wasn't great.) Special Agents Geek Squad, for example, stage such a distinctive computer repair experience that customers buy T-shirts and lapel pins from the company's website. If airlines really were in the experience of setting up a business, more passengers would actually shop in those seat pockets For appropriate souvenirs. Similarly, mortgages will inspire homemade souvenirs; souvenirs; cash tracks will stock souvenirs instead of nickel and penny pulse items; and perhaps even insurance policy certificates will be considered suitable for development. Get all five senses. The sensory stimulants that accompany the experience should support and strengthen its theme. The more feelings the experience engages, the more effective and memorable it can be. Smart shoe operators increase the smell of polish with clear fabric snaps, fragrances and sounds that don't make shoes shiny, but make the experience more interesting. Savvy hairdressers shampoo and apply lotions not only because styling requires, but because they add more tactile sensations to the customer experience. Similarly, grocery stores pipe the bakery smells in the aisles, and some use light and sound to simulate thunderstorms when the fog of their products. The fog in the rainforest cafe appeals consistently to all five senses. It's at first obvious as sound: sss-sss-zzz. then you see the fog rising from the rocks and feel it soft and cool against your skin. Finally, you smell its tropical essence and you taste (or imagine what you are doing) its freshness. What you can't be, does not depend on the fog. Some signals amplify the experience through one feeling, affected through startling simplicity. The Cleveland Bicentennial Commission spent \$4 million to light eight road and rail bridges across the Cuyahoga River near an area nightclub called Apartments. No one pays a fee to see or even cross these illuminated bridges, but the sharply lit structures are a mainstay that city managers hope will help attract tourist dollars by making a trip to downtown Cleveland a more memorable nightly experience. Not all sensations are good, and some combinations don't work. The designers of the bookstore found that the aroma and taste of coffee were well in contact with the freshly cracked book. But Duds n' Suds went bankrupt, trying to combine bar and laundry with a coin. The smells of phosphates and hops do not appear to be complementary. Entering The Experience Economy Using these five design principles is certainly not a guarantee of success; no one has repealed the laws of supply and demand. Companies that fail to provide consistently engaging experiences, overestimating their experience relative to the value perceived, or overbuilding their ability to stage them, of course, see pressure on demand, pricing, or both. One stalwart of the children's birthday party chain, discovery zone, has been rough for several years due to inconsistent staging experience, poorly maintained games, and little attention to the experience gained by adults who, after all, pay for the event. More recently, Rainforest Cafe and Planet Hollywood ran into problems because they were unable to update their experience. Guests find nothing special from one visit to another. Disney, on the other hand, avoids callousness, adding new attractions and and whole parks such as Animal Kingdom, which opened in the spring of 1998. As the experience of the economy unfolds, more than a few stages of experience will go out of business. It is hard to imagine, for example, that each of the dozens of themed restaurants operating today will last for a millennium. Recall that once in eastern Michigan there were more than 100 automakers and more than 40 grain producers in western Michigan. Now there are only big three automakers in Detroit and Kellogg in Battle Creek. The growth of the industrial economy and the services economy came with the proliferation of supply-goods and services that did not exist until creative designers and marketers invented and developed them. This will also grow the economy of experience: through the storms of creative destruction, as the economist Joseph Schumpeter called it, that is, business innovations that threaten to make irrelevant those who relegate themselves to a shrinking world of goods and services. A version of this article was published in the July-August issue of Harvard Business Review for July-August 1998. Reviews. welcome to the game 2 websites with codes. welcome to the game 2 websites list. welcome to the game 2 real websites

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