

Chapter 8

Communication Model Design

Innovation—Authentic Open Innovation-Culture

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Abstract Innovation is the most important driver of growth. In the digitalized information age, the way of innovating, however, has changed and attaining a better understanding of communication—as a critical factor supporting successful innovation—is exceedingly decisive to strategic success. This chapter answers the question: How can companies develop information communication designs to successfully carry on stakeholder dialogs for enhancing corporate innovation? The objective of this chapter is to present an agile method for communication planning and emphasize the importance of dialog communication in multisensory worlds to shape an authentic open innovation-culture. After presenting a theoretical approach of innovation communication management, this chapter focuses on communication planning and introduces an agile communication method related. In addition, the frame of this chapter *Visual and Scent-based Communication* describes a new form of communication in the digitalized information age.

8.1 Introduction

Innovations can represent a valuable, rare and inimitable resource of a corporation and, thus, lead to strategic competitiveness according to the resource-based view (e.g. Barney 1991; Grant 1991; Hall 1992, 1993). A deeper look at the facts and numbers related to innovation show, however, an increased rate of different types of innovations caused by a tremendous organizational pressure to continuously reinvent themselves in order to seize entrepreneurial opportunities and operate in highly connected innovation ecosystems. In fact, there is a pressing need to rapidly offer innovative customer solutions involving *prosumers* and partners in open processes.

The digitalized information age, an ‘era of world shrinking, time shrinking, and constant, instantaneous contact’ (Brumfield et al. 2008: xviii), places also signifi-

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cant demands on organizations to successfully innovate in terms of discovering new ways in information and communication to capture stakeholder attention, to valuably interact with various known and unknown knowledge-empowered stakeholders via new channels and platforms (applications) to build reputation and brand awareness, and to positively influence stakeholder adoption, idea dissemination and innovation diffusion.

The first priority of managers has to become, then, to get a better understanding of information & communication management for innovation in the digitalized information age. It is neither simply using a social media platform nor publishing a new business idea via a crowdfunding platform. Connecting with human beings and carrying on an interactive dialog with stakeholders in communities cannot result from sending out message upon message, impression upon impression; this strategy may instead trigger information overload and avoidance. Companies ‘have overzealously exhausted traditional forms of communication, achieving poor results from print, TV, radio, and online advertising’ and ‘inadvertently ignore or have not yet become enlightened to this secret, ancient tool of communication; the silent key that unlocks the inner recesses of our mind, breaking through our fortified barriers with its eloquently muted message’. (Brumfield et al. 2008: xx). Purposefully managing *visuals* and this ‘silent key’ *scents* and, therefore, addressing human senses, can lead to an open dialog communication.

Visuals can be used to offer a means to overcome an individual’s information overload and to communicate new product/innovation characteristics (Esch and Michel 2008; Kroeber-Riel 1993).

Visual communication is the ‘communication through visual aid [and]... includes art, signs, typography, drawing, graphic design, illustration, colour, and electronic resources [...] to explore the idea that a visual message with text has a greater power to inform, educate or persuade a person’ (Martin 2008: 1).

Relating to innovation, the use of *visual communication* also plays a central role in complex information transmission (Kroeber-Riel and Weinberg 2003) and imagery communication can be used to trigger direct and indirect image associations, such as free associations as an instrument for innovative product launches (Esch and Michel 2008; Morgan and Welton 1992). People usually tend to trust their emotions linked to what they already think they know, when they are introduced to unfamiliar ideas, conceptions, practices, etc.—innovation understood as anything perceived as new—or should follow new paths to create and adopt innovations. Visual communication can transmit information to trigger emotions and create a world of experiences for consumers in marketing (Esch and Michel 2008; Kroeber-Riel and Esch 2004). Regarding the implementation visual stimuli require strategic planning in order to be effective (Esch and Michel 2008).

In addition to visual communication, though, there is yet another means to communicate, targeted at an individual’s primary senses, using smell. The sense of smell is the slowest, most emotional and primitive human sense—the ‘silent’ key. Although it is the oldest human sense, it is only in recent years that scholars have studied the phenomenon *scent* and its psychological effects (Herz 2010; Krishna

2010; Rempel and Esch 2008) and find that ‘the sense of smell is the quickest way to tap into someone’s emotional responses and memory [, which] makes scents an excellent tool for many different kinds of communication’ (Brumfield et al. 2008: xv). To touch the emotions of consumers, innovative companies have understood that ‘the simple element of scent is in itself a very dynamic form of information, so they are studying, testing, and implementing ways to use scent to communicate more effectively with consumers’ (ibid., p. xx; see also Knoblich et al. 2003).

Scent communication can be understood as interactions through the aid of scent stimuli to address an individual’s sense of smell and alter recognition, mood and behaviour with positive effects for an organization.

If practical, physiological and psychological factors are considered in scent communication, ‘an ambient fragrance that is emotionally and thematically associated to a product [or innovation] should be able to alter perception, cognition, and behaviour with positive consequences for revenue’ (Herz 2010: 103). However, as with visual communication, the implementation of scent communication has to be strategically planned in sensory communication to achieve positive effects.

Consequently, both visual communication and scent communication for innovation play a vital role in the digitalized information age but implies strategic planning to be effective. The question, then, should be posed: **How can companies develop information communication designs to successfully carry on stakeholder dialogs for enhancing corporate innovation?** This chapter provides an answer to this question for forward-thinking companies and start-ups, who restructure communication management to capture stakeholder attention, to valuably interact with various known and unknown stakeholders to build reputation and brand awareness, and to positively influence innovation adoption and diffusion, which in turn leads to competitive advantage and business growth in the long run. The objective of this chapter is to present an **agile method for communication planning and emphasize the importance of dialog communication in multi-sensory worlds to shape an authentic open innovation-culture.**

8.2 Communication Planning

8.2.1 *Innovation Communication Management: A Theoretical View*

From a theoretical view, the following three management concepts and corporate communication frameworks represent a basis to integrate innovation communication in corporate communication:

- Competing value framework for corporate communication (CVFCC) (Belasen 2008)
- Strategic management concept (Grant 2008)

- St. Gallen Management Model and extended versions of it (Bleicher 1991, 1999; Müller-Stewens and Lechner 2001)

These concepts and frameworks are selected because they provide a differentiated, balanced view (four perspectives) and focus on value creation, resources/structures, stakeholders/transactions and strategic management, which are essential aspects of innovation communication.

Figure 8.1 shows the **elements of the theoretical management approach of innovation communication (ICOMM)**:

- Four main system perspectives based on the CVFCC by Belasen (2008).
- Change/reconfiguration & innovation (transform), knowledge & value creation (perform); regulation & standards/policies (conform); integration & profile/positioning (reform).
- Basic framework of the linkage between a company's structures/resource base and its stakeholders/environment adapted from Grant (2008): structures/resource base; strategy and goals; stakeholder and transactions.
- Three horizontal levels based on the St. Gallen Management Model by Bleicher (1991, 1999): Structures level; activities level; and behaviour level for strategic management and operational management; the normative management could be added but here it is understood as an integral factor in corporate communication management.

Beginning with the *ICOMM activities* dimension, illustrated in the centre of Fig. 8.1, the theoretical management approach of innovation communication consists of strategic ICOMM management, operational ICOMM management and ICOMM performance measurement. From the top, these levels are indirectly influenced by the corporate vision and strategy including corporate philosophy and values, corporate communication strategy and goals, and directly from the ICOMM strategy and goals. From the bottom, the dynamics of three types of markets (resource markets, communication markets and sales markets) and several environmental factors have an impact on *ICOMM activities*. For instance, new legal and political requirements in transport logistic chains can affect ICOMM in logistic companies as well as stakeholder adoption of an innovation (Daschkovska et al. 2010).

On the left-hand side, the *structures and resource base* dimension encompasses three basic elements related to the three levels of ICOMM:

- (1) The organizational structure and management system dimension in strategic ICOMM management, such as a web-based management system;
- (2) The process-oriented dimension in operational ICOMM management, such as cross-functional information processes of ICOMM; and
- (3) The communication controlling system incl. ICOMM controlling.

The *stakeholder and transaction* dimension is shown on the right hand of the *ICOMM activities* dimension in Fig. 8.1. Different stakeholder behaviours regarding various transactional procedures of information transmission between an

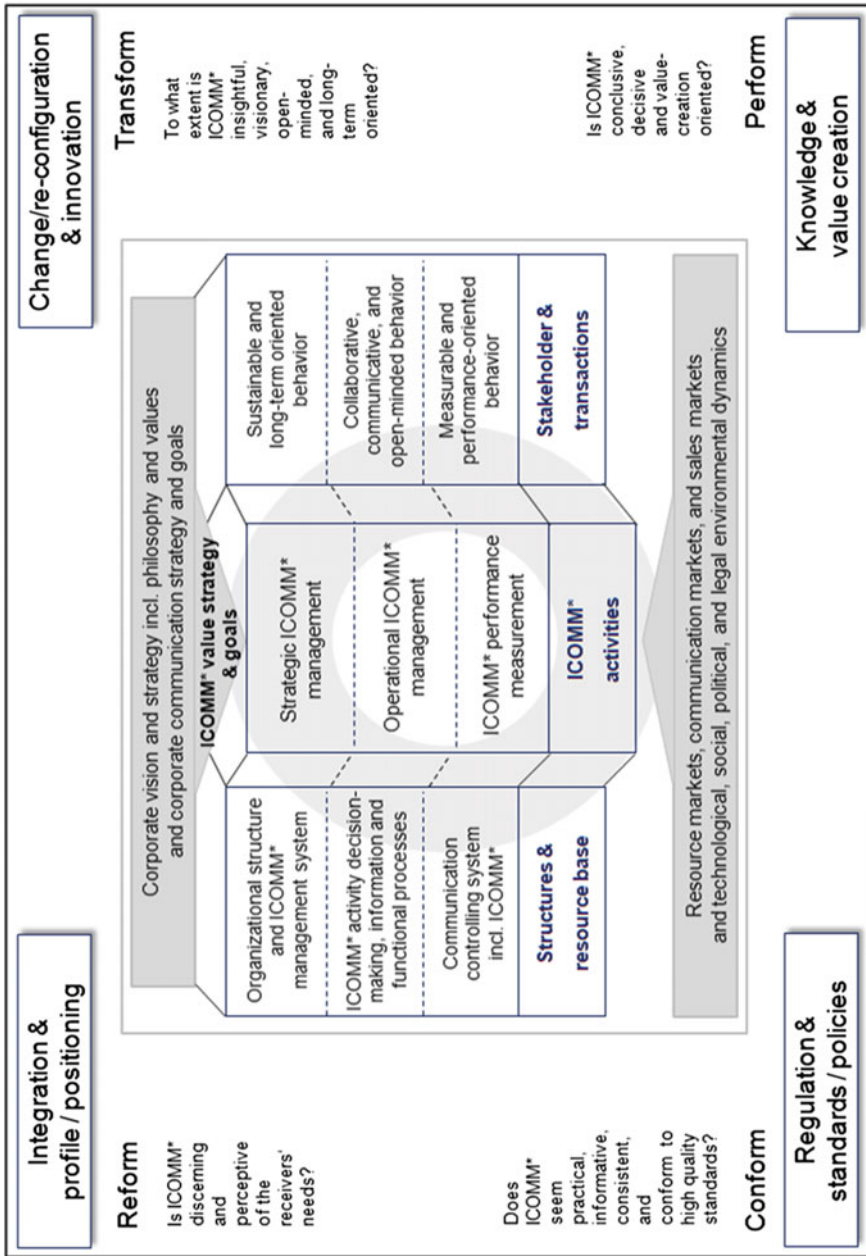


Fig. 8.1 A theoretical approach to innovation communication management (ICOMM). Source Adapted from Belasen (2008), Bleicher (1991, 1999)

organization and its stakeholders are enumerated in this dimension. For example, on the operational ICOMM management level employees should be communicative, open-minded and collaborative to execute, monitor and coordinate ICOMM.

Based on the CVFCC by Belasen (2008), *four main communication perspectives represent the four basic quadrants* for ICOMM that reflect sociological paradigms (Burrell and Morgan 1979) and serve as a fundamental basis for the construct of corporate communication; in this context, a fundamental basis for the ICOMM construct. These four communication perspectives are:

- (1) Functionalism: concentrates on the process and measurement of communication performance, roles and behaviours (e.g. external image, goals, strategy, performance, accountability);
- (2) Interpretivism: concentrates on the regularization of systems of interactions (e.g. identity, coordination, symbolic convergence, compliance);
- (3) Radical humanism: concentrates on relational-inter-personal communication and human communication (e.g. culture, shared beliefs, concerns of human resources);
- (4) Radical structuralism: concentrates on alignment of communication activities with external requirements through innovative and informative systems of communication (e.g. markets, reputation management).

According to the four quadrants, the following four main system perspectives can be identified to represent ICOMM in corporate communication:

- (1) **Change/reconfiguration & innovation (transform):** The innovative system aims at maintaining the organizational ability to adapt to change and reconfigure its resource base, such as the human resource base, through knowledge creation related to innovations or emerging issues. *The key question is: 'To what extent is ICOMM insightful, visionary, open-minded, and long-term oriented?'*
- (2) **Knowledge & value creation (perform):** The information/knowledge and value creation system aims at performing productively and meeting stakeholders expectations related to ICOMM, such as information transparency to strengthen innovation reputation and global ICOMM strategy to create knowledge worldwide. *The key question is: 'Is ICOMM conclusive, decisive and value-creation oriented?'*
- (3) **Regulation & standards/policies (conform):** The regulative system aims at supporting the flow and dissemination of structured administrative ICOMM, such as the use of ICOMM standards and policies. *The key question is: 'Does ICOMM seem practical, informative, consistent, and conform to high quality standards?'*
- (4) **Integration & profile/positioning (reform):** The integrative and profile/positioning system aims at providing formal structures and information communication network platforms within an organization or network and creating opportunities to exchange regarding the alignment of corporate strategy/goals and receivers' needs in Open Innovation projects or in general in the Open Innovation economy (see new stakeholder demands (Davenport

et al. 2006), such as the building of stakeholder trust through the informative transparency (de la Fuente Sabate and de Quevedo Puente 2003) in formal structures, which can lead to innovation reputation (positioning). *The key question is: ‘Is ICOMM discerning and perceptive of the receivers’ needs?!’*

To understand ICOMM in the four-system perspective, the interdependencies of all perspectives have to be considered; effective ICOMM can only be realized through a balance among the four-system perspective based on the requirements of effective corporate communication (see Belasen 2008).

8.2.2 Communication Planning: A Practical View

Communication planning is of expanding interest due to the: (1) ubiquitous of information in highly dynamic and complex environments; (2) new understanding of knowledge-empowered stakeholder dialogs on idea exchange platforms (crowdsourcing/co-creation); (3) explosion of start-up businesses and entrepreneurial marketing activities resulting in skew distributions of firms; (4) increased demand in engagement hubs, innovation ecosystems and open innovation initiatives; and (5) need for digital transformation in many companies.

8.2.2.1 Strategy-Communication Approach

Communication facilitates each strategizing process in a different stage in order to translate ideas into execution, accomplish goals and meet the requirements for renewal and transformation in the digitalized information age. Related to the five strategy approaches (Reeves et al. 2015), the five communication approaches/roles linked to strategy approaches are, as illustrated in Fig. 8.2:

	Communication Role	Strategizing Process / Mantra	Strategy Approach
1	ENABLER	Analyze → Plan → <u>Execute</u>	Classical
2	SELECTOR	Experiment → <u>Select</u> → Scale up → Iterate	Adaptive
3	VISIONARY	<u>Envision</u> → Realize → Exploit	Visionary
4	INFLUENCER	<u>Influencing</u> → Collaborating → Orchestrating → Co-evolving	(Re)Shaping
5	DESIGNER	Focusing → Freeing up → <u>Transiting to...</u>	Renewal

Fig. 8.2 Strategy-communication approach. Source Adapted from Reeves (2015)

- **ENABLER:** In the classical view, communication is also understood in a traditional way of being supportive in the execution phase to coordinate all communication activities [secondary activity in Porter's value chain].
- **SELECTOR:** In the second approach, communication has the pivotal role to select the right idea after the experimentation phase has ended. For instance, the full-spectrum method of critical thinking could be a means to dig deeper and get a better understanding of ideas from a wider, more powerful view, which supports the selection process of ideas and effectively communicating with others in figuring out solutions to complex problems (Collison et al. 2000; McCurry et al. 2013).
- **VISIONARY:** Imagine being an entrepreneur; visionary communication is key to envision the future and to create the New. Enhancing the engagement with external stakeholders, hence, can help to shape and predict an environment. For example, scenario planning is a powerful tool for mapping the future and communication assists in painting a colourful picture of the future (Pfeffermann and Breuer 2013).
- **INFLUENCER:** In the exotic 'collectively-reshaping-an-industry' environment, communication is the ability to influence in order to get the results you want. Communication is a competence in collaborative innovation. It is simply impossible to 'control' an innovation ecosystem and the dynamic process of collectively reshaping an industry. But communication is key to positively influence and make the first move, such as coming up with a disruptive solution.
- **DESIGNER:** Finally, the fifth approach focuses on the renewal environment, the harsh conditions in the survival mode. In this context, communication design is key in the transition phase, for instance, in digital transformation projects to enable creation processes.

Consequently, it is crucial for project managers and innovation & communication managers to understand the instruments and activities in each strategizing process and to effectively plan instruments and activities to positively impact each strategizing approach and strategy-communication collage on the company-wide level.

8.2.2.2 Communication Plan

First, it is important to understand the difference between a communication plan and communication model. As an enabler, a communication plan is used to accomplish a specific goal. The communication plan is a practical tool for developing and managing communication instruments and activities from a project management perspective. The communication plan usually consists of different sections as follows:

- **Goal:** The first step of developing a communication plan is to identify and set up overall goal and goal statements for specific outputs or outcomes. It is

important in order to determine resources and provide future directions for an idea or project.

- **Strategy:** After defining the ‘end point’, the outputs or outcomes of communication activities, an overall strategy is required to clearly define a pathway and better select communication instruments and activities. It also helps to prioritize activities, find the right collaborative partners, and build up a community. This section can also include a 360° stakeholder analysis to understand the recipients’ (stakeholder) specifications, for instance, their interaction behaviour and use of communication channels.
- **Instruments:** Having a goal and strategy is a first step. Assigning both strategic and tactical-operational instruments is critical for accomplishing the goal. This section describes specific instruments to ensure alignment to strategy in order to realize the impact their involvement has on the achievement of goals.
- **Activity Roadmap:** This section encompasses a communication activity roadmap and schedule for a variety of integrated communication activities related to an instrument and target group. It also includes responsibilities and milestones for each activity.
- **Resources:** In addition to developing a communication activity roadmap, resources have to be identified for consistent and effective communication. That includes to provide an overview of resources needed to achieve communication goals.

8.2.2.3 Agile Communication Planning Method

In the last years, innovation of business models has become increasingly important for many organizations. ‘Business model innovation is a multi-stage process whereby organizations transform new ideas into improved business models in order to advance, compete and differentiate themselves successfully in their marketplace’. (Eppler and Hoffmann 2014, p. 5). Following the definition by Osterwalder et al. (2005) the key term ‘business model’ is understood as ‘a conceptual tool that contains a set of elements and their relationships and allows expressing the business logic of a specific firm’ (Eppler and Hoffmann 2014, p. 5). Linked to communication, ‘business model innovation affects and concerns various, if not all stakeholders inside and outside the firm’ (ibid., p. 4), which means it is impossible to ignore the information-interaction design in a transformation process of a business model or development process of a new business model. In other words, every organization needs to focus on new information-interaction designs for mastering innovating business models and transforming the business logic of a firm.

Based on the definition of a business model, a *communication model is a conceptual tool that contains a set of elements and their relationships and allows expressing an information-interaction logic of a specific firm (business model)*. It is a (visual) description of the relationships among strategic and tactic-operational instruments to (1) translate strategy into execution and achieve overall goal and

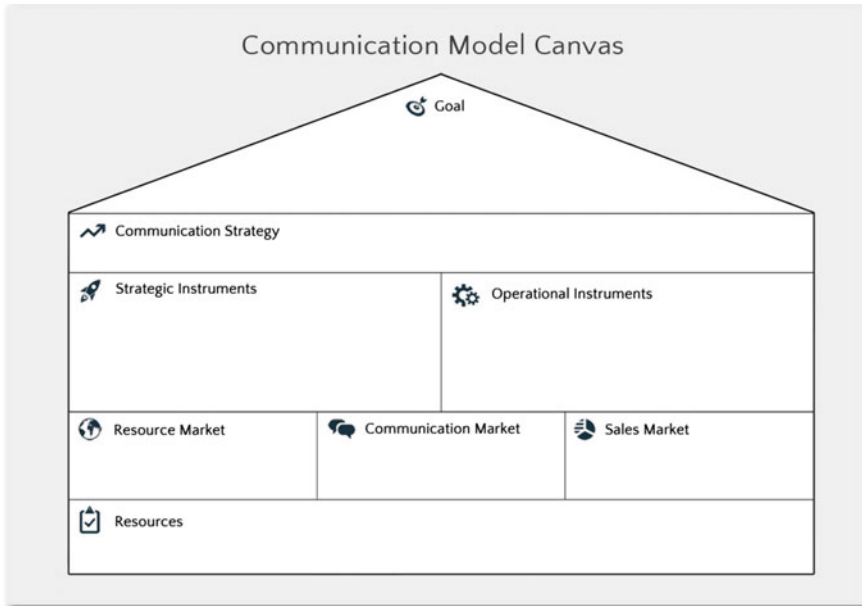


Fig. 8.3 Communication model canvas. *Source* By the author

goal statements (value a company offers) and (2) address different market structures to create value in terms of activating and modifying knowledge schemata, intensifying corporate reputation and trustful stakeholder relationships (legitimacy) and improving the management of strategic assets (e.g. strategic collaboration, innovation community, patents). In fact, a communication model design is key to define the success of any transformation process and development process of (new) business models.

According to research, resource fluidity is a core challenge for business model innovation (Eppler and Hoffmann 2014; Christensen and Raynor 2000; Doz and Kosonen 2010; Leonard-Barton 1992; Zott and Amit 2010). Consequently, it is an essential task for managers to focus on **resources and resource markets** because it builds ‘the foundation for the whole idea generation and later implementation’ (Eppler and Hoffmann 2014, p. 7). Furthermore, information communication supply and demands are the driver for connecting with human beings and carrying on an interactive dialog with stakeholders in communities (**communication markets**). Related to the business model, a broad range of information communication channels and activities help to create, deliver and market the company’s value to prosumers in order to generate revenue streams (**sales markets**).

Communication model innovation as is the multi-stage process whereby organizations develop and advance their information-interaction design to enable business model transformation and new business model development as well as to proactively create value in terms of shaping corporate culture, knowledge and

relationship capital (resource base) for gaining competitive advantage and co-evolving open innovation system (growth zone).

As suggested by Eppler and Hoffmann, a visual solution, and in particular the canvas approach by Osterwalder and Pigneur (2009), can be effective to overcome challenges in the multi-stage process of transforming and creating (new) business models. This chapter suggests using the communication model canvas to better build, reflect and present (lean) communication models, as shown in Fig. 8.3. The visual solution is derived from previous contributions in the first edition and second edition of this volume (innovation communication toolbox). The communication model canvas was tested in start-up coaching sessions in practice; however, there is still a need to better understand the multi-stage process of information-interaction design related to strategy approach, business model innovation, and resource market, communication market and sales market.

8.3 Authentic Open Innovation-Culture

A better understanding of the drivers of innovation and culture has a great strategic importance for any system because it leads to superior performance and growth. The most important driver of innovation and culture is dialog communication:

- **Innovation dialog:** Storytelling and framing are key instruments of innovation communication. Narratives can drive idea exchange, learning and engagement. Framing is a method to modify and activate knowledge schema for grasping new ideas and positively influencing innovation adoption.
- **Learning dialog:** Co-creation is a new crowd-powered innovation tool for gaining insights and learning by selecting and refining new ideas or understanding underlying needs of consumers (Kröper et al. 2014). The dialog has changed in the prosumer age and, hence, new communication instruments and activities facilitate stakeholder interaction and mindful listening.
- **Multisensory dialog:** Our senses have an impact on awareness and cognitive skills. It is still a necessity to feel, touch and hear to better connect with others and engage in innovation processes. Diving into different ‘worlds’, which means discovering novelties with human senses, can enhance knowledge acquisition, creation and collaborative innovation.

As far as multisensory dialog is concerned, visual and scent communication represent a state-of-the-art means of communicating innovation, which can be designed and strategically used to capture stakeholder attention and create emotional ties.

The different uses of scents in marketing are (Morrin 2010):

- (1) **Primary or secondary product attributes** (e.g. perfumes, room deodorizers and added-value of products through distinguishable scents);
- (2) **Advertising and sales promotion** (use of scent communication, e.g. PoS; public relations; trade fairs, etc.);
- (3) **Ambient scents** (e.g. more favourable stores, hotels, retail rooms, etc.; and product evaluation for an increase in sales revenues); and
- (4) **Signature scents** (e.g. unique combinations of scents as a potential competitive differentiator).

In particular, the third and fourth uses are growing fields of interest in scent marketing because of the positive effects on sales revenues and competitive differentiations (Morrin 2010).

Positive effects of odour impacts on an individual's behaviour

- If a congruent scent is correctly used in a specific retail environment, purchase behaviour and sales were found to increase (Herz 2010; Rempel and Esch 2008; Spangenberg et al. 2006)
- Positive associations with scents can trigger specific positive or negative emotions that have a direct influence on an individual's mood and behaviour (Ehrlichman and Bastone 1988, 1992; Herz 2010; Rempel and Esch 2008)
- Branding-related advantages of scent communication are as follows (Rempel and Esch 2008): strong emotional ties to brands; improved learning and efficiency in branding; improved clear, attractive and active mental imagery of brands; and consumer disposition to buy and pay a price premium

Negative effects of odour impacts on an individual's behaviour

- When an odour is below the level of perceptual detection there are no behavioural or psychological consequences (Herz 2010)
- A lack of attention to odours can lead to a decrease of the odour detection ability (Herz 2010; Plailly et al. 2008; Zelano et al. 2005)
- The phenomenon of cross-adaptation can affect the recognition of specific odours, such as the differentiation of scents after several samples (Herz 2010)

From a literature review of the effects of visual and scent stimuli on consumer behaviour in (sensory) marketing, theoretically driven implications for communicating innovation can be deduced.

Visual innovation communication

- Using framing in visual communication to create a '*frame of reference*' can improve the understanding of an innovation (Huck 2009)
- Imagery communication offers a means for transmitting complex information (Kroeber-Riel 1993; Kroeber-Riel and Weinberg 2003), through such means as videos, exhibitions and animations for radical innovations

- Free associations and imagery analogies in systematic interrelations can support introducing new products and services (Esch and Michel 2008; Morgan and Welton 1992), such as innovation clusters

Scent-based innovation communication

- Congruent scents of innovative products, services, issues, etc., or scents in stores, showrooms, etc., can lead to higher attraction and mental imagery, which in turn tend to positively affect innovation adoption through mental application (for mental application see Rogers 2003)
- Ambient fragrance (Herz 2010; Morrin 2010), which is emotionally and thematically associated to an innovation, can positively change the perception and thus tends to influence an individual's decision-making to adopt an innovation
- Scent communication can be used to introduce new products through the improvement of learning (Brumfield et al. 2008; Rempel and Esch 2008), through positive associations and changes to knowledge schemata to influence innovation adoption

Hence, both visual and scent-based innovation communication can influence stakeholder attention and enhance an individual's mental application through mental imagery, through strong emotional recalls and by tapping into learning processes. This positively affects innovation adoption through the activation and modification of schemas (for schema theory: Bartlett 1932; Brewer and Nakamura 1984; Rumelhart and Norman 1977, 1988; Waldmann 1990; in a communication context: Bruhn 2009; Esch 2006; Kroeber-Riel 1993).

From the operational management view, a combination of visual and scent-based innovation communication can be implemented in the following areas:

Exhibitions: Exhibitions represent a communication means that offers a dialog platform for organizations and stakeholders (e.g. the broader public, employees or customers) for inter-personal discussions regarding the presented innovations. A mixture of visual design elements and scent-based communication technologies can be used to transmit complex information related to innovation, innovation clusters, context issues of innovations and the innovative capability of an organization or collaborative network.

Showrooms/shows/cinemas/live entertainment: Showrooms and shows are communication platforms for interactions among organizations and their stakeholder groups. Brumfield et al. (2008) also identify several possibilities to apply scent-based communication, such as in stores, theatres, cinemas, concerts and hotels because all possibilities 'share the common intention to elicit emotion from the viewer' (Brumfield et al. 2008: 247; see also Drobnick 2009; Knoblich et al. 2003). For example, product placement of perfumes in scent cinemas can effectively communicate the emotional positioning of perfumes in movies (Knoblich et al. 2003).

Trade fairs/displays: The tool *trade fairs* are commonly used in marketing to present new products and services as well as the innovative capability of an organization. Knoblich et al. (2003) mention the implementation of scent

communication in a trade fair, for instance, to trigger a positive emotional mood for a product (innovation) or the complete presentation of a corporation. Among other things, creative displays can be implemented as a combination of visual stimuli and scent stimuli (e.g. expected or unexpected scent) in order to attract visitor attention and create interest in a product or services (Knoblich et al. 2003). According to Knoblich et al. (2003) the communication tool *displays* used in combination with scent communication can positively influence the emotional product/innovation's positioning. This development can lead to new advertising and film formats and new means to communicate innovative brands as well as innovations.

Creative workshops/seminars: 'Among other cognitive benefits, aroma can increase comprehension, learning, and recall'; thus education is a 'natural application for scent' (Brumfield et al. 2008: 255), and new creative techniques can be developed to facilitate learning in seminars based on scent-based communication effects on memory and recall functions. Moreover, a combination of visual and scent communication can create new associations in innovation workshops and information events.

8.4 Conclusion

After presenting a theoretical approach to innovation communication integrated into existing management concepts and frameworks, this book chapter introduced an agile, visual instrument for communication planning: The communication model canvas. The frame of this chapter was given by the introduction of visual communication and scent-based communication as state-of-the-art instruments in the digitalized information age including implications and use cases for visual and scent-based innovation communication.

The communication model canvas is a visual, practical and strategic-entrepreneurial instrument to better build, reflect and present communication models. Although this instrument was used in start-up coaching sessions, it is required to further do research on how to systematically transform and develop communication models (communication model innovation) in order to create value through communication and enhance corporate innovation. Nevertheless, it can be stated that an agile, responsive information-interaction design, using the communication model canvas method, can support changing the winning game in the digitalized information age.

As for future research, scent-based innovation communication on the corporate level is an emergent theme and scholars can examine 'whether and under what conditions [...] behaviours do indeed tend to result from scent [communication] efforts' (Morrin 2010: 77). Future research can also investigate the effects and limitations of the presented instrument for communication model design and how communication instruments and activities can change different strategizing processes and impact authentic open innovation-culture.

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