

Debs Thank you ever so much for doing this, I'm really, really grateful. So as I've just explained we're going to talk a little bit about your background first and how you got to be where you are and the roles that you're doing now and what kind of influenced you in some ways to be doing what you are now.

JR Okay.

Debs So what do you do?

JR I keep trying to define what I do. I seem to spend most of my working career between business and universities and it is this kind of knowledge transfer and exchange role where I like putting the two sides together where they can benefit from each other extracting some thinking, some ideas, some cutting edge research from university type labs, whether they're R&D or knowledge based and bringing that into business who have the route to market, the knowledge of the customer, the passion to get something out, that need to convert thinking into something that's tangible for the benefit of whoever. And when that all works it's a really nice relationship, and the frustration of not doing that, you can see in the kind of discussions we've had of business students coming up with business ideas that are no more sophisticated than a new coffee shop because they have the very polished idea of what business works and what it does and what strategy's all about but they don't have the kernel of a good idea that would make the business sexy.

So your Innocent smoothies, your kind of business model's quite neat but the basic of it, of oh what's that passion, what's the drive. So I guess I've stumbled into this from being an engineer originally and not being in love with the smell of cutting fluid and oil, although it's kind

of in my veins a bit but where I found I enjoyed it most was not in just making something but in looking at how something could be made, bringing some ideas, some knowledge and then making the sort of version two which is so much better than version one, not the clunky engineering big lump of metal, but the sophisticated and beautiful iPad which has come from a lot of people's thoughts from art and design and craft and it's as much sold on its looks as it is on its technical capabilities, and the premium price they charge for that example of an iPad is I think down to its user experience, people rave about it because everybody just loves it, touches it, caresses it, it's kind of a bit rude at times, the way people sort of caress their iPads. Don't record that bit. So that's where I was driven from and from kind of a functional point of view I left university in engineering. Is the background you kind of want?

Debs Yes.

JR So driven there by as a child building stuff, designing stuff from rabbit hutches when I was ten to little drag cars and stealing pram wheels to put on tops of bits of wood knocked together with nails and killing myself going down hills and things like that and that kind of passion for design and build through engineering, but then into computer related engineering, into seeing the benefit of the power of design and graphic design and computers and how much more you could do with a computer. And then seeing this connection between people who build things, the people who design stuff and particularly in the UK I think, a lot of creativity on one side and a lot of good building on the other side and never connecting it.

So kind of back to British Leyland where we started, with a great idea for a car if you don't mind me using the sort of Stag model, the V8

thrum, thrum motors and that not connecting, whereas the Italians got it right and the Germans certainly get it right in a practical sense. And we having fantastic ideas, so many car companies and so many interesting cars and so few being successful innovations and the industry itself.

So all that has led me to a kind of career between business and university particularly and I think the best ideas I've seen come out of business are those ones that have a lot of thinking and knowledge in them and that gives them their innovative edge and to me innovation's simply something that gives you a competitive advantage, it is just thinking... The government thinks innovation is science, I kind of think that's way down the route, if you go back up the line it's the fact that somebody thought about doing something differently, packaged it up, thought about a client and how somebody would use it, put it in a package together and you've got an iPad which is still vastly superior in terms of economic success to other tablets of which there are 20 or 30, even though it's twice the price of most. And I think that sums it up. So my overarching thing is when you get that relationship right you end up with a much more powerful thing, whether it's a service or a product and that's how business people make money and get a return.

Debs And do you think that those that don't get it right it's because maybe that there were external influences, or even internal influences that stopped the production of what could have been the right thing? Because like the Stag it should have had the actual proper V8 engine in it but they cut short the budget or otherwise and then they said oh gosh, okay we'll put two Dolomite engines together instead of making a proper engine for the car itself. So cutbacks and budgets and governmental changes and laws and things make the difference from

something being what it could have been to something that it ends up being.

JR Yeah, well again I think that sums up quite well this whole engineer versus artist, if I could use that type of ends of the spectrum, that if you weren't a pure artist where you tried to have something which didn't have any compromises in it, didn't face the laws of reality of government funding or changes in people's opinions you kind of end up with something that people think is perfect, but isn't really and it's a movie that nobody likes...

Debs It's not saleable or commercial.

JR It took 20 years to make because we want perfection. So compromise is part of life and actually sometimes it's a very good thing and like Nike, the story of them when they do golf clubs, they want to be the world's leader in golf clubs and they put an engineer, a designer and a sort of craftsman artist in a room and a mechanic I think there was, so they'd each have their perfect vision of how it would be made, this golf club, and it was only when the three could agree and compromise then that's what they say produced their better golf clubs. And it was those forces of saying no, it should be... So those forces can be quite useful and they're part of life. You've still got to get a product out of the door, you've got to do it under constraints, businesses and ideas fail for all sort of stupid reasons and these are things that students find it really difficult to understand.

When they come up with a good idea it failed because, you know, the Spruce Goose, I saw that over in Oregon just last year, a fantastic design, fantastic ideas, it failed because they wouldn't give the guy aluminium and so Howard Hughes had to make it out of wood. So it

never had the structural strength to do the job, but as a prototype carrying, I think it was designed they said to carry troops from America to England at the end of the war because so many were being lost by U-boats and the whole idea was it would carry 200 guys or 500 guys, it would be a troop carrier, a resource you can't replace, not like a tank, you could rebuild it.

So you can fail for all sorts of daft reasons and that's part of the process, there's a million things that will undermine you, and back to where a good business manager or a good business will help the designer artist is helping them navigate that treacherous river and get their idea down with still some value left in it. And artists often can't do that because their passion's waned away and destroyed by the rocks in the river and the trials and tribulations of practicality, of back to oh no the cleaners finish as six so you can't use the room. Or we went for the value option of Wi-Fi so we've only got half a mg broadband. Oh well I can't set my business up here. Holiday Inn want to charge £15 a hour for Wi-Fi here. Really?

Debs Good grief, really?

JR If you turned that info free Wi-Fi wouldn't that be a positive to get more people in to drink coffee for £4 a cup? Yeah, so it's that, and I quite enjoy that rough journey and starting with two ingredients of the business manager sees a perfect business model and a bit like generals used to say you have your perfect plan and when the first bullet's fired it falls apart, reality rips it apart and it's how you react from then on. And then you've got the artist or designer who's got the perfect vision and if you can bring them together and they're robust enough and then manage them forward and get them out and that's the innovation process to me and you come out with someone that

has a competitive advantage. And nothing is ever perfect, in my view nothing ever can be because people change their minds every minute and we still don't know whether the world's flat or not. ((laughs))

Debs But museums are having to adapt to change through digital innovation and basically some of them, there's a Collections Trust so it's run in a business fashion, so they look after collections, you know, heritage collections, so they're kind of pushing for the business end of a museum, rather than the curator structured museum. So museums are becoming much more visitor focused if you see what I mean, much more about the experience of the visitor in order for them to come back. So they're starting to bring in business managers into museums rather than just the curator, do you see what I mean?

JR So the artist versus the pure...?

Debs Yes, so you're getting that model coming...

JR The commercial view.

Debs Yes. And there's a lot of discord in that because they're saying that it shouldn't be a business, that it should be something that's a service for people to visit and stuff and it should be run as a business but of course you've got business people saying the only way this is going to be successful is if you run it as a business and so on. So collections are worth money, they're assets and so on, rather than being something like treasured history. Do you see what I mean?

JR No, I completely agree. I think EasyJet summed it up quite well in that they've got assets, their point of view is they need to sweat their assets. If a plane isn't flying it's costing them money, if a plane is flying... and so they want to keep their planes in the air 24 hours if

they can, they know that's not possible but that's what they aspire to. So back to the building in West Downs ((?)), you look at that building and people say we can't get rooms, can't get rooms, can't run our seminars, it is closed down between five in the evening until nine o'clock the next morning. And if you take the weekends you'd probably say at least 50%, maybe 60% of its assets are not used at any one point in time, yet it's heated, it's powered, it's patrolled and your car park's free at four o'clock, where at ten o'clock you can't get parked for love nor money. Sweating your assets is just to me, it's common sense, it's exploitation, it's sustainability. There's an argument that you should close that down as a business school at six and open it up as a business centre at six thirty and people can work till midnight or ten for start-ups when they've finished their work. Come along, park, have a cup of coffee, talk to people, use the building, a fantastic beautiful thing, postal address.

Debs It's a brilliant idea, yeah.

JR So the same with museums, I think I've seen it with the National Trust as a kind of reluctant member, seeing these beautiful buildings, engineering-ly quite like them and going and saying well, I want a user experience, I'm not here as a core artist user, my wife is there as a, oh but this wallpaper's 1610 and yawn, yawn. Great, it looks old to me, you should put some new stuff up. Yeah, woodchip never did catch on did it kind of thing? And I'm not being cynical, I'm looking at the kind of noncore so if you want to expand from your core who are your advocates you're always going to do it. You know, your Stag enthusiast who will never see the warts, will just see the benefits and you need a really nice coffee shop and you need places for the kids to play and disabled access and little trolleys there. And unique things of oh what would entertain the noncore people, so how can the person

who really wants to be there convince their family to come along with them? Because it's not a cheap day out either.

Debs It's not.

JR No, they can't just be oh we'll look round the house, if it's a castle there's medieval jousting going on, you can join the blacksmith and make some bits and bobs or make some bows and arrows. So there's other reasons to go and the danger of pushing something, it's the same with innovation, is if you push a product to the market or a service you're saying I know best and you will passively consume what I give you. If you get it right you make a killing. Most people don't I think get it right, most stuff is pulled ((?)) and the safer stuff is... And even if it's oh, somebody's made a success of a product, an iPad or something, they've done all the spadework, they've pushed that to the marketplace, they've perceived that there is a need, there's an unconscious or subconscious need, it's like we didn't know we needed our phones to be able to take photographs, nobody ever asked for that, somebody pushed it at us. So once it's successful everybody copies, but then that's a pull because they've created demand and it's safe, you know that there's a market.

So the danger of pushing is you think you know best, and yes, you might understand the art and the products but is it interesting to the majority of people? I think it's much safer... it's much healthier to be able to have the debate about somebody saying I think from an artistic point of view this is what people should see and how we should see it, and somebody challenging that and saying I see what you're saying. From a user experience point of view this is how they would like to receive that, this is how they'd like to be fed. Is it the same? If it is, great, all you've done is you've corroborated that it's a

good idea. If it's completely opposite then obviously you can spend a lot of money putting an exhibition on and only the core people turn up and even the ones that don't turn up go mm-mm yeah, nice, and go home on Facebook, don't go, don't go, it's terrible.

Debs Yes there's all of that isn't there. So you're quite an advocate of choice?

JR I guess so, yeah. You make me think about it, it's self-reflective, this process isn't it?

Debs It is, yes.

JR I think I'm an advocate of combining all of the views in a healthy, robust manner so that when you come out with your best guess it is your best guess, it's not just your guess. And I always come back to every innovation is a guess. You can't take the guessing out of it, and I say to students quite often, if you're going to put £100,000 into something that thing has to give you better odds than the 20 to 1 horse that's running at Chepstow, because that is a decent gamble, or go to Vegas and put it all on black. You've got a 50/50 chance here. So if you're going to put your million quid into it you've got to think either it's better than 50/50 and the return's better than one to one, you know, you want good odds. So your guess is to be more substantial, and if you are purely guessing like an artist with music, you see this a lot, artists get quite big for their boots, Prince is probably a good example, and he believes... The other one was the guy from Wham...

Debs George Michael.

JR George Michael, so from a non-interested person's view he thinks the artist is the whole and that he'll create music and people will love it. And I don't think he's had a success since he stepped out of the published studio where he had people challenging him all the time saying that won't sell, that won't sell. It'll sell to a few but in terms of commercial success. And so you've got somebody there arguing for commercial success and then things went bankrupt, I think he did, or self-declared or whatever. So the danger is you believe your own stuff, you don't listen to other people's advice.

Debs Well you become reliant on the fan base that you've built up from the commercial things that you've sold, but if you're no longer delivering that your fan base would dwindle because you're not producing the same things that you used to produce.

JR Exactly and you're kind of locked in to that fan base, and as you said if that's a dwindling fan base how do you change, knowing that you're going to lose most of them but into a new market where you would capture a new fan base.

Debs It's by being that commercial success your confidence has become over confident in the fact that you're wonderful and that everybody's going to follow whatever you do regardless of whatever else.

JR It's going to be arrogance and evil I guess and build up and they will come.

Debs So do you think the historic places might have (())?

JR I think they've got that air of arrogance of history and baggage. There was an interesting presentation recently on French wine by a Frenchman and he did a very good demographic view of generations,

baby boomers, X Ys and all of these others showing how the older generations were huge advocates of French wine without asking any questions. You drink French wine, you drink French wine and that's it. X and Y's, particularly Ys will not go anywhere near French wine, this is French ((clinking sound)) yeah, yet in America X and Ys are falling in love with wine. And the big thing, well they're falling in love with wine but wine is presented to them in a consumable fashion. French generation Y children ((?)) the Xs and Ys were saying we don't understand French wine.

So what the rest of the world has been saying for ages, we don't buy French wine because it's so fickle and you've got to know which of the 500 standards it is and what year it was done before you buy a decent one. You get an Australian shiraz and you get an Australian shiraz. It's going to be decent, it's going to be consumable, it's going to have a screw top which is actually convenient, it's not going to be full of sediment and full of tannins which is going to leave you with a bad head. It's not going to be corked and all of this. And Californian wine, Australian wine, South American wine, South African wine. And so they were showing that there was this... And still the French market was declining and still the French producers on mass were not changing. Still not.

Debs It's the arrogance, we know best.

JR So you've got that inertia, you've got the arrogance, you've got the history, you've got that inner belief that you are right, the King Canute, the tide will stop, I am right. You see that builds up and it becomes a huge negative force for you and I remember in my MBA I did something on French wine, I didn't know anything about it and I was going well how can you not see? Because you're so far inside, you

literally can't see the trees for the woods. And when you take that helicopter view you step out of it which is kind of where I live mostly. All right, so how do I weave that new knowledge in and in some cases you can't help people, they are locked in and I guess you would find that with curators.

Debs And designers.

JR Yes, so in the National Trust you see it, you get this air of are we really letting the poor people around our houses? Shouldn't they belong downstairs? But I've also noticed a change an awful lot to things becoming much more hands on, so we went to a property, Grasmere, Allan Bank, which was Wordsworth's first house and because of fires and things they've never done anything to it and they've left it fallow so it's become a very nice friendly place to visit where you can sit and watch the red squirrels, you can paint on walls, you can type on the typewriters and you can write poetry and it's got all sorts of paintings up, some very high quality by people visiting. Ideas boards on walls, free tea and coffee. They now have a little kitchen were you can go and sit and bring your own food.

And it's the opposite of the National Trust ten years ago and you can see it, it's got a lot more professional in thinking about the noncore visitors, the people who will come even if it's raining or even if it's £50 will still come and there's nowhere to park and they thought about parking and access and how you treat people. From the volunteers who were very haughty and really looked down to you to the, you know, you can't patronise the Americans, you've got to really be nice to them. And some would say it's become commercial but I would say it's become successful and for a sustainability model the whole thing

is you've got this asset, you want to sweat the asset, you want it to do it in a way that funds itself and looks after itself.

And it's a bit like viewing it as a ship, if the ship sinks we all sink and literally you'd be better off if you were surrounded by water and you knew it would be very tangible to everybody that if this plane, if the propellers stopped turning we would all die and that sharpens you up no end. And it's that kind of how do you weave that knowledge in to get the best out of it? Not to, exploitation's become a horrible word, because it's used quite often as a horrible word, but really if it was sustainable exploitation you are just trying to keep things going and not look for hand outs and, you know.

Debs Our expectations of the information that we take on board has become, because of technology and because of the iPad and everything else, we consume information in a much faster way and it's snacking isn't it, it's little bits of information.

JR Yes, bite size.

Debs Yes, and if you want to go deeper you can. For instance in France I can still get online through my phone and search the library here for information. I can remember being in a bedsit and having to go downstairs and answer the phone because I didn't have a phone, I didn't have a phone in my room, and you were sat around waiting for that phone to go. So things have really changed, so my access to information has blossomed into something massive, I can look up anything I like and what the museums or the heritage sites, they're having to catch up with that now basically, they're having to say right, you can find all that information but we need to present it to you in a way that it is going to engage you with the whole of it, the holistic

version of it, and what each bit means holistically. That's my take anyway. And some of them are doing it and some of them are not quite there yet and I suppose the reason why I like historic houses is because it is much more of a holistic look about how somebody used to live in that era, whereas in a museum it's a little cold for me.

JR Yes, you may as well surf it on Google.

Debs Yes, I can find out and view it in 3D almost online now, so why would you go to the museum. So they're realising this and they're having to change and in the research that I've been doing some of it is becoming quite ((?)), America is always ahead of us in that sense.

JR They don't have the baggage I'm guessing, back to the French wine thing, I've been to the Newport Mansions.

Debs ((?))

JR It's much cheaper, they do a lot more joint tickets, they're much more accessible, they're not looking down on you. And then they do lots of things such as historical tours so they will act out in the time zone. And they will only talk to you in the language of the time and will only respond. So the Mayflower, you get on there and it will act as it was when it arrived and all the actors will do that. You can't get that from the internet, it's an experience and it makes it unique.

Debs Yes, and it's that experience they need to be grabbing hold of really and being able to deliver.

JR A colleague of mine, she ran all our events at the business night and she would say when we're proposing events, the people who come have to take something home they can't get from the internet or from ((?)). So there has to be an exposure to something, you either have a

guru who drips wisdom and everybody sits and listens, a bit like why would you go to a pop concert, you can't hear what they're saying, you get squashed in. Why do you go to a football match? There's a 20% chance of getting punched.

Debs Yes, why would you go to a race circuit when you can't see...?

JR Yes, you can't see the horses, you watch the cricket, the same thing, you're there for different reasons, you have to queue to get in, you have to queue for this, you have to pay £10 for a burger. Why do so many people go? There's a reason why they go, there are many reasons, so figure them out, it's the same reasons that they have a need to do something which you could watch it much easier in front of the telly. You can watch the Indian cricket at the moment that's on, the Indian Premier League, they're playing cricket in 45 degree heat, they're dripping and the audience is dying and you're half a mile away from the little ball, you can't see it. Why are you even there? There's got to be a reason for it.

So the more that... I guess from an innovation point of view, so that again competitive advantage, success, it's that thinking of asking why and if you're just purely 100% pushing out and you're not answering, you might be right, you might have got it spot on, but even then it would be nice to know why you've got it spot on, to have some cooperation. And then sometimes it's easier with businesses because they never have the resources they need to get an innovation out, they don't have that asset, they don't have that house or collection so they have to convince other people it's a good bet and that process forces them to do a lot of research, to think, to check all of their assumptions, as many as they can, and I keep saying this to students, to de-risk the proposition. You can never get a risk free thing, if you do

it's a done deal but even putting your money in a bank is not a risk free proposition.

Recently that's been proven hasn't it, so there's no risk free, but you can de-risk it. And then you look at the return on investment and so is it still worth it or should you do something else? And the same with a collection, you could put this one on, what's the potential return on investment? I think Beaulieu's been quite good, it pushed its auto jumble but then it probably must have learned a lot because now it runs a whole lots of other types of jumbles which seem to be more successful. Because I live near there, so you see suddenly all these silly old cars going down, there's 50 American ones and you think oh there must be an American car day, and then everyone's driving around in their old jeeps, oh it must be army day. You see all these old fellas in their socks and their tin hats proudly driving some old... they're saying there's a reason for people wanting to get together so we provide the facility, we enable them, we make it a pleasant experience, we listen to their needs and give them what they need, and if we do that they'll turn up and they'll all buy ice creams and have fun.

Debs And look at some places that they wouldn't have gone to see otherwise.

JR And you expose them to other stuff, so that's the second thing is once you've got them there sweating the asset, the old EasyJet thing, how do you want to sell, what else do you do? The movies did this quite well so there's product placement. I was watching something the other night, there was awful product placement and then it was really literally cups here, oh I'm drinking Heineken, do you like Heineken, it was almost an ad, it was just terrible, so clumsy. But when it's done well you don't notice it and so if we're making a movie we might as

well get that and might as well sell to different... so that's when I think you take something that's good and make it really clever and that cleverness means you get a bigger audience or more money or a bigger impact or return on investment and I would rate that as a high level innovation. It doesn't have to be more money it can be you get new customers or you get your message out there.

Debs Yes, it's creating an environment whereby they can have memory making experiences as well.

JR Yes, that's a good point.

Debs And something that they can then feedback on Facebook nowadays as it were, or take a YouTube clip and put it up and post it to everybody else.

JR The successful companies always say how many advocates have you created and it's these advocates that will spout throughout the world and be your salespeople, and they'll do it because they've fallen in love with something you do and whether it was a hotel you went to or something you've bought or an experience you had on a day out and I think people now listen much more, they probably always did, but because of the internet, they'll take reviews of peers, even if it's amateurishly written and it's got swearing in it and everything else, they'll put more credibility on that than they will on a professional review because they're very cynical about a PR spin.

Debs Yes, the bias that goes with it.

JR And I was watching a bit of Newsnight last night and there were two academics talking about Pfizer versus Glaxo and the presenter talked to one professor who was the inventor of that graphene and he was

kind of the chip on his shoulder inventor, honest, rough round the edges a bit, had a few axes to grind and then it went to the other one who was polished and when Paxman said, oh yes but you've received lots of money from both haven't you? Yeah, most of my research is funded by both. Instant credibility here, it was almost to his ((?)). And when he started speaking after that he was saying you're an employee basically, all of your money...

Debs Has come from them.

JR Has come from them, and will continue to. I'm not a businessman, I'm just interested in organic chemistry. And you are there spouting on their behalf and being nice about everybody, so yeah you want to create something that people are going to shout about so you must go there. We went to this place, it was a fantastic cream tea, you've got to go there. And Paula's a fantastic barometer of this, you watch her and if she loves something she shouts about it, if she hates something she shouts about it. And she's telling all her friends and then they're on Twitter tweeting each other and they're on Facebook and there's none of this slander in it really, it just wasn't really very good, the scones were dry, the coffee was cold.

We found this National Trust property up there, Sizergh Castle, it's a beautiful place near Kendal in the Lake District and it has histories and the family run it and they do all sorts of things, do added value and it's nice and there's this big coffee shop, but across the way there's an old barn, Sizergh Barn which it's a big tea room but it also sells lots of homemade products, fresh meats, value stuff, you pay a premium for the craft beers, but their coffee shop has a unique thing with a huge window, the size of this and you can watch the cows being milked. And it's mesmerising.

Debs Yeah, I bet.

JR You're just watching these cows come in and...

Debs Yes, because I've worked on a farm and done all this and it's actually, it just makes you fall asleep.

JR It's meditative, yeah. There are kind of 50 cows coming into these stalls and they're all programmed and they all walk in in lines and the guy puts all this stuff on them and you have bets on which one's going to wee on him and he seems very good at dodging. It's like oh number six.

Debs The tail goes up.

JR Yeah, and suddenly this thing that how can that be a competitive advantage? It becomes a talking point and you tell everybody about it. Oh you go there and you have your cup of tea and... Are the cakes good? Yeah, I think the cakes were quite good.

Debs This has taken over.

JR So you sit in the National Trust one over the way with all the old rambblers grumbling about the price of tea and you can go across to this one that's kind of organic, crafty and you can watch the cows being milked. And they tell you on the internet what time the cows are coming in. Oh right. So they do it outside of the lunchtime rush and it gets a second audience then. At 3:45 the cows, oh right, well we'll come back.

Debs It's very good isn't it?

JR And so you're on selling then and it's unique. But you're doing it anyway, you were just doing it in a shed on the other side.

Debs Yes, you're not putting anything extra on, you're just making other people, or enabling other people to view it.

JR I remember Karen Brady was a big advocate for this when she took over Birmingham City I think it was, the football club, and she was the first female owner, manager to manage the team. But she was always touted as saying this isn't a football club, I've got an asset. 26 days of the year we have an event which is these guys kicking a ball around, the rest of the time what can I do with this asset? And because that was her viewpoint some of the football fans didn't like it but she left the football to the manager and the team and the team did quite well, but she looked at it and said right, how do I position this asset to use it more, get more out of it and have the community use it? And that led to a lot of her success.

Now she's more on the telly I think with events and things, but that's got her to that position, especially as a young woman in a male dominated smoker's room, whisky sort of oligarch foreign magnet type, slightly dodgy industry and she was such an advocate of saying well this is an asset, yes the core is that there is only 26 days of the year, so 26 Saturdays and it's only Saturday afternoons, and the rest of the time we're playing away so what else do I do with it? And that's the view I like, you're not taking away from the holiness of the sanctity of the place, so you've got your beautiful castle.

And I do remember that Allen Bank, they'd asked for ideas, what could we do with it a few years ago and obviously some child because of the height of the writing had written we need a racetrack. It's probably not what you want in Grasmere and in the heart of the... but there were loads of ideas, oh you could maybe have an electric Segway or something. And it's just being open to ideas. If you're not

open then you're guessing and you're on your own and if you get it wrong you're sunk.

Debs So what did you think about the launch of Beaulieu in that respect?

JR Well I enjoyed going along, I've been a good advocate of your product. I always thought that that rich information, yes it should already be out there. I remember working with some guys at Winchester who were looking at ((Intech?)) here as a kind of customer before smart phones 15 years ago really became... and before broadband, and it was kind of could we have a device for children going round the science park and their product was an intelligent Q&A system, so get to an exhibit, pose a question, free write an answer. And we went from doing it in the classroom to oh could we have a sort of device to do it, and now obviously we could, ten years on we've all got cheap tablets and it's astounding how quickly that's happened. But you can also track Johnnie and you could find out where the school party is and what they're doing.

Debs What they're engaged with most, yes.

JR You could monitor the speed of response, you could monitor how they are responding and looking at it positively you could see who's doing well and doing it quickly, who was lagging and who needed help. And you'd put your resource where you needed it. So there's all these ideas and it's a kind of similar thing with any sort of National Trust property and the sort of visiting things, there's the exhibit and then there's all of the information behind it which is now quite accessible and the more you digitise it the richer you can make it. So what I really liked about what you were positioning is take this thing, there's not much of it left and then envision it and turn it into as rich

material of this is how it was at a certain time. And then the secondary part which is also very clever where the National Trust will fix up a building, they'll pick a certain timeframe and they will make it, right that's it and then it's locked, that's how it was and you think to yourself, you see, my wife, because she gets quite annoyed...

Debs I do too.

JR Well yes in 1870 that might have been the style of the wallpaper but this house was built in 1610, it was redecorated 12 times, why did you pick that one, why are you being so slavish about it?

Debs Because it was successful perhaps.

JR And sometimes the decisions have been made for a push reason perhaps, I think, you can detect that, I think, rather than really, what does the community think, what do the visitors think, what would we rather see? And the nice thing about the digitised side of it is, and you can see it with maybe headsets coming and video, you could pick 12 different history styles and see through the ages how this thing evolved and take it from a ruin that it is now back to.... And Sizergh Castle's like because originally it was a castle, sort of 13th century or something, medieval-ish, and then there's different iterations of growth, of houses and wings, it has evolved. There's a lot of properties like that and then adding on the sights, the sounds, the flavour, the accents...

Debs Characters.

JR Characters, which again is a great asset and just making it rich and alive for people, otherwise you've got to look at it and kind of vision what it was like and most people wouldn't have the ability or the

context, it's kind of well it was probably quite nice once upon a time. And I think putting money into that, it might take a substantial amount of money but it would be vastly less than trying to rebuild it for a lot of older things, Stonehenge as you say, a vast interest in that and also vastly more flexible, so once you've done it once you could change it, tweak it, evolve it, add more to it, so next time you came it would be Stonehenge in a different period or it would be...

Debs Different things can happen, because going round heritage sites what I used to get really fed up with is exactly that, the fact that you see it in one slice and so I'm very curious about how things work, well how did that work and all this, so my brain is working on the fact that well actually I'd like to see how it looked for each of these different things and how that room actually functioned then, but what would make that room come alive was the people that lived in it. So hence the talking in that sense because it was how it was lived in for us, it's important rather than the building itself in a lot of ways, it's that cultural identity or echoing memories of what your gran or whatever used to say to you. Those years gone by, you're visualising and you're re-enacting those memories or bringing them alive in your head and that for me makes an experience because you're immersing yourself into something of yesteryear by the people that lived there basically. Whereas a cup and saucer might be an asset in 20 years' time in a museum, but unless they were actually videoing us sitting here chatting using those cups it's just a cup and saucer. Do you know what I mean?

JR It is, yeah. It is how it's used that's of interest. You go to the Roman forum and it's just a load of old buildings, it's very difficult to visualise how it all worked and through different ages because there are a lot of different time periods in there and lots of things built on the

things... and the best visits I've been to for old houses are the ones where you think oh I could live here, I can see myself, or it feels comfortable. Others feel like mausoleums, as you said like they've got to a certain time period and frozen them and they don't feel very friendly or liveable and there isn't the rich amount of information, they'll give you a fact sheet which is thumbed and...

Debs Yes, the boards which are never the information you want to read.

JR And the youngsters now consume everything digitally or through pictures and we are... I've done quite a bit on visual leadership and when you do the tests 80% of people are visual, it's about 10% are textual and others are...

Debs And the moving image as well.

JR Yeah, so our preference of absorbing information seems to be by visual means, by rich information. I think I suppose most of the time we never read and wrote did we, it's only recently that we learned to read and write and probably speak, we just grunted. Carry on caveman or something. So yes, the more it feels like more liveable and you could see how it worked and how people lived in it, it makes them real. I guess that's why historical TV dramas are so popular.

Debs Yeah, the histories.

JR I mean, is it The Crimson Field that's on at the moment, a lot of people are raving about that and saying you take human beings and put them in the context of the history and how it's happening. And Downton Abbey has been successful for similar reasons and it's gone through quite a few phases of history I guess hasn't it, it's rapidly evolved from

the 30 years I think of history and you are seeing different attitudes, different flavours.

Debs You learn so much by the discussions going on don't you, rather than being confronted by black and white text, you soak it in much more easily and readily without actually thinking that you're learning anything.

JR Yes, it absorbs by osmosis or whatever it is, it goes in and you don't realise and the other one is you walk in, and this place here, I could be in 1960 in this room. I feel like I am sometimes. But it's only when there's people in it that it kind of makes sense as a building. Yeah, so that usability. And so the launch, that was the vision I had from it was how you could take something. Could you rebuilt it, would you rebuild it, would you even get permission to rebuild it? Or could you use the modern device that you were on the cusp of that modern device and the last ten years the changes have been remarkable, how you keep up with it I don't know.

Debs Yes, because at the launch, I couldn't get it on to mobile. And I was so upset.

JR And again that barrier of them not seeing the vision of...

Debs No, whereas now it's on my phone so I can now, even though I haven't done anything to the website itself, the application I've not got it on my android, Saxon S5 is playing.

JR Which is what you want.

Debs Yes, so technology's a barrier I think as well as an innovation.

JR Yes, and the people absorbing it will only absorb it at a certain rate, people are still using VHS.

Debs Yes, we've got loads of them.

JR Some people are still talking about, oh good old Betamax and DVD itself is old hat but you don't see much Blu-ray and they're already got new versions of Blu-ray that they daren't launch because Blu-ray still isn't core and so that'll probably die and the next one that will be taken en masse, it'll get to the point where the TV is too good for your eyes, your eyes are not good enough to perceive the difference in quality. So yeah, you were held back by the French winemakers almost, that attitude of we don't feel comfortable and you see students criticising lecturers a lot for this. We had somebody yesterday on how students want to be taught and the standing at the pulpit at the front is not seen as acceptable anymore.

And rich knowledge, rich text, but a lot of it, what they want is engagement, what they really wanted was to have their opinions heard, to get into learning environments where you embed the knowledge by talking through it and pulling it apart, something you can't do on your own easily. And they want that engagement, they want that richer picture, the chance to debate and discuss. And your product being forced into a kiosk in the centre, it kind of took the knees off straight away, it was instantly... a huge success in getting in there, a huge success in getting engaged, market breaking, all of that, so classic innovation, and then the people are not ready for it. And from the receptionist through to the owner, Lord and Lady whoever, it's too much out of their comfort zone, too much French wine industry, too much...

Debs We were worried about the mobile, one, that you wouldn't be able to see the screens in the sunshine if you were outside and two, people would walk off with the phones. There's a security issue. Those are the two things they were mostly worried about, but now....

JR Now everybody's got their own phone.

Debs But even so, talking to Mary since, because they've recently redone the Buckler's Hard one and they've got various different elements of engagement through the museum. But again she says so many people are so used to looking at their phone now that maybe you want to break them away from looking at their phone. So it's kind of turning it on its head a little.

JR But does she have any evidence for that? This is back to I think and we push, and that's where she could be right, but is she going through a robust design innovation development process? Is she being challenged? Is she getting facts and data and information? Is she doing any market research and focus groups? Or is it just I've observed and I think? Which is valid but could be extremely weak and this is back to the innovation process of you get people held up in the media who've said I think, they've done it and they've been a huge success and that enforces what could be bad behaviour. And the majority of cases of failed innovation are the, you failed because you didn't check the market out, you failed because you painted it red and everybody bought green.

But you don't hear that stuff because everybody keeps it quiet and I've seen hundreds of companies over the years and got hundreds of ideas and very few, I think only one that I know of has gone crazy price, gang busters as we'd call it, the only one that has gone through

that process that they advocate a university of funding streams and takeovers and everybody retires as a millionaire in nine years. Only one. I've got so many that have had millions and they're at the cusp of getting millions but never... and the vast majority have reiterated into other ideas or what they've done is inform bright people of how to do it better and they've become serial and have gone and come out with another thing. And the vast majority are in that model of they've earned a living, they have had some success, they've had a lot of learning, but they're now on their 12th variation of what it was. And if you're in a fast moving industry such as yours that's even more prevalent.

Ten years ago I was talking to people who were on about this, if you could do this thing and call a taxi and everything else and we'll do it kind of by text because texting had just come out, and now it's... their ideas would never get to market quick enough to keep up with the infrastructure that's out there. Going to a market and finding that somebody's got a mini iPad with a credit card sweeper on the side so you can buy some crafts for 15 quid. I mean Oregon, near the top of a hill with a craft fair, people selling wood statues and olives and they were all swiping credit cards through their iPad mini with a little thing. It's like that's impressive.

Debs Yeah, that is impressive, for a craft fair especially.

JR And do you want to pay by PayPal? That would be all right, tap in that. So yes, it's spiralled off into lots of areas.

Debs It's getting people to trust it as well isn't it, it's getting people to...

JR You've got big generation issues.

Debs And the security issue for financial transaction anyway. But yeah, I only got the application onto the Samsung yesterday and also onto Paul's Tab 3 so it's now on this device and also this device, they're android, they're not Apple. So that's really good, and looking at it it looks still up to date in the way that you access it because I designed it for mobile. So although it's not responsive because it's a flash site it's not responsive, it's just the full desktop version there, it wouldn't actually take much to, she says, to then make it into a responsive context whereby you do have the smaller version.

JR That's the benefit of your digital product is that it can be moved, it can be manipulated, we've still got academics printing out assignments and hand marking them and you think well no, it's digital, I just go up there and I download it from the web and I put my comments on it, send it off, there's no need for administration, there's no need for ink and paper and printing and time and moving and the weight of paper and all of that. But yes you have to feel confident using it, you have to remove the barriers, so do you risk the proposition for everybody involved in it? But once you've got your digital content you've got something that can be evolved and moved to manipulate it and we've got something to show people, you've got a prototype almost and you can evolve it if there's interest. So the next thing is kind of saying well what's the barriers to use, and how do we get this to be a successful innovation and that's where you sit with your thought group and your different points of view and perspectives and your pushes and your pulls and you come out with possible solutions and you iterate through them, you come out with concepts and you challenge the concepts and you challenge, challenge, challenge all the way through until you've evolved to something that everybody's kind of happy

with, it's a best guess. And then you float it out there and take the risk.

So you could see that if you had somewhere entrepreneurial, somewhere like Beaulieu and they were worried about oh well will people accept the app on their phone or can they get a signal or things like that, well you can buy tablets from China now for 20 quid, so all right, buy a thousand tablets, get them sent over in a big container and upload via android because it's so open and friendly and then say to people when they come in, would you like to use a tablet? It's either free or three quid or five quid and just take a credit card swipe for a deposit in case you drop it, it's insured, don't worry, we just want them back, and people walk around with them, and then once you've got it you can add so much functionality and people take pictures, they can record their thoughts, they can give you feedback.

And the price point, it's got to be less than one of those old cars or somebody's salary for the year. And you can ask them their feedback, what else would they want, and then that's the valuable stuff, that's the Tesco Clubcard model of we're not giving you something, we're getting tons of rich feedback from you, we know exactly what you're buying, we know if we launch this that 80% of you will probably buy that if we put it on the end because you buy something similar. And then they're selling that information to other people as well and making money off that. But you think you're getting something of benefit, well actually what the owner's getting is rich feedback and knowledge so they take less of a gamble next time and that's that theory of innovation I come from that yeah, people say every situation is unique and you can't apply one ((model?)), I kind of think every situation's almost the same and 3% or 1% or 2% is unique and you can tweak it, 5% maybe. But the principles are there the same, what do

people want, what would they pay for, what do they rave about, what would make it better for them, how do you remove the barriers, how do you get a return on investment?

And that could just be people going on line and ranting about how good the Beaulieu experience was, so what they get is increased ticket sales in the future because everybody's online giving it this and they go oh they've got these free devices and you walk around and you put it up and you hold it and you see a 13th century and you put it on and you scan it over and you see people talking and ((?)) maybe with it or something and you can hear people talking and you can interrogate it and you can say what else would you like to see? Oh the 15th century, or could you do this, or could you do that.

Debs To me it's a no brainer. I've been immersed in it for a while.

JR And then you're up against the French wine industry, screw tops.

Debs Yes. Although they're...

JR That's a generalism, that's not specific about anybody...

Debs It's changing, it is changing.

JR I have seen a lot of changes. But you can see so much more potential can't you? And the Y generation doesn't understand why, it's probably why it's called the Y generation, why is it not like that? And they seem to ask a lot, well why does it work like that?

Debs I expect it to be like that, I go to somewhere like that. It's like we're looking at a property at the moment and it's a very old property, it's a 1726 property and it needs...

JR It's not that old place in Beaulieu is it?

Audio title: DrJohnRichardson-14thMay2014

Audio length: 89:26

Debs No. It's total renovation...

JR There's a shocker in Beaulieu that's up for about £450,000 in the high street.

Debs Oh gosh no, we wouldn't be able to afford that anyway. This is only £250,000 but it's at Newton Tony near Salisbury. But it was one house but they've added on a bit and now they're selling so it's listed as one dwelling but they're selling it as two and so it's come back on the market because the people who had been trying to buy it just couldn't get a residential mortgage. So I spent last night searching because why, and all the evidence for that property, all that architectural history is saying that it was one dwelling and it's just had an extension should be there, it should be there somewhere.

JR That's when you start ranting at the telly isn't it, when Grand Designs is on and some blooming English Heritage comes out with well in 1742 they kept cattle in there so you can't have a door there because...

Debs Exactly, yes.

JR And in 1742 some bloke would just nail some wood on something because that's what he needed to keep the rain out and you're adding all this knowledge on that never existed. They knocked it down like the Americans kind of did, it's made out of wood, knock it down and build a new one. What do I want to keep something old and manky for? And you've then got the opposite scenario.

Debs So I expect to find that information, my expectation is with the internet and digitisation and stuff now, that information should be online for me to find, but it's not yet.

- JR And it would be better for the information if it was digitised, but I've seen from projects that digitising archives can be a vast job.
- Debs It's massive.
- JR It looks enthralling, it looks like people could have a lot of fun doing it and you could see from CSI and the police and things that the more digitised it is the more connected because sometimes it's awfully unconnected, it's bizarre. Because they say when you watch CSI that...
- Debs Hospitals are the worst.
- JR Yeah, when they go to court the first thing they say to you now is don't think this is like CSI in America, when we come out with our forensics don't be thinking about what you see on the telly, that is like a dream of how it all works and connects. But where you're sitting with all this heritage stuff in the UK it's a vast asset for the UK, the amount of heritage we've got and well preserved, you've got places in Europe such as Prague and all of their stuff has been nicked over the years, they've got the building, it's the only thing they couldn't get nicked, but everything else has gone and we've still got a lot. So it's stuff you can sell, package it up and then weave more knowledge onto it, weave a story that you were doing, the character's fantastic, the type of language, the sayings, that's the rich stuff.
- Debs And that's handing it out, handing that knowledge back out in an acceptable format for consumption really.
- JR It is. And people are saying oh this adds value, this makes my visit better, this makes it more of an experience, more memorable, or I come back in a year's time and because there's new information on that system I get a different experience so it's worth coming back. And

that's kind of a reason of well should we go round the house again?

Well there's nothing new. Oh but if there was a new...

Debs That's why they do the different events isn't it?

JR Yes, so that their kind of limitation in the past is we're putting on an exhibit of say costumes or wedding dresses or something so people will go, but then you're only into that niche of that exhibit.

Debs What would be really good, because I don't know if you go to Mottisfont?

JR I do, yes. They do lovely scones. So there's my memory, there's my memory of being left alone with a cafetiere of coffee because they do cafetieres, and a nice kitchen now, and scones with cress in them and they're unique. And then the others go for the roses.

Debs Yeah, well my first memory of that place was going to watch a live play in the evening with the lights and stuff and seeing part of the Shakespeare play around the different parts of the building. And that to me is what it's meant to be about, is the talking walls, the stories you make of the characters and you could re-enact one of those stories at a certain time for people to go well that actually connects with that, you know, and watch it and actually see it all in action as well then have the story back up on there. So not everything has to be digital, but people need to experience the story that means something that they can take away and be entertained as well as engaged by it.

JR Yes, so you come away with memories, you feel like your time was spent valuably.

Debs You're with family, friends, whatever having a good time.

JR Yeah and you've got to tell people about it, it was worth the travel, it was worth the time, petrol's expensive, entry fees are high, for families particularly, you see the costs but even if you want to be a member of something like the National Trust you want to think that you're getting your money's worth over the year, that you're not just having a few days out. They're spread quite far and wide so you revisit these places a lot and there's got to be something different and yes they do car days and small things, they'll do Easter hunts and so what else can you add. And to me that digital side is something... it's wrong to say, but the perception is it's easy to add. And that's not correct because it isn't, a good movie has an awful lot of work behind the scenes, a vast amount of money's gone into it, a lot of time of people rendering and sitting and drawing and designing and thinking about it. But then again some of the barriers are not there, so the physical and health and safety barriers and the nimby's, so in order to build something or do a performance you would have complications in the route to market, there'd be things you had to think about, whereas with a digital product the perception is a lot of those go away.

Yes, you've still got content and piracy and appropriateness of things and you've still got technology to interface with, so you still have things, but I can perceive if I went back to one of these castles every year and either used my own device or one of their devices I wouldn't just get the audio which costs quite a bit to go round, I'd be going like this with my thing and seeing it in 1942 when the army were in there or in 1710 when it was being knocked down for... And every year there might be a new thing added, so I haven't seen it, I haven't seen this time zone, I haven't seen this, you know, go back to 1200 and there'd be loads of trees and a few ducks.

Debs So you like it.

JR Yes, because it's another reason to revisit so when you've got a product you look at why do people buy it the first time and why would they repeat buy? And why would they tell their friends about it and what other things can we on sell. You're sitting there with an asset, you're getting this much money out of it, you could double the money really with not doing that much work and that's what I see as the benefit of innovation. And once you've done it with one and they start to get it you can see it like dominos tumbling, saying you've got something you've got which is easily re-sellable in terms of the package of a service.

The product they get is unique but it's a bit like Peter Jackson, his New Zealand studio has become hugely popular and when he first did Lord of the Rings the old stuff in America was sniffy, oh they'll never, the quality of Lord of the Rings is going to be terrible, they should be using Lucas' Industry of Light and Magic was it? ILM, they should be using that, not this stuff in New Zealand. And of course when Lord of the Rings came out everybody ate humble pie and since then they must have tons of work on other stuff based on their capability. And I guess if you're building that capability that is something that Winchester University could do...

Debs Yes, it really could.

JR I keep saying to the guys push it this way, it's open, it's open, and if you take the business with it as well you're not just producing art that may have a purpose, you are defining art that has a purpose. I remember going to the Winchester School of Art and you might have been there as well, and I expected to see art with a purpose and I found the vast majority of it, you've done something creative, I don't understand how it can be absorbed for me to learn or use or benefit

from it. You've got a degree out of this, I expected to see stuff I could sell at the end of it or something in the middle.

Debs Yes, that's the way I think.

JR And what's why this whole business school charter kind of gives us permission to think like that and then the on selling, so your product and your research, suddenly you've got a load of researchers, academics who love to research and you say stop thinking of creating stuff to research on, we're selling this stuff down at Stonehenge and Beaulieu, come down and do some research. Well what do you mean? Well anything from questionnaires or people coming through the gate and what did you think of the product, design online questionnaires, to taking it to other people and saying we can do this and how would you do it and then suddenly you've got a load of researchers who are scrabbling around looking for good ideas, well just follow us around and do some real impact research on the impact of this which feeds into that, into the ref and it's back to that joined up stuff and the benefit of the innovations when it's all joined up, that's when you get the bigger impact.

Debs Yes, because they didn't give me any... I applied for funding when I first started, with the launch I started in the January as a full time member of staff and the launch was in the May and I applied without really knowing how to for some funding for the launch from the university because this would be good for the university.

JR Yes, exactly.

Debs I didn't get it.

- JR Well my next thing at two o'clock is the research and ((?)) exchange meeting or something.
- Debs All right, well we'd better get going.
- JR No it's all right, this is the kind of stuff, I think they've asked me to join that committee because of those sort of ideas and I just find it frustrating when... You've got teachers who teach and you've got researchers who research and consultants who consult, if those three legs of the stool are joined up you've got something really interesting.
- Debs Because you know I am talking with Hyde and they're asking me to be involved in creating virtual augmented reality 23 posts, 24 posts around Hyde 900 for virtual reality which they're getting ((which will be involved with?)) other stuff that we're doing.
- JR Sounds good.
- Debs So this kind of feeds in to that and so on, so that'll be good for Hyde Abbey because we'll have again the sort of like, we'll create the scenes and then people will be able to walk past with their phones or tablets or whatever and be able to see monks going through the archway and all this kind of stuff.
- JR Ghosts and goblins. You could do a special weekend couldn't you, ghosts and goblins, so that's what spins off and then IBM who we're in touch with, they must be interested in this sort of area.
- Debs We're working quite closely now with IBM, in fact Darren now has just been employed by them and is taking his ((?)) through the assessment process and got through, it's amazing. And so he's got a well-deserved place with IBM but they're growing their design division humungously

so 200 to 300 people they're after and get to go to Texas for three months.

JR Fantastic. I was thinking our link ups with those, we should have greater link ups down there and Steve and I were thinking wouldn't that be the place for the zone, the incubation.

Debs They're building one.

JR They are? Right. And are we involved in that in any respect?

Debs It's theirs but we're kind of, we're not involved in that if you see what I mean but they want students from us etc so in some ways we are, in that way we are.

JR Yes, so we can get something more formal then.

Debs Yes, but they're building, they're redoing the whole of one bottom ground floor and one wing into a big open zone design place, so yes there will be a lot more going on there. And they've opened one in, I can't remember where it is now, and then they're opening up the market around different sites across the world.

JR Fantastic.

Debs So yeah, there's a lot going on and you might... I can introduce you to Brian.

JR That would be great, yes.

Debs Did you want to come to our end of year barbecue which is going to be held at IBM on Saturday 24th?

JR Yes. Of?

Audio title: DrJohnRichardson-14thMay2014

Audio length: 89:26

Debs May. And Brian is going to be there.

JR That's next week, Saturday?

Debs Yes.

JR Yes that's fine yes.

Debs So I'll put it on Facebook and then send you an invite.

JR You don't mind if I drag Paula along?

Debs Oh no, no it'd be lovely for Paula to come as well. It's going to be all of our students and however many others but at IBM.

JR We should drag Steve along as well, because we've been looking at IBM as a possible.

Debs It's a good time to introduce you then. Finally, because we'd better wrap it up, finally you'll see on here because I'll give you a copy of this, there are lots of questions which we've not necessarily gone through but we have in a way by what you've been talking about but out of all your different roles because you have had lots of different roles...

JR I still have, yes.

Debs Because there's ((blue planet innovation?)) and your university role and ((i-net?)) project?

JR Yes, Environmental Innovation Network.

Debs In Wessex?

JR Yes, I set it up last year and I'm kind of still, I can't get away from it, it hasn't quite got into steady state so I'm still doing half a day or a bit

more a week on that. I thought I'd be abandoning it at Christmas but working with universities, this whole innovation process is hard work, getting that artist and the designer and the science and everything else with the business and connecting it.

Debs I know only too well.

JR It's a convoluted marriage.

Debs Yes, I bet.

JR But it's fun.

Debs So out of all those roles which one, if you had to focus completely 100% on one of them, which one would it be?

JR That's a horrible question, is it all right to ask horrible questions? Well, the bit that I'm the most passionate about is quite easily becoming this... It does revolve around this charter actually, given all my experience in R&D funding and collaboration between business and universities, small businesses and innovation help design, I'm now at that point of thinking that building something, some sort of edifice, some tangible thing, what we're talking about, let's not call it an incubator, but a kind of guild hall, an old fashioned guild hall type thing where people come to trade, but trading not in terms of chickens and hens and stuff as the old one but that's essentially what it is, it's a kind of modern day version of dragging everything that's good out of the universities, be it the assets, the physical assets, the people, the knowledge, the students, the passion, the culture, of it's good to think, bringing that out and bringing it into the businesses who can absorb it and building some sort of thing, we'll build it and we will come type thing. And that's where my passion is, I'm losing

interest, compassion, in the areas of doing it piecemeal and little bits of projects for little different organisations so that ((?)) really fine but the bureaucratic rules of European funding and all of that rubbish and all of the part of it, and for a project that's over with in a year it is not worth the effort to build it.

And I would argue, I would love to do, if I do do some research saying it would be on what is the benefit, the return on investment that that bureau spent, because I don't believe that much of this is actually giving an impact, I think a lot of it is just employing the same old people, people like myself, but because it's piecemeal fragmented I don't think it's given a chance of ((?)). So building something now, and I believe that Winchester's got the capacity and capability, and I think it's got the aptitude, to do something. I think it's got the market opportunity, I think it's got the strategic positioning, I think it's got the brand potential, it's got some of the bright people, yourself and Steve, people with the right sort of attitude and wanting to get things done, David because he's there, that's one of the reasons I'm interested in... you've got to have that person but have that leader with a vision and one who will enable. And in that incubation world it's that person who will allow you to incubate, will make mistake and try things. So that's where I'd like to ((?)) but whether it will happen or not.

Debs I think there's enough of us around although quite often buried in other stuff.

JR Yes and that's why I'm trying to find all these people so if you've got interesting names of... and journalism have joined us and it sounds like there's some intriguing people there. Yeah.

Debs Intriguing yes, that's a good word.

JR Yes, that's a non-judgemental, whether they're helpful or not I don't know but...

Debs It depends how people are approached again as part of the PhD, as how you communicate and how you interpret things or other people interpret the information you're giving them or what you want from that person and how they interpret it as well.

JR But I think we come back to, you were saying about the ((?)) of people, it's not just good for the businesses, it's good for us, having us in the same environment and spiralling ideas off each other and challenging each other in what could be good, what couldn't, it's a bit like we're sitting on one of these heritage homes, we have the huge assets, and they could be giving us the same advice as we're giving them frankly, you're not just here to teach, oh we are, no you're not and you're not just here to do research, you can't just do research on is that carpet a good carpet, it's got to be of...

Debs Disseminated out.

JR You could do all your energy on that or you could do it on something else that one person would get benefit this way or a hundred people could get benefit if you did it that way. And it's the same amount of work and with a bit of thought and a bit of pushing and encouragement we could leverage that off and I get the feeling if we can build this thing, whatever it is we can set ourselves up to be open to all of this and benefit from whatever comes through the door. Your area of heritage strikes me as a great area to start with in Winchester, because we've got so much...

Debs So much heritage there.

- JR Heritage ourselves and the credibility of the ingredients.
- Debs And the archaeology team are really strong as well aren't they.
- JR Yeah, so from your perspective, archaeology, fantastic, there's some knowledge, English, the written word, drama, the delivered acted word, the performance, some graphics, some digital stuff, the stuff you're doing to bring it together, the business acumen of how you package it up, what's the model, how do we sell it, how do we franchise it, how do we make sure we get some money from it, we've got all of that.
- Debs But they're all disparate currently.
- JR Yes, so hence my view is how do we bring that together and again, this is what I'm trying to do, toe in the water at the moment and starting small, a few successes and build success on success. I get the feeling a lot of people are worried about somebody coming in with a Sherman tank and trying to drive through the middle of it all and grab it and perhaps the recent experience is a bit like that with the ((?)) which isn't my way of working at all, it's very much cooperative, collaborative of how we harvest, how we all benefit from it. So that's where I'd like to spend the next part of my career, I'd like to take everything I've learnt and all that stuff I've been exposed to and all those people that have said...
- Debs And knit them together.
- JR Yes, all that stuff, all the cleverness I've heard about and all the reinforcing of that's a neat way to do it and see huge benefits for everybody if we manage to do something. And that's the way the government wants us to go, it's sustainable, it's good for the city.

Debs It ticks every box doesn't it?

JR Yes, it would be fun, painful but it would be worth doing, rather than for me personally going in and solving an individual's problems on a consultancy basis or running a particular scheme for a year and a bit that have in my view less and less tangible impact. And not worth the bureaucracy.

Debs It's trying to get people to work to an holistic agenda if you like rather than an individual agenda and what I've come up against so far is individual agendas and self-protection of their area, whereas I'm, for our digital media happy for everyone to use what we've got, but even if it's the same department that's not the case for other programmes, that this is ours.

JR Well, it's human nature that and I don't know if you were involved but here at Intech we ran a thing for manufactures and it was the Manufacturing Advisory Service and I remember quite a few people coming along to it and they run a lean manufacturing game, which is a production line that gets under pressure and first they do it in the normal way and instantly people get defensive so on their little bit of job which is just joining Lego bits together but they start accumulating and stashing Lego bits because they don't want to fail, as long as it's not them.

Debs Yes, it's competitive.

JR But you analyse because it always falls apart and then the order never gets out the door and what they don't realise, if the order doesn't go out the door then nobody gets paid so everybody dies, but human nature can't help itself and this is the argument. And then they analysed it and showed by the people who are stockpiling that they

were choking the system and it died because of it. So that self-preservation killed them and then they do it in a one piece flow and they look at the system and they show that all of those instincts are completely wrong and when the pressure comes on it's what causes failure.

And that's the basis of the penny dropping for them and people going oh right okay, so it we all agree to do it this way and not just cheat and steal and be protective, actually the net benefits are huge. I guess the Farage EU debate is the same sort of thing, Scotland is the same, if we become small and control it we'd be better off. And that's your instinct. I know that lean manufacturing model showed that it was coming up wrong, and I think internally if we can start something, and this charter gives us this permission thing and gets some benefits and then in my view you just organically grow it internally, you don't have any big who-ha, you don't have big launches, because everybody gets nervous then.

Debs Yes they do and you're setting yourself up to fail then, sometimes you can be.

JR It's a bit like your students meeting the business students and because it was set up in a way that was contentious almost you see the instant reaction of human nature.

Debs So if you put the space there and let them mingle it's a little different isn't it.

JR I've noticed Natalie does this a lot with children in the monitoring of how they work and play and it's that, if you just put it and leave it and ignore them gradually they're a bit like stray cats, they kind of sidle up

to each other and poke something and then they all start playing and all of a sudden it all goes and the barriers go and they all have fun.

Debs Yes. Because I went to that ((?)) two day conference and the end keynote speaker, I can't remember his name now but you'll probably know who it is, and he was saying about the hole in the wall case where they put the computer in a wall in India and left it there and the children had never seen a computer before, let alone in a hole in the wall and within a very short space of time they'd taught themselves how to use it. And there's huge case studies on it and so on, but yeah it's a case of put it there and let's see what happens. And I went down to the kiosk on the ((domus?)) a few times and sort of sat back and was just wandering around and just to observe what people were doing with it. And it's interesting to see who would go up to something like that and who won't or they'll look at it and go I want to go but feel that they can't go, do you know what I mean, so it's quite interesting.

JR I always think something similar with car boots that if you have a few people on your stand you'd get more people on your stand but if you have nobody on your stand people would look warily at it. It's kind of a weird human nature thing, it's you need to create that buzz. So I think that we could throw our energies in that area and I can see that this is a very valid product and academically you could get more out of it as well. And the links we have with the IBMs of the world and all the creative media companies, you can see a very collaborative thing happening.

Debs ((?))

JR Yeah, so that's why I'm interested in being here.

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Debs Okay, thank you ever so much.

JR Pleasure.

Debs No, it's really good. Thank you.