

THE RELATIONSHIP BETWEEN HERITAGE AND INNOVATION: A CONCEPTUAL ANALYSIS

Abstract

This conceptual article studies the relationship between heritage and innovation. While some authors argue that heritage can hinder innovation, others infer that these two concepts are interdependent. This article carefully examines this relationship in order to solve this paradox, while establishing the ontological role of heritage as a key construct. Leveraging the duality theory (Farjoun, 2010) and using empirical observation, the authors argue that the nature of this relationship can be interpreted as reciprocally enabling and legitimating, and postulate the emergence of a potential new model, termed ‘herivation’. They also provide examples on various industries to clarify their argument.

Introduction

A potential bridge between corporate history and identity, *corporate cultural heritage* shares with *corporate innovation* the theoretical prospect of a “one-way-journey”: as a matter of fact, heritage construction, as well as innovation processes, constantly head and add layers to a common blurred point in the contemporary company’s future life from where there is no turning back, i.e. no de-construction.

Both heritage and innovation reach deeply with the firm’s most strategic interests: the overall performance of external and internal operations, and the development of corporate as well as product-related brand perception. Incidentally, this performance and development are directly linked to the system stability and the organization capability to survive in the long run.

Heritage and innovation equally share outcomes and objectives, based on processes and practices whose awareness increases the perceived complexity and the multidimensional nature of organizations, and leads to a probable de-simplification of decision-making strategies.

The understanding of the interrelation between heritage and innovation therefore appears as a new insight in the postulated innovation continuum (Hudson, 2011), and as a new area of research, considering the *numerous historic yet innovative firms*. This nascent area presents gaps in the literature that can be identified by the following preliminary questions:

- Could corporations themselves (through all their economical, societal, and historical dimensions) be considered as a major feeding source for their innovation strategies through the prism of their cultural heritage?
- If to innovate is generally interpreted as at some point a way of “getting rid of the past”, is there a contradictory approach that could interrogate the assumption, and therefore help to resolve the inherent paradoxical connection between heritage and innovation?
- Could corporate heritage stand up as a source material and/or a leverage to output productive innovation processes?

Farjoun’s duality theory (2010) enlightens the relation between the concepts of *stability* and *change*, moving conventions from a rather sclerosing perception of *dualism* to an enriching and benefic vision of *duality*. From this foundational point, we propose to challenge and infer a plausible analogy with the aforementioned questions, and then set up echoing correspondences with the symmetrical heritage-innovation interrelation on the organizational analysis level.

The cultural heritage analysis conducted in 2013 by one of the authors on the industrial firm Fenwick-Linde adds empirical insights likely to furthermore strengthen the idea of a plausible relationship between heritage and innovation.

After highlighting the major keystones and prospects driving cultural heritage issues in a corporate context (I), we will apprehend the key concept of innovation and leverage the duality theory to develop an extensive hypothesis of reciprocal dependency links between heritage and innovation (II), and then go through practical evocations of the realistic exploitation of heritage by innovative and perennial firms (III).

I. Corporate heritage: Keystones and prospects

a. What is corporate heritage?

Corporate identity enhancement, logical follow-up of its global and shared awareness, has been for years one of the most promising challenges for all types of organizations involved in a more and more competitive and multicultural economic world. Understanding corporate identity, and working on it, requires enlightening the key role of one of its essential vector: corporate cultural heritage. This is particularly true for industrial firms for whom heritage is a key strategic issue (Dambron, 2004; Gasnier and Lamard, 2007). Nevertheless, how then can they take advantage of corporate heritage? Moreover, how can they exploit it according to a unified value-creating vision?

Board representatives, top/middle management and consultants are likely to find in corporate heritage the foundations of a forward-looking perennial project, likely to enhance the perception of corporate social responsibility (Jolly, 2006) and to generate development and social link (Barou, 2014).

i. Corporate history, identity and heritage

The corporate identity representations (sensory, ethical, cultural, social, territorial) are enriched by several sources (brand and products, knowledge and expertise, teams...), equally crossed by historical dimension. History, even though answerable to subjective perception and a certain form of corporate politicization, appears indeed as a major entry point to all cultural issues' better understanding (Hudson and Balmer, 2013). But to clarify the causality link between history and identity and to enhance its exploitability, we need to get through a transitional and structuring stage: there we postulate *the critical usefulness of the corporate heritage concept* (Balmer and Burghausen, 2015).

Corporate cultural heritage will take its place somehow as *an ontological bridge between history and identity*, and also as an independent set of forces capable of offering the most coherent image of various identity components.

ii. An asymptotic relationship

The transition phase between corporate history and identity can be described as an asymptotic relationship (as described in figure 1): *identity building increasing indefinitely as misleading of historical interpretation decreases*. Confusion of historical interpretation cannot get to a zero point because there will always be a distortion between tangible reality of past events and their qualitative measurement.

The *integration of heritage dimension* is the theoretical leverage that will help to lower interpretative confusion, while getting through a sort of *equilibrium situation* between:

- **Identity immaturity** (zero to little brand/corporate identity consciousness);
- **Identity maturity** (effective brand/corporate identity consciousness).

After reaching identity maturity stage, a synergic/virtuous circle will reflect the *necessary coherency between collective representation and collective action* from companies' operators and staff.

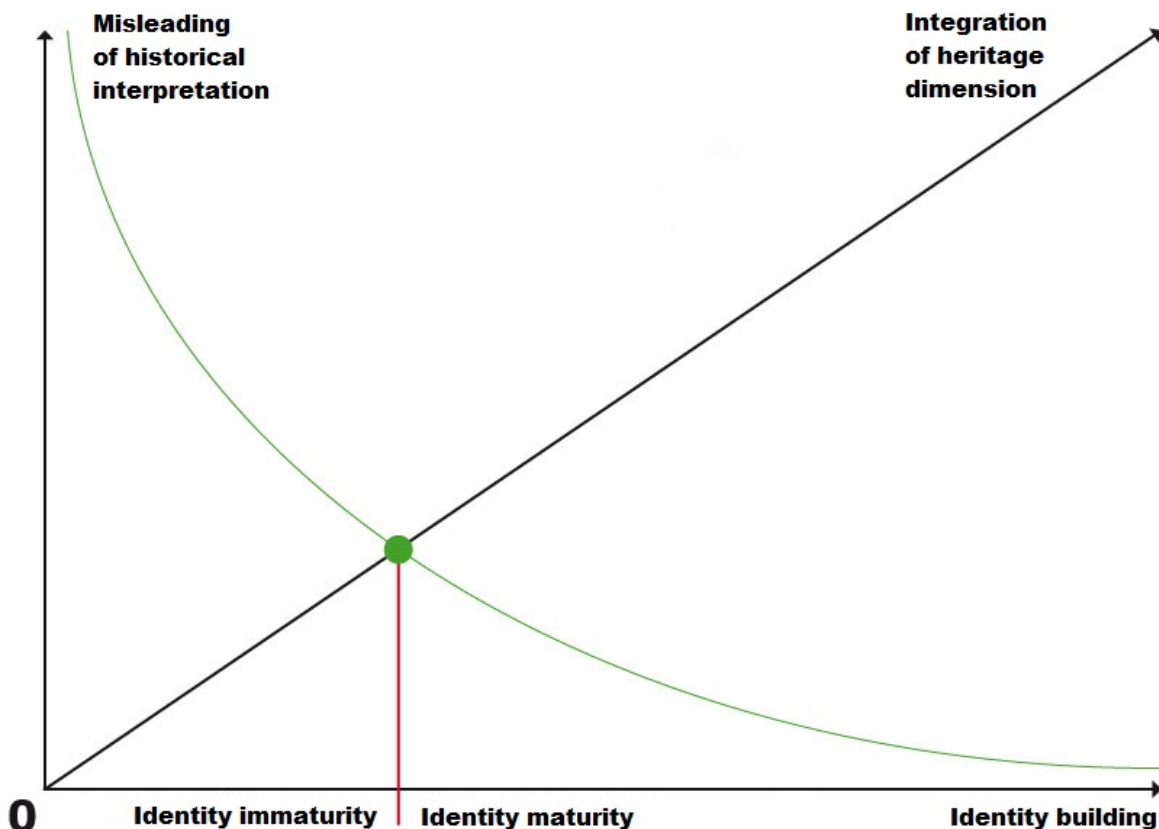


Figure 1. The asymptotic relationship between corporate history, heritage dimension, and identity building.

b. Corporate cultural assets

i. Corporate heritage issues

Relationship between men and heritage is a major civilizational issue, considering the potent effects generated by the diverse manifestations of the past in shaping national and personal destinies (Lowenthal, 1985).

This relationship has been so far widely unexploited in the corporate world, in spite of an obvious interest by all stakeholders considering the highly positive spin-off of its systematic consideration, both from a performance and ethical prospect (Cardot, 2006).

The corporate heritage standpoint serves to look at corporate organizations not only as economic entities designed to generate positive income statements, but also as meeting points between men, values, places and memory (Thuderoz, 2010).

Corporate or brand heritage is a high potential resource of growth momentum and positive image for the company, *as potentially a strategic part of brand management, of human resources management and of marketing and communication management* (Urde et al., 2007).

It can indeed enhance productiveness and add value at each key phase of the company's life: early stage and creation; development based on external and organic growth; transfer.

Corporate heritage is a complex, transmissible, and continuous aggregate made of specific cultural assets provided over time by collective memory as well as economic activity. These cultural assets can be tangible (machinery and tools, places like headquarters or plants...) or intangible (ethical values, expertise...) (Burghausen and Balmer, 2014).

Based on this assumption reinforced by our field observation: 1. We will define corporate heritage as the *embodied ensuing corpus of rallying cultural resources (tools and machinery, places and premises, ethics and values, expertise and know-how, iconic products and services) contributing to the clarification and achievement of the company project*. 2. By *cultural*, we point out the *characteristic of any intelligible and intellectually transmissible result of a human appropriation, intervention or transformation*.

The more particular these cultural assets are, the higher their impact as memory vectors, and then the urge to take them into account so as to enhance overall strategy, organizational performance, competitive advantage, and innovation processes (as will be hereunder developed).

Identifying corporate heritage implies both an inventory and a weighted classification of its components. We refer to this methodology as “cultural assets ranking”. This leads to the organized construction of a rational recovery and valorization plan, which can be divided in three operating processes: cultural animation; cultural mediation; communication. Communication processes obviously stand as a primary solution to take the best strategic advantage of corporate heritage (Agerholm Andersen, 2015).

Corporate as well as brand heritage valorization relies principally on two types of supplementary and combinable actions: events, and print/digital publishing (Balmer, 2013).

Corporate heritage and brand heritage are necessarily correlated, corporate heritage standing as a step toward brand heritage qualifying processes, thus leading to sustainable brand preservation and identity improvements (Balmer and Burghausen, 2015).

ii. Heritage qualification and maturity stage

Our assumption, based on our Fenwick-Linde firm’s field observation, is that three representative curves equally proceed from the company’s “cultural big bang”, starting from the early creation stage and evolving synergistically:

- Historical interpretation;
- Heritage qualification;
- Identity building.

These curves’ theoretical crossing point (in a 5 to 10 years process) calls upon a maturity stage, a crucial crystallization step (as described in figure 2) where we postulate that:

- Corporate cultural assets get fully measurable and exploitable for brand-related purposes;
- Heritage operations can be implemented, either by in-house teams or by a third party;
- Innovation processes can consciously be inspired and enriched by heritage assets.

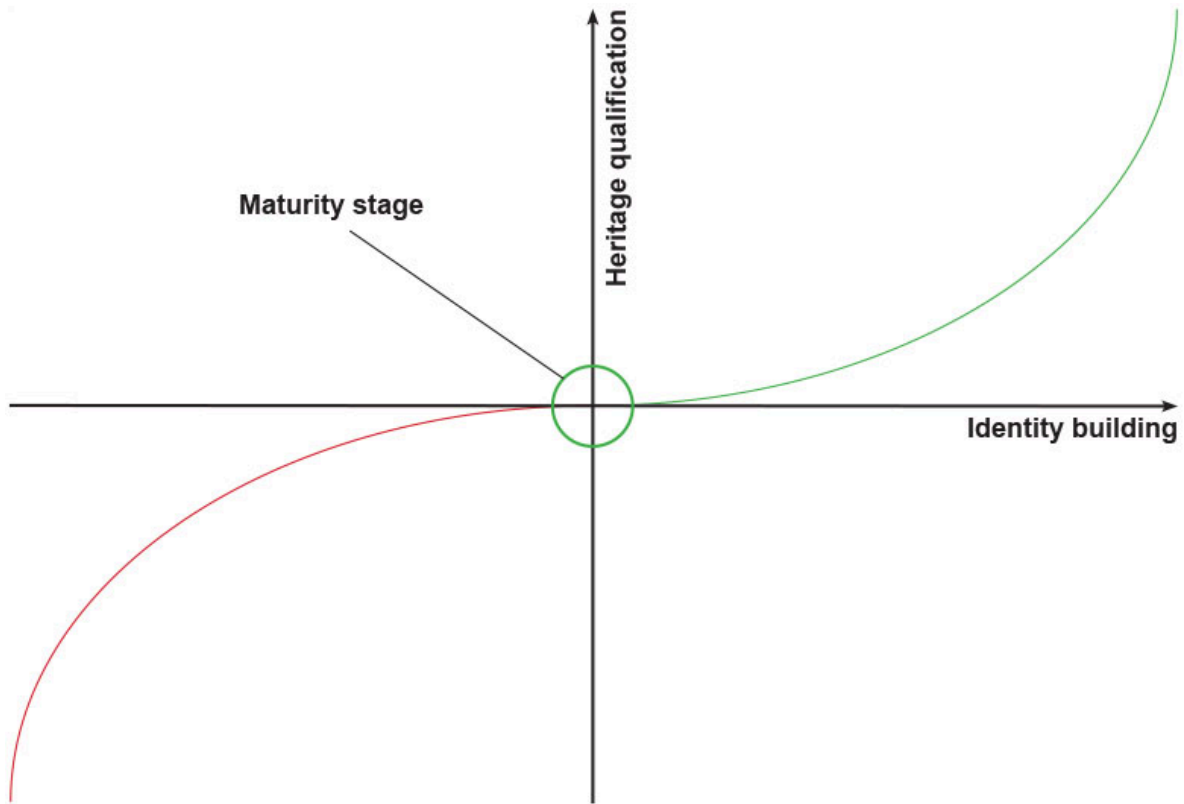


Figure 2. The relationship between identity building and heritage qualification.

Several technical skills (evenly regarding analysis, classification, protection and valorization) can therefore be put into action and produce positive effects on each type of corporate heritage: tangible, intangible, online, thus providing ideal conditions for a brand's revival (Dion and Mazzalovo, 2016).

II. Heritage and Innovation: A reciprocal dependency link

To challenge the mutual causality between heritage and innovation, we will successively consider: a. their convergent features, b. the hypothesis of heritage as an outcome for innovation, c. the hypothesis of innovation as an outcome for heritage, and d. the emergence of a new conceptual model combining heritage and innovation inputs. Authors have studied the relationship between heritage and innovation in different sectors and at different levels of analysis (Carney and Gedajlovic,

2003; Byrom and Lehman, 2009). The nature of this relationship remains largely un-clarified, although heritage brands extensively use lists of past innovations to legitimate their presumed glorious history. Among other developments, this article argues that the specific nature of innovation processes can provide the firm with ground for enlightening its causal relation to heritage and more precisely corporate cultural heritage.

a. Convergent and echoing features

Our assumption is that innovation relates to heritage (and vice versa) by sharing some common characteristics:

- Considering a presupposed inherent correspondence between *heritage and stability*, and between *innovation and change*: heritage and innovation equally channel corporate artifacts fostering *legitimacy and trust* (Farjoun, 2010).
- Heritage and innovation are both likely to produce positive effects on *overall corporate interests* and on *corporate and brand control*, regarding:
 - o Awareness
 - o Image
 - o Identity
 - o Development
 - o Value
- They both rely on the importance of *exogenous artifacts and outsiders' insights*: insiders being in most situations in a position preventing them from getting an objective analysis level matching the company's needs.
- They should ideally both be managed through a *non-conventional process approach*, so as to give its best chance to the production of new ideas and to generate the most enthusiastic team spirit in project management.
- For all stakeholders, they both provide in the long run a combination of:
 - o Increased benefits and high added value;
 - o Decreased disadvantages and constraints.
- They both imply in the long run a dynamic vision of a trans-organizational "work in progress" alternating *vertical and transversal corporate investigations*, thus breaking up conventional hierarchical barriers.

- The success of creative methodology rely in both cases on a *non-deterministic approach*, and on the relationship between two underlying and clearly separate phases:
 - *Divergence*, going through the operating principles: Suppose; Wander; Associate; Morph; Inquire.
 - *Convergence*, going through the operating principles: Sort; Order; Adapt; Refine; Select.
- *Design thinking*, a key strategic and rather new approach to innovation (Beverland, Wilner, and Micheli, 2015, and Hashmi, 2016), is as well largely applicable to heritage, more specifically in the valorization phase of these five steps:
 - Empathizing; (With company's ecosystem)
 - Defining; (Specific heritage valorization needs)
 - Exploring; (Heritage assets potential)
 - Prototyping; (Heritage valorization plan)
 - Testing. (Heritage valorization operating sequences)

b. Heritage as an outcome for innovation

Innovative products and services, whether or not they prove to succeed (i.e. meeting their targeted customers), are not only key indicators of a company's capability to survive in the long run in the competitive field, but also best-qualified future heritage components.

Looking at innovation as a new tradition (Nightingale, 1998) helps to understand how groundbreaking or incremental innovation-based artifacts actually feed and enrich heritage assets:

- The relationship between innovation, tradition and time implying that:
 - A good innovation is a future tradition (i.e. it will be seen as a tradition when looking at it from the future)
 - A good tradition is an ancient innovation (i.e. it was seen as an innovation when looking at it from past time)
- It is then obvious that new products and services (if considered by the company's ecosystem as truly innovative) will soon be spotted and highlighted as *new key memory elements* (milestones in the company's history timeline), and therefore constantly add up *new layers and enriched complexity to the corporate cultural heritage body*.

Two phases are likely to infer from the innovation process starting point:

- Emergence: The new innovative artifacts take place in the company's ecosystem scope.
- Integration: The new innovative artifacts mix up with the actual corpus of heritage assets, so as to produce an enhanced ground for future consideration or valorization.

c. Innovation as an outcome for heritage

The most challenging hypothesis regarding the theoretical connection between heritage and innovation relies on establishing a way to resolve this paradox (Poole and Van de Ven, 1989). This leads us to more questions:

How various assets originated from a company's history and cultural background can produce valuable and positive effects on its innovation strategy? How deeply anchored and highly *stable heritage items* shaping a company's present life can also be inspiring, to both form and substance, for effectively shaping its *change capability* in the future?

i. A necessary process step

From a practical standpoint, heritage is a primary stage in a 3-steps process for newly hired product managers and more broadly any individual directly connected with strategic decisions:

- Observing/auditing the cultural heritage assets of the line of products on which one can rely on over time;
- Getting in touch with clients/customers and users experience;
- Proposing a strategic development plan for the years to come. (Commonly next 5 years as in the case of Fenwick-Linde)

ii. Conciliating heritage with “getting rid of the past”

“Getting rid of the past”, generally considered as intricately linked with innovation processes, intuitively appears as totally conflicting with the inclusion of heritage in the process, except in an industrial context (Sivula, 2014).

The confusion underlying the idea of *past* must be here clarified:

- *Past* does not relate with heritage, but with history. It is indeed history, and more specifically the *misleading interpretation of history* (see above: I. a. ii.) that connects with the idea of a past we should get rid of to innovate (Urde et al., 2007, and Hudson, 2011).
- On the other hand, the heritage mindset relies on *bringing to life in the most effective way the company's unquestionable cultural presence*. Heritage being its *crystal-clear materialization* (mainly through effective events and publishing works), it cannot therefore be considered as *past* and should not be considered as conflicting or even contradictory with innovation (Burghausen and Balmer, 2014).

iii. Best-qualified heritage assets

What are the corporate cultural assets most likely to leverage/feed/inspire the innovation cycle in its first phases of definition and discovery?

At this stage, we consider that innovative products and/or services, if based on organized and stimulating process approaches, get significant inspirational inputs (Smith, 2006, Lencastre and Côrto-Real, 2010) coming from:

- Tangible heritage
 - o Ancient innovative products
 - o Ancient innovative tools and/or machinery
 - o Historic and contemporary places or premises (head-quarter, production facilities...)
- Intangible heritage
 - o Corporate identity (especially in its territorial representation)
 - o Ethical values
 - o Recognized specific know-how and expertise

Cultural heritage assets taken as a whole will have a leverage effect on innovation-related development (Starr, 2013), though not attributable in a most answerable way, hence the *inherent predictable unpredictability of heritage-guided innovative processes and artifacts*.

iv. Taking in account the typology of innovation

The typology of the innovation nature matters significantly to determine the level of matching with heritage building. The corporate heritage corpus will obviously grow over time, in its volume and

complexity, following a *cultural assets acquisition curve*. The heritage growing pace being necessarily steady and gradual, it could preferably be coordinated (in a symmetrical and mutual causality relationship) with a type of innovation characterized by the same level of growing pace (as described in figure 3):

- *Incremental innovation* (the dominant form of innovation), with its *progressive evolutionary curve*, will be closely connected to the progressive quantitative increase of heritage assets:

Incremental innovation is potentially leveraged by heritage. (*Reciprocal steady relationship*)

- On the contrary, *disruptive innovation* will require from the organization a radical change in the market and/or values approach, and therefore a *breaking-through attitude* regarding the relatively stabilized form of heritage assets (O'Reilly and Tushman, 2004):

Disruptive innovation is unclearly leveraged by heritage. (*Nonreciprocal unsteady relationship*)

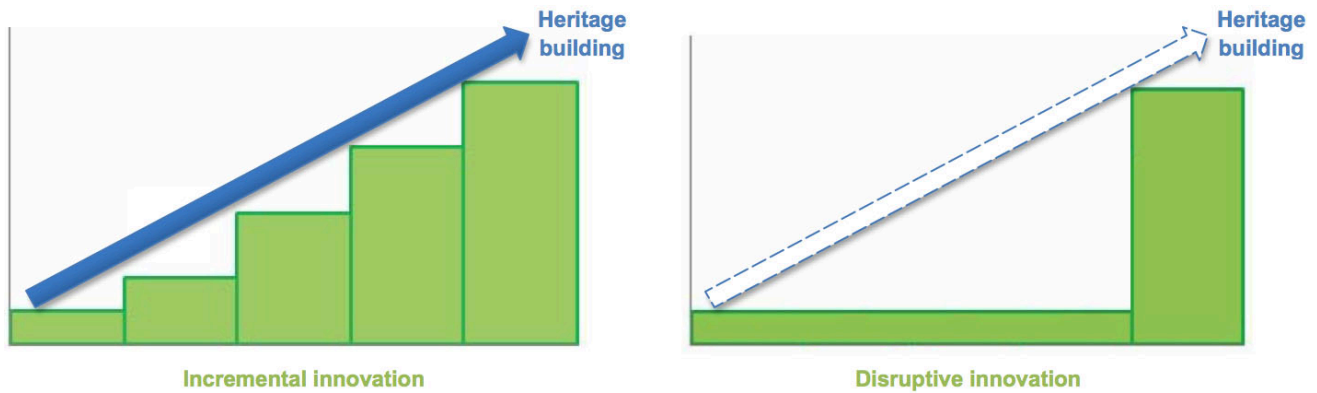


Figure 3. The relationship between incremental or disruptive innovation and heritage assets building.

v. Concordance/dissonance table

Heritage and innovation outputs match on different dimensions; however, they also differ on other dimensions or behaviors, as described in table 1:

Concordance Heritage-Innovation	Dissonance Heritage-Innovation
Including heritage assets analysis as a 1 st step on auditing a line of products	
Considering heritage as at the heart of the	Considering heritage as part of the

company’s present life	company’s past life (namely, history)
Best inspirational heritage assets	
Incremental innovation	Disruptive innovation

Table 1. Concordance or dissonance between heritage and innovation.

d. Emergence of the time-related ‘Herivation’ model hypothesis

Our preceding development (II, a, b, c) points out a *first level of relevance of the relationship between heritage and innovation*, the two concepts evolving and abstractly interacting as a plausible “two-dimensional” couple (as described in figure 4):

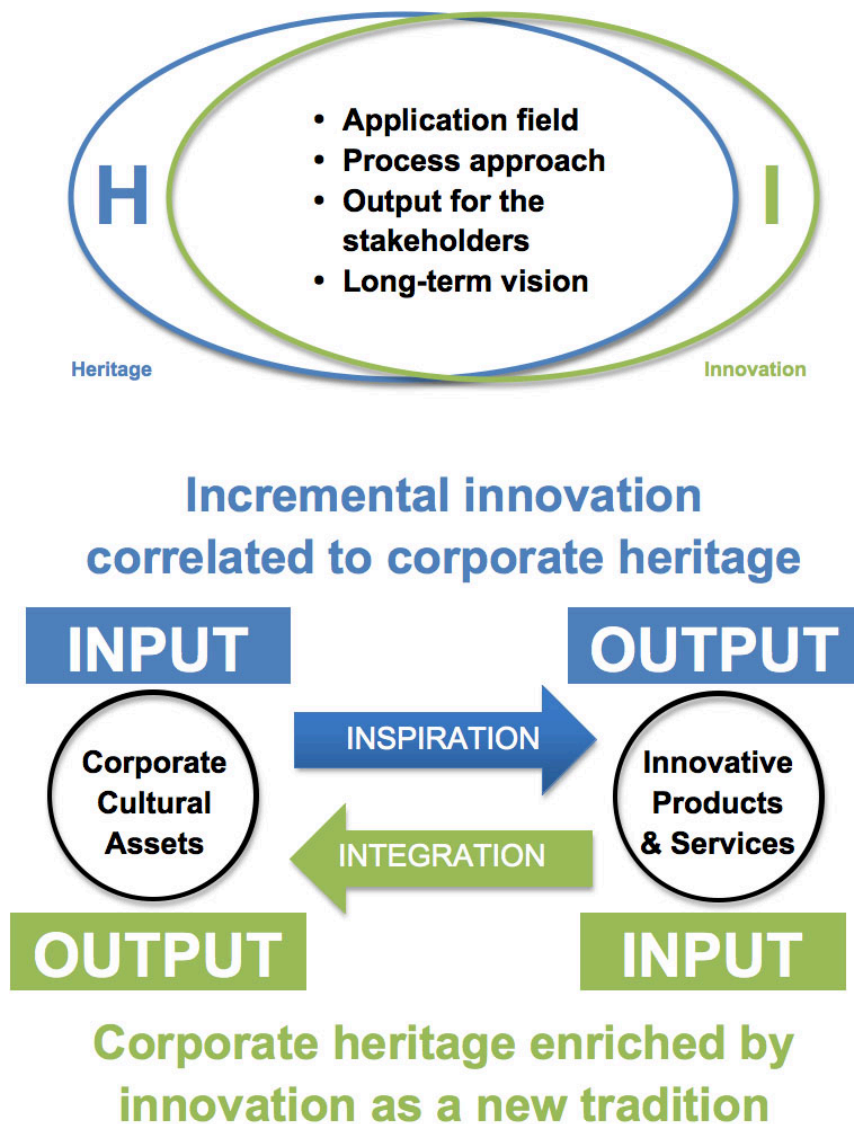


Figure 4. Heritage and innovation first relevance level.

Our purpose in this new section will be to leverage Farjoun’s duality theory at its full extent by exacerbating a fundamental element, the *temporal dimension*, which will lead to the time-based proposal of a new conceptual model regarding the relationship between heritage and innovation.

Whether innovation derives from an episodic or continuous change (Feldman and Pentland, 2003), the interdependency and mutual legitimization nature of its relationship with heritage prevails on tension and dichotomy, thus adding more complexity to the classic exploitation-exploration model (March, 1991) already challenged by Farjoun’s theory:

i. The dominant view of heritage and innovation as a dualism

The organizational and behavioral keystones of March’s widespread exploitation-exploration model can be *control-related* or *risk-related* sorted:


- Control-related exploitation’s keystones
 - o Experience and maturity
 - o Current knowledge, routines and capabilities
 - o Static efficiency, low variance, repetition and reliability
 - o Predictability
- Risk-related exploration’s keystones
 - o Inexperience and immaturity
 - o New knowledge, routines and capabilities
 - o Dynamic efficiency, high variance, innovation and unsteadiness
 - o Unpredictability

Specifically applied to heritage and innovation, this exploitation-exploration model’s *mutually exclusive view* legitimates a relationship based on a *clear-cut dichotomous and simplified understanding*, and on the aforementioned dualism between stability and change:

Exploitation	Exploration
Heritage linked to <i>stability</i> ’s key constructs	Innovation linked to <i>change</i> ’s key constructs
Control-related organizational processes	Risk-related organizational processes

ii. **The alternative view of heritage and innovation as a duality**

Much more satisfactory, Farjoun’s duality standpoint offers an alternative view adding more complexity and multidimensionality to the layered nature of organizations, mainly by introducing the separation between *mechanisms* and *outcomes*. Regarding our concern, we will infer the conception of a plausible *interchangeability* between mechanisms and outcomes:

	Mechanism		Outcome	
<i>Stability</i>	Heritage		Innovation	<i>Change</i>
<i>Change</i>	Innovation		Heritage	<i>Stability</i>

This interchangeability assumption reinforces our aforementioned reciprocal relationship postulate, but this time regardless of the incremental or disruptive nature of innovation, and leads to a dynamic and flexible view of the heritage and innovation concepts, even more blatant in the specific situation of *high-reliability systems and organizations* (Farjoun, 2010).

The duality view is also founded on the analogy of the “acrobat-on-a-wire” (Bateson, 1972), stating that experimentation and personal risk taking must intimately work together with careful step up in the same *structured and organized body* to ensure long-term security and survival. For the acrobat, the arms’ large freedom of movement must absolutely be combined with the feet’s constrained and slow steadiness of movement. Freedom and constraint (*change and stability, innovation and heritage*) must absolutely work together to avoid a fall, i.e. a *massive failure in the organization’s life*, and keep up with the motion (as described in figure 5):

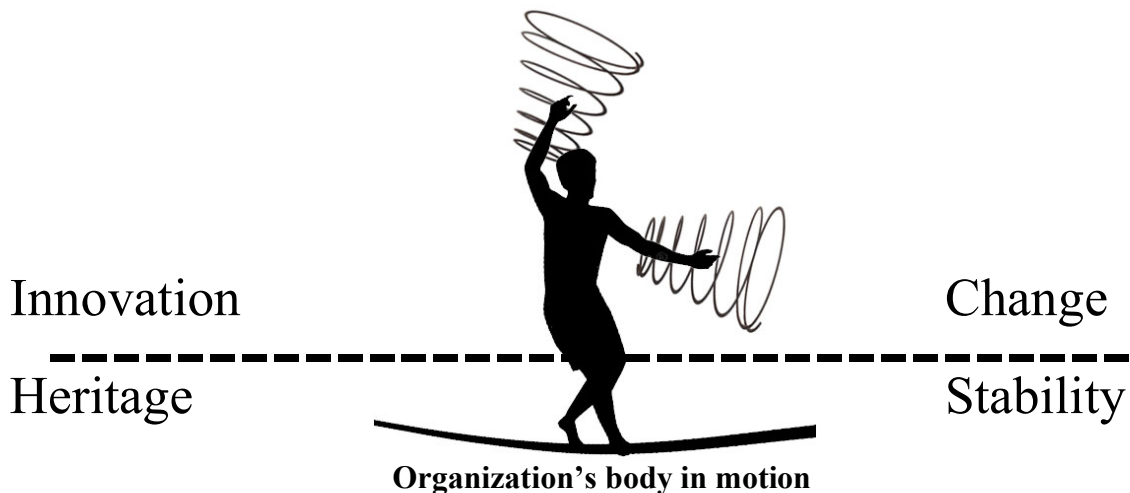


Figure 5. The “acrobat-on-a-wire” analogy figuring heritage and innovation intimate coordinated work.

Furthermore, the alternative duality view implies the over time linked effects of *heritage awareness* and *innovation mindfulness*, acting as the two sides of one corpus of cultural artifacts, and resulting in the *organization's sustainability* (as described in figure 6):

- Heritage awareness illustrates the *overall exploitability level of stable past artifacts*
- Innovation mindfulness illustrates the *overall effectiveness level of change processes*
- Organization's sustainability is characterized by:
 - Coherency between mechanics and outcomes;
 - Production of new knowledge;
 - Reduction of massive failure's long-term risk.

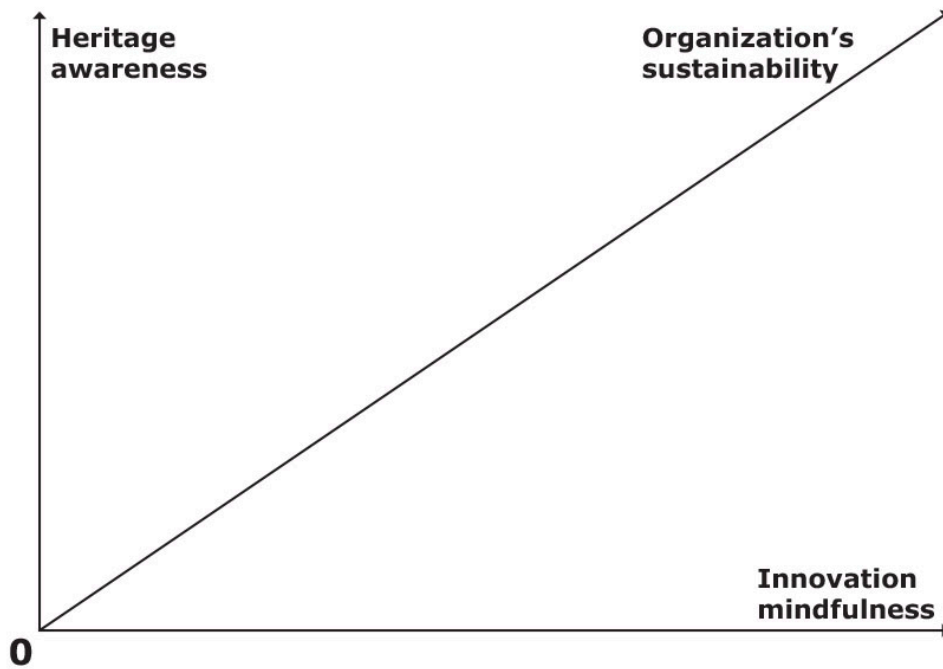


Figure 6. Over time linked effects of heritage awareness and innovation mindfulness.

iii. The reconciliation view of the 'Herivation' model hypothesis

First, we consider the partial reconciliation of dualism and duality standpoints in the corporate context, under the introduction of the prominent difference between *polar* (or radical) and *hybrid* (or composite) settings (Farjoun, 2010):

- Organizations evolving in *polar conditions* (likely to characterize early stages of development) will foster and legitimate the *imposed choice of a dualism approach* regarding heritage and innovation-related processes implementation;
- Organizations evolving in *hybrid conditions* (likely to characterize advanced stages of development) will foster and legitimate the *mature choice of a duality approach* regarding heritage and innovation-related processes implementation;
- The over time evolution of these strategic approaches is characterized by a *gradual transition* from a set of conditions to another.

Second, and consequently, we fully understand the extent of space and time effects on the dualism-duality issue:

- Firms operating under different socio-economical, cultural and territorial conditions will encourage different heritage-innovation strategies, possibly driven by a dualism or a duality standpoint (regardless of their development stage);
- As in the stability and change relationship (Farjoun, 2010), the over time evolution of the heritage and innovation relationship points two phases out:
 - o In the *short run*: prevalence of the dualism approach;
 - o In the *long run*: prevalence of the duality approach.

Third, we assume that the *long-term convergence of heritage and innovation organizational implementation* is a reliable conceptual tool to transcend the paradox of their complex relationship, with the help of an ambidextrous mindset resulting in the progressive building of interdependency. The more heritage and innovation forces will converge over time, the more their interdependency and mutual legitimization will emerge, strengthen and prevail.

Fourth, we postulate that heritage and innovation forces gear toward a *merging stage of endogenous/exogenous artifacts*, hence giving birth to the ‘Herivation’ model, that we will define as the *result of a recursive reciprocal exploitation process merging heritage and innovation trans-organizational artifacts*.

Following this postulate, ‘herivative’ will qualify *mature corporate artifacts that are equally and simultaneously heritage and innovation-founded*.

- The *converging forces*' period of time covers both dualism and duality phases, and equally relates to *young polar firms* (fostering a strong dichotomy between heritage and innovation processes and artifacts) and then to *mature hybrid firms* (fostering a reciprocal relation between heritage and innovation processes and artifacts);
- The *merging forces*' period of time covers a final and stabilized phase, and strictly relates to a *limited leading group of extremely complex and historic-anchored firms* (fostering a unification of heritage and innovation processes and artifacts). (As described in figure 7)

The foundational constructs of this new 'Herivation' model are:

- *Farjoun's duality theory*, as the theoretical base for highlighting the convergence and the reciprocity of the heritage-innovation relationship;
- *Recursivity*, as the qualification of the self-enriching phenomenon driving interaction between artifacts in the 'Herivation' sphere;
- *Trans-organizational*, as the characteristic of artifacts reaching out to (and proceeding from) all types of corporate layers, operating areas, and processes, regardless of conventional vertical divisions;
- *Merging*, as the qualification of the unifying phenomenon by which heritage and innovation will over time cease to exist on their own as reciprocal and symbiotic yet separate entities, and will become one indistinguishable and fully operative body.

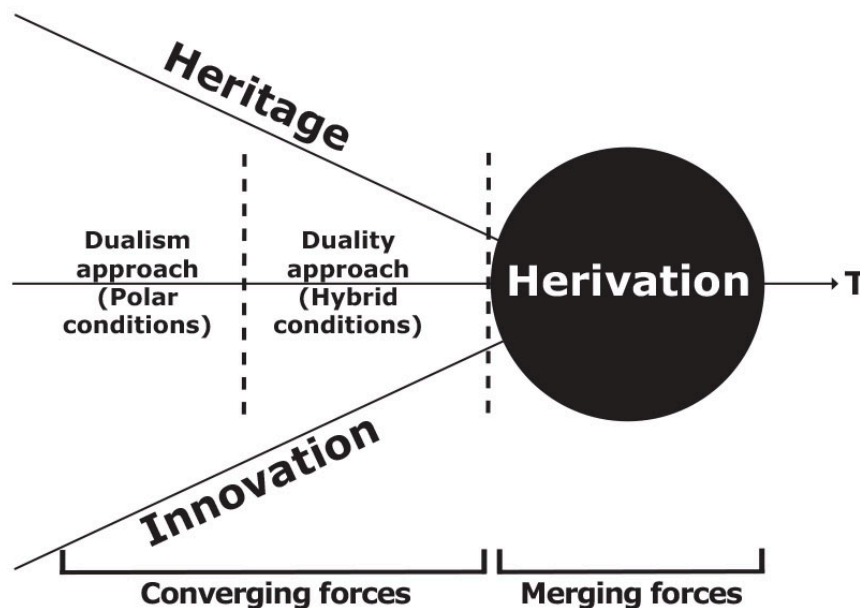


Figure 7. Emergence of the 'Herivation' model.

III. Heritage at the heart of innovative and perennial firms: practical evocations

This section discusses the relationship between heritage and innovation on practical levels. One practical level that clearly demonstrates this relationship is the corporate or product-related brand level. To position themselves in a most complex marketplace, corporations and brands must clearly separate cultural heritage from history to incorporate innovative strategies appealing to consumers' present and future needs, while leveraging vicarious nostalgia (Merchant and Rose, 2013).

This approach will produce positive innovative effects, in the fashion industry (for large companies like LVMH and even smaller ones) as well as in other industries.

Effectively linking heritage to innovative projects in the real market world requires extensive researches and investigations that could potentially enrich the related literature. For our current purpose we will evoke the context of a consulting experience equally connected to heritage and innovation issues, and then highlight a selection of key commercial innovations (already launched or to be launched soon) so as to point out a possible connection with heritage.

a. Fenwick-Linde: clarifying heritage assets to enhance innovation mindset

Conducted by one of the author between January and August 2013, the heritage-related analysis of the one-and-a-half century old Fenwick-Linde's firm was a key construct to establish a concrete exploitable ground for the benefit of the current theoretical investigations.

The consulting mission initially focused on establishing guidelines for industrial heritage management, then evolved to the clarification of HR and marketing policies improvement processes.

Results of the analysis highlighted that:

- Heritage stood clearly out as a potent and welcomed development process, between past unclarified artifacts and the need for the reinforcement of corporate identity components, in the context of successive capital intensive structural changes;

- Heritage identification, analysis and valorization could be understood as part of a reliable development plan, along and in coordination with other strategic corporate projects;
- Innovation strategies were in most cases and for a significant part of the firm's history directly connected to acknowledged heritage assets. (Tangible like ancient commercial products, or intangible like specific and adaptable know-how)

b. Heritage-related innovative endeavors highlights

Fashion brands, especially in the luxury market where consumers are eager of the intangible social enhancements connected to the product/service (Fionda and Moore, 2009, and Dion and Borraz, 2015), vigorously claim to rely their strategic development *equally on cultural heritage and on innovative processes*, thus justifying the crucial role of authenticity in the value creation (Boccardi, Ciappei, Zollo and Laudano, 2016).

This table presents real world examples of luxury or distinctive brands that clearly understand the relationship between heritage and innovation, and for long have fostered strategies to leverage innovation with heritage, and reciprocally:

Brand	Innovation	Heritage field concerned
Louis Vuitton	Connected luggage (launch in 2017)	Core product & brand identity (Travel)
Burberry	Online personalization experience	Values & brand identity
Rolex	Automatic date change (Datejust)	Core products & brand identity (Horology)
Hermès	Digital watch (collaboration with Apple)	Core products & brand identity (Leather)
Nestlé	Coffee capsules machines (Nespresso)	Core services and know-how (Quality coffee)
Apple	PDA handwriting recognition (Newton)	Core products and know-how (Electronic)

Table 2. Industry examples of the relationship between heritage and innovation.

Conclusion

Crossing innovation strategies in many ways, cultural heritage, when applied to large organizations like global private or public corporations, demonstrates its ability to transform corporate artifacts (tangible or intangible) into powerful inspirational resources for all operators.

“Getting rid of the past” being not conflictive with the vision of an heritage (when isolated from history) constantly enriching the company’s innovative processes, it is therefore acceptable to state that heritage and innovation, whether incremental or disruptive, can stand together on a front line as realistic allies: one nourishing the other, and both of them enhancing the organization’s sustainability in the long run.

Furthermore, when looking specifically from the sourcing of innovation’ point of view, corporate heritage will be considered as a complementary and productive leverage, most likely to enhance other inputs, i.e. market needs.

This article contributes to the literature of the nascent field of corporate heritage (Burghausen and Balmer, 2014). It aims to reconcile the paradox in the literature concerning the relationship between heritage and innovation. While some authors imply that heritage hinders innovation (Lowenthal, 1988), others argue that heritage and innovation can have an interdependent relationship (Balmer, 2013). This article contributes to the literature by analyzing the nature of the relationship between these two concepts, hence providing a solution to the paradox (Poole and Van de Ven, 1989), through the prism of Farjoun’s duality theory.

The ‘Herivation’ model developed by the authors, characterized by a merger of the two concepts of heritage and innovation, intends to initiate new prospective discussions, while fostering a new step beyond duality, and establishing with the use of heritage a reliable causality link between innovation and sustainability.

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