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Report of final internship

From the 16th of July 2018 and the 11th of January 2019

Activity Manager

In Bledina Business Unit

7. Cours de Ch

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1. Introduction

5th year-student in 5th year at INSA Lyon, in the Industrial Engineering department, I had the opportunity to do my internship aiming at working in the professional context as a student engineer. The objective of this internship is to acquire and develop skills in a given professional context by achieving the projects and assignments.

I did my internship at Blédina, an entity of the Danone group (Agribusiness). Blédina is the French leader of the baby food, with around 54% market share in 2012. The baby food market is a very specific and ever-changing market. Although a long time being considered the first European market, the French baby food market is now mature and weakened, particularly due to the emergence of new purchasing behavior from parents. For example, they are more appealed by "homemade" products, thus hurting industrial volumes. This downward trend in volumes is also fueled by the decline in the number of births in France

By integrating the Activity Management service within the supply chain of blédina, I had to support and implement structural changes on a key processes for the success of Blédina innovation projects: the Artwork Process[1]

During these 2 missions and through my previous internships, I was able to develop a real change management skills.

At first, I will present the company blédina within the group Danone, by zooming on the service Activity. After having outlined the context and the problems of my internship, I will discuss in more detail my two missions and the work that I realized during these 6 months.

[1] The Artwork Process refers to the creation of packaging of new products

1. Description of the company

1.1. Blédina within Danone

Founded in Barcelona in 1919, the French agribusiness group Danone took its final name in 1994 following a succession of mergers and acquisitions since 1967. Today present in over 130 countries across five continents and engaged in sustainable development and agriculture, Danone has stated a clear desire to "bring health through food to as many people as possible".

Specialized Nutrition, which groups together Baby Food Nutrition and Medical Nutrition, really acts as a driving force for Danone. It accounted for 29% of Danone's sales in 2017, ie respectively 5.5 billion € and 1.6 billion € for its baby food and medical nutrition divisions. Its sales rose by 9.3% in 2017, marked by a very strong performance of the baby food business whose sales are growing about 10% compared to last year, especially in China.

1.2. Blédina, a leading position to sit on a declining French market

Danone's Early Life Nuitrition division's main mission is to "help mothers and babies to eat well during the first 1,000 days, a crucial time to build healthy capital and preserve it throughout life. life ".

L'objectif principal de l'entreprise est de concilier nutrition, sécurité, goût et nouveaux modes de vie. Cet objectif se décline sur le marché Français au travers des marques Blédina et Laboratoire Gallia qui représentent Danone sur le territoire national. La société Blédina, nom qu'elle adopte en 1962, est issue de la société Jacquemaire qui proposait depuis 1906 et l'invention de la Blédine des produits spécifiquement destinés aux nourrissons. Blédina justifie ainsi aujourd'hui de plus d'un siècle d'expertise dans le domaine de la nutrition infantile.

The main goal of the company is to conciliate nutrition, safety, taste and new ways of life. This objective is available on the French market through the Blédina brands, which represent Danone in France. Blédina now justifies more than a century of expertise in the field of baby food.

The baby food market has two main product categories:

- The milk product: liquid or in powdered ;
- -The food diversification products: salty (cooked dishes, purees, etc.) and sweet (desserts, snacks, and cereals)

Blédina has three production sites in France employing nearly 1,400 employees in total. The head office of the company, where I completed my internship, is located in

Limonest (Rhône) and employs between 300 and 400 people. Although Danone's baby food division has excellent figures at the end of the first half of 2018, particularly due to the strong rise in Chinese demand, the situation is more delicate in the French market. The French baby food market, which fell by 2.8% in 2017, will decline again in 2018. The distribution in the French market between baby milks and foods is shown in Figure 4.

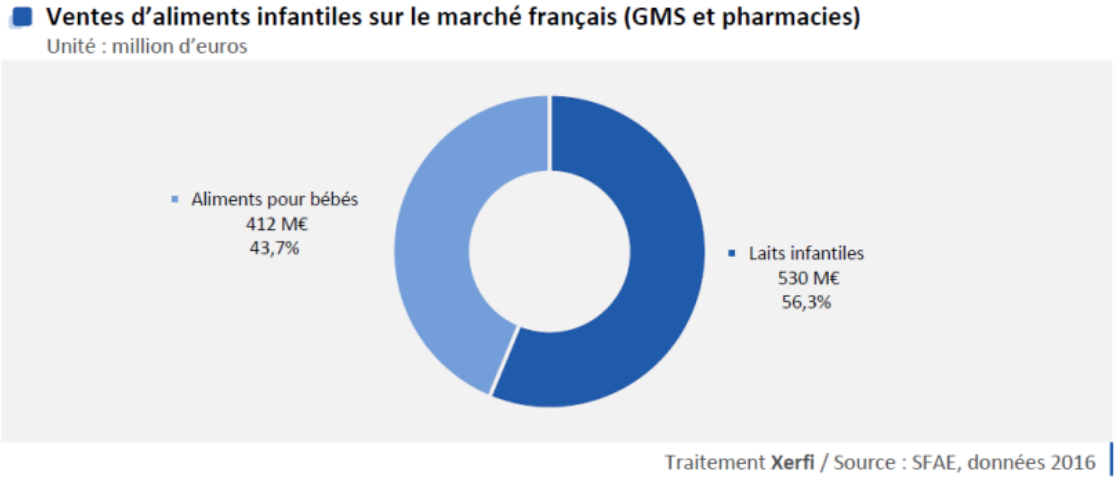

FIGURE 1: DISTRIBUTION OF THE FRENCH MARKET BETWEEN BABY MILKS AND FOODS.

2. Economic Context[2]

The infant nutrition sector is characterized by a small number of stakeholders. Forty companies were listed in 2017, including about twenty specialists.

Reputation is a key success factor in the baby nutrition market, which ensures parents a safe and quality diet for their children. Reputation is an immaterial entry barrier for new entrants. Large agribusiness groups dominate the sector thanks to their economic power and notoriety.

In addition, the decline in births will continue in France, which will mechanically dry up demand from businesses. This decline end of year 2017 is estimated at -2.2%.

In addition, the growing appeal of the French for the "home-made" slows down sales in the diversification food market. "Homemade" and non-child-specific foods are substitutes that compete directly with baby foods. Between 4 and 15 months, half of French children eat non-baby food, a rate that rises to 87% between 16 and 36 months (4). ndeed, the French are increasingly concerned about the quality of their food and that of their children, and the food scandals of recent years have tainted consumer confidence in their favorite brands.

While French manufacturers are turning more and more to export (France is the world's leading exporter), foreign competition is becoming increasingly important on the French market. In 2017, the penetration rate of foreign products exceeded 20% of the domestic market by value (32.5% by volume) (4). In contrast to a mature domestic market, the actors of infant nutrition are more and more turned to international and especially to emerging markets such as China and the African continent.

Given the maturity of the French market, innovation is an important lever for increasing segment turnover and corresponds to the "Reinventing our offer" axis of Bledina's strategic plan in Figure 2. Also the launch of new recipes, more digestible, or new formats, as milk powders in stick should allow to stimulate the demand. The extension of the offer towards organic products also allows a better valuation of the

[2] This section uses Michael Porter's 5 forces analysis, a theory I learned during the course of Strategy & Organization, during my studies at Politecnico di Torino (3)

production and thus an increase of the turnover.

FIGURE 2: 5 STRATEGIC AXES OF BLEDINA FOR YEAR 2018-2020

It is in this socio-economic context and in this strategy of reinventing the offer that was part of my internship issue. I had to support the implementation of changes on two key processes for the success of innovation projects at Blédina.

3. Artwork Excellence

3.1. Contexte

The graphic chain refers to the creation or renovation of the product packaging. The graphic chain lasts about 8 weeks.

A workflow tool integrates all the steps of the graphic chain, from the design proposal by the creative agency to the delivery of the files to the printer. Currently, Blédina has been using the tool of its partner prepress agency for more than 30 years. This long relationship implies that many process actions have been outsourced to this prepress agency

In a policy of standardization and cost reduction, the Danone Group imposes that all Business Units, including Blédina, change their prepress agency and workflow tool for the graphic chain. This project is called Artwork Excellence. The Management Committee Blédina decided to launch Artwork Excellence initially on the Milk projects in 2019. In fact, compared to the Food project, the Milk projects are less complex with less important strategic issues.

In 2019, the whole range of MILK liquid and powder products will have to be renovated. Indeed, a European standard implies that milk formulas must be reformulated before January 2020. The MIDAS project therefore includes the redesign of the product range. Blédina takes this opportunity to apply a new visual charter (VI = Visual Identity). Working with a new pre-press agency that has not yet acquired Blédina's expertise represents a real risk in respect of deadlines for the MIDAS project. The graphic chains of the Food projects will go through the new process from 2020.

My mission is to follow the pilot graphic chains of three Milk product projects for:

- Support the deployment of this new tool and ensure that the graphic chain is delivered on time;
- Write the graphic chain process changes involved in this deployment and the impacts on the organizations.

	Actuel	A venir
Partenaire prépresse	Square	DSN
Outil de Workflow	Squareflow	ESKO

FIGURE 3: PREPRESS AGENCY & WORKFLOW TOOLS CURRENT VS TO COME

3.2. Organisation of the mission

The main phases of my mission are:

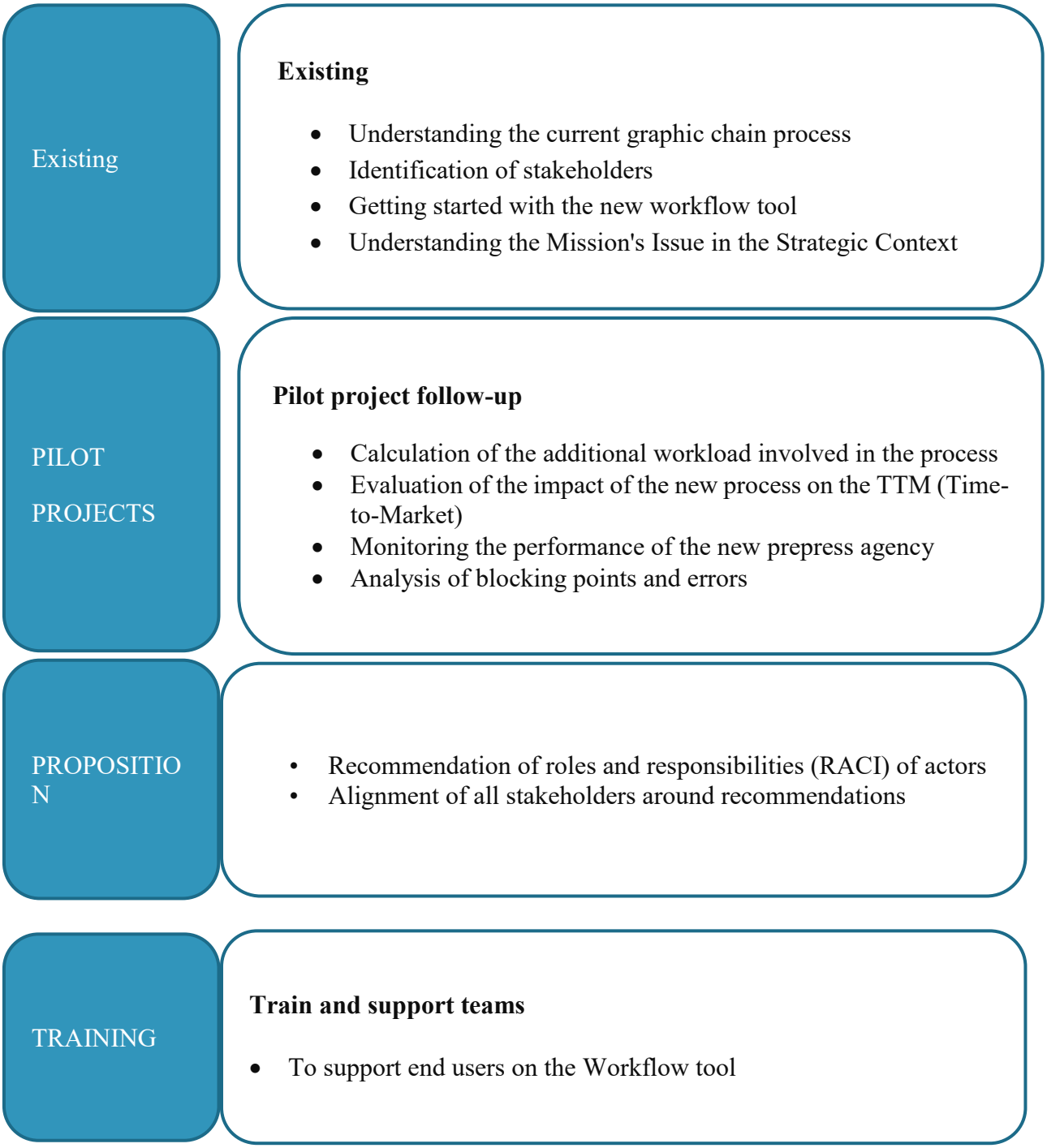

FIGURE 4: ORGANIZATION OF ARTWORK EXCELLENCE MISSION

Three product projects have been designated as pilot to test the relationship with the new prepress agency and the new Workflow tool: Beethoven, Prosyneo, Apollo.

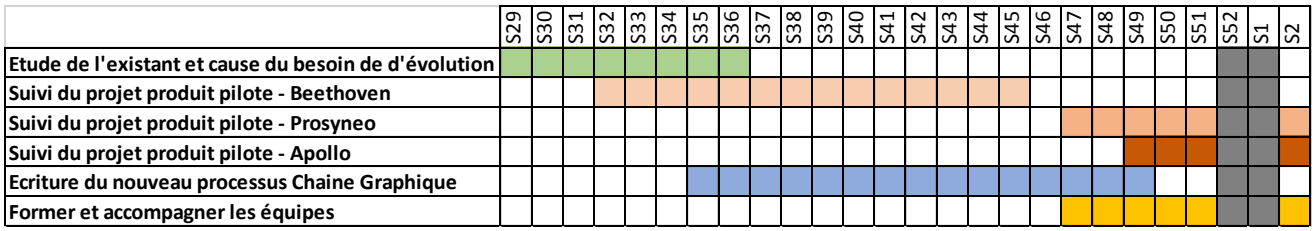

FIGURE 5: TIMELINE OF ARTWORK EXCELLENCE

3.3. AS IS

3.3.1. Le process Chaine Graphique Actuel

For a project to enter Graphic Chain, it is necessary to have the following elements:

- The Note Activity in which the codes to display on the pack are
- La LSF qui est un document Excel qui contient la liste d'ingrédients et le tableau des valeurs nutritionnelles du produit
- The LSF which contains the list of ingredients and the table of the nutritional values of the product
- The Copy Text, an Excel document that groups all the texts to display on the pack
- The packaging design developed by a creative agency on a PDF document
- The cutter Guide which is the cutting plan of the packaging

Une fois que ces documents sont finalisés, l'agence prépresse, Square, construit une première version du packaging et la soumet à Blédina. Tous les services validateurs, (les services réglementaires, qualité et marketing) analysent le pack dans une réunion de validation. A la suite de cette réunion, le packaging est :

Once these documents are finalized, the prepress agency, Square, builds a first version of the packaging and submits it to Blédina. All validator services (regulatory, quality and marketing services) analyze the pack in a validation meeting. Following this meeting, the packaging is:

- Either validated, in this case, the file of the packaging can be sent to the printer: it is the FTP, File to Printer Delivery which designates the end of the Graphic Chain
- Either rejected because there are still changes to be made by Square. Then, we make a new validation loop until the packaging is validated by all services. In general, a project always has 2 or even 3 validation loops

It is very rare that all elements are available at the same time. In order not to delay the beginning of the graphic chain, Square is flexible and begins to work the first validation loop with some elements. They then integrate the missing elements in the following loops.

A Square employee is completely dedicated to Bledina. She's paid in part by Blédina to be present at the Marketing department every Tuesday. She is a former Bledina employee between 2007 and 2016 who knows very well the operation of the company. She manages the projects and is in direct contact with the Project Leader in order to better support the graphic chains.

In addition, Square completely manages their Workflow tool, Squareflow.

- They fill the briefing, the launch of the workflow in Squareflow. You have to fill in all the data of the projects, packaging by packaging. This is a tedious step and a source of error because it consists of manual entry
- They manage user rights
- They take care of improvement needs. For example, if the workflow is blocked, they take care of managing the system errors and restarting it.

Validators only use the tool during validation loops. They annotate the packaging in PDF format to request the modifications to Square.

Over the years of partnership, Square and Blédina have automated their respective ways of working. For example, the texts in the Copy Text are automatically sent to the corresponding part of the packaging. The operator of Square has only to make adjustment of packaging layout.

3.3.2. The project Team

Stakeholders of the Artwork Excellence project are shown in Figure 6 :

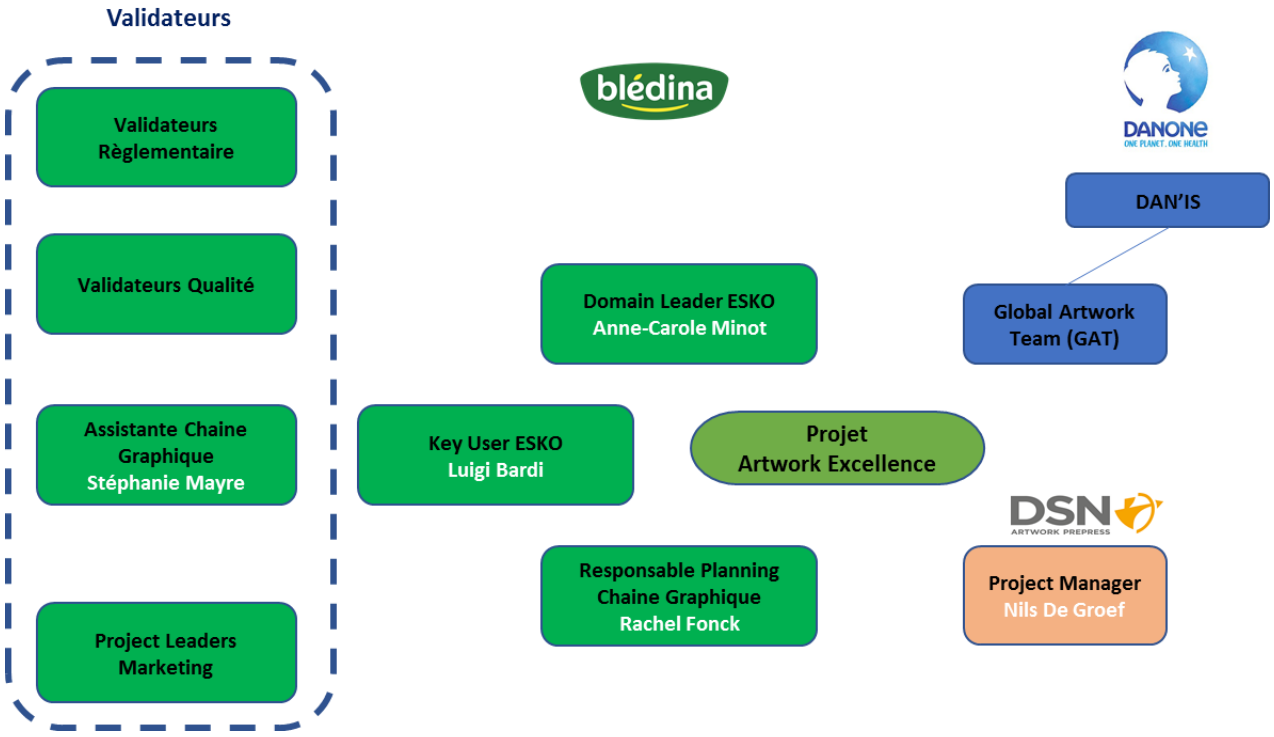

FIGURE 6 : STAKEHOLDRS OF THE ARTWORK EXCELLENCE PROJECT

- The Global Artwork Team (GAT) is responsible for Artwork Excellence project management. GAT is therefore the guarantor of supporting all Business Units (including Blédina) in the rollout of the new Chaine Graphique process. It is in direct contact with Dan'IS to develop the ESKO tool according to the needs of the Business Unit.
- Dan'IS is the Danone team that is in charge of the management of all the group's information systems (implementation, maintenance, etc.) including ESKO.
- Anne-Carole is ESKO Domain Leader. She manages the deployment of the Artwork Excellence project at the level of Blédina.
- There are two Graphic Chain Assistants (ACG) in the marketing department of Blédina. Their role is to validate the packaging of the product projects. It deals with the Meals and Milk projects respectively, and both share In-Between-Meals (IBM) product portfolios according to the workload. As mentioned above, the Artwork Excellence project will only be deployed on Milk projects in 2019.
  These two people are experienced in the Marketing Team. This position was created at the beginning of 2018 following a reorganization of the Marketing Department in order to centralize the graphic chain expertise of the different product lines. The ACGs are responsible for training Project Leader on the current Graphic Chain process with Audrey Gutowski. The Graphic Chain Assistants job is not yet fully defined implying an uncertainty of their daily responsibility.

- The Project Leaders are young executives with a high turnover. They don't stay more than 2 years. This turnover don't ensure a continuity of knowledge of the Graphic Chain.
- Regulatory and Quality validators who will use ESKO during validation cycles.
- Nils De Groef is our Project Manager at DSN. He has the same role as Square's Audrey Gutowski in the new process. On the other hand, unlike Audrey, he is based in Belgium and is not dedicated solely to Blédina. Nils is the only French speaker Project Manager of DSN.
- I am under the responsibility of both Rachel Fonck, who is my tutor, and Anne-Carole Minot, Esko Domain Leader. My role is to follow the pilot projects.

3.3.3. ESKO Key User

In order to animate the actors of the graphic chain, and therefore the end-users of ESKO for the future pilot projects, I have to build competence on the tool to become the Key User.

The key user role involves:

- To be the Single Point of Contact of the end-users in order to train them

- To be the Single Point of Contact of the Global Artwork Team (GAT) to track incidents and requests for improvement of the ESKO tool to optimize its performance over the long term.

To improve my skills, I am trained by André Van Tessel, a member of GAT. I then test ESKO to understand the logic and architecture of the tool, counterintuitive at first. I observe the first differences with the tool and the current process and I list the sources of additional workload.

3.3.4. Differences of ESKO tool

For the sake of understanding in the rest of the report, we will call the new Process, Process Artwork, and the old process, Graphic Chain.

La est le schéma synthétisant le New Artwork Process[3]. Il permet d'indiquer notamment les parties du process qui n'existaient pas avant.

3 This diagram was built at the end of the first pilot project, so later during my mission.

Figure 7 is a schematic diagram of the New Artwork Process[4]. It allows to indicate in particular the parts of the process that did not exist before.

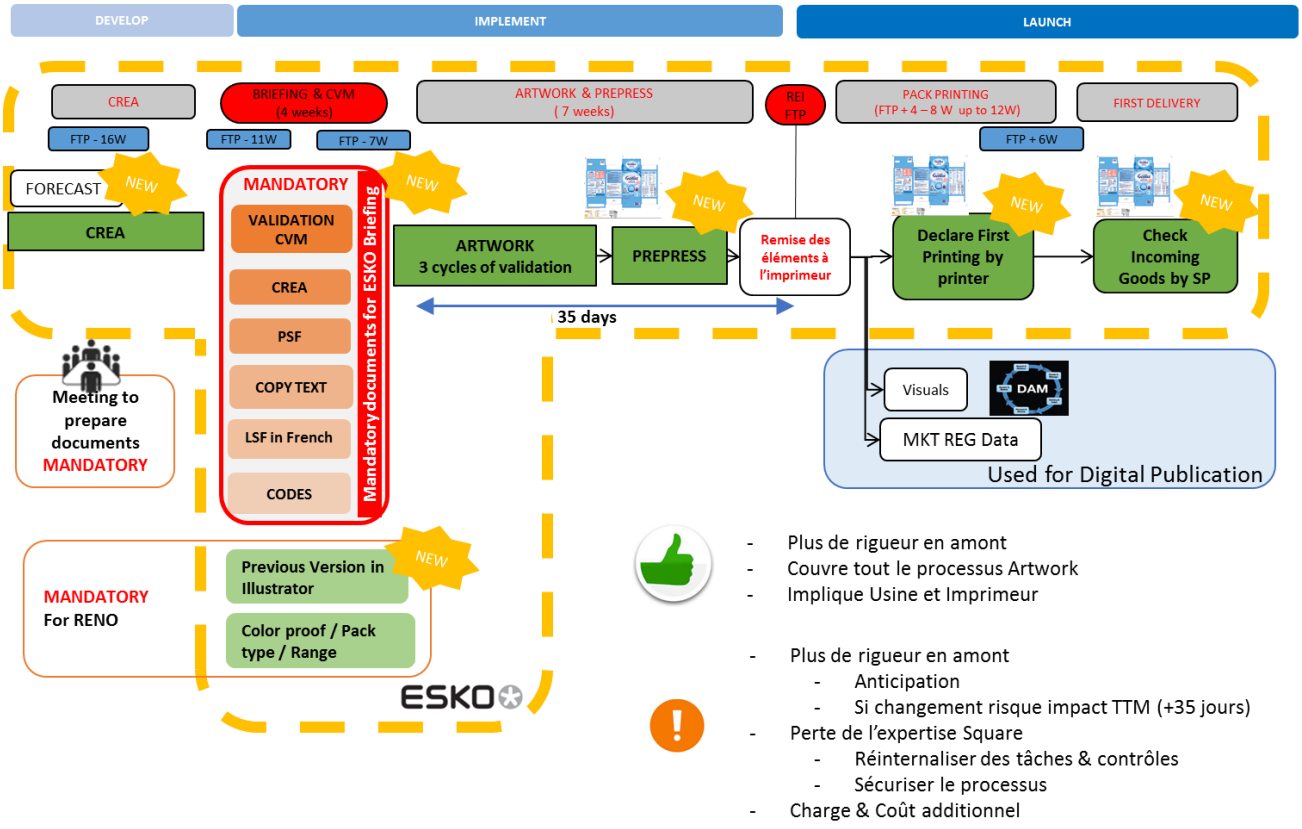

FIGURE 7: DIAGRAM OF THE NEW PROCESS ARTWORK

The New Artwork Process, like the graphic chain, goes from Briefing to FTP and lasts about 7 weeks. The upstream steps are done to prepare all the elements necessary for the entry in the Artwork Process (listed Figure 7).

The briefing, which was done by Square, is internalized creating a strong additional burden on a Marketing person. This is a topic of debate because it is part of my mission to make a recommendation on the most suitable position to have such a load (and therefore be Project Manager in the tool). Should it be the Graphic Chain Assistants or the Project Leaders?

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4

to make a recommendation of the most suitable position to have such a load. Should it be the Graphic Chain Assistants or the Project Leader?

The New Process Artwork requires that all elements be ready before entering the Artwork Process. If there is only one element missing to send to DSN, the entry in the Process Artwork is shifted so as the end of the Artwork Process (FTP). I'll have to communicate this risks to the Project Leaders and the ACG to better anticipate the Process Artwork upstream.

In addition, DSN needs Square to send them the existing version of the packaging that Square owns. This transfer requires a conversion format step which is time consuming, source of error and expensive

These are the big differences between the Square process and the DSN process.

3.4. The pilot Projects

The pilot projects of the Artwork Excellence project to test the new Artwork process are *Beethoven* (FTP W45/2018), *Prosyneo* (FTP W3/2019), Apollo (FTP W8/2019).

I participate to all meetings and exchanges of these pilot projects to understand the impact of Process Artwork on users.

3.4.1. Communication Plan

I am responsible for communication with DSN around the pilot projects. I therefore set up weekly meetings with Nils De Groef and the Milk ACG. The purpose of this meeting is to build a strong relationship with DSN. These meetings are constructed as follows:

1. Sharing pilot project schedules with DSN to ensure that both parties will meet deadlines

2. Discussion of the incidents encountered by DSN

3. Understanding of DSN performance decline

On the other hand, Anne-Carole Minot leads the weekly meeting with the Global Artwork Team in which I participate. It was during this meeting that the delays caused by DSN and / or Blédina were reported. The goal is to understand the cause of these delays and the implementation of an action plan to improve the Process Artwork. We must capitalize on these blocking points to guarantee the duration of the Process Artwork on the next projects. For example, during these meetings, we discuss how to reduce the time and cost of transferring files from the old packaging from Square to DSN.

3.4.2. Preparation of elements for the briefing

I have to make sure that the Process Artwork of the pilot projects starts on time. My role is to inform the ACG and the Project Leader about the requirements of the new process to build the planning upstream of the Artwork Process. Figure 8F shows a weekly schedule for the Prosyneo project, including dates of availability of items to be prepared upstream of the Process Artwork (LSF, Packaging Codes, etc.).

		38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	1	2	3
1	**Création du brief forecast**																		
2	**Réunion validation pour Annoter les PDFs**																		
3	**Finalisation les PDF annotés**																		
4	**Plan techniques dans Dan'Art (vu avec Nico)**	Déjà dans ESKO en attente du numéro de la part du central																	
5	**Reception PDS**																		
6	**Traduction LSF by Reg**																		
7	**Envoi de la note SEL_DEF**																		
8	**Création des codes SAP + Emballages + Codes LSF**				Codes ready														
9	**Préremplir le briefing jusqu'au SKU**																		
10	**Square envoie créas à DSN**																		
11	**Transfert de Indesign à illustrator**																		
12	**Briefing sent by Blédina (TBC)**																		
13	**Brief approved by DSN**																		
14	**Process Artwork**																		
15	**REI**																		

FIGURE 8: PROSYNEO PILOT PROJECT WEEKLY PLANNING

3.4.3. Tracking of DSN performance

The Global Artwork Team and DSN are contractually committed to the standard Process Artwork deadlines. Figure 9 shows the process timeline in days:

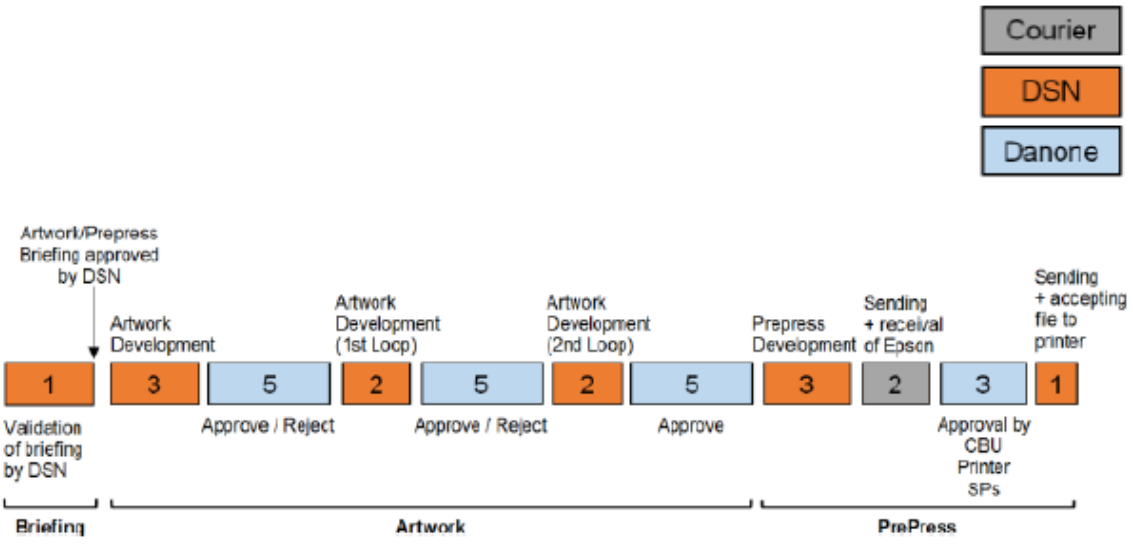

FIGURE 9: LEADTIME OF ARTWORK PROCESS STEP

For example, DSN has 3 working days to submit the first version of the packaging file to the Blédina validators. The validators then have 5 working days to reject or validate the packaging.

I set up a file for monitoring the performance of the DSN agency shown in Figure 10. The objective is to ensure that the agency meets the deadlines mentioned in the contract.

				3		5		2		5		2		3	
Projet	Master Brand	SKUs		Fin Artwork Dev		Approve/reject		AW dvpt(1st)		Approve/reject		AW dvpt(2nd)		Approve/reject	
Beethoven	Bledilait2	139868	Real	26-sept	5	02-oct	4	04-oct	2	25-oct	15	26-oct	1	29-oct	1
			Theoric	24-sept	2	01-oct	1	03-oct	1	10-oct	11	12-oct	10	19-oct	6
Beethoven	Bledilait1	139888	Real	26-sept	5	02-oct	4	04-oct	2	18-oct	10	23-oct	3	25-oct	2
			Theoric	21-sept	3	28-sept	2	02-oct	2	09-oct	7	11-oct	8	18-oct	5
Beethoven	Gallia1	138884	Real	26-sept	3	02-oct	4	04-oct	2	11-oct	5				
			Theoric	21-sept	3	28-sept	2	02-oct	2	09-oct	2				
Beethoven	Gallia2	138886	Real	26-sept	4	02-oct	4	09-oct	5	25-oct	12	26-oct	1	29-oct	1
			Theoric	21-sept	3	28-sept	2	02-oct	5	09-oct	12	11-oct	11	18-oct	7
Beethoven	Gallia3	138887	Real	26-sept	4	02-oct	4	04-oct	2	11-oct	5				
			Theoric	21-sept	3	28-sept	2	02-oct	2	09-oct	2				

FIGURE 10: EXTRACT OF FILE FOR DSN PERFORMANCE TRACKING

3.4.4. Workload

One of the motivations of the pilot projects is to be able to understand if this new process really implies an additional workload for the actors of the Process Artwork, and to estimate this workload. Once this load is estimated, this allows:

- To make a recommendation on the roles and responsibilities of the actors;
- To convert this additional burden into an additional cost over the coming years.

The weekly schedule of graphic chains is built by Rachel Fonck as shown in Figure 11. I build a calculation of the load of the ACG which is based on these schedules.

Project Name	S6	S7	S8	S9	S10	S11	S12	S13
Prosynéo	Pub Dig DC							
APOLLO			Pub Dig DC					
Lundor	Master 3		Pré-Presse 1	REI			Pub Dig DC	
AR DO						LSF déf	Brief Pack	
COW					Master 1	Master 2		Master 3
COLCHIQUE 2			Master 1		Master 2	Master 3		
Bambino				Master 1		Master 2	Master 3	
Std BDL					Master 1	Master 2		Master 3
Pré Term							Brief Pack	
Std GAL	Brief Pack						Master 1	
Relais GAL						Master 1	Master 2	
VI GUM BDL				Master 1		Master 2	Master 3	
Léopard 2								

FIGURE 11: WEEKLY PLANNING OF PROJECT FROM WEEK 6 TO WEEK 13 (2019)

With such a calculation, the workload of the ACGs can be monitored on a weekly basis and an alert can be issued if there is a risk of overloading ACGs. In this case, scenarios can be constructed to find a solution for smoothing the load over a longer period.

To this workload of the graphic chain process, I calculate a global workload generated by the new stages of the Artwork Process as shown in Figure 12.

Project Name	Portefeuille	Nb LSF Vague 2	Nb Master	Nb Variants	S6	S7	S8	S9	S10	S11	S12	S13
Charge Briefing (en h)					0,0	4,3	0,0	22,4	0,0	0,0	0,0	0,0
Réunion avec DSN (en h)					1	1	1	1	1	1	1	1
Charge de validation Artwork(50% des va		Brief Pack			0	0	0	0	0	0	0	0
		Master			0,5	0,5	2,5	0,25	18,5	10,25	7,75	15,5
		Décli			-	-	-	-	-	-	0,17	-
Total charge additionnel					1,50	5,82	3,50	23,60	19,50	11,25	8,92	16,50

FIGURE 12: ESTIMATION OF ADDITIONAL WORKLOAD GENERATED BY THE ARTWORK PROCESS

3.4.5. Learnings from projects

The pilot project Beethoven highlights a strong lack of comptence from DSN. Nine working days delay is generated by their errors, knowing that the Artwork Process should last about thirty-five days.

The Prosyneo pilot project is pointing to a lack of responsiveness on the part of Nils De Groef. The project took six days delay even before entering Process Artwork. Nils De

Groef, unlike Audrey Gutowski of Square, is not proactive and is rarely reachable outside weekly meetings. He even canceled many of these meetings.

The new process generate a significant additional workload for ACG. It represents 35% of the existing workload.

Moreover, the workload is very badly distributed between the two ACGs from one week to the next. For example, in week 11 and week 12, the ACG Milk has a high workload while the ACG Meals has a reasonable workload as shown in Figure 13.

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
36,52	33,50	26,47	17,73	27,57	6,49	19,29	9,68	18,70	8,07	18,26	7,23
8,34	7,43	8,84	26,49	12,44	26,58	2,75	7,24	2,75	19,13	22,72	26,11
44,85	40,93	35,31	44,22	40,01	33,07	22,04	16,93	21,45	27,20	40,98	33,33

FIGURE 13: ESTIMATION OF THE WORKLOAD OF ACG FOOD (LINE 1), WORKLOAD OF ACG MILK (LINE 2), TOTAL WORKLOAD (LINE 3) (IN HOUR PER WEEK)

3.5. Artwork Process proposition

This part presents the recommendations I made for The New Artwork Process.

3.5.1. Transfer of old packagings from Square to DSN

This step is done by DSN for Beethoven pilot project. For the Apollo project, we asked Square to carry out this step. The result is conclusive because no error is made during the conversion. However, the cost of conversion is the same.

For the MILK projects this conversion step only represents a €10k expenditure over the 2019-2021 period. Indeed, this transfer step does not exist when the product project is an innovation for which the visual charter is completely revised. Thus, 95% of the packaging that will go into Artwork Process in the period 2019-2021 will not have this conversion cost.

However it is foreseen by the Management Committee that the FOOD product range will be completely renovated between 2020 and 2021. This would represent the transfer of 750 packaging. The transfer of old packaging files would then cost between 200 and 250 k €. So far, no solution has been found to considerably reduce this expense.

3.5.2. Need of reliability from DSN

As a pre-press agency, DSN's performance was below expectations. Firstly, setting up a file which attests to the lack of reactivity of Nils de Groef on the Prosyneo pilot project. This file aims to support Blédina's request to have an other point of contact.

On the other hand, validators must raise their level of vigilance following the mistakes made by DSN during packaging development loops on the Beethoven pilot project. The checklist of the responsibilities of each validator is updated by the Quality department and shared with all validators.

3.6. ACG responsabilities

I recommend that ACG Milk take the additive workload generated by the new Artwork Process. For exemple, the briefing will be done by ACG. The first reason is that completing the briefing is a repetitive step and therefore a source of errors. It takes time to practice the tool to fluidify this step. Project leaders by their role will not have time to do this.

In this configuration, the ACG has a very high workload. To avoid this situation, the Junior Project Leaders will take the additive workload on some of their projects in 2019.

3.7. Training

I organize three straining session es with the MILK Marketing team, which includes the Junior & Senior Project Leader and the Graphic Chain Assistants. The subject of the slots is organized as follows:

- Slot 1 : The 29th of November 2018 - Training on the ESKO tool
- Slot 2 : The 19th of December - Presentation of the new Artwork Process Design
- Slot 3 : The 8th of January - Back-up slot for those who cannot attend the previous meeting

The goal is that the actors can carry out the Process Artwork of their project at the end of my internship. Again, as the Project Leader position is a high turnover position, it is important to ensure that the skill is not lost over the time. We must designate what is called a Gatekeeper in Innovation Management. A person who has a strong curiosity and who occupies a position with a low turnover. The transfer of knowledge with the ACG Milk lasts almost three weeks during which it gradually takes the subjects related to my internship mission: the animation of the meetings with DSN, the management of the incident file, the training of the new entrants on the new Process.

3.8. Artwork Excellence conclusion

I managed to complete my mission. Thanks to the various trainings I did, the Process Artwork is now known by all marketing actors especially ACG Milk.

Despite the implementation of the new Process, the pilot projects Beethoven and Prosyneo were able to hold the deadlines of the File To Printer delivery. The Apollo project having a FTP in W6 / 2019, I do not know if this project has held the deadline.

Even if it was the case, I could see many errors made by DSN in the various validation loops that are to be feared for the future.

Throughout my mission, I have noticed an improvement of attitude regarding the Artwork Excellence project. At the beginning of the project, a communication explained that DSN's performances would be lower than Square's one and that we should expect an increase in Time-To-Market. So users were worried because of this project. Providing them a clear process helped them to have a positive attitude regarding the mission.

4. Conclusion

This internship within the activity of Blédina is a real pride. First of all, it allowed me to develop essential skills in project management. I was able to develop a real relational ease by working in transversal contact with both suppliers but also with many internal services to the company.

In addition, the various missions I worked on taught me to understand the environment of my projects. Thus, understanding how the project fits into the business strategy is essential to prioritize topics.

Above all, I remember the importance of communication in project management. A resource that seems reluctant to change can move the project forward. A manager must know how to rely on the critical view of these resource to make them a driving force of the project. It is therefore particularly necessary to take time with these resources because the management of human resources is the first factor of success of a project.

Finally, this internship perfectly completes all the knowledge acquired during my double degree at INSA Lyon and Politecnico di Torino. He confirmed my taste for Supply the Chain, a real cornerstone of business, and now allows me to calmly consider my professional future with a concrete development plan in mind.

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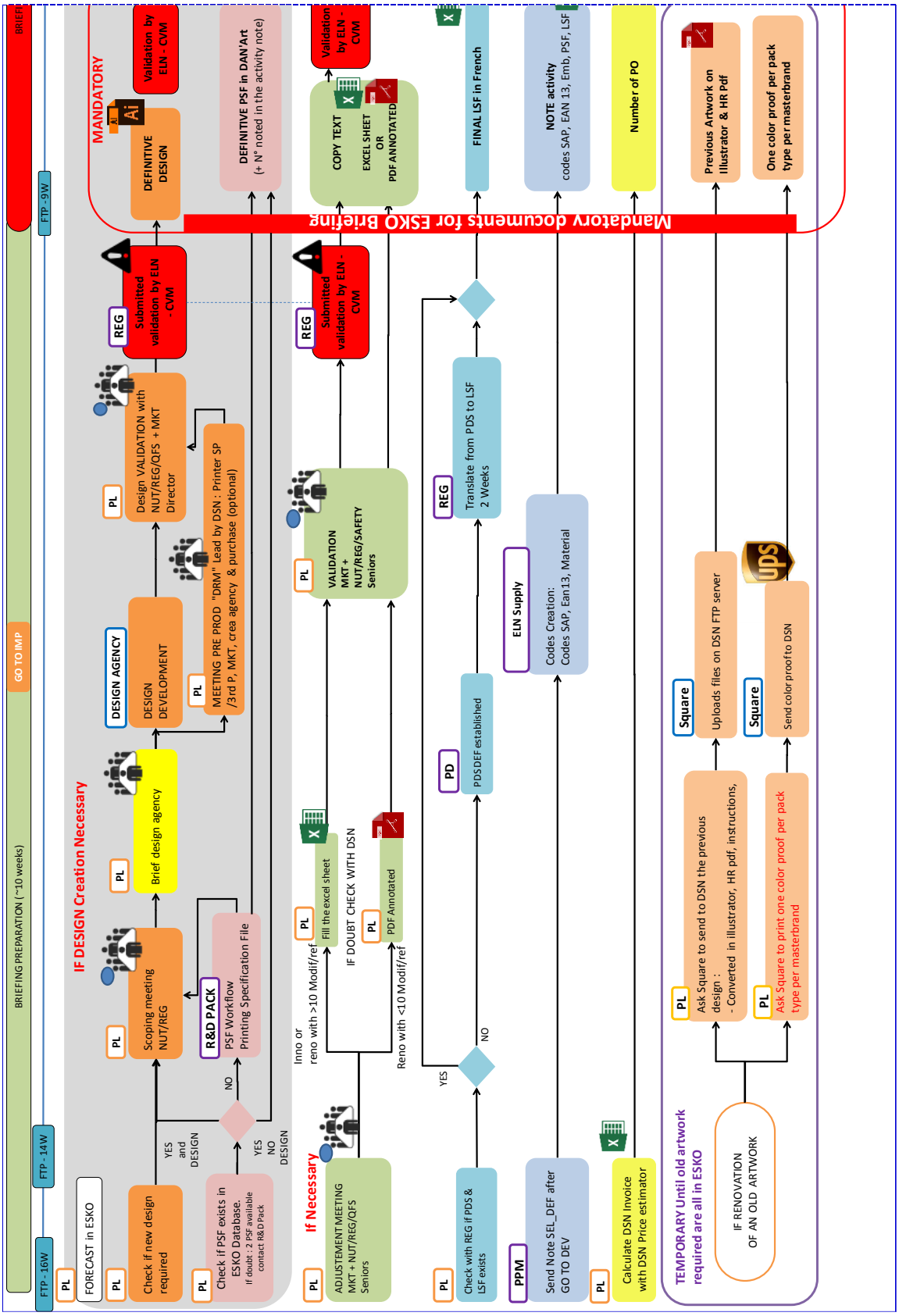
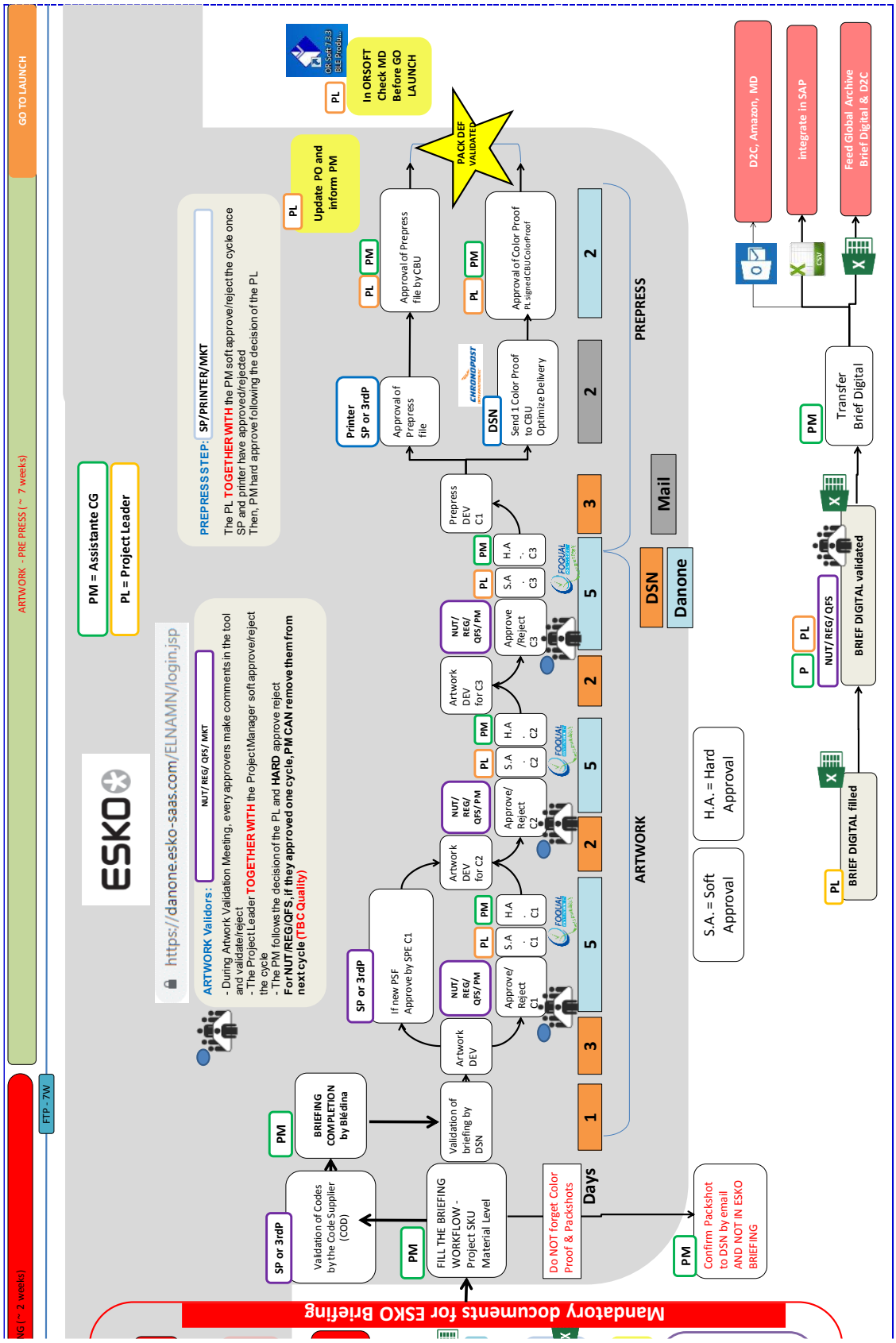
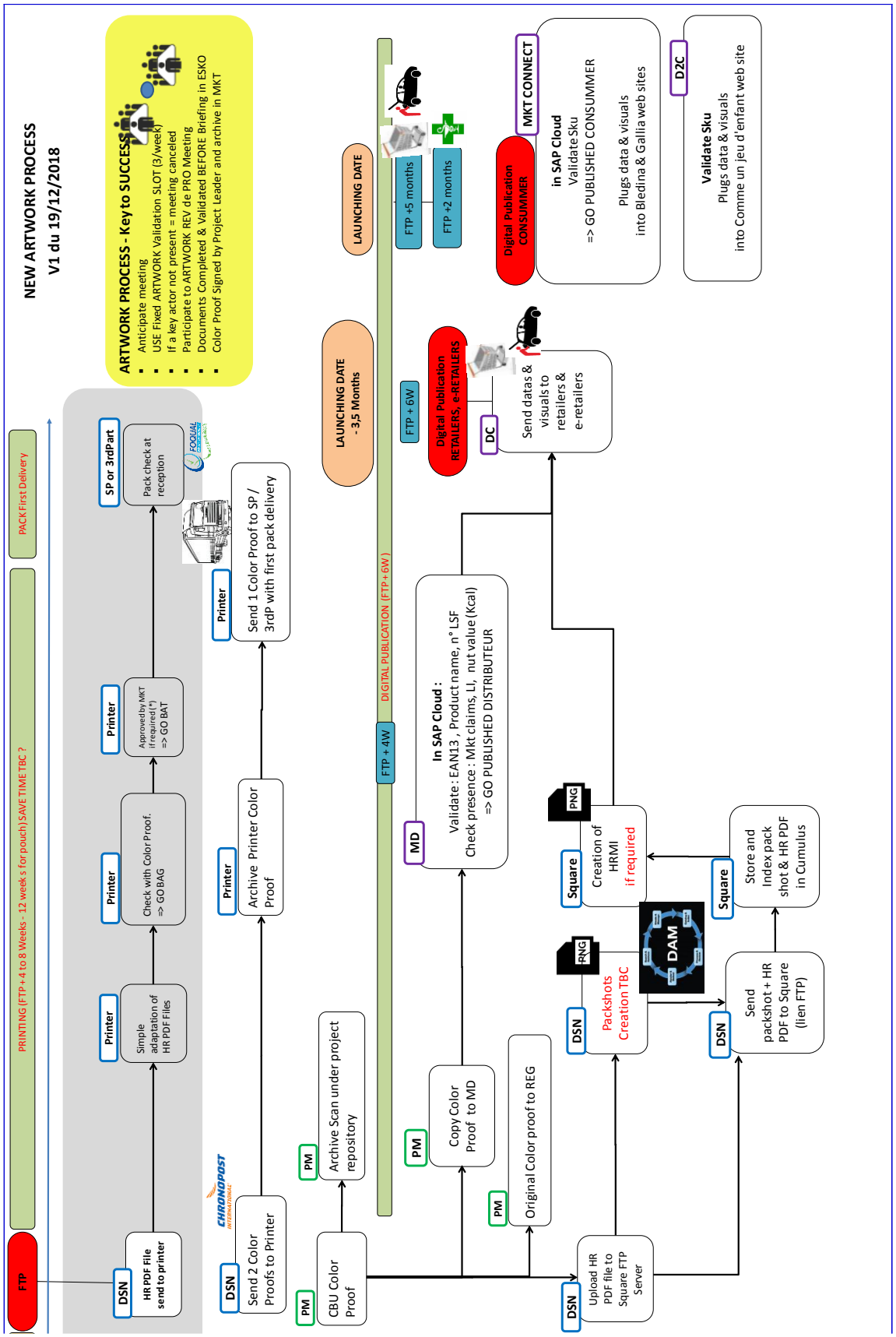


APPENDIX 1: PROCESS ARTWORK (1)



APPENDIX 2: PROCESS ARTWORK (2)



APPENDIX 3: PROCESS ARTWORK (3)