

**EXECUTIVE SUMMARY:**

In Assignment 6, The Berlin Suitcase team used Morphology Analysis to define two strategies based on the Team's identified goals; 'Promoting artful ways of taking Social Action' and 'Developing a wide-ranging funding policy to secure Sustainability of Income'. We focused on "Social Action" as our single goal and turned it into a strategy narrative, primarily because we did not have adequate financial data available to develop an integrated marketing plan (IMP) for "Sustainable Income". After identifying the four indicators that would allow our team to evaluate our strategies, we created an action plan that seeks to explain the activities that would be necessary to implement our single goal. Following our fully Integrated Marketing Plan, we concluded the course with a reflection regarding its process and added some proposals for our ACO regarding Social Action.

**1. GOALS****a. "Promoting artful ways of taking social action":**

We want HAU to bring people together into concerted action, amplify the voice of the oppressed and promote emergent narratives that challenge what it was once considered to be an immutable reality. The unifying role that HAU's artistic activities play with in the neighborhood's social life can further serve to meet interests to enlighten sensitivity regarding social and political change globally. HAU should creatively pursue active audience participation in order to explore and transform the day to day existence in Berlin and elsewhere.

**b. "Developing a wide-ranging funding policy to secure sustainability of income" :**

HAU should carry out evaluations and work together with existing State funding and policy-makers in order to capture cultural value and to understand why culture matters in politics and public life beyond Government's social agendas. Guidelines should be in place to identify providers of support for HAU's efforts. Philanthropy should be twofold in

order that donors can have full confidence in the not-for-profit application of funds, while corporate supporters would benefit from tax incentives and the image of supporting culture and social awareness activities.

c. **“Restructuring Programming”:**

In order to better align with the neighborhood, audiences, social awareness and HAU’s Global reputation of exploiting the Avant-garde in theatre HAU should aim to reach a better understanding of audience dynamics. Any shift in preferences regarding the type of theatre needs to be considered while the Internet should be used as a participatory platform to engage the public in the co-creation of HAU’s programme.

d. **"Marketing the community professionally"**

Management should diligently observe that the right message, in respect of Brand recognition, is consistently publicized and promise of quality open and transparent to develop symbolic motives which create an advocate brand community. The Public and external Stakeholders should perceive that HAU’s activities are current and that fresh ideas are implemented to benefit local and overseas audiences. Social Media would be key for setting the right framework for communication and amplifying the community’s voice.

e. **“Developing Mission a Statement for HAU’ staff”:**

Achieving team harmony within the workplace is an important concern within HAU since the team dynamics are constantly challenged due to individual personalities, different ways of doing things, tension between the old and the new and visiting and invited artists and directors. In order to have a long standing brand identity, and therefore a sustainable brand image, staff need to align themselves with the vision, mission and values of HAU.

## 2. MORPHOLOGICAL ANALYSIS (Building a Strategy)

### A. Developing Morphological Boxes:

See attached ANNEXURE A and ANNEXURE B

### B. Choosing a combination:

1. Based on ANNEXURE A: The combination of the following values defines a mutually reinforcing strategy for SUSTAINABILITY OF INCOME of a hypothetical project at HAU.
  - HAU instructs its fundraiser from its **Staff: Admin/ Management** department to source funding.
  - HAU's fundraiser will select which **Funders** to approach in respect of the project.
  - With regards to the project in hand, both **Corporate** and **Individual Private Sponsors** will receive motivating letters, in which **Subtle Marketing** arguments will be used to persuade the sponsors regarding the importance of the project **Locally and Internationally**.
  - The challenging new project is planned to happen simultaneously in 2 HAU **Venues** as well as, inclusive of **International Performances** abroad in order to highlight the plight of displaced migrants in a **Social Responsibility** drive.
  - HAU's **Abilities to apply Technologies** will be tested to the full, while the project would require **Innovation and Creativity**.
  - Using HAU's **Reputation**, the sponsors will be guided through the benefits to finance the project for its 3 year proposed running period.
  - The fact that the German **State, believe in and trust HAU**, can be used in arguments to sway the **Corporate** and **Individual Private Sponsors** to support the project from which they will receive media exposure.
  - The project will include **Street Art** with a particular focus on Educational performances regarding **Cultural Identities**.
  - The project will be feasible since **Dialogue** has started with local and international **Stakeholders** who are excited about the project and indicated that they would support all HAU's efforts.

- The project will require additional funding of EUR 20,000, rolling over for 3 years, which would be requested from the **Sponsors** on top of the **State allocated** funds.
2. Based on ANNEXURE B: The combination of the following values defines a mutually reinforcing strategy for SOCIALACTION at HAU.
- HAU undertake to promote awareness and social transformation through the arts, using HAU's **Reputation** in order to involve the **Neighborhood**.
  - HAU's core values of **Innovation and Creativity** would be exploited in all its actions.
  - The communication must help creating strong connections between **Physical and Digital Activities**.
  - HAU's **Infrastructure** transcends over the three current **Venues**, establishing **Partnerships** with **Schools**, faculties and **Media Companies**.
  - HAU's prominence is reinforced through real **Dialogue** as a principle of **Co-creation**.
  - Diverse **Partnerships** and **Performance Mixes**, including **Street Art** help the community to understand and respond to the needs of others.
  - **Long-term Projects with certain Communities** consider the needs of individuals and the groups they belong to.
  - All **Cultural Identities** must be reflected and **Educational** programmes will enhance the understanding to appreciate the **Avant-garde** and **Experimental** performances.
  - Guided by a collectively created vision statement, the **Staff** will **Believe and trust in HAU**, helping to build its brand and narrative.
  - By broadening its social importance HAU fulfills its main goal, which helps to open doors to public and private **Funders**, which can help to make HAU financially viable. It is estimated that EUR 25,000 per month would be necessary to fund the total Social Action drive for 5 years.
3. **FORMULATE A STRATEGY** (We chose social action as our single goal.)

#### A. Strategy Narrative

The Berlin Suitcase team believes that an important changing goal for HAU is to promote awareness and social transformation through the arts, which would involve the **Neighborhood: Communities and Cultural identities**, one of its two most important

stakeholders. Developing social awareness involves learning about the dynamics of social relationships between individuals, groups and communities.

**Funders** are the second very important stakeholder, since without their support HAU would not be financially viable. By broadening its social responsibility HAU fulfills one of its main goals (based on intrinsic and instrumental values of culture), which also helps to attract funders (interested in gaining institutional value by associating their names to HAU). In order to secure a monthly budget, in excess of EUR 25,000 for activities in respect of **Social** awareness, **Funders** should continuously be kept informed regarding HAU's activities in the community and be made aware of the mentioned values.

The diversity of 'voices' originating from the various **Communities and Cultural identities** should motivate HAU to empower 'hidden' cultures through **Performance Mixes** and **Education** in its theaters and/or through **Street Art**. An overemphasis on social differences can lead to disharmony and HAU should pay attention to **Cultural Identities** when developing their programmes.

HAU's core values of **Innovation and Creativity** should be applied in all its efforts to identify new cultural voices and artistic languages in the **Community**, in order to accommodate experiences from unfamiliar origins and groups.

In programming and communication, focus on strong connections between the **Physical and Digital Activities** should be applied in Social undertakings. The internet is an extension of HAU's physical spaces and it should be populated artistically to reflect the open-minded and co-participation spirit of HAU. The openness to **Experimentation** and the willingness to allow other cultures to express themselves, open the door to new digital languages that can strengthen the activities of HAU's physical world. The **Infrastructure** must transcend the three current **Venues** of HAU and also occupy symbolic places in Berlin, where the impact of **Street Art** may also be exploited.

Selecting **Avant-garde** and **Experimental** performances, which involves exposure to the dynamics of social relationships between individuals, groups and communities must be staged to satisfy the diversity of HAU's audiences.

Establishing partnerships with **Schools**, faculties and **Media** companies can enhance digital actions as well as physical productions. It is important not only to **Co-create**, but also to expand the scope of HAU's activities to other fields of knowledge. New means of communication, can contribute to uplift the community and strengthening the HAU brand. Such processes of **Co-creation** provide opportunities for **Experimentation**, incorporating **Cultural Diversity** and **Educational** practices from which the **Neighborhood** and **Communities** will benefit, as well as HAU's **Staff, Artists** and **Partners**.

Through honest **Dialogue** the brand can be broadened if a clear vision statement is developed and adopted, together with the input of all the **Staff**. (Cementing a **Believe and trust in HAU!**). HAU's programming should reflect this. Thus, **Cultural Identities** and co-creating long-term projects with certain communities to enhance **Brand orientated Development**.

Thus, the formulation of HAU's strategy must reflect its **brand**. Through commitment and focus on its resources HAU can build, develop and nurture the brand, and thus provide a platform for a sustainability.

#### B. Indicators

1. An increase in the number of active followers and significant interaction on digital platforms as well as the desired demographic changes showing an upward trend in communities and cultural diversity.
2. Significant increase in type, number of funders, value and duration of contributions.
3. Impact/Repercussion of HAU's programme on the media (qualitative and quantitative)
4. A large portion of HAU's target group researched can give examples of how they or others in their family or community have changed their attitudes towards valence and position issues addressed by HAU's programme.

#### 4. INTEGRATED MARKETING PLAN - Action Plan

The Team's action plan for the Goal: **Promoting artful ways of taking social action:**

Our action plan is pitched against two key stakeholders, i.e. **Audience** and **Neighborhood**:  
We also believe that any ground breaking action plan would essentially include both implementation and innovative steps and for clarity, we have divided the steps:

##### A. Implementation Steps:

1. Research and introduce plays which address the dynamics of social relationships between individuals, groups and communities.
2. Invite identified directors (2a below) to fill certain slots in HAU's programming schedule.
3. Research and identify top play-writers and plays from migrant countries' in order to incorporate ideas into HAU's productions.
4. Arrange dialogue with artists and directors to design and co-create experimental performances (plays, dance, shows & hybrid performances) in order that challenging productions do not offend mixed audiences in the neighborhood.
5. Approach funders and present budgets for remunerating directors and actors. In particular, projects with specific communities or themes. Relevant corporate structures with links to target communities to secure project funding. (e.g. Corporate structures originating from target countries/run by nationals of target countries).
6. Establish partnerships with media companies and digital art groups, in order to experience formats and ways to occupy the digital world that will boost relevant productions outreach (e.g. live broadcast).
7. Involve media companies in the development, coverage/recording/reporting and diffusion of projects.

##### B. Innovation Steps:

1. Identify valence and position issues (social issues) within the immediate geographies of HAU.

2. Exploiting the potential of HAU's brand would direct HAU towards attaining a long term competitive advantages—a strategy for survival in a growing crises situation.
  - a. Conduct research regarding who are the best known directors that have a special affinity to investigate the human condition through plays, i.e. directors who are familiar with Boal's approaches to theatre and actions.
  - b. Empowering society through some of BOAL's interactive techniques. as means of promoting social and political change.
  - c. Special attention should go towards to identifying new talented 'artists', including actors, directors, performers and musicians from unusual sources. By sing community participation, and requesting interviews with people from community artists and raw talent.
  - d. Special efforts to invest in young people; locals and immigrants. (as Brand Slogan).
3. Create projects to develop play-writing and performative actions with immigrants.
4. Identify refugees to assist with communications, in order that HAU's adaptive culture harmonize with refugee cultures.
5. To involve young people, carry out multidisciplinary projects with schools and faculties, promoting co-creation with disadvantage groups in the development of free artistic expressions and other results, such as articles, researches, open debates etc.
6. Create projects of language experimentation on digital platforms, associated with themes and cultures worked in the scheduled programming of HAU.
8. Establish partnerships with the trade, artists and residents of the neighborhood (Kreuzberg), to create large, multidisciplinary and transcultural out/indoor events.

## 5. REFLECTION

In order to develop social awareness, HAU has to take action in respect of assisting the community to become aware of the dynamics of social relationships between individuals, groups and communities. During the process of executing the assignment steps, our team had to consider different avenues and use internet resources to formulate a strategy and action plan, which will impact on HAU's performance and its sustainability.

It is clear that HAU needs to embrace an adaptive culture to guide the theatre through transition. Management should be willing to take risks and needs to pay close attention to the Neighborhood and Communities in order to actively participate in social change when



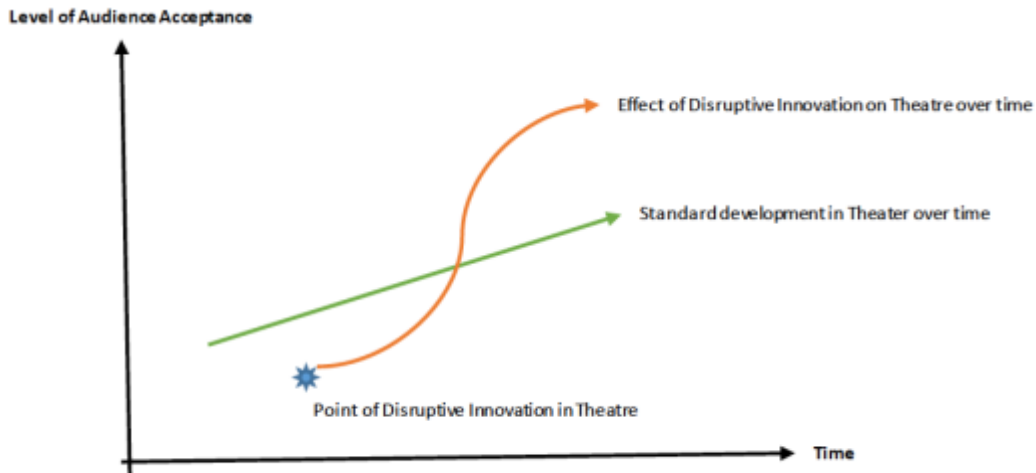
required.

We believe it is important to differentiate between implementing steps relating to an action plan and steps relating to fresh innovation that can create long term sustainability regarding HAU's activities. Applying current structures, the operational staff at HAU can, as their normal duties, execute the 'implementation' actions. With regards to new innovative steps there may be 'legitimate' resistance. Nevertheless, the artistic director should identify staff members who have the capacity to fulfil dual roles. Individuals who are able to integrate the views and needs of HAU in respect of programming and the diverse community.

However, to guarantee continued sustainability and to draw audiences it is crucial to adapt HAU's traditional ways. Our strategy and action plan suggest that the diverse community of migrants, immigrant and foreigners should become members of and be integrated into the existing community. Therefore, our innovative actions above relate to a strategy for HAU to incorporate and amalgamate different cultures through education – in many senses and by the most diversified means – about social issues. This means “teaching” and learning at the same time. HAU must have the courage to avail the diversity of views of its staff and the society with which it intends interact.

Important issues which the team recognized as being relevant today in respect of social awareness are identity, gender and transgender tolerance and cultural discrimination that HAU can address. While we believe that our strategy will contribute to sustainability, we are of the opinion that more drastic actions in respect of innovations would be required to guarantee long-term sustainability.

It is well appreciated that innovation do not win automatic acceptance. In this regard we like to refer to the model of 'disruptive innovation' in order to bring about transition and place theatre productions on the next level. The theories of Christensen postulate that a worthwhile innovation would not necessarily be popular when it is introduced; due to its non-acceptance in societies and since it may not yet have been optimized. However, when the components within the innovation have features to out-perform what is standard practice, it will outperform the standard, which exists, over time:



Thinking out of the box, HAU should consider revolutionary ideas which can become the norm: (*These are not our Team recommendations for HAU, only a guide of successful disruptive actions*).

1. Theatre and Music in busy Train Station and Airports. (There is always a 'pop up' audience).
2. Theatre and Music in a tunnel or mine for novel acoustic effects. (Heimat – Edgar Reitz's film).
3. Use prison inmates as actors (*Caesar Must Die* - Paolo and Vittorio Taviani's film).

HAU is an important part of the cultural life in Berlin for the younger generation and it should be preserved. Hypothetically, should State budgets be cut and HAU loses one of its venues, establishing alternative performance venues may be important. Performances outside (or in alternative) venues may also have lower overall costs.

The Berlin Suitcase team firmly believes that in the medium-long-term, our formulated the action plan would build communities around HAU, attract the Public as well as an increased number of **Funders**.

TEAM: BERLIN SUITCASE

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ANNEXURE A

THE MATRIX CONTAINS OURS CONCRETE VALUES, AS WELL AS MOST OF OUR IDENTIFIED ACTIVITIES FROM PHASE 5.

BERLIN SUITCASE:

GOALS	KEY STAKEHOLDERS	COMMUNICATIONS	INFRASTRUCTURE	HAU CORE VALUES	CO-CREATION	PROGRAMME	BUDGET (EUR)
Social Action	Staff/Admin/Management	Applying Technology	3 Current Venues	Openness Proposals Connecting to the Artistic Process	On-line Crowdsourced Art	Consider Cultural Identities	Central Cost
Sustainability of Income	Artists/Directors	Social Media	Performance mixes	Gender Issues	Street Art	Avant-garde performances	< 1,999
Restructuring Programming	Audience: Traditional/Immigrants	Locally, Nationally and Internationally	Partnership with the surrounding trade	Ability to Network	Performances open to participation	Educational	2,000-4,999
Professional Community Marketing	Neighborhood Communities/Cultural Identities	Surveys & Research	Partnerships to occupy symbolic places	Global Awareness	Long-term projects with some communities	Streetwise	5,000-9,999
Developing a Mission Statement	Funders	Subtle Marketing	Partnership to play with schools, faculties, media companies	Innovation/Creativity	Adapting some Boal's practices	Novel performances	10,000-24,999
	Policy makers	Crowdsourced online platforms with specific themes	Reduce number of fixed venues	International Recognition	Creating projects with professionals from other fields	Open space to co-created projects	25,000 plus
	Press/media	Contact with journals from various fields	International Performances	Experimenting	Experimenting horizontally with immigrants	Low budgeted projects	
	Corporate Structures	Partnership with Media Companies	Partnership with other COs	Legal Compliance	Promoting encounters with different artists Local & international	Brand-oriented	
	Security	Regular scheduled internal meetings	Abilities to apply Technologies	Operations	Shared Experiences	Audience-oriented Development	
	State	Strong connections between physical and digital activities	Bond with Neighborhood	Reputation	Transdisciplinary	Mixing audience- and brand-oriented projects	
	Corporate Sponsors	Brand-oriented	Salaries	Aesthetic Interpretation	Multidisciplinary	Creating and learning by doing	
	Crowdfunding			Flat Structures vs Hierarchical	Empathy	With Partners	
	Individual/Private Sponsors			Rotating positions	Dialogue		
	Philanthropist			Believe in and trust HAU	Social Responsibility		

**ANNEXURE B**

THE MATRIX CONTAINS DURABLE CONCRETE VALUES AS WELL AS MOST OF OUR IDENTIFIED ACTIVITIES FROM PHASE 5.

BERLIN SUITCASE:

GOALS	KEY STAKEHOLDERS	COMMUNICATIONS	INFRASTRUCTURE	HAU CORE VALUES	CO-CREATION	PROGRAMME	BUDGET (EUR)
Social Action	Staff/Admin Management	Applying Technology	Current Venues	Openness to Proposals Connecting to the Artistic Process	On-line Crowdsourced Art	Consideration of Cultural Identities	Central Cost
Sustainability & Income	Artists/Directors	Social Media	Performance Mixes	Gender Issues	Street Art	Avant-garde performances	<1,999
Restructuring Programming	Audience: Traditional/Immigrants	Locally, Nationally and Internationally	Partnership with the surrounding trade	Ability to Network	Performances open to participation	Educational	2,000-9,999
Professional Community Marketing	Neighborhood: Communities/Cultural Identities	Surveys & Research	Partnerships to occupy symbolic places	Global Awareness	Long-term projects with certain Communities	Streetwise	5,000-9,999
Developing Mission Statement	Funders	Subtle Marketing	Partnership to play with schools, faculties, media companies	Innovation/Creativity	Adapting some Boal's practices	Novel performances	10,000-24,999
	Policy makers	Crowdsourced online platform with specific themes	Reduce number of fixed venues	International Recognition	Creating projects with professionals from other fields	Open space to co-created projects	25,000 plus
	Press/media	Contact with journals from various fields	International Performances	Experimenting	Experimenting horizontally with immigrants	Low budget projects	
	Corporate Structures	Partnership with Media Companies	Partnership with other COs	Legal Compliance	Promoting encounters with different artists (Local/International)	Brand-oriented	
	Security	Regular scheduled internal meetings	Abilities to apply Technologies	Operations	Shared Experiences	Audience-oriented Development	
	State	Strong connections between Physical and Digital activities	Bond with Neighborhood	Reputation	Transdisciplinary	Mixing audience- and brand-oriented projects	
	Corporate Sponsors	Brand-oriented	The Stage	Aesthetic Interpretation	Multidisciplinary	Creating and learning by doing	
	Crowdfunding			Flat Structure vs Hierarchical	Empathy	Partnerships	
	Individual/Private Sponsors			Rotating positions	Dialogue		
	Philanthropist			Believe and Trust in HAU	Schools		