Museum of Contemporary Art Cleveland

Opportunities for Connectivity

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## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Summary</td>
<td>3</td>
</tr>
<tr>
<td>1. Organization Profile</td>
<td>4</td>
</tr>
<tr>
<td>Organization &amp; It’s History</td>
<td>4</td>
</tr>
<tr>
<td>Market Position</td>
<td>5</td>
</tr>
<tr>
<td>Organization Team Dynamics</td>
<td>5</td>
</tr>
<tr>
<td>Current Situation</td>
<td>6</td>
</tr>
<tr>
<td>Problem Statement</td>
<td>6</td>
</tr>
<tr>
<td>2. Solution</td>
<td>7</td>
</tr>
<tr>
<td>Method for Ideation, Evaluation and Collaboration</td>
<td>7</td>
</tr>
<tr>
<td>Embodiment: The Original MOCA Cards</td>
<td>7</td>
</tr>
<tr>
<td>Presentation of The Original MOCA Cards</td>
<td>8</td>
</tr>
<tr>
<td>Benefits and Risks</td>
<td>8</td>
</tr>
<tr>
<td>3. Practical Model</td>
<td>9</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>14</td>
</tr>
</tbody>
</table>
Opportunities for Connectivity

Executive Summary

In October of 2010, the Museum of Contemporary Art Cleveland ("MOCA") began a collaborative relationship with the Design in Management Course at the Weatherhead School of Management ("WSOM"). This engagement began our process of conducting in-depth research, defining problem statements, generating ideas and developing solutions for the key challenges MOCA anticipates facing during its upcoming transition period.

This report provides a summary of the organization’s background and challenges, the WSOM solution, a practical model for implementation and relevant supporting information.
Opportunities for Connectivity

1. Overview and Problems

The Museum of Contemporary Art Cleveland (MOCA) presents itself as Northeast Ohio’s center for cultural research and development. MOCA develops contemporary visual and performing arts exhibitions, events, lectures, films, concerts and tours. MOCA does not have a permanent collection; but instead presents provocative exhibitions by local, national and international artists three seasons of the year. In addition, the museum has an education program that aims to connect families and children to dynamic contemporary arts experiences. Finally, the ARTspace retail store carries a carefully selected line of art and design objects.

MOCA’s stated mission is “to be Cleveland’s forum for interpreting culture through contemporary visual art, MOCA connects visitors to the dynamic art and ideas of recent times. As a gathering place for experiencing contemporary art and culture, MOCA pushes the boundaries of innovation, creativity and expression.”

MOCA was founded as The New Gallery in 1968 and renamed the Cleveland Center for Contemporary Art in 1984. The museum continues to evolve in exciting new ways while producing original, compelling exhibitions. Over the past seven years, MOCA has become a major producer of new exhibitions, which has fueled its reputation as a visionary leader in the Cleveland area.1

The museum is preparing to move from its current location on Carnegie Avenue to Uptown, a district within University Circle located at the corner of Euclid Avenue and Mayfield Road. MOCA’s new location will include a state-of-the-art 34,000 sq.ft. facility designed by Ms. Farshid Moussavi of Foreign Office Architects in London. Having recently finalized its $26.4 million fund raising campaign, MOCA has begun construction and anticipates completing its new building in 2012.

MOCA will be the focal point of the $300 million Uptown Project. The effort, initiated by Case Western Reserve University, encompasses mixed-use residential, retail and office development, the new Cleveland Institute of Art unified campus (including dormitories and parking structure), and a new RTA station and plaza. The neighborhood is designed to be a pedestrian-oriented urban hub, with residences tailored to the needs of medical professionals, graduate students and faculty.2

Organization & Its History

1 http://www.mocacleveland.org/who_we_are.php
2 http://www.uptowncleveland.com/blog/; http://blog.cleveland.com/architecture/2010/04/cleve-
land_city_planning_commis_1.html; http://www.cleveland.com/business/index.ssf/2010/07/devel-
oper_mrn_ltd_to_break_gro.html
Locally, MOCA competes for visitors in three general markets: (1) the general entertainment market, (2) the culturally oriented entertainment market, and (3) the visual arts centered entertainment market. The general entertainment audience includes people who might choose to attend a movie or sporting event, dine out, or spend free time shopping. The culturally oriented audience includes those who might attend a Cleveland Orchestra performance or visit the Museum of Natural History, the Great Lakes Science Center or Rock & Roll Hall of Fame. Individuals in the visual arts centered audience might visit the Cleveland Museum of Art, Akron Museum of Art, the Allen Memorial Art Museum in Oberlin, or other notable arts centers/galleries including SPACES, the Beck Center, Heights Arts, the Cleveland Institute of Art Reinberger Gallery, and many other small private galleries.

Nationally, MOCA competes with other Contemporary Art Institutions. For the purpose of benchmarking, the MOCA staff identified several ‘best in class’ contemporary art museums. None of these institutions can be directly compared to MOCA due to differences in size, budget, collections, etc… However, they provide useful reference points in terms of audience, scale, technology utilization and quality. These institutions include: MIT List Visual Arts Center (listart.mit.edu), SFMOMA (sfmoma.org), Tang Teaching Museum at Skidmore College (tang.skidmore.edu), Walker Art Center (walkerart.org), MCA, Chicago (macachicago.org) and MOCA, Los Angeles (moca.org). The WSOM team conducted an analysis of technology utilization by these organizations. A digital document summarizing the analysis can be found on the disk in the project packet.

Northeast Ohio’s entertainment and cultural infrastructure evolved in response to a population that was larger and more densely settled than the region’s population is today. Local organizations have responded to the changing demographics in various ways. Several local organizations have consolidated their resources,¹ and some are attempting to position themselves to compete for broader regional and/or national audiences.² Communities have responded as well. Neighborhoods like University Circle are facilitating development that will create hubs of cultural entertainment capable of competing on an international scale.

The MOCA staff is flexible, highly creative and mission-driven. They successfully work with MOCA’s many constituents, including its board of directors, consultants, artists and volunteers. As a result, the organization has a track record of developing innovative exhibitions and programming. To ensure future success and growth, MOCA must ensure that it is fostering productive internal dialog. The staff should also develop metrics that enable them to accurately track the strength of their ideas, their success in implementing those ideas, and the return on investment.

¹ For example, in an effort to bolster their offerings and become more sustainable, the NASA Glenn Research Center has moved exhibits to the Great Lakes Science Center and the Health Museum has relocated its collection to the Museum of Natural History.

² The Cleveland Museum of Art is nearing the end of extensive renovations. The Cleveland Orchestra regularly performs outside of Cleveland. (Add more, preferably with supporting documentation/data from the organizations themselves).
MOCA is a well-run organization that has an impressive track record of bringing innovative and exciting works of art to Northeast Ohio. Nevertheless, because the museum exists in a limited and saturated marketplace, it has a fairly small following of about 25,000 visitors per year. Upon moving to its new location, MOCA will have imperative to grow its audience to over 70,000.

While Northeast Ohio is saturated with high-quality cultural opportunities, MOCA believes that the audience for cutting-edge contemporary visual art is underserved. The organization sees this as an opportunity to grow its audience and promote innovative thinking in the region. MOCA seeks not only to increase its audience, but also to grow its educational programs and to reach a more diverse group of people. Additionally, MOCA is committed to developing a technology-driven ‘Platform for Connectivity.’ The Platform represents an opportunity to expand the organization’s reach, build an international audience and drive behavioral loyalty.

MOCA’s move to Uptown creates a need for this project in four ways. First, MOCA must keep its current audience engaged during its transition period when it will not have a brick and mortar location. Second, MOCA needs to grow its audience by nearly 200% when it moves into its new building. Next, MOCA needs to develop content that best leverages its new technology infrastructure. Lastly, MOCA needs to develop a sound strategy to reach its goals, and the MOCA team needs a way to consistently generate and evaluate ideas that focus on achieving these goals.

Many of the organization’s current issues are due to its operational facilities (i.e. location) and customer experience (i.e. wayfinding). Because MOCA will relocate to a new building/location, we feel that these issues are not relevant for further investigation at this time as many of these issues may resolve themselves in the new facility. Instead our focus was on problems affecting long-term sustainability.

As mentioned above, our preliminary research indicated that MOCA currently has a limited audience. Preliminary user/non-user interviews and a survey of the entertainment/cultural marketplace suggest that this is due to a lack of brand awareness and lack of market demand due to a saturated arts & culture market. MOCA provided evidence that the audiences for their offerings are underserved. Therefore, Problem 1 is the need to improve MOCA brand awareness and to better position MOCA in the marketplace.

MOCA has an imperative to grow its visitor base from 25,000 to over 70,000 upon relocation—an increase of nearly 200%. We believe the new site and world-class architecture will create initial interest that will naturally increase attendance. However, sustaining this growth will be a challenge. Therefore, Problem 2 is the imperative to create sustained audience growth.

The building project includes a substantial investment in technological infrastructure, which is the backbone of the organization’s ‘Platform for Connectivity’ initiative. MOCA needs to develop a content strategy that enables it to engage with its current audience while expanding nationally and internationally. Therefore, Problem 3 is to aid in the planning of the technology-driven ‘Platform for Connectivity.’
A Method for Ideation, Evaluation and Collaboration

2. Solution

After developing user profiles, conducting in-depth interviews and prototyping ideas, our team developed over 40 creative, usable ideas that directly addressed our problem statements (Refer to Appendix I: Idea Generation Matrix). This abundance of ideas led to a new challenge: creating an effective method of communicating the concept to the MOCA staff in an engaging manner that encouraged the staff to evaluate them without prejudgment.

After exploring several content delivery methods, we settled on ‘idea cards’ that allow close and tangible interaction with the ideas. The cards would be used to play games that allow the user to familiarize his or herself with an idea while considering how it relates to other ideas. The games promote interaction and ownership, and reward the process of idea building while discouraging players from discounting ideas prematurely.

Our plethora of ideas addressed the core problems related to brand awareness, audience growth and the Platform for Connectivity. Our content delivery method presented an opportunity to deliver substantial ongoing value to MOCA. The cards/games provide a platform for structured ideation and evaluation. Furthermore, consistent use fosters conversation among staff members, reinforces constructive dialog and places ideas within changing contexts.

Embodiment: The Original MOCA Cards

The ‘Original MOCA Cards’ are a deck of 48-3.5” x 5” cards. Each card represents an idea, which is illustrated on the front side and described on the back side. The back side also includes evaluation criteria that consists of a numerical score and various categories. One set of criteria ‘resource utilization,’ includes Implementation Costs, Use of Current Staff and Dedicated Real Estate, the other relate to the ‘problem statements’ and include Increase Brand Awareness, Grow Audience and Platform for Connectivity. The evaluation criteria have an associated numerical value including ‘0’ for unattractive, ‘1’ for some appeal, and ‘2’ for very appealing. These values combine to form an idea score, which allows relative comparison of ideas. Categories include Awareness, Collaboration, Education, Events, Family & Kids, Products, Technology and Wild Cards (six cards in each category). The Original MOCA Cards and instructions are included in the project packet.

The most basic interaction with the cards involves reading the content, understanding the ideas presented and comparing them to each other. More advanced interactions include sorting the cards based on scores or specific evaluation criteria. The most advanced interaction comes through playing games that are designed to promote idea construction and interaction among team members. We designed several games, but the cards are also designed to anticipate the development of future games. Our initial games include simple rule/reward structures that making them intuitive and fun to play. The first games developed were MOCideas, BlaBla MOCA, the Sorting Game and the Guessing Game. Each game was tested with multiple user groups and refined prior to playing with MOCA. The deck is packaged in a sleeve and includes instructions for the basic games.

WSOM’s ‘Manage by Designing’ curriculum places a fundamental emphasis on idea building and discourages the premature critique of ideas. Although identifying flaws is a necessary part of the process, our priority was on idea
convention - not deconstruction. The Original MOCA Cards enable the MOCA staff to have an open and creative discussion about ideas related to increasing brand awareness, audience growth, and content generation of the Platform for Connectivity. The cards provide a consistent system for MOCA to generate and evaluate ideas. They can assist in the development of marketing strategies, event and programming planning, and resource allocation.

Presentation of The Original MOCA Cards

Our team had an open and productive relationship with our counterparts on the MOCA staff. We first met with them in October to experience their organization first hand. They were very open and provided useful information that enabled us to develop an approach that would best meet their needs. After our initial meeting, we focused on developing the Design Brief and problem statements, which defined the scope of our work. In January, we presented the Design Brief to a receptive MOCA staff. In a follow-up meeting, they helped us refine our assumptions and challenged us to develop usable ideas.

In March, we met again with the MOCA staff to present our solution and play a game. Because our final product was different than what was expected, it was met with uncertainty. However, as the staff began to engage with our cards they realized their potential. In a follow-up meeting, a staff member expressed excitement about the cards/games and stated that MOCA intended to use them as a regular planning tool. As a follow-up to this delivery, the MOCA staff asked that we use our solution to generate ideas for a rollout campaign to be used during their transition period.

We captured video of the initial game played at MOCA and observed a number of beneficial outcomes. For one, the first player was able to quickly understand the game and generate an idea. This indicated that the cards and game design were intuitive. Second, team members developed thoughtful ideas and shared them in rich detail. This showed the solution’s ability to aid the player in translating personal thoughts and experiences into relevant user experiences. Next, a healthy collaborative/competitive dynamic developed among the staff members. This showed the solution’s effectiveness in promoting meaningful and productive interaction. Finally, players were able to take each other’s ideas and place them in a larger context within the organization thereby illustrating the game’s ability to meet the organization’s needs in a strategic manner (video is included on the disk in the project packet).

Benefits and Risks

The Original MOCA Cards are beneficial to individual MOCA staff members because they create a playful and inclusive setting that allows voices to be heard and ideas to be shared. They benefit groups of staff members by encouraging collaboration and productive competitiveness. They are beneficial to the organization as a whole because they foster ideation and provide a baseline process for consistent evaluation of ideas. Lastly, the cards provide an indirect benefit to the region’s arts and culture community by strengthening the vitality of a key cultural institution.

The WSOM team recommends that the cards be used as an aid for the organization’s staff, but not as a replacement for their talents, experience and effort. Displacing current, effective practices that can inadvertently lead to an unhealthy and competitive environment. (For costs associated with developing custom cards/games for an organization refer to Appendix II: Card/Game Development Costing).
3. Practical Model

Rollout Campaign Overview

By using The Original MOCA Cards, the MOCA and WSOM teams successfully generated new and relevant ideas for increasing brand awareness, growing audiences and defining Platform for Connectivity content. As a result, the MOCA staff requested that the WSOM team create an awareness campaign leading up to the opening of the new building. The ideas for the proposed campaign were generated using the cards/games in the initial session with the MOCA staff and by the WSOM team in follow-up sessions.

Our team developed a three-month campaign that ends with the opening of the new building. Phase I will begin in mid-July and will increase brand awareness through education and a focus on the uniqueness of contemporary art. Phase II, which runs from August through September, seeks to grow MOCA's audience with an emphasis on cultural awareness and community enhancement. Phase III begins in October and will focus on the rebirth of MOCA and the countdown to the opening.

Social Media

The teaser campaign will use social media to create a buzz about the new MOCA building and contemporary art. Social media will also foster two-way communication between the museum and the public, and provide content for the Platform for Connectivity. Media vehicles will include Facebook, Twitter, Flickr and YouTube, all of which will be used throughout the three-month time frame of the campaign. Messaging will evolve to correspond to the themes of the campaigns.

Beginning in mid-July, the content will focus on the uniqueness of contemporary art. With a goal of recognizing cultural diversity and social differences, MOCA will begin the conversation and encourage artists, students, young professionals and families to share their points of view. This will showcase a variety of perspectives and build a dialog around contemporary art. Additionally, street interviews will be used to generate video content and the audience will be encouraged to post contemporary art-related videos. During August and September, the content and conversations will focus on community and culture. MOCA will make the public aware of how art is everywhere and drive attention to other forms of media used in the campaign. Beginning in October, the content and conversations will shift to rebirth, generating excitement about the new building opening.

Costs related to social media will be minimal, assuming that MOCA will use current staff to generate visuals, content and conversations. The primary costs will be in the payroll hours dedicated to managing social media, which will require new visuals, content and conversations to be generated daily. Therefore, a designated MOCA staff member should plan to dedicate at least four hours per day to social media management.
Website

Content on the MOCA website will follow the overall campaign messaging strategy. This format is similar to social media, but will offer two unique aspects. Beginning in August, MOCA will run a website campaign wherein the organization asks the public to post their photographs and comments describing their interaction with contemporary art. Visitors to the website will be able to post comments, and build a dialog about contemporary art and the MOCA opening. This feature will begin to merge the photos submitted to create the composite MOCA logo. A ticker will showcase how many people have entered photos and comments. *(Refer to Appendix III: Website User Experience)*.

In October, the MOCA website will feature a video that uses time-lapse footage from a construction site camera to show the Triangle site transforming from a construction zone to the amazing new MOCA building. This will generate excitement and create a sense of community ownership in the building and MOCA.

The photo/comment submission home page will require programming expenditures and design time. However the primary expense will be in payroll hours of the staff dedicated to running these campaigns. The MOCA staff will need to invest 60 hours for site development and monitoring over the course of the program.

E-marketing

Two weeks prior to the opening, MOCA will launch an e-marketing campaign. This will continue to generate excitement about the grand opening. MOCA will send 1,000 – 2,500 personalized e-mails to invite the public to come enjoy the grand opening events and visit the new MOCA building. The costs of sending these e-mails out are relatively low. We can estimate that the total cost to the organization for this part of the campaign would be approximately $350-550.³

Co-Branding: Exhibition

Because MOCA will be entering a new neighborhood with existing cultural institutions, a co-branding effort from August through October will improve brand awareness, while emphasizing the increasing cultural density in University Circle. MOCA will not have a brick and mortar presence to connect with audiences, which offers the opportunity to share its audience while exposing new audiences to MOCA’s offerings.

Through the use of a physically disconnected, but conceptually connected exhibition, MOCA can expose Cleveland Orchestra or Cleveland Institute of Art visitors to contemporary art, while raising awareness of the new building opening. Great contemporary works, curated by MOCA, will be placed in high-traffic areas of University Circle organizations, encouraging viewers to visit the entire co-branding exhibition, while building anticipation for the rebirth of contemporary art in Cleveland. *(Refer to Appendix IV: Co-Branding Exhibition)*.

Co-Branding: MOCA-Mocha

Additionally, MOCA would partner with local coffee shops, such as The Coffee House, Starbuck’s, Lucky’s and Presti’s, on the ‘MOCA-Mocha’ Campaign. This campaign would cleverly differentiate ‘MOCA’ from ‘mocha’ using sidewalk graphics to point viewers in the correct direction. Café visitors that purchase a ‘mocha’ would receive free admission to MOCA after its opening. This effort would create a sense of community and accessibility. *(Refer to Appendix V: MOCA-Mocha).*

³ http://www.goodmarketingideas.com/tools/email-marketing/compare-email-marketing-prices?size=2500&freq=1
In order to create the ‘co-branding exhibition’ MOCA would allocate its summer season exhibition budget, in addition to committing staff hours for planning, design and implementation. The organizations partnering in the ‘exhibition’ would assume the cost of holding the art. MOCA will incur opportunity costs of $4 per person for the MOCA-Mocha free admission promotion, in addition to signage costs for this campaign and the exhibition.

Radio

Beginning in October 2012, radio spots will be integrated into the campaign to generate a ‘buzz’ about the grand opening among young professionals and families. In order to keep the audience’s interest, MOCA will use six different 30-second spots, three targeting young professionals and three targeting families. Spots will air during am and pm rush hours, averaging 30 times a day for the five business days before the opening. Spots will air the weekend before the opening during mid-day hours, averaging 10 times per day. (Refer to Appendix VI: Radio Stations).

Costs for producing and airing a radio spot include studio time, voice-over talent, music license fee or jingle production, editing and air time. The production costs for each at will be approximately $3,960. Airtime on local radio stations averages around $198 per spot. Therefore, total airtime costs are approximated at $39,600.

Print Advertising

The print campaign will be launched in September. MOCA will purchase ad space in ‘Cleveland Magazine’ and ‘Ohio Magazine’ in September and ad space in ‘Cleveland Scene’ and ‘The Plain Dealer’ throughout the first two weeks of October. One approach to the print campaign is to purchase all of the ad space in the magazines and appropriate sections of the newspapers and have unbranded ads in the beginning leading to more and more branded ads by the end of the series. Another approach is for MOCA to place many obscure ads that feature a QR Code. The ads would be designed to pique the audience’s curiosity and encourage them to scan the QR Code. When scanned, the user will be driven to the MOCA website.

The cost of a full-page ad in ‘The Plain Dealer’ or ‘Cleveland Scene’ is about $120 per column inch. The cost of a full-page ad in ‘Cleveland Magazine’ and ‘Ohio Magazine’ is about $240. The total advertisement costs in ‘The Plain Dealer’ Arts & Culture section would be approximately $15,120 for a full-page (6 column and 21” deep) display advertisement. There are approximately 100 ad pages in the ‘Cleveland Magazine;’ therefore total costs for purchasing all ad spaces would be approximately $24,000.

Postcard

In order to support the print and e-marketing campaign, MOCA will mail out 5,000 postcards to existing and potential members. These postcards will promote the grand opening and invite the public to visit the new MOCA building. An additional 5,000 cards will be produced and distributed in supermarkets, restaurants and other art institutions. The cost of producing 10,000 postcards is approximately $600. To mail 5,000 postcards, the cost is approximately $1,150.
Beginning in mid-July and continuing throughout October, MOCA will run a teaser campaign on prominent billboards throughout the city in order to engage the public. The campaign will begin with traditional billboard advertising by companies like Key Bank or Progressive. In the weeks leading up to the opening of MOCA, the billboards will mysteriously transform into works of contemporary art by prominent artists. The campaign will end with the billboard message announcing the opening of MOCA (Refer to Appendix VII: Billboards).

The cost of securing five billboards is approximately $70,000. The cost of installation and art production adds $1,000 to $3,000 per billboard. Because this campaign transforms static advertising into a dynamic event, it presents an attractive sponsorship opportunity for the partner company. In addition to creating a no/low-cost campaign for MOCA, the partner company can highlight its civic engagement and support of regional culture.

A concerted Public Relations effort will provide a low/no-cost vehicle for building awareness and excitement. By committing a staff member full-time to PR, MOCA can establish strong relationships with the media, including television stations, radio stations, magazines and newspapers by providing them with an ongoing source of new news. The costs associated with public relations would be the salary of the Public Relations Manager.

The climax of the MOCA campaign is the opening reception. MOCA will send out special invitations to sponsors, VIPs, current members and the press for the reception. The event will feature a special tour of the new building, one of the featured artists as a keynote speaker and a speech by the Executive Director. This event represents the rebirth of MOCA, Uptown and of contemporary art in Northeast Ohio. MOCA should plan to invite 500 people. The costs of catering such an event can be approximated at $10 per person, totaling $5,000. Additionally, assuming the invitations cost 10 cents per invitation, 600 are produced and 500 are mailed, the total cost would be $270.

There are a number of benefits of the Rollout campaign for MOCA. First, it utilizes current staff, capabilities, resources and sponsors to reduce costs to the organization. Second, the Rollout campaign addresses all of the problem statements. It will increase brand awareness, grow the audience and address the platform for connectivity.

The overall total costs associated for part of the campaign are outlined in Appendix VIII: Rollout Campaign Schedule & Costing Sheet.
Our team has created an innovative business solution that encompasses ideation, evaluation of ideas and a collaborative approach to planning. The Original MOCA Cards foster productive and positive discussions that allow all members of the MOCA team to be heard and contribute to innovative ideas. Not far from the methodology taken by Root Learning with their Learning Maps, The Original MOCA Cards are specific to an organization. Cards/games can be customized for other organizations facing uniquely different problems. The value is in creating an atmosphere for team engagement and collaboration.

This solution, developed by a team of Weatherhead School of Management Design students, differs from other business school solutions because it is a human-centered solution. This solution focuses on the people within the organization versus the output of the organization. This solution utilizes design concepts to allow the team to generate strategic initiatives to grow the organization.

Our team felt that interactions with the MOCA team were very collaborative, positive and productive. In the context of the Design in Management course, the experience of working with MOCA provided outstanding practical experience and a rewarding personal experience. MOCA challenged us to produce a high-quality solution that provided a real-world advantage to the organization.
APPENDIX

I: IDEA Generation Matrix

II: Card/Game Development and Costing

The estimated costs associated with the development of custom cards/games for an organization are:

1. 200 hours of talent to research the firm at $150/hour = $30,000
2. 20 hours of talent to generate ideas at $150/hour = $3,000
3. 40 hours of talent to design the cards at $100/hour = $4,000
4. Securing photography, printing and other expenses = $5,000

Total development cost to an organization = $42,000

Additionally, the organization would require an investment of payroll hours to provide information and for regular use of the cards/games.

III: Website User Experience
IV: Co-Branding Exhibition

V: MOCA-Mocha

VI: Radio Stations

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VII: Billboards

VIII: Rollout Campaign
Schedule & Costing

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<td>Opening Reception</td>
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**Estimated Costs**

- Social Media: Minimal: Cost of generating content and visuals and the hours to manage.
- Web: Minimal: Cost of generating content and visuals and the hours to manage.
- Billboards: $1,000 - $3,000 per billboard; 5 billboards + 7 installations = $70,000.
- Co-Branding: Invest summer exhibition budget in this initiative.
- Post Cards: 10,000 postcards printed for $600; $1,150 to mail 5,000 cards.
- Prints: up to $27,000.
- Radio: $1,000 for production per spot; $50 per spot airtime come to $10,000.
- E-Marketing: 1,000 - 2,500 personalized emails come to $350-550.
- Public Relations: Cost of a salary for a Manager of PR.
- Opening Reception: $5,000 for catering and $270 for invitations for 500 guests.

Contemporary Art is everywhere.
WSOM Team

**Ting-Ju Chang Chien** – Current MBA student of WSOM concentrating in Marketing and Strategy. She is originally from Taipei, Taiwan, moved to Shanghai, China, then Toronto, Canada. She has three years of working experience in retail and marketing. Formerly was an account executive at Leo Burnett and was in charge of the McDonald’s account.

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**Dan Cuffaro** – Current PhD student in WSOM Information Systems, Department Head and Professor at the Cleveland Institute of Art, and design consultant (product development, design strategy and IP). He has expertise in product design, visualization/presentation, design education and academic administration. In addition to experience in economic, organizational and curricular development. He is the past director of design for Altitudeinc.com.

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**Cara Gilmore** – Current MBA student of WSOM concentrating in marketing. Currently Marketing Committee Chair for Ohio City Inc’s Weekend in Ohio City event. She has past experience in fashion merchandising management (MaxMara, Strenesse, and American Eagle Outfitters). In addition she has been active in the art community in Pittsburgh, working with the Sprout Fund on their annual Hothouse event and the Academy of the South Side.

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**Bernardo Orellana Heredia** – Current MBA- Ms Finance Student of WSOM. He is the Vice-President of communications for the Graduate Business Student Association and President of Cleveland Student Housing Association. He is originally from Ecuador, where he completed his undergraduate studies in Marketing and International Business. Has experience in price management, microfinance in non-profit projects in the Ecuadorian Andes and customer service.

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**Shao An Wang** – Current second-year MBA student of WSOM and a member of Net Impact. Studied finance with a minor in information management as an undergraduate. He has experience working in the financial industry in Taiwan, which included two years with the Cash Equity Operation Team at JPMorgan Taiwan. In addition, he spent one year on a sales & trading team in a local stock brokerage.

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