



# MODA

## The Future of Design Museums

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## Our Team

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## The Design Museum Of Atlanta

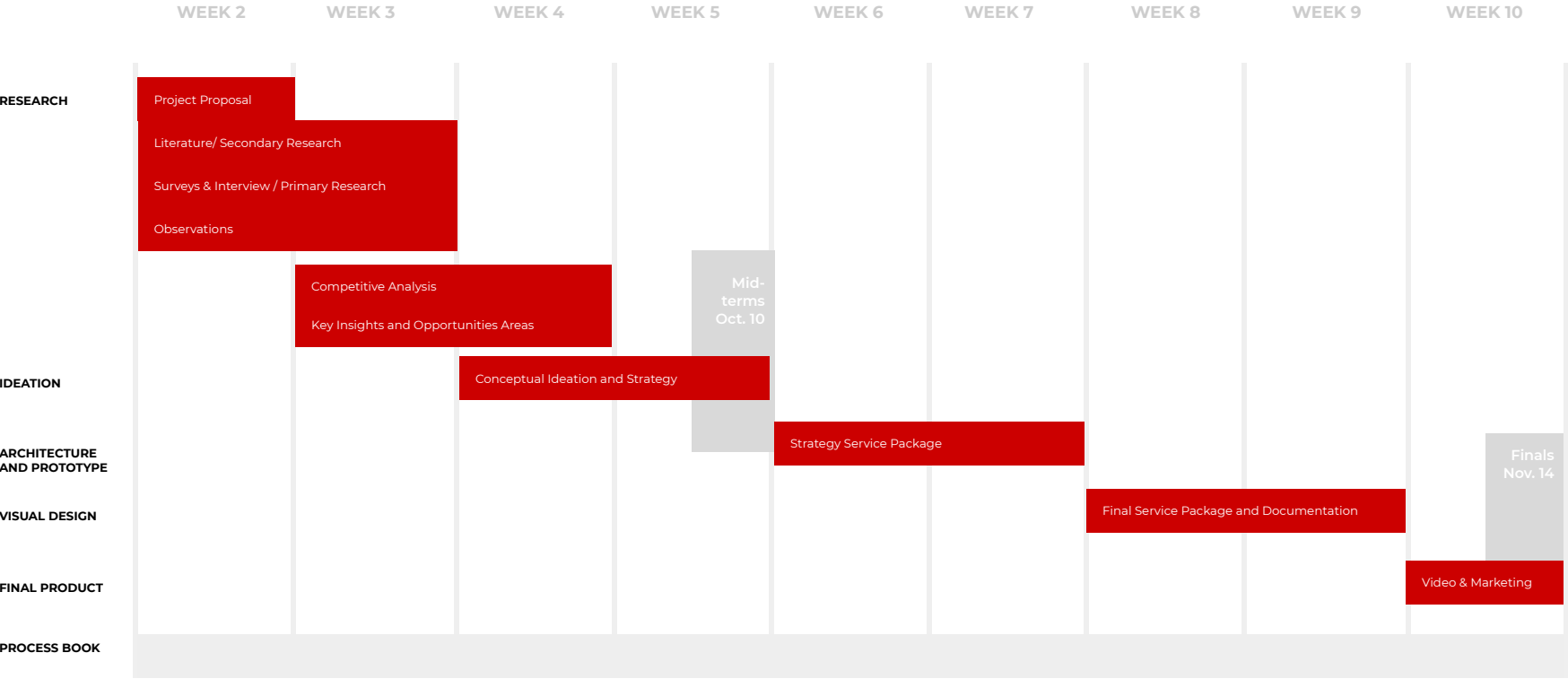
Identify, explore, and reshape but how a strategy could be created as a systemic innovation for service evolution?

**Gain** relationships

**Expand** design education

**Explore** beyond what a design museum is

# Project Plan





# Part 1

## DEFINING SCOPE

*Project Brief...4*

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*Key Questions...7*

*Exploration Space...8-9*

*Case Background...10-14*

*Strategic Analysis...15-32*

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# Key Questions

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## Stakeholders and Community

Who are the Stakeholders of MODA?

What are their interests and their level of satisfaction?

What interests are being met and what are not?

How can MODA create and get more value from their Stakeholders?

How is MODA influencing, and being influenced by their community and institutions involved in cultural and creative activities?

## Institutions around MODA

What are the most relevant institutions surrounding MODA's ecosystem?

What institutions offer a disruption opportunity?

## Challenges, Trends and Opportunities

What are the trends happening within Museum's and other industries that MODA can adopt?

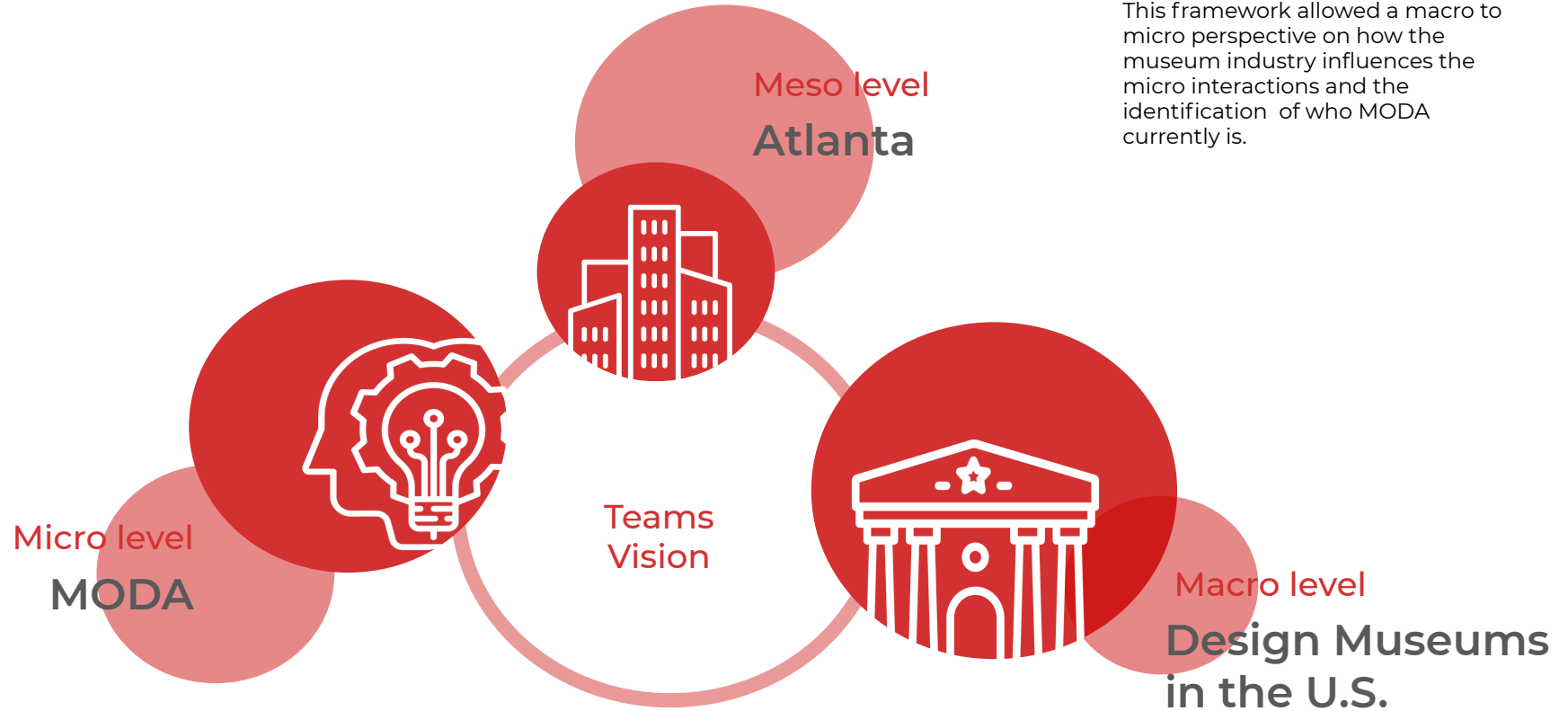
What Challenges are MODA and other museums facing?

How does MODA curate and design experiences?

How can MODA evoke a deeper experience, given its smaller scale within the rise of mega-institutions?

## MODA through Institutions

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## Introduction: Our Exploration Space

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How does mapping and developing a potent understanding of service ecosystems and the relationships between both actors and institutions within it, establish insights that innovate opportunities.

## Setting the Exploration Space

By developing the problem space, the team allows itself to set the boundaries of which we will explore. Specifically, we want to tackle mapping the ecosystems to facilitate our understanding of the actors and institutions within and inform insights that open opportunities for innovation in Museum of Design Atlanta. With this, it allows a better process to apply secondary research to develop plans for primary research activities.



## Case - Museum of Design Atlanta (MODA)

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### Who They Are



Inspire change



Transform lives



Make the world better through design

.... *Why?*



## Case - Museum of Design Atlanta (MODA)

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### Mission

MODA's mission is to advance the understanding and appreciation of design as the convergence of creativity and functionality through exhibitions, education, and programming for visitors of all ages.

### Vision

We pursue our mission because we envision a world that celebrates design as a creative force that inspires change, transforms lives, and makes the world a better place.



# Understanding MODA



## Teachers Need Learners

Teachers of design knowledge but lacking visitor's personal preferences, and low implementation of suggestive feedback



## Pre-Set Expectations

Advance understanding and appreciation of temporary design pieces that could be predetermined with relevant content



## Models for Role Models

Modeling design concepts for a better future, but not being heard



## Futuristics

Promoters of design exploration for positive and inspiring change in small groups of people, while only utilizing limited selected collaborations



## Expanding the Space

Learning opportunities can be stylize and reach beyond walls avoiding restrictions by a limited space



## Reaching for Something New

Possible small opportunities could lead into new interactions and enhanced experiences for learning, exploration and application





## Understanding **Atlanta & Environment**

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### **Jewel of the South**

Up and coming city with a lot to offer.

Leading cultural and economic center of the SE because of its legacy of inclusion.



### **Roots**

Known as the birthplace of the civil rights movement.



### **Art Community**

Supportive of the arts: embraced a culture of self-expression and has seen the rise of many talented artists, whose medium ranges from music to screen to paint.



### **International Access**

One of the most accessible cities in the world, it is home to one of the busiest international airports.



### **Location**

The High Museum Across the street from MODA.

# Understanding **The Museum Industry**



## **Baby Boomers**

They are the most loyal frequenters of museums and galleries



## **Visitor's Record**

850 Million visits per year, more than most sporting events.  
Represents \$21 BN



## **Disposable Income**

Visits and donations positively correlated with disposable income



## **Technological Leverage**

Technology allows visitors to experience art in a new way,  
While bringing exhibits to a broader community



## **Public support**

Ninety-five percent of Americans would approve of lawmakers who  
acted to support museums.



## **Government Fundings**

10% of their revenue comes from Government.  
Federal funding is projected to decline in the subsequent years



# Strategic Analysis of Museums



Cooper Hewitt

Completely **digitized** and **accessible** collection

Offers a Master's Program in History of Design in **Partnership** with **Parsons**

Interactive, Immersive and personalized experience.  
(The Pen Experience)

The Pen allows to collect **data** from their visitors

Has an **interactive lab** to develop and prototype experiences with audiences



Victoria and Albert

Just redesigned their Welcome Experience using **UX** and **Service Design**

Runs **co-creative workshops** with schools to design new exhibitions

Uses edge-technology like **3D Sound simulations**, **I Beacons** and **Digital maps**

Uses a **Twitter channel** to collect ideas from people



Museum of Design of London

Offers **both** permanent and renovated exhibitions

**Free** entry for museum, goes must pay **extra** for specialized exhibitions.

Food and Drink are available in the museum cafe.

Offers **interactive** exhibitions that **engage** visitors.

**Smaller** in size museum but **maximize** its space.



The High Museum

Offers a digital **pre-visit mapping** of 'favorite' exhibition pieces

**Traveling exhibitions** that are **interactive** and attractive for outdoor pop-ups

Are open to **co-creation** with artists for their unique creativity by **design commissions** for future exhibitions at the museum and add-ons for their permanent collection

Put the user front and center, by **personalize preferences** and **relevant topics**

A person wearing a striped shirt and glasses is shown from the side, looking down at a calculator. The background is a stylized, high-contrast image of a city skyline with various building shapes. A red banner is positioned in the upper right corner.

*Secondary Research:  
Question 1*

**What value-in-use are  
shareholders and stakeholders  
receiving?**

# Stakeholders

Stakeholder	Level	Interests	Influence	Engagement
Creative Firms	Micro	Showcase their work and improve their reputation	High	
Schools	Micro	Educate their students in regards to design and creativity	Medium	
Museums and Galleries	Meso	Share Expertise and resources, and reach underserved audiences	Medium	
Retail Stores and Showrooms	Meso	Increase their sales through products connected to exhibitions	Low	
Culture and Travel Guides	Meso	Grow their audience through accurate and diverse recommendations	Medium	
Arts and Culture Community	Meso	Communicate the impact of their work, have a place of gathering inspiration	High	
Venue Groups	Micro	Find ideal locations to do events for their audiences	Medium	
Curators and Critics	Micro	Become trustable and highly reputed	High	
Funding Bodies	Macro	Promote culture and education on their communities	High	

# Stakeholders

Stakeholder	Level	Interests	Influence	Engagement
Volunteers	Micro	Sharpen skills and connect with other volunteers, staff and visitors	High	
Donors	Micro	Support a cause they care about. Receive recognition and exclusiveness	High	
Patrons	Meso	Special Perks and access to an exclusive circle	High	
Local Authorities	Meso	Efficiently allocate their budgets between culture, safety, mobility education and other priorities	Medium	
Museum Associations	Meso	Promote collaboration in regards to research, exhibitions and strategy	Medium	
Academics	Meso	Support the role of non-formal education and learning spaces	Low	
Visitors / Members	Micro	Have an engaging, surprising learning experience	High	
Culture Governmental Bodies	Micro	Regulate and support the diffusion of art, culture and education	Medium	
Design Council	Macro	Support and guide the museum's strategy	Medium	

# Stakeholders

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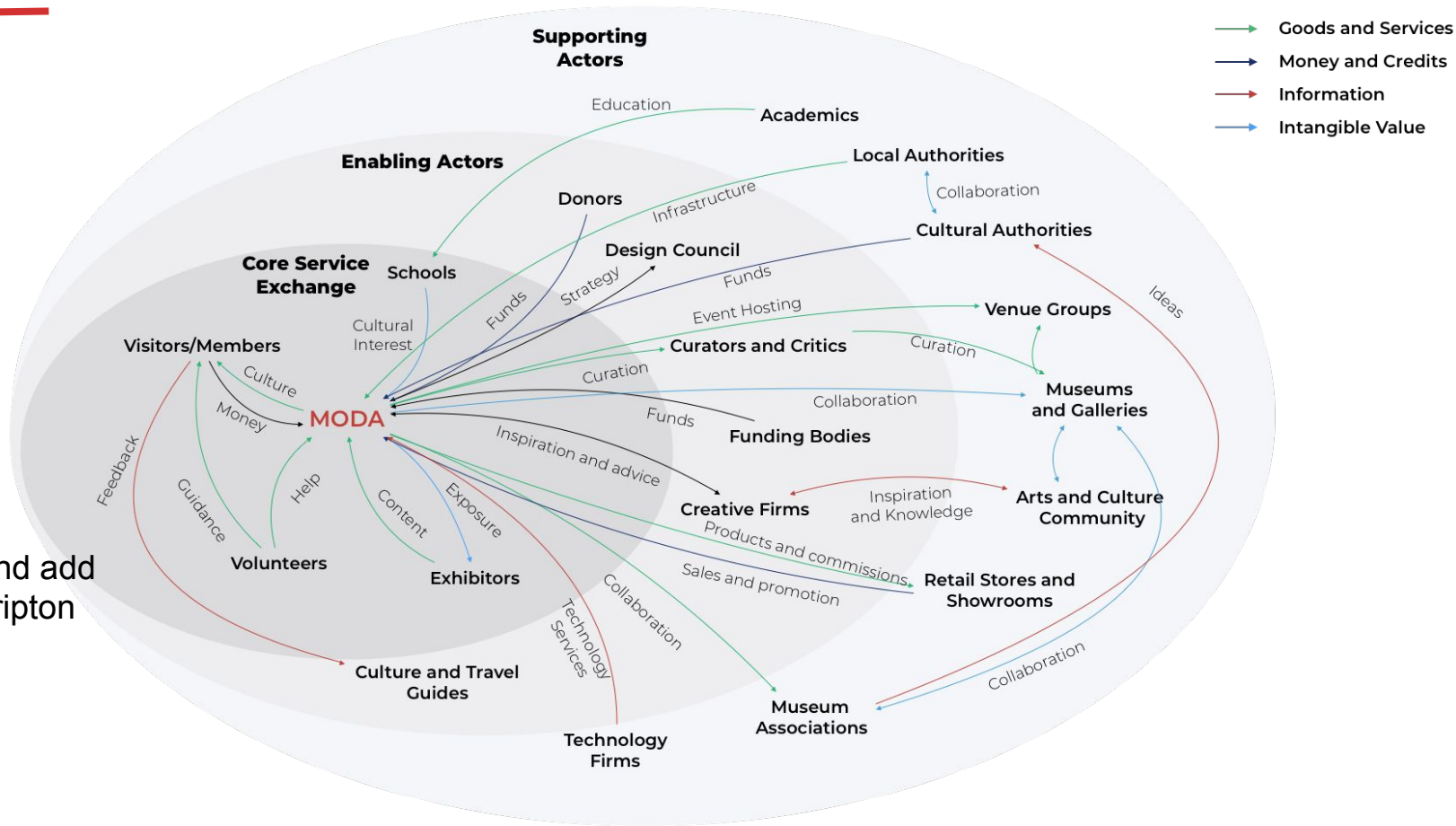




*Secondary Research:  
Question 2*

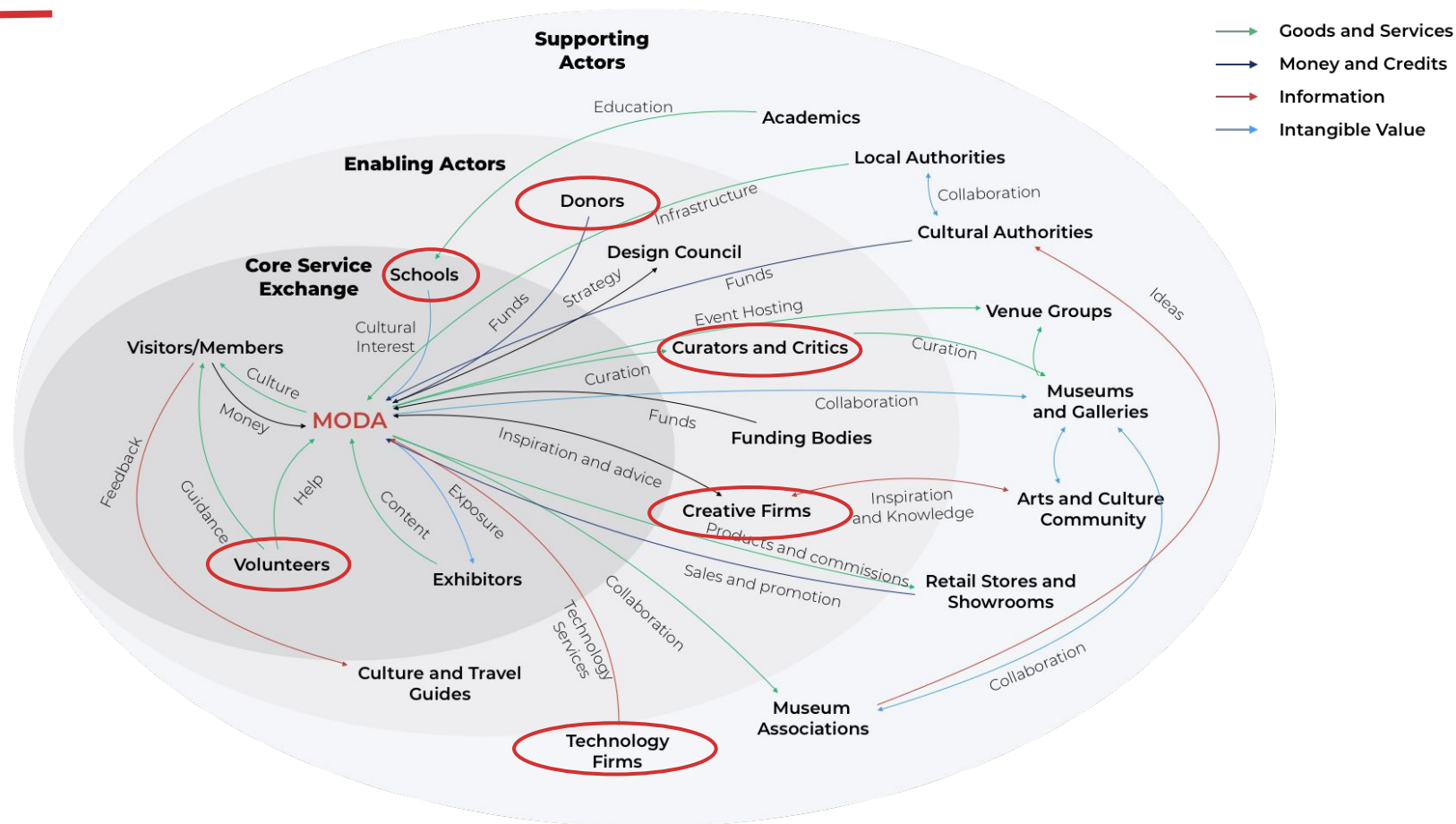
**What value-in-exchange are  
shareholders and stakeholders  
receiving?**

# Ecosystem Map



Fix and add  
dextripton

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*Secondary Research:  
Question 3*

**What value-in-context are  
shareholders and stakeholders  
receiving?**

## Ecosystem Mapping, Institutional Framework

We plan to introduce this framework to our case as a way to **innovate** the current institutions surrounding The Moda Museum.

To do so, by influencing institutional arrangements, buy- in from **actors participating** in the ecosystem is critical. Otherwise, the new forming institutions will be rejected.

By pointing out patterns of **making, breaking** and **maintaining** institutionalized rules will allow us to better understand how to **integrate resources**.



## Ecosystem Mapping, Institutional Framework

Current Institutions	Nature of Innovation	Level of Institution	Breaking	Making	Maintaining
Curate and design their context based on the museums taste.	Changing the process of the ways museums choose their offerings by becoming more co-creative	Micro Meso	Redefining the process in ways that multiple actors can have an impact.	Imputing new organizational structure that allows actors to co-create museum content.	Encourage and keep the museums relatable and create discussion meetings that include multiple actors.
Museums are well known for attracting upper-class.	Changing the notion that museums are for more than just upper-class, but everyday people	Macro, Meso	Breaking the image around museum go-ers.	A new way to attract customers by offering services that engage people from multiple levels of income	Adhering to strong engagement and enticement to new and existing visitors.
Museums can be understood as being untouchable.	Changing to new ways of exhibiting that are more engaging.	Macro Micro	Breaking the traditional way of displaying exhibitions.	Integrate new methods and technologies that enhance experiences.	Adhering to criteria that the museum should follow to measure the rate of engagement.

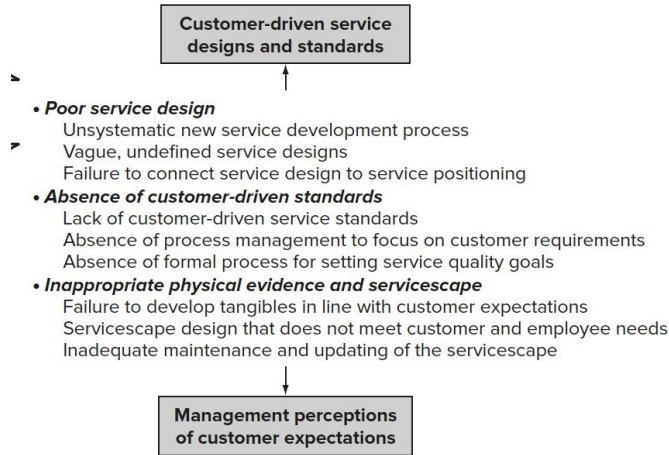
**Source:** Koskela-Huotari, K., Edvardsson, B., Jonas, J. M., Sörhammar, D., & Witell, L. (2016). Innovation in service ecosystems—Breaking, making, and maintaining institutionalized rules of resource integration. *Journal of Business Research*, 69(8), 2964-2971.



*Secondary Research:  
Question 3*

**What other concepts can be  
drawn from secondary  
research?**

# Service Design and Standard Gap



**Key Insight:**  
**No identification of customer standards.**  
**Absence of customer expectations and satisfactions.**

"I had very **high expectations** because I have a degree in Graphic Design, but...it's **not** really a museum about Design, **is it?**"

*Lu M, Yelp Review*

"I had **very high expectations** for the museum before visiting because of the marketing for their current exhibitions on user-centered design and wearable technology. I ended up **underwhelmed** with the amount of products and artifacts on display."

*Angel V, Yelp Review*

"The Art of Bathroom Design is a major **disappointment**. It is billed as a look at the development of bathroom design."

*Impertuberal M, Yelp Review*

"The exhibit was overall well executed but they really need to **add** more artifacts for a not so **disappointing experience**."

*Tran N, Yelp Review*

## Servitization: Next Steps

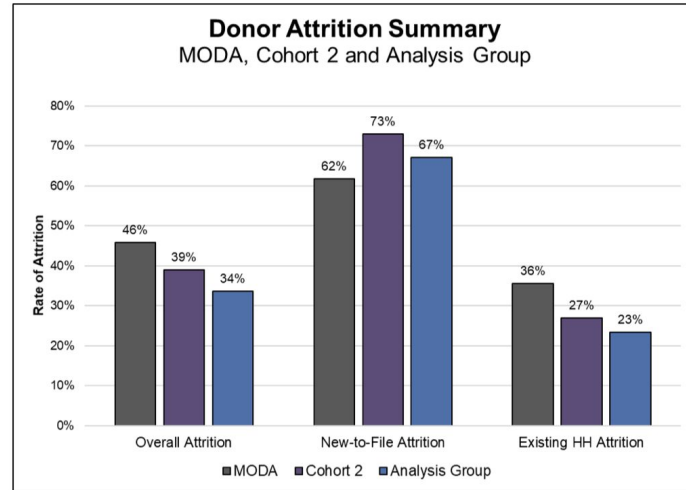
“the service transition concept, as established in Oliva and Kallenberg's (2003) path defining study, assumes that firms undertake a unidirectional repositioning along a product-service continuum: from basic, product oriented services towards more customized, process-oriented ones, ultimately leading to the provision of solutions. As a result of this assumption, the further firms move along the transition continuum, (a) the greater relative importance of services increase and the less the relative importance of tangible products, and (b) the customer relationships become long-term and more intimate.” (Kowalkowski et al., 2015, p. 1)

### Key Take-away:

Further understanding how can we apply **servitization** frameworks and theories to help **facilitate** and **improve** the experience and **business model of MODA**.

## MODA, Donors

*Existing donor attrition (and overall) is high*



Retention and engagement!

How are you connecting with your donors? Are they using their benefits?

# Next Steps

## MODA



### 1. Cultivate patrons at every step in the loyalty staircase

Plan for patron retention by setting measurable goals and assigning staff to manage efforts.

### 2. Single ticket buyers and Education – the gateway to growth!

Develop and execute new-to-file retention strategies to capitalize on the volume of new audiences MODA currently generates.

Encourage same-season multi-buying to cultivate member-ready patrons.

# Next Steps

## MODA



### 3. Building a consistent membership base will require retention and multi-buying strategies

Because a large percentage of members are new, focus on creating cross-series transactions (education, donations) to deepen relationships.

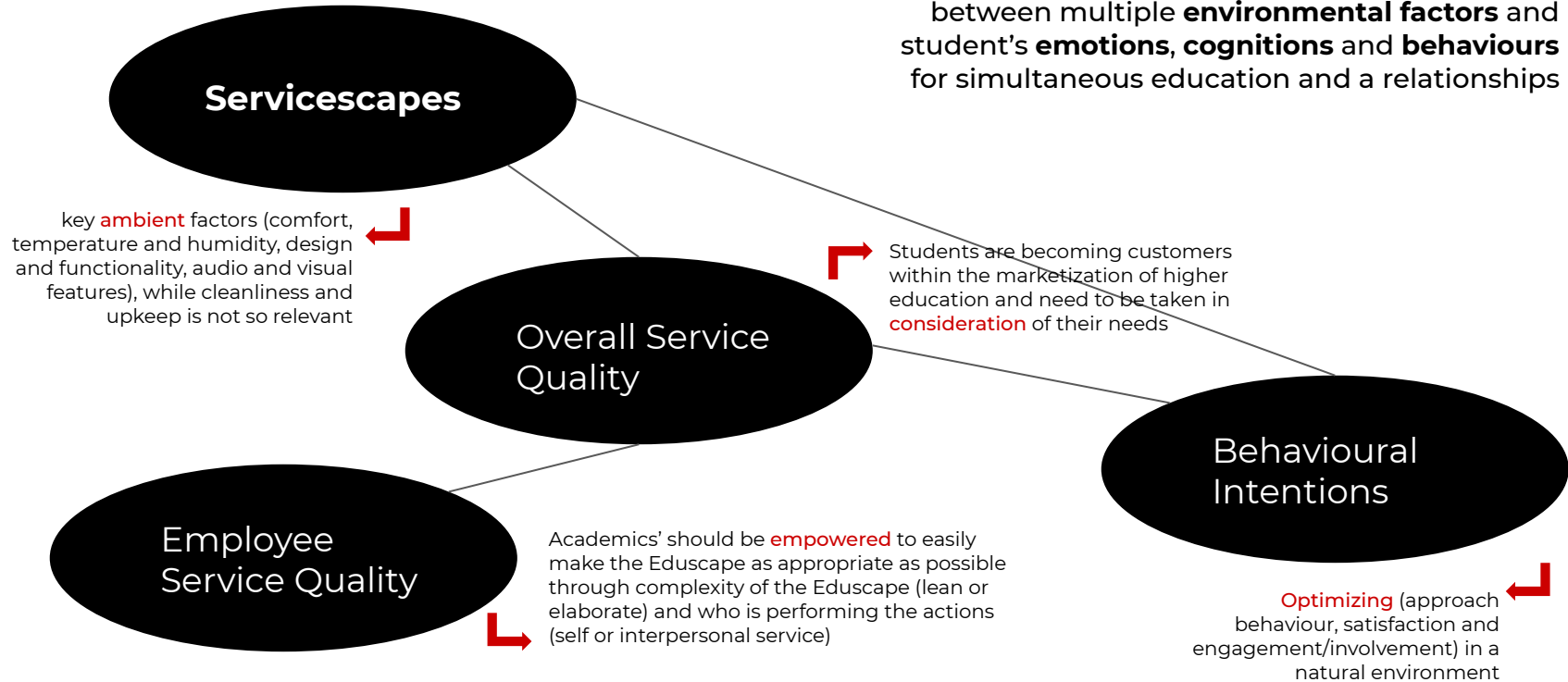
### 4. Donors

Ask for more! Target members for new and increased gifts.

First-year donors are the most at-risk for attrition. Incorporate touch points throughout the season to affirm and cement their relationship with MODA.

## Eduscape Framework: Next Steps

Holistic framework that perceives the dynamics between multiple **environmental factors** and student's **emotions, cognitions** and **behaviours** for simultaneous education and a relationships



Source: **Servicescape as antecedent to service quality and behavioral intentions**

Daire Hooper, Joseph Coughlan and Michael R. Mullen Journal of Services Marketing. Volume 27 · Number 4 · 2013 · 271-280

Source: Wells, V.K. and Daunt, K.R. (2015) **Eduscape: The effects of servicescapes and emotions**

in academic learning environments. Journal of Higher and Further Education. pp. 1-23. ISSN 0309-877X

## Why museums and creative firms should work together?

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	Museums	Creative Industries
<b>Inspiration</b>	Museums offer a rich source of content to creative industries.	Creative industries can show museum collections in a new light, and bring them to new audiences.
<b>Locations for Performances</b>	Museums used for performances benefit from good publicity and increased visitor numbers.	Museums offer original locations for film shoots or arts performances.
<b>Reputation and creativity</b>	Museums benefit from firm's creativity and disruptive mindset	Creative businesses working with museums benefit from museum's reputation and trust.
<b>New Income sources</b>	Museums can sell products or services to creative firms, such as Greeting card rights, location for photoshoots, or using the museum as the setting for a game	Creative businesses can sell products and services to museums such as new displays, and promotional films.

### Museums and Creative Industries in progress

NOME (Network of European Museum Organisations), 2017

# Trends, Challenges & Opportunities

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Trends	Opportunities	Challenges
<p><b>Crowdsourcing</b> allows curators and researchers gather data with the help of users</p> <p><b>Crowdfunding</b> as a way to raise capital for the realization of projects and ideas</p> <p><b>AR/VR</b> Experiences</p> <p><b>Data Analytics</b> about visitors to better cater their audiences</p> <p>Growing investment in <b>future generations</b></p>	<p>Allow visitors <b>interact</b> as they go through the exhibitions</p> <p>Move from “<b>museums as experts</b>” to “<b>museums as learning</b> partners”</p> <p><b>Membership programs</b> as content becomes more diverse, frequent and engaging</p> <p><b>Develop new products or services</b> along with creative industries</p> <p>Create an <b>Omnichannel</b> experience</p>	<p><b>Decentralize</b> their experience from their Brick and Mortar locations</p> <p><b>Involve</b> communities in the process of curation and creation of content</p> <p>Make their environments <b>less intimidating</b> for all kinds of audiences</p> <p><b>Increase retention</b> to reduce dependence on new to file patrons and donors</p>



# Part 2

## CONCEPT SELECTION

*Institutional Framework...35-39*

*Concept Trend and Oppts...40-43*

*Concepts...44-45*

*Workshop...46-47*

*Final Concept Selection...48*

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*The Contact Zone...50*

*Concept Value Application...51-54*

*Next steps...55*

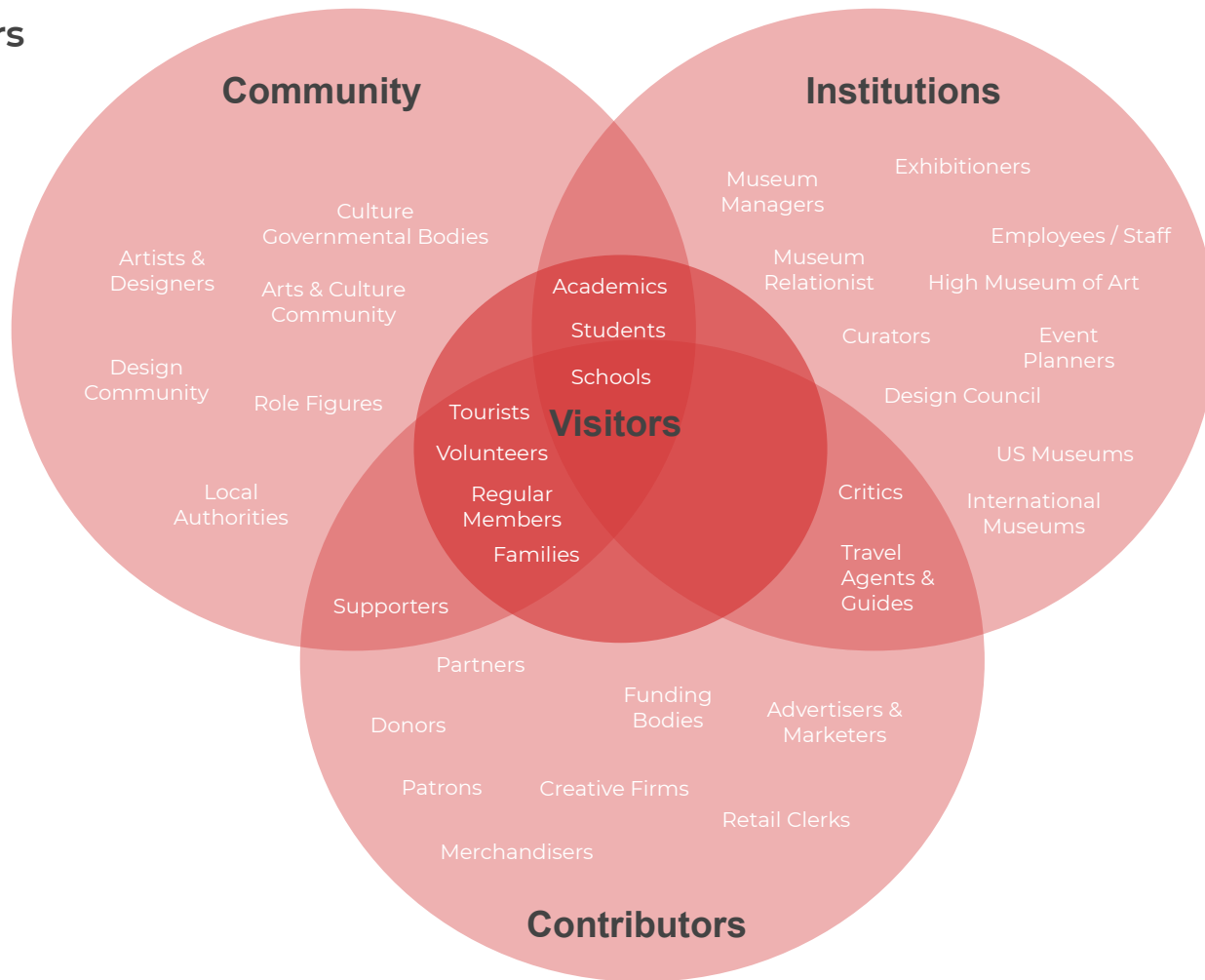
## MODA: Institutional Framework

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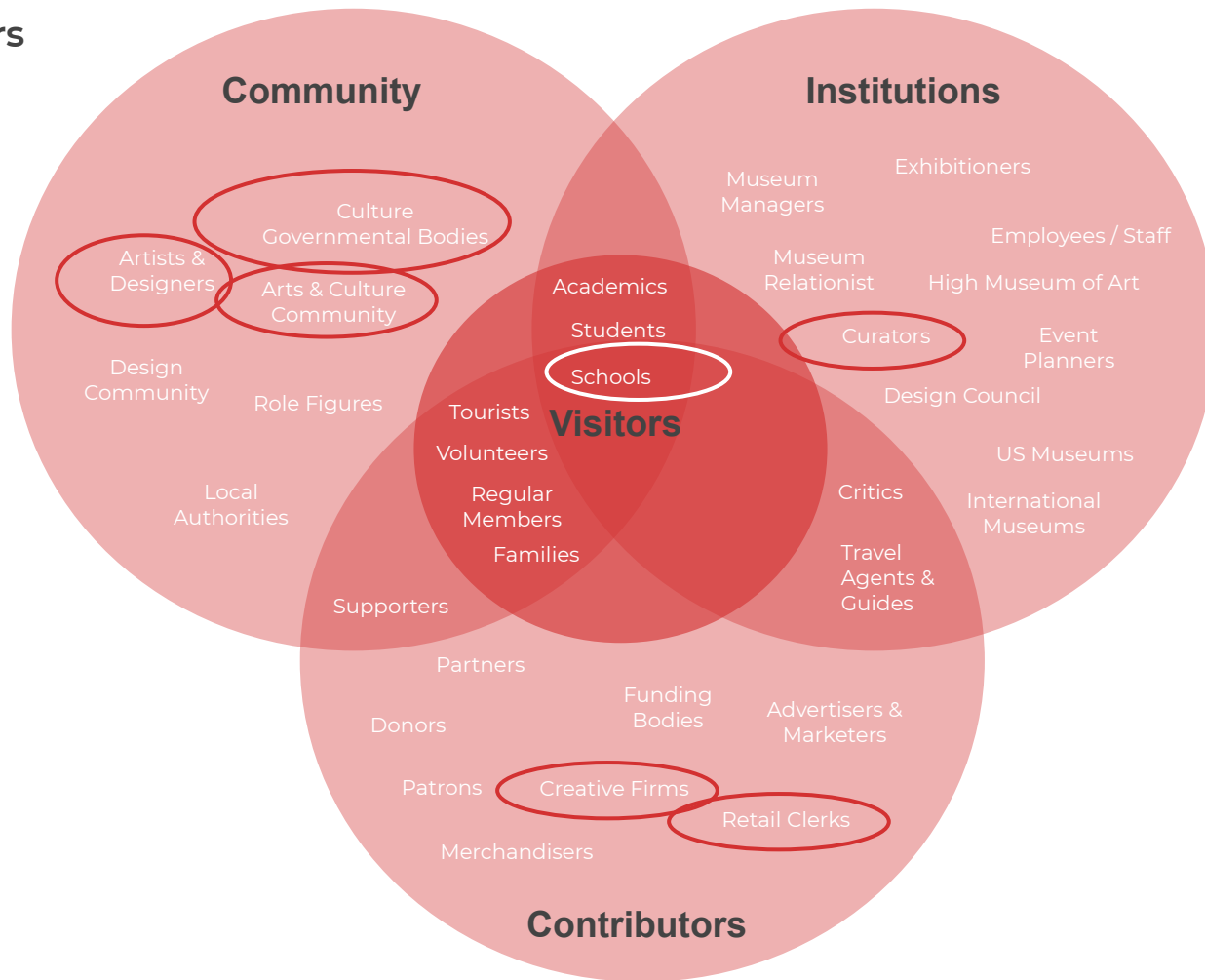
# Stakeholders

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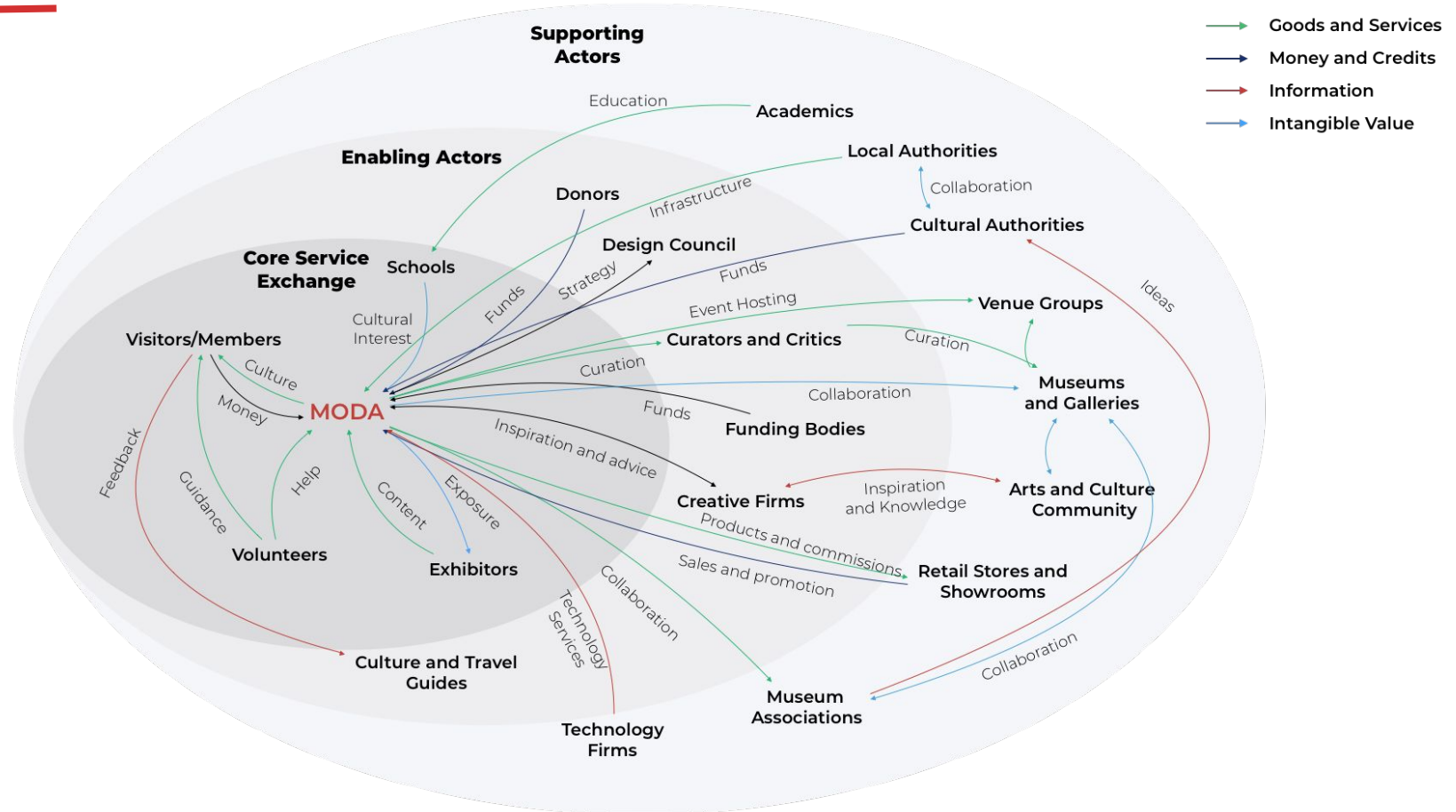


# Stakeholders

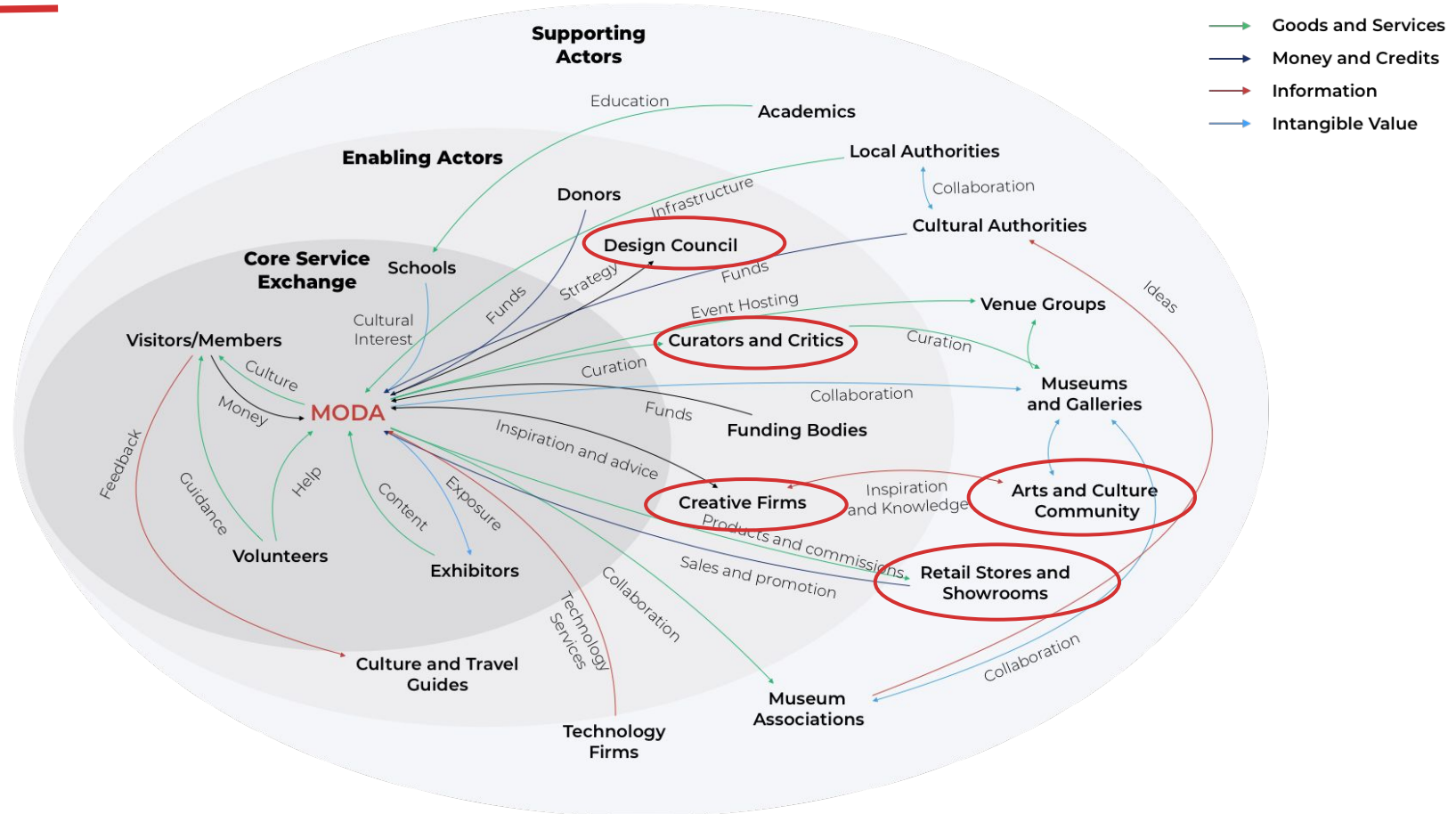
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# Ecosystem Map



# Ecosystem Map Opportunities



## Engagement

More Immersive and Interactive experience to audience

## Retention

Long Relationships with Stakeholders

## Social Reach

Reach new and broader audiences

## Credibility

Improve reputation within Culture and Innovation community

## Breakaway from their physical location

Extend their reach beyond their small Brick and mortar location

Challenges at a Micro Level

**MODA**

MODA



# ATLANTA

## Challenges at a Meso Level

### Design Education

Reach new and broader audiences

### Innovation

Improve ways to innovate new ideas within the community

### Collaboration

Enhance decision making process by incorporating arts and culture-based community engagement as a platform to engage and discuss issues amongst multiple stakeholders

### Spatial Segregation

Address shortcomings and challenges

### Racial Equality

Advocate during MARTA expansion & development of the Beltline

### **Traditional Norms**

Offering educational interactive activities and encouraging hands on experiences about design

### **Retention**

Maintaining visitors through new intriguing and relevant offerings

### **Credibility**

Sharing their elite profile with other institutions that are not on their level of trustworthiness

### **Breakaway from their physical location**

Extend the facility practices into non-museum institutions

# Design Museums

Challenges at a Macro Level



## Trends & Opportunities

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Trends	Opportunities
<p><b>Crowdsourcing</b> allows curators and researchers gather data with the help of users</p> <p><b>Crowdfunding</b> as a way to raise capital for the realization of projects and ideas</p> <p><b>AR/VR</b> Experiences</p> <p><b>Data Analytics</b> about visitors to better cater their audiences</p> <p>Growing investment in <b>future generations</b></p>	<p>Allow visitors <b>interact</b> as they go through the exhibitions</p> <p>Move from “<b>museums as experts</b>” to “<b>museums as learning partners</b>”</p> <p><b>Membership programs</b> as content becomes more diverse, frequent and engaging</p> <p><b>Develop new products or services</b> along with creative industries</p> <p>Create an <b>Omnichannel</b> experience beyond physical locations</p>



## #1 EXTENDED INSTALLATIONS

*Extended  
installations  
through Pop-Ups,  
within Atlanta's  
community*



## #2 MUSEUMS IN A MUSEUM

*Platform for  
enhancing  
relationships,  
collaboration and  
shared knowledge  
amongst the  
museums*



## #3 DESIGN EXPLORATION IN ATL

*Partner with local  
businesses and Design  
Companies to display  
design processes  
within their partner's  
locations*

***How we got here and what it tackles  
to solve or facilitate?***



## #4 4D DESIGN SIMULATOR

*Demonstrates  
immersive (4D)  
simulations of design  
process of what design  
could result in and  
perform like before it  
happens*



## #6 CURATORS OF THE FUTURE

*Voting online system to  
choose beforehand  
collections that are  
relevant to take place  
physically*



## #5 EDUSCAPES

*Educational service  
workshops  
that display  
design processes*



## Evaluative & Explorative Workshop

Open conversation workshops allowed co-creation between researchers and participants. Allowing participants to comment on our ideas and offer new insights based on the levels of innovation and impact of each idea.

*2 workshops  
5 volunteers each*

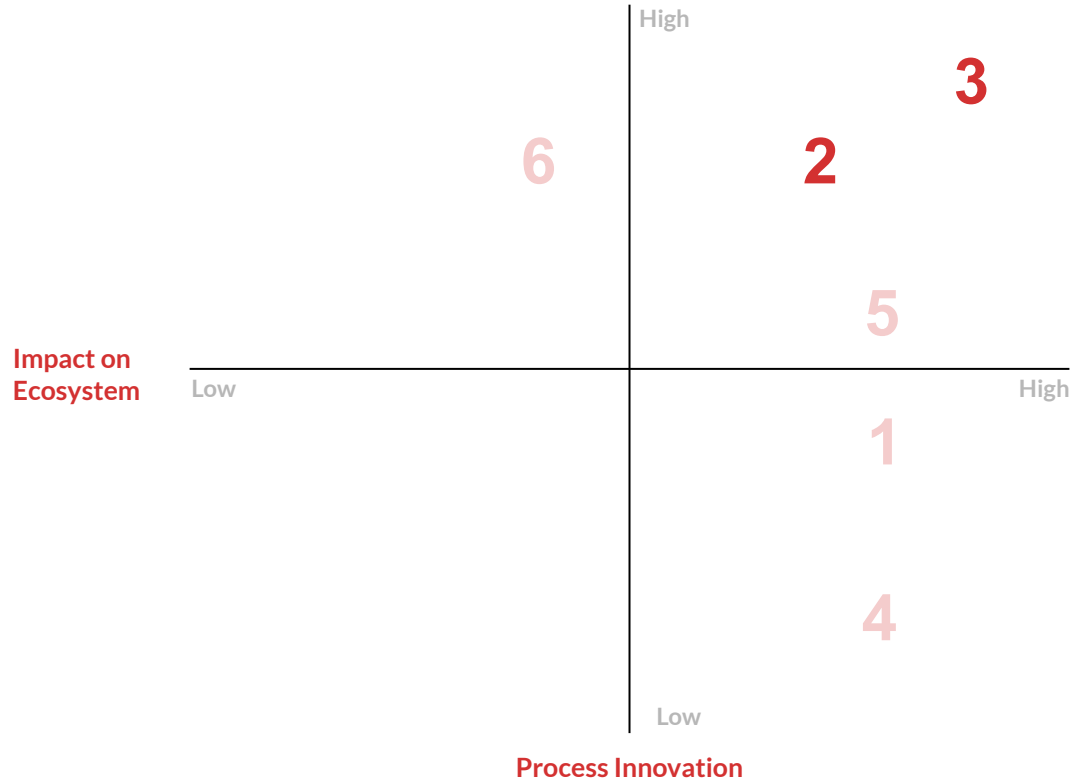


## Workshop Outcomes

1 Extended Installations	2 Museums in a Museum	3 Design Exploration for Atlanta	4 4D Design Simulation	5 Eduscapes	6 Curators of the Future
<p>Ideal for reaching new audiences and make content more accessible</p> <p>Pop-up content will discourage visitors from going to museums</p>	<p>It's collaboration between museums and no longer a competition</p> <p>Different museums have different styles. How to bridge gap?</p>	<p>A system that allows them to work and benefit from one another</p> <p>People will learn from the businesses, innovation and MODA</p> <p>Nice to have common topic for a certain period to cater an experience</p>	<p>Breaks the norm of a typical museum experience</p> <p>Risk to feel forced and gimmicky</p>	<p>A system that allows them to work and benefit from one another</p> <p>Would be nice for people to take something that stays with them/take home</p> <p>People shy away from structural education</p>	<p>Encourages people to be part of the process and make them more engaged with the museum</p> <p>Issue with the idea of too many cooks in the kitchen"</p> <p>We go to museums to feel surprised</p>

*Participants felt positive towards the idea of collaborating with local communities, and reach new audiences. It's important find a balance in collaborations to avoid "too many cooks effects". Some of the concepts were too specific and could be add ons to major concepts*

## Final Concept Selection



#2 and #3 were the concepts involving major disruption in actors and processes

#1, #4 and #6 can be add-ons to enrich the major concepts

**#3 implies a shift of design education to external community and environments**

Key

#1 Extended Installations

#2 Museums in a Museum

#3 Design Exploration for Atlanta

#4 4D Design Simulation

#5 Eduscapes

#6 Curators of the Future

## Our Opportunity Space



### **Taking Culture Outside museums**

Exhibitions in external and public spaces.

“People love the idea of seeing art while being in retail spaces”



### **Collaborating with Local businesses**

Encouraging local partners share their expertise in public spaces



PONCE CITY MARKET



### **Promoting Design**

Bringing together communities of innovators to share their expertise.

Events  
Networking  
knowledge-sharing

THE  
ONE CLUB  
FOR  
CREATIVITY



The  
Index  
Project



DESIGN  
FOR  
EUROPE

We researched about organisations that could be do similar activities. We found some organisations doing it more on a meso level, specially in europe. Our opportunity is to do so, in a macro level. Starting with local businesses in atlanta.

## The Contact Zone

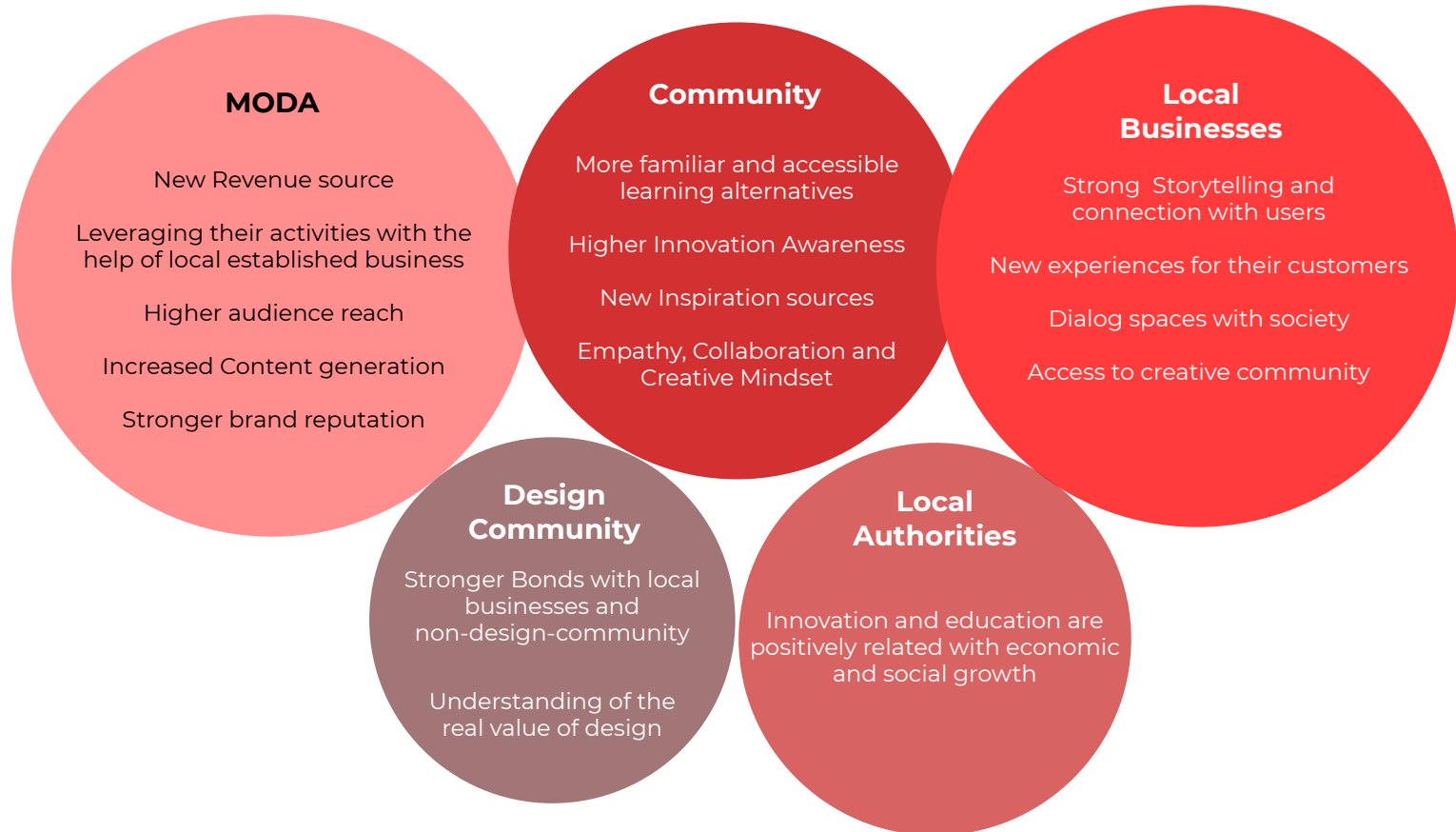
A **shift of design education** from a confined space to external community and environments.

MODA's mission will be to help **extend** and **co-create** design education throughout Atlanta.



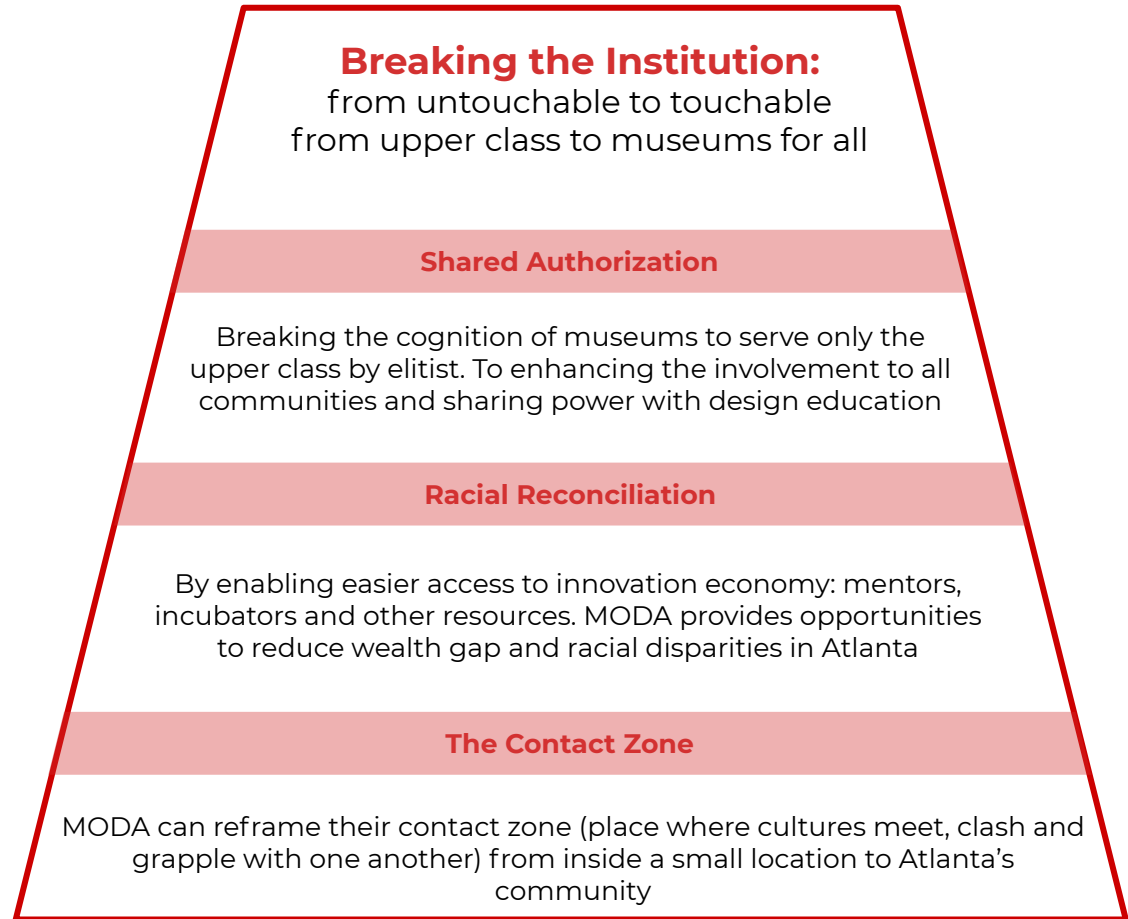
## Value for the Ecosystem

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## Secondary Research Support

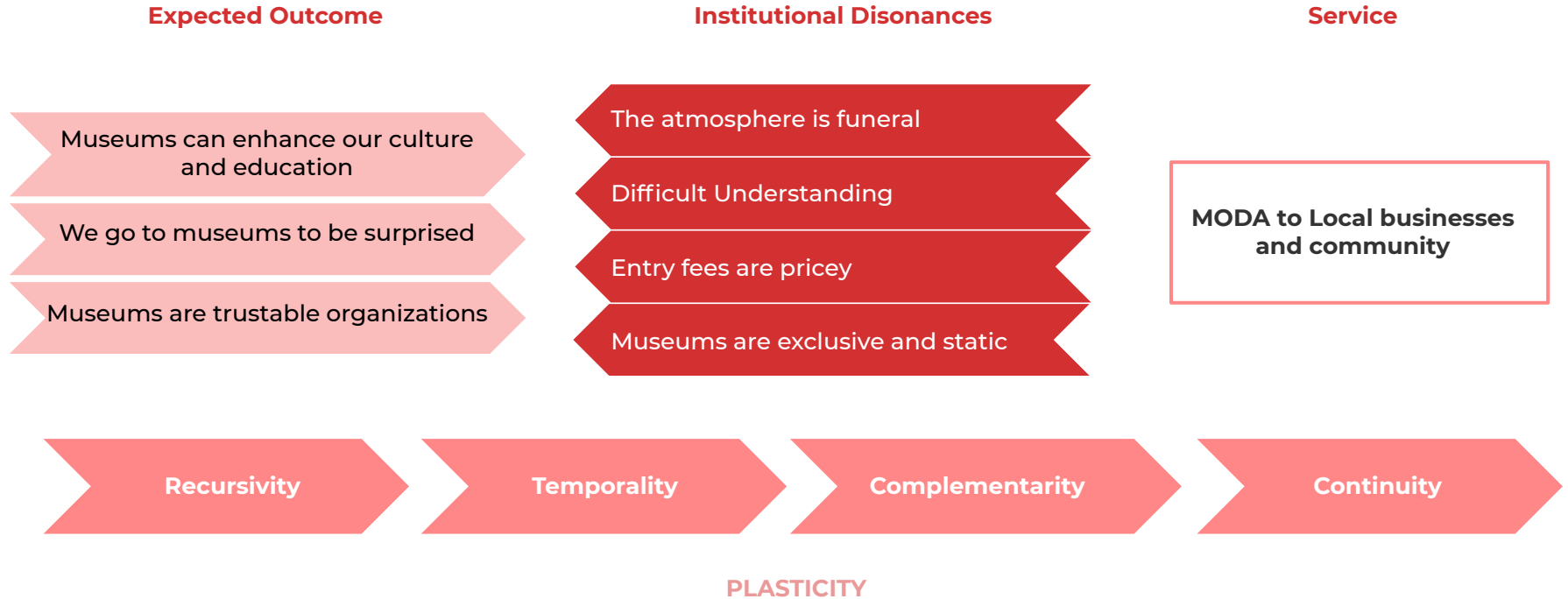
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**Source** Oliver.B (2018) How Black Millennials Can Finally Close The Racial Wealth Gap. Fast Company

**Source:** Boast, R. (2011) Neocolonial Collaboration: Museum as Contact Zone Revisited"; Museum Anthropology, Vol. 34, Iss. 1, pp. 56-70

# Innovation from Institutional Reconciliation

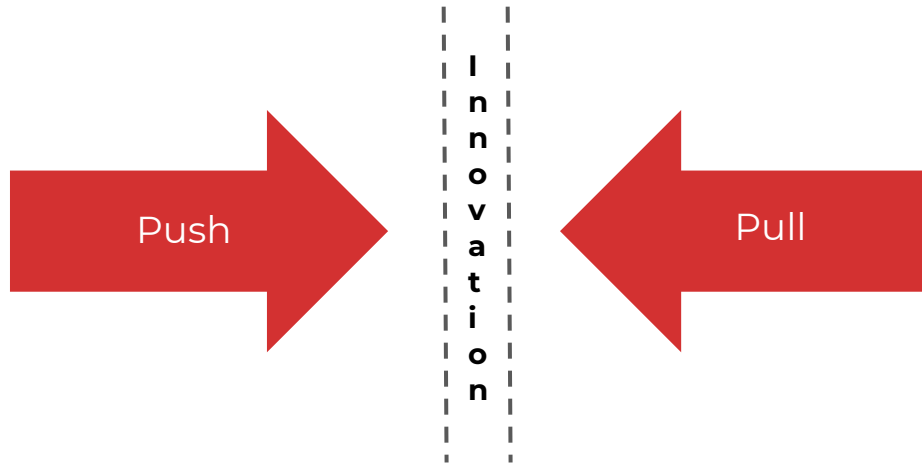


**Source:** Chandler, J. D., Danatzis, I., Wernicke, C., Akaka, M. A., & Reynolds, D. (2018). How Does Innovation Emerge in a Service Ecosystem? *Journal of Service Research*, 22(1), 75–89. doi: 10.1177/1094670518797479

Museums Association (2013) - Public perceptions of – and attitudes to – the purposes of museums in society

## Our concept and Social Innovation

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### Evolution to a Knowledge Society

MODA will collaborate with local business on **Knowledge** creation, dissemination and utilization

### Collaborative Efforts with different sectors

It's only through collaborative efforts between different sectors and stakeholders that knowledge societies will succeed

### New Social Relationships + Capabilities

Developed **with** and **by** users (local business)

## Next Steps

---

**1** **DEFINE**

Service Strategy of Final Concept

**2** **REBUILD**

New Strategy for Social Business Model

**3** **DEVELOP**

Service Package

**4** **MEASURE**

Guidelines for Organization and Performances success and profitability

**MOVING FORWARD**





# Part 3

## **NEW BUSINESS MODEL STRATEGY**

*Case Studies...57*

*Radical vs Incremental Innovation...58*

*Concept Defined...59*

*Logic Model Framework...60*

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*Evaluation Strategy...63*

## Case Studies

---



Gathering space to meet and **tell healthcare innovation stories**

They organise **events to create connections** and inspire new opportunities

**Workspace** for Healthcare startups

**Experiential workshops** to bring ideas to life

Created **by Bluecross Blueshield** to collaborate and drive healthcare innovation



Innovation tour

Participants visit the **Headquarters and Labs** of of **Boston's most innovative companies**

**Well B**

**Wayfair**

**Suffolk Construction**



Innovation Catalysts.

Offers **learning opportunities and connections to individuals**

Support services to schools, and a district network

# Radical vs Incremental Innovation

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## Radical Innovation:

Changing the way that MODA promotes design. Shifting to external spaces, and collaborating with partners to augment our capabilities.

## Incremental Innovation

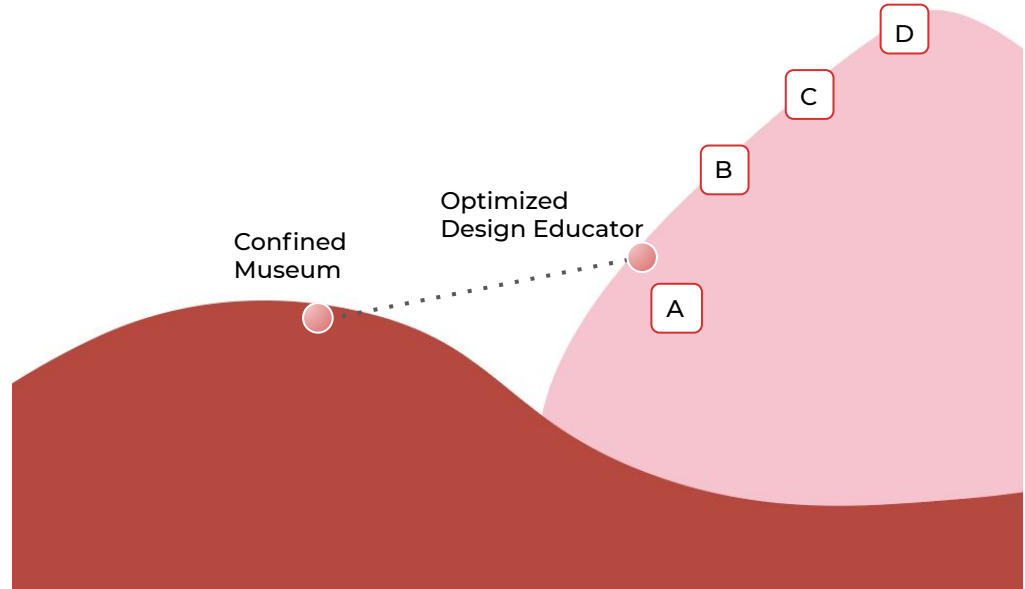
Incremental milestones within the same innovation strategy.

**A** Hosting networking events.

**B** Co-creating case Studies and Exhibitions for local business and communities.

**C** Creating a learning and tool repository for assisting businesses and individuals.

**D** Implementing design and innovation tours in Atlanta.



## Our Concept Defined

### Who we Are

Facilitator and educator of design throughout the Atlanta community.

### Our Vision

Strive to be the primary design educators within Atlanta community.

### Our Services

Help **businesses** tell their innovation stories through **case studies and exhibitions** that demonstrate the impact of good design.

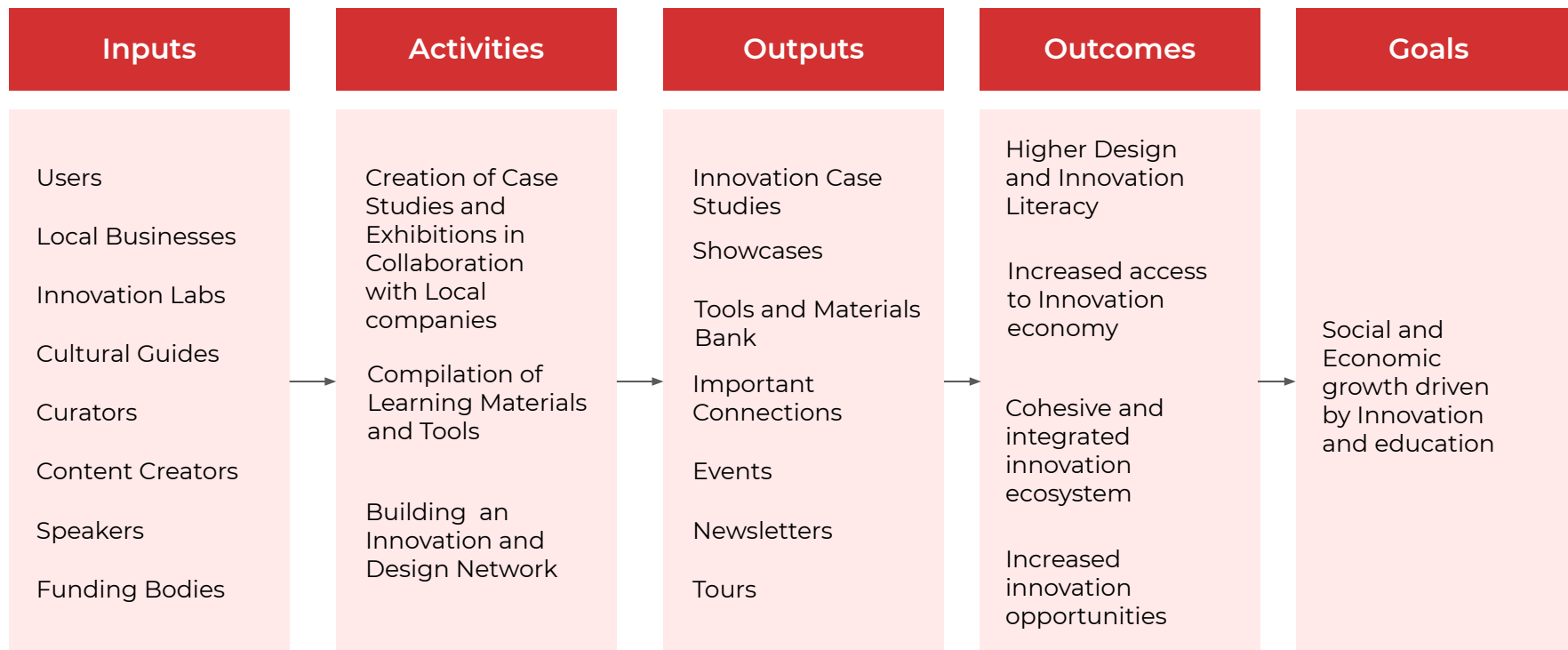
Provide **learning materials and tools** to help local businesses implement design.

**Facilitate connections** that foster new business and social opportunities.

Offer **field innovation tours**, taking users to locations where both public and private sites are hosted.

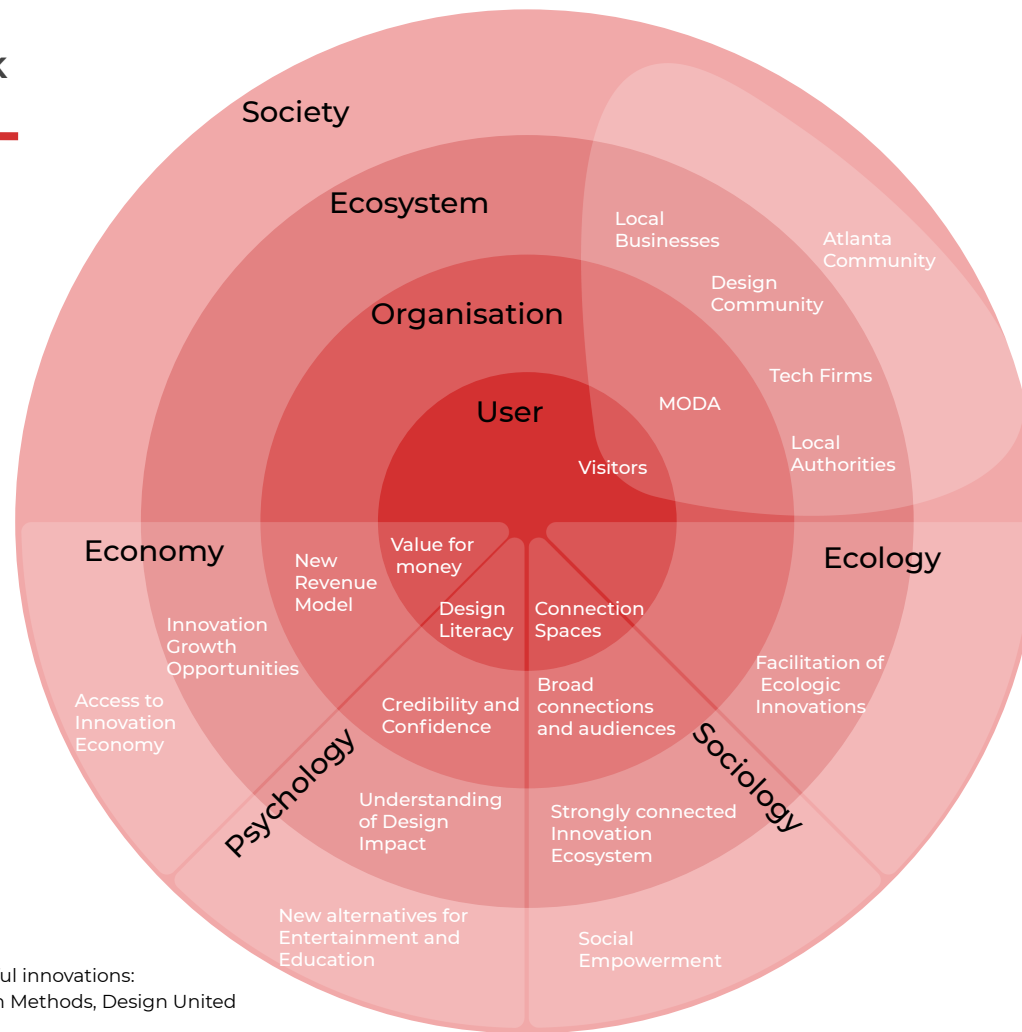
# Applying the Logic Model Framework

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# Value Framework

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The value framework was defined throughout the layers of Society, Ecosystem, Organisation and User. This helps us define the scope of what The Contact Zone could contribute as a facilitator and educator of design within the Economy, Psychology, Sociology and Ecology segments.

# MODA's New Business Model

<b>Key Partners + Stakeholders</b>  -Local retail shops -Local food establishments -Local design community -Design studios -Local designers -Cultural/ travel guides -Incubators	<b>Key Resources</b>  -Storytelling -Content creation -Networking events (new experiences) -Design & business connections -educational materials  <b>MODA Ideal Value for Stakeholders</b>  - Local businesses increase engagement -Financial Stability -More potential clients -Understanding of design's true meaning -Crowdfunding	<b>Value Creation</b>  -Co-creation with local businesses -Co-creation with designers for participating in the expansion of design knowledge -Interactive learning -Helping to create new experiences -Fostering better relationships -Build spaces for co-creation -Knowledge of good design. -Immersive design process	<b>Interaction and Co-production</b>  -Production Collaboration - Relationship building -Offering spaces for co-creation  <b>MODA Ideal Value for end Users</b> -Provide design learning materials and tools -Enable awareness of design knowledge -Implement design knowledge -Access to creative community	<b>End users Ideal Values</b>  -Exposure to design -Knowledge of design Stronger relationships with MODA -Stronger relationships with local businesses -Appreciation for local designers/agencies -More integrations within the community
<b>Cost Structure</b>  -Content Production -PR with Local Businesses and Events -Designer Cost			<b>Revenue Streams</b>  -Business Collaboration -Crowdfunding -Donors	
<b>Metrics</b>  - See additional Slides				

# Evaluation Strategy

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The Service Evaluation Strategy framework designate each step of the strategy as a crucial component on when and at what pace the strategy should be taken The Contact Zone could contribute as a facilitator and educator of design within the Economy, Psychology, Sociology and Ecology segments.

# Part 4

## COMMUNICATION PLAN & METRICS

*Communication Plan Outline...65*

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*Scenarios Planning Case Study...75*

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*Outcome Indicators Framework...81*

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# Communication Plan- Outline

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**1** Choosing Goals Or Objectives

**4** Clarify What Needs To Be Shared

**7** Feedback Cycle to sustain communication methods

**2** Define Your Stakeholders

**5** Communication Methods

**8** Roll-Out And Implementation Time Frame

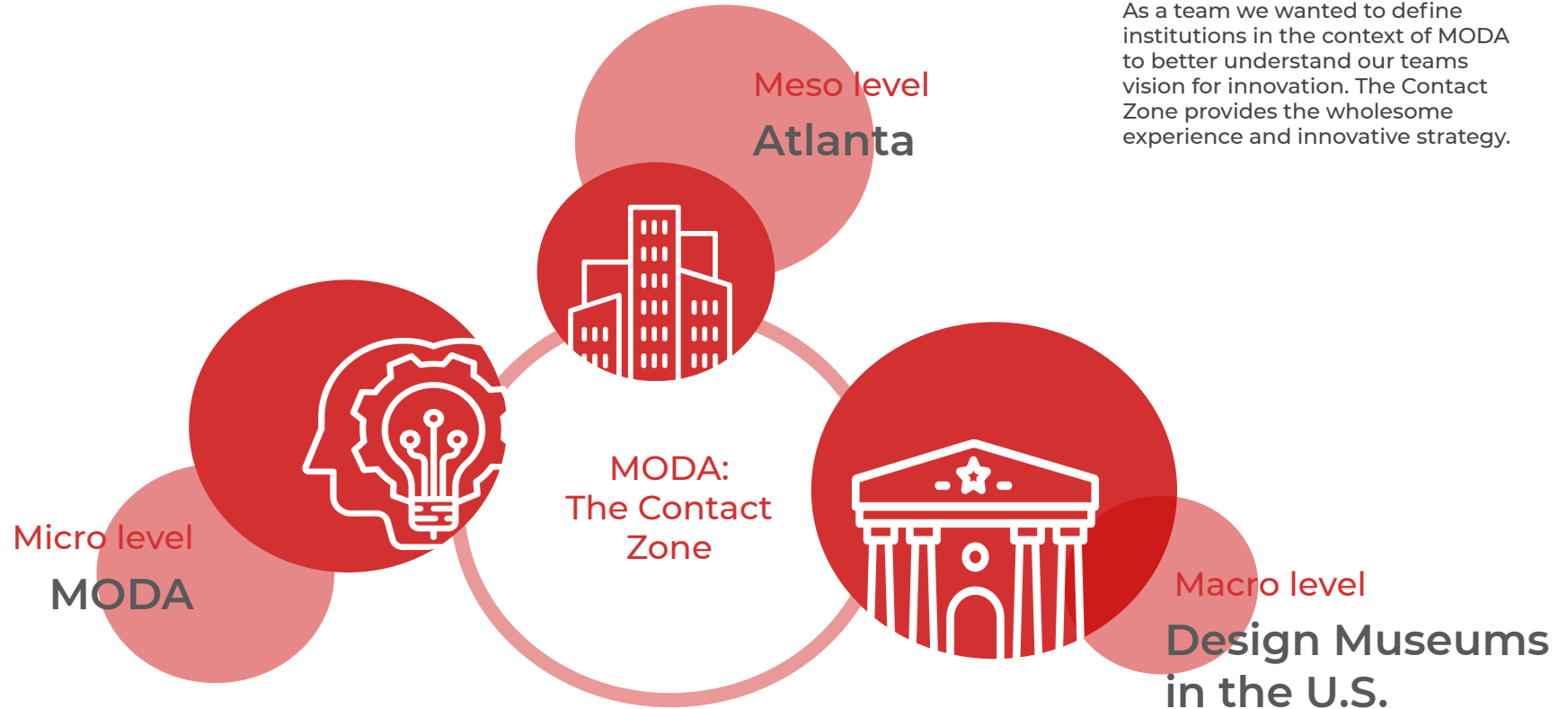
**3** Know Your Key Messages

**6** Communication Channel

**9** Evaluation- Metrics

## MODA through Institutions

---



## Current Business Strategy MODA Today



Teachers Need To Be Learners



Pre-Set Expectations With Relevant Content



Models for Role Models Not Heard



Design Exploration For Change



Confined Space

## The Contact Zone Strategy MODA Tomorrow

Facilitator and educator of design throughout the Atlanta community.

Strive to be the primary design educators within Atlanta community.



Business Stories



Case Studies & Exhibitions



Learning Material & Tools



Facilitate Communication



Field innovation Tours

## **The Contact Zone:** Communication Objective



Creating a **flow** of communication from the **onboarding** process, to **feedback** and **sustainment**.

To help **ease** the **resistance** of stakeholders from **discomfort** and **uncertainty** when it comes **collaborating** with MODA.

# The Contact Zone

## Zone 1 0 - 6 months

**Run Networking events that Facilitate connections that foster new business and social opportunities**

# of Events held

# of Event Attendees

# of community initiatives that MODA facilitated

# of Connections facilitated

## Zone 3 1.5 years-2 years

**Expanding case studies distribution to Atlanta community.**

# of Case Studies Accessed

# of Studies facilitated

## Zone 2 6 - 1.5 years

**Partner with businesses aiding them to tell innovative stories through studies and exhibitions that demonstrate the impact of good design; Provide learning materials and tools.**

# of LB collab. W/ us

Revenue after Collab.

# of Visitors

# of Returning Visitors

# Number of Material/Tool requests

# of Donated/ collected Materials

## Zone 4 2 years - 3 years

**Offer field innovation tours, taking users to locations where both public and private sites are hosted.**

# of tickets sold

# of attendees

# of returning visitors

# Stakeholders Map

Macro



Museum  
Associations



Cultural  
Authorities



Innovation  
Community

Meso



Entrepreneur  
Community



Cultural  
Guides



Local  
Companies



Design  
Agencies



Schools



Local  
Community



Journalists

Micro



Employees



Shareholders






Donors






Curators




## Stakeholders Characteristics Macro Level

	Interest	Impact
 <b>Museum Communities</b>	Engage in society's cultural awareness and design education	Higher literacy and understanding of design and culture, relevant to individuals everyday life application
 <b>Cultural Authorities</b>	Promote culture and education while developing a new revenue source	Generate new opportunities for people/designers within the design field
 <b>Innovation Community</b>	Social Recognition and benefits for their clients and employees	Involvement from clients and employees will increase loyalty and stronger relationships from one to the other





## Stakeholders Characteristics Meso Level

	Interest	Impact
 <b>Entrepreneur Community</b>	Grow professionally and contribute to MODA's success	Stronger network of connections to professionals, exposure of one's own business / work
 <b>Cultural Guides</b>	Additional channel to distribute work and cultural knowledge	Exposure and access of cultural knowledge for the Atlanta community
 <b>Local Companies</b>	Exposure to community through collaborations, contribution towards revenue	Increase collaboration and connection throughout Atlanta community, increase in new customers, customer loyalty, and revenue.

## Stakeholders Characteristics Meso Level

	Interest	Impact
 Design Agencies	Gain opportunities and contribute to MODA's success	New connections that would facilitate new business opportunities for themselves. Exposure to the Atlanta Community
 Schools	Extended educational opportunities, partnerships	New connections that would heighten reputation. Gained attraction towards design education
 Local Community	Educational opportunities, exposure to design	Become known as a knowledgeable design community and a destination other communities seek out

## Stakeholders Characteristics Micro Level

	Interest	Impact
 <b>Employees</b>	Grow professionally and contribute to MODA's success	Transformation of a working environment with enhanced growth and learning opportunities
 <b>Shareholders</b>	Promote culture and education while developing a new revenue source	Strengthening of MODA's position in Atlanta's education, innovation and business scene.
 <b>Donors</b>	Social Recognition and benefits for their clients and employees	New connections that would facilitate new business opportunities and for MODA's circle
 <b>Curators</b>	Become trustable and highly reputable	Higher exposure of MODA's work to business, design and local community

# Learning from Mont-Fleur Scenario Exercise

## Mont-Fleur

Scenario Planning exercise

Unify different layers of society and work together towards a successful democratic transition in South Africa

Gathered opposing governmental leaders, black and white populations, business, academic and working communities

### Four Scenarios

#### Ostrich

Hardened negotiations  
Suppression of Liberation movements  
Massive Resistance

#### Lame Duck

General support but fear to act  
Slow transition and decision-making  
Inadequate crisis response

#### Icarus

Excessively Rapid Transition  
Massive spending spree and quick-fix  
Long-term debt and deficit

#### Flight of the Flamingos

Decisive political settlement  
Conditions for economic and social take off  
Gradual growth of confidence and income

### Results

Common understanding of current situation and potential consequences

Stronger collaboration between different poles of the community

Innovative initiatives to co-create a better future

# Overview of Scenario Planning MODA the Contact Zone

a. Drives long-term thinking in organizations and communities

d. Challenges status quo bias & conventional wisdom

c. Allows common insights and understanding about the future across multiple actors

b. Enables to act early on risks and opportunities

## Scenario Plan #1 - Design Inflation



### SET UP

MODA continues with their regular business strategy and **remains as is**. Curations from selected limited designers continue to be **simplified** and **static**. Visitors durability continues to be **short-termed** and **disengaging**.

### RISING ACTION

The board decided to take action by proposing to strengthen the relationship with stakeholders by **overpromising** more benefits to the stakeholders invested. Also, MODA reaches out to more expensive designers outside their limited budget while **reducing, and cutting back** on events, programs and staff opportunities.

### TURNING POINT

MODA's overpromising budget strategy leads to a **low-profit return**, causing disapproval and misinterpretation among their stakeholders (like donors, investors, and partners) **forfeiting** their support; employees and staff showcase their concern for being **overworked** and fear for their **financial stability**.

### FALLING ACTION

MODA faces the **loss of many attributes** to their funding and organization (like donors, investors and partners); following more shortcoming of visitors; **reductions appear** in their brand reputation, credibility and their source of financial sustainability falling back on uniting with a stronger Museum Organization.

### RESOLUTION

MODA has to resort to **closing** its establishment or **being bought or acquired** by a larger corporation. Selling their assets at a lower cost from its initial investment.

## Scenario Plan #2 - Turmoil



### SET UP

MODA's stagnation during the last year has been evident. **Visitor's growth has declined** while donors and patron's attrition are on the rise. Without a turning point, **MODA would only subsist for a couple of years.**

### RISING ACTION

The **board fully supports the Contact Zone** initiative. Atlanta's cultural and entrepreneurial community forecast that this approach will flip MODA's situation and help them become #1 design promoter in Atlanta.

### TURNING POINT

MODA engages in a very **ambitious implementation plan**, simultaneously rolling out the implementation of external exhibitions, academic articles, networking venues, and Innovation tours.

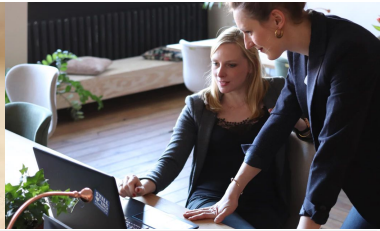
### FALLING ACTION

MODA faces an **uncontrolled expansion**; leading to **cash-flow crushes and operational inefficiency**. The quality of their services and outputs is deficient and **several negative comments** about the institution emerge.

### RESOLUTION

**Strategic partners and investors forfeit.** Unexpected financial losses, lost of credibility and employee dissatisfaction **lead MODA to cease their operations.**

## Scenario Plan #3 - Turtle Trap



### SET UP

MODA takes upon new innovative business strategies and decides to **roll it out slowly** in small increments over a long period. Other organizations start to take notice of MODA's implementation plan and **take an interest**.

### RISING ACTION

**Museum Organizations and Design agencies** around Atlanta obtain the MODA Contact Zone concept by **applying it** and expanding it within their resources. MODA is shorthanded in being the primary design educator and material/tool provider for designers and local businesses around Atlanta's community.

### TURNING POINT

The Contact Zone is now functioning in a **saturated market**, and limited opportunities are present for MODA. Other museum organizations and design agencies **take the lead** in being the lead innovators of design education and exploration at a quicker and more sustainable rate.

### FALLING ACTION

Other companies take over the market and **capitalize** on the idea of The Contact Zone and **distort its true meanings** and initial value that MODA wished to create.

### RESOLUTION

MODA is pushed in a **position of no growth**. Causing them to have **budget cuts on events, programs, and resources**. Resulting in MODA to fall **back** into their old business strategy. Therefore, relapsing into a cycle where they first started.

## Scenario Plan #4 - Red Carpet



### SET UP

MODA invest time into creating a **rollout implementation plan** that consists of multiple set of steps. Which have been **strategically planned out** in when timeframe they will launch.



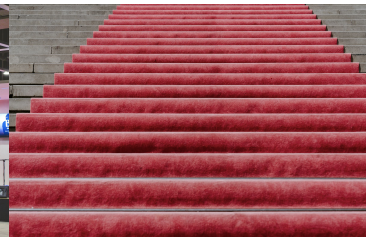
### RISING ACTION

MODA sets up **communication channels** to aid in connecting and **delivering their messages** to the **stakeholders** that will be involved in the roll out of The Contact Zone.



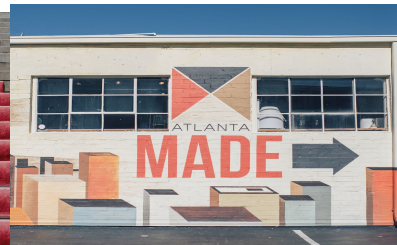
### TURNING POINT

The Contact Zone rolls out their first initiative of its plan. To widen their scope and gain attraction, MODA **runs networking events** that facilitate connections. From this, the Contact Zone fosters **new business** and **social opportunities** amongst **stakeholders**.



### FALLING ACTION

After the evaluation of the first initiative, the Contact Zone gains **positive momentum** and success. MODA continues to **roll out more initiatives**. This include, **collaborating** with local business to showcase design, facilitating **case studies** throughout the design community, and providing **field innovation tours**.



### RESOLUTION

MODA continues to evaluate each initiative roll out plan and see's **exponential success** at each step. Due to the Contact Zone, Atlanta has a higher **innovation literacy rate**, increased accessibility to **innovation economy**, and integration of innovation throughout the **ecosystem**.

# Outcome Sequence Framework



## Metric Table Analysis

---

Outcomes	Metric Indicator	Data Collection Strategy	Outcome stage
Increased collaboration	Number of Local Businesses collaborating with MODA	Organizational Records	Intermediate
Increased business revenue	Local Businesses revenue before and after collaboration	EOM and EOY Financial Reports of Local Businesses	Intermediate
Increased Implementation	Number of Case Studies Accessed by users within the society	Virtual Page Download Clicks	Intermediate
Increased audience	Number of visitors to MODA's innovation sites	Scanned QR Codes	Intermediate
Increase frequency	Number of returning visitors to MODA's Innovation sites	Scanned QR Codes	Intermediate
Increased Implementation	Number of case studies facilitated by MODA	Organizational Records	Intermediate
Increased Implementation	Number of material/ tool Request	Organizational Records	Intermediate
Increased Contribution	Number of donated/ collected materials	Organizational Records	Intermediate

## Metric Table Analysis (cont.)

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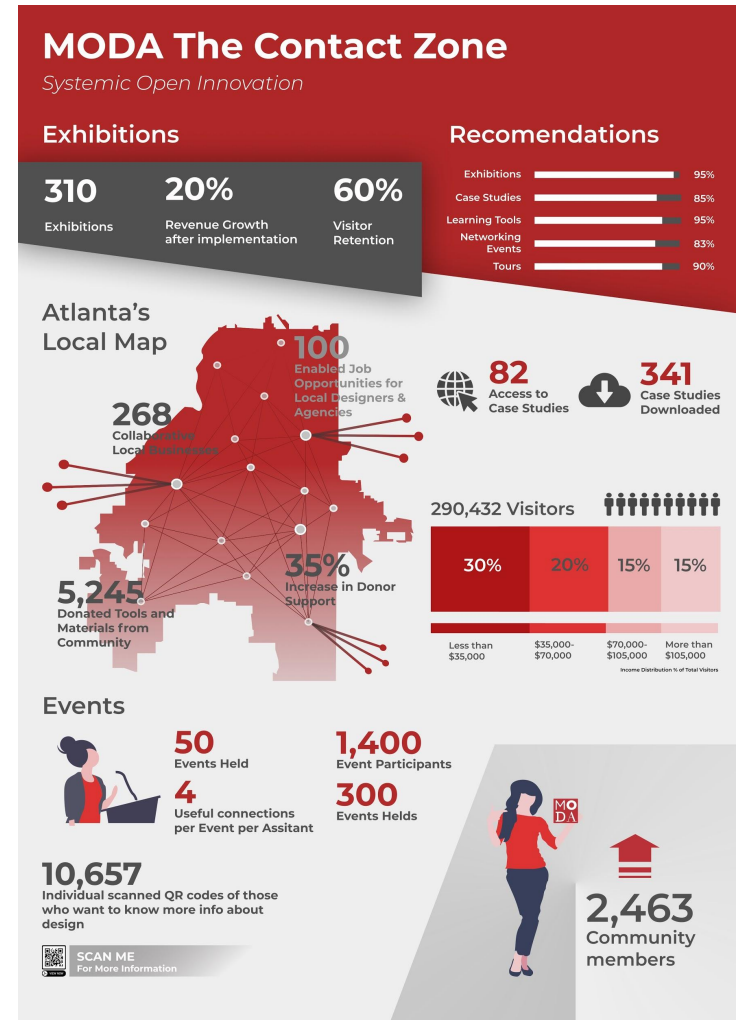
Outcomes	Metric Indicator	Data Collection Strategy	Outcome stage
Increased Implementation	Number of events held	Organizational Records	Intermediate
Increase in growing audience	Number of event attendees	Attendees Door count	Intermediate
Increased awareness	Number of community initiatives that MODA facilitated	Organizational Records	Intermediate
Increased Collaborations	Number of Connections that MODA facilitated	Event and Organizational Surveys	Intermediate
Increased Knowledge	Number of people reporting knowledge after working with MODA and materials provided	Community Feedback through Interviews and Surveys	End
Increased demand	Number of new job and entrepreneurial opportunities	Industry Data Collection	End
Increased awareness	Number of community outreach	Community Feedback through Interviews and Surveys	End
Increased Knowledge	User Demographics	User surveys	End
Increased awareness	Number of attracted investors	Organizational Records	End

# Communication Plan Dashboard

The dashboard to right, serves as a communication tool for MODA to **provide to external stakeholders and community**.

It shows different metrics that support the **systemic open innovation strategy**, coined as The Contact Zone.

The metrics displayed **help communicate the success** in implementation of the Contact Zone and **monitor performance**.



# Communication Pamphlet

A tool to provide **educational insights** about the new systemic innovation strategy.

Each segmentation provides details of the processes that are taken, from the discovery of the **gaps**, through the **new services**, and the **outcomes/ metrics**.

## OUTCOME MEASUREMENTS



## MEET THE SERVICE DESIGN TEAM

### Ashley Montalvo

M.F.A. Service Designer  
B.F.A. Interior Design



### Juan Alzate

M.F.A. Service Designer  
B.S. Business Administration

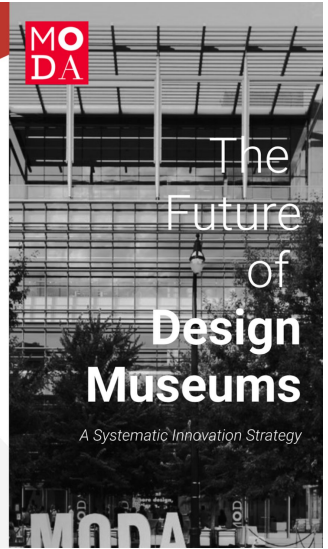


### Kathleen Black

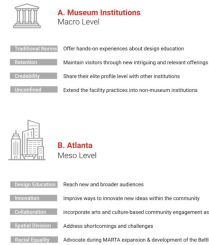
M.F.A. Service Designer  
B.S. Human Manufacturing and Management



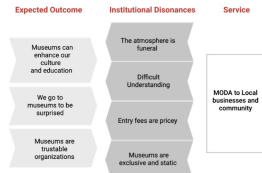
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## IDENTIFIED CHALLENGES



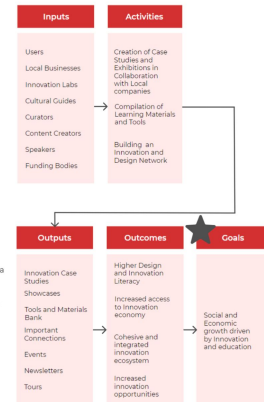
## INSTITUTIONAL RECONCILIATION



## MODA AS THE CONTACT ZONE



## SERVICE LOGIC FOR MODA



# Channels of Communication



## Internal Communications

## Interpersonal Communication

## Community Folk Media

## Mass Media and Mid-Media

## Digital and Social Media

### Examples

Memos, Intranet  
Group Discussions  
Workshops

Community Dialog,  
Peer to Peer  
Advocates

Community Events,  
Group Discussions,  
Press conferences

Radio, TV, Print, Film,  
Posters, Billboards

Mobile, Blogs, Video,  
Social Media,  
Culture Guides

### Strengths

Trusted source  
Drive behavioral change  
High stickiness

Personalized.  
Explains complex info  
Power to persuade

Fosters public dialog  
Reaches large group  
Motivates collective  
solutions

Extensive Reach  
Consistent Repetition  
Gradually shapes  
behaviors

Mobilizes youth  
Interactive  
Customizable

### Limitations

Risk of Phony effect  
Intimidation























Low reach  
Time consuming

Time consuming  
Intimidation

Limited Interaction  
Impersonal

Requires tech literacy  
Lack of credibility

# Channels of Communication

	Characteristics	Awareness and Consideration	Onboarding	Feedback and Sustainment
<b>Micro</b>	High involvement; preference of interactive communication and dialogue	 	  	 
<b>Meso</b>	Medium to high involvement Collaborative spirit Openness and Discussion	 	  	  
<b>Macro</b>	Low Influence to MODA Hard to reach	 	  	 

How to develop a Channel Mix Plan

<https://www.thecompassforsbc.org/how-to-guides/how-develop-channel-mix-plan>



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