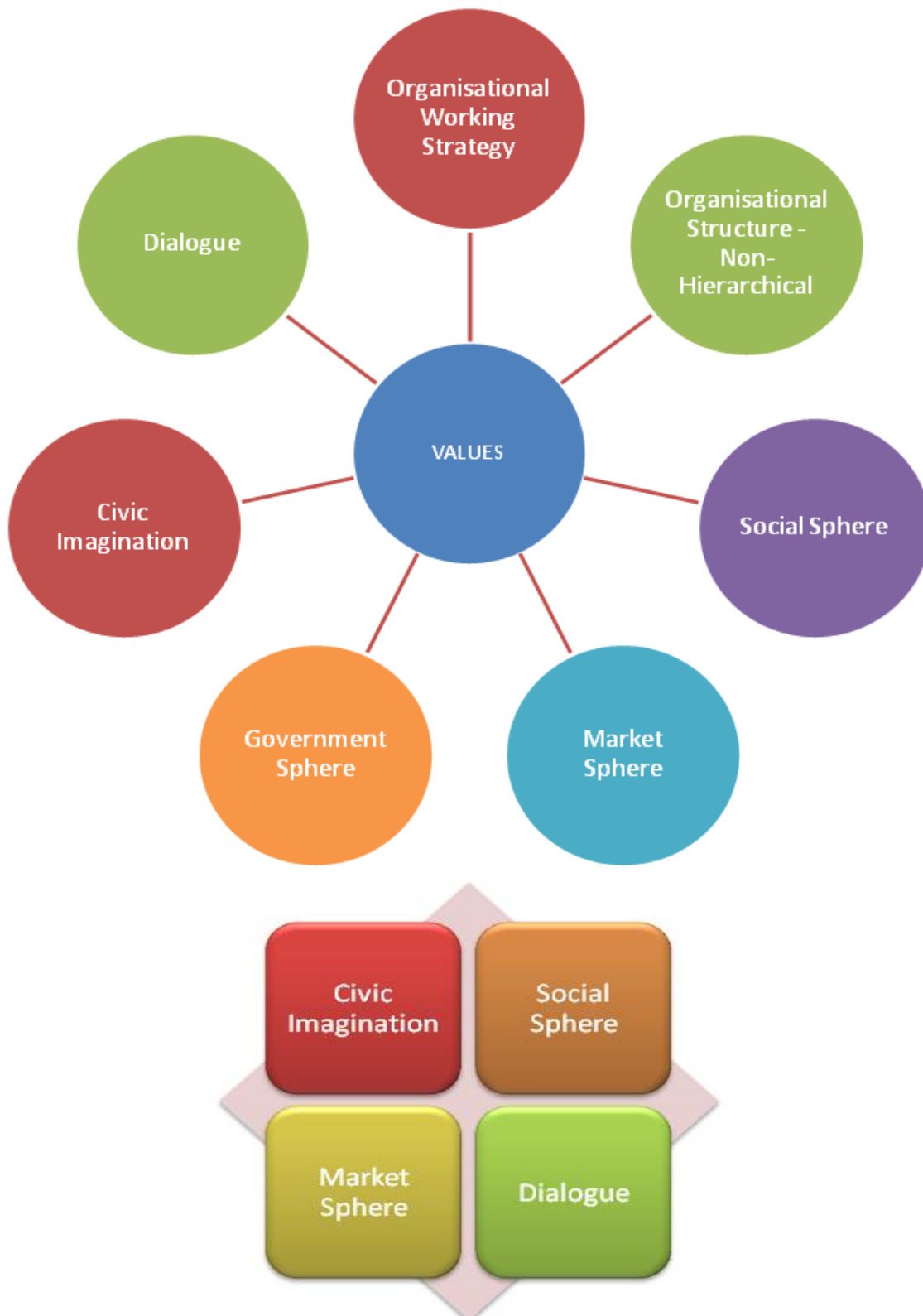


# HAU to get streetwise

MOOC Managing the Arts Phase 3 Discovering Hidden Talents Morphological Analysis June 16



Lessig, p. 84 annotation \* - RO refers to "Read/Only" culture; RW - to "Read/Write" culture.(2008)

# Blueprint 4 the 400 words Phase 3 Step 2

to discuss the proces of our wicked aco's morphological analysis pointing to ecological niches?

## Values

- Practice of organizational values in all departments
- Ensure values are communicated to the public through programs and publicity

## Social Sphere

- Build long term patrons
- Provide possibilities for people to support in-kind
- Provide volunteering or internship opportunities for arts students
- Facilitates **relationship marketing**

## Market Sphere

- Seek private sponsorship
- Offer diverse programs (music, film screening, etc) that is relevant with HAU's values in private firms
- Offer a certain number of tickets to a firm or put up posters for a show in their premises

## Government Sphere

- Apply for performance, research and infrastructure grants.
- Seek guarantees

## Civic Imagination

- Offer diverse programs – film, play and documentary screening, talks, festivals, art workshops, lectures, exhibitions
- Create a art library for access to public and art students

## Dialogue

- Organize programs in various places beside the theatre
- Collaborate with various organizations to present programs in their venues

## Organizational Working strategy

- Discuss, debate and embrace new ideas and offer new experiences
- Strengthen the team with people from diverse backgrounds and different age groups

## Organizational Structure – Non-Hierarchical

- Encourage a flat structure that facilitates better communication with all staff, review working strategies regularly with the entire team and include changes where required.

**guerilla marketing**

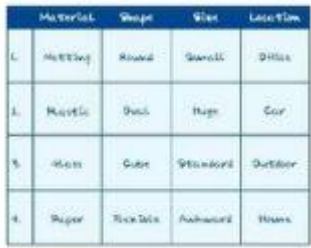


## Focus on the Moderation Effect of Price (Khongorzul, Cultural Type Art Marketing. 2016)

Given the significant impact that cultural events may have in local communities and their inherent organization complexity, it is important to understand their specificities. Most of the times cultural events disregard marketing and often marketing is distant from art. Thus an analysis of an internal marketing perspective might bring significant returns to the organization of such an event. This paper considers the three editions (2011, 2012 and 2013) of a cultural event - Noc Noc - organized by a local association in the city of Guimarães, Portugal. Its format is based in analogous events, as Noc Noc intends to convert everyday spaces (homes, commercial outlets and a number of other buildings) into cultural spaces, organized and transformed by artists, hosts and audiences. By interviewing a sample of people (20) who have hosted this cultural event, sometimes doubling as artists, and by experiencing the three editions of the event, this paper analyses how the internal stakeholders understand this particular cultural event, analyzing specifically their motivations, ways of acting and participating, as well as their relationship with the public, with the organization of the event and with art in general. Results support that the motivations of artists and hosts must be identified in a timely and appropriate moment, as well as their views of this particular cultural event, in order to keep them participating, as low budget cultural events such as this one may have a key role in small cities. (Ferreira, Internal Stakeholders. 2014)

Some links to morphological boxes

### 1. instrument? [Idea Box | Mindwerx](#)




	Material	Shape	Size	Use Time
1.	Hard	Round	Small	Instant
2.	Hard	Flat	High	Soft
3.	Soft	Cube	Standard	Outdoor
4.	Rigid	Rectangular	Advanced	Home

**Idea Box | Mindwerx**  
The Idea Box is a derivation of the Morphological analysis technique developed by Fritz Zwicky as a method for systematically structuring and investigating the to...

Auf [www.mindwerx...](#) anzeigen      Vorschau nach Yahoo

### 2. introduction [Morphological box](#)



	Configurations			
	Cookie A	Cookie B	Cookie C	Cookie
1.	Smooth	Soft	Chalky	1
2.	Chewy	Gooey	Crunchy	2
3.	Medium	Small	Large	3
4.	Plain	Plain	Chocolate	4
5.	Sugar	None	Long	5
6.	Chocolate	Dates and Herbs	Macadamia	6

**Morphological box**  
Auf [bcreate.ch](#) anzeigen      Vorschau nach Yahoo

[Morphological analysis \(problem-solving\) - Wikipedia, the free encyclopedia](#)

### Morphological analysis (problem-solving) - Wikipedia, the free encyclopedia

Morphological analysis or general morphological analysis is a method developed by Fritz Zwicky (1967, 1969) for exploring all the possible solutions to a multi-dimensional, non-quantified complex problem. [1]

Auf [en.wikipedia.org](#) anzeigen

Vorschau nach Yahoo

<http://redteamjournal.com/2008/09/how-to-generate-alternatives-using-zwickys-morphological-box/>

### 3. presentation

[http://dodccrp.org/events/9th\\_ICCRTS/CD/presentations/3/057.pdf](http://dodccrp.org/events/9th_ICCRTS/CD/presentations/3/057.pdf)

can aco's organize miracles? I know by myself how difficult it can be to raise some funds and it might be interesting how those aco's flourishing within the community keep involved to explore their sources. or is their background any subculture with a strong network of alternative business models containing less money than exposed aco's need? is the hidden talent the new generation of aco managers running a theatre as a gallery vv. for their friends' network? and friends' friends' networks via any channel. what about the generation change from cultural historians to dj's? who will scratch the turntables of cultural affairs while dating via facebook events for readings on a dance floor? what is HAU's artistic, political and economical vision in relation to our key terms, the chart and the narrative? and which kind of influence will the hidden talent have on the aco's positioning midst society and business? take this as parameters for our metaphorical analysis box to shuffle terms & meanings through phase 3.

<http://www.visitberlin.de/en/see/museums-art/street-art>



dissociation versus association is the main question of the art market today. although the discourse has been maintained since arts occurred, we experience change as permanent while more rapidly than ever changing. This causes extensive expropriation of arts in relation to financial markets and a back to the basics movement of artists & friends: interdisciplinary communities living on own project benefits and some government gifts. Between that bread & butter the b(aco)n of culture & education politics and networks of subsidized players.

<http://streetartmuseumamsterdam.com/>

environment & [performance](http://artelocal.eu/)  
<http://artelocal.eu/>



Die Kulturschickeria (the cultural elite). lots of hidden talented artists give up if there are no ACOs or whatsoever to help them, but on the other hand it might be interesting what kind of grants those employees draw from the (popularity of their) activities, what their political & creative lobbies expect to share respectability, and why are there ACOs like HAU at the edge of? dissociation means partializing work into a business or FUNDING manager and a CREATIVE manager, author and performer, while association means find new partners, new financial sources and new artists. Thus you have to look otherwise you mostly won't find, to that (inter)dependances. help yourself organizing creativity?





street & parcours acrobats

<https://en.wikipedia.org/wiki/Parkour>



<https://en.wikipedia.org/wiki/Freerunning>





**Graph 3: Market Strategy Risks**

	Established Programs	New Programs
Established Market	<p><b>Lowest Risk</b></p> <p>Market Penetration</p>	<p><b>Medium Risk</b></p> <p>Program Expansion</p>
New Market	<p>Market Expansion</p> <p><b>Medium Risk</b></p>	<p>Market Diversification</p> <p><b>Highest Risk</b></p>



[https://de.wikipedia.org/wiki/Hebbel am Ufer](https://de.wikipedia.org/wiki/Hebbel_am_Ufer) [https://en.wikipedia.org/wiki/Hebbel am Ufer](https://en.wikipedia.org/wiki/Hebbel_am_Ufer)  
 2014, zwei Jahre nach dem Amtsantritt von Annemie Vanackere, äußerte Daniel Schrader vom [Ballhaus Ost](#), in der Zeitschrift *Theater heute* die Ansicht, das HAU habe sich unter der neuen Leitung „noch internationaler ausgerichtet“ und sei „ein bisschen weniger ein Ort für junge, frische Berliner Künstler“.<sup>101</sup> Back to the roots?  
<http://www.tip-berlin.de/kultur-und-freizeit/hau-2> <http://www.visitberlin.de/en/spot/hebbel-am-ufer-hau-1-3>  
**international and/or 'home made' avantgarde & social + political engagement?**