



Mass Culture's Strategic Roadmap

A sustainability strategy for a non-profit research organization
serving the Canadian arts and culture sector

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Background

The following report summarizes a three-month strategy engagement completed by graduate students from the Strategic Foresight and Innovation program at OCAD University as a capstone project in the Business Design and Leading Innovation courses. Under the mentorship of course instructors Stephen Davies and Prof. Michele Maestroni, and using sustainable business design frameworks, the graduate student team (Team Treasure Hunter) worked closely with the client organization -- Mass Culture, a non-profit service organization operating in Canada's arts and culture sector -- to articulate its role in the broader arts and culture ecosystem, identify sources of revenue to ensure its long-term sustainability, and outline a three-year strategic plan for the organization.

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Executive Summary

Mass Culture is a grassroots non-profit startup focused on meeting the knowledge mobilization needs of the Canadian arts and culture sector as a whole. Over the last year, using both formal and informal community consultation approaches, Mass Culture has surveyed a wide variety of stakeholders in the arts and culture sector – arts service organizations, policy makers, grantmakers, researchers, artists, and the like – to understand the challenges they are facing, learn about their knowledge needs, and generate ideas to help address research and communication gaps across the ecosystem.

Based on these community consultations, Mass Culture has built a collective vision for a Canadian arts and culture sector that has equitable access to high-quality, robust, and diverse research that demonstrates the broader impact of arts and culture to Canadians. It has also built a vision for itself as an essential broker in the knowledge mobilization process.

For Mass Culture, however, the challenge remains: how to deliver on this vision in a manner that is sustainable and generates revenue? To answer this question, in January 2019, Mass Culture engaged with the Strategic Foresight and Innovation (SFI) Masters Program at OCAD University to develop a strategic action plan for the organization.

Over the course of our three-month engagement with Mass Culture's co-founders, we used a systemic design approach to understand: a) the ecosystem's most important challenges, b) Mass Culture's potential to solve them, and c) the readiness of various stakeholders to partner and collaborate with Mass Culture in its endeavour.

We built profiles of the various ecosystem stakeholders and their needs, and captured and analyzed more than 50 ideas for improving equitable knowledge mobilization in the sector. From here, we identified three core knowledge mobilization challenges that the Canadian Arts and Culture ecosystem is seeking to address:

1. Policy and grantmakers often lack direct contact with their downstream beneficiaries, and are restricted by formal governance structures that make it difficult for them to prototype and test new impact frameworks and policies that might better support the communities they serve. Without evidence that new, innovative impact frameworks might be effective, policy makers cannot justify updating or replacing impact frameworks that are no longer fit for purpose.
2. With no common data collection or data sharing practices, research from different arts service organizations is not easily compared. Furthermore, there is no comprehensive source of information on Canada's arts and culture sector. As a result, information is siloed, reporting is inconsistent, and access to high-quality research metrics and insights about the ecosystem as a whole are not readily available.

3. The true impact of arts and culture is not well understood because traditional measures such as economic impact or attendance rates do a poor job of capturing the 'intangible' value of arts and culture, such as their ability to stimulate creativity, encourage belonging, and generate collective meaning. Without appropriate impact measures, it is hard for stakeholders to make effective policy and funding decisions.

Having identified these important ecosystem challenges, we then assessed Mass Culture's current capabilities and activities to determine whether (and how) it might address one or more of them while also generating enough revenue to ensure the organization's long term sustainability. In so doing, we identified three key ways in which Mass Culture is already demonstrating value to the ecosystem: 1) as a process expert: through its convenings and gatherings, Mass Culture is quickly becoming a trusted model for community consultation for collective policy- and decision-making; 2) as a content expert: via its website, newsletter, podcast and gatherings, Mass Culture is quickly becoming a "go-to" hub for arts and culture research and information; and 3) as an ecosystem expert: the Mass Culture "knowledge network" has become a platform for fostering connections and research partnerships in arts and culture.

We leveraged these three existing competencies – community consultation, sharing research, and connections – into three potential revenue-generating businesses for Mass Culture. These are:

1. Mass Culture as a "User-Centred Policy Design Service for Arts Culture"
(i.e. design consultancy)
2. Mass Culture as a "Comprehensive Arts and Culture Research Insights Service"
(i.e. market research distribution platform)
3. Mass Culture as an "Arts and Culture Ecosystem Integrator"
(i.e. infrastructure developer)

Note that these three potential business models, which are described in detail in the report below, are simply mature, revenue-generating versions of what Mass Culture is already doing today. Each represents a business concept whose value is well-understood in other sectors but has yet to be systemically applied to the arts and culture sector in Canada.

Each of these business models come with opportunities and risks. While the greatest opportunities include ecosystem transformation and long-term revenue streams for Mass Culture, the largest risks are related to the readiness of the ecosystem to recognize and participate in the new forms of value creation that Mass Culture wishes to pursue.

Based on our system-level analysis, we discovered critical interdependencies between these models that suggest that, in the long run, all three businesses must coexist to bring Mass Culture financial stability. For these reasons, depending on Mass Culture's appetite for risk, its ability to secure additional funding and resources, and its willingness to develop critical capabilities, it may wish to combine these models into a single (staged) strategy, or it may wish to build strategic partnerships with other stakeholders who are better equipped to fulfill these

essential system-level business roles. In either approach, Mass Culture will need to leverage its partnership brokering abilities, and its trustworthiness as a community consultation platform.

To facilitate Mass Culture's internal and external conversations, this report includes Concept Posters that provide a high level overview of how each of the business concepts might work, including the associated risks and opportunities for each. As a strategic next step, we recommend that Mass Culture use these Concept Posters to test the ideas with key internal and external stakeholders, then iterate and develop them further as needed. To further support this dialogue, we have also included a Lean Business Canvas, which depicts how the three business concepts might interact. By further clarifying the business models that are needed for system-level change, Mass Culture can play an important role in brokering the development of the ecosystem.

Our final recommendations relate to our assessment of Mass Culture's capabilities relative to its strategic options:

- Mass Culture needs to clearly communicate its strategic intent to stakeholders if it is to maintain its role as a leader of change. This includes updating its website and other communication assets. During our research process we discovered that while Mass Culture had clearly expressed its values to stakeholders (e.g. equity, fair work, and diversity), it had yet to clearly articulate its purpose, mission, vision, and strategic intent. For these reasons we have developed a comprehensive set of organizational statements for Mass Culture, which are included in this report. Once having reviewed and agreed upon them, we encourage Mass Culture to use these statements with consistency going forward, as a blueprint for all future communication and strategy development.
- A key unanswered question when it comes to evidence-based research in the arts and culture sector is: what works, and for whom exactly? The community has expressed support for the development of new research frameworks, but until priority research areas have been identified and tangible pilot projects have begun, stakeholders will struggle to find meaningful ways to engage with Mass Culture. Yet Mass Culture has been reluctant to choose priority areas and begin pilot projects out of concern that some community members will feel left out. Mass Culture needs to address its governance model and develop transparent and efficient processes for decision-making and prioritization. We therefore highly recommend developing a governance model for managing research priorities as a next engagement with SFI. With this in place, Mass Culture can identify early adopters and begin small scale pilot projects to further validate its business model and strategic options.

Introduction

Virtually all Canadians participate in arts and culture each year, and half of us make art or engage in artistic performance in our leisure time (Hill, 2018).

We may instinctively understand the vital role that arts and culture play in our sense of identity and wellbeing, however, the impact of art and culture is hard to measure. While it's easy to quantify dimensions such as attendance rates or even economic impact, it's much more difficult to understand the creative, social or psychological impacts of art and culture -- how people *feel* about participating in cultural activities and events, and how cultural or creative experiences *create meaning* in their lives.

There is a growing understanding among stakeholders that, at best, current "gold standard" evidence models (such as economic impact) fail to capture important benefits of arts and culture, and at worst, they become mere political instruments used to justify the continued use of out-of-date policies that do not reflect the diversity of Canada's arts and culture community. For these reasons, there is an increased call for new normative frameworks grounded in community practice.

But whose community practices? And which of these practices might be more broadly applicable? With no common source of reference or framework for community-based arts and culture best practice, system-level trends are impossible to monitor, collaboration and coordination between stakeholders is limited, and it remains a challenge for workers in this sector (artists, arts organizations, cultural institutions, and the like) to robustly demonstrate to policymakers and funders the full impact of their contributions.

Client Brief

Mass Culture describes itself as a not-for-profit grassroots "mobilization network" of Canadian arts and culture stakeholders that aims to address the information gaps in Canada's cultural sector by forging research connections between policymakers and the individuals and organizations that are impacted by their policy decisions (Mass Culture, 2019).

At the moment Mass Culture is best characterized as a small seed-stage startup consisting of mostly volunteer founding members who represent a broader informal network of arts and culture stakeholders. Mass Culture is also an organization in flux as it transforms from a loosely affiliated volunteer network into a formally recognized charity.

In 2018, Mass Culture engaged OCAD University's SFI program to design and roll out a series of community consultations. Their goal was to learn: 1) what are the critical knowledge gaps in Canada's cultural sector, and 2) how Mass Culture might be best structured to address the sector's research and knowledge mobilization needs.

While many insights surfaced during these consultations, credibility, research integrity, and the ability to represent Canada's cultural diversity were all seen as key criteria needed to ensure Mass Culture's future relevance and success (Thornton, Hogan, Spiegel, & De Lara, 2018). As a result, Mass Culture developed seven guiding principles (mutual respect, access, decent work, reconciliation and relationship development, relations, stability, and integrity) and three priorities (engaging in dialogue, learning exchange and research), which it now uses as a compass for any action they take (Mass Culture, 2019). Their current stated activities include:

1. Sharing, growing, nurturing, and encouraging feedback from the network
2. Scanning for research writings, questions, frameworks, and tools
3. Making connections between people with shared research interests
4. Creating and encouraging forms of communication to voice what people are working on (e.g. podcasts, newsletters, social media)
5. Hosting Gatherings (in-person and virtual meetings)
6. Building online informational resources and communities around cultural policy
7. Coming to understand Mass Culture's organizational model and governance needs
8. Encouraging feedback from the network
9. Aspiring to create a model for a vital and sustainable cultural policy hub

Notably, Mass Culture deliberately leaves "advocacy" off its list of priorities and activities. A brief history of Mass Culture's predecessor -- the Canadian Conference of the Arts (CCA) -- explains why (see Figure 1). The CCA began as a grassroots coalition of arts organizations advocating for federal funding. Their lobbying eventually led to the formation of the Canada Council -- our national arts funding body. Soon after, they officially named themselves the Canadian Conference of the Arts, got their first operating grant, and spent the next 40+ years engaged in advocacy to ensure artists' rights in copyright law, tax policy and labour policy (CCA, n.d.). Starting in the early 2000s, however, the CCA began to face several rounds of austerity cuts from both the Liberal and Conservative governments, neither of whom wished to fund a group that was lobbying for more funding. The CCA "saw the writing on the wall" and put together a 2-year transition plan for financial sustainability to wean itself off of federal grant funding, however in 2012 the federal government abruptly defunded them with only six months notice (CCA, n.d.). The CCA immediately suspended its operations to safeguard its endowment, and 2017 Mass Culture emerged as a new grassroots entity to fill the gap. The CCA is currently in the process of transferring its Charitable Number and endowment to Mass Culture, giving it a modest runway to support its development. Mass Culture has determined that, while arts advocacy is important, the best way to contribute while maintaining its charitable status is to provide research insights that advocates and policy makers can use, rather than to do advocacy itself.

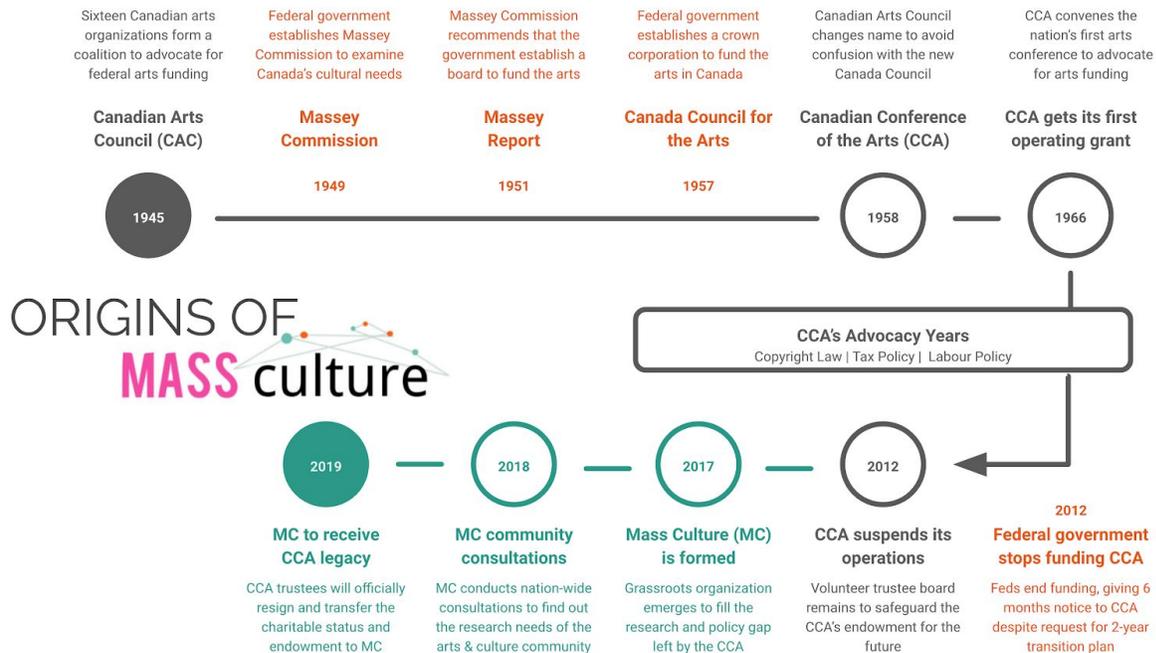


Figure 1: A timeline of Mass Culture origins.

This year, Mass Culture requested a second engagement with SFI (involving a new team of graduate students), seeking support to further define and articulate their role within Canada's arts and culture community. Specifically, Mass Culture tasked the new team to:

1. Identify a sustainable business model that could help them generate revenue (beyond grants), while holding true to their stated values and purpose.
2. Develop a three year strategy/roadmap to support their evolution

Research & Design Methodology

This section of the report describes the research and design methods we used to explore Mass Culture's challenges and arrive at our findings and recommendations.

We used an iterative approach, involving alternating phases of exploration (divergence) and analysis (convergence), and employing various research methods to understand the problem and the opportunity space from the perspective of both the client and various stakeholders across the ecosystem (Figure 2). We used co-design methods throughout this journey, collaborating bi-weekly with Mass Culture to test our understanding and ideas, and going back to refine our models as we went. The goal of this was to ensure clients were kept up to speed with our progress, and build a common understanding of both the problem and opportunity space as our ideas developed. Detailed descriptions and artifacts of the various methods and outcomes are in the Appendix.

RESEARCH & DESIGN PLAN

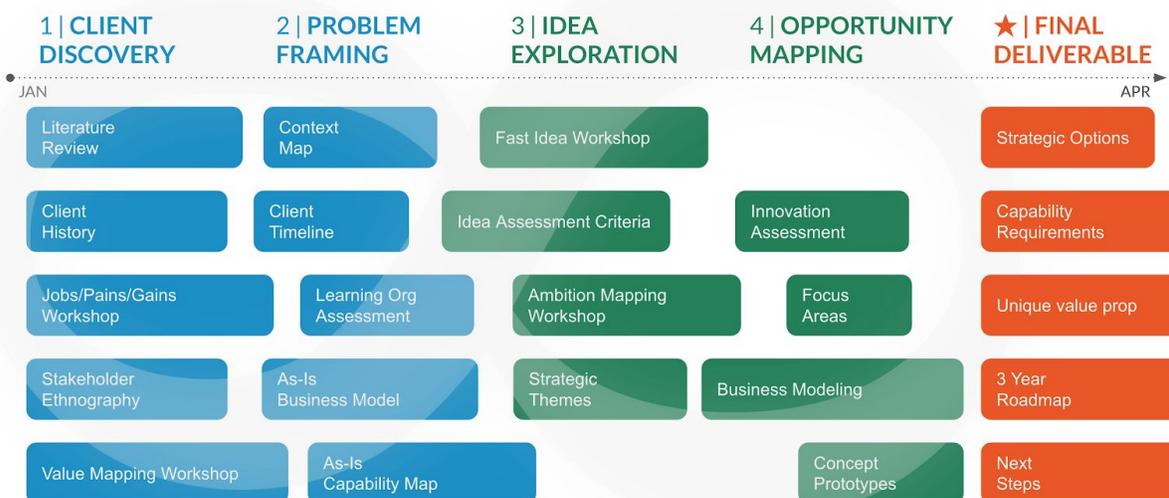


Figure 2: An overview of our Research and Design plan, depicting the four main phases of research, the specific methods used at each phase, and the final deliverables. Note that the process was iterative, and our concepts and models were continually refined throughout the three month engagement.

Key Findings

In this section we summarize the key findings from our research that led to the strategic options and recommendations presented later in this report. Note that detailed findings from each research method are available in the Appendix for reference.

Need for a Clearly Articulated Purpose Statement

Early on in our Client Discovery, we learned that Mass Culture had trouble articulating a clear and cohesive purpose statement. In our experience, this is a common struggle for many startups that are in the early phases of their visioning and still defining their intent. However, given that clear purpose statement is essential for the development and implementation of strategic objectives (Collis & Rukstad, 2008), we determined that we would need to workshop a new Purpose Statement before we could move forward with the strategy design.

Using iterative inquiry, we mapped out Mass Culture's stated values and activities in order to identify which areas were of concern to the organization, which areas they sought to influence, and which areas they might wish to exert control over (see Figure 3). Loosely, areas of concern can be mapped to Mass Culture's stated Values, areas of influence can be mapped to their Purpose, and the area of control can be mapped to their Strategic intent.

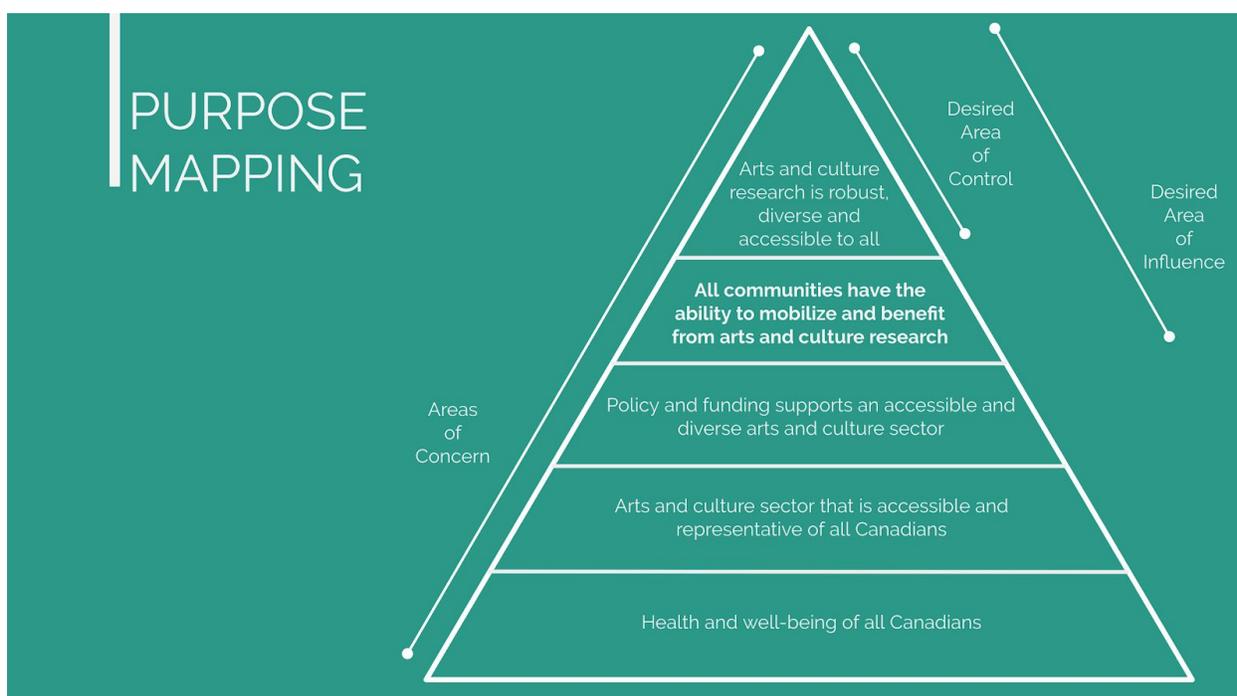


Figure 3: A map of Mass Culture's purpose and intent, depicting the organization's areas of concern, and their desired areas of influence and control. Content for each region of the map was drawn from Mass Culture's stated values and activities.

We identified that, as a grassroots organization, one area where they might exert control is through knowledge mobilization: to support arts and culture research that is robust, diverse, and accessible to all. Similarly, they seem well positioned to influence how ecosystem stakeholders

might benefit from arts and culture research. The line of influence stops here, however, as beyond this point Mass Culture risks engaging in advocacy work, which they cannot do as this would preclude them from being a registered charity.

Following this exercise, we developed a new Purpose Statement that stretches Mass Culture beyond their desired area of control and into their area of desired influence (Figure 4).

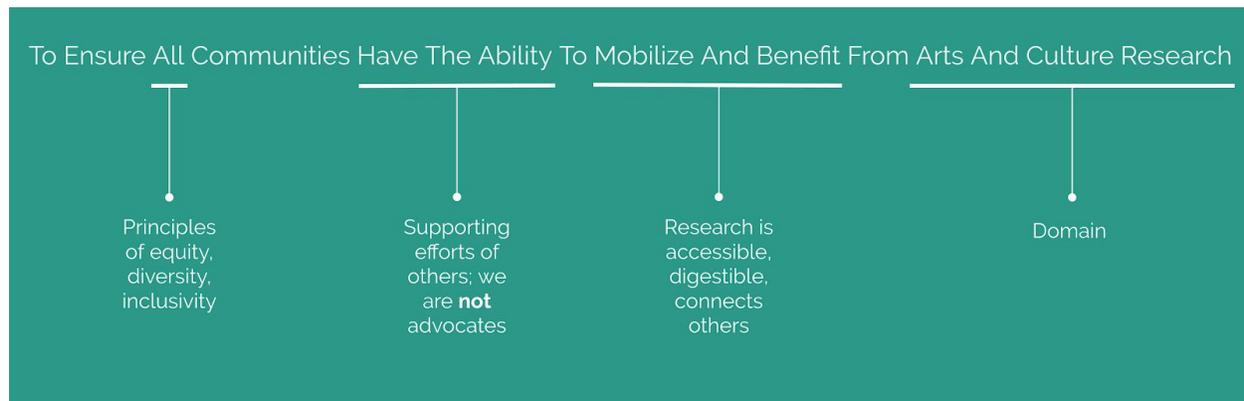


Figure 4: A proposed new Purpose Statement for Mass Culture that connects with their values, and delineates how and where these values will be supported.

Careful choice of language was integral to ensuring that the Purpose Statement would guide Mass Culture's future strategy and decision-making in a manner that is in line with their values. Below we unpack the intent behind each key phrase in the statement, in terms of what it means from Mass Culture's perspective:

Our Purpose Statement

To ensure all communities have the ability to mobilize and benefit from arts and culture research

"all communities" - Guided by our principles of equity and diversity; inclusive of any affinity group; in line with our grassroots identity.

"have the ability" - We are not engaging in advocacy, we are supporting the efforts of others.

"mobilize and benefit" - This is about the jobs we are undertaking as an organization; making research understandable and accessible, and connecting people to ensure that communities can benefit from research.

"arts & culture research" - This is our domain: we're not engaging in arts and culture production, we're engaging in arts and culture research.

Before moving on to strategy development, we reviewed the new purpose statement with the client, to ensure that it reflected their values and intent. Having received confirmation of this, we then proceeded with our strategy development work.

Recommendation

Once Mass Culture has officially formed its new Board of Directors as a registered charity, we recommend that one of their first tasks be to review, discuss, and agree to formally adopt the purpose statement (amended as necessary). In this manner, Mass Culture will be able to employ their Purpose Statement as a blueprint for all future communication and strategic decisions. This will help ensure transparency and accountability, which are critical for Mass Culture to maintain trust with its constituents and partners.

Current Capabilities: Strengths and Weaknesses

A capability refers to what an organization does in order to support themselves in attaining their stated purpose and outcomes (Ulrich & Rosen, 2011). By mapping Mass Culture's capabilities and scoring their competence in each realm, we were able to analyze their ability to address their stated goals. During this process, we identified areas of strength that Mass Culture could harness to build new opportunities, as well as gaps and areas of growth that are necessary to cultivate in order to ensure future success.

Given that Mass Culture desires to focus on partnerships, and hopes to position itself as knowledge broker in the arts and culture ecosystem, we employed a capability model that supports a system perspective (Dahlberg, 2015; see Figure 5). The capabilities in this model fall under six categories:

- **Envision:** Capabilities that help Mass Culture envision and prioritize its work
- **Ensure:** Capabilities that ensure quality outcomes
- **Empower:** Capabilities that delegate internal authority and distribute responsibilities
- **Enable:** Capabilities that support the organization's backend functioning
- **Encourage:** Capabilities that support Mass Culture's capacity for organizational learning
- **Engage:** Capabilities that support frontend connection and relationships with partners, stakeholders, contributors, etc.

The capabilities listed in green are those that Mass Culture is doing well in, those in yellow are capabilities that require mild improvement, and those in red are capabilities that require significant improvement for Mass Culture to achieve its stated goals. Please refer to Appendix B for detailed definitions of each capability and explanations for how we arrived at Mass Culture's competence rating in each area.

Mass Culture's current Capability Map highlights their strong capacity for relationship building and their connection to the ecosystem as a whole. Mass Culture's greatest weaknesses lie within the realms of decision making, the formalization of rules and processes, and the ability to truly measure impact.

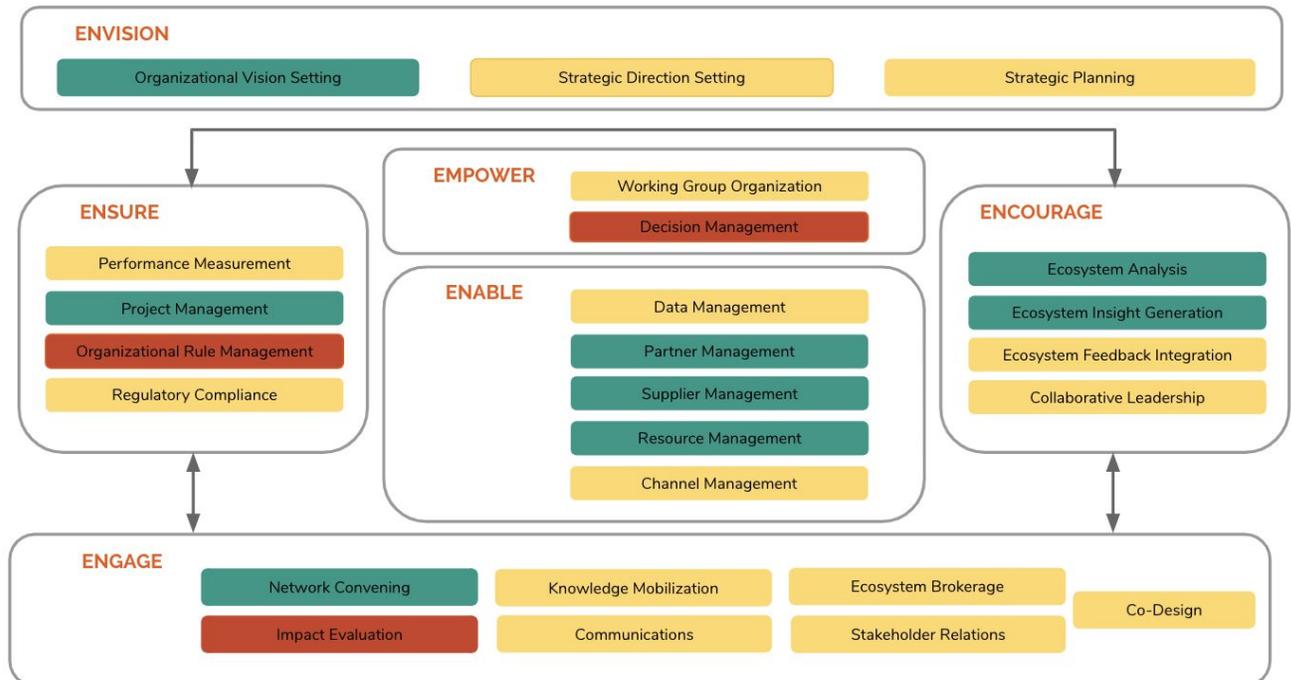


Figure 5: Map of Mass Culture's current capabilities. Capabilities coded in green are rated as strong, capabilities coded in yellow required some improvement, and capabilities coded in red require significant improvement. Detailed descriptions of each capability and its rating are in the Appendix.

Recommendation

We recommend that Mass Culture address its governance model and develop transparent and efficient processes for decision-making and prioritization. Doing so would significantly address the majority of their weak capabilities. For recommendations related to Impact Evaluation, see the section below.

Understanding Knowledge Mobilization, Translation, and Brokerage

Mass Culture's capacity for engagement is their key strength and differentiator. Their ability to build trust, foster relationships, and connect ecosystem actors is illustrated through their Network Connector Framework (Appendix C), and forms the current research pillars through which Mass Culture hopes to support arts and culture in Canada. They engage their network through dialogue, learning, and research, and have interchangeably used the terms Knowledge Mobilization, Knowledge Translation (KT), and Knowledge Brokerage (KB) to describe these activities. Refer to Appendix D for a visual comparison of KT and KB as found in the literature.

We felt it was important for Mass Culture to clearly define, understand, and determine which of these practice areas Mass Culture is currently undertaking in order to determine how to build and harness existing and new capabilities to support them in reaching their goals.

Knowledge Mobilization refers "to addressing the need of venues and organizations to act on

their newfound knowledge, to connect with others, and to get to work on concrete projects and initiatives,” (Government of Canada, 2019).

Knowledge Translation was coined by the Canadian Institutes of Health Research (CIHR) nearly two decades ago and is defined as the “dynamic and iterative process that includes the synthesis, dissemination, exchange and ethically sound application of knowledge to improve health, provide more effective health services and products, and strengthen the health care system,” (Straus et al., 2009, p. 165).

Knowledge Brokerage is one of the human forces behind knowledge translation; it is “a dynamic activity that goes well beyond the standard notion of transfer as a collection of activities that helps move information from a source to a recipient,” (Canadian Health Services Research Foundation, 2003).

Mass Culture has capabilities that fall within operative parameters of Knowledge Brokerage. Network knowledge brokers have a key role in transferring research through supporting components that make knowledge more accessible, bring together people working on similar issues, and strengthen relationships throughout the network (Conklin, Lusk, Harris, Stolee, 2013).

Core Competencies (Mallidou et al., 2018) to ensure successful knowledge brokering include the ability to:

- Apply knowledge translation strategies to facilitate the flow of knowledge
- Increase research findings uptake
- Utilize techniques such as appreciative inquiry, conflict resolution, deliberative dialogue, negotiation, systems thinking, and adult learning processes
- Scan the environment for resources, conducting assessments to identify needs and readiness for change, developing strategies and planning change
- Facilitate knowledge exchange opportunities among various stakeholders in ongoing assessment of topic-specific issues and possible solutions
- Guide decision-makers in accessing, appraising, adapting and applying research findings
- Identify opportunities for evidence to contribute to the policy cycle and to emerging research agendas

Knowledge brokering requires a supportive organization, one that is collaborative, has sufficient resources and process to identify and capture knowledge generated by the ecosystem, and the desire to build intellectual capital (Canadian Health Services Research Foundation, 2003). To undertake these processes Mass Culture will need to leverage their position as leaders within their network and maintain the flow of knowledge within their constituency. This will require them to place themselves at key points in their network to channel information (Purdue, 2001).

Recommendation

Given the scope of our research we were not able to decipher metrics for evaluating Mass Culture’s knowledge transfer activities at this stage; an important next step for Mass Culture will therefore be to develop metrics for evaluating its knowledge transfer capabilities (as this relates

to their Impact Evaluation capability). To best guide this future endeavor, we highly recommend the report on commercializing UK research (Holi, Wickramasinghe, van Leeuwen, 2008) for details and logic regarding 1) Model of Knowledge Transfer within the Innovation Ecosystem and 2) Knowledge Transfer Framework (see References for details).

A lot of ideas; No system for evaluation

Over the course of our three-month engagement we captured more than 50 tangible ideas for how Mass Culture might improve knowledge translation, make access to research more equitable in the sector, improve its own internal processes, and/or generate revenue. Some of these ideas had been surfaced during Mass Culture's various community engagements and were shared with us during interviews; others were new ideas that were generated during a value mapping workshop (See Appendix E) and an idea generation workshop (See Appendix F) we conducted with the Mass Culture team during our engagement.

While many of the ideas showed promise, it was unclear whether any could lead to a sustainable revenue stream for Mass Culture on their own. Furthermore, without a system in place for evaluating and processing all of these ideas, the Mass Culture team was unsure which activities to undertake and how to prioritize them.

For this reason we held developed Design Criteria, and held an Ambition Matrix Workshop with the client, with the goal of helping them to prioritize their ideas and align on how they might best invest their limited resources to achieve their goals.

Need for Design Criteria

In consultation with Mass Culture, we developed explicit criteria to evaluate the potential success of the many ideas that were captured throughout our engagement. This included developing five strategic themes that encompass Mass Culture's core values and purpose.

After expanding and iterating with the client, it was concluded that a successful idea must:

- **Be viable:** ie. Should we do this? If so, the activity must support Mass Culture's core values and purpose by aligning to one or more of our strategic themes:
 - Making arts and culture research real, visible, and relevant
 - Transcending silos and boundaries to redistribute knowledge power
 - Building partnerships and connections for knowledge transfer
 - Bringing visibility and voice to diverse ecosystem stakeholders
 - Growing and engaging the MC network

- **Be feasible:** Can we do this? If so, the activity must respect our limitations, resource and operating constraints by:
 - Creating conditions for organizational sustainability and regeneration
 - Respecting the limitations of Mass Culture's volunteer network of experts & preventing burnout for those executing and engaging

- Building on Mass Culture’s current capabilities
- Supporting Mass Culture’s organizational learning and adaptability (when being stretched from their current capabilities)
- **Be desirable:** Do they want this? If so, the activity must:
 - Recognize the ability (or lack thereof) for other partners in the ecosystem to engage, participate, and/or co-create value
 - Provide the necessary information, supports and accommodations to enable participation

Recommendation

Design criteria are needed to help assess new ideas. With a formally recognized design criteria to refer to, Mass Culture can ensure transparency and accountability in its decision-making to its stakeholders. We therefore recommend that Mass Culture’s new Board of Directors review, discuss, and agree to formally adopt a set of Design Criteria (amended as necessary). In this manner, Mass Culture will be able to employ their Criteria as a blueprint for all future project assessments. Ideas that meet all three design criteria are the most valuable and can be further developed for testing and validation. Ideas that meet only one or two criteria may not be sufficiently developed yet, and should be deprioritized by either waiting for a better time, and/or limiting the resources spent on developing them.

Need for Opportunity Mapping

Based on Nagji & Tuff’s Innovation Portfolio framework (2012), the Ambition Matrix (Figure 6) helps organizations map their ideas along two dimensions: where to play (markets and relationships) and how to succeed (processes). The matrix lets organizations distinguish between three activity types: core (existing activities that are “in the comfort zone”, adjacent (“stretch” activities that leverages what an organization is already doing well into new territory) and transformational (activities that are completely new or disruptive), and helps them visualize a “balanced portfolio” of initiatives that include elements from all three categories.

Towards the end of our engagement, we led the Mass Culture team through a workshop to map their ideas on the Ambition Matrix. During the workshop, the Mass Culture team mapped 50 activities – both existing activities that Mass is currently undertaking, as well as potential new activities that it has considered (see Appendix G for details). The goal was to identify gaps and opportunities for future investment, and look for patterns and clusters that might create synergistic value.

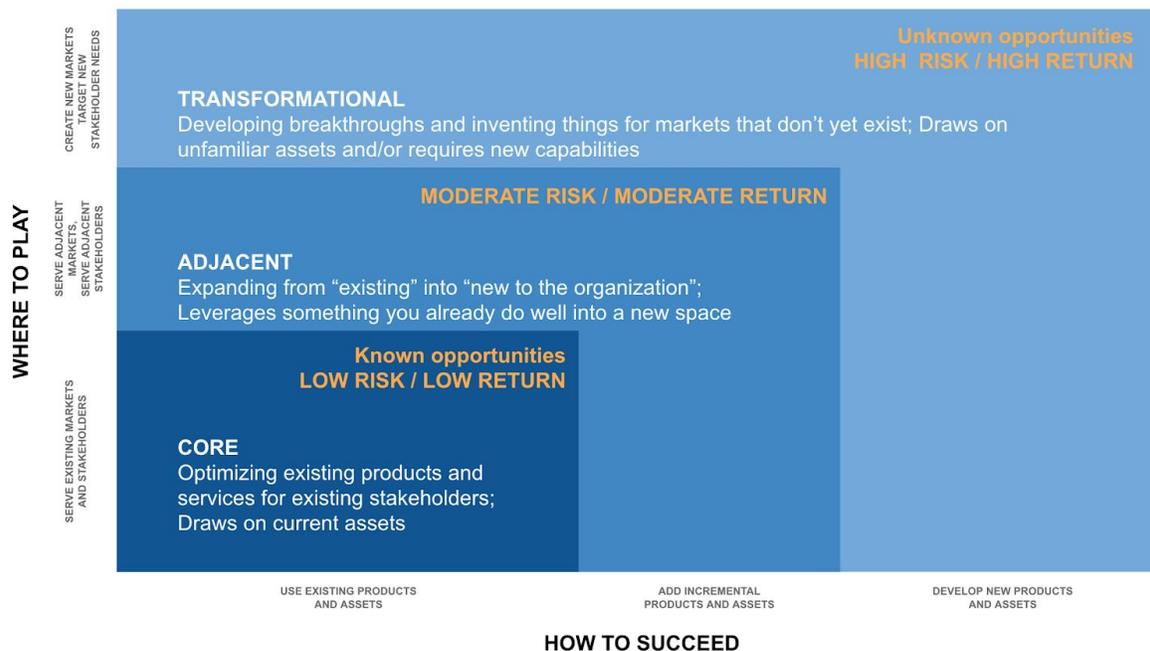


Figure 6: Ambition Matrix, adapted from Nagji & Tuff's Innovation Portfolio Framework (2012). For further reading, see: <https://www2.deloitte.com/content/dam/Deloitte/us/Documents/strategy/us-managing-your-innovation-portfolio-07102013.pdf>

Three Areas of Focus for Value Creation

After completing the Ambition Matrix, we tasked the Mass Culture team with categorizing the mapped initiatives under the five Strategic Themes we identified during the development of our Design Criteria.

Three distinct clusters of activity emerged from this process, representing three core areas of expertise that MC was hoping to leverage and build. We note that these are the three core ways in which Mass Culture is either already demonstrating its value and expertise to the ecosystem, or is considering demonstrating value or expertise through new initiatives.

1. **Process:** Ideas that allow Mass Culture to facilitate the development of bottom up processes and policies for the arts and culture sector
Through its convenings and gatherings, Mass Culture is quickly becoming a trusted model for community consultation for collective policy- and decision-making; many of its new ideas (e.g. creating an innovation policy lab, building a travel fund, or convening digital gatherings), extend this activity into more tangible realms.
2. **Content:** Ideas that help Mass Culture gain expertise in and reputation for arts and culture research

Through its website, newsletter, podcast and gatherings, Mass Culture is quickly becoming a “go-to” hub for arts and culture research and information; many of its new ideas (e.g. developing new impact frameworks, building a research gap map, or developing new research quality indicators) would reinforce this expertise.

3. **Integration: Ideas that facilitate the development of infrastructure or formal partnerships to support knowledge transfer between different stakeholders in the ecosystem**

The Mass Culture “knowledge network” has already become a platform for fostering connections and research partnerships in arts and culture; many of its new ideas (e.g. creating a searchable digital infrastructure, or creating a capability development program) would build on Mass Culture’s partnership brokering abilities, while supporting better integration across the ecosystem.

Based on this analysis, we determined that these three existing competencies represented potential value creation streams for Mass Culture. We therefore used this framework to direct our strategic business model options.

Strategic Options

Innovation Intent: The Big Hairy Audacious Goal

Consultations with Mass Culture constantly reminded Treasure Hunter of the considerable challenge Canada's arts and culture sector is currently facing as it relates to truly understanding and demonstrating their value and impact. To drive change in this realm, it was important for the team to set a bold, galvanizing mission for the organization going forward: a Big Hairy Audacious Goal (BHAG).

The BHAG's purpose is to serve as a "unifying focal point of effort, and acts as a clear catalyst for team spirit. It has a clear finish line, so the organization can know when it has achieved the goal," (Collins & Porras, 1994, p. 113).

As a beacon for Mass Culture's future work, the BHAG statement became:

Mass Culture is widely recognized as the essential NGO partner driving of capacity-building, knowledge transfer, and integration to support the sustainable growth of the A&C sector.

We acknowledge that our final BHAG statement for Mass Culture does not include the term *policy*, and the reasoning is two-fold:

1. **Differentiation:** Due to their charitable status, Mass Culture cannot be associated with advocacy. The addition of policy in the statement may be interpreted as them advocating for specific policy changes, as opposed to amendments in policy making processes.
2. **Delineation:** Knowledge transfer terminology is embedded within the BHAG statement to reflect the robust typology of knowledge mobilization described above. We have specifically identified Mass Culture as knowledge brokers that can indirectly influence evidence-based decision-making and policy development. Brokers inherently have the capabilities of connecting researchers and government to define researchable policy questions (Canadian Health Services Research Foundation, 2003, p. 8) and can support the expedition of the identification, evaluation, and translation of evidence into practice and/or policy (Bornbaum et al., 2015).

To meet this Big Hairy Audacious Goal, we leveraged Mass Culture's three existing core competencies, i.e. what it is already doing today (community consultation, sharing research, and making connections) into three potential future businesses whose value is well-understood in other sectors but has yet to be systemically applied to the arts and culture sector in Canada. These are summarized in Figure 7.

Today	Tomorrow	Recognizable Business Model
Community consultation	User-Centered Policy Design Service	Design consultancy
Sharing research	Comprehensive Research Insights Provider	Market research platform
Making connections	Community integrator	Infrastructure developer

Figure 7: Table depicting how Mass Culture's existing activities might be leveraged into revenue-generating businesses.

The remainder of this report is dedicated to exploring these three strategic options.

In the following six pages, we include High Level Descriptions and Concept Posters of each business, including a description of how it would work, what are the associated risks and opportunities, and an assessment Mass Culture's unique ability to deliver and compete with this model.

Recommendation

We recommend that Mass Culture use these High Level Descriptions and Concept Posters and to test and validate these business concepts with key internal and external stakeholders, and pivot as required.

Idea One: Mass Culture as a Trusted Policy Co-Design Process Expert

Idea 1: Process Expert

WHAT IS THE CONCEPT CALLED?

User-Centred Policy Design Service for Arts Culture

Mass Culture is a non-profit knowledge network of arts & culture stakeholders that provides transparent and accountable policy co-design services to grantmakers and policymakers so that A&C policy is responsive to the needs and reflects the realities of ASOs and the diverse Canadian communities they serve. Known for their deep sectoral knowledge and cultural competency, Mass Culture uses iterative, user-centred design to support policy design and consultation processes.

WHO IS IT FOR?

Policy- and grant-makers needing community consultation and design processes that capture the realities of the sector and support the needs of the communities they serve.

WHAT PROBLEM DOES IT SOLVE?

Policy and grantmakers often lack direct contact with their downstream beneficiaries, and are restricted by formal governance structures that make it difficult for them to prototype and test new policies and programs that might better support the communities they serve. Without evidence that innovative new policies might work, policy makers cannot justify updating or replacing policies that are no longer fit for purpose.

WHAT IS THE BIG IDEA?

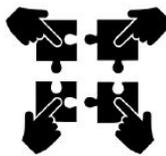
Iterative, small-scale pilots, co-designed & tested in the community
Outsource policy design consultation to a trusted 3rd party non-profit known for its cultural competence, user-centred design ethos, and deep ties with the sector. Reduce risk by piloting policies at small scale in the communities they are designed to serve.

ILLUSTRATE HOW IT WORKS



Collect Community Insights

MC coordinates and facilitates co-design workshops so that ASOs, AC producers, and their publics can share their ideas on how to improve policy and programs based on lived experience.



Design & Test on the Ground

Policies and programs are designed, prototyped and tested in small scale pilot projects that are embedded in the communities they are designed for.



Launch with Confidence

Agencies and foundations deploy the tested policies and programs with confidence, knowing they have the support of their constituents.

WHY MIGHT IT FAIL?

1) Grant- and policymakers may be skeptical of the need for community co-design, and may perceive it as impractical, inefficient, ineffective, or even threatening. 2) This is in part due to a lack of direct evidence that co-design works in an arts and culture policy context.

WHAT SHOULD WE PROTOTYPE AND TEST?

MC has already begun prototyping co-design community consultations in their Gatherings. To build on this experience, they should: 1) prototype templates and standard backend processes and data systems to help make the capture and reporting of their workshops more efficient. Then they should 2) use Concept Posters to validate the desire for user-centred policy design among policy makers; and once validated 3) prototype a new policy proposal in a small pilot program to gain traction.

HOW MIGHT WE MEASURE SUCCESS?

1) Early adopters agree to pilot policy co-design engagements. 2) ASOs and AC producers agree to participate in pilots. 3) Local and sub-sector MC volunteers easily launch and duplicate facilitation sessions in their own local communities.

WHAT'S OUR BUDGET & TIMEFRAME?

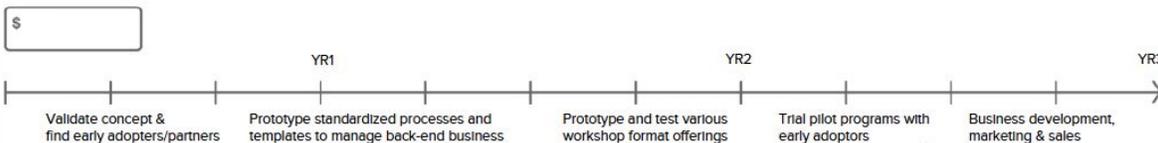




Figure 7: High-Level Concept Card for “Mass Culture as a Trusted Policy Co-Design Consultancy”.

Mass Culture is currently convening gatherings and community consultations. This concept suggests formalizing, scaling, and generating revenue from government, and policy and grant makers seeking a trusted, culturally competent 3rd party to conduct community consultations on their behalf.

Risks

Grant and policymakers may be skeptical of the need for community co-design, and may perceive it as impractical, inefficient, ineffective, or even threatening to their current ways of working. This is in part due to a lack of direct evidence that co-design works in an arts and culture policy context.

Reasons to Believe

Mass Culture already has a strong partnership with the Ontario Trillium Foundation (a major arts and culture sector grant maker), demonstrating that bigger players within the sector may see a need to update their policy design processes. This view is further supported by the recent Mowatt Report (Lalande, Cave, & Jog , 2019). Lastly, supporting bottom up decision making processes plays to Mass Culture’s current commitment to their grassroots base, by facilitating their advisory influence over decision making processes.

Mass Culture’s Advantage

The primary advantage for Mass Culture lies in the fact that they already possess ample trust within the sector. This will support them in delivering on their promise to bring current lower power actors to the table.

Idea Two: Mass Culture as an Evidence-Based Research Content Expert

Idea 2: Content Expert

WHAT IS THE CONCEPT CALLED?

Arts & Culture Impact Measurement Research Service

Mass Culture develops state-of-the-art impact frameworks and evidence-based research so that artists, arts service organizations, and other cultural sector producers get the visibility and recognition they deserve. Research is accessible online for ASOs and other stakeholders, cross-listed by geography and arts discipline.

WHO IS IT FOR?

Policy makers, grant makers, Ministries of Economic Development, Tourism, and Culture, private sector, and ASOs seeking a detailed, comprehensive, and trustworthy source of evidence-based research on the arts & culture sector and its impacts.



WHAT PROBLEM DOES IT SOLVE?

There is no comprehensive source of information on Canada's A&C sector, and its impact is not well understood because traditional measures do not capture its true value, especially at the local and sub-disciplinary levels. Without a systemic view and appropriate impact measures, it's hard for stakeholders to make effective decisions.

WHAT IS THE BIG IDEA?

Quality Arts & Culture impact reporting at your fingertips

- 1) The most comprehensive online source of evidence-based arts and culture research in Canada, segmented by geography and arts interest
- 2) Timely, customized reporting for organizations with special research needs.

ILLUSTRATE HOW IT WORKS



Co-Design New Impact Frameworks

MC coordinates academic researchers and ASOs with deep sub-sector experience to co-design, pilot, and validate new impact frameworks that capture the realities of their local or sub-sector communities.



Share & Aggregate Data

ASOs provide MC with validated & framework-compliant evidence-based research at the local and sub-sector levels. MC aggregates and indexes research from across the sector into a comprehensive, searchable online database of trusted research.



Subscribe to Custom Reports

Subscribers from government, foundations and industry have access to the database and have the opportunity to receive custom, timely reports tailored to their interest. ASOs receive free tailored sector and sub-sector reports in exchange for their information.

WHY MIGHT IT FAIL?

- 1) It will take time for Mass Culture to have their impact frameworks validated by the academic community.
- 2) A critical mass of ASOs must participate for the database to be comprehensive.
- 3) Stakeholders may not see value in MC's new impact frameworks.
- 4) The market for arts and culture research in Canada might be too small to support this business, especially without private sector customers.

WHAT SHOULD WE PROTOTYPE AND TEST?

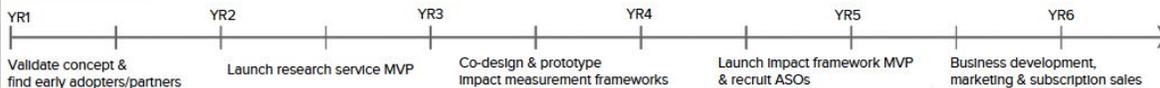
Use Concept Posters to validate: 1) the need for a comprehensive research service with potential subscribers; and 2) the need for new impact frameworks with participants and potential subscribers. Finally, once the concept has been validated, 3) Prototype the impact framework with ASOs and academic researchers using co-design methods.

HOW MIGHT WE MEASURE SUCCESS?

- 1) Early adopters agree to fund development of new impact framework.
- 2) ASOs and researchers agree to participate in pilot.
- 3) A minimum number of ASOs agree to share data with MC.
- 4) A minimum number of paying customers agree to a paid subscription package.

WHAT'S OUR BUDGET & TIMEFRAME?

\$



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Figure 8: High-Level Concept Card for “Mass Culture as an arts and culture research insights service”.

Mass Culture is currently sharing information about arts and culture research; this idea supports doing so at scale and capturing value in monetary terms, shifting towards a market research business model.

Risks

It will take time for Mass Culture to have their new impact frameworks peer-reviewed by academics, and there is no guarantee that policy makers will value or accept them. Also, a critical mass of Arts Organizations has to agree to share their data in order for Mass Culture to produce meaningful sector-level insights. Finally, the market for arts and culture research might be too small in Canada to support this business, and private sector customers may come too late or not at all.

Reasons to Believe

This is essentially a market research business, and market research isn't new – it already has well-established revenue models. Also, Mass Culture is already in the business of collecting and sharing research – just not at a scale where they can monetize it.

Mass Culture's Advantage

Mass Culture is trusted by a growing number of arts organizations; if enough get on board, the network effects would generate a critical mass of detailed research content that would be hard for a competitor to replicate.

Idea Three: Mass Culture as an Ecosystem Integration Expert

Idea 3: Integration Expert

WHAT IS THE CONCEPT CALLED?

Arts & Culture Digital Systems Design & Integration Service

Mass Culture is a non-profit knowledge network of arts & culture stakeholders that designs and maintains common digital infrastructure, data collection practices, and reporting protocols for Canadian arts and culture service organizations (ASOs) in order to increase coordination and build capacity so that the sector, as a whole, can demonstrate its impact.

WHO IS IT FOR?

Canadian arts and culture service organizations (ASOs) seeking an easier way to measure, track, report and/or compare their performance.



WHAT PROBLEM DOES IT SOLVE?

With no common data collection or data sharing practices, research from different ASOs is not easily compared. As a result, information is siloed, reporting is inconsistent, and access to high-quality research metrics and insights about the ecosystem as a whole are not readily available.

WHAT IS THE BIG IDEA?

Digital Commons for Canadian Arts & Culture

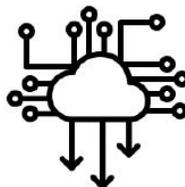
- 1) A shared A&C digital infrastructure and common language protocol to support information exchange among ASOs.
- 2) Powerful data visualization tools for easy performance measurement and reporting.

ILLUSTRATE HOW IT WORKS



Develop

In partnership with a data infrastructure development supplier, MC leverages its knowledge network to validate, co-design, test, and pilot a digital commons for arts and culture providers.



Integrate

With a data commons in place that is designed to meet their reporting needs, ASOs have a convenient and secure place to store and track their data.



Visualize

Powerful and intuitive dashboards enable ASOs, grant-makers and policymakers to easily track, share, and compare performance data, improving knowledge transfer and revealing system-level insights.

WHY MIGHT IT FAIL?

- 1) It's not been done before, so there is no example or template to work from.
- 2) Coordinating the needs of many different kinds of ASOs will be challenging.
- 3) A critical mass of participating ASOs is needed before the data infrastructure is useful.
- 4) Some ASOs may be hesitant to share their data.
- 5) Selecting and managing a technology supplier is outside of MC's scope of experience.
- 6) Significant investment of time and money.

WHAT SHOULD WE PROTOTYPE AND TEST?

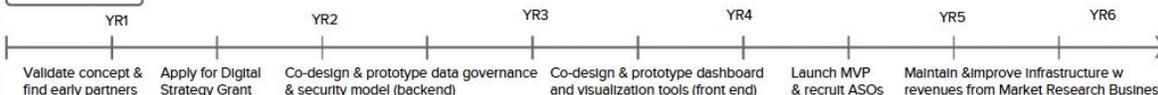
- 1) Use Concept Poster to validate the need for a digital commons and data visualization tools among arts and culture stakeholders.
- 2) co-design and prototype an MVP of the data governance and security model for the data commons (backend).
- 3) co-design and prototype an MVP of the data transfer and visualization tools (front end).

HOW MIGHT WE MEASURE SUCCESS?

- 1) Technology and A&C partnerships are formed.
- 2) Grant is received.
- 3) ASOs agree to data-share and participate

WHAT'S OUR BUDGET & TIMEFRAME?

\$





Arts & Culture Ecosystem Integrator INTEGRATION EXPERT

- What we do : MC designs and maintains common digital infrastructure, data collection practices and reporting standards
- Our customers : for Canadian arts and culture service organizations (ASOs)
- Why we do it : in order to increase coordination and build impact-measurement capacity
- Who benefits : across the sector as a whole.

Figure 9: High-Level Concept Card for “Mass Culture as an arts and culture community integrator”.

Mass culture is currently making connections, but when done at scale, they shift towards a business model centred around community integration.

Risks

Data privacy is a growing concern, and the sector (which lags behind other in terms of tech adoption) may distrust big data solutions, making it hard for MC to get a critical mass of participants to join. Also, the project will require significant funding and expertise. Finally, the complexity of systems integration requires decision-making and negotiation capabilities that Mass Culture has yet to demonstrate.

Reasons to Believe

The lack of data infrastructure in the arts and culture sector is already well known, so it wouldn't take too much to convince stakeholders of the need. This is why the Canada Council has created a Digital Strategy Fund – offering up to \$500K for transformation projects (Canada Council for the Arts, 2019). In addition, recent Mowatt Report *Committing to Action: Next Steps for Canada's Evidence Ecosystem* (Lalande, Cave, & Jog, 2019), states that linking data amongst sector players is integral for maximum ecosystem impact. As data infiltrates all aspects of daily life, big data companies are looking for feel-good projects that promote their role as positive contributors to society, and may be open to partnering with Mass Culture to fulfill their goals.

Mass Culture's Advantage

Database development may sound beyond Mass Culture's area of expertise, but building a database isn't hard. What's hard is *designing* the database, because this requires a deep understanding of all the relationships in the system. Mass Culture is already in the business of making connections, so it can lean on its relationships to guide and coordinate this process.

Our Recommendation: Stacking the Three Value-Creating Ideas

As noted, the three individual business models are simply mature, revenue generating versions of what Mass Culture is already doing, and map onto standard businesses that already exist in other markets. Right now, however, these activities are rather informal and Mass Culture's knowledge and connections are tacitly held. This leads to missed value, both in terms of harnessing the knowledge and connections to make change and to create revenue for Mass Culture. The proposed business models make explicit Mass Culture's current activities, enabling them to capture economic value while bringing about system-level change.

The business model innovation, then, comes from bringing these ideas to the arts and culture sector and combining them to build research capacity in the ecosystem as a whole.

Business Model Canvas

To capture our hypothesis about a potential future business model for Mass Culture, we opted to use Maurya's Lean Business Canvas (see Figure 10). Given the emergent nature of their ideas for value creation in the sector, and the challenges associated with formalizing a regenerative and sustainable organization that is fit for purpose, it seemed an ideal fit.

As Maurya notes in his 2012 book, *Running Lean*, most entrepreneurs start with a strong initial plan/vision that ultimately does not work. The Lean Canvas was developed as a tool to help entrepreneurs formalize and capture their vision while systematically testing and refining that initial vision (Maurya, 2012). A key principle of the lean canvas emphasized by Maurya is also that your product is not "the product", encouraging users of the canvas to focus on "customer problems" and other non-solution-specific aspects of the business model. This also contributed to our decision to employ the Lean Canvas, given that Mass Culture does a good job of describing arts and culture ecosystem challenges, while sometimes struggling to articulate proposed solutions.

Value Proposition

Through the combination of activities we have suggested, which are specifically aimed at addressing capacity and integration issues within the arts and culture sector, we propose that Mass Culture's future unique value proposition is one of an ecosystem integrator and capacity-builder for an equitable and vibrant arts and culture sector.

When thinking about an analogous high-level concept, we imagined an organization that is one-part industry association and one part market research firm, with a specific focus on arts and culture. Industry associations generally speak for the needs of those they represent, seeking to deliver unified perspectives on issues of import. They are also often responsible for capacity-building via professional development initiatives and other programs designed to act

LEAN BUSINESS CANVAS

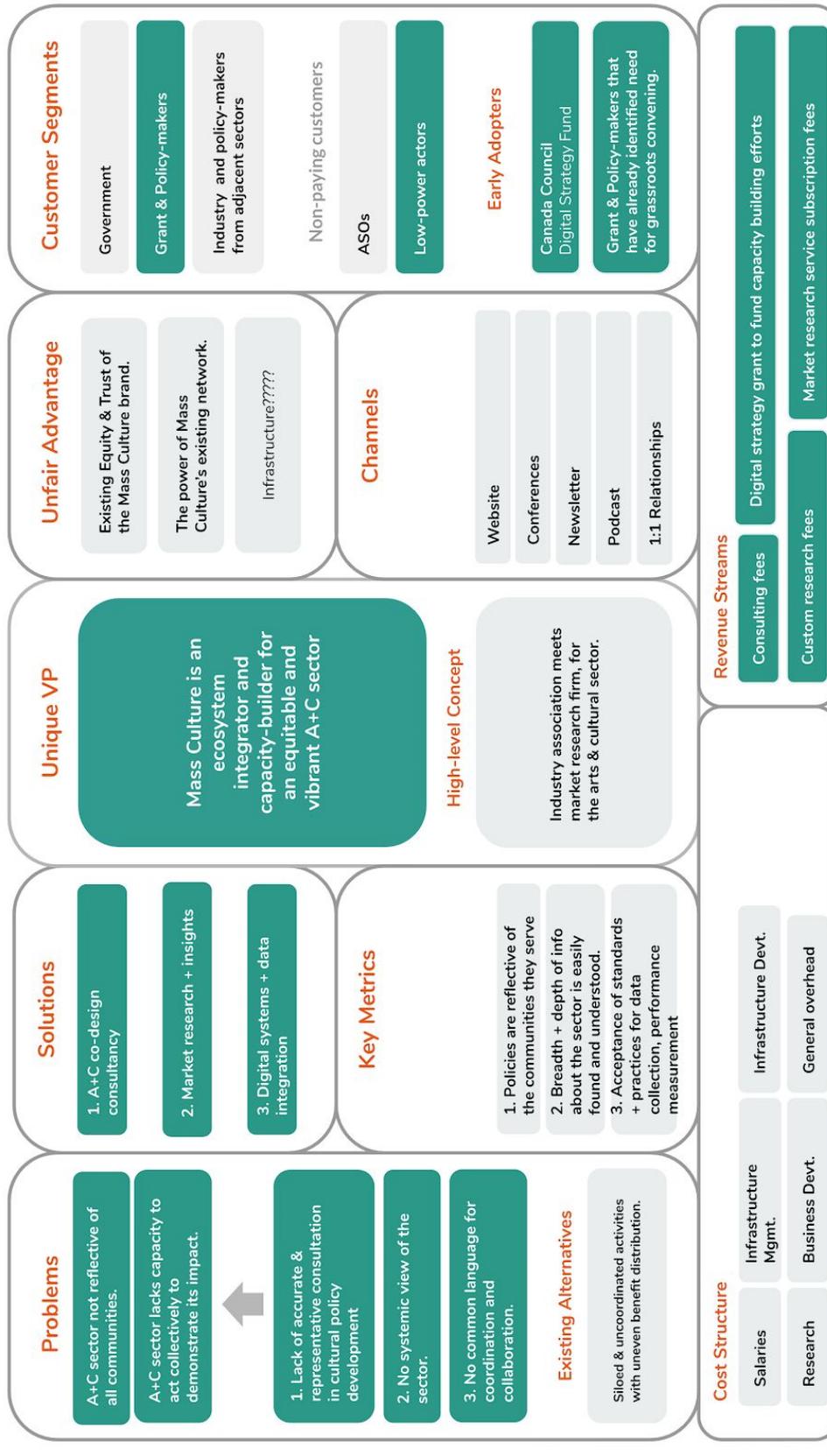


Figure 10: A Lean Business Model Canvas for Mass Culture.

as “rising tides that lift all boats”. Market research firms, on the other hand, often integrate datasets as a means of providing business intelligence for clients in a multitude of sectors. While the data that Mass Culture may create/integrate is of specific interest to those within the arts and culture sector, others will certainly be interested as well.

Problems

In developing the canvas, we identified three specific problems, which contribute to two overall challenges for the sector:

1. There is a lack of accurate & representative consultation in cultural policy development.
2. Decision-makers and interested parties lack a holistic or systemic view of sector activity.
3. The sector lacks common language for coordination and collaboration.

Combined, these problems lead toward two overall challenges:

1. The visible part of the sector is not reflective of all communities.
2. The sector lacks the capacity to act collectively to demonstrate its impact.

Solutions

As noted previously, we’ve proposed a combination of three solutions:

1. **An arts & culture co-design consultancy** (Idea 1 / Process Expert), which builds upon Mass Culture’s previous work in convening members of the arts & culture sector to address research gaps.
2. **A market research & insights offering** (Idea 2 / Content Expert), which formalizes and scales Mass Culture’s existing efforts to collect and disseminate relevant sectoral research.
3. **Developing a digital commons that integrates sectoral data** (Idea 3 / Integration Expert), which would be a net new activity for the arts & culture sector, as well as for Mass Culture.

Unfair advantage

Mass Culture is in a unique position to offer these solutions owing to the equity and trust of the Mass Culture Brand, and it’s Board Members. The power of Mass Culture’s existing network can also not be ignored - the more members of the arts and culture sector that Mass Culture is able to attract and on-board, the more powerful the advantage.

Customer Segments

Although market validation is required, we believe that early adopters/supporters of the solutions might include:

1. **The Canada Council for the Arts’ Digital Strategy Fund**, which funds initiatives that aim at developing a user-centred culture of innovation, a rethinking of organizational culture, work procedures and leadership styles, and the adoption and deployment of available technological solutions within the arts & culture sector.

2. A segment of **Policy & Grant-makers** who have already identified a need for grassroots convening to address issues within the sector.

Revenue Streams

We have hypothesized that the business model noted above has the ability to support revenue generation for Mass Culture, although market validation and financial modelling are required to validate this approach. In the 1-3 year term, we believe that consulting fees associated with the arts & culture co-design component of the proposed business model have the potential to grow and sustain complementary parts of the business.

Applying for the Canada Council for the Arts’ Digital Strategy Fund may also provide funding in the immediate term, if an appropriate business case can be developed.

Longer-term, we have identified an opportunity to generate revenue by charging for access to Mass Culture’s market research and data platforms. However, investigation is required to understand how to create a multi-tiered system that will not shut-out grassroots players within the arts and culture sector.

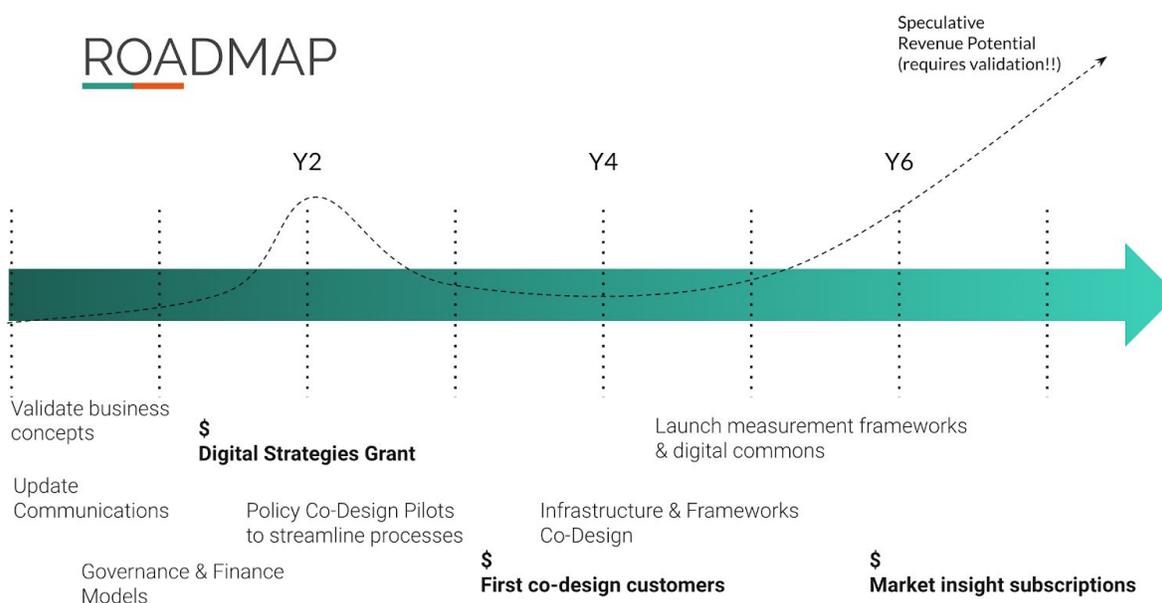


Figure 11: Strategic roadmap for Mass Culture. Note that revenue potential is speculative and requires market validation.

Ecosystem Strategy

It is one thing to put pen to paper and describe a mature, future business model, but another to actually implement it. Successful innovation requires tracking and understanding the ecosystem in which you will operate as much as your own development progress (Adner, 2006).

In an effort to formulate an ecosystem-based strategy, set clear expectations, and identify a realistic first-step in a business innovation roadmap, we worked to identify ecosystem-driven interdependency and delay risks associated with the ambitions we mapped out for Mass Culture (see Figure 12). The identification of these risks was then used to refine and scope a “phase one” of innovation activity.

Mapping the interdependencies revealed that the proposed business model for Mass Culture is “ahead of the market”, with multiple delay and interdependency risks to be overcome before full maturity:

- The process expert idea poses the least amount of risk and is an ideal workstream to be included in a “phase one” of innovation activity.
- The content expert and integration expert ideas pose the greatest risks; the two ideas are mutually dependant and there are a range of external factors which must be considered before successful implementation.

Our system-level analysis also revealed all three businesses must coexist to bring Mass Culture maximum financial stability, and that these critical interdependencies bring potential opportunities for Mass Culture:

- A major integration risk associated with the integration expert idea may actually present a revenue generation opportunity for Mass Culture. In order for arts and culture data integration activity to take place, the sector requires the capabilities to design and generate impact and performance-related data. Mass Culture could leverage its community co-design practice to guide this process.
- Note that if Mass Culture were to develop a proposal to create this capacity in the sector, they could apply for the Canada Council for the Arts’ Digital Strategy Fund, which offers up to \$250,000 for capacity-building initiatives.

For these reasons, depending on Mass Culture’s appetite for risk, its ability to secure additional funding and resources, and its willingness to develop critical capabilities, it may wish to combine these models into a single (staged) strategy, or it may wish to build strategic partnerships with other stakeholders who are better equipped to fulfill these essential system-level business roles. In either approach, Mass Culture will need to leverage its partnership brokering abilities, and its trustworthiness as a community consultation platform.

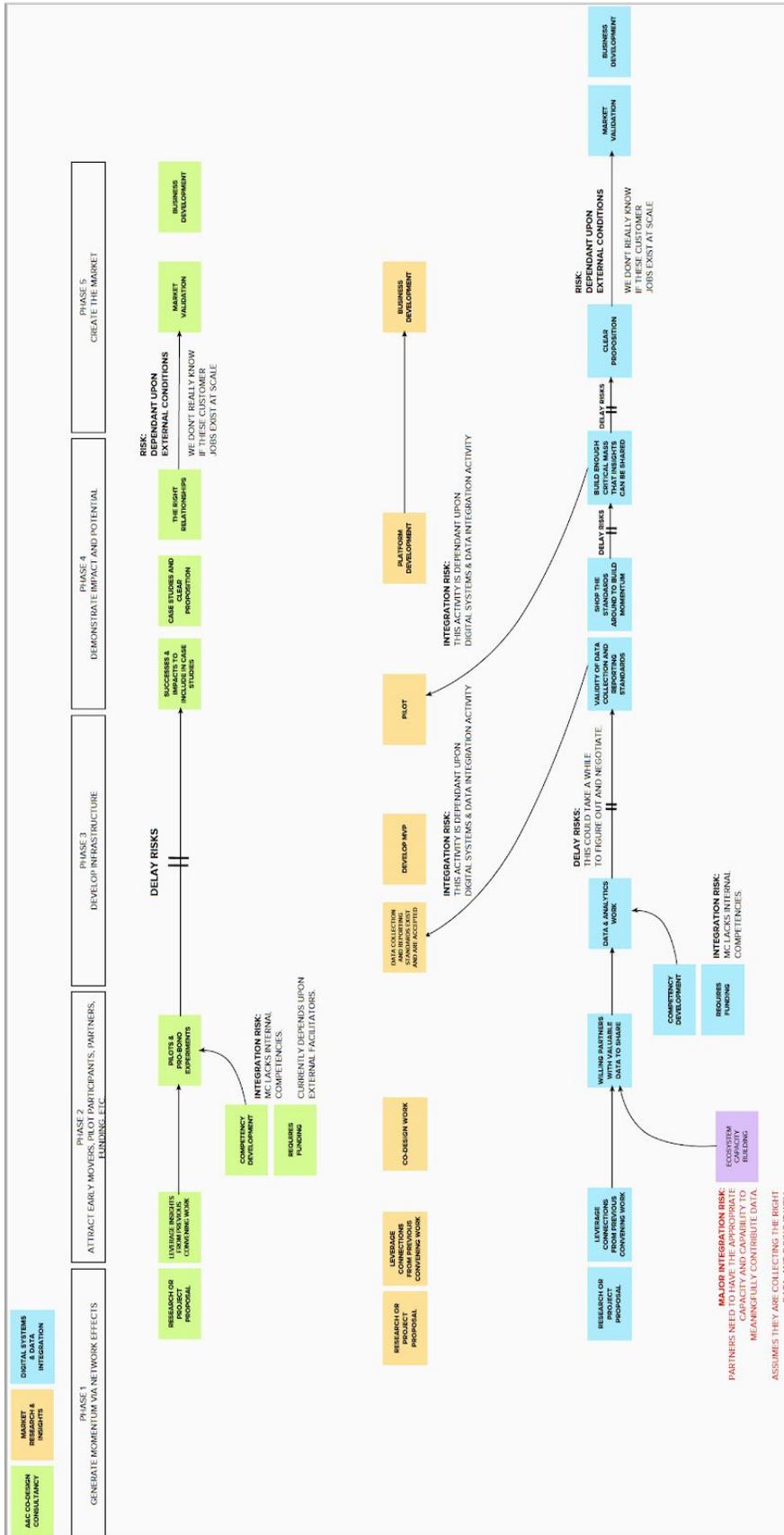


Figure 12: Ecosystem Strategy Map of Business Model Interdependencies.

Future Capability Requirements

New capabilities will need to be developed if Mass Culture chooses to take action in any of the three work streams. As Figure 13 illustrates, we have tiered the capabilities to represent those necessary if they choose to build a codesign consultancy (light pink) and those necessary to enable the expertise in the realms of content and infrastructure (dark pink).

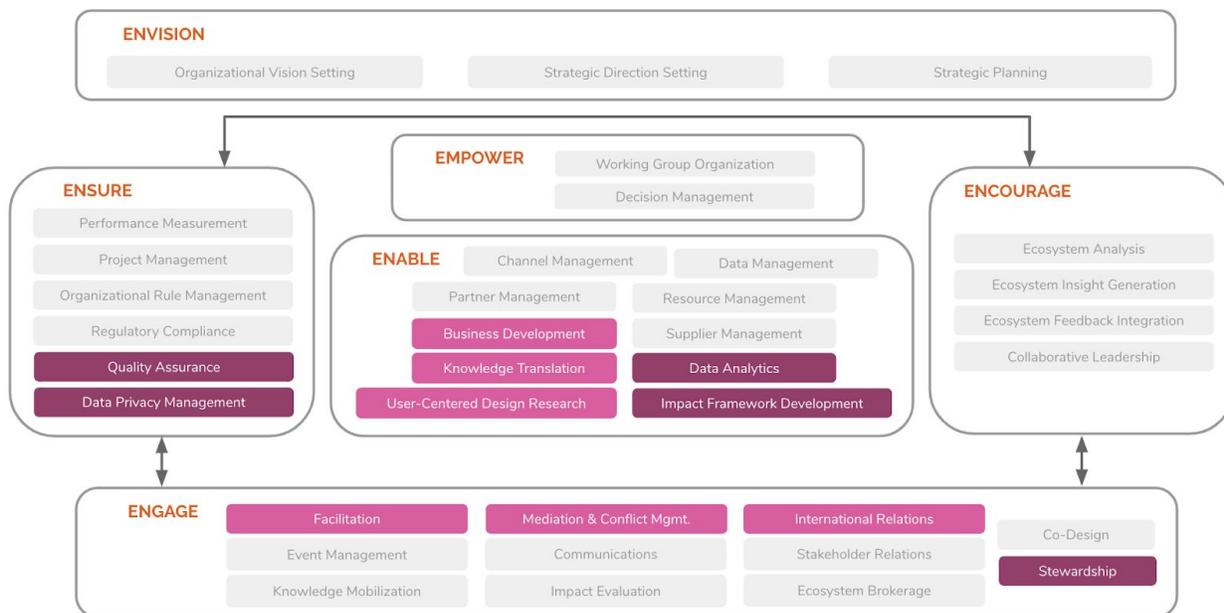


Figure 13: To Be Capability Map for Mass Culture (See Appendix H for definitions of each capability)

Future Organizational Statements

Clarity of several cohesive organizational statements will be integral to Mass Culture’s decision making going forward. Integrating all of the work we have done with them, these statements can become beacons of light to guide Mass Culture’s directional momentum:

Purpose

To ensure all communities have the ability to mobilize and benefit from arts and culture research.

Vision

We are widely-recognized as the essential driver of capacity-building and integration, supporting the sustainable growth of the arts & culture sector.

Mission

Our mission is to support the arts and culture sector in demonstrating its impact while helping to ensure that sector research is accessible, useable, and reflective of the needs of all

communities.

Strategy

We will establish ourselves as an essential driver of capacity-building and attract grant funding by developing the co-design, data and performance measurement capabilities of arts service organizations, policymakers, and grant-makers.

Workstreams

Policy Co-Design Consulting
Data & Performance Measurement Capacity-Building
Community Network Integration

ORGANIZATIONAL STATEMENTS

PURPOSE:

To ensure all communities have the ability to mobilize and benefit from arts and culture research.

VISION:

We are widely-recognized as the essential driver of capacity-building and integration, supporting the sustainable growth of the Canadian arts & culture sector.

MISSION:

Our mission is to support the arts and culture sector in demonstrating its impact while helping to ensure that sector research is accessible, useable, and reflective of the needs of all communities.

STRATEGY:

We will establish ourselves as an essential driver of capacity-building and attract grant funding by developing the co-design, data and performance measurement capabilities of arts service organizations, policymakers, and grant-makers.

WORK STREAMS:

Policy Co-Design Consulting
Performance & Impact Measurement Capacity-Building
Community Network Integration



Figure 14: A summary of the Organizational Statements we have prepared for Mass Culture

Next Steps and Final Recommendations

While the scope of revenue opportunities associated with our recommendations require market validation and financial modelling, the problems and solutions associated with solving sectoral challenges are clear:

- Intentional convening of members of arts & culture sector is needed to create alignment between actors.
- Evidence-generation and data-literacy capacity is needed if the sector is to have the competencies required to demonstrate its impact.

These needs are well-addressed by Mass Culture and the future business model we propose. As noted within this report, however, there are key steps that must be undertaken by Mass Culture's future Board of Directors if it is to be pursued:

- The organization should align around a set of organizational statements to guide activity for the next three years - in particular, the purpose statement proposed above.
- A governance model and transparent decision-making process are needed to strengthen the organization's decisioning and prioritization abilities. This can be supported by clearly articulated Design Criteria for prioritizing pilot projects, for example.

Encouragingly, as Treasure Hunter and Mass Culture converged on the above direction and strategic recommendations, the Mowatt not-for-profit policy research hub published its set of next steps recommendations for Canada's Evidence Ecosystem (Lalande, Cave, & Jog, 2019). Mowatt identified a series of promising practices and specific sets of recommendations for funders and actors within the social sector.

The Mowatt report recommends that funders in particular work to support evidence capacity within service organizations, and that they scale up incentives for academics to make research more accessible to all. This is a promising finding that may help Mass Culture bolster a potential case to the Canadian Council for the Arts if it chooses to pursue an application to the digital strategy fund.

The report also recommends that organizations within the social sector align toward shared standards of evidence, capacity-building, and convening - activities which Mass Culture is already engaged in some capacity, and which are reflected in the future business model proposed by Treasure Hunter.

According to Mowatt, "Without an easy and simple way to access the right knowledge in a way that makes sense to organizations, we're all doing our best with incomplete and imperfect information," (Lalande, Cave, & Joge, 2019). Our hope is that, with a new strategic roadmap in hand, Mass Culture will be well positioned convene the conversations needed to fill these gaps, and in so doing, build capacity for a flourishing arts and culture sector in Canada.

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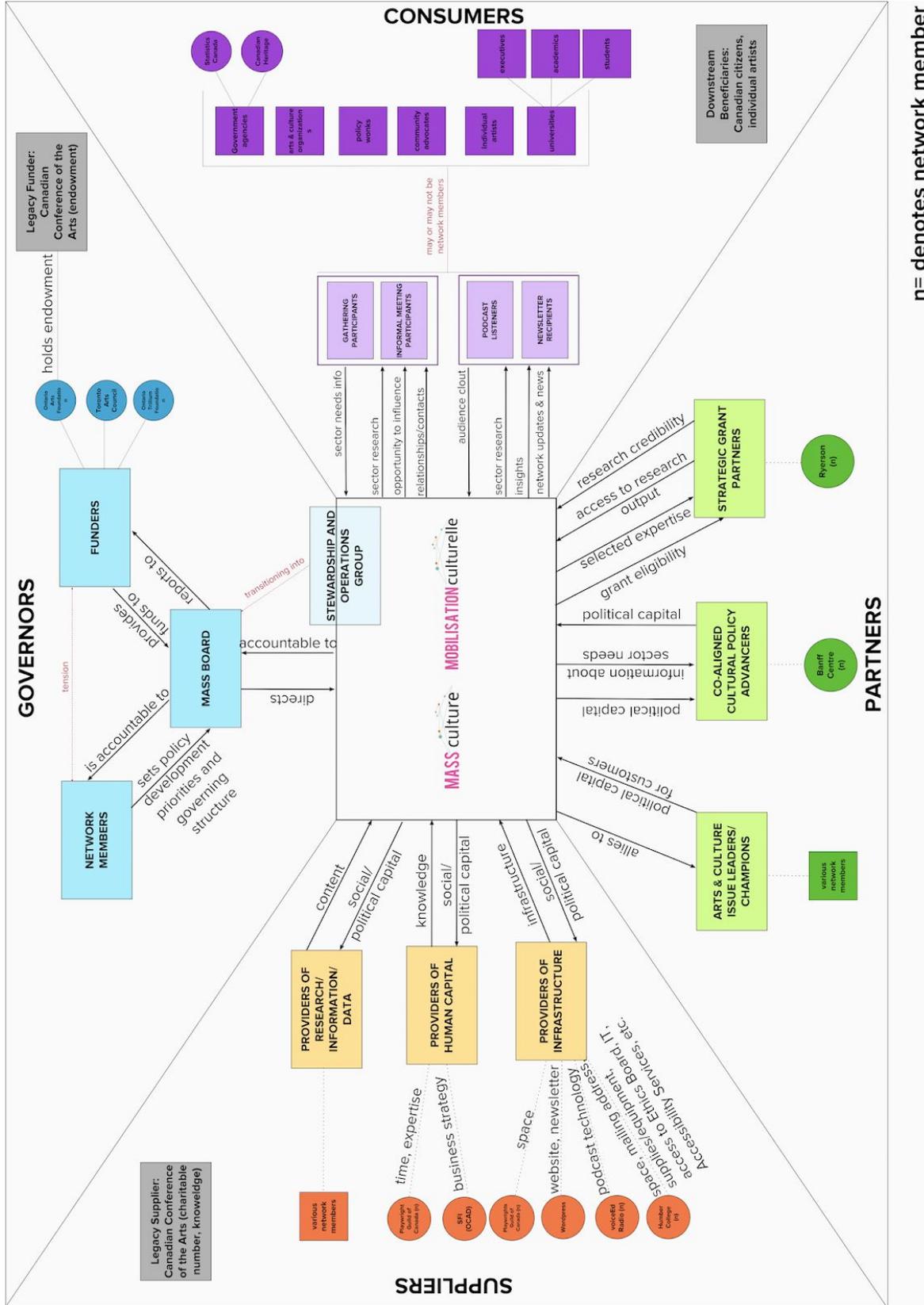
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Appendices

Appendix A: Context Map

To support client discovery and problem framing, we took a snapshot approach to modelling Mass Culture's context, mapping it "as-is" in the present moment. Highlighting areas of strength as well as tension or lack of clarity in the organization's structure brought to light areas of future challenges and opportunities. Key insights included:

- A key tension exists between Mass Culture's commitment to network based decision making and their need for a formal governance structure, as indicated by their recent acquisition of charitable status and the desire to move passed decision making paralysis. This will involve instating clearly defined Board rules and roles. Although this is something they have intentionally avoided thus far, it will support clarity with regards to stewardship and decision making going forward.
- As Mass Culture is an organization in its growth stage, the boundaries of the organization are likely to shift over time. This is especially true as research in the arts and culture sector is also very much in development. As such, it will be important for Mass Culture to engage with ecosystem players to determine who is best positioned to fill integral roles in their community. Mass Culture is positioned to be a key broker in this process.
- Although Mass Culture is in the process of building trusting, strong relationships with members of the arts and culture sector, their understanding of ecosystem players is still underdeveloped and is tacitly held amongst a few key members. As their knowledge continues to grow they will require a) clear, consistent language to describe their sector and its stakeholders and b) a mechanism of communication to ensure this key information becomes explicit. This is especially true for Mass Culture, as their core team is made up of volunteers whose levels of commitment may shift over time. Organizational roles and decision management can support this process.
- There is an innate tension between Mass Culture's desire to democratize the arts and culture sector and their movement toward formalizing and legitimizing research. If Mass Culture can figure out how to democratize their own internal processes, they are well positioned to be leaders for this process with regards to research in their ecosystem.



n= denotes network member

Appendix B: As is Capability Model Descriptions

Capability Rating

	Good
	Needs Improvement
	Poor

ENVISION - Capabilities that set the stage for all the work the organization is going to do

- **Organizational vision setting: the ability to define the organization's vision, mission, values, and purpose for being**
 - Throughout our work with the client we have supported MC in refining these
- **Strategic direction setting: the ability to identify the organization's priorities over the next 3-5 years**
 - MC is missing the governance structures and processes necessary to do this effectively, although they are currently managing to do so in an ad hoc manner. As a result, members of the team can sometimes appear to be thinking in different directions. Setting strategic direction has also been slowed by the decision making paralysis that results from the organization's desire for consensus based decision making with their network.
- **Strategic planning: the ability to define say how the organization will execute their strategic direction**
 - Due to the above gaps, MC is unable to commit to what actions they are going to take.

ENSURE - Capabilities that establish quality outcome fulfillment

- **Performance measurement: the ability to measure the effectiveness of their initiatives**
 - Although MC collects some data related to the convening and connection of their network, they do not deeply analyse or communicate their findings, and they currently lack an evidence based measurement framework to do so.
- **Project management: the ability to achieve project goals within given constraints**
- **Organizational rule management: the ability to formalize and standardize ways of working internally**
 - MC currently lack a set of rules that assert structure over operations, decision making, definitions, and constraints. As they move towards achieving charitable status, however, many of these rules will be imposed on them.
- **Regulatory compliance: the ability to abide by regulations and rules**
 - Although MC is aware of many legal regulations, they have expressed a lack of comfort and knowledge in this realm as it relates to them becoming a charity.

EMPOWER- Capabilities that delegate *internal* authority and distribute responsibilities

- **Working group organization:** the ability to bring together groups of volunteers to address distinct areas of interest for the organization
 - The current configuration of MC's working groups is no longer fit for purpose. They require a formal process (organizational rule management) to disband and reconfigure these so that they are aligned with the current iteration of the organization.
- **Decision management:** the ability to make decisions effectively and efficiently
 - MC has no formalized process for decision making and they struggle to move toward action. If their true intention is to empower their network, they will need to reframe decision and accountability structures to support this.

ENABLE- Capabilities that support the organization's backend functioning

- **Data Management:** the ability to administer processes that support the acquisition, validation, storing, protecting, and processing of data to ensure that it is accessible, reliable
 - MC is currently managing all of their data in a Google sheet.
- **Partner Management*:** the ability to engage and build trust with various external partners
- **Supplier Management*:** the ability to engage and maintain positive relationships with those who are offering in-kind services
- **Resource management:** the ability to hire staff, recruit volunteers, manage payroll, and write grants
- **Channel management:** the ability to create the conditions for adequate processes necessary to efficiently push content out to various channels
 - MC's current quality of communication suggests that there is a gap in this capability.

*To note:

Suppliers: are those who could one day charge for their services, despite them currently offering them to MC in-kind. If this in-kind supplier was unable to continue their supply, the organization would need to pay for the service (example- VoiceEd Radio)

Partners: are those who work together with MC to reach common goals, often with mutual benefit, but devoid of any monetary exchange between the partners (example- Banff)

ENCOURAGE -Capabilities that support the capacity for learning organization

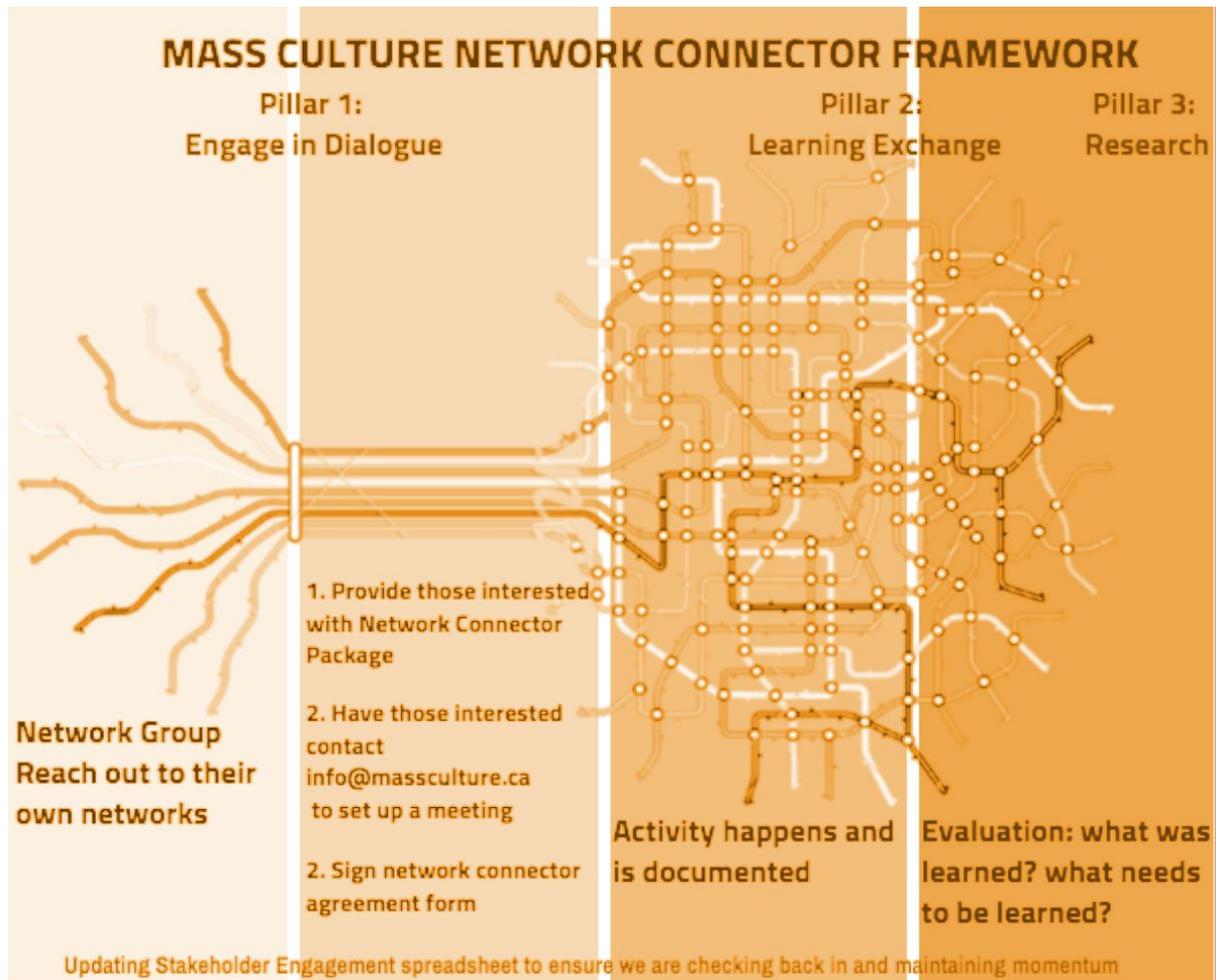
- **Ecosystem analysis:** the ability to scan the ecosystem and identify the adaptive capacity in the network
- **Ecosystem insight generation:** the ability gain an accurate and deep understanding of the arts and culture ecosystem
- **Ecosystem feedback integration:** the ability to respond to insights generated from ecosystem analysis and take action on these
 - MC is skilled at digesting ecosystem feedback and discussing possible actions however they are not yet skilled at truly integrating this feedback and taking action on it going forward
- **Collaborative leadership:** the ability to acknowledge multiple perspectives in order to make decisions and take action (Pasmore, 2014)
 - Although MC is extremely mindful of acknowledging multiple perspectives within their ecosystem, it is difficult for them to integrate and implement these. It is important to acknowledge that the organization shows great promise in this realm and their current status is likely a product of being a young organization.

ENGAGE - Capabilities that support frontend connection and relationships with partners,

stakeholders, contributors, etc.

- **Network convening:** the ability to bring together and facilitate meaningful connection and dialogue amongst various invested stakeholders
- **Knowledge mobilization:** the ability to address the need for venues and opportunities to act on their newfound knowledge, to connect with others, and to get to work on concrete projects and initiatives.
 - MC's gatherings, podcast, and newsletter demonstrate their capacity to move into green if they have formal systems in place to scale this capability.
- **Ecosystem brokerage:** The ability to address the gap between producers of research and users of research by working collaboratively with stakeholders to facilitate the transfer and exchange of relevant information.
 - Mass Culture works to facilitate interaction between stakeholders and have a good understanding of emerging areas of concern. There is still work to be done, however, with regards to their ability to "expedite the identification, evaluation, and translation of evidence into practice and/or policy and to facilitate the management of relevant knowledge," (Bornbaum, 2015).
- **Impact evaluation:** the ability to measure the impact of the organizations they are supporting on the ecosystem and the health and wellbeing of Canadians
 - MC currently has no frameworks in place to measure the downstream effects of their contributions
- **Communication:** the ability to keep the community up to date regarding their organization's activities
 - MC does not yet have the resources to deliver communications in a user friendly, engaging, effective manner
- **Stakeholder Relations:** the ability to establish long term relationships with a variety of stakeholders
 - Although MC has a very strong connection to OTF and there are still many big players (example: StatsCan, Canadian Heritage) who they could continue to foster relationships with
- **Co-Design:** the ability to to actively involve stakeholders in the design process to help ensure results meets their needs
 - Although MC is currently engaged in this work, they have only repeated one format and currently lack sufficient prototypes based on these.

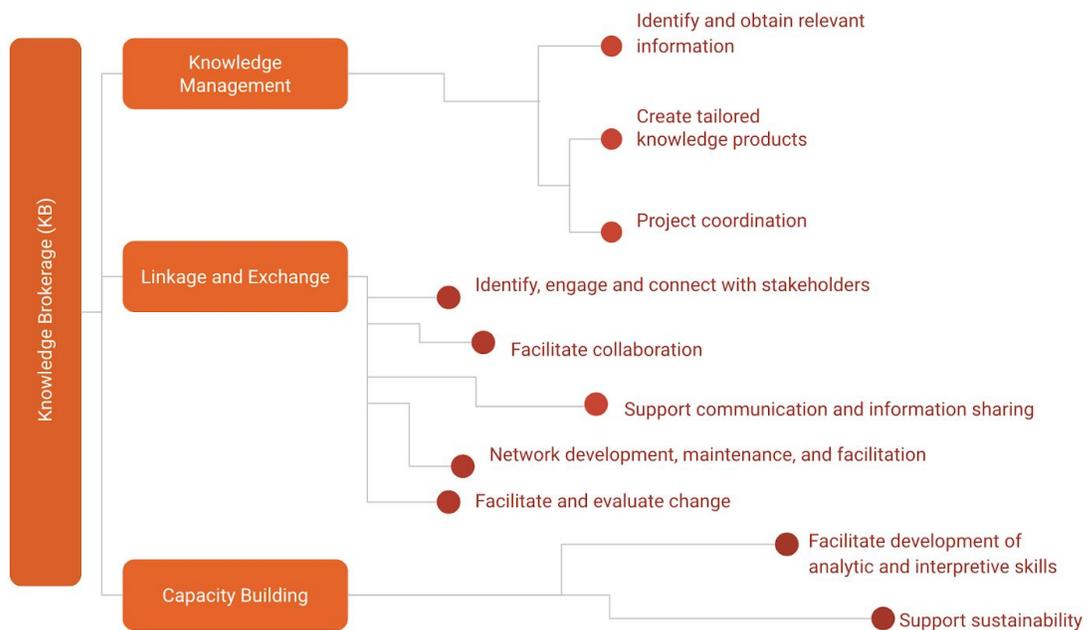
Appendix C: Mass Culture's Network Connector Model



Appendix D: Comparison of Knowledge Translation and Knowledge Brokerage



Nineteen Core Knowledge Translation Competencies (Mallidou et al., 2018)



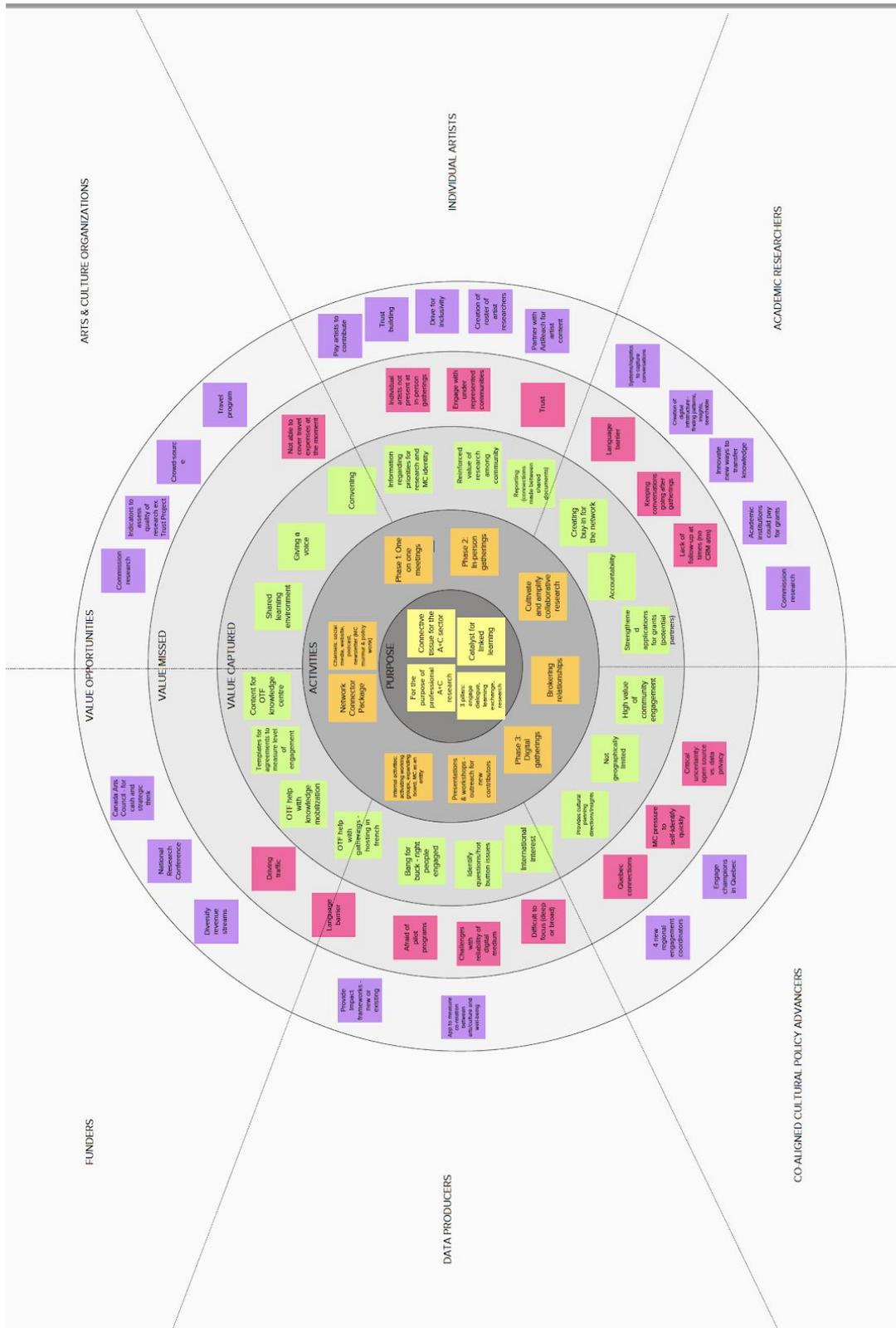
Classification of knowledge brokering tasks according to activity domains (Bornbaum et al., 2015)

Appendix F: Bocken Value Map

The Bocken Map is a value mapping exercise that supported understanding as to how value is created for both Mass Culture and their network of stakeholders. Taking into consideration a holistic meaning of value, the tool mapped economic, social, and political value for six of their key stakeholder segments, with the hopes of unearthing opportunities to increase value for all players while creating economic sustainability of Mass Culture, Key insights included:

- This exercise unearthed the fact that Mass Culture had difficult time articulating their purpose, which our team then addressed over the following weeks.
- There were some ideas generated to address missed value opportunities throughout their network. Two missed opportunities that stood out were that there is currently a lack of follow up from convenings and meetings, which could be supported by a CRM tool, and that engagement with artists and underrepresented communities is something Mass Culture is currently struggling with.
- Discussion surrounding missed value brought to fruition the tension between the fact that Mass Culture feels pressure to define and carve place for themselves in the ecosystem and the fact that they have difficulty committing to decisions and pilot projects out of fear of defining themselves in a certain direction.

Appendix F: Bocken Value Map



Appendix F: Bocken Value Map

Appendix F: Fast Idea Generator

The Fast Idea Generator was a framework used to help Mass Culture think differently about ideas, problems, and opportunities by bending and breaking conventional rules and inspiring the team to think without borders. By looking at these from a range of perspective it supported the generation of new possibilities, as well as ideas for strengthening current offerings. Key insights included:

- Mass Culture is very able to think outside their current orthodoxies and have grand hopes for their organization and their sector.

Appendix G: Ambition Matrix

The Ambition Matrix was a useful tool for facilitating discussion related to innovation and strategy. Using the ideas generated from the Fast Idea Generator, initiatives were grouped into core, adjacent, and transformational categories to support alignment on how Mass Culture could manage their ambition portfolio and invest their resources to meet their goals. By mapping Mass Culture’s existing and future initiatives we were able to see what balance looks like, and identify gaps and opportunities for future investment. Key insights from this exercise included:

- Some members of the Mass Culture team are more focused on revenue generation than others.
- The original design criteria established were in need of modification.
- Many of Mass Culture’s current activities are perceived as a stretch for them and the arts and culture ecosystem.
- Discussion around some of the ambitions revealed that, due to their emergent nature, Mass Culture struggles to build partnerships with bigger players. A successful partner pilot may mitigate this difficulty.
- Many of the ambitious ideas proposed by Mass Culture will only succeed once the market is ready for them and the development of ecosystem readiness will require time.



Appendix H: To Be Capability Model Descriptions

1a. Co-design only

1b. Building ecosystem capacity to enable 2 and 3

ENSURE- Capabilities that establish quality outcome fulfillment

- **Quality Assurance:** the ability to ensure that MC's content is of the highest standard via a standard framework (e.g. peer review)
- **Data Privacy Management:** the ability to harness IT systems to ensure all data captured by infrastructure is kept secure

ENABLE- Capabilities that support the organization's backend functioning

- **Business Development:** the ability to develop and implement growth opportunities, primarily by bringing in new revenue
- **Knowledge Translation:** the ability to translate data into insights, or data from one format to another
- **Impact Framework Development:** the ability to develop new impact measures that reflect sectoral needs
- **User-Centred Design Research:** the ability to engage in an iterative design process in which focus is placed on users and needs in each stage of the design process
- **Data Analytics:** the ability to analyze and communicate data so you can make decisions

ENGAGE-Capabilities that support frontend connection and relationships with partners, stakeholders, contributors, etc.

- **Facilitation:** the ability to support healthy conversations in the community that uncover needs, hopes, and fears in a respectful and culturally sensitive manner
- **Mediation & Conflict Management:** the ability to support stakeholders to understand one another's perspectives and manage conflict between them
- **International Relations:** the ability to develop and manage relations with international stakeholders
- **Event Management:** the ability to organization and bring together various interested stakeholders, ie. through in person and digital convenings, workshops, festivals, and other events
- **Stewardship:** the ability to organize and steer the ecosystem to reach collective goals