

BUS – 510
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KALAPRIYA CENTER FOR INDIAN PERFORMING
ARTS PROJECT DESIGN BRIEF

Process Book

Table of Contents

- Section 1
 - Project Description
 - Intent/Scope
- Exploration Questions
- Section 2
- Section 3
- Section 4
- Section 5
- Section 6
- Section 7
- Section 8

Section 1 – Articulating the Process

Project Description

The Kalapriya Center for Indian Performing Arts is a Chicago-based dance organization offering performance (through the Kalapriya Dance Company) and education services (through the Kalapriya Dance Academy) in and around the Chicago area. The Academy seeks to gain new members, and develop a new marketing strategy to capture new members existing within the Chicago Indian community, and within the Chicago dance community overall. Additionally, the project's aim is to capture an audience for Kalapriya Dance Company's professional productions of classical Indian dance.

Intent/Scope

Opportunities for Kalapriya can be divided twofold:

- (I) *Amateur Class Membership* and
- (II) *Company Production Audiences*

The initial scope is to better understand the audience members/attendees of Kalapriya's shows to drive future attendance numbers to greater levels, and to analyze existing research on this topic. Additionally, we seek to use this research and combine it with current best marketing practices and strategies in Chicago's (and similar cities') dance industry (and similar industries, i.e. yoga) to increase membership.

Exploration Questions

The exploration questions regarding (I) *Amateur Class Membership*:

- (1) Why do novice dancers begin taking lessons?
- (2) How do people seeking dance lessons become informed, decide?
- (3) What practices are other dance companies using to attract membership?
Both brick-and-mortar and virtual approaches will be taken.
- (4) In what ways can the studio address membership mental and physical health and service Chicago residents through community and activity.



Kalapriya Center for Indian Performing Arts

The exploration questions regarding (II) *Company Production Audiences*:

- (1) Where should marketing efforts target throughout Chicago: other dance studios, online platforms, local bill advertising?
- (2) What are audiences seeking to gain through attendance? How does Kalapriya broaden its audience appeal via marketing to differentiate attribute perception to these characteristics: contemporary, topical and approachable?

Target Users

As of project kick-off, we seek to target Gen Y and Millennial interested in Indian Culture not limited to, but consisting largely of ethnically Indian persons. The scope of our target audience members will be later determined by analysis of data on current audiences.

Research Plan

Kalapriya has collected its own survey data on its Company production attendees. This will be analyzed and parsed through in tandem with secondary data research sources, industry data, and collected focus group data with Academy class members.

Expected Outcomes

We expect to more effectively meet the needs of existing and potential audiences and students by developing a targeted marketing strategy. We aim to identify the terminal values of our current customer, and mark target areas of Chicago that will drive membership numbers to all-time highs.

Success Metrics

Success metrics will include, but are not limited to, increase in audience attendance (i.e. ticket sales) and increase in class membership (i.e. number of students enrolled). Additional customer engagement measures may be considered (i.e. amount and/or number of donations to the dance center).

Project Planning

A two-person team consisting of Devika Dhir, and Edgar Gangware will conduct the exploration, research compilation, analysis, and implementation.

Section 2 – Vision & Mission Statements, Value Proposition and 25 Word Elevator Pitch

Vision Statement

Devika and Edgar have established a vision with clear goals to achieve a sustainable business that follows in spirit with Kalapriya's existing goals:

Kalapriya Center for Indian Performing Arts

"Amid a constantly evolving global environment, Kalapriya participates in cultural and social programming and advocates for dance exchange and dance education. Kalapriya's programs reflect the unique Indian aesthetic and grandeur that entertain the Indian Diaspora and global audiences."¹

Our vision is the maximum level of engagement with Chicago's population (residents of different ethnicity, socioeconomic background, and familiarity with the performing arts) concerning the Indian Performing Arts' productions and academy.

Mission Statement

It is the mission of Kalapriya's engagement method to provide a variety of quality productions and educational classes, and to forge Kalapriya's relationships with other local businesses and academies in order to maximize academy attendance and performance audience via evidence based and plausibly implementable marketing strategy.

Value Proposition

FOR...	<ul style="list-style-type: none"> (1) The target audience for the academy is children of varying ages, and adults consisting largely of Gen Y and Millennials. (2) The target audience for the productions is interested adults, couples and families. For the purposes of a marketing strategy, adults already participating in the entertainment arts will be selected for research.
WHO...	<ul style="list-style-type: none"> (1) People seeking classical dance education. (2) People seeking cultural programming. (3) People wanting to forge community activity for themselves or their children.
(OUR)	<ul style="list-style-type: none"> (1) Kalapriya Dance Company (2) Kalapriya Dance Academy
WE DO THIS	Devika and Edgar will create and present a series of developed marketing strategies unlike Kalapriya has used before. Additionally, the new strategies will be evidence based on consumer research and a survey of the tools other industry marketing leaders are implementing. All will be

¹ <http://www.kalapriya.org/mission-and-vision/>

Kalapriya Center for Indian Performing Arts

BY...	recommendations, and all will be tailored to Kalapriya's strength and goals.
UNLIKE...	Other Chicago based dance companies use flyers and posters in traditional promotional areas. The placement of promotion is not necessarily research-based, nor is it based on any real understanding of customer needs, values or goals.
(OUR)	Our approach is data driven, and is based on highlighting areas (using industry best practice in evidence-based promotional areas) in which Kalapriya can identify itself as different and more targeted toward customer needs.

25 Word Elevator Pitch

"Develop a targeted marketing strategy based on data and best practices to maximize company production attendance and academy attendance to promote cultural exchange and exploration."

Names: Devika Dhir & Edgar Gangware	Date: 9/20/2016				
Project Name					
Kalapriya Center for Indian Performing Arts—Marketing Strategy					
Marketing Plan in exactly 25 words.	DEVELOP	A	TARGETED	MARKETING	STRATEGY
	BASED	ON	DATA	AND	BEST
	PRACTICES	TO	MAXIMIZE	COMPANY	PRODUCTION
	ATTENDANCE	AND	ACADEMY	ATTENDANCE	TO
	PROMOTE	CULTURAL	EXCHANGE	AND	EXPLORATION.

Section 3(a) - Secondary Research

Kalapriya Center for Indian Performing Arts

NAICS Code Classification and Industry Analysis

Kalapriya Center for Indian Performing Arts is classified as a part of the Dance Studios/Instruction industry, NAICS code 611610 (Dance Studio and School) because it is a performing arts studio that offers dance instruction ([naics.com](#)). Additionally, Kalapriya should also be categorized under the NAICS code 711120 because they do theater and the performing arts. These NAICS codes are also identified with the Art industry (except commercial and graphic) instruction, music instruction (e.g., piano, guitar), dance instruction, music schools (except academic), dance studios, performing arts schools (except academic), drama schools (except academic), photography schools (except commercial photography), and fine arts schools (except academic) ([naics.com](#)). Kalapriya is identified under the SIC code 791110203 for purposes of identification prior to 1997.

Kalapriya is defined as a private company. Its sales are defined under 0.18 million dollars per year. It has a high credit risk, but is also listed as likely to pay under its Marketing Prescreen Score. With seven listed employees, Kalapriya is classified as a small business in the industry. The industry is relatively stable with most dance companies currently operating over several years ([www.mergentintellect.com](#)). A list of these companies is provided below.

Currently, eight companies that teach dance with the same SIC score located within a three-mile radius are as follows: (1) Alma Dance School, LLC, (2) Jodie Sparr, (3) Arthur Murray Dance Studio, (4) Big City Swing Inc., (5) The Ruth Page Foundation, (6) Concert Dance, Inc., (7) Valentin Marciza, and (8) Hromovytzia Ukrainian Dance Ensemble ([mergentintellect.com](#)).

The other Indian dance studios/Companies in Chicago are as follows: (1) Bollywood Groove, (2) Mandala South Asian Performing Arts, (3) Meher Dance Company, (4) Natya Dance Theatre, and (5) Soham Dance Space. These are considered to be direct competitors to Kalapriya because they all offer Indian dance instruction and Company productions in the city of Chicago.

Lastly, studios/groups that provide similar services in the Chicagoland area are as follows: (1) Muntu Dance Theatre of Chicago, (2) West Indian Dance Theater Company, (3) Acharya Performing Arts Academy, (4) Steppenwolf (industry leader), (5) Chicago Center for Performing Arts (industry leader), (6) Bailiwick Repertory Theatre (Closed), and (7) Broadway Playhouse (industry leader).

All of these companies are relevant to Kalapriya because of their marketing practices and performance and class offerings. Kalapriya is more than a school, however. It is a performance art center that should be classified under the NAICS code 711120. There are seven other companies located in Chicago with this identification number. The largest is the Joffrey Ballet. In a similar vein, the Lyric Opera of Chicago is considered to be an industry leader among companies that produce live presentations ([www.mergentintellect.com](#)).

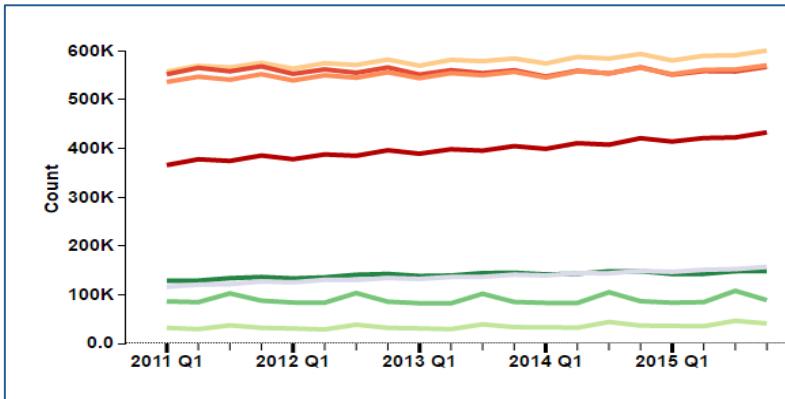
Market Analysis

The relevant forces that govern the current demand for dance classes are Chicago's current employment trends and the personal income of Chicago's residents

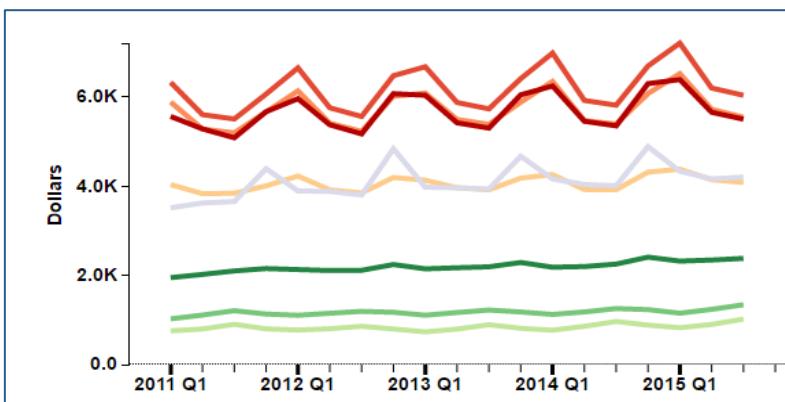
Kalapriya Center for Indian Performing Arts

(mergent.firstresearch.com). The higher the income that Chicago residents have, the more they are willing to spend on self-improvement and leisure activities. Additionally, higher levels of employment in the Chicago metropolitan area result in higher consumer ability to pay for these classes.

Current employment trends in Cook County are rising. The rising tides of employment in Chicago seem to project longevity into the future. Additionally, employment figures are gradually increasing. The graph below portrays levels of employment in Chicago (in thousands of people) over a four-year period starting at each quarter for different age groups (qwiexplorer.ces.census.gov).



For people aged 25-34, employment in Chicago peaked at around 600,000 people as of Q4 in 2015 (qwiexplorer.ces.census.gov). Likewise, income is increasing steadily in Cook County.



The Company performance aspect of Kalapriya is likewise influenced by similar factors. Performing arts are generally nurtured in large urban areas like Chicago. In the United States, the performing arts industry produces revenue of about 15 billion dollars annually. "Revenue (in current dollars) for the US performing arts industry is forecast to grow at an annual compounded rate of 5% between 2016 and 2020" (mergent.firstresearch.com).

Two factors appear to influence the demand for performance art: income (steady and slightly increasing), and leisure time of the prospective audience. Elaboration on prospective and currently enrolled students and performance audiences can be found in the primary research data analysis.

Kalapriya Center for Indian Performing Arts

It should be noted that the market always presents a potential risk unique to both class attendance and performance. This risk is associated with the high initial cost of starting a dance company, and that a company in the industry can easily be put out of business by a low level of attendance or enrollment (mergent.firstresearch.com).

Competitive Analysis

The trends in growth of employment and income indicate that there is some room for growth of the market, however most gains will need to be achieved at a greater rate than other performance and instruction companies in Chicago. In a positive light, "revenue (in current dollars) for US educational services, an indicator for education and training services, is forecast to grow at an annual compounded rate of 5% between 2016 and 2020" (mergent.firstresearch.com). Although the growth rate is for the industry of instruction classes as a whole, this indicates that the larger market Kalapriya resides in is looking healthy and ready to grow. Kalapriya will have to strategically place itself within the industry.

As previously mentioned within this report Kalapriya is a small company within the industry. Small companies within the education industry as a whole have the advantage of customization in instruction and personalized service (mergent.firstresearch.com). Therefore, to stay competitive it is important for further findings how best to customize itself for personalized service. Kalapriya is similarly sized in comparison to its direct competitors, all of which have fewer than ten employees (www.mergentintellect.com).

Concerning the theater production, two factors in the success of a theater company are producing shows that audiences actually want to see and maintaining efficient operations (mergent.firstresearch.com). Smaller companies have an advantage in their ability to produce unique shows, new shows or popular works. The 50 largest companies have around 30% of the revenue--making the market fragmented (mergent.firstresearch.com). Admission sales and federal funding seem to be the largest source of income for companies in performance industry in Chicago. "Ticket sales ("box-office receipts"), audience size, number of performances, and budget are major industry metrics. Most companies schedule a group of shows well in advance for each performance "season" (mergent.firstresearch.com).

Trend Analysis

Trend analysis for the education market as a whole is helpful in determining what might work best for Kalapriya. There is a current use of recruitment programs in the industry. These programs include using videos, presentations, and referral incentive programs to attract students. In addition, career fairs, open houses, print marketing in local newspapers, and brochures are available (mergent.firstresearch.com).

Broad goals in the industry as a whole are defined as self-fulfillment and certification achievement. As a non-profit organization, Kalapriya receives federal funding. Federal funding cuts are increasingly a concern for non-profit organizations overall (mergent.firstresearch.com).

Kalapriya Center for Indian Performing Arts

The major channels for tickets for performance art companies are “ticket agencies, travel agencies, venue box offices, online outlets (Ticketmaster and regional and local entertainment and ticketing websites), and performing arts companies’ own websites and apps” (mergent.firstresearch.com). Third party booking agents and taking advertisements out in other companies’ playbills are also popular means of increasing ticket sales.

There is a vast array of marketing venues available to Kalapriya. The major platforms are online, social media, print, radio, and television advertising. Exposure can also be achieved from corporate sponsorships, fundraising events, benefit performances, and membership drives (mergent.firstresearch.com). A popular form of marketing in performance arts is affiliate membership. These are fee-based loyalty programs that include discounted ticket sales, priority seating, as well as, special invitations to social events. Discount based promotions are prevalent in the industry as well (students, elderly, children).

A great case example of an affiliate membership program in a similar industry is Regal Entertainment Group’s “Regal Crown Club.” This loyalty program is designed to engage its core customer base, and is the most successful in its industry. Awards are given to frequent attendees (i.e. free movies, concessions) and now accounted for \$921 million of its box office and concession revenue in 2013 ([Regal Entertainment Group SWOT Analysis](#)). Other ideas from Regal relevant to Kalapriya are Regal’s selective discounting in certain communities or for certain age groups. Additionally, Regal partnered with the company “CaptionFish” which allows consumers to better search for the type of closed captioning they need during movies. It is a good idea for Kalapriya to keep in mind partnerships with search engines and other website platforms ([Regal Entertainment Group SWOT Analysis](#)). Lastly, Regal Cinemas uses acquisition of other companies to reach a broader audience, however Kalapriya should look to cross-promotion—which regal uses as well—to broaden its exposure. Also, a marketing partnership and collaboration could expand its reach as well.

SWOT Analysis

Strengths

Currently, Kalapriya differentiates itself from its competitors in Chicago’s Indian dance company industry in that it offers both classical and modern Indian dance instruction and performance, whereas competitors either offer only one or the other, or do not offer as many specific types of classical dance instruction and performance. Kalapriya also differentiates itself by offering cultural events and experiences beyond dance programming, such as concerts. Founded in 1994, Kalapriya has a well-established presence in the Chicago dance community with strong partnerships with local arts organizations, including (but not limited to): the Art Institute of Chicago, American Rhythm Center, Chicago Park District, Consulate General of India of Chicago, Deeply Rooted Dance Theater, the Field Museum, Old Town School of Folk Music, and The Laboratory Schools of University of Chicago.

Kalapriya is embedded into a local community, and it is unique. It has strength over international and wide exposure material because it does not face rampant piracy that other, wider-audience media does ([Regal Entertainment Group SWOT Analysis](#)).

Weaknesses

Kalapriya Center for Indian Performing Arts

Despite Kalapriya's established presence in Chicago, it does not effectively communicate its differentiation from the city's other Indian dance companies. The web site is not completely up to date on current offerings and media from recent productions. Additionally, Kalapriya employs a generally passive marketing strategy currently, sending newsletters and promotional materials via email. Email addresses are collected from Company production/event audiences and Academy students/parents. Kalapriya's social media presence consists of Facebook, Instagram, and Twitter accounts. There is no dedicated social media resource managing these accounts, and in particular, the Twitter account is not utilized in a meaningful way to generate conversation about Company activities. Additionally, Kalapriya is a small company in the industry, therefore making it susceptible to economic downturns and the effects on the community from which it achieves its donations. Many dance companies went out of business during the recession of the late 2000s (mergent.firstresearch.com).

Opportunities

Kalapriya has a significant opportunity to take a more active, targeted approach to marketing strategy. Using existing customer survey data, social media analytics, and seeking meaningful customer feedback will empower Kalapriya to better cater Academy and Company offerings to meet customer requirements.

The studio also has the opportunity to partner with local community and organizations outside it. For starters, there are many community local community opportunities for cross promotion, and locations for promotion.

At a local level there is the option of partnering with concessions or offering concessions at the theater. For both Regal Entertainment and AMC Entertainment Holdings Inc. there are opportunities through these concession stands in maximizing their revenue through concessions ([AMC Entertainment Holdings Inc., SWOT Analysis](#), [Regal Entertainment Group SWOT Analysis](#)). As of 2014, AMC Entertainment's revenue is 27% concession sales ([AMC Entertainment Holdings Inc., SWOT Analysis](#)).

At an international level there are some companies in similar industries that should be probed to see if promotion is available through them. For example, AMC Theaters currently owns 36% of the combined market share in Chicago, LA and NY ([AMC Entertainment Holdings Inc., SWOT Analysis](#)). Any availability to promote in their venue or partner with them (or similar industry giants like Regal Entertainment) would immediately give Kalapriya a leg up among its competition.

Quickly, we would like to touch on the subject of putting information online or what industry giants refer to as alternate media delivery. High quality videos posted online, trailers for performances, and high quality videos on social media can capture large segments of the established performance art students and audiences. Although internet downloads is a very large threat for large theaters, video sharing and downloads online could be a very productive tool for Kalapriya if used correctly.

Threats

Kalapriya Center for Indian Performing Arts

While Kalapriya is one of the foremost Indian arts organizations in Chicago, there are several Indian dance companies in the city. Kalapriya's direct competitors may not provide all the same offerings simultaneously, but those that focus on more specific types of instruction (i.e., only one type of classical dance) may be perceived by the customer as more focused, or not spread too thin across multiple areas. Live performance art is not the only threat facing Kalapriya as well.

Kalapriya does compete with international entertainment like movies and sports. Similar to the movie industry, any industry that centers on providing entertainment now faces threats from deliverable content ([Regal Entertainment Group SWOT Analysis](#)). This includes network cable, syndicated cable, satellite television, DVD's, on-Demand, pay-per-view, Netflix, and Internet downloads. The rising price sensitivity of consumers is pushing more people into staying at home ([Regal Entertainment Group SWOT Analysis](#)).

A small concern for Kalapriya is advertising in the mediums is overcrowding. Larger, broader entertainment companies consider the forums of internet, print and radio to be good channels for themselves. Additionally, they have access to word-of-mouth and native advertising (advertising the audience does not realize is advertising), so in our recommendations please keep an eye out for what we recommend as good channels versus overcrowded channels.

Lastly, Kalapriya also competes for the disposable income of people seeking other forms of entertainment like sporting events, amusement parks, live music concerts, and restaurants. If Kalapriya does not partner or promote in these venues or compete within them, these alternatives could erode their share of audience.

Porters Five Forces Analysis

Force	Dance Company/Studio Industry
Threat of New Entrants	Low
Bargaining Power of Buyers	High
Bargaining Power of Suppliers	Low
Threat of Substitutes	Low
Intensity of Rivalry	High
Power of Complements	High

Threat of New Entrants

The threat of new entrants is low for Kalapriya because it is one of the oldest Indian dance companies in Chicago. As a result, it has a reputation as an established company. Additionally, opening a new studio/dance company requires significant

Kalapriya Center for Indian Performing Arts

resources. A new company would need high amounts of capital, access to dance space(s) in the metropolitan area (where space can be a rare commodity and rent prices are high), new vendor relationships, etc. (mergent.firstresearch.com).

Bargaining Power of Buyers

The bargaining power of buyers for Kalapriya is high. Customers have several options of Indian dance studios/companies. While it is common for a student to remain loyal to a particular studio or company after investing a few sessions/semesters/years, pricing differences can encourage a switch. Additionally, performance audiences are not necessarily loyal to any one source of dance programming.

Bargaining Power of Suppliers

The bargaining power of suppliers for Kalapriya is low. As an established company, studio space relationships are strong. Kalapriya does not have to seek newly available spaces for classes. Additionally, In the Chicago metropolitan and greater Chicago-land areas, many supplier options exist in terms of performance venues, technical resources, and media resources.

Threat of Substitutes

The threat of substitutes for Kalapriya is low. A substitute for Indian dance study or performance would not yield the same results. Students or audiences who specifically seek Indian dance instruction or programming will only consider Indian dance companies. Alternatively, it is worth noting that students and audiences who have broader goals (such as opportunity for exercise, or exposure to arts) could meet their needs in other ways (for example, enrolling with a yoga studio, or attending a ballet company production).

Intensity of Rivalry

The intensity of rivalry for Kalapriya is high. Kalapriya has an established presence, but there are still many direct competitors in Chicago in the form of Indian dance companies. Some of these direct competitors offer only certain types of Indian dance, and customers may perceive such companies as more specialized. Kalapriya must differentiate itself to appeal to customers with differing goals.

Power of Complements

Power of complements for Kalapriya is high because its strong partnerships increase accessibility and visibility to potential customers. For instance, long-standing relationships with the American Rhythm Center, Chicago Park District, and The Laboratory Schools of the University of Chicago have generated student enrollment and performance audiences.

Section 3(b) – Primary Research

Primary Research Plan

There are two major models surrounding the attitudes a person has towards a service: the Tripartite model and the Multi-attribute attribute model. The Tripartite model consists of a

Kalapriya Center for Indian Performing Arts

person's affect, cognition and connotation. The result of all three is their overall attitude towards a given product or service. Our research approach keeps these elements in mind, however the Multi-attribute attribute model is more appropriate for our purposes.

This model is the basis of our research method selection and is the guiding structure of the questions we will ask our research participants. The Multi-attribute attribute model breaks down twofold. (1) What are the customer's existing beliefs about the services Kalapriya offers? (2) How important does the customer find the services that Kalapriya offers?

Once we determine the current attitudes towards Kalapriya's Academy offerings and Company performance art we will take a general sample of the promotional tools that potential audiences and students use to find out about Kalapriya. Finally, we will make a recommendation to Kalapriya concerning the tools available to them to more effectively shape consumer attitudes towards Kalapriya. This will better segment them among competitors, and better meet customer requirements.

Survey Data

The survey data currently on file is only relevant to performance audiences. The audience members form a wide segment of the target audience. The market further expands to audiences that have not already attended a Kalapriya performance. The survey data will be analyzed for trends. More importantly, it will serve as a jumping off point for target subjects when conducting one-on-one interviews.

One-on-One Interviews (Phone)

Interviews will be conducted with 10 people. Subjects will include event attendees and students/parents. The scope of this research method goes beyond the surveys to include insights from students/parents in addition to event attendees. One-on-one interviews will be conducted with audience members who responded at Company performances. Additionally, we seek to interview potential audience members through a random selection of Chicago arts entertainment community—such as Columbia college students and CSO attendees. Lastly, we aim to interview parents and students currently enrolled in the Kalapriya academy.

At first glance, focus groups seem a good tool for measuring attitudes from current audiences and classroom attendees, however the possibility of group think producing inaccurate readings into the attitudes we are trying to uncover is too great. Therefore, we determine that one-on-one interviews are the most effective method to achieve unbiased information.

There are many advantages associated with face-to-face interviews. Firstly, we will be able to confirm any data acquired through the survey data we have on file. Secondly, non-verbal cues and suggestions could provide helpful information, and indication to question respondents further. Another benefit is that it will be easier to maintain subject focus throughout the interviews.

One-on-One Interviews (Staff)

In addition to customer interviews, there are questions we need answered from the Kalapriya staff. We will interview the appropriate staff member(s), i.e. the Operations Manager and the Artistic Director, to gather this information.

Kalapriya Center for Indian Performing Arts

Focus Group

We will conduct a focus group with 10 students from Loyola University in order to gather information regarding their attitudes and opinions about dance.

Interview Questions

Preliminary Questions: Performance Attendee, Student or Parent of Student? Age? Ethnicity? Gender? Household Income? Workweek Hours? Family Size?

How customers in the markets formulate beliefs about Kalapriya based on its current marketing strategies and positioning:

1. Describe Kalapriya in six words.
2. How did you hear about Kalapriya?
3. How many Indian dance studios are you aware of?
4. If Kalapriya were a person, describe the type of person Kalapriya is.
5. How well does Kalapriya provide exposure to Indian culture and dance theory as compared to other Indian dance studios?
6. What is your current exposure to Indian culture and dance theory?
7. How frequently do you attend live performance art shows/events?
8. Before you decide to see performance art, what costs do you consider?
9. How much leisure time do you have? What do you do with it? What other hobbies did you consider losing time for when you signed up for a dance studio? If you have never signed up for a dance studio, why did you feel it would not be a good use of your leisure time?
10. What kind of performances does Kalapriya present? Describe what you've seen, and describe what these performances might look like?
11. Can you describe what is different about Kalapriya as compared to other studios (for both classes/productions)?

Identify what beliefs are trending among potential customers regarding the attributes they like to see in performances and classes:

12. What were your primary concerns before you enrolled in classes?
13. What does a typical day look like for you before you attend class/performance? Do you do anything specific to plan your day around class/performance time?
14. Describe a normal weekend for us. Now, describe a memorable, abnormal weekend.
15. Do you have many friends in classes currently? Was socializing a big factor in signing up for classes?
16. Did you weigh the pros and cons of classes alone? Did you consult someone else? Whom?
17. What do you hope to see as a result of classes?
18. What would say the results of taking these classes have been?
19. Did you know what type of dance classes you would take prior to registering?

Kalapriya Center for Indian Performing Arts

20. Is there any classes you would like to see added to the class listings?

A description of the most popular promotion methods seen by potential customers:

21. How did you get into dance?
22. Where did you hear about the dance studios you know?
23. Do you ever use social media to interact with dance studios?
24. Have you ever used a coupon or taken advantage of a special that a dance studio is offering?
25. Did you visit the Kalapriya website? Have you ever before? If yes, how often?
26. Have you ever seen print media concerning dance studios? Where did you see it?
27. How often do you see live shows? Tell us about them. How did you hear about them?

Section 4 - What's Your Story?

Our team, Devika and Edgar, decided to go with creating a Narrative Storytelling because we feel there are too many types of customers for a visual storyboard, and we both lack the requisite talent for anything too visual. Please consider the following customers below.

Narrative Storytelling

(Persona A) Parent of child student:

Persona – Indian parent, wants children to follow in footsteps of studying classical Indian dance, connect to Indian roots while growing up in the US.

Meet Kiran, a 40-year-old Senior IT Consultant. She is married, and a mother to two daughters (5 and 7 years). She studied Bharat Natayam as a child and young adult growing up in Delhi, India. She completed her *Arangetram* when she was 17 years old, and continued to dance until she came to the U.S. for her graduate studies. It is very important to her that her children grow up knowing their Indian heritage, and having similar experiences to her own with learning dance at a young age into early adulthood. About a year ago, she received a couple postcards in the mail from two Indian dance studios in Chicago: one from Kalapriya Center for Indian Performing Arts, and one from Soham Dance Space. Both offered discounts for early bird class registration. In making her decision, Kiran researched the two studios, and after finding that Kalapriya was established before Soham, she decided to enroll her daughters in children's Bharat Natayam classes with Kalapriya.

Persona – Lab School parent, wants child to take classes after seeing their showcase performance at the Lab schools.

Meet Jerald, a 52-year-old lawyer. He is divorced, and father to one daughter (aged 17 years). He has lived in Chicago all his life, and has attended the University of Chicago Laboratory School for his own primary and secondary education. His daughter has also attended the Lab School for primary and secondary education. It was through the Lab School arts programs that Jerald and his daughter first became exposed to Kalapriya. Kalapriya partners with the Lab School to provide classical Indian dance education classes for the primary grade levels. Each term, a small showcase is presented to

Kalapriya Center for Indian Performing Arts

the parents, where students can demonstrate what they have learned in the Kalapriya class sessions. Jerald himself has a keen interest in South Asian cultures and travel, and when he first saw his daughter perform in the showcase (at 5 years old), he made the decision to enroll her in Kalapriya's children's Bharat Natayam classes. At 14 years old, she joined the Kalapriya Dance Company as a company dancer, in addition to continuing classes.

(Persona B) Adult student:

Persona—Adult with significant classical Indian dance experience looking to maintain skills.

Meet Divya, a 27 year old management consultant. She recently moved to Chicago, and grew up studying Bharat Natayam in the U.S. and completed her *Arangetram* at the age of 14. She continued to dance post-*arangetram*, and is looking for the best option of dance studio in Chicago to enroll in advanced classes.

Persona—Adult with no classical Indian dance experience but who has interest in learning classical Indian dance.

Meet Kaavya, a 24-year-old process engineer who grew up in Chennai, India, and came to the US for graduate studies. She has always admired the art of Bharat Natayam, but has never tried dance classes. She is looking for a studio that will be friendly to adult students of classical dance who have no experience.

Persona—Adult with general interest in exercise through dance.

Meet Kirsten, 26 years old, and she works as a graphic artist. She grew up in Portland, Oregon, but has lived in Chicago for the past four years. She has attended a few Indian dance performances with her boyfriend, Kalpin. She is interested in taking dance classes, but not at a classical level. Her goal is to achieve a workout that doesn't feel like a workout. She found Kalapriya's website in the results for a Google search of "Bollywood classes in Chicago."

Persona—Attendee with specific interest in Indian cultural events.

Meet Andrew, a twenty-six-year old rooms control manager at a Renaissance hotel. He enjoys performance arts, and generally goes to a live show at least four times a year. Although he does not seek out flyers and promotions himself, he is generally open to the swaying advice of his friends. He does not have any particular interest in Indian culture, however he is a xenophile and speaks multiple languages.

Section 5 – Pivot!

During our discussions in our focus group and through our phone interviews we discovered a general hesitation and lack of vision about Indian Dance and what it could mean to the lives of potential customers. People are afraid of cultural appropriation, and people seem to be interested more in fitness or well being than of the development of a performance art skill. Because of this we are looking deeper into ways Kalapriya could position itself differently, and options it could carry to offer itself to a broader range of customers.

Kalapriya Center for Indian Performing Arts

At this point we have learned that other studios offer dance, however they also offer additional services for their customers. Some offer daycare-like services. Others offer a way for their customers to lose weight or to get in shape. In a way, these offerings seem to be a natural extension of Indian Dance, and they seem to fit within their given brands and these other dance companies use their brand alongside their offerings and in their promotions.

We had some setbacks during our research as well. We were unable to find best locations for promotions. We did do some fieldwork, however we were only able to locate major advertising real-estate (such as along the L-lines) instead of more specific places that would be sure-fire ways to increase customer traffic. Therefore, from this point forward, we will allow the websites mentioned in the focus group speak to promotion locations and not explore the topic further.

We did some research into what customers think of the Kalapriya brand. Now, we would like to pivot towards an examination of the Kalapriya brand, and explore any other possible offerings Kalapriya could make in establishing itself among its competition. Any additional offerings will have to fit inside the Kalapriya brand and should feel like an extension of the Kalapriya brand. Additionally, we would like to delve further into what makes a website shine, since our findings suggest that a good website is paramount in developing a strong promotional strategy.

Section 6 – Assumption Testing and Prototyping

Our project has always been different, and that difference is most notable here. In section six below we have provided a Brand Analysis using the Assumption Testing/Prototyping tools for Kalapriya. Then, we provide a list of recommendations based on our research that we feel will move the metrics of success we outlined in Section 1. As a reminder, these metrics are increase in audience attendance (i.e. ticket sales) and increase in class membership (i.e. number of students enrolled). Additional customer engagement measures may be considered (i.e. amount and/or number of donations to the dance center).

The Brand

In order to know if the Kalapriya brand is marketable and if a prototype is developable as the brand stands we need to conduct a test. Their concept must pass the test in order to move forward with our recommendations based on their brand as it stands. The test questions are as follows:

1. The Value Test: Will customers buy it?
2. The Execution Test: Can it be created and delivered at a cost that works?
3. The Scale Test: Can a promotional campaign be built big enough so that the effect is profound?
4. The Defensibility Test: Can competitors easily copy us?

The Kalapriya brand is a strong, orange color. Through interviews with Kalapriya's leaders we discovered that not much thought was put into what the brand says about Kalapriya and where it positions the studio to potential audiences. The company is more interested in satisfying the needs of the grantors than audiences—understandably.



KALAPRIYA
CENTER FOR INDIAN PERFORMING ARTS

Kalapriya Center for Indian Performing Arts

Based on our data the Kalapriya brand is seen as the following picture indicates:



The Kalapriya brand is strong and does pass the test we set out for it. Customers will buy it because customers do buy it. Large enough campaigns exist already to promote other studios. It is being delivered at costs that work, but competitors are not copying the Kalapriya brand.

Here a few of Kalapriya's competitors:



Based on our research findings, Kalapriya's brand does not offer the tranquility of Mandala's brand, or the laid-back nature that Soham's brand projects. However, Kalapriya does offer the perceived benefits we listed above, as well as a rich impression of authority and knowledge over the topic of not only Indian dance, but over Indian culture as well. With a clear understanding of the Kalapriya brand in mind, below we recommend our Recommendations (constituting the rest of our prototype section).

Kalapriya Center for Indian Performing Arts

Promotion Recommendations

There is a range of promotional practices being used today. Before we begin, however, here are Kalapriya's current strategies for its performances. For advertising, brand building, and promotion tools Kalapriya has the following:

- Website
- Social Media
- Event Information Sites
- Print Materials
- Discounts to Partners and Specific Demographics

Promotional Tools – Establishing Your Brand Better

Kalapriya is not using or employing a broad range of promotional tools at its disposal. There are several ways in which Kalapriya can maximize its potential. If Kalapriya pursues these tools, *they should advertise them* on their website, in advertisements, and through social media, aggressively, and consistently. And allow the people who receive them to share, and better yet, give them a reason to. Reasons to share or involve other people could be as simple as raffle prizes for people who share or repost Facebook posts. Or if they bring in a new customer offer them a discount. I will mention more reasons as I present the promotional tools below.

Studio Tours

The first is advertising and giving studio tours, and aggressively advertising them. It is currently best practice for all artists to give studio tours (forbes.com). This is essential for people who wish to attend and sign up for long-term classes. You wouldn't buy a car without visiting the lot; so Kalapriya should advertise that its open for eyesight! Other studios are doing this as well.

A similar Chicago-land business, Alma Dance School, offers a wide range of promotions on its website and it promotes them aggressively. Although, the school primarily teaches (Cuban style) ballet, it is similar to Kalapriya in that it provides certification, offers child courses, and does live performances. They do annual sales of approximately .03 million (mergent.firstresearch.com). Take a look at their website:



The invitation to tour the studio that is prominently displayed on the website homepage is more inviting and less exclusive than Kalapriya's website homepage, which makes no similar offers. An additional approach that would take this further would be to offer virtual studio tours on social media, and direct traffic to social media pages simultaneously.

Free Trial Classes

Another method of bringing new students into the academy is by offering free trial classes (See Alma Website Above). A free trial is tried and true method of getting potential customers toes wet. Advertise on this. However, there is more to the Free Trial Classes than you would think.

Free Trial Classes can be used as a cross-promotional tool, and it can be used creatively and in new inventive ways (leadtail.com). First, if Kalapriya is looking for a way to maximize its membership on social media sites like Instagram, Facebook and Twitter, why not use Free Trial Classes as the cost of attending the free trial? Use a “social sign on”, or use Facebook attendance or subscription as the class list itself. This is a surefire way to obtain more followers and subscribers.

If Kalapriya does implement a free trial promotion, they must ensure that there is an easy way of sharing the offer on social media, or make the event accessible only to those who share it to a certain amount of people. This can boost attendance to classes, and that attendance can be used to promote live shows as well.

Bring a Friend to Class

Let's take another look at Alma Dance School's webpage:

Kalapriya Center for Indian Performing Arts

The screenshot shows a dark-themed website for Kalapriya. At the top left is the logo for 'Alma Dance School'. A banner at the top right encourages visitors to 'PLEASE STOP BY FOR A STUDIO TOUR OR CONTACT US FOR A FREE TRIAL CLASS'. Below this, there are three main news items:

- NUTCRACKER TICKETS ARE NOW AVAILABLE FOR PURCHASE!** (with a 'Read More' link)
- "BRING-A-FRIEND TO CLASS" WEEK IS COMING UP. IT WILL BE FROM OCTOBER 10-15TH. STUDENTS THAT BRING FRIENDS WILL HAVE A CHANCE TO ENTER THE RAFFLE FOR A FREE GIFT CARD.** (with a 'Read More' link)
- NUTCRACKER 2016 PERFORMANCES**
SATURDAY DEC 17TH AT 7:00PM
SUNDAY DEC 18TH AT 2:00PM
WHERE: ELGIN COMMUNITY COLLEGE

They offer a “bring a friend to class week.” This allows them to expose people to their type of dance and create impressions on what it is they do. Of course, this needs to be advertised aggressively and can be used to boost social media exposure. However, I also feel this helps tackle some of the problems Kalapriya’s image has.

According to our focus group results (Appendix D), non-Indian potential students feel uncomfortable showing up alone. They also are afraid of cultural appropriation, and Kalapriya’s class’s high skill level. Bringing friends to class could lower anxiety, and allow more room for sampling. For example, Colin Tierney (Appendix D: 1 on 1 Interview) failed to attend break dancing classes he signed up for because he would have had to do it alone, and he felt uneasy about a different cultural setting. Involving friends in the process could tip “on-the-fence” customers into becoming full time students. This promotion could also serve to benefit the performance branch of Kalapriya. The more foot traffic and exposure to Indian dance and Kalapriya; the more likely it is more audience members attend Kalapriya shows and performance arts.

Community Outreach

Kalapriya does a ton of work to do community outreach, however we felt it would be prudent to provide an example of the best practices when it comes to community outreach. Therefore, below we present the Joffrey School of Dance’s community outreach program.

Joffrey School of Dance was the most well-known dance studio among our focus group participants and one-on-one interviews. They have a single location in Chicago and make approximately 20 million dollars in sales (mergentintellect.com). Therefore, they provide an excellent case study and will be referenced regularly throughout the remainder of our recommendations.

One of success aspects of Joffrey is their Community Engagement CCE program. It has been going strong for 15 years. It is based on Illinois Fine Arts Goals and Social Emotional Learning standards, therefore they receive funding for it and it is generally supported at the local government level. One of their most successful programs is the Lemon’s Bridge Program. It focuses on the young ages of grades 1-2. It introduces students in Chicago Public Schools to classical ballets, provides instruction at the schools, and invites the best of

Kalapriya Center for Indian Performing Arts

students to participate in classes at the school. They now charge for the privilege of farming customers of public schools. Kalapriya should look into similar programs available.

Website/Competitor Analysis

The Kalapriya website has some of its own glitches and bugs. However, during our one-on-one interview with the staff we learned that they were aware of these bugs and they were moving to fix them. However, our research pointed out that a strong website is paramount because the customers generally incorporate it into their decision making when deciding whether or not to buy something like dance lessons or tickets to a show. Therefore, below we provide an analysis of Kalapriya's competitors websites and what our research points is positive about them that Kalapriya can mimic into their own website.

Bollywood Groove

- Positive customer testimonials prominently displayed on website homepage:

What our members say

Meghan B: I am hooked. Seriously one of the best workouts ever; the hour flies by and I'm a sweaty mess within the first five minutes. The instructors are incredible; they truly pump up the room. I'd recommend this class to anyone, whether or not you have any dancing experience. Trust me, it's the most fun you'll ever have working out.

Sarita B: Our daughter Eliana has been attending classes with Bollywood Groove and Miss Ajanta for a couple of years and she loves it! It is a wonderful blend of fun, dancing, and learning about India.

[Click here to read All Reviews](#)

- Classes and workshops emphasized on website homepage:

About Us Cardio Class Kids Class !! Kids BOOKS !! Event Services News/Blog Contact Us

Spreading the joy of Bollywood Dance since 2008!

Kids Dance & Culture Classes

Adults Fitness Classes

Workshops & Performances

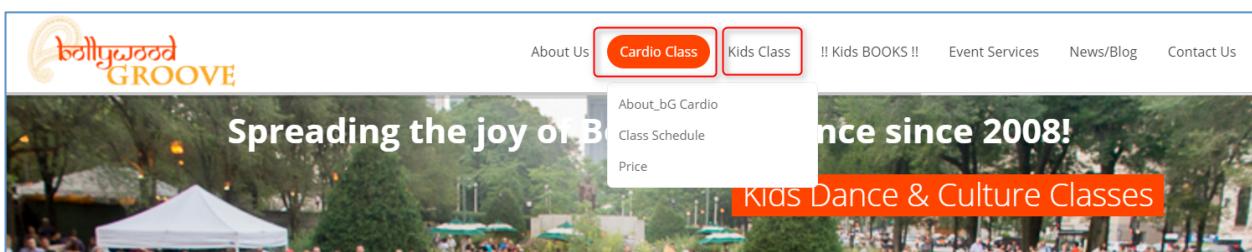
A Bollywood Dance, Fitness & Entertainment Company

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- Description of company clearly stated on website homepage (it is obvious to the viewer that this company offers Bollywood dance, Fitness opportunities, and Entertainment):



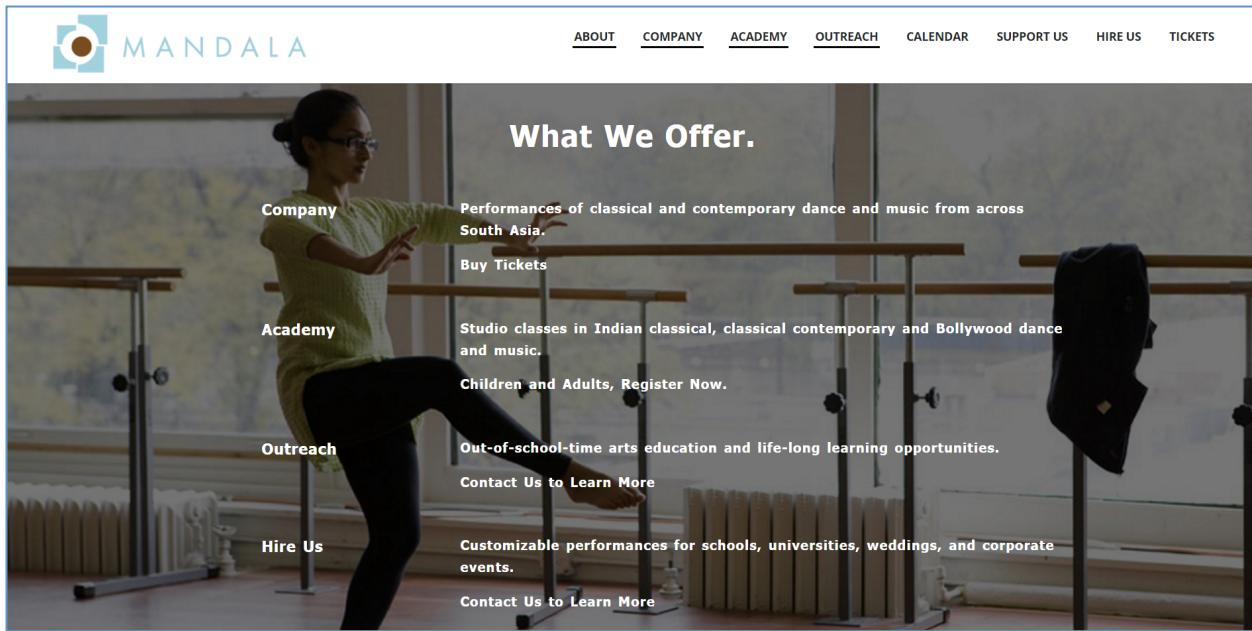
- Classes offered clearly listed on website homepage:



Mandala South Asian Performing Arts

- Overview of all services offered on website homepage:

Kalapriya Center for Indian Performing Arts



MANDALA

ABOUT COMPANY ACADEMY OUTREACH CALENDAR SUPPORT US HIRE US TICKETS

What We Offer.

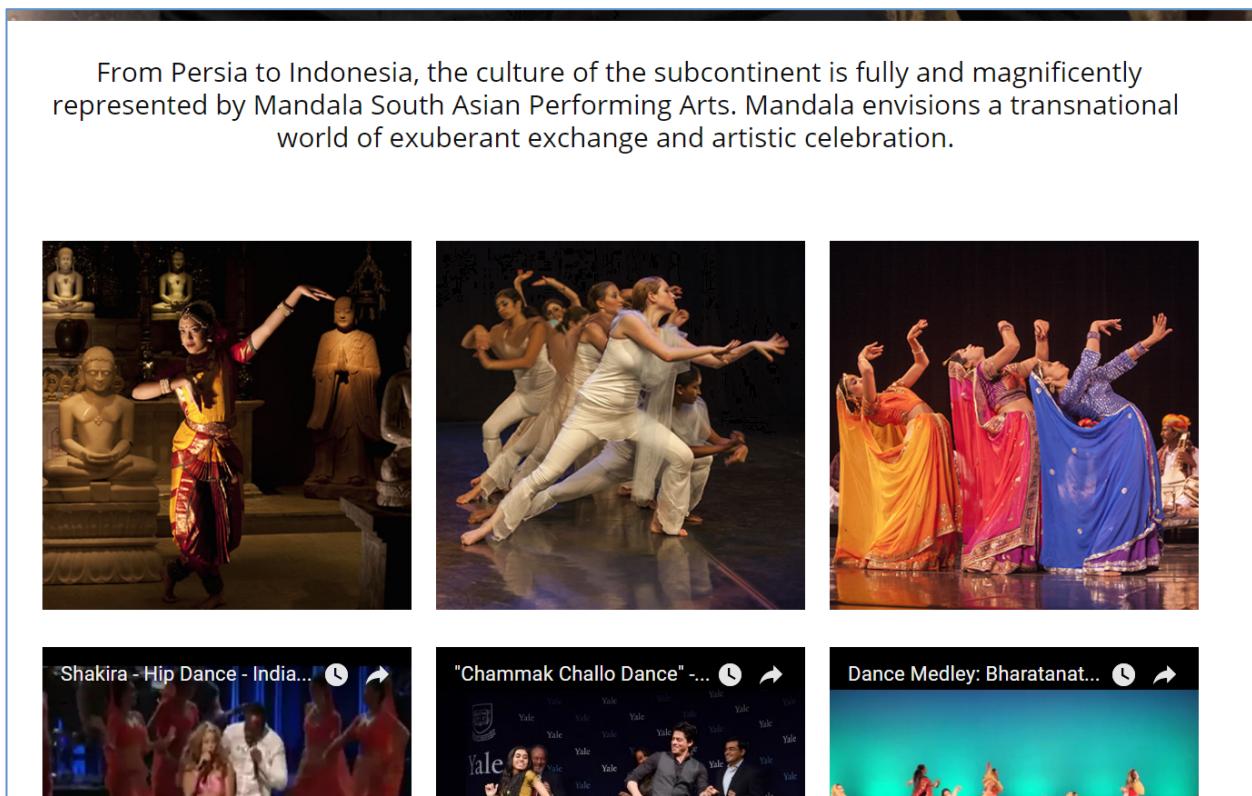
Company Performances of classical and contemporary dance and music from across South Asia.
[Buy Tickets](#)

Academy Studio classes in Indian classical, classical contemporary and Bollywood dance and music.
Children and Adults, Register Now.
[Contact Us to Learn More](#)

Outreach Out-of-school-time arts education and life-long learning opportunities.
[Contact Us to Learn More](#)

Hire Us Customizable performances for schools, universities, weddings, and corporate events.
[Contact Us to Learn More](#)

- Eye-catching gallery of images and video prominently displayed on home page of website:



From Persia to Indonesia, the culture of the subcontinent is fully and magnificently represented by Mandala South Asian Performing Arts. Mandala envisions a transnational world of exuberant exchange and artistic celebration.



Shakira - Hip Dance - India...



"Chammak Challo Dance" ...



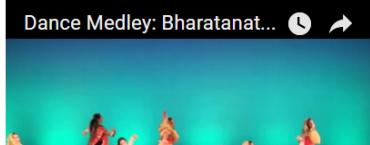
Dance Medley: Bharatanat...



Shakira - Hip Dance - India...



"Chammak Challo Dance" ...



Dance Medley: Bharatanat...

Meher Dance Company

Kalapriya Center for Indian Performing Arts

- Company description clearly articulates all offered services succinctly on the home page (i.e. dance performance, choreography, and education).



Natya Dance Theatre

- 'About' section of website clearly outlines scope of Natya's activities (Performing, Presenting, Teaching, and Community Outreach). Kalapriya has similar scope, but its website's 'About' section does not clearly communicate this.

Natya Dance Theatre (NDT), under the artistic leadership of Hema Rajagopalan, is one of the most critically acclaimed and culturally treasured Indian dance companies in the United States. NDT was founded in 1974, in Chicago, IL. The highly innovative work of NDT offers profound and subtle expressions of humanity's deepest questions and values in the context of our present-day lives. Rooted in Bharata Natyam, one of the great classical dance forms of India, NDT preserves and perpetuates Bharata Natyam in all its classical rigor, and moves the art form in innovative directions to foster cultural exchange through dance. NDT's contemporary interpretations incorporate dynamic body movement, rhythmic footwork, hand gestures and facial expressions to convey meaning and emotion that create rasa, aesthetic experiences that spiritually transform audiences worldwide.

Audiences and critics worldwide have recognized the artistic excellence of the NDT Company, which *The New York Times* hailed as, "Triumphant...an enticing mixture of restraint and abundance." Recent celebrated performance highlights include: performances with cellist Yo-Yo Ma and the Silk Road Ensemble before an audience of 13,000 in Chicago's Millennium Park; NDT's selection as the first American company ever to appear at the prestigious World Music Institute in New York City; and serving as the only dance company selected to create an original work for performance at the 2002 Olympic Games in Salt Lake City, Utah.

The four pillars of our work are:

- Performing, including a professional touring company engaging audiences nationally and across the globe
- Presenting the finest Indian performing artists working in several genres
- Teaching young students at the Academy
- Community Outreach

NDT is a six-time recipient of the *Chicago Reader* "Critic's Choice." In 2003, NDT was the first Indian dance company to receive the prestigious Chicago Dance Award, and is a 2004 recipient of the Paul Berger Arts Entrepreneurship Award from Columbia College Chicago. NDT was featured in 2005 in *The Chicago Dance Project*, a 13-part series produced by PBS, and in 2006 in *Arts Across Illinois CenterStage* on WTTW Channel 11, and in a 1994 PBS production, *World Stage Chicago*, for which Hema Rajagopalan received an Emmy award.

NDT has been presented regularly at some of the Chicago area's finest venues including the Ravinia Festival, the Museum of Contemporary Art, The Dance Center of Columbia College Chicago,

Kalapriya Center for Indian Performing Arts

Soham Dance Space

- Detailed instructor information is provided on the 'Staff' page of the website, including information on where/with whom the staff has trained in dance. This strengthens the studio's credibility and offers insight into perspectives the staff have had exposure to and would offer students.

[HOME](#) [ABOUT](#) [COMPANY](#) [CLASSES](#) [CAMPS](#) [NEWS](#)
DONATE



ANJAL CHANDE, FOUNDER & ARTISTIC DIRECTOR

Anjal Chande is a second-generation Indian-American practitioner of bharatanatyam and the Founder/Director of Soham Dance Space in Chicago, which she leads with an expansive vision of the possibilities for Indian dance.

She actively produces her own shows, writes her own poetry, and composes original music in tandem with her dance making. *Time Out Chicago* described her work as "arrestingly poetic" and "breaking out of the box of ethnic dance." Anjal has performed at venues and festivals around the world, including the World Music Festival in Chicago, Dazzle Jazz Club in Denver, Nrtya Sura Bharati Festival at Chinmaya Vibhooti, Pune, National Center for Performing Arts & National Gallery of Modern Art in Mumbai, and Brahma Gana Sabha & German Hall in Chennai.

She is a disciple of Smt. Hema Rajagopalan of Natya Dance Theatre, Chicago, and has also studied under renowned gurus of India: Bhagwatula Sri Seetharam Sharma of Kalakshetra, Smt. Jayanthi Subramaniam, and Smt. Bragha Bessell. She is a tabla player and percussionist and studied extensively under Raju Deshmukh and Pandit Swapan Chaudhuri at the Ali Akbar College of Music. She has also completed the 200-hour teacher training program at Moksha Yoga Chicago.

Anjal's expertise in bharatanatyam is a result of many years of intensive study, an unwavering dedication to the dance form, and a unique talent to understand, execute, and shed light on the nuances of this complex art. Her commitment to training has resulted in the highest proficiency in performance technique and in-depth knowledge of all main aspects of bharatanatyam and related arts and philosophy. Anjal has incorporated her mastery of yoga asana, fundamental bharatanatyam technique and theory, and dance items from the traditional membrane repertoire into Soham's curriculum. She adds her own unique style with contemporary choreography and innovative applications of the art. You can explore her original choreography and performance work at anjalchande.com.



SAVITHA CHELLADURAI, TEACHER

Savitha Chelladurai joined Soham Dance Space in early 2012 and serves as an associate board member, assistant teacher, and performer. She studied bharatanatyam dance as a teenager in Malaysia at the Temple of Fine Arts, Kuala Lumpur, and completed her arangetram performance in 2001. Savitha holds an engineering degree from the University of Michigan and works in Chicago's information technology industry while pursuing an MBA in Environmental Management and Sustainability at the Illinois Institute of Technology. She continues to pursue her passion for dance through ongoing participation in Chicago's bharatanatyam scene.

Section 7 – Customer Co-Creation and Napkin Pitch

Customer Co-Creation

Kalapriya Center for Indian Performing Arts

We went back to talk with Candice (Appendix D, Phone Interviews) to carry out this exercise. Candice dropped out of Soham Dance studio because she felt it was too hard and overwhelming. We trust Candice, and Candice was hungry to participate in an artistic activity in her free time.

This time, we were only interested in introducing the concept of something new offered by Kalapriya. With Candice, we brainstormed any additional offerings she believes an Indian dance studio should offer. These offerings we brainstormed are as follows:

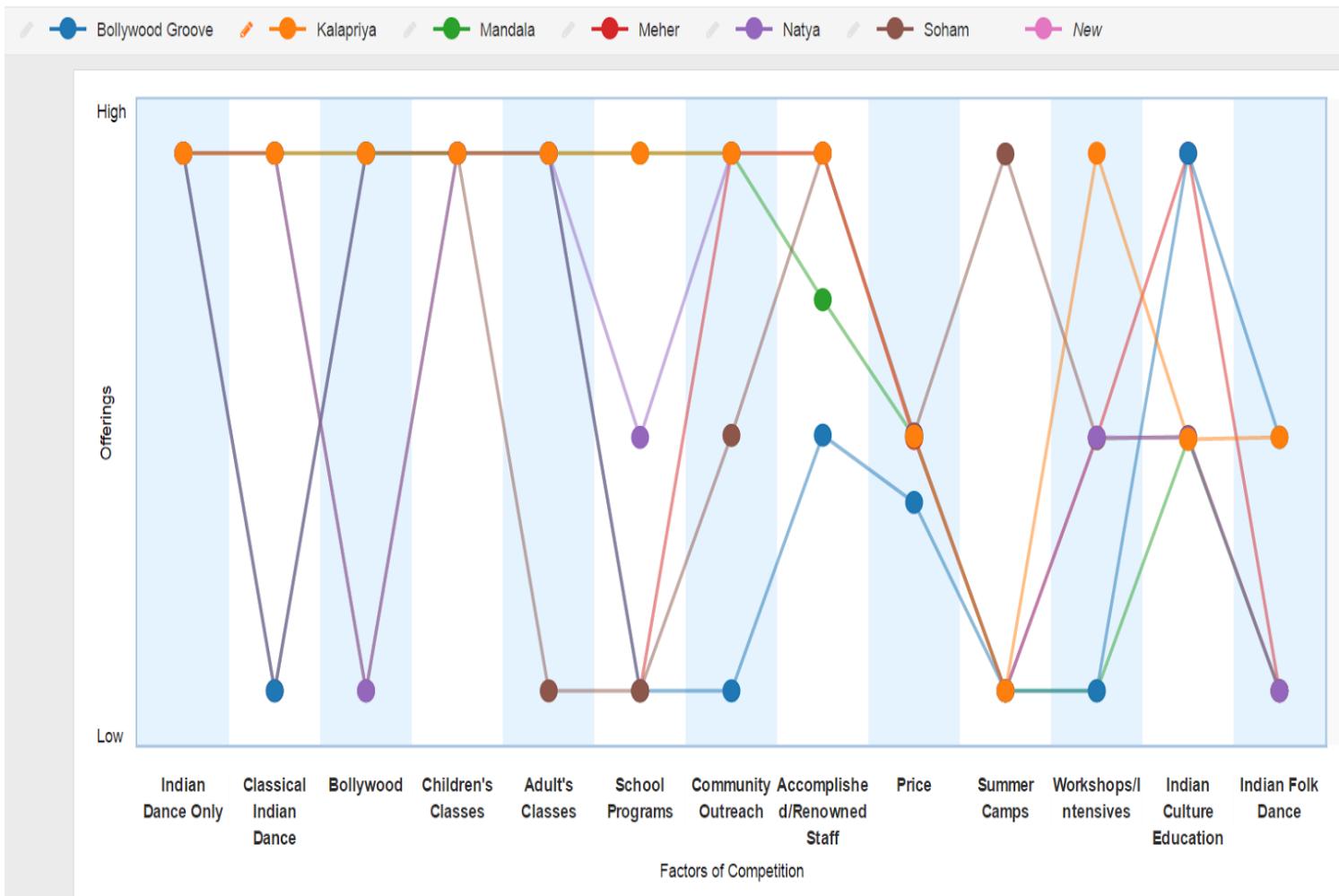
Online videos, fitness programs, date-night classes, Yoga (all types), authentic Indian cooking classes, Hari Krishna religious class and spiritual Yoga, Bollywood movie nights, dance mixes with different styles, partnering with business in little India. Most these concepts served to confirm our faith in adding Yoga classes. Her feedback was also a little extra evidence in support of the idea that Kalapriya's brand is distinctly and deeply Indian as compared to other brands.

Napkin Pitch

NAPKIN PITCH: YOGA	
Need	Approach
<ul style="list-style-type: none"> Non customers who seek cultural experience/activity not as rigorous as classical dance Noncustomers who seek affordable fitness membership Existing customers seeking complement to dance studies 	<ul style="list-style-type: none"> Aggressive pricing strategy (lower than popular Chicago yoga studios) Credible, culturally aware instructors
<ul style="list-style-type: none"> Accessible, approachable, affordable Authentic yoga experience Improve fitness (strength, stamina) 	<ul style="list-style-type: none"> Fitness centers/yoga studios in Chicago offer pricey memberships Competitors will not be able to meet Kalapriya's pricing

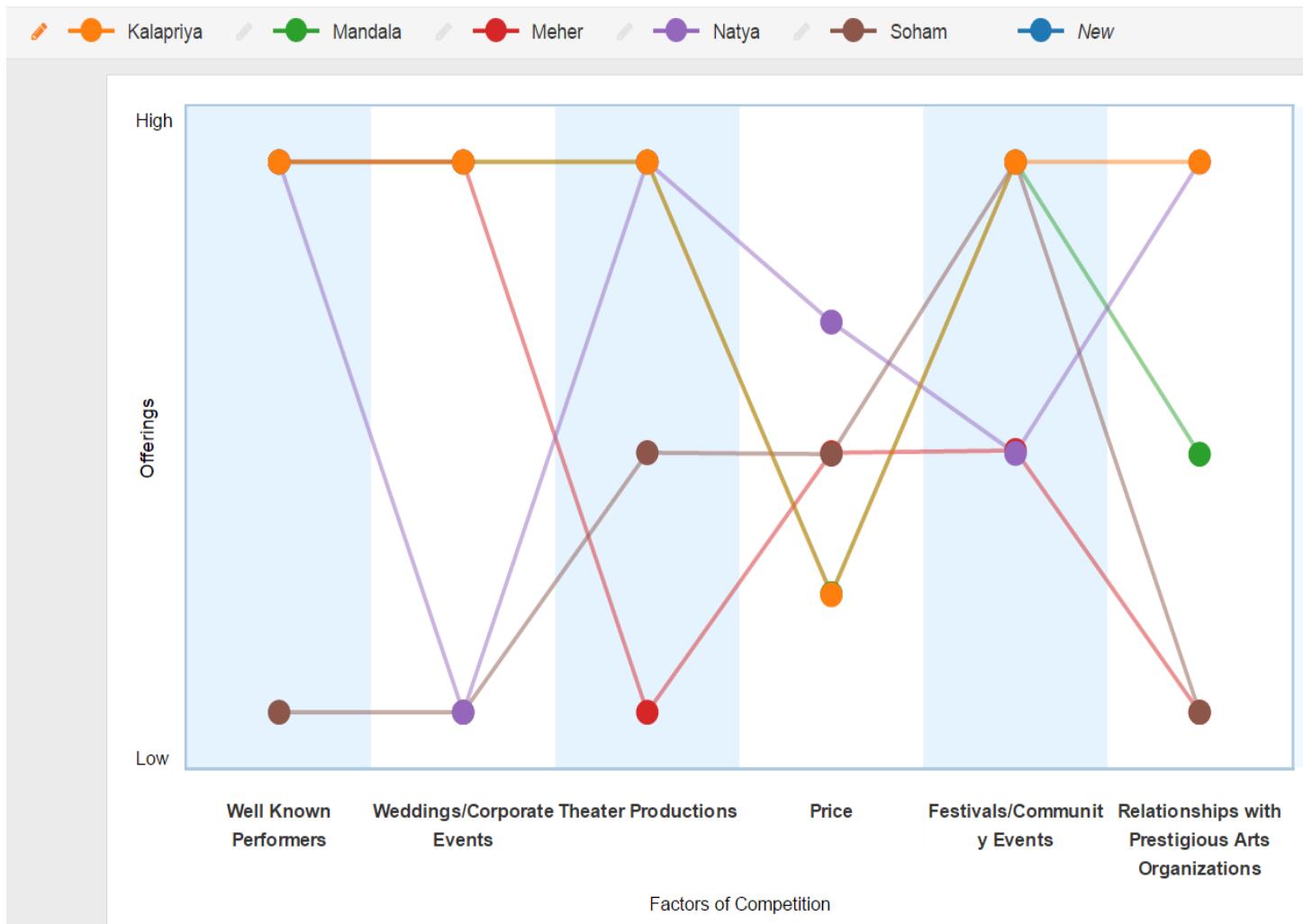
Section 8 – Blue Ocean Strategy and REVISED Vision & Mission Statements

Academy As-Is Strategy     



Kalapriya Center for Indian Performing Arts

Company As-Is Strategy



Appendix A – Pestel Analysis

Political:

Kalapriya is a 501(c)(3) non-profit organization. Kalapriya is eligible to receive grants, and cannot have any political affiliations. Thus, there are no political factors relevant to this project.

Economic:

Kalapriya Center for Indian Performing Arts

Economic costs relevant to this project are Chicago entertainment industry prices.

Social:

Social factors relevant to this project are demographic and cultural preferences of target audiences and class membership.

Technological:

Technological factors relevant to this project are virtual avenues of marketing and interacting with target audiences and class membership (i.e., social media, website, e-communication).

Environmental:

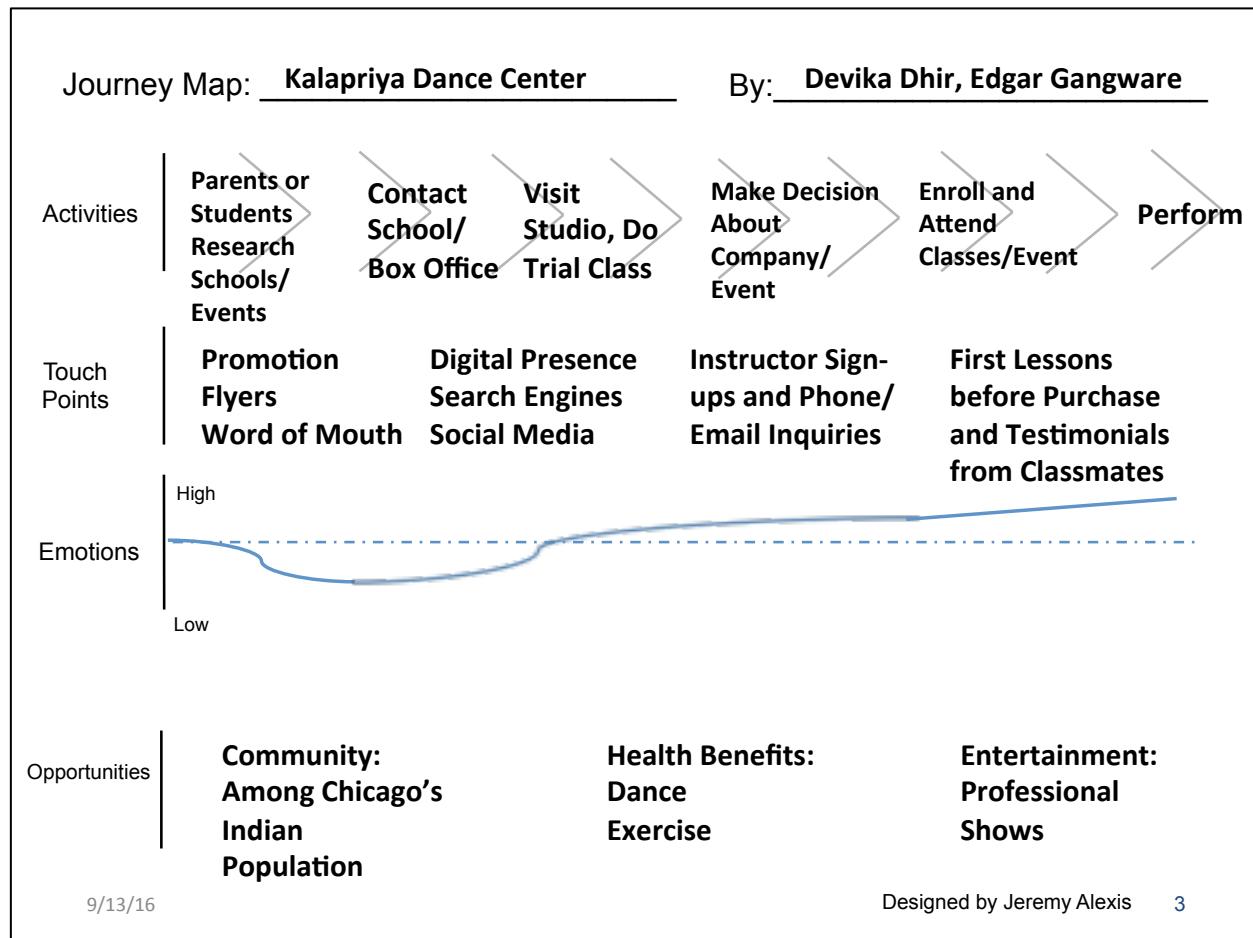
Environmental factors relevant to this project are consideration for marketing materials (i.e. paper products) and logistical resources (i.e. postal resources for mailers).

Legal:

Legal factors relevant to this project are ensuring that all research activities comply with ethical standards, and that all activities comply with federal requirements for 501(c)(a) organizations.

Appendix B – “ideal” Journey Map

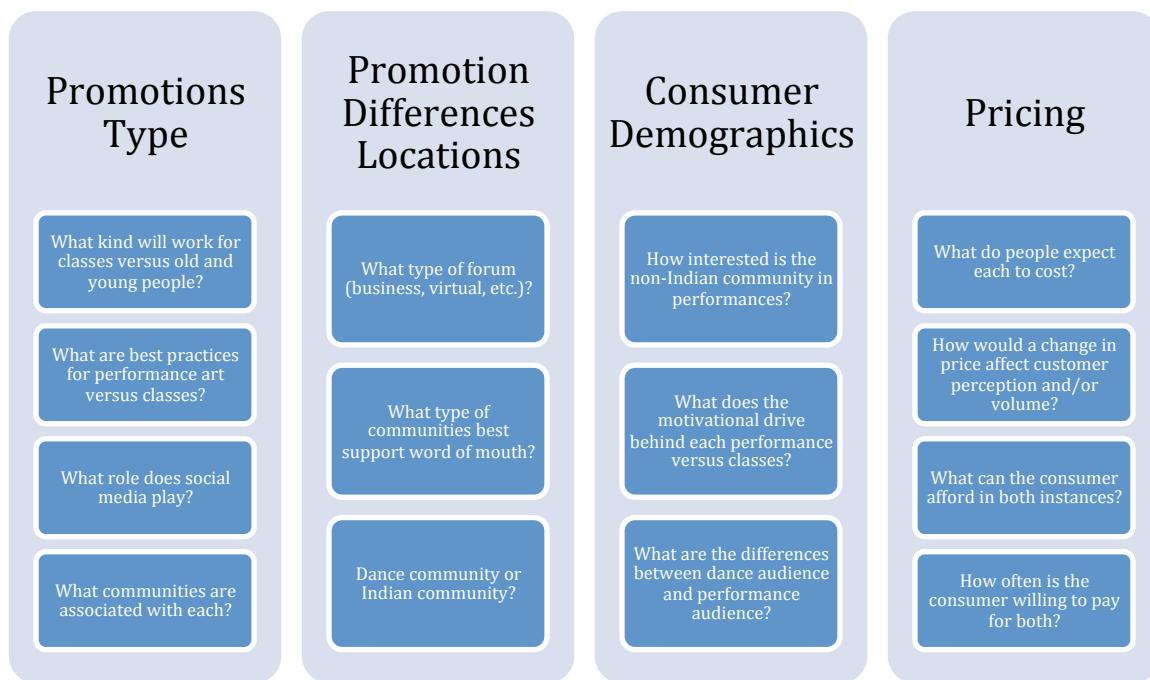
Kalapriya Center for Indian Performing Arts



Appendix C - Mind Map

Below is a detailed *Target Customer Differences Mind Map*. Throughout the discovery process there are different answers to similar questions between the goals of finding ways to maximize (I) *Production Audience* and (II) *Academy Attendance*.

Target Customer Differences Mind Map



Appendix C - Value Chain Analysis



Planning Activities:



Kalapriya Center for Indian Performing Arts

Create annual programming calendar one year in advance. Identify potential programming (new shows, repeating yearly events, contracted events/performances, Academy events). Note: Currently, audience is not considered when creating/identifying programming subject matter; rather, emphasis is placed on likelihood of grant approval, and specific material that choreographers want to present. This is an area of opportunity to capture more performance/event attendees by presenting programming relevant to their interests. Apply for grants based on annual needs (event-specific / organization-specific), and fundraise/solicit donations (at events, and online). Based on grant/donation amounts, finalize programming.

In order to achieve successful planning activities, Kalapriya must leverage existing relationships/forge new relationships with industry partners to identify/solicit potential programming ideas, and with community members to fundraise/solicit donations. Additionally, Kalapriya must be familiar with grant application and proposal requirements.

Supply Activities

For each self-produced/contracted event and/or Academy event, identify suppliers/resources needed (venues, stage tech resources, costume requirements, dancers, marketing materials providers).

In order to achieve successful supply activities, Kalapriya must leverage existing relationships/forge new relationships with venue management, stage resources, dancers, etc. This entails networking within the arts community and/or identifying talent within the Academy and partners.

Distribution Activities

Kalapriya Center for Indian Performing Arts

Identify locations/avenues for marketing materials. Note: Currently, no strategic approach is implemented in advertising upcoming events/performances; selection of locations for posting/handing out printed marketing material is done on an ad-hoc basis in the greater Chicago area (i.e. posting an event poster in a coffee shop in the city, or a nearby suburb). This is an area of opportunity to create a more effective, targeted approach to distribution.

In order to achieve successful distribution activities, Kalapriya must effectively identify areas where marketing efforts will have the highest impact.

Sales Activities

For each self-produced/contracted event and/or Academy event, identify sales avenues. Note: Currently, sales activities include online ticket sales systems, in-person pre-event ticket sales, in-person during-event ticket sales. Sales opportunities are also treated as donation opportunities.

In order to achieve successful sales activities, Kalapriya must utilize efficient, easy-to-use point of sale systems that enable both ticket sales and donations.

Service Activities

For each self-produced/contracted event and/or Academy event, provide training/preparation for performance participants (i.e. rehearsal time/space, and classes/instruction), and provide cultural entertainment for performance attendees.

In order to achieve successful service activities, Kalapriya must offer high quality instruction and production material. This is particularly dependent on successful supply activities in recruitment of instructors/dancers, as well as an understanding of target audiences.

End User Activities

Engage end users (students/parents, performance attendees) post-event for feedback on their experiences with the Company/Academy. Note: Currently, audience surveys collect demographic data and information about how attendees regard a specific event; surveys do not address students/parents directly, or seek insight on what audiences want to see in the future. This is an area of opportunity to seek more useful feedback from all types of customer.

In order to achieve successful end user activities, Kalapriya must create and maintain strong relationships with current and potential students and audiences. A strong relationship would be defined by an understanding of student/audience needs and goals.

Primary Research Questions & Affinity Diagramming

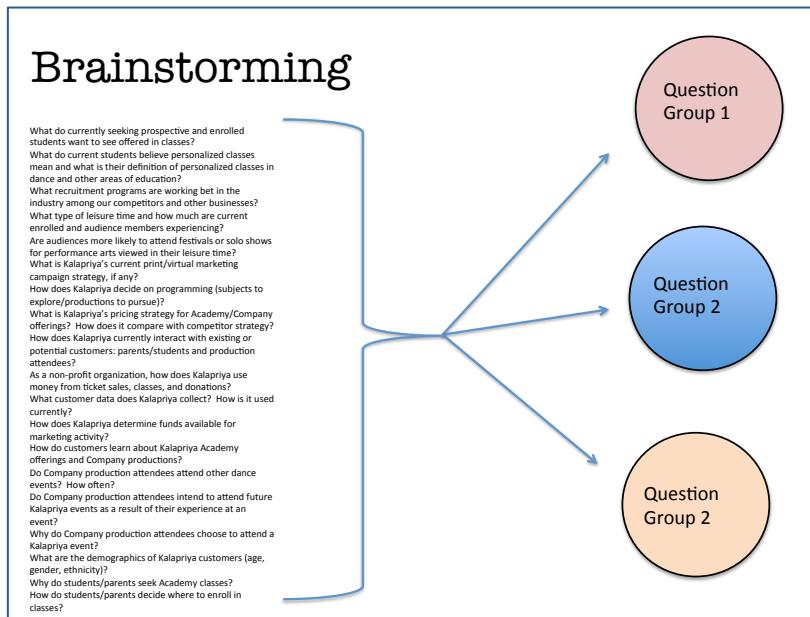
28. What do currently seeking prospective and enrolled students want to see offered in classes?
29. What do current students believe personalized classes mean and what is their definition of personalized classes in dance and other areas of education?
30. What recruitment programs are working best in the industry among our competitors and other businesses?
31. What type of leisure time and how much are current enrolled and audience members experiencing?
32. Are audiences more likely to attend festivals or solo shows for performance arts viewed in their leisure time?
33. What is Kalapriya's current print/virtual marketing campaign strategy, if any?
34. How does Kalapriya decide on programming (subjects to explore/productions to pursue)?
35. What is Kalapriya's pricing strategy for Academy/Company offerings? How does it compare with competitor strategy?

Kalapriya Center for Indian Performing Arts

36. How does Kalapriya currently interact with existing or potential customers: parents/students and production attendees?
37. As a non-profit organization, how does Kalapriya use money from ticket sales, classes, and donations?
38. What customer data does Kalapriya collect? How is it used currently?
39. How does Kalapriya determine funds available for marketing activity?
40. How do customers learn about Kalapriya Academy offerings and Company productions?
41. Do Company production attendees attend other dance events? How often?
42. Do Company production attendees intend to attend future Kalapriya events as a result of their experience at an event?
43. Why do Company production attendees choose to attend a Kalapriya event?
44. What are the demographics of Kalapriya customers (age, gender, ethnicity)?
45. Why do students/parents seek Academy classes?
46. How do students/parents decide where to enroll in classes?

Appendix D

Brainstorming Session

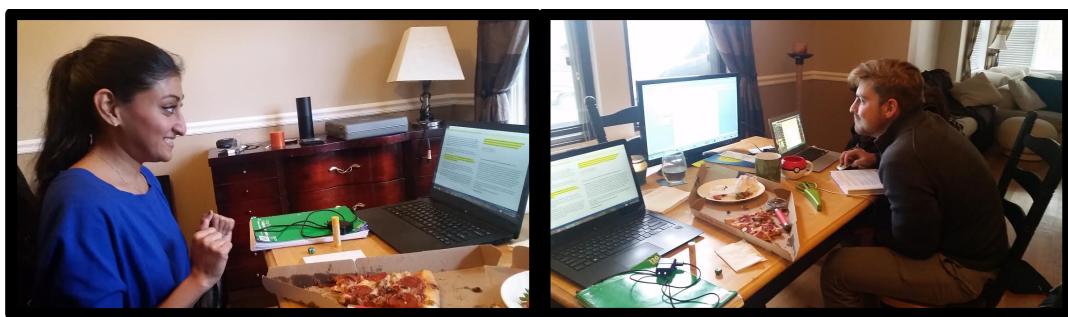


We used a brainstorming session to organize the research questions we were listed in section 3a into a logical structure. We established three umbrella categories into which each research question could be categorized. These three categories are described in detail in the survey questions in section 3b. Once we established the umbrella categories, we



transformed the research questions into survey questions that would answer those research questions.

Visually, we went through the brainstorming process using Powerpoint to lay out the research questions and umbrella categories. Verbally, we determined which questions fell into each category. The result of the session produced the survey questions detailed in section 3b. This brainstorming session is depicted in photos below:



I. Focus Group

Part 1 -- The Participants

The focus group conducted occurred on October 20, 2016. The age ranges were between 20-22 for seven women attending Loyola University. All are pursuing bachelor's degrees, and all belong to the same charity based sorority. Most of the subjects had limited experience with dance, outside of recreational/social opportunities such as going out to bars/clubs. One had previous experience (as a child) with Indian dance, and one had previous experience with Irish dancing. Another had experience with Mexican cultural dances. She liked the experience and was interested in learning more in a structural way.

Their dance experiences were generally within the structure of high school extracurricular, or were initiated by their parents.

Part 2 -- Their Relation to Dance Classes and Studios

Kalapriya Center for Indian Performing Arts

When asked to briefly summarize dance the topics of self-expression and partying were mentioned. They do conduct events through their sorority (i.e. dance competitions or events). Interestingly, alcohol was identified as a requirement for dance activity in order to feel comfortable practicing or dancing in front of others, unless those others were close friends that wouldn't judge them.

Comfort was a theme mentioned often throughout the focus group.

When asked what new hobbies they were starting to develop as young adults, yoga came up (this presents a potential opportunity for joint marketing efforts, especially targeting young adult participants). One participant said they tried yoga to release stress. It was the reason she tried the new hobby.

When asked to list dance studios in Chicago they identified the following: Joffrey Ballet, River North Dance company, Hubbard Street Dance. They knew it because family participated in the studio. They described what they imagined the Joffrey Ballet studio to be like: perceived the studio to be luxurious, and felt they would not be able to afford the cost of classes. Furthermore, they felt that Joffrey did not offer classes for new dancers. They also felt that the costumes, hair accessories, and shoes (equipment) would also boost the price. There were many perceived costs associated with joining.

Benefits. More expressive, let loose. They mentioned an interest in learning classes for a purpose. One story, they were holding a formal dance with a 1920's theme. They hired a company to teach them swing dance, and felt more comfortable in learning it because it was for a purpose, and in an environment where nobody participating knew what they were doing. Having the company come to them, and teach them the first steps in a group they were more open to trying it and more susceptible to wanting to learn it further down the

Kalapriya Center for Indian Performing Arts

road. Concerning their purposes for dancing, they also felt it would better to learn an activity that prepared them for weddings and other events down the road.

They also mentioned future hobbies for when they graduate school. They mentioned book clubs and reading. Cooking was another hobby; so was photography. One person mentioned music (piano) and singing. Another mentioned philanthropy like the Alzheimer's association, as well as organizations through their churches. Additionally, working out was the most common theme (gyms). They would want to either prepare for something, or prepare to use it. For example, the girl who did Irish dancing was so happy because when she went to Ireland people actually used the dancing at the bars there. The point was that they wanted to be able to use the dance to "feel like a part of a grouping doing it," and when they use it later. The other spoken motivation was to lose weight.

Part 3--Their Current Promotional Exposure

The most recent coupon they have used was off of retailmenot.com. They googled coupons before they bought something. For example, if they were going to buy something Nike, they would type into Google "Nike coupons." They also use Starbucks coupons and loyalty programs. One bought a brewery tour coupon for their parents. She found a link for the sorority Facebook page. Another thing is "mo' money." In their sorority page they have a treasurer or just members that post findings and deals that other members use. They are so subscribed to these deals they get hundreds of emails a day.

Part 4--Live Art

When asked about memorable weekends they brought up travel a lot. Rows of bars were favorites of the women. Some did mention live performance music (Avicii, Chance the Rapper, The Head and the Heart). They mentioned the Aragon Ballroom. They mentioned the

Kalapriya Center for Indian Performing Arts

drinking on the trolley and have had less fun at the bars themselves. They found out about the concerts via facebook. One girl exclaimed "I think I need to make new memories!" Another mentioned seeing live Opera (Don Giovanni). She said it was cool and memorable because she had never been to a live Opera before. They got the tickets for free via their boss. Other live art was the CSO. She found out about it because she is a music major and has to go to two concerts a semester. Interestingly, she had played the music she saw performed. She also went with a friend. Another saw Bel Canto at the Lyric Opera. She went because she read the book and wanted to see it performed live--her mother told her about it. Reading the book beforehand was her main point of interest. The only advertisements in the lobby of the Lyric Opera were Bel Canto posters. Other popular live performance shows were Wicked and Hamilton. There was an incredible amount of excitement and chatter about those two. Additionally, they have seen live art at social 25 without realizing it would be there.

Part 5--Kalapriya

When asked to formulate an opinion about the name they thought it was pretty and exotic. One girl mentioned it sounded vaguely Italian. Additionally, they thought it was fancy and one said, "Like, could I afford it?" Also, they said the name sounded upbeat.

When asked what they think the studio might look like they responded the following ways. One thought the studio would be huge (same participant that thought the name Kalapriya had a fancy connotation). Another thought it would be colorful and intimate, as well as, family/community based. They see it as a studio located on a side street off a major street. Like of Randolph, or from Michigan Ave on to Ontario. Others thought it would be in Lincoln Park, Wicker Park or Logan Square. The reason they felt it would be in those neighborhoods is because they felt it belonged in a hipster neighborhood.



Kalapriya Center for Indian Performing Arts

They were shown the website towards the end of the focus group. The following were their impressions of the website. They had positive views towards the logos, coloring and background. They felt it was calm and spiritual. It does not look like a place where they would get a workout though, they all concurred. Rather, they felt it was a place to go and experience other cultures dances. It was more of a place they would go and see. Most said it would be a studio they could not afford. Also, another said "part of me feels like this white girl showing up." She meant she would be uncomfortable because "this wasn't her culture." She was worried that she would be taking other aspects of other cultures without understanding the significance or meaning and causing offensive--cultural appropriation. Also, she would feel like she was imposing. "What are you doing here?," another girl said regarding how she would feel. Some of the girls had gone to do some RAAS at the SASA event, however only the Indian woman in the group had an experience story of white people at RAAS fitting in. She commented on how good the guy was and now he started a RAAS team at Loyola. The rest were under the impression it would be uncomfortable. They believed that Kalapriya performed at festivals or in their studio. They also think that Kalapriya performed at weddings. When asked if they thought any other businesses were similar to Kalapriya they just said other dance studios.

One student, the Indian person, spoke up for the first time. Classical dance is a huge part of the culture. She wishes she did it now, even though she didn't do it as a child. Her mother did it and her grandmother did it. She knows tons of Indian friends that are really good and she feels left behind because she can't. She sounded disappointed. "In order to do Indian classical dancing you have to have done it since you were...young." She thinks it's harder to learn, as she was older. "I always wanted to." Another student said she had her interest sparked with SASA at Loyola University. She said "she would love to learn that." Most of the exposure of the girls to Indian culture was Bollywood.

Kalapriya Center for Indian Performing Arts

II. Phone Interviews

Analysis of Finds

1-on-1 Interviews w/ Kalapriya Staff and Audience

Interview with Kalapriya Operations Manager, Preeti Veerlapati & Audience Members

We conducted a series of one-on-one interviews with staff members of Kalapriya to determine their stance on their brand, and where they want to position themselves in the Indian dance market. Then, we conducted one-on-one interviews with several of the audience's members over the phone with their consent. Below is the interviews.

Interview with Kalapriya:

1. What is Kalapriya's current print/virtual marketing campaign strategy?

Website - created by Andy Owens; maintained by Associate Director and Operations Manager. Note: website is out of date, needs significant work to properly communicate offerings to customers.

Instagram – used to post performance/event pictures in real time, and to post pictures advertising upcoming performances/events.

Facebook – used to post production rehearsal/promotional videos; detailed event promotion posts, Facebook events for upcoming productions and events; used to tag dancers so that their networks see relevant posts about upcoming productions/events. Occasionally pay for Facebook/Google ads, but mostly rely on word-of-mouth.

Twitter – intent is to use to generate conversation about production themes and dance theory, and initiate dialogue with other arts organizations, but this is not being done currently.

Meetup - <https://www.meetup.com/> Kalapriya sends event information to local Indian meetup groups to distribute to their members.

Print materials – image-driven, visually arresting promotional materials for productions, events, and workshops. Generally include event date/time/location information as well as Kalapriya's email address, Facebook, website, Instagram, twitter. Currently Kalapriya does not use any specific strategy to determine where to post/distribute print materials (so it tends to be at coffee shops, etc. close to dancer's home/work/school, etc). Mailers (postcards advertising classes for children, adults) were sent out regularly a few years

Kalapriya Center for Indian Performing Arts

ago, but in recent few years Kalapriya has abandoned this approach due to low response.

Generally, Kalapriya does marketing for an upcoming event ~1 month in advance, but ideally would use ~6 months for major Company productions (there are 2 major productions per year: Spring and Fall).

Kalapriya often offers discounts for event ticketing to partners (see website for partner list).

2. How does Kalapriya decide on subjects to explore/productions to pursue?

Programming is done 1 year in advance. Grantors want 3 years rolling calendar. Kalapriya regularly produces 2 major, self-produced productions per year; participates in annual contracted gigs (i.e. Summer Dance); Rhythm World (Chicago Human Rhythm Project event); Stomping Grounds (Chicago Public School program); and other school assemblies. Aside from these, additional events come up (i.e. wedding/corporate event requests).

Kalapriya comes up with production topics that match up with the mission statement. They don't currently think about what audiences might like to see, but more about what they can get funding for and what Kalapriya members want to do.

3. What is Kalapriya's pricing strategy?

For Company productions/events, Kalapriya tries to keep general admission pricing around ~\$20-25. Student discounted tickets are offered at ~\$10-15. They have also offered child discounts.

For events involving a big name performer or artist, pricing can increase up to ~\$125-200, with higher ticket prices including meet and greet features.

Every year Kalapriya holds an Arts Gala with ticket prices at ~\$100, including dinner, drinks, music and dance performance, and fundraising activities.

4. How does Kalapriya interact with existing or potential customers (parents/students and production attendees)?

Face-to-face communication / meeting friends of company dancers, employees, board members / reaching out to previous partners are all leveraged to interact with customers/potential customers. Partners are identified by leveraging individuals' relationships (ex. - Board president had connection to Elmhurst College => partnered with them to offer programming).

Kalapriya often decides to work with a partner by considering benefits for both parties (partner and Kalapriya).

Kalapriya Center for Indian Performing Arts

5. As a non-profit, what are Kalapriya's revenue goals? Where is money used?

All revenue from Academy and Company event sales goes back to Kalapriya to fund Academy needs (costumes, studio space rent), and Company needs (rehearsal space rent, salaries for performers/Kalapriya employees).

Interview with Audience members:

We collected research in a couple ways. The first was secondary research. Our primary research was collected through survey data gathered at Kalapriya events. The second was over-the-phone interviews, and the third was a focus group. We have provided the results below.

Every interview below was conducted with an Audience Member of a Kalapriya student. The stories gathered from one-on-one interviews are as follows:

Meet Nestor Lara, a 31-year-old software developer that has a penchant for pigs as pets. He works 45 hours a week, is single, and has less than 20 hours a week to spend on leisure time. When asked to describe dance in four words he used the words "motion, art, rhythm, loud." He had never heard of Kalapriya before he saw a performance with them. She does not know about any Indian dance studios. The only exposure she has with Indian dance is through Bollywood. She attends performance art twice a month. She considers ticket prices and venue size when she considers buying tickets. His hobbies outside of work are watching TV, rock climbing and the gym. A normal weekend for him is watching TV, going out to the bars, getting food, and hanging out with friends. He considers going somewhere new a memorable experience. Additionally, he thinks vacations and sight seeing are memorable. He has seen print media about dance studios. He sees promotional material for the Beverly Arts Center posted at its venue, and he saw promo material in bathrooms in bars/restaurants and Under the Gun Theater. He uses Facebook and Google to find out what is going on as well as Metromix, word of mouth and email. Additionally, he uses ioChicago's theater mailing list newsletters.

Meet Gretchen Erhart, a 27-year-old Social worker. She has a special interest in Amish communities. She is a former student of modern dance. She became a student to fulfill a degree requirement in college, and did not have any friends before signing up for class. Socializing was not a big factor for signing up for dance classes. A Caucasian female, who is single; Gretchen works 40 hours a week, is single, and is familiar with Kalapriya. When asked to describe dance in four words she said "movement, art, exercise, and coordination." When asked to describe Kalapriya in six words she said "Kung-fu type

Kalapriya Center for Indian Performing Arts

movements, sharp and precise movements, cat-like." She heard about Kalapriya through Facebook. She is only aware of Kalapriya. She believes if Kalapriya were a person it would be a coordinated Indian person who enjoys dance. Her exposure to Indian culture and dance theory is limited—through friends. She attends live performances once a month and considers ticket price before purchasing tickets. She has about 35 hours of leisure time a week, and she watches TV, works out, and paints with the time. She considers this to be a memorable weekend: seeing a show, going to a party, something she plans in advance. She has heard about every dance studio she knows from Facebook friends. She never uses social media to interact with any dance studios. She hears about live performance art from Facebook, Google, Metromix, and Word of Mouth. Additionally, she hears about events through ioChicago theater mailing list newsletter.

Meet Matthew Jacoby, a 30-year-old Caucasian, single, male that works 40 hours a week. When asked to describe dance in four words he said "rhythm, culture, art, and skill." He is familiar with Kalapriya and described it in these words: "Indian, cultural dance studio, art, performers." He knows a dancer for Kalapriya, and is aware of two Indian dance studios. He only attends live performance art 5-6 times a year. He is more inclined to go when the performance is near public transportation, or he knows someone in the production. His free time is 5 hours a day after work, and he has most weekends available. He briefly considered tap dancing as a child, but has never considered dancing since. He attended one Kalapriya production—Navarasa. He is under the impression that Kalapriya performs classical Indian dance. A normal weekend for Matthew Jacoby is watching a game, riding his bike, playing some video games, and getting drinks with friends. He describes a memorable weekend as going to Cedar Point (Amusement Park) with some friends five years ago. He does not use social media often. He visits websites before going to shows. He cannot recall any print media for dance studios. He assumes it would be in newspapers though. Mr. Jacoby does see live art. He mostly sees the CSO. He has seen a few operas and Broadway shows. He thinks they are fun, high-class events. He also likes to see one of the top three orchestras in the world. He heard about these events from his band director growing up.

Meet Colleen Erhart, a 23-year-old, Caucasian, single female graphic designer. When asked to describe dance in three words she said "style, unique, rhythmic." She is not familiar with Kalapriya. She is aware of collegiate Indian dance groups practicing in the University of Chicago dorms. Her current exposure to Indian culture and dance culture and theory is movies and through her friends. She attends performance art once a month, and considers ticket prices and food/drink at the events. She has "a lot" of leisure time, and she uses it to exercise, watch TV, go out to eat/drink, and go to improv shows. She has seen print media concerning music hall studios creating materials for those studios. She made brochures, and posters.

Kalapriya Center for Indian Performing Arts

Meet Colin Tierney, a 27-year-old Caucasian single male construction professional. When asked to describe dance he used the words “synchronized, movement, choreography.” He is not familiar with Kalapriya, and his only exposure to Indian culture is through food. He attends live events once a month. He considers ticket prices, seating arrangement (seat type), and distance to the venue before he buys tickets. In his free time he “hangs out,” runs, bikes, and goes to the gym. He considers going out of town a memorable weekend. At one point, Colin used Vimly to sign up for introductory breakdance classes, however, he did not go because he felt nervous and he hurt his ankle. He intends to sign up later though. He also sees flyers for dance classes at the gym because women who go there also dance.

Meet Candace Steward, a 29-year-old female African American who was a former student of classical Indian dance at Soham Dance Space. She works 40-50 hours a week, is single and earns around \$120,000 a year. When asked to describe dance she said “creative, explosive, informative, expressive.” She is familiar with Kalapriya and describes it as “creative, inspiring, bold, innovative, and colorful.” She heard about the company through a friend. She is aware of other dance studios (Soham and Guru Dilshad Khan). She likes that Kalapriya communicates a better story behind their shows than other Indian dance studios. When attends live performance art once a month she only considers ticket price. With her leisure time she writes, watches TV, surfs the internet, goes out to eat, and plays video games. She decided to join a dance studio because it’s a creative outlet to express herself, but she stopped because she felt she was not catching on fast enough and wanted a simpler hobby. She was concerned about missing classes and not being able to keep up. Also, she was worried about not having enough material to refer to after class. She goes out to eat before she goes to shows. She uses Instagram to interact with dance studios and gets mailers from Soham. She hears about the shows from Facebook primarily.

APPENDIX E – CONCEPT DEVELOPMENT

Assemble Your Legos – To create our product portfolio we are going to need the following:

Kalapriya’s current brand position in the eyes of the consumer, Kalapriya’s brand position in the eyes of itself, Consumer beliefs, and Promotional Practices inside the industry and similar industries.

Spread Out Your Legos – Part of our brainstorming process was taking any redundant questions we are going to use in the consumer study and eliminating them. We have our themes laid out in Process Book Section 3b—Brainstorming.



Kalapriya Center for Indian Performing Arts

Choose Some Anchors—From the initial research into other companies best practices we have developed the following themes across the industry: STUDIO TOURS, FREE TRIAL CLASSES, TICKETS FOR SHOWS, BRING A FRIEND TO CLASS WEEK, BRING A FRIEND AND WIN A FREE GIFT CARD, REFER A FRIEND AND MONEY OFF CLASSES, SHOW LISTINGS ON WEBSITES, FIT CLASSES BRANDING, BUY IN BULK (CLASSES AND TICKETS) AND GET DISCOUNTS, GUEST INSTRUCTORS. These will form the basis for our general recommendations, however any deviation from these promotional strategies will be highlighted, studied and analyzed.

Form Initial Concepts—We would like to wait until our primary research starts trickling in because it is that research that is going to guide the conceptualization of our recommendations.

Appendix F – Concept Development

Our research has been a brainstorming session all of its own. We have had a ton of great ideas and recommendations pouring in. The problem—as it stood last week—was how we were going to present this information and our recommendations to Kalapriya. The end concept of our work has always been a little different from the development process.

Our final Process Book is going to be a series of recommendations to Kalapriya. The concept development, rather than centered on questions is going to be centered on how (and in what format) our recommendations are going to take shape. The recommendations are going to present as follows.

First, we are going to discuss the way Kalapriya is seen, and then we are going to discuss untapped markets and the different strategies Kalapriya can use to position itself towards more audiences and different markets. This will include pricing recommendations,

Kalapriya Center for Indian Performing Arts

and ways to seem less or more expensive based on the audience Kalapriya is trying to pull in. We will pick what we believe (based on our data) the best positioning route that Kalapriya should take. We will leave reminders throughout the rest of the recommendation section that Kalapriya can use the tools we are discussing for whatever way they want to position themselves. So, once we have established the different routes Kalapriya can take we will discuss the promotional tools.

The promotional tools will be consistent, meaning they can be used for any positioning strategy. First we will discuss the best industry practices that we have seen other major companies using. This list will not be added to our primary research section, however we will use a series of still shots to accompany our explanation and justifications for presenting the tools. Then, we will talk about tools other industries are using like social media. Thirdly, we will discuss untapped means to communicate we have discovered in our focus group. After we have presented these recommendations, we are going to present where the promotions should be placed.

This last section will include a variety of location offerings ranging promotion in other popular theaters, college campuses and recommended promotional deals with various organizations across Chicago. Here, we will focus less on young dancers in classes because it is apparent that Kalapriya has a steady flow of young dancers. Of course, they do not promote this well and we will talk about what they can do to increase the market share of youth dancers as well.

Although we are not done with our analysis, our analysis started happening regardless as the data was flowing in. Learning about the motivations and opinions of current customers and potential customers showed Kalapriya has a lot they can do with positioning, and it influenced the end structure of our recommendations (our product). If

the data didn't offer so many insights our recommendation structure would be much different, and quite frankly, slightly more manageable.

I. How Findings Shape the final offering

II. Additional Primary Research Questions

- a. Are audiences more likely to attend festivals or solo shows for performance arts viewed in their leisure time?
- b. How does Kalapriya decide on programming (subjects to explore/productions to pursue)?
- c. What is Kalapriya's pricing strategy for Academy/Company offerings? How does it compare with competitor strategy?

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