The Arts & Culture District

Allistair Tan, Blanche Huang, Joie Chan, Ramzi Alhuneidi, Robert Fujita

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THE ARTS & CULTURE DISTRICT

RAMZY ALHUNEIDI | JOIE CHAN | ROBERT FUJITA
BLANCHE HUANG | ALLISTAIR TAN

EXECUTIVE SUMMARY

The UBC Arts and Culture District (hereafter referred to as "the ACD") is looking to increase awareness and improve student attendance of its events within the UBC community. In the short-run, it is targeting students and faculty, aiming to attract the public in the long-term.

Upon detailed situational analysis, we have discovered that the ACD lacks interaction between its constituents, lacks manpower, and lacks funds. As such, we have developed three main strategies through which the ACD can reach its objectives, focusing on its internal processes.

We recommend that the ACD: develop an interwoven ACD culture, utilize a stage-gate process, and engage constituents in the greater Vancouver area.

Along with our recommendations comes implementation methods, as well as case studies featuring prominent arts districts that the ACD can learn from.

Success metrics, financial implications, and potential risks that the ACD may run into. are presented last.

CONTENTS

The Arts and Culture District, established in 1951, has eight distinct venues, through which "enrich the university community" in the UBC community. With practices learned from both European and American Universities, the Arts and Culture District in UBC is one of the cornerstones for the success of the university. Being established in the north end of campus, the Arts and Culture District is becoming more vibrant by the day. Venues included in the ACD is the world-renowned Museum of Anthropology (MOA), Chan Centre, Frederic Wood Theatre, Barnett Hall (School of Music), The Old Auditorium (UBC Opera), Audain Art Centre, Morris & Helen Belkin Art Gallery and the newly created Robert H. Lee Alumni Centre.

MUSEUM OF ANTHROPOLGY (MOA)

Founded in 1947, the values of the Museum of Anthropology are to educate the public on the "teachings, research of international visual, intangible and performative cultures of the world." With a slight focus on First Nations in British Columbia, the MOA targets all ages, foreigners, students and donors.

CHAN CENTRE FOR THE PERFORMING ARTS

Opened on May 11th, 1997, the venue holds a 1200-seat Chan Shun Concert Hall, Telus Studio Theatre, the 160-seat Royal Bank Cinema and the Great Performers Lounge. With many Graduations, events occurring at the Chan Centre, they target people who love the art of music, theatre performance and opera.

FREDERIC WOOD THEATRE

The New Frederic Wood Theatre opened in the early 1960s, the venue holds a 400-seat Theatre and a 90-seat Dorothy Somerset Studio. The Frederic Wood Theatre is home to a full teaching program provided by UBC's Theatre Department. Serving all theatre lovers, the target market for Frederic Wood Theatre are Students of UBC.

OVERVIEW OF THE ARTS & CULTURE DISTRICT

BARNETT HALL (SCHOOL OF MUSIC)

Home to the Students of the School of Music, Barnett Hall re-opened on September 15th, 2010. The Roy Barnett Recital Hall supports students who want to develop their stage presence, sound and technique, giving them a competitive edge for preparing for advances studies and performance careers.

THE OLD AUDITORIUM

The Old Auditorium completed their renovation in 2010. The venue holds a 522-seat concert hall with a 60-seat orchestra pit, stunning collegial gothic architecture, a shoebox design for exceptional acoustics, excellent site lines and an intimate grandeur rarely found in North American concert halls. Dedicated to serve its historic purpose in UBC, the Old Auditorium targets music enthusiast and aficionados of all ages.

FREDERIC WOOD THEATRE

Home to the Department of Art History, Visual Art & Theory, Audain Art Centre opened in Fall of 2013. The venue provides a site for student and faculty artistic and curatorial collaborations from within the department and the university as a whole. Specifically catering to Visual Art, Art History and Curatorial Studies programs.

MORRIS & HELEN BELKING ART GALLERY

Established in 1948, The Belkin Art Gallery caters to 4 – 7 exhibitions every year by internal and external artists of UBC. With the Belkin catering to students and art enthusiasts, the venue educates the public about contemporary art and in contemporary approaches to the practice of art history and criticism.

ROBERT H. LEE ALUMNI CENTRE

Dedicated to UBC's alumni, it's a hub for collective history and achievement of the BC community. The alumni centre places intellectual and social exchange that give rise to new ideas, friendships and opportunities. With venues like the 300-seat Dining hall and a 600-seat dining Hall, the target market consists of students, alumni and donors.

"RAISE AWARENESS OF ARTS AND CULTURE AT UBC, ENGAGE THE TARGET MARKET AND CREATE A FOCAL POINT ON CAMPUS."

ACD CREATIVE BRIEF 2016

ISSUE 1

The lack of interaction between different ACD venues results in reduced efficiency and a less rich experience for consumers. This also makes it more difficult to communicate the benefits of the ACD to the community and administration.

ISSUE 2

The lack of manpower in the ACD requires an easy-to-use and implementable series of processes, tools, and metrics to achieve its goals.

ISSUE 3

The lack of funds available to the ACD limits marketing and operational capabilities, highlighting the need for creative and sustainable solutions as well as efficient internal processes.

SWOT ANALYSIS

STRENGTHS

Variety of arts offering and globally renowned venues –
UBC's Arts and Culture District provides a variety of arts offerings which includes music performance, fine arts, stage theatre, opera and globally renowned museums and centers. Given its vast selection of the arts, it has earned an international reputation among North America's premier art districts.

Open to the Public –
 ACD provides various visual performance and displays artwork from collaborating artists not only to campus students but also welcome to the public visiting. In addition, some venues also provide space to the public to rent and display their artistic worK.

OPPORTUNITIES

Increase Awareness to UBC Students – UBC Arts and Culture District has the potential to generate attention from the UBC student base through activities, events and campus promotion. With the access to UBC campus, they are able to use promotional tactics that can not only grab the attention but retain them.

The Growing Student Population –
With the growing number of applicants to UBC every year, new students from all over the world will come to this renowned university, which will increase ACD's target market. Given the word of mouth is the strongest marketing tool, ACD's exposure to new individuals will help grow foot traffic.

WEAKNESSES

Poor Internal Communication –
Even though the venues all belong to UBC's Arts and Culture District, all venues are independent business entities that rarely interact with each other.

Target Market is Too Broad: ACD venues have different target markets. In which, makes it difficult to build a sustainable relationship with the target market. Which is the result of lower engagement and commitment from the UBC students.

Lack of Funding and Admin Support –
Due to the bylaws of UBC, any funds raised by students through tuition would support free admission to the arts and culture district, which will not suffice in the ACD. Thus, funding and administrative support are quite thin.

THREATS

Political and Social issues –
Given that UBC is on Musqueam territory, when Arts and Culture District display the artist's work, the issues of potential culture discrimination against Musqueam people need to be considered. Any outside exhibits on Main Mall must be consulted with the chief of the nation.

Technological Competition –
With social media and new technological enterprises (like Virtual Reality), it can be a big threat against physical art exhibits. People can save time and money to enjoy the arts through online platforms.

Convoluted Organizational Structure –Looking at the organizational structure of the ACD, there is a quite a bit of difficulty of understanding the moving parts.

[Appendix I]

BLUE OCEAN STRATEGY: BUYER UTILITY MAP

SIX STAGES OF BUYER EXPERIENCE CYCLE

In the Buyer Experience Cycle, we can break down it down to six distinct stages. These stages are Purchase, Delivery, Use, Supplements, Maintenance and Disposal. By understanding the Buyers Experience Cycle, we are able to understand the "psyche" behind a buyer, which will be used to help make marketing strategies that can motivate a buyer to make a purchase. For ACD we will focus on the relevant measures within the Six Stages, which are Purchase and Use.
For Purchase, a buyer will address the accessibility of the product. For ACD, we will not be able to change the locale of the purchased product. However, it also addresses the motivation aspect of purchasing the product. "Are the consumers, looking for an experience or convenience?"

For Use, there are several questions relating to a tangible product, but the question at hand that ACD will focus on is, "Does the product deliver more options that an average user can ask for?" As Deb Pickman said, "One experience with the arts and it will deliver an untouched world of experiences." Which raises two questions to think on hand, "Will the introductory product be sufficient enough to drive the consumer for more experiences?" and "Should the product have seasonality?" Which will be discussed further later in the report.

SIX UTILITY LEVERS

The Six Utility Levers address the ways companies can unlock exceptional utility for buyers. The Six Utilities are Customer Productivity, Simplicity, Convenience, Risk, Fun and Image, Environmental Friendliness. Customer Productivity addresses if the product help the customer "do things faster, better or in different ways." Simplicity addresses if the product offers enhanced ease of use. Convenience addresses if the products desired activity is easier to perform. Risks look at the minimization of the customers' financial or physical risks. Fun and Image looks at if the product "delights" customers. As the name suggests, Environment Friendliness looks at if the innovation facilitates recycling and other environmental practices.
ACD therefore will focus on two key variables, which are Simplicity and Fun and Image because the product ACD has is an experience. As said in the SWOT, ACD's product has a competitive advantage because the product cannot be replicated. Thus, focusing on the experience side of Simplicity and Fun and Image is the key variables.

[Appendix II]

VALUE PROPOSITION DESIGN

CREATE VALUE

The Value Map (Appendix III) describes the features of a specific value proposition in your business model in a more structured and detailed way. It breaks your value proposition down into products and services, pain relievers, and gain creators.

Within Products and Services, ACD has Variety of Arts including music performances, fine arts, stage theater and opera, as well as products like Renting out Venues. The potential focus within Products and Services is to make more physical/tangible goods and services like Classes in the arts. Ie. Pottery Classes The main Pain Reliever that ACD has is "the relief of stress." It relaxes the mind and kills any frustrations and annoyances. Focusing on UBC Students, it is also a Pain Reliever to know that a lot of the venues are free of charge. Potential goals for Pain Reliever is to eliminate barriers that are keeping consumers from adopting the value proposition.

For Gain Creators, a lot of the products and services ACD has are of the highest quality, that when consumed, exceed expectations. Potential goals for Gain Creators is fulfilling desires of what the customer wants, while creative positive social consequences.

OBSERVE CUSTOMERS

The Customer Profile describes a specific customer segment in your business model in a more structure and detailed way. Breaks down the customer down into its jobs, pains and gains.

With a slight focus on personal/emotional jobs, the consumer will come to the ACD for comfort or to learn about the Arts. Jobs in this context is actions in which a consumer will go through using your product.

The pains that a consumer will experience for ACD is the barriers that keep customers from adopting a value proposition. For example, location would be a barrier because some venues are harder to find. Pains describe anything that annoys the consumer before, during and after trying to get a "job" done. Gains describe the outcomes and benefits the consumer wants. With the focus on the students of UBC, they would want to see ACD to have more features to the current business model. The measure for success would be if they gain value while not paying a dime for it. The current Gains that ACD has is the variety of services.

CURRENT BUSINESS MODEL

ACD currently operates under a free-for-service social enterprise business model (1), whereby it achieves financial sustainability to support itself as a non-profit through innovative ways, instead of relying solely on grants and donations. Similar to a municipality, the ACD offers social services to the public, and reinvests its profits back into developing new offerings for its customers.

The social enterprise (SE) business model is the channel through which a non-profit converts inputs into product offerings in order to generate both social value and economic value (measurable impact and revenue, respectively).

For any business model to be successful, three elements must be clearly defined: how the firm does business, how it creates value, and possible partners. Unlike a regular business model, however, a social enterprise business model has an additional key element – how it measures its social impact. While an SE business model is fitting, the ACD is lacking two key elements for the model to be fully effective – how it does business, and how it will measure its impact. These two areas are largely contingent on strong internal processes, which is what our team will be focusing on when developing recommendations.

At its conception in 1951, the ACD has looked towards American and European universities' arts districts as models on which to base its own. As such, our team is going back to the roots to look for inspiration. Specifically, we investigated the successful ventures of several arts and cultural districts at various locations across urban America. The suggested strategies and tactics' timeline are outlined in Appendix VIII.

STRATEGY 1

Develop an interwoven Arts and Culture district, align venue goals, and increase venue collaboration and communication 100% by beginning of 2018 school year.

TACTIC 1A

Create separate "Arts and Culture District" social media accounts. Use social media platforms to encourage student-venue interactions and cross-functional promotion.

- UBC ACD Instagram – "Art of the day" posts: pictures of exhibits, short clips from plays/theatre, opera, and music, as well as instrument master classes
- Twitter posts - "What's happening in the ACD": Posts about events, exhibits, shows, galleries, and more – both in UBC venues and the Vancouver area (help support Arts in the community).

- Communicate to the different venues and help support all of the ACD venues through these ACD accounts, sharing a larger audience.

Implementation of 1A

Human Resources:
ACD intern (Appendix IV)

Technology:
Utilize all the popular social media platforms, including Facebook, Twitter, and Instagram. These are the most commonly used mediums of communication by ACD's target market, and will thus encourage student-venue interactions. While each venue currently maintains their own social media accounts, ACD needs one of its own in order to bring all its venues under one umbrella, and establish its identity as an integral element of the UBC community. Use Hootsuite (3) to integrate all social media accounts.

Process:
Have the intern monitor and curate content for social media accounts, and compile new content to be approved by Deb.

TACTIC 1B

Create unique experiences that take people through an adventure of multiple venues in the ACD.

- For example, the ACD could organize a late-morning Christmas concert during the holidays, followed by a theatrical play during lunch, and a festival in the evening.
- This will utilize the different strengths of the venues in the ACD to create a cohesive and memorable experience for students and those on campus, leading to social media exposure (i.e.: snowball effect advertising, such as during UBC's snowball fight).

Implementation of 1B

Human Resources:
Deb Pickman, heads of each ACD venue (Appendix IV), Faculty of Arts students, potentially the Calendar

Process:
Hold annual meeting between the venues and Deb to determine what types of events are feasible, and what resources each venue is able to supply.

CASE STUDY 1
The Dallas Arts District: 20-in-1

- An arts and culture district is "a consortium of organizations working together for economic gain to form a larger cultural identity in a given city or region" (4).

- Successful arts and culture districts feature the interdependency of its constituent parts (e.g.: New York's SoHo, Beijing's 798 Art Zone, and Dallas' Arts District). These art quarters have all been named among the top ten "must-do" things in their respective cities.

- The Dallas Arts District includes a wide array of cultural organizations: the AT&T Performing Arts Centre, the Klyde Warren Park, and the Nasher Sculpture Centre (5).

- The Dallas Arts District runs a user-friendly website on which visitors can "plan their visit" and check out upcoming events, as well as regularly updated Twitter, Instagram, and YouTube accounts.

TAKEAWAY

The ACD can learn from these successful arts districts by integrating its many venues into one cohesive unit. While every venue may have its own business model and operational strategy, just as the different constituents of the Dallas Arts District do, the ACD can create an engaging environment both on- and offline, through the use of interactive social media and on-campus holiday programming. It could also remodel its current website to a more user-friendly and interactive version, similar to that of the Dallas Arts District's.

STRATEGY 2

Utilize a stage-gate process for implementing new products and services, to increase success rate of projects and partnerships by a minimum of 20% (success = surpassing hurdle rates).

Implementation of 2A

Human Resources:
Deb Pickman, ACD intern (Appendix IV), the Ubyssey president – Tanner Bokor (president@ubyssey.ca)

Process:
Research current and ongoing trends by visiting blogs, and collaborating with the Ubyssey's "Culture" and "Blog" writers and contributors. Using data and findings from the survey, create a favoured product/service prototype and invite interested survey participants in for a trial. Use this opportunity to gather feedback from participants about the new product/service, as well as review the financial metrics required to launch (Appendix V).

TACTIC 2B

For the first use of this process, launch the product/service regardless of survey results in order to test the validity of your stage-gate. If the product was expected to fail and ended up being successful, then relax the criteria necessary for the product to move through the gate. If the product was expected to pass, and failed, then tighten the criteria for the next product/service (6).

TACTIC 2A

Survey the UBC student population after using observational (personal ideas) or secondary research (market trends) to be informed on what types of services students are looking for/would want.

TACTIC 2C

Create one-page metric report annually to track the ACD's progressCreate one-page metric report annually to track the ACD's progress (Appendix VI).

- In order for the ACD to be treated as a valuable asset to the Faculty of Arts and to UBC, it needs demonstrate concrete proof of its growth
- Using an Excel spreadsheet, compile year-to-year data, including number of patrons served per venue, number of exhibitions held, number of artists hosted, and social media account stats.

Implementation of 2C

Human Resources:
Deb Pickman, heads of each ACD venue, ACD intern (Appendix IV)

Process:
Tally of the number of patrons at every venue and check the number of followers on each social media account the end of every academic year. Compile the data in an Excel spreadsheet for easily understandable year-to-year comparison.

CASE STUDY 2.1

Baltimore: The Mount Vernon Cultural District

- The biggest factors in determining the ultimate success of an arts and cultural district is the collaboration of multiple stakeholders and garnering public support.

- The Mount Vernon Cultural District (MVCD) was founded with the mission to establish an attractive and enjoyable cultural destination for local residents, and aimed to do so through the concept of a "common campus".

- The pooled resources and contributions from Johns Hopkins' students and staff, as well as from the area's residents and cultural boards created a culturally engaging and dynamic environment that is MVCD (7).

TAKEAWAY

By implementing a stage-gate process, the ACD pushes for collaboration and community input directly. Using a stage-gate process also emphasizes the ACD's commitment to social inclusion, of students, faculty, and the public (e.g.: the Musequeam nation). This will not only allow the ACD to engage UBC's community, but also enable it move forwards to enhance Vancouver's urban cultural landscape.By implementing a stage-gate process, the ACD pushes for collaboration and community input directly. Using a stage-gate process also emphasizes the ACD's commitment to social inclusion, of students, faculty, and the public (e.g.: the Musequeam nation). This will not only allow the ACD to engage UBC's community, but also enable it move forwards to enhance Vancouver's urban cultural landscape.

CASE STUDY 2.2

Exxon-Mobil: Using Stage-Gate for Technology Investments

- Exxon-Mobile employs a stage-gate research management system to advance technologies from their early R&D phases through to their final stages.

- Researchers work alongside employees in the lab to determine the financial benefit of a new piece of tech, set timelines for the new product, and obtain funding for the project. Depending on the innovativeness of the technology being developed, the time horizon may vary (8).

TAKEAWAY

Using a stage-gate approach to develop a process for product development from idea to launch will allow the ACD to better manage its limited resources, such as funds. As Exxon-Mobile had done, the ACD can conduct secondary research to analyze trends in its target market, set timelines for a course or exhibition launch, and inform Deb of any financial implications of each new offering.

STRATEGY 3

Engage constituents in the Vancouver area to promote the UBC Arts and Culture District as a place for creativity, learning, and growth. [Ongoing]

TACTIC 3A

Improve visibility of the ACD on campus.

- Partner with UBC Food Services to promote student art on cup sleeves, similar to the Starbucks Christmas cups. (Appendix VII)
- Change flagpoles to signal to students and visitors their entrance to ACD areas. (Appendix VII)
- Outdoor art installations. (Appendix VII)

Implementation of 3A

Human Resources:
Deb Pickman, UBC Food Services Business Development Manager – Levi Semaderi, Program & Policy Planner – David Gill, Campus & Community Planning – Michael White (Appendix IV)

Process:
Host cup sleeve design competition at the beginning of every semester, and select one winner by a panel of judges (e.g.: Deb, president of faculties' undergraduates society). The top 3-5 winners' artwork will be printed on all cup sleeves across UBC food vendors. This will help ACD increase exposure and garner interest from the student population. Encourage outdoor art installations (Appendix – Vancouver Art Gallery Offsite Area), and change flagpoles to make the ACD areas more noticeable.

TACTIC 3B

Develop relationships at the local, national, and international levels to push for educational partnerships with the UBC Arts and Culture District.

- Local: Vancouver Art Gallery, Queen Elizabeth Theatre, Arts Club Theatre Company, Community Arts Council of Vancouver
- National: Magnetic North Theatre Festival
- International: A2RU Initiative (http://a2ru.org)

14

TACTIC 3C

Garner partnerships with professional artists and curators to create special exhibits specifically for display on the UBC campus (art, music, theatre, film, and more).

Implementation of 3C

Human Resources:
Marketing & Communications heads of all venues (Appendix IV)

Process:
Reach out to artists of all levels to curate exhibitions that would draw the target market's interest.

TACTIC 3D

Partner with local K-12 educational institutions to produce interdisciplinary projects and learning experiences to students at a young age.

- Coordinate with the Faculty of Arts to establish an internship or work-learn program with ACD, where students can facilitate the free courses offered to the public.
- Offer preparatory educational materials for teachers to establish a dialogue with their curriculum prior to gallery visits.
- Create learning exhibits through utilization of ACD venues.

CASE STUDY 3.1

Stanford University: A New Arts Leader?

- In 2015, Stanford invested $87million in its Arts District based on input received from prospective and attending students

- Stanford is known for its deep roots in technology and science, with many notable alumni turning the Silicon Valley into a renowned tech-hub (11). However, Stanford has recently redirected capital investments into the arts, understanding that the arts can have a positive impact on student learning (12).

TAKEAWAY

UBC currently does not see the ACD's potential in helping not only its arts students, but also its immediate community. By presenting hard data that demonstrates the arts' influence on students' learning experience alongside of concrete examples of distinguished universities, such as Stanford, shifting focus towards investment in the arts, the ACD can seek assistance from UBC.

CASE STUDY 3.2

Ohio State University: The Arts Initiative

- In 2003, the arts units at the Ohio State University (OSU) had a vision similar to that of ACD – to renew their commitment to better serve and engage their students (9).

- The Arts Initiative at OSU is a department parallel to the ACD at UBC. Through a partnership with the Columbus Downtown Development Corporation and the City of Columbus in 2008, the Arts Initiative created an "Urban Arts Space" at downtown Columbus, where the works of students across all arts disciplines are showcased to the public.

- Since its conception, the Urban Arts Space has seen an increase of 110% in patronage over the first seven years, has hosted over 159 exhibitions and 2,276 artists (1,321 of which were student artists), and has employed over 100 students to work in the space (10).

- The dance, theatre, and music departments began using downtown venues for student performances, and also brought community artists to campus.

- These initiatives solidified OSU as an integral arts and cultural hub in its hometown, providing a home for community exhibitions and programming, offering educational experiences free of charge, and serving the local community by opening a window to the university.

TAKEAWAY

Likewise, ACD has the potential to propel UBC's already prestigious status upwards by developing its arts scene. Moving forward, ACD can look to partner with arts companies at the local and international levels to increase their exposure beyond the confines of UBC. It can begin by partnering with the Vancouver Art Gallery to make use of the gallery's offsite space (Appendix). Once it has established its name in the local community, the ACD can partner with the City of Vancouver, perhaps to open a downtown branch just as OSU had done.

THE BALANCED SCORECARD

FINANCIAL

The main focus for Financial Analysis would base its idea on how financially stable, the Arts and Culture District is. As of now, each individual venue has its specific budget, which entails that we need to analyze each venue and their growth in the number of visitors to the venue. However, depending on the specific venue, the growth could differ because some venues have a one-time payment system.

CUSTOMER

Looking at the lens of a customer, the goal is to achieve the value proposition for the customer to see. For example, we need UBC students to see value of going to ACD to better educate themselves in the world of art. Ways to achieve this is through customer satisfaction surveys. We believe that through the stage-gate survey system, we are able to achieve customer satisfaction. This is because we are able to deliver products that are in higher demand, as well as create value for customers.

GROWTH

ACD has the potential to partner up with different groups such as professional artists and curators, Educational partnerships with local/national/international organizations and local K-12 educational institutions, as well as facilitate visual and performing arts courses that are not in the UBC curriculum. By doing so, we not only increase foot traffic, but we also solidify the importance of ACD within the UBC community but also the world. Ways to measure Learning and Growth is by Statistical analysis in the growth of participants within the community.

INTERNAL

The main point of our project comes down to the Internal Analysis. We believe that a well-oiled machine is a huge determinant to optimal efficiency. With a well communicated ACD, any knew projects within the ACD venues will help each other achieve the fundamental goal of bringing foot traffic to the district. Ways to measure how efficient the ACD is through measuring how long it would take for each individual in the ACD know about a certain service they are holding within one of the venues.

FINANCIAL IMPLICATIONS

The recommended strategies were developed with the ACD's relatively low levels of administrative and financial support in mind. As such, human resources and funds needed are kept to a minimum until ACD can obtain more resources to aid their operational efforts.

Once the first two recommended strategies have been successfully implemented, the ACD would have established itself as an invaluable cultural asset to the UBC community. This is when it would begin to move towards the third strategy, which calls for more external partnerships (meaning the need for more manpower and funds).

In the short-term, the ACD can seek funding from SEEDS for things such as outdoor art installations. For long-term funding, the ACD can look to obtain an arts grant from the City of Vancouver (13) (Appendix). Deb can also leverage the newfound position of the ACD at UBC to obtain more administrative support from the Faculty of Arts to help run operations.

18

RISKS

MITIGATIONS

INCONSISTENT BRANDING

Since there's a new intern every year, the content curated on all of the ACD's social media pages may not follow the same style, and therefore don't accurately reflect the district's brand.

Implement a guideline for the types of posts to upload for the ACD social media accounts in order to maintain a consistent brand.

POTENTIAL TO KILL SUCCESSFUL PRODUCTS/SERVICES

Sometimes consumers don't know what they want, so the stage-gate concept test is susceptible to killing off highly disruptive innovations.

Using Roger's 5 factors can give insight into how disruptive a potential product can be. These factors will help decide whether or not to push a project to the prototype stage for a more informed decision.
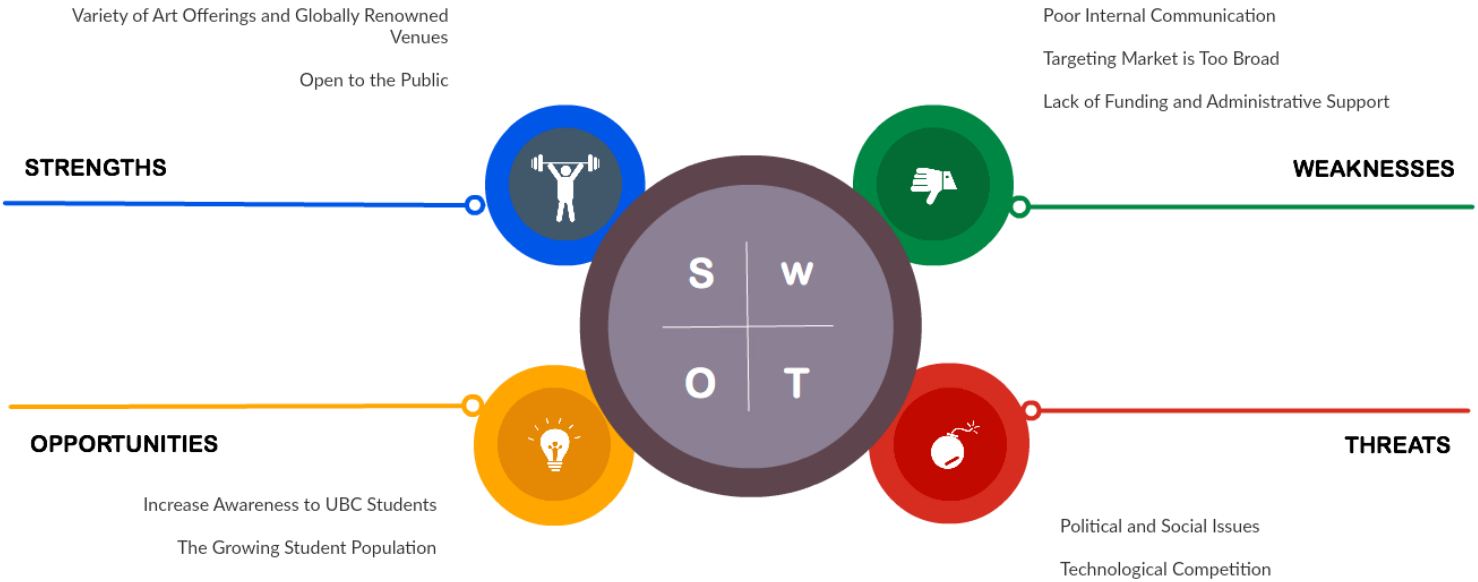
OPPOSITION FROM THE MUSQUEAM NATION

UBC is located on unceded (14) territory has formal affiliations with the Musqueam Indian Band through the signing of a historic Memorandum of Affiliation (15).

Invite a member of the Musqueam Council to be a part of the ACD's decision-making team. Furthermore, a special exhibit on First Nations art and culture can be created for the public to view.

NOTES AND REFERENCES

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2. Grassl, Wolfgang. "Business Models of Social Enterprise: A Design Approach to Hybridity." ACRN Journal of Entrepreneurship Perspectives, vol. 1, issue 1, 2012, pp. 37-60.

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9. Ohio State University. "Context for the Arts Initiative: Journey and History." Ohio State University, 2015, https://artsinitiative.osu.edu/sites/artsinitiative.osu.edu/files/Strategic%20Plan%202015-2020.pdf. Accessed on 23 Mar. 2017.

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11. Swan, Jennifer. "Stanford University Focuses on Arts District." Nonprofit Quarterly, 20 Nov. 2014, https://nonprofitquarterly.org/2014/11/20/stanford-university-focuses-on-arts-district/. Accessed 23 Mar. 2017.

12. Ruppert, Sandra S. Critical Evidence: How the Arts Benefit Student Achievement. The National Assembly of the State Arts Agencies, 2006.

13. "Arts and culture grants." City of Vancouver, 2017, http://vancouver.ca/people-programs/arts-and-culture-grants.aspx. Accessed on 24 Mar. 2017.

14. The territory on which UBC is located was never surrendered by the Musqueam Nation to Canada or British Columbia.

15. "Community." University of British Columbia, 2017, http://aboriginal.ubc.ca/community-youth/. Accessed on 24 Mar. 2017.

APPENDIX I:
SWOT ANALYSIS OF THE ACD

Variety of Art Offerings and Globally Renowned Venues

Open to the Public

Poor Internal Communication

Targeting Market is Too Broad

Lack of Funding and Administrative Support

STRENGTHS

WEAKNESSES

S | W

O | T

OPPORTUNITIES

THREATS

Increase Awareness to UBC Students

The Growing Student Population

Political and Social Issues
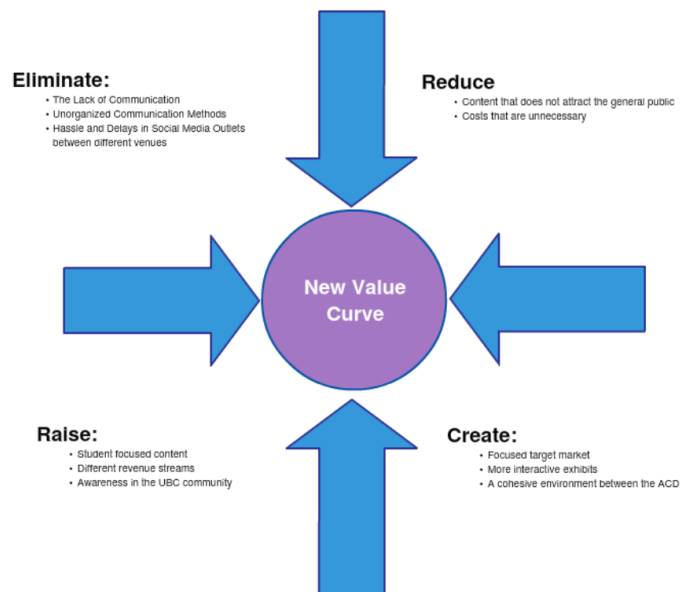
Technological Competition
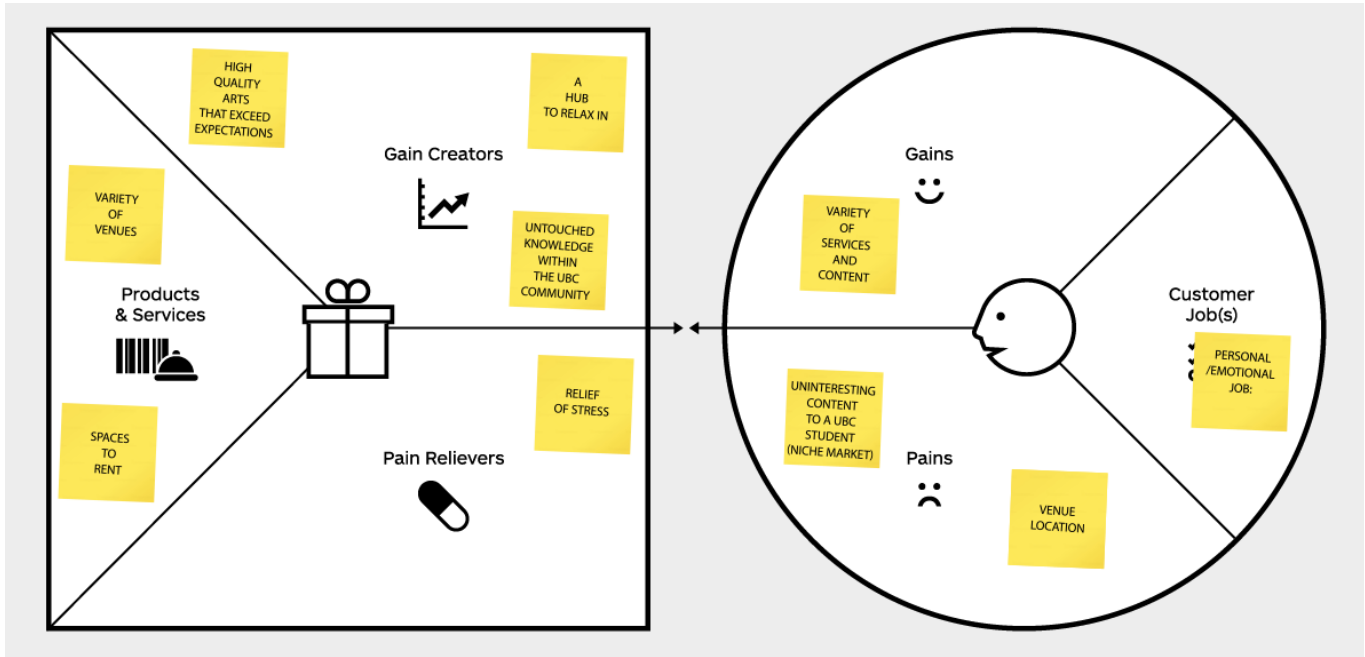
Implications of THE SWOT Analysis:

Although we see several weaknesses and threats to the Arts and Culture District, a lot of the fundamental problems are related to the internal communication between the venues.
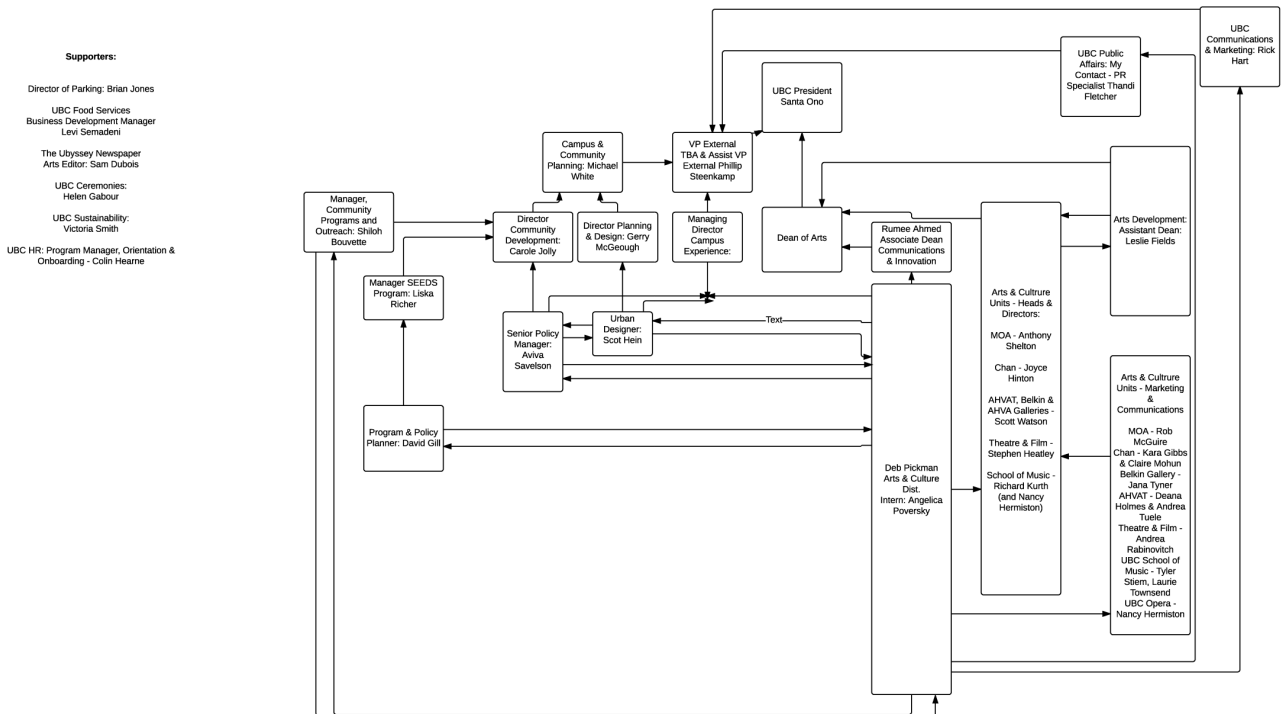
APPENDIX II:
BLUE OCEAN STRATEGY

The Buyer Utility Map

		The Six Stage of Buyer Experiences					
		Purchase	Delivery	Use	Supplement	Maintenance	Disposal
The Six Utility Levers	Customer Productivity						
	Simplicity		🔴	🔵			
	Convenience			🔵			
	Risk						
	Fun and Image	🔵		🔵			
	Environmental Friendliness						🔴

Eliminate:
- The Lack of Communication
- Unorganized Communication Methods
- Hassle and Delays in Social Media Outlets between different venues

Reduce:
- Content that does not attract the general public
- Costs that are unnecessary

New Value Curve

Raise:
- Student focused content
- Different revenue streams
- Awareness in the UBC community

Create:
- Focused target market
- More interactive exhibits
- A cohesive environment between the ACD

APPENDIX III:
VALUE PROPOSITION

APPENDIX IV:
THE ACD'S ORGANIZATIONAL CHART

APPENDIX V: STAGE-GATE SURVEY PROCESS OUTLINE

New Product Concept Survey

Q1. Are you a UBC Student?
Y/N

Q2. Have you heard of the UBC Arts & Culture District?
Y/N

Q3. Have you attended any events or taken any classes run by the Arts & Culture District?
Y/N

Q4. How interested are you in [each of the following (X, Y, Z)]?

	Very Uninterested	Uninterested	Indifferent	Interested	Very Interested
X	Q	Q	Q	Q	Q
Y	Q	Q	Q	Q	Q
Z	Q	Q	Q	Q	Q

X Concept

Q5. How important (on a scale of 1-10, 10 = Most Important) are each of the following?

X1 Attribute ( )
X2 Attribute ( )
X3 Attribute ( )
X4 Attribute ( )
X5 Attribute ( )

Q6. How satisfied are you (on a scale of 1-10, 10 = Most Satisfied) with each of the following when considering your current options?

X1 Attribute ( )
X2 Attribute ( )
X3 Attribute ( )
X4 Attribute ( )
X5 Attribute ( )

Y Concept

Q7. How important (on a scale of 1-10, 10 = Most Important) are each of the following?

Y1 Attribute ( )
Y2 Attribute ( )
Y3 Attribute ( )
Y4 Attribute ( )
Y5 Attribute ( )

Q8. How satisfied are you (on a scale of 1-10, 10 = Most Satisfied) with each of the following when considering your current options?

Y1 Attribute ( )
Y2 Attribute ( )
Y3 Attribute ( )
Y4 Attribute ( )
Y5 Attribute ( )

Z Concept

Q9. How important (on a scale of 1-10, 10 = Most Important) are each of the following?

Z1 Attribute ( )
Z2 Attribute ( )
Z3 Attribute ( )
Z4 Attribute ( )
Z5 Attribute ( )

Q10. How satisfied are you (on a scale of 1-10, 10 = Most Satisfied) with each of the following when considering your current options?

Z1 Attribute ( )
Z2 Attribute ( )
Z3 Attribute ( )
Z4 Attribute ( )
Z5 Attribute ( )

Demographics

Q11. What is your age?
Under 15	o
15-24	o
25-34	o
35-44	o
45-55	o
55+	o

Q12. What is the highest degree or level of school you have completed? If currently enrolled, highest degree received.
No schooling completed	o
Nursery school to 8th grade	o
Some high school, no diploma	o
High school graduate, diploma or equivalent (ie: GED)	o
Some college credit, no degree	o
Trade/technical/vocational training	o
Associate degree	o
Bachelor's degree	o
Master's degree	o
Professional degree	o
Doctorate degree	o

Q13. Are you currently…?
Employed for wages	o
Self-employed	o
Out of work and looking for work	o
Out of work but not currently looking for work	o
A homemaker	o
A student	o
Military	o
Retired	o
Unable to work	o

Q14. (Optional) If you would like to be contacted about free entrance to one of the above please leave your email: _____

How to structure your survey

Show Q1-4 to ALL participants
Show Q5-6 if they are INTERESTED or VERY INTERESTED in **X**
Show Q7-8 if they are INTERESTED or VERY INTERESTED in **Y**
Show Q9-10 if they are INTERESTED or VERY INTERESTED in **Z**
Show Q11-13 to ALL participants
Show Q14 to participants INTERESTED or VERY INTERESTED in **X**, **Y**, OR **Z**

Notes:
- Survey length (X, Y, Z) can be adjusted to number of concepts you wish to test.
- If a survey is too long, split up concepts into different surveys.
- The number of attributes per concept can be adjusted to accommodate for all attributes deemed relevant to the product/service.
- You can add additional demographic questions to help split your sample size into market segments.

How to evaluate your survey

Do you have an opportunity?
After receiving survey results from your sample (at least 50-100 participants) then you can begin to measure the opportunity scores of each concept's attributes. To calculate this you take the [Importance Score + (Importance Score – Satisfaction Score)] for each attribute. You should average the Importance scores and Satisfaction scores before calculating the opportunity score for each market segment to determine if there are any trends between demographics.

For example:
X1 [Class Time] Importance = 7
X1 [Class Time] Satisfaction = 3
X1 [Class Time] Opportunity Score = [7 + (7 – 3)] = 11
Since the class time is important to participants and the satisfaction with current options are low, the opportunity score is relatively high – highlighting [Class Time] as possible differentiation strategy.

X2 [Class Level] Importance = 4
X2 [Class Level] Satisfaction = 9
X2 [Class Level] Opportunity Score = [4 + (4 – 9)] = -1
This opportunity score suggests that the level of the class is not a good factor to focus on when developing the class, and time/money should be spent on factors with a high opportunity score.

Notes:
- If attributes do not conflict with each other (for example; Class time and Class Level do not conflict unless the availability of the instructor you hire is limited) then you are able to add both, funds permitting, without harming the key differentiation attribute. Priority should be given to factors with the highest opportunity score.
- Opportunity scores should be calculated for your specific target segments and chosen to maximize the value the product/service gives to the entire market (If for profit, the most profitable segment; if for social good, the most people).
- Quick look:
  High Importance and Low Satisfaction = High Opportunity
  Low Importance and High Satisfaction = Low Opportunity

Developing your trial

Make the trial as close to representative of the actual class experience as possible for the best feedback.
Invite respondents who are INTERESTED or VERY INTERESTED in the respective concept survey.
Conduct a feedback survey measuring the willingness to pay, purchase intent, and the perceptions of the trial.

Feedback Survey

Q1. *After trying the class, how interested are you to purchase sessions in the future?*

	Very Uninterested	Uninterested	Indifferent	Interested	Very Interested
X	o	o	o	o	o

Q2. *How satisfied are you (on a scale of 1-10, 10 = Most Satisfied) with each of the following with the trial class?*

X1 Attribute ( )
X2 Attribute ( )
X3 Attribute ( )
X4 Attribute ( )
X5 Attribute ( )

Q3. *How much would you be willing to spend per class?*

0-$4.99	o
$5-$9.99	o
$10-$14.99	o
$15-$19.99	o
$20-$24.99	o
$25+	o

Do you launch the product?

After reviewing the willingness to pay and weighing the costs of launching the product run a forecast to determine expected return. If consumers' perceptions are not matching with the intended attribute levels then the class should be redesigned or disregarded.

Notes:
- Consumer responses may differ from real life results.
- The process does not account for external factors and is not a perfect science, however it will help inform the decision making process.
- The ultimate decision of whether or not to launch a product or service comes down to the risk profile of the management team.

APPENDIX VI:
SAMPLE ANNUAL METRICS REPORT

Source: https://artsinitiative.osu.edu/sites/artsinitiative.osu.edu/files/2016%20Annual%20Report.pdf
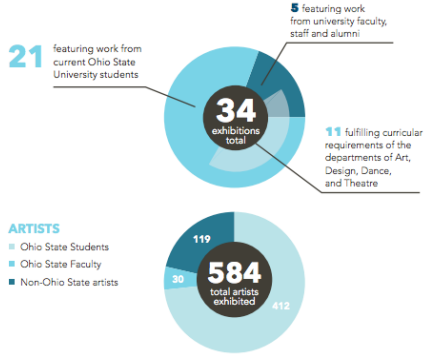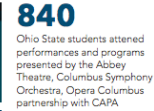

APPENDIX VII:
EXAMPLES TO INCREASE VISIBILITY

Starbucks Christmas cups

One of Vancouver Art Gallery offsite area's art installations that the ACD can draw inspiration from

Flagpole (pink) that the ACD can change

APPENDIX VIII: TIMELINE FOR STRATEGIES AND TACTICS

	Q2 2017	Q3 2017	Q4 2017	Q1 2018	Q2 2018	Q3 2018	Q4 2018	Q1 2019	Q2 2019	Q3 2019	Q4 2019	Q1 2020	Q2 2020	Beyond
Tactic 1.a.	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Tactic 1.b.					■	■	■	■	■	■	■	■	■	■
Tactic 2.a.	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Tactic 2.b.	■	■												
Tactic 2.c.	■				■				■				■	■
Tactic 3.a.						■	■	■	■	■	■	■	■	■
Tactic 3.b.													■	■
Tactic 3.c.														■
Tactic 3.d.													■	■
Tactic 3.e.													■	■