

UBC Arts & Culture District
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UBC **ARTS & CULTURE** DISTRICT

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FINAL PROPOSAL
STRATEGIC PLAN
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GROUP 7

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EXECUTIVE SUMMARY

After analysing our findings from these various tools, we decided to focus our strategy on internal measures, guided by a balanced scorecard and Kotter's 8 steps model (see appendix). Recommendations are focused on increasing cross-departmental communication and structure, consistency of metrics, and creating a team of people with desirable skillsets to implement current strategic intent projects. This will help address creating an internal foundation that will support the growth initiatives already laid out by the Arts and Culture District.

From the data being gathered, there seems to be great potential for the Arts and Culture District to be part of the UBC development vision proposed by UBC president Santa Ono. However, in order to take part and to bring themselves onboard, we pointed out several issues among existing organizational structures and some communication barriers. Among existing internal concerns, fundings would become a long term concern if not addressed properly in our strategy and implementation. A strategic plan we looked at was the UBC Varsity athletics, which found to be a good point of reference for us to consider in our tailored strategy for ACD. We then narrowed two important criterias of time-sensitive and cost-sensitive, as well as be sustainable in its implementation. Using the metaphor of painting, we designed our recommendation in the following steps:

Easel: to set up a structure based on existing one, to centralize information and forms a foundation for future transparent communication.

Palette: to design a set of metrics that can measure performances through concise and specific criterias

Pick up the Paintbrush: to align all components within Arts and Culture District of have a cohesive and sustainable operations in the future.

With each recommendations, we have paired it with specific tactics for considerations and possibly implement them, if the tactics suits the current circumstances and are at par with expectations.

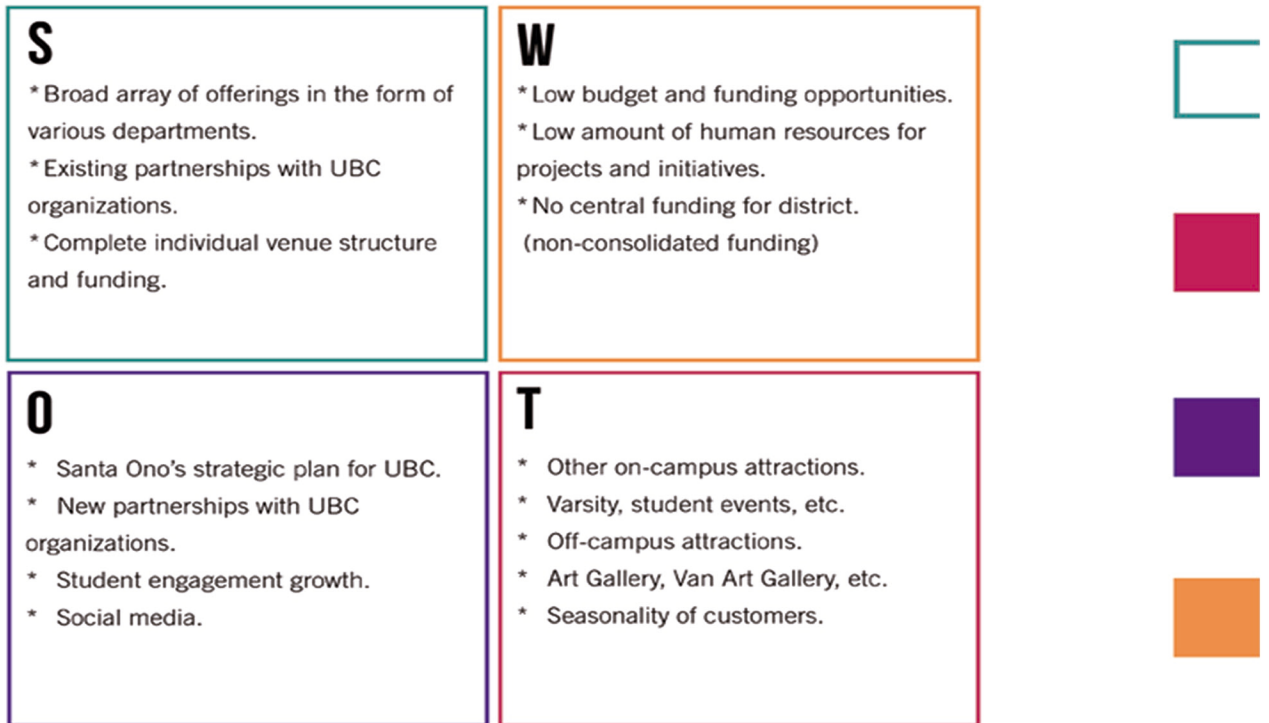
In order to maximize the effectiveness in implementing the strategy, we considered ACD's resources available for successful strategy implementation. Given the limited amount of resources available, we aim to propose our strategy that are tailored to minimize costs, while maximizing its potential effectiveness.

From the resources available, we proposes an implementation timeline for ACD to consider implementing. The timeline serves as a guideline for at which point should each implementation takes place. We also understand that incidents and errors may happen, therefore we only proposes that the timeline should be acting as solely a estimate and consideration for implementing strategy under current assumptions and resources.

With our proposed strategy, there is certain risks that we must address. Some foreseeable risks mainly derives from resistance, and specifies into time, technology, and commitments. As mentioned before, there may not be enough time to fully implement the strategy to fullest capacity. Given the technological focus of some of our implementation, we also recognize that technology may form some barriers and leads to resistance. Over the implementation, improvements may not be evident to clients, and thus reducing the client commitment. Our mitigations for the foreseeable risks are detailed in the report.

Overall, we aim to create an integrative strategy that embodies abstract and tangible items, that are achievable and timely in implementing. Through our strategy, we hope to help out ACD to accomplish their goals and to align them for the sustainable ogola of growing along UBC vision.

SKETCHING THE LINES



When we first were introduced to the Arts and Culture District (ACD), we immediately saw the rich resources and assets that ACD is looking to engage the community with as a huge strength. There is a wealth of creative ideas in place waiting to be realized by the greater UBC community, and a myriad of different exhibitions as well as audiences. To fully assess the current situation of ACD, we employed a SWOT and an ERRC grid to be an initial guide for our strategy and recommendations. In our collection of data, we engaged in primary research in the form of informational interviews as well as secondary research through researching external organizations, universities and UBC Varsity by assessing their documents and available records.

The strengths of the Arts and Culture District lie in the broad array of offerings in the form of departments and artistic displays, a range of partnerships across the university with student organizations, and the established structure and funding of each department. Internally, there are opportunities to improve upon consolidating funding for the District and increasing the number of staffing resources. Opportunities also lie in future partnerships with UBC organizations, UBC President Santa Ono's strategic planning process for UBC, and growth in student engagement. Other on-campus attractions, such as Varsity Athletics programming, and off-campus attractions, such as Granville Island and the Vancouver Art Gallery, compromise the success of the ACD as they draw students and other community members to other venues off-campus instead of on-campus.

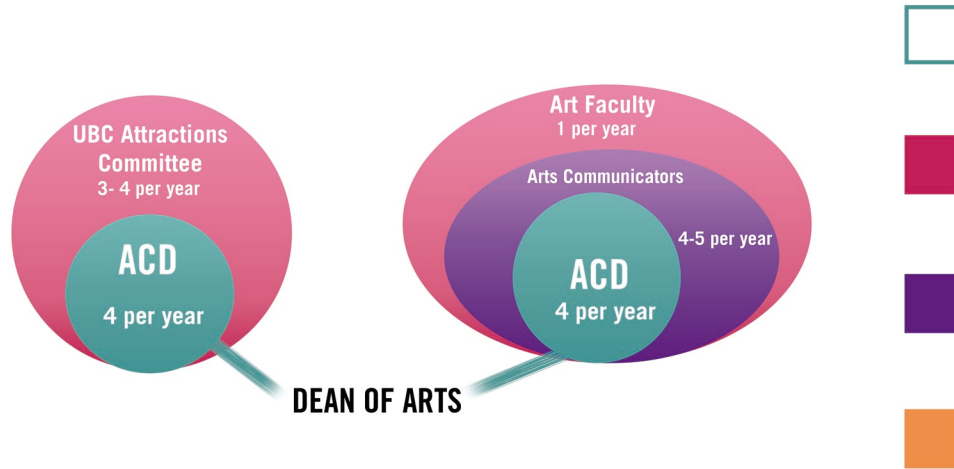
SKETCHING THE LINES



Diving deeper:

Following our findings from SWOT and EERC so far, we saw huge potential in the internal piece of ACD--this would frame the scope of our project. We researched this in detail, focusing on current reporting and administration structures of individual venues, the idea generation process for individual venues, and the communication channels between different ACD venues (See Appendix Meeting Summaries). We sought to identify current competencies and opportunities for improvement that can be learned from and applied to ACD as a whole. Information can be perceived to exist in a free-flowing network, where all of the venues are interconnected in either direct or indirect ways, and information passes onto venues directly or indirectly through the network.

SKETCHING THE LINES



Internal processes and administration:

Some key findings we identified in ACD communication are as follows: there is an annual all-faculty of arts meeting, an all-arts communicators meeting about 4 to 5 times per year, and ad-hoc ACD-only meetings. The latter happens about every quarter, where ACD venue representatives, mostly marketing communicators, will gather to decide who will write content for UBC Arts and Culture events for the following weeks. There is also an external meeting with the UBC Attractions Committee in place about 3 to 4 times a year, involving ACD venues, Beaty Biodiversity Museum, UBC Farm, and Botanical Gardens.

Contact is regular, and information flows between ACD individuals mostly through email, and each has an event newsletter that is eventually sent to everyone in ACD. Otherwise, only parties in collaboration for a certain program or event would CC each other, and some relationships between ACD venues are much tighter than others. As for idea generation, an event or exhibit is planned by curators and programmers within each individual venue, of which when the content is mostly finalized and approved, the marketing and media communicator would begin promotions and seek out other venues if needed.

SKETCHING THE LINES

INTERNAL

○ Ad-hoc collaborations

○ Flat & parallel structure

○ Information & funding tradeoff



In other words, the organizational structure being observed in in ACD can be described as a flat and parallel structure (see Appendix Organizational Collaboration Map). This is characterized by a number of the following elements. The only visible hierarchy evident is the reporting mechanisms that extends to the Dean of Arts, after which all communications are relayed equally across venue directors and managers (See Appendix Meeting Notes). Specifically on ACD, the district operates as a parallel organism within the overall structure and it communicates, relays, and reports to the Dean of Drts in the same capacity as other faculty managers and venue directors.

That being said, while remaining in parallel reporting have its advantage of objective view, independence in operation, and direct line of contact with UBC president, the consequences are also evident and long term. Operating as parallel leads to reduced transparency in information management and relay. With each step, more information becomes obscure and blocked from the sights of ACD's big picture. Not being part of the direct hierarchy may cause distrust among other manager and directors. The cost of being set up as an independent runs at the risk of being unintentionally rejected by the existing organization and unclarity of detailed responsibilities and goals. ACD is only presented with such opportunity on specific occasions where their efforts and collaborations are required. Without regular and periodic interactions with the faculty, their vision cannot be clearly communicated and unified.

Operating as an independent organism also leads to the fundamental issue of funding. Current ACD funding relies on ad hoc applications to UBC president, with proposals and amount being granted at discretion. Venues generate its own funds via grants by UBC, external government grants or some donor funding, and sales (for the applicable venues). While this is a good sign of support from UBC, it suggests a focus on each individual venue with a lack of consideration for ADC as a whole. Overtime, the lack of financial support for ACD on the big picture level will result in increasingly more problems in pushing forward ACD initiatives. At the top of UBC administration, UBC president Santa Ono has expressed his support for ACD and is willing to work with the project, be it providing funding or support in references (see Appendix Meeting Notes Summarized). Cross-faculty partnerships also exist in certain places, such as SEEDs and their availability in conducting research and compiling important data into useful form. With these supports, ACD would be able to create and implement a new strategy that is more tailored toward the general goals of UBC.

SKETCHING THE LINES

ELIMINATION

- ▲ Redundant & convoluted communication.
- ▲ Strategies that do not align with cohesive brand of the A+C District.
- ▲ Key activity areas that do not link back to the vision and the mission of the district



After using the SWOT, we used an ERRC in comparison with the UBC Varsity Strategic Plan to identify where ACD can focus resources that creates synergy between all of the venues and Deb. The reasoning for this was that UBC Varsity has been able to go to the Board of Governors with a plan that we can draw scenarios from that have the ability to contribute to ACD overall operations. Additionally, UBC Varsity integrates academics and student programming into its plan, which Alliance for the Arts in Research Universities looks to accomplish with Arts, research, and curriculum (A2RU, 2016). As we will further explore in the Potential Scenarios section, we are using UBC Varsity as a baseline for the potential of the ACD when the internal workings of the departments are improved. Briefly, there should be an elimination of redundant communication channels as well as projects that do not align with key areas of focus that the ACD has identified. Raising the communication and formal reporting standards, as Varsity did through their guiding committees, and reducing partnerships that do not align with specific strategies will help align internal process to external strategies (UBC Varsity Athletics, 2015). Having specific strategic objectives and measurable goals, as well as internal communication structure, are strong contributors for UBC Varsity's success, and are items ACD can seek to strengthen itself. Creating internal cross-departmental communication channels, performance management, and a new pool of staff with targeted skillsets will enhance overall internal power to execute external strategies. Our ERRC grid can be found in appendix ERRC for reference.



SKETCHING THE LINES

Doing what Varsity does well.

- 1 Financial and Human Resources Support.
- 2 Strategic Vision In Line With UBC
- 3 Clear, consolidated reporting structure.



POTENTIAL SCENARIOS

The base case scenario is the current situation ACD is in. We are here to provide ways that ACD can improve. Looking at the current operating situation of ACD, we wanted to frame our recommendations around potential scenarios that involve executing and succeeding in the many projects and initiatives included in the given strategic intents. There are a wealth of amazing ideas already available in what we have found in the strategic intent document, such as integrating annual events, refining the brand and creating an advisory dream team -- ACD just needs a method to push them forward and achieve them. The best case scenario that we identified is to be at the current performance of UBC Varsity Athletics. They have brought a strategy to the board of governors, are high on the list of priorities for President Ono in his strategic initiative, and are experiencing consistent growth in student engagement and overall funding.

There are very strong similarities between what Varsity Athletics is looking to accomplish with its strategic plan and what Arts and Culture District is looking to achieve as well. For example, both want to grow attendance, improve student and community engagement, and create an identity for the UBC sports or arts and culture brand. Of course, there are differences as well--mainly the amount of resources available for Varsity (financial and human capital), reliance on student athletes and academics, and the strong alumni network that Athletics has at their disposal. We believe that by setting Arts and Culture up with a strong internal structure and process, the District can capitalize on its strengths and the similarities it has with Varsity, and reach a point where ACD can:

Have the financial and people support to hold public consultations and online forums for a broad review with stakeholders to create a long-term strategic plan.

Become an integral part of Santa Ono's strategic vision for the university and the financial support that comes along with that University-wide prioritization.

Utilize a clear reporting structure to remain accountable to tactics and performance metrics for long term success.

The conservative scenario is that the internal recommendations we have put forth will improve overall communication within ACD and allow you to clarify and achieve the majority of the projects and initiatives laid out in the Strategic Intent document. The final scenario is that the internal change is slow moving due to challenges in implementation, the Arts and Culture District continues as it is working now, and does not enter a long-term strategy initiative in collaboration with Santa Ono and the Board of Governors, rather, focusing on its own strategy and goals.

Currently, UBC President Santa Ono is in the middle of creating a strategic plan for the University. He cited himself to be a lover of fine art and music, and is excited about what ACD can accomplish moving forward. In extension, he specifically mentioned he would be supportive of ACD initiatives and projects. (see Appendix Meeting Notes Summary) Coupled with UBC's continued initiatives to house more than 50% full time students on campus and other projects UBC has planned moving forward, it is imperative that ACD joins in, if not become a large part of, UBC's overall strategic vision (The University of British Columbia, 2010). Maintaining the current state of organizational efficiency would quickly lead to lagging behind in the overall scope of the strategic plan. ACD needs to put in more resources and efforts into catching up to be sustainable and results tangibly measurable so that it can be well-presented and fully involved in the strategic vision.

PAINTING TIME



EASEL



PALETTE



PICKING UP THE PAINTBRUSH



RECOMMENDATIONS

Introduction:

In our findings we discovered a multitude of recommendations for ACD, ranging from collaborations with student groups to gathering funds for projects through external channels. We ranked several options that we assessed against execution time and resources required. The following strategies we will present are justified by:

- 1) A minimal amount of required resources and execution time. Extra weighting is given to resources required given the limited financial freedom ACD as a whole has. Individual venue budgets and finances have set processes and are allocated appropriately, and we do not see a need to change such structures, not at least until:
- 2) A sustainable, effective internal structure for ACD is in place and running. We ultimately realized that any efficient execution of big projects representative of ACD, extensive partnerships beyond ACD, or external strategies in general will only be achievable with a fast and organized internal execution structure. Henceforth, this should be the founding basis upon which ACD will enforce its strengths, capitalize on opportunities, and ultimately be prepared for any external endeavours moving forward growing together with UBC.

The strategy formulation is based on Kotter's 8 Step Model as well as Balanced Score Card with a specific focus on the internal side of the matrix (see Appendix Kotter's 8 Step), both tools often-used to help identify change management processes and key goals and objectives.

PAINTING TIME



ESTABLISH COMMUNICATION STRUCTURE.



Strategy 1 Easel: Setting up Structure

After much considered research into ACD, and interviews with staff members from the various venues, we have formulated three recommendations to implement moving forward. What we found was while individual venues may be thriving on their own, there lacks a centralized success because of the disconnect between the venues.

The first recommended strategy is the Easel: Setting up Structure. This strategy is aimed at centralizing communication and eliminating disconnect to ensure consistent information flow among the venues. Therefore, the Easel strategy aims to:

- 1) Establish transparent communication between venues in ACD;
- 2) Efficiently organize information flow within ACD; and
- 3) Create structure for ACD to review and engage in information together.

The disconnect is best illustrated in the lack of consistent communication amongst the venues. The first recommendation we have come up with addresses this inconsistency and aims to improve communication between the venues by providing a structure to communication and meetings. We see a more consolidated ACD in terms of communication crucial to fostering a sustainable student engagement for not just each individual venue with potential to attract more students, but ACD as a whole. Deb shared with us her list of intentions, which entailed potential projects and collaborations for ACD. The list boasted great ideas, but without transparency **between** the venues, they will never be realized. While not all information is useful for every venue every time, there is far more value in transparency and clear information flow that is easily accessible when needed. For instance, ACD venues currently communicate mainly through email or phone. These exchanges include everything from notifying each other of events to asking for help on creating marketing materials. By centralizing and archiving communication, such as one's advice on using a design tool, ACD can easily refer back to it when needed, avoiding repeated information in communication and creating more time to focus on other tasks. It also **allows** for more creativity and ideas to be contributed: for instance, while two venues are communicating about a cross-collaboration, a third can offer a valuable piece of advice even if they are not directly involved in the planning and execution precisely because they could see the event.

PAINTING TIME

TACTICS.

- Single Platform for Communication.
- Bi-Monthly Tactical Meetings.



Tactic #1- Single Platform for Communication ex. Slack

The platform we recommend to use is a business application regarded for its ability to bring team communication and collaboration into one place: Slack. In the founder's words, it "brings all your communication together in one place....instantly searchable, available wherever you go". The effectiveness of Slack is known and proven--it is designed to relax communication between organizations, with a versatile toolset allowing one to instantly add reminders, search up interactions using intuitive keywords, and add-ons such as a calendar event exporter (Novet, 2016). Slack has seen explosive as a communication channel for organizations, with a daily user base of 4 million individuals, consistently great reviews, and an extremely high user engagement (Smith, 2017). In addition, its most valuable basic functions are all free. Additionally, some UBC departments have found success in using Slack, which adds to our belief that this would benefit ACD. The Student Ambassador Team, which falls under the UBC International Student Initiative, includes 4 senior students and 4 UBC staff members who oversee the team. For the past 6-months this has had the ability to have the application on both a desktop and a mobile device, which has increased usability for all members of the team, and encouraged more collaboration and cohesion. From this information, we think that ACD could capitalize on the ease of use and communication gained from Slack to enhance the collaboration between ACD departments and staff (personal communication, March 2017). Please refer to appendix SLACK Design Details for details on how we see Slack setup for the ACD.

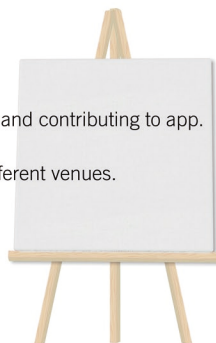
Tactic #2- Bi-monthly Tactical meetings

The second structural component of the easel we want to implement between venues is bi-monthly (every two months) tactical meetings, hereon called tactical gatherings. Currently, there is a lack of attendance and accountability for the meetings between departments. The bi-monthly tactical meetings will be for everyone and will require 1 person from each of the Art buildings. Tactical gatherings are held for the more detailed issues at hand and for items that can be better discussed through meeting in person. These gatherings are meant to be relatively short where each venue can discuss progress on short-term targets or upcoming events, as well as any outstanding issues they need support for. The goal is to facilitate more regular formal communication between ACD venues so everyone has easy access to each other's resources and ideas.

PAINTING TIME

METRICS.

- One representative from each venue engaged and contributing to app.
- Attendance from at least one person in the different venues.
- Ultimate goal to Centralize Information.



What we are ultimately envisioning is moving to an efficient information funnel that everyone has equal access to. Now, with centralized information for ACD, timely information can be communicated instantly.

To measure the success of our first strategy we suggest:

1. 1 representative from each venue engaged and contributing. The timeline for this is within the first few weeks of initial training for app usage. . Certainly it is up to the particular department to decide whom they want using this app. Slack is an efficient and easy way to communicate, and we see more than just 1 representative engaging in this communication but hold 1 representative as a success.
2. 1 representative from each venue in attendance. The bi-monthly tactical gatherings move hand-in-hand with Slack as they are to keep everyone informed and have concerns and problems brought to attention immediately. Additionally, short-term goals will be addressed as well as events in the following two months.
3. Centralized information- The ability to communicate on a day to day basis and come together at the end of every two months is vital to implementing any strategies moving forward. Centralizing the information and having transparency between the departments will allow this to happen.

PAINTING TIME

CONSISTENCY AND METRICS.



Recommendation 2:

The Palette: Consistency and Metrics:

Our second recommended strategy is the palette: consistency and metrics.

For an internal structure to work effectively, one must be able to measure its progress and performance in solid, tangible ways.

Through the Palette: Consistency and Metrics, ACD will be able to:

- 1) Creating a unified understanding of ACD's objectives as a whole;
- 2) Having consistent expectations and reporting structure; and
- 3) Working towards tangible, reviewable goals and targets.

Through our primary research interviewing individuals from ACD, we found that each ACD venue reports to the Dean of Arts. Deb, as the ACD Marketing and Communications Manager, meets with the Associate Dean of Arts Communications roughly once every two weeks. Although the Dean has a very regular communication channel on the UBC administration level for Deb, there are no formal performance reviews. When questioned about specific objectives and goals of Deb's job description, the document was also not immediately available nor clear to him. This can prevent barriers in the future as there is no tangible way to measure how successful Deb's role is, and will impede on ACD's ability to present solid comparisons and plans looking forward.

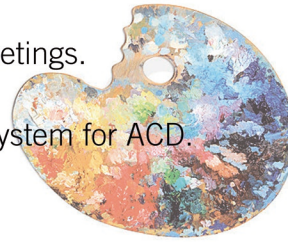
We also discovered that ACD venues are generally happy with the progress ACD has made in communication—citing specific instances where venue representatives were each helpful to each other, such as when Theatre and Film looked for a talent to do a photoshoot that the Chan Center needed. On the other hand, even though there is a general list of strategic intent and visions for ACD, they are broad and numerous. Without a universally agreed and communicated ACD message, there is a lack of methods to formally monitor and review progress, and in turn, ability to adjust and improve based on specific feedback.

In our research, we found that ACD venues have effective internal structures. Using MOA as an example, it has an extremely effective internal structure: the management committee has weekly meetings about agenda items and strategy, there is a general staff meeting once every month, and MOA keeps track of a strategy outlining specific goals including how they are measured, who is responsible for which goals, and when and how the goal is expected to be achieved. With a solid strategy and meetings to review them, MOA is able to effectively clarify intentions, measure performance, and push forward with plans.

PAINTING TIME

TACTICS.

- Set (consistent) SMART goals for the role of ACD Marketing and Communications Manager.
- Semiannual strategy review meetings.
- Curate a performance review system for ACD.



We propose 3 tactics in relation to the Palette, followed by metrics to measure each one of them:

1. Set (consistent) SMART goals for the role of ACD Marketing and Communications Manager
2. Semiannual strategy review meetings
3. Curate a performance review system for ACD—M: Successful annual performance reviews with 3 pieces of constructive and 3 pieces of positive feedback

First, we suggest the role of ACD Marketing and Communications Manager has a set of SMART goals in place. SMART is an acronym for specific, measurable, achievable, relevant, and timely (see Appendix for SMART goal-setting guide chart). For instance, a SMART goal can be “Within 3 months, ACD members will complete one ACD-marketing related item on the ACD list of intent, which will help solidify the impression of ACD as a whole”. By specifying what one wants to accomplish as much as possible, SMART goals will allow Deb to decide where she wants to focus her and resources within her role. In addition, Deb will be able to compare and discuss her performance with others as well as with herself in tangible, clear results.

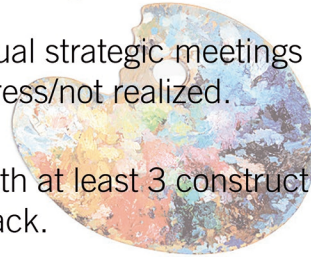
Second, we recommend that ACD has semi-annual strategy review meetings among marketing and media communicators in each group. As we have learned from prior successful examples, one must also have opportunities to review progress on previously set objectives to discuss successes and challenges, and adjust goals as needed. At these semi-annual meetings, ACD will converse about the progress towards reaching ACD objectives over the past 6 months, whether SMART goals for objectives have been achieved, and successes and areas for adjustment or improvement. With the Easel: Structure piece of the strategy set up and SMART goals in place, it should be a straightforward and painless process to both set up a time to meet and discuss ACD’s progress (See Appendix SMART Worksheet). This will keep ACD focused on its vision as a whole, as well as improve cross-identification as collaborators and comrades aiming for the same vision in different ways.

Third, ACD should curate a performance review system. While each ACD venue reports to the Dean of Arts, as we have previously discussed, there is a lack of a reporting system assessing ACD as a whole. If ACD is meant to represent UBC’s art and cultural heritage and attract students and visitors alike, it is essential that UBC starts treating ACD as a formal group as well when looking at its effectiveness. Hence, we strongly suggest ACD curates a performance review with the Dean the Arts to look at its progress together over a course of time. This will allow another party to assess ACD’s success, and also open possibilities to identifying new opportunities through a different lens. For instance, a constructive feedback for ACD as a whole can be “potential for all-inclusive tour with more venues involved”, which would help identify and strengthen bonds within ACD venues and programs.

PAINTING TIME

METRICS.

- Number of high-quality, solid ACD SMART goals created at first 2 semi-annual strategic meetings.
- 100% attendance at semi-annual strategic meetings & identify goals achieved/in progress/not realized.
- Annual performance review with at least 3 constructive feedback and 3 positive feedback.



Metrics:

We have in place some simple measures of success for The Palette: Consistency and Metrics:

1. Number of high-quality, solid ACD SMART goals created at first 2 semi-annual strategic meetings
Quality is more important than quantity. The magic number is three—so ACD can start from there, and work its way up as SMART goal-setting becomes more familiar.
2. 100% attendance at semi-annual strategic meetings & identify goals achieved/in progress/not realized
The purpose of the strategic meeting is to review ACD's progress on its list of objectives, so at least one representative from each venue should be present to the meetings. In addition, an effective meeting would produce results, so one can look at constructive comments made by attendees and quality of discussions—by measuring the SMART goals discussed in length and why they were or were not achieved as well as those needing adjustment, we can see value is being delivered to ACD as a whole.
3. Annual performance review with at least 3 constructive feedback and 3 positive feedback
Effective performance reviews should discuss what is working well and what can be even better. As such, looking at the number of constructive advice and comments on successes is a great way to determine if it is working well.

PAINTING TIME

SOURCING THE DREAM TEAM.



Strategy #3--> Pick up the paint brush

Our third strategy aims to align all of the Arts & Culture District and to ensure they are operating as a unit. Now that the easel and palette is set up, it is time to pick up the paintbrush and utilize the new flexibility we have to better utilize resources to bring solid results. This strategy seeks to illustrate a unification of the venues and holistic approach to event planning through:

- 1) The combining of resources to complete ACD objectives;
- 2) Creating an all-encompassing ACD experience; and
- 3) Seeking alternative resources for ACD's purposes.

This strategy builds upon the first two, where communication and expectations internally have been established and enforced. In our informational interviews, we found that all venues have an interest in attracting more students to varying degrees: for instance, MOA is interested in student engagement methods as the majority of its current visitors are tourists, and Theatre and Film is always aiming for a full house for its shows, of which students can be a large portion.

PAINTING TIME

TACTICS.

- Utilize seasonality of departments and their resources.
- Create a tour package involving multiple ACD venues & events.
- Engage SEED's to help research student engagement methods..



We propose three tactics to fulfill this Pick up the Paintbrush strategy and metrics to ensure measure their success. The tactics are as follows:

Utilize seasonality of departments and their resources,
 Create a tour package involving multiple ACD venues & events, and
 Engage SEED's to help research student engagement methods.

First off, some venues in the ACD have seasons that are significantly more popular than others. For instance, MOA's peak season, is the summer because of the high volume of tourists coming to see the museum. The Chan Center's peak seasons are during the fall and winter terms of school (Sep-Dec/Jan-Apr) and Theater and Film is busiest at semester's end. As mentioned earlier, Deb has a list of intent for projects she wants the ACD to begin. With the idling resources from the departments during the less busy times of the year, we recommend they divert some towards Deb's list of potential projects.

Secondly, we advise the ACD to create an all day-tour package comprised of visits to venues like Belkin, Audain, MOA, and finishing off with a show at the Chan Center. We see this as a way to reflect the internal improvements of communication between the various departments, and a way to signify the congruity in ACD. The tours will be majorly on days where people will be at UBC for a big event hosted by Chan. Initially, the tour will be between MOA and Chan, two of the most visited venues in the ACD. The aim will be to have the first tour in July/August 2017 depending on events and coordination. Once the tour has become established, we recommend that the ACD partner with the UBC Attractions Committee who promote UBC attractions such as the botanical gardens. We see this relationship coming to fruition around Christmas time, after a few months of successful tours within the UBC ACD. Therefore, with a recognized tour at UBC, other venues can be fully integrated.

Thirdly, we advise an expansion of the partnership with SEEDS. We want to have a pair of students continuously researching UBC student trends and demographics to identify potential student engagement methods. ACD will then have a continuous database to refer back to regarding students and can use this as a comparison tool across a given amount of time. While this is a more subtle tactic, it will help ACD have current information that it can share amongst all of its venues.

PAINTING TIME

METRICS.

- Number of items completed on ACD's list of intents per quarter.
- Number of ACD-collaborative and ACD-external partnership tours held per semester.
- Successful SEEDs project setup, with at least one student researching the topic and two engagement methods identified.



Metrics:

We propose three simple measures of success for Pick up the Paintbrush:

1. Number of items completed on ACD's list of intents per quarter

There are great ideas already for improving ACD's image. This is a direct numerical way to see the progress that is being made.

2. Number of ACD-collaborative and ACD-external partnership tours held per semester

In the early stages, it is enough to be able to see if such a collaboration was successfully implemented, redoable, and increasingly popular by seeing how many are held per semester. Moving forward, more metrics can be added such as distributing feedback specific to the tours to measure performance.

3. Successful SEEDs project setup, with at least one student researching the topic and two engagement methods identified

The first step is in ensuring access to a reliable flow of information about UBC students' interest in art and culture. Moving forward, the student engagement methods identified will be guidelines to how ACD can approach the student group.

CREATING THE MASTERPIECE

RESOURCES & FINANCIAL

- **Easel:** Initial adjustment costs in terms of time and minimal costs for extensive usage of the app.
- **Palette:** Time costs for new required meetings and financial costs in creating performance reviews.
- **Pick up the Paintbrush:** Utilizing interns as resources for research and the price to begin an ACD tour.

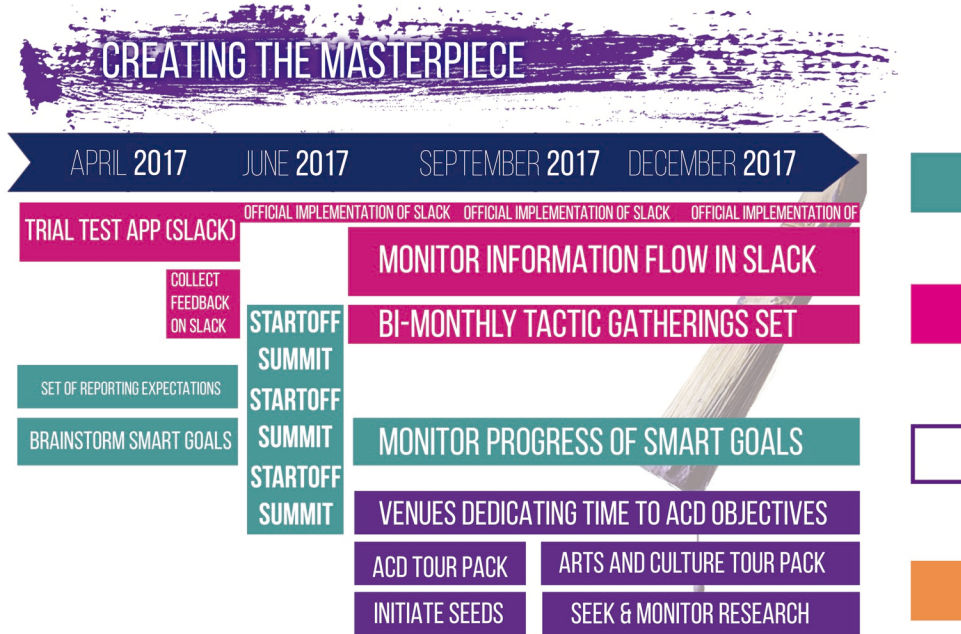
Resources and Financials

The recommendations are designed to minimize costs and maximize efficiency.

For the first strategy, Easel: Setting up Structure, resources required would be installation of Slack by ACD individuals. The flow of information and time dedicated to communication will be shifted to a different platform. Some mobility and around two extra hours are needed per month for the monthly tactical gatherings. In terms of financial costs, implementation should be completely free unless ACD decides to subscribe to a Slack standard service, which gives unlimited storage space. In such case, we would strongly suggest applying for Slack for Education, which costs only \$12 per user per year. ACD would qualify for the discounted service as it is directly affiliated with an eligible educational institution.

The second strategy, Palette: Consistency and Metrics, revolves around reallocating time as a resource. The kickoff strategy summit should be a grand one surrounded by excitement and some fun activities throughout the day, so if funding is available, we suggest dedicating \$200 to set up some decorations and food for the summit. In addition to the Marketing and Communications Manager, a representative from each ACD venue are required to be present at semi-annual strategy meetings. They may want to allocate about 1 hour per month to review progress on ACD's SMART goals. As for the performance review system, the Dean of Arts and relevant staff and paperwork would be required to set up the formal process. Based on an aggregation of hourly compensation of Dean of Arts and the ACD Marketing and Communications Manager and an assumed 4 hours planning for and meeting to discuss performance, the cost of one review is \$830 (see Appendix Calculations).

Pick up the Paintbrush, the third strategy, would require more partnerships and manpower. All steps require a detailed collaboration of sorts and reallocation of hours to execute the specific tactics identified. Using off-season times to complete items on the list of intents is feasible requires an ACD venue marketing member dedicate about 3 or 4 hours of their time per week towards completing the list during the slower season. SEEDs research projects are supported by UBC, so manpower in the form of research students is required. Of course, the UBC ACD tour design would require mobility to meet and time allocation--ACD can look to achieve this via Slack communication and during tactical meetings. A sample pricing model for ACD tour would be to combine the admission prices for each individual venue and applying a discount. Given the scope of our presentation and access to financial documents, however, there is limited information on what we can provide in detail.



IMPLEMENTATION TIMELINE

The recommendations are designed to be executed over the short term, and entrenched in ACD over the long term as an efficient communication and feedback system. Therefore, our implementation timeline is over the course of one year starting in April. The easel, palette, and pick up the paintbrush strategies build up on top of one another.

Easel: Setting up Structure can begin immediately via trial using the Slack app. This is an informal trial period with the sole purpose of allowing everyone to test the waters and familiarize themselves with the application. By having a timeframe to become more comfortable with Slack prior to formal implementation, users can raise issues and resolve questions at their own pace and be more willing to transition to the communication channel.

Palette: Consistency and Metrics can begin its initial stages in April--specifically, the ACD performance review can be set up over the next two months. In addition, each venue representative should take approximately 2 hours during these two months to define some SMART goals for ACD, as well as expectations of reviews. During this time period of two months, the meeting time and details for the first ACD strategic meeting will be set up, hereon referred to as Startoff Summit.

Startoff Summit is a crucial milestone to kickstart the new strategy, estimated to occur in June when school is out and some venues have more breather space. Here, both the Slack trial period and Palette steps combine--feedback and additional training on Slack if needed will occur here, followed by a discussion and strategic goal-setting of ACD as a whole. At the Summit, everyone will share their thoughts of the progress made and expectations for the future including specific performance measurements. Last but not least, everyone will seek to set the tactical gathering schedule until the next summit.

After Startoff Summit, Easel strategy will be fully integrated, with bimonthly tactical gatherings and Slack integration. ACD should compare progress against metrics at the tactical gatherings. At the same time, under the Palette strategy, the SMART goals have been set, and the performance review system should be complete by August. Both are now solid measures ACD can refer to at the next meetings.

Now that the internal structure and metrics are in place, Pick up the Paintbrush can be put into action. Over the course of summertime, around July or August, ACD can put together its internal ACD tour experience, which should now be made simpler by the clear Slack communication channels. In addition, venues with decreased traffic during summer can now begin completing items on ACD's list of intent, and the roles will rotate based on seasonality. In August and September, ACD can begin setting up the new SEEDs initiative focused on researching UBC student demographics. As Christmas approaches, it would be an opportune time to take the bigger step to create a holistic arts and culture experience involving external attractions outside ACD through channels such as UBC Attractions Committee.

CREATING THE MASTERPIECE

RISKS & MITIGATIONS

Risk #1: Time Constraints

Mitigation: Extending the implementation timeline.

Risk #2: Technology

Mitigation: UBC support, Summit training, Slack Representative.

Risk #3: Improvements Not Evident

Mitigation: Measuring with small steps and wins.



Most of the risk associated with the proposal comes from barriers to change. Within the category, several specific items are identified.

Risk #1 Time constraints.

With possible delays and unexpected events potentially occurring at every step of implementation, the implementation timeline could certainly change for better or worse. In addition, directors and managers may just simply not find enough time on their hands in order to meet together, or discuss in detail among each other.

Mitigation

It is important to recognize that the recommendations aim for a slight reallocation of time rather than putting in overtime. With the strategy, it is acceptable to extend the period of implementation to accommodate for delays and scenarios accordingly. Stretching out the implementation timeline is acceptable to remedy the shift in overall schedule.

In worst case scenarios, members can upload bucket lists of specific items they wanted to discuss to the Slack meeting channel; similarly, meeting minutes should be taken and available in Slack. Through long term engagement and application of Slack, time conflict is expected to decrease to a manageable level.

Risk #2 Technology

With the proposed strategy including implementing a new information system, technology may be a barrier. Within ACD, there may be trouble in adapting the new information system (Slack) over a short amount of time, and unfamiliarity with the new system may cause troubles and issues for the users.

Mitigation

The risk can be addressed through the following options:

- Have training on Slack during the 1 day summit in the implementation timeline. Through this channel, all members could gain some familiarity and understanding into the importance and usefulness of the new information system.
- Contact Slack to send in a professional to help guide ACD--this will involve some costs, but there is definitely incentive for the Vancouver-based Slack to be enthusiastic and instruction will be specific and helpful towards ACD's needs.
- Have/hire intern-volunteers familiarize themselves with the information system and instruct ACD/answer questions. They can teach either at the summit or throughout the course of adaptation

Risk #3 Improvements not Evident

A reasonable expected risk for the engagement is impact of the change may not immediately evident. Even worse, it is possible that over the implementation of the strategy, improvements may not be as apparent as they should be. Both scenarios would result in decreased incentive and enthusiasm in committing to the strategy..

Mitigation

One thing to mitigate this risk is to create small wins that would be attainable under the new system. These will be goal similar to or smaller than metrics for success. Some examples of small wins include:

- Have one successful small decision made over Slack and the new communication system
 - Complete one item on ACD Marketing and Communication Manager's List of Intent in the first two months of implementation
- As small wins are met, ACD can seek to increase the size of the win. For instance:
- Create an ACD summertime cross-venue tour in June-July beginning with a collaboration between MOA and Chan Centre

APPENDICES

I. Statement of Work

1. Purpose / Objective(s) of the Project:

i. What do we need to accomplish by way of this project?

- Goal: To create a strategy to initiate more effective and transparent internal communication in order to create more sustainable participation in Arts and Culture District events and partnerships in order to integrate Arts and Culture to the new vision for future UBC development.
- Objectives:
 - Analyze the existing internal structures and proposes adjustments to better improve and facilitate communications
 - Awareness of arts and Culture department
 - Leverage vision alignment and internal adjustment seek out increased funding opportunities from UBC and external stakeholders
 - To utilize events, gallery space, performances, and art exhibits to impact the student body at UBC
 - To promote Arts and Culture in a way that integrates it to the core values of UBC and the core student experience on campus

2. Scope:

i. Included—what is included in the overall project scope?

- Scope customers: UBC students
- Select and interview 3 depts and thier directors, that can create cross-synergy and create traction for a broad strategy (MOA, Audain, Belkin)
- To focus on exhibitory spaces and transforming them into a community and a sustainable gathering place
- To determine a direction where Arts and Cultural District will be able to attract more diverse demographics and raise awareness

ii. Excluded—what is excluded from the overall project scope?

- Specific implementation tailored to each department
- Specific implementation processes due to lack of actionable information and complete understanding of market needs
- General policy changes that would affect overall vision of UBC Arts and Cultural District
- UBC faculty decisions that may impact commitments to this project

iii. Grey Zone- how will we manage issues where scope isn't clear?

- Setting up a direct line of contact with the client to gain more information
- asks for access to previous reports and archive informations that could expand our insights
- asks for permission to speak with individuals within the client organization and create a list of individuals that we can speak to
- periodic reviews on information being gathered

3. Outcome(s) / Deliverable(s):

- i. What results and/or work products will the project produce?
 - Summary detailing public opinions and responses in format of surveys and forum responses
 - Potential list of key contacts
 - Summary entailing public perception and preferences
 - Analysis into current governance and financial structure
 - Proposal campaign for raising awareness of Arts and Culture District
- ii. Who will have ownership / access rights to the outcomes / deliverables?
 - All public information summary should be open for public to view
 - Governance and financial review should be released on the discretion of the client
 - Campaign proposal should NOT be made public, until a formalized structure of implementation is in place.
 - All ownership of the deliverables will be shared with the client, until the end of the engagement where it will be handed over to the client, while the consulting group retains a copy for future opportunities of engagement

4. Approach:

- i. How will we perform the work of the project?
 - Strategy levels considered now: governance, events, media & community building
 - ERRC:
 - Eliminate--Strategies that do not align with cohesive brand of the A+C District
 - Raise-- Arts + Culture awareness and engagement throughout campus
 - Reduce--Itineraries that do not align with specific strategies or tactics of A+C district
 - Create--collaboration between departments and staff skillsets, strategic alignment with UBC's overall plan
 - Generational gap: consider modern interests merging--ie. dance/movie nights at MOA, etc etc
 - Stereotypes: chill people; stigmas about "art and culture" (Gordon's example: UA renamed an arts building to "communication center" and got lots more traction)
 - Marketing: not aggressive enough: niche focused marketing in libraries; **low \$\$ related?** Only appeals to small crowd?? → needs to be lifted!!
 - Geographical limitations: all focused on one area.
 - Break the stereotypes: Campaign to increase interest of Arts and Culture
- ii. Where and when will the work take place?
 - The work will take place mostly on campus, with meetings held on various locations, outside of campus and virtually.
 - The project will take for approximately 7 weeks, if all assumptions stands

5. Roles & Responsibilities:

- i. Client--what roles / tasks will the client be responsible for?
 - Feedback
 - Consumer insights
 - Providing requested data if available
- ii. Team--what roles / tasks will the Team be responsible for?
 - Strategy
 - Research
 - Content Development
 - Completing deliverables according to timeline

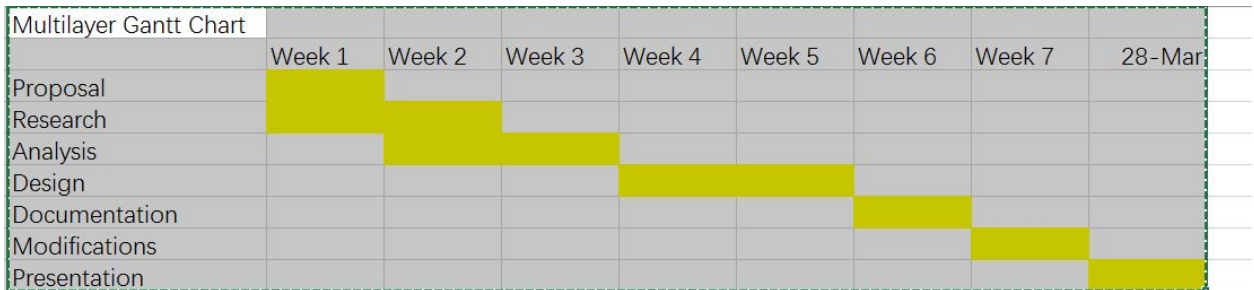
- iii. Others (3rd Parties)– what roles / tasks will they be responsible for (if any)?
 - Student and Visual Art Department responding to our research and inquiries through surveys
 - UBC faculty outside of Arts and Culture District responding to inquiries and requests either through surveys or direct communication
 - Students or student groups involved or interested in creation of content
- iv. Governance–what structures and processes need to be in place in order to manage the project to a successful conclusion?
 - Standardized reporting structure within the District to reduce overlapping reports and missing information
 - Formalized interview format to gather relevant and valid information

6.Schedule

I. Work Breakdown Structure (WBS)(Responsibilities chart or critical path)

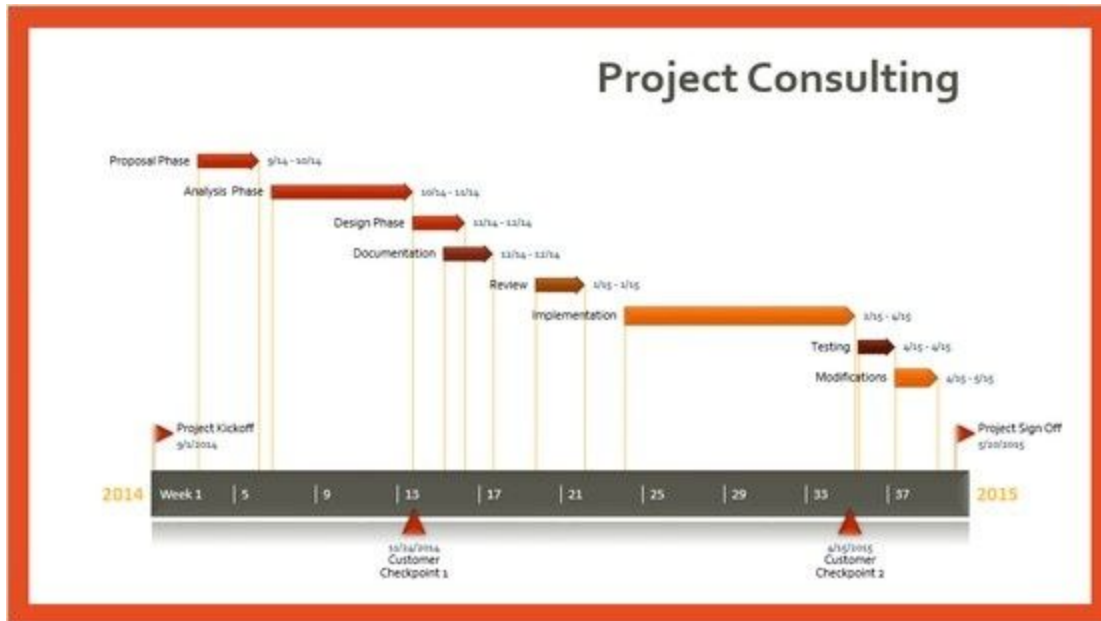
- Weekly delivery: Breaking down the project into manageable components.

ii. Project Schedule (Gantt Chart)



iii. Key Milestones

- Review proposal with client and agreeing on essential criterias (dates needed on milestone?)
- Capture of data and research
- Analysis of gathered data
- Final implementation plan



7.Key Assumptions:

I. What key assumptions have been made in developing the SOW?

- Low budget implementation of our strategy
- We are focusing on the student market at UBC for the Arts and Culture District, and are keeping any other markets outside of our scope
- We are assuming that there are no conflicts of interest between departments within UBC Arts and Culture district

8. Risks:

I. What are the key risks?

- Budget risk, cost benefit
- Organizational barriers that may impede the quality of overall engagement
- During the process, the niche market can be threatened and reduced

ii.What are the likelihoods of each risk occurring?

- Budget: High, considering the currently no budget reports nor any knowledge or finances is made available to us
- Governance: Medium, until more research is conducted into formulating the organizational structure of the Arts and Culture District, the engagement runs the risks of become bogged down in organizational politics
- Niche Market: High, considering the behaviour of these consumers it is likely that the interests of the majority does not match with their own.

iii. What are the impacts of each risk occurring?

- Alienation of the Arts and Culture students (Niche Market) - reduce their current involvement, support and interest
- Unclear financial parameters may reduce overall effectiveness of the proposal plan and also may skew the deliverable
- lack of clarity in reporting standards may hinder the efficiency of meeting deadlines during engagement

iv. What is the plan to mitigate the key risks?

- Transparency in financial statistics and governance
- Clear communication with involved department heads
- Research the Niche market interests thoroughly in order to understand their behaviour and avoid any future conflicts that might arise due to our key strategies
- Two way communication with clients to mitigate risks of misunderstanding
- Speaking to other crucial individuals that may hold information crucial to the engagement

9.Acceptance Criteria:

i.What are the criteria that the Client will use to determine whether the Outcome(s) / Deliverable(s) are acceptable?

- Matching the consumer insight with our key strategies- make them interrelated*
- Mapping the consumer * Design Method
- Visitor growth rate
- Revenue growth

II. Meeting Notes Summarized

UBC President: Santa Ono

Supportive of ACD initiatives and projects that require funding. Signed a \$1 million fund given by Microsoft to contribute towards a social and economic project.

Belkin: Naomi Sawada (public programs), Shelly (academic programs)

Idea process: Staff meetings once a week (anyone can give ideas)

Shelly works with the curator to decide on content for programs events, which is then passed along to Jana who manages how the content is released. Deb Pickman is not involved in this process and waits for the email list from Jana. Both Shelly and Naomi up for more regular ACD meetings that encompass everything to do with ACD but are not the UBC reports meeting. The information passed along to the ACD is the press release 1 month in advance. Belkin has 1 hour staff meetings to come up with events and gallery ideas, however, this is solely limited to the Belkin Staff. Deb is invited but cannot make time. The Belkin is different from MOA and Chan as they do not have any performance records on number of patrons to the gallery nor the number of people taking tours/programs. Once every three months ACD people will meet with Deb to talk about who's responsible for contributing to the UBC ACD reports.

Chan Center for the Arts: Kara Gibbs

Events for the Chan center are put on by the staff, and through external groups including arts partners (ex. Vancouver symphony Orchestra), UBC music performances, UBC graduation. How an event is done by the Chan Center, the main programmer works with the artistic presentation manager to cover content. After much talking back and forth, marketing steps in to produce bios, photos etc... The schedule for Chan is launched in may and events are announced for the following September to May by the marketing team. Single event tickets go on sale in June and the ticketing department deals with the rest of them closer to date. Kara's main role is to sell tickets and coordinate social media and emailing. It boasts a focus in classical programs through jazz, world music, and folk events. Kara is helped out from the person in charge of scheduling and calendar, which requires much coordination. The Chan centers performance is measured more quantitatively from the number of tickets sold. Their goal is to bring in sought after artists. They try to get feedback from emails, surveys, etc.. From their subscriber survey last year they formulated the idea to start a dinner with Sage. They also gauge their success based off of social media numbers, website hits, and look at google adwords to find out what to focus on. They have started video teasers with a very large range. This allows them to narrow down to their particular demographic. At the beginning of each year they set targets for shows, budget expectations etc..While they forecast the budget marketing always strive to beat the budget. They report this information at the regular budget meetings. An initiative they have taken on are improving their mobile site. Kara sees a benefit in working closer on programming, logistic issues, and loves working with Deb. She emails with deb a few time a week for posters, brochures, and any other recent communication. Kara says ACD meetings used to happen more regularly but with busy schedules, they have not been as often.

Dec-Feb and Jun-Aug are the down times which can be dedicated to doing other things. Kara says Chan and MOA's main targets are Vancouver locals or tourists.

Theatre & Film: Andrea Rabinovitch

The films are decided by the faculty for final year students and alumni. The amount of shows depends on how many MFA student candidates are available to direct. UBC theatre measures their performance from a budget, however, not the end of the world if they do not hit the budget. Lauren's job is to fill the house by using subscription members, single tickets, and others. Their is a big turn out from the box office, university neighbourhood, group sales to high schools, seniors, and organization likes the Arts Umbrella. They are unpaid shows for UBC students and profs to showcase their work. 2 interns work 2.5 hours per week. Opening night all of those involved receive free tickets. Tickets are also distributed through silent auctions, UBC events, and any media. Her job is to provide people onstage with rich and valuable experience. Working with the media, Laura sends out a press release with corresponding photographs. The media she works with are reviewers, radio, and tv. One of her main university channels she reaches to for promoting is the book store. Deb is an enormous support, she CC's Andrea and tells her about events, ex. UBC Karaoke. She aggressively manages social media everyday through the 6 accounts (half for theatre and half for film). The events are popular with seniors. She feels communication for ACD is fine and good. Have not had an ACD-only meeting for a while. Arts communicator meeting happens 4-5 times per years and meet with the attractions committee 4-5 times per year (also have done a scavenger hunt with them).

Arts Faculty: Rumea Ahmed

The associate dea has a chat with Deb every 2 weeks to talk. Deb is not directly under him and does not report to him. Strategic documents from the past are intentionally vague and are a general guideline. There appears to be a lack of performance reviews.

MOA: Moya Waters

Process:

The exhibition is a multistage process which includes a preliminary proposal developed from staff and a few curators. The preliminary outline includes spaced wanted, the title, how the exhibition relates to criteria, and

Proposals reviewed by director, her, and head of curatorial department to decide what goes through.

1. Must be something meaningful for moa
2. Budget is huge
3. Timing

Once goes through, curator must give detail fleshed out version. Then it moves from the exhibit team--> committee approval, signed off, approval from the director and from there can be put up. The schedules can be planned for the next 5 years until signed off by the director. For the fall they are doing show on historic cosaliage waving where they have to pay for a courier to come. MOA's revenue generates 60-65% for funds, some funding from UBC for staff costs and custodial grounds. They have built a strategic plan based off attendance and revenue. MOA has outlined 8 goals moving forward

1. Strengthening MOA's engagement with communities
2. Clarify museum's role in teach & training in integrated research programs
3. Rationalize exhibitions and programs to broaden and attract audiences
4. Refining current management of MOA's core material and digital assets
5. Optimize infrastructure to increase efficiency and capacity
6. Strengthen earned income & fundraising capacity to ensure longterm sustainability
7. Create marketing program that cultivates university and public participation
8. Maximize external advisory board's roles and responsibilities to further MOA's goals

Talk about ACD with Anna. Have worked with Belkin and Chan, want to do more with both. Wants to engage students more. Have had success with slam poetry, yoga etc.. Aim to improve engagements in social media, and other things appealing to students.

III. Financial Calculations

Average hours worked per worker per year: assume 40-hour weeks with 6 months vacation per year in total for 1840 hours per year

Compensation of Dean of Arts in 2015: \$289,579 ⇒ Assume \$300,000 per year for role as of today, sourced from https://www.ubyssey.ca/salaries/search?faculty_id=7

Compensation of Communications and Marketing Manager role: assume \$80000 based on an average of marketing manager and communication manager salaries from <https://www.glassdoor.ca/Salary/University-of-British-Columbia-Salaries-E151190.htm?filter.jobTitleFTS=manager>

We take the annual salaries divided by average hours for an estimate of hourly rate, and multiply by 4 estimated hours on each hourly rate for a total of approximately \$830 per performance review.

Note: this is a gross estimated cost calculation based on the parties directly interacting in the performance review. One should also keep in mind that such a number is not necessarily a solid measure of cost as the salary would be expended anyway, only towards other purposes.

IV. Balanced Scorecard

We used this Balance Scorecard as an initial brainstorming tool for where we should focus our strategies. We found the internal process row to be the most robust place for improvements, as focusing on creating a solid foundation in the form of internal structure and communication will then allow ACD to move towards financial, customer, and organizational capacity strategies in the future.

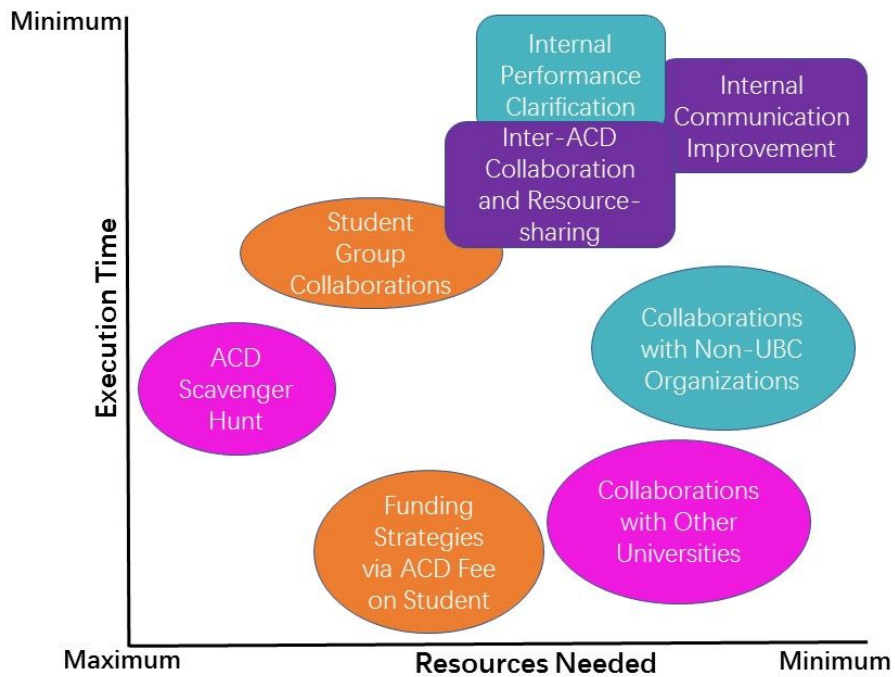
	Objectives	Measures
Financial	Create balanced financial structure between revenue, university funding, and donations	<ol style="list-style-type: none"> 1. Fundraising 2. Ticket packages 3. Universal data
Customer	Strengthen relationships with influential student groups on campus and align the mission of those relationships with all events and stakeholders.	<ol style="list-style-type: none"> 1. # of partner events per term 2. # of shared posts on social media 3. # of impressions on social media
Internal Process	Create more efficient communication and performance management to enhance synergy of the ACD departments	<ol style="list-style-type: none"> 1. Implementation of calendar/task system within 4 months 2. Clear reporting structure diagram 3. Performance Metrics for Deb by next check in with the Dean of Arts
Org. Capacity	Increase “guiding coalition” to share knowledge of districts and business, as well as to communicate the vision of the organization	<ol style="list-style-type: none"> 1. “Best practice” tactic meetings every two months 2. Semi-annual strategy meeting

V. Kotter's 8 Steps of Change

Kotter's 8-steps of change was used for us to frame our recommendations around how to best execute our plan so that the change and is fully implemented and capitalized upon within ACD. These were the main points that we came away with in regards to how to make that connection, between strategy and implementation.

1. Establish a Sense of Urgency
 - a. Summit with leaders and representative from each venue to explain why change in internal structure is so important to the success of ACD.
2. Create a Powerful Guiding Coalition
 - a. Leverage summit to connect with representatives from ACD who are particularly enthusiastic about the change and connect with them one-on-one.
 - b. Bi-monthly tactic meetings and semi-annual strategy meetings with coalition of leaders from the Venues.
3. Strong Vision
 - a. Refining the strategy documents already in place and communicating those goals within internal and external meetings
 - b. Using the calendar to align events with the strong vision created by new documents.
4. Communicate the Vision
 - a. Use slack for more consistent communication, linking the implementation of the app with the implementation of the change, so that any communication via Slack is representative of the change itself.
5. Empower Others to Act on the Vision
 - a. Create performance metrics to empower Deb and other staff to act on the vision and have their performance be linked to the positive implementation of the change.
6. Create Short Term Wins
 - a. Create successful outcomes from using slack and acknowledge those successes in meetings, so that ACD staff see the communications as wins.
 - b. Collaborations and work with student groups communicated with entire ACD to represent positive external results of the change.
7. Consolidate Improvement and Produce More Change
 - a. Use internal change to make progress on the strategic intent items, such as refining the brand, creating brochures, improving the website, and so on.
8. Institutionalize New Approaches
 - a. Capitalize on changes to become incorporated into Santa Ono's strategic plan for the university, institutionalizing the change into a formal, university plan.

VI. Organizational Collaboration Map



Presented above are the various different strategies we previously considered. We focused on exploring collaborative options, then ranked them on ease to execution and resources needed.

VII. SLACK Design Details

SLACK Setup for ACD

For each thread that is created users are able to post information and update the others involved in the thread. We see the main threads for the A&CD as follows (of course up to their discretion):

1. Main Thread

The main thread will include general updates from each venue's delegated representative. Once events are finalized they will be advertised on the general thread. The goal of the main thread is to keep each venue on the same page and have constant updates on what is happening in the A&CD.

2. Specific Event Threads

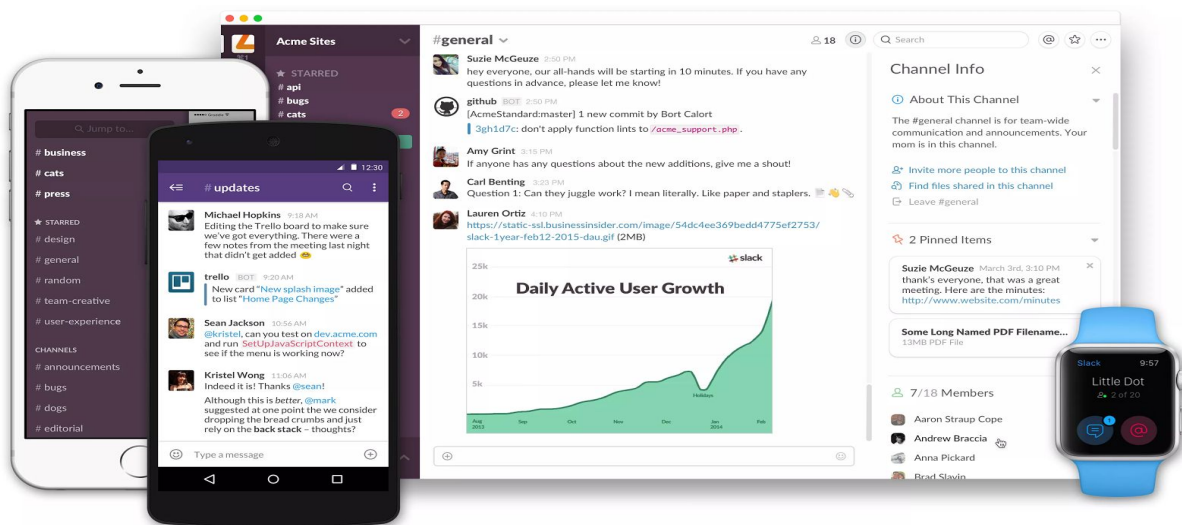
Each event will have its own thread that all venues can see. Specific collaborations and ideas will be discussed and all venues will have the opportunity to contribute. Each venue can choose to join in the conversation should they see a fit with their agenda items.

3. Meeting Channel

The meeting channel will have the meetings talked about in tactic #2 and other important meetings. An important feature of Slack is that when a meeting with a time is posted, Slack has a function where it can export this information to an individual's preferred calendar (Google, Outlook etc..). We see the meeting channel as a way to increase meeting frequency and hold parties more accountable.

4. Inspirations & Aspirations

The inspirations & aspiration thread will be a chance for people to articulate ideas, potential collaborations, and anything they wish to see changed. While these will be talked about in the tactical meetings, it is beneficial for people to brainstorm in a place where other people can help expand or add their opinion on an idea.



VIII. SMART Goals Worksheet

Name _____ Date _____ Class Period _____		
SMART Goal Map		
Directions: List the required information in the appropriate areas as indicated.		
S	Make it S pecific	What do you want to accomplish?
M	Make it M easurable	How will you know when you have accomplished your goal?
A	Make it A ttainable	How can the goal be accomplished?
R	Make it R elevant	Is this goal worth working hard to accomplish? Explain.
T	Make it T imely	By when will the goal be accomplished?
<small>Copyright 2012 by Chad Manis, Teacher-Written Edzware/DailyTeachingTools.com</small>		

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IX. SWOT

S

- * Broad array of offerings in the form of various departments.
- * Existing partnerships with UBC organizations.
- * Complete individual venue structure and funding.

W

- * Low budget and funding opportunities.
- * Low amount of human resources for projects and initiatives.
- * No central funding for district. (non-consolidated funding)

O

- * Santa Ono's strategic plan for UBC.
- * New partnerships with UBC organizations.
- * Student engagement growth.
- * Social media.

T

- * Other on-campus attractions.
- * Varsity, student events, etc.
- * Off-campus attractions.
- * Art Gallery, Van Art Gallery, etc.
- * Seasonality of customers.

X. EERC

ELIMINATION

- *Strategies that do not align with cohesive brand of the A+C District.
- *Ensure that each “key area of activity” links back to the vision and the mission of the district - if it does not directly contribute, get rid of it.
- *Redundant/convoluted communication
- *UBC Varsity has a clear reporting and communication structure that allows them to have work specific to their title, but communication exists throughout.

RAISE

- * Administrative communication and formal reporting standards/expectations
- * UBC Varsity implemented two committees to help provide university wide-support in growing the program and for overseeing and guiding the leadership.
- * Arts + Culture awareness and engagement throughout campus
- * Varsity has broad campus life initiatives and has successfully increased attendance at events every year.

REDUCE

- *Partnerships that do not align with specific strategies or tactics
- *UBC Varsity has specific partnerships outlined for each “pillar” of their vision, for example the registrar's office or the office of Student Development and Service.
- *Lack of executive support
- *UBC varsity has achieved high levels of executive support to fund and run their programs.

CREATE

- *Internal performance management and metrics
- *Enhanced support from the Board of Governors means more accountability, increasing the need for meeting metrics and increasing performance.
- *New communication channels that fostered collaboration between departments and staff skillsets
- *Strategic alignment with UBC's overall plan

XI. CITATIONS

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