

**Strategy Report
UBC Arts and Culture District**

Andrea Esteve Pedro, Hai Dang, Pernille Fjeld-Hansen, Robert Ferguson, Yida Guo

University of British Columbia

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STRATEGY REPORT UBC Arts and Culture District

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HAI DANG
ANDREA ESTEVE PEDRÓ
ROBERT FERGUSON
PERNILLE FJELD-HANSEN
YIDA GUO

EXECUTIVE SUMMARY

Introduction

The UBC Arts and Culture district enriches the life of many people on campus. The district is home to art galleries, theatres, museums and other venues where people can experience high quality art and learn about cultures possibly foreign to their own. They produce a wide variety of events on campus that can entertain, intrigue and challenge the hugely diverse UBC population. Our strategy is to help the UBC arts and culture district connect and communicate with the UBC student population in a way that increases and maintains student attendance and participation in events and displays. We hope to reach students in new ways and lay a foundation that can spark a cultural shift towards active student engagement in the arts from their first year throughout their entire university experience. We believe that by increasing the presence of the district in the day to day student life there can be a culture created around the arts and culture district that will enhance the sense of belonging at UBC and the overall school spirit.

Current situation

Currently, although there are many events running throughout the year and the venues in the district provide spaces available for club rental, there is a noticeable lack of student presence. The students that do regularly visit the galleries, theatres etc. are often in the arts faculty or are within a seemingly niche section of student enthusiasts. The idea is to get more students from all faculties and with all levels of artistic interest to be, to some degree, involved with what is available in the district. To approach this problem, we used a number of tools, we made a business model canvas, we used Porter's 5 forces, we made an empathy map and we completed a SWOT analysis. This helped us to look at the situation from a number of perspectives and to get a better overall scope of how we should approach the problem. We created three main strategic tactics which we believe will enhance the identified strengths, remove the potency of the weaknesses, engage in the opportunities and neutralize the threats.

Campus wide talent show

One of the identified issues is that students aren't really engaging or feeling involved in the arts and culture scene on campus. There are many student clubs with artistic talents and many of these clubs have arts and culture theme to their pursuits, however these clubs tend to be quite separated in how they share their abilities and interests. Our first strategy is to create a campus wide talent show where a diverse range of students and student clubs can showcase their artistic talent. All different sections of the student population will be encouraged to partake in the event and the aim is to build student spirit towards the arts.

Collaboration with clubs

We think that by collaborating with clubs the arts and culture district will be visibly more present in the daily lives of students as they become familiar with the venue space available for rent and in attending club events held in the district. There are such a huge number of students on campus; to reach them through clubs aimed at large groups with common interest is wise. Filling this space with clubs and social groups is a healthy step to take and is one that can only be successfully taken through working with the AMS and the clubs themselves. With more students going to the venues, the arts and culture district will become more distinguished on campus and the aim is that students will also know when they are in the district and when they are not. This tactic will help that aim rather than complete it in full.

Partnership with courses

There are many courses available at UBC that could include some form of partnership with the arts and culture district in some way. This could be in the form of trips in the hope of inspiring creativity or cultural insight in preparation for a project, or partnership could include an actual course deliverable like doing something for the district. This would make students from all faculties feel connected to the district and would inspire school spirit amongst the participating students and even their friends and family whom they might show their work to. This is another way we think that the Arts and Culture district would benefit from communicating and working with groups of students and other faculties.

Risks and timeline

We acknowledge that there are inherent risks with any strategic plan including ours but we have identified them and defined a plan to mitigate them. We have written this report with the aim of implementing the strategies over the next 3 years and have taken into account initiatives such as the AMS “deepen engagement with campus partners” plan for 2020, which we hope to profit from.

Conclusion

Overall we believe that our strategy can help connect the student body to the arts and culture scene and make them feel proud about what is being produced and showcased on their university campus. Culture and mindset shifts are always difficult and take a long time, but we believe that by taking these strategic steps we can begin the process of making the arts scene an impactful, important and memorable part of the university lifestyle of every UBC student.

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INTRODUCTION

The UBC Arts and Culture district enriches the life of many people on campus. The district is home to art galleries, theatres, museums and other venues where people can experience high quality art and learn about cultures possibly foreign to their own. They produce a wide variety of events on campus that can entertain, intrigue and challenge the hugely diverse UBC population.

Our strategy is to help the UBC arts and culture district connect and communicate with the UBC student population in a way that increases and maintains student attendance and participation in events and displays. We hope to reach students in new ways and lay a foundation that can spark a cultural shift towards active student engagement in the arts from their first year throughout their entire university experience.

We believe that by increasing the presence of the district in the day to day student life there can be a culture created around the arts and culture district in a similar way that there is a culture around the sports scene at UBC. Students often feel great pride in cheering on their university team and we want to build a similar pride within students towards the content produced in the arts and culture scene.

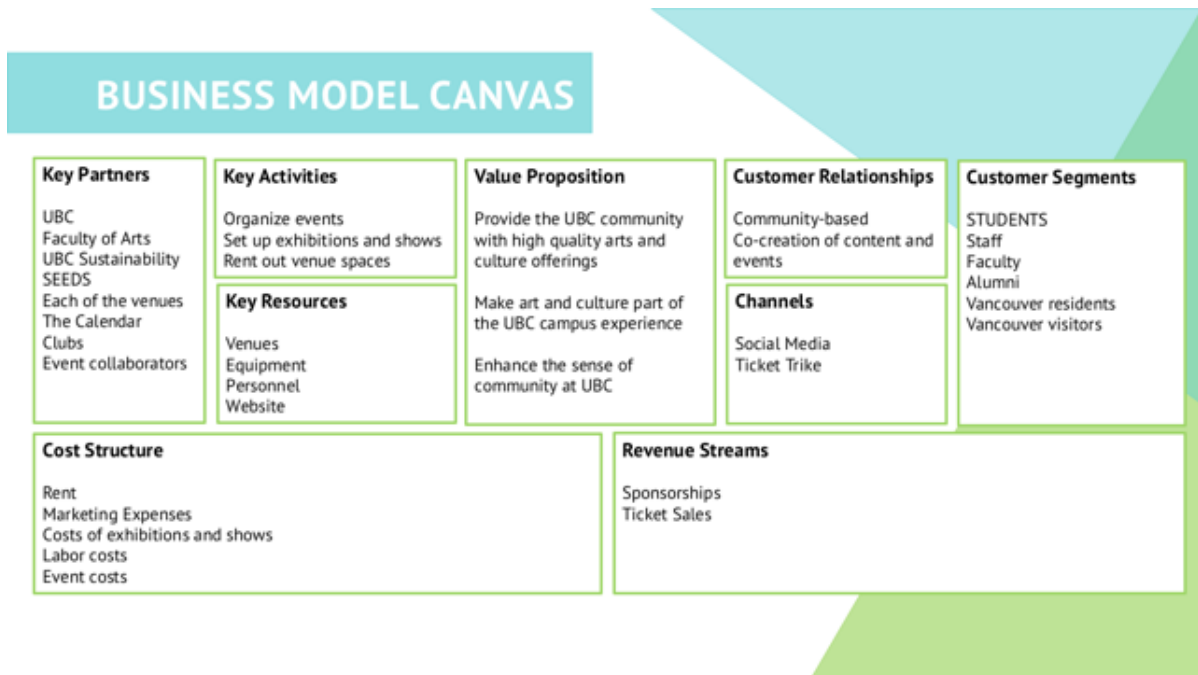
SITUATIONAL OVERVIEW

Analysis of current situation



Several strategic tools have been used in order to understand the current situation of the Arts and Culture district and to provide meaningful insights that will guide our decision making process. Such tools include Alexander Osterwalder's Business Model Canvas, which will provide a snapshot of the internal capabilities and focus of the district; an analysis of Porter's 5 forces, which will bring information in regards of the industry and the competitive environment; an Empathy Map, which will provide invaluable customer insights, and the widely used SWOT analysis, that will present the key strengths, weaknesses, opportunities and threats that the district currently faces.

- **Business Model Canvas**



The Business Model Canvas has been used to analyze the business model of the Arts and Culture district and to understand its current situation. The value proposition of the district is to provide the UBC community with high quality arts and culture offering, to make arts and culture part of the UBC campus experience and to enhance the sense of community.

To do that, they organize events related to arts and culture, organize exhibitions and shows and rent out the cultural spaces on campus. They rely on strong partnerships with key players at the university, including UBC Sustainability, the Faculty of Arts and SEEDS; student-run organizations, such as clubs and The Calendar, and each of the venues conforming the district.

Partnerships are a key element of the district’s business model and one of its major strengths, as they provide access to resources and allow for a closer interaction with the target audience. This has been fundamental given the lack of budget of the district, and it should thus be leveraged in future strategic considerations.

Their customer segments comprise UBC students, faculty, staff and alumni, and also Vancouver residents and visitors, but the primary focus of the district is currently students, which are reached through social media and through a mobile ticket-selling tricycle. To serve students better is one of the objectives of the district, and that is why their customer relationships are community-based and they foster student involvement through co-creation of content and events.

- **Porter's 5 Forces** - Industry: entertainment at UBC



Rivalry: High

Because UBC Arts & Culture have venues and arrange events within different categories in entertainment, such as theatres, museums, opera and musical shows, they have many competitors and have to consider and customers are faced with many options, leaving the industry highly competitive.

Supplier power (venues): Moderate

UBC Arts & Culture and their venues have some degree of bargaining power when it comes to the operations of its venues. However, Chan Center, which is one of most popular and profitable venues, has unionized workers and thus limits the actual bargaining power of UBC Arts & Culture. Therefore, given the importance of the Chan Center as a venue, the supplier bargaining power is moderate.

Consumer power: High

Consumers are faced with many different options for entertainment in the Vancouver area and consumer loyalty is low. Therefore, consumer bargaining power is considered to be high.

Threat of new entrants: Moderate

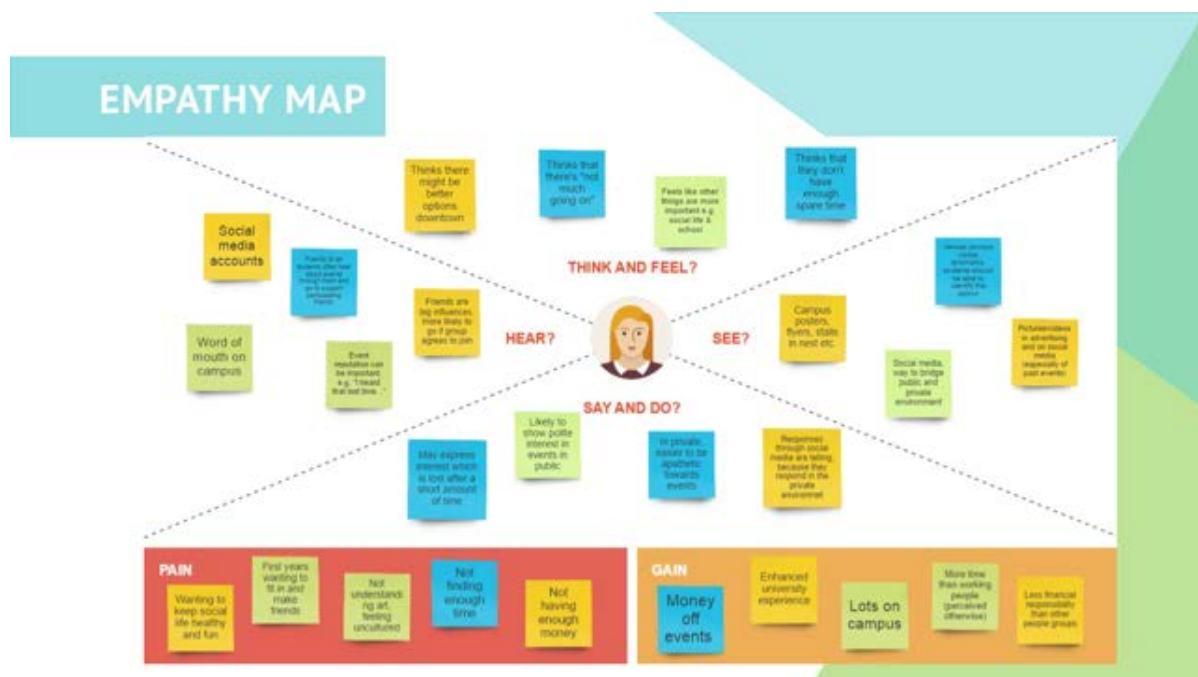
Considering the location of the venues operated by UBC Arts & Culture on campus, with UBC owning and controlling the land and buildings, UBC Arts & Culture are able to be geographically close to students and offer lower prices than its competitors. However, the barriers to enter the entertainment market are relatively low, with entertainment such as stand-up and poetry nights

becoming increasingly available and does not depend on specific venues. Therefore, the threat of new entrants in the market and in competition with UBC Arts & Culture is moderate.

Threat of substitutes: High

The substitutes for the events and venues UBC Arts & Culture offer are any other entertainment for students. This includes stand-up, cinema, theatres, Netflix and other museums and galleries. Because UBC Arts & Culture operates within different segments in the entertainment industry, the numbers of substitutes are many.

- **Empathy Map**



This tool has been used to try to understand UBC students and why they might not engage with the Arts and Culture district as much as we desire them to. The map we put together is in no way exhaustive, but nonetheless it gives us a brief insight into the mindset of our desired customer and should help us in approaching them.

For the ‘think and feel’ section we wrote down some mental barriers that we believe can be common among students, these thoughts and feelings are not always true but they can prevent students from engaging. For example, the presumption that there’s not a lot going on in the arts district is often unjustified and is simply down to the customer not having seen promotional material or heard anything through friendship groups and acquaintances.

For the ‘hear’ section we looked at what students were likely to listen to in order to form their beliefs. We think that students hear about a lot of events and activities from their friendship

groups or through acquaintances such as classmates. This can also be part of topics of conversation spreading through word of mouth on campus, as different social groups talk about whether or not they are attending an event and spread that conversation amongst other friends.

Event reputation is also important in this section because a lot of people will reminisce over past events, or past events of similar content, when discussing whether or not they want to attend. Hearing about past events will either add to, or take away from, the desire of the listener to engage with an event or activity so it is important to frame some of the promotion with positive recollections of past similar events in the arts and culture district.

Because using social media is visual it was hard to place it in the hearing section of the map (as well as the seeing part), but we did so because expressing something online is still using your 'voice' just in the form of online media. Therefore, the customer 'hears' the voices of all their friends, acquaintances, clubs and affiliations on their social media accounts and it is a valid channel to communicate what you want them to hear.

The seeing section was obviously very visual, we wanted to think about what UBC students see around them on a daily basis. In terms of advertising we thought of all the opportunities for posters, flyers, and having stalls in common social areas like the nest. Having a physical presence on campus stirs up some familiarity but it should also aim to stir up some curiosity. The student should be aware of what is generally being communicated (e.g. an event at the Chan centre or promotion for a gallery) but should also find themselves wanting to find out more, this is where social media could be brought in with great effect.

Social media is a great way to bridge the public and private life of the customer. It is good to attract the attention of someone when they have seen something interesting on campus, but if they forget about it when they get home they will be unlikely to follow up their intrigue. Social media is therefore a good way to maintain a visual presence even when people are at home. This also enables more chance for using videos and other visual aids as well as pictures. Finally, the student population should be able to identify the physical landmarks of the arts and culture district buildings. In the current state a lot of people don't have this recognition, but with visual aid and decoration this could start to be addressed. Anyone on campus should be able to distinguish galleries and theatres from classrooms and laboratories without closer inspection. An area or district is given more character once it is visually clear when you are entering it, within it, and leaving it.

Significant observations in the 'say and do' section were, firstly, that it can be quite a short amount of time between when a student expresses interest and when they either forget about it or find a reason to lose that interest. This can be because of the ease of slipping into apathy

once time has passed, new plans may have been made and they don't really feel like going anymore. So students may 'say' they're interested but it can be harder to ensure that they then 'do' attend or get involved.

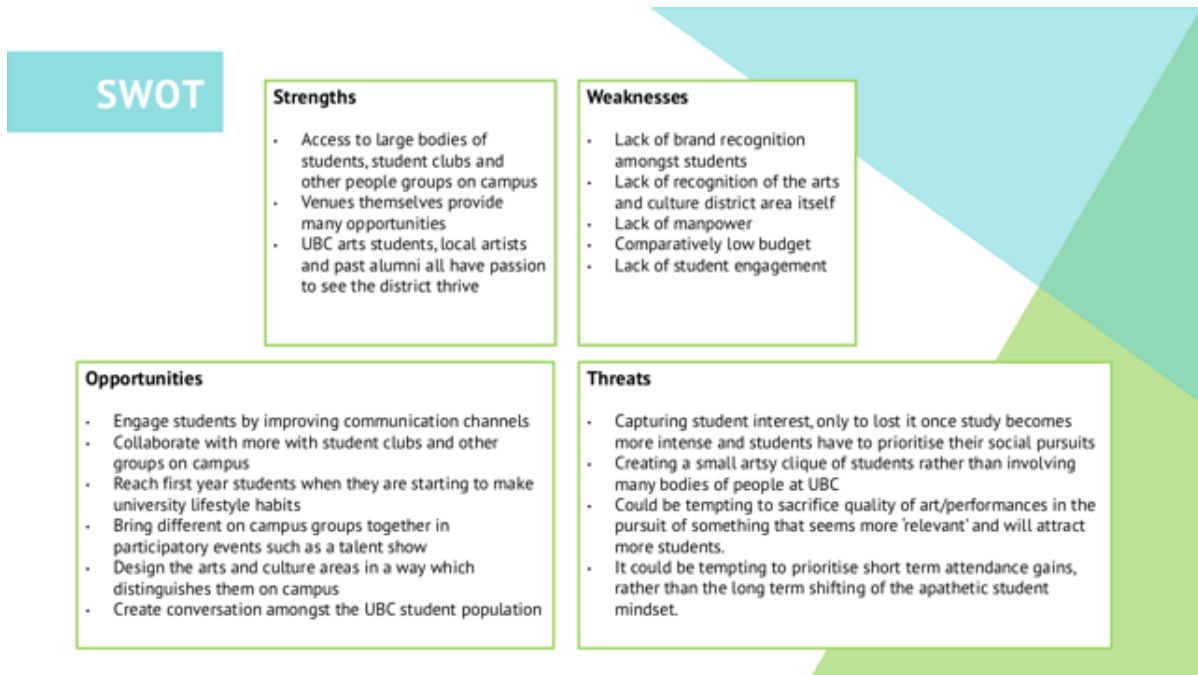
Maintaining some contact in between the saying and doing stage is therefore quite important, in order to keep the initial interest alive. Encouraging responses over social media (such as creating Facebook events with an 'attending', 'maybe' and 'can't attend' button) can be more valuable than getting a student to say they will attend in person. This is because social media reaches them when they are in their own comfortable environment, which means that they are more likely to have thought about the possibility of attending an event or show and made a conscious decision about going when they have no social obligation to be polite or even respond at all. This does not mean that everyone that clicks 'attend' on a Facebook event will actually go, it just means they are more likely to have had a genuine intention to go.

Some of the UBC student 'pains' we considered were that they ultimately can find it a real challenge to keep their social life healthy and fun whilst studying and possibly feeling tired or drained. When this is the case, trying new things such as going to watch the opera or slam poetry may be more readily sidelined for familiar comforts such as going to bars with friends or Netflix. Time and money also play a part in the student mindset, it may feel like deadlines are looming and spreading the student budget over the semester is hard. Again, in these situations it is easier for them to push aside the idea of embracing the arts and culture scene with the premise that they will do it 'at some time'.

Some of the 'gains' we considered were that students get a discount at the arts and culture venues and for events/exhibitions. Two of the identified gains run in the face of what we feel can be common student perceptions. These are, that there isn't much on campus in terms of art and culture, and that the average student doesn't have enough time. In general, there is a lot of opportunity to experience the arts on campus, the problem is students not knowing about it.

In general, a student has more free time than the average working person, it often feels like there is no time but in comparison to a full time job the average student is quite fortunate with free time. Students also have less financial responsibilities than the normal working population, so even though they might be wary of a limited student budget they have more freedom (in general) around how they spend that money. This, along with the student discount should ease any apprehension around spending money on experiencing arts and culture on campus.

- **SWOT Analysis**



Strengths

- Access to large bodies of students, student clubs and other people groups on campus
- Venues themselves provide many opportunities
- UBC arts students, local artists and past alumni all have passion to see the district thrive

Weaknesses

- Lack of brand recognition amongst students
- Lack of recognition of the arts and culture district area itself
- Lack of manpower
- Comparatively low budget
- Lack of student engagement

Opportunities

- Engage students by improving communication channels
- Collaborate with more with student clubs and other groups on campus
- Reach first year students when they are starting to make university lifestyle habits
- Bring different on campus groups together in participatory events such as a talent show
- Design the arts and culture areas in a way which distinguishes them on campus
- Create conversation amongst the UBC student population

Threats

- Capturing student interest, only to lost it once study becomes more intense and students have to prioritise their social pursuits
- Creating a small artsy clique of students rather than involving many bodies of people at UBC
- Could be tempting to sacrifice quality of art/performances in the pursuit of something that seems more 'relevant' and will attract more students.
- It could be tempting to prioritise short term attendance gains, rather than the long term shifting of the apathetic student mindset.

Identifying key strategic Issues



- Issue 1: Low UBC student attendance at Arts and Culture events

Deb Pickman mentions during our interview that the majority of UBC students are not attending events hosted by the Arts and Culture district. From interviews with UBC clubs and students, we have come to the conclusion that this low attendance rate is due to two factors. One, a disconnect between what UBC students want versus what the Arts and Culture district at UBC provides, and two, a lack of awareness of the events hosted by the Arts and Culture district.

The implications of this is that the UBC Arts and Culture district will spend lots of money and manpower to organize big events, only to have subpar attendance rates, especially among UBC students even when tickets are free.

- Issue 2: Low brand recognition among UBC students and Clubs

From our interviews with students and clubs, we see that the UBC Arts and Culture district brand is something that is little known among UBC students. When asked whether or not they knew about the Arts and Culture district at UBC and what they offer, the majority of students and club executives answered 'no'. The club executives we have spoken to have no clue as to what the UBC Arts and Culture district provide and how their club can rent the spaces. Please see exhibit D for Michael Tran's - CVC vice president of external relations - response to our email.

The implications of this is that the spaces the UBC Arts and Culture district provide are being underutilized by students and clubs.

- Issue 3: Lack of manpower and low budget

Currently, the UBC Arts and Culture district is headed by Deb Pickman and her assistant. Deb also mentions that for most of her events, she has little to no budget, therefore she depends on partnerships and sponsorships to organize most events. Our team will have to take this into account when making our recommendations so there is no mismatch between what we recommend and the resources available.

STRATEGY OVERVIEW

The Arts and Culture district at UBC has a number of high value assets which can be utilized to enhance their brand recognition among UBC students. Communication with the stakeholders of our project is our first priority so we examined the current situation by conducting a series of interviews with Deb Pickman, UBC clubs, UBC students, and past event organizers. These interviews provided our team with the necessary information to identify the issues that are most prominent for UBC's Art and Culture district. The overarching problem that Deb Pickman has identified is that there is a lack of student engagement with the UBC Arts and Culture district.

They are facing 4 main issues which include:

- Low UBC student attendance at Arts and Culture events.
- Low brand (UBC Arts and Culture district) recognition among UBC students and Clubs, leading to under-utilized spaces.
- Lack of manpower and low budget.



There are two main goals with this strategy and they are as follows:

1. Increase UBC student and club engagement with the UBC Arts and Culture district.
2. Create a stronger brand image specifically among UBC students and clubs.

HOW DO WE GET THERE?

TACTICS:

- 1 CAMPUS-WIDE TALENT SHOW
- 2 COLLABORATION WITH CLUBS
- 3 PARTNERSHIP WITH COURSES

To achieve these goals, we have created three tactics which include the following:

- A UBC campus-wide talent show
- Club events organized in the Arts and Culture district's spaces
- Partnership with courses at UBC

Tactic 1: UBC Campus-wide Talent Show

One of the tactics that our team believes will help the Arts and Culture district achieve its goals is the creation of a campus-wide Talent Show: an event that will bring students across all faculties and clubs together, and that will embrace art and culture as part of the school spirit.

HOW DO WE GET THERE?

1. CAMPUS-WIDE TALENT SHOW

Benefits:

- Increase **visibility** of the Arts and Culture district
- **Connect** with students
- Embrace arts and culture as part of the **UBC school spirit**

 Success story: UBC's Got Talent

Benefits

The Arts and Culture district will gain visibility by hosting the different events around the Talent Show, and will be consolidated as the reference on arts and culture in the mind of students. This tactic will also allow for a deep connection with them, as it puts students in the center as artists/performers, and also provides involvement opportunities at all stages (organization, execution, design, etc.).

Past initiatives like UBC's Got Talent prove that this concept can be highly successful, especially if it is supported by an organization that gives it continuity across time. We interviewed Bijan Ahmadian, the organizer of the first UBC's Got Talent and AMS president between 2010 and 2011, and he provided invaluable insights that support this tactic.

He explained us that he had noticed that there was a disconnect between all sub-communities at UBC and he was decided to change that. As he was very participative and involved in campus as AMS president, he managed to get other people on board and made his project a resounding success. He believed that the performing arts would be the perfect platform for

connecting people who otherwise would not cross paths, and according to the feedback that was received after the show, people that attended the event felt a sense of belonging: “UBC felt small and connected for a night”. UBC’s Got Talent was organized again the following year, but eventually Bijan graduated and the project did not continue any further. Therefore, we believe that the Arts and Culture district could provide stability to this initiative and be the platform to promote the artistic development of students across all faculties.

Finally, the Talent Show is easily replicable every year and can become a tradition at UBC, which is aligned with current president Santa J. Ono’s goal of enhancing school spirit at UBC.



Implementation

Step 1: *Establish a committee in charge of organizing the event and look for partners that will provide support to the project.* The committee can be formed by students from different backgrounds, who are passionate about the arts and that can bring in their own talent. Partners could include UBC Ceremonies and Events, the Stage Management program at UBC Film, AMS Events and The Calendar, among others.

Step 2: *Define event logistics, venues, calendar and budget.* In this step, the organizing committee will be in charge of defining all the details of the event: how participants will apply, which categories there will be, how winners will be selected, etc. It is suggested to have different phases of the contest throughout the year, in order to increase student engagement since the beginning of the academic year and build enthusiasm towards the big finale. Moreover, a student voting system would provide opportunities for all students to get involved as spectators

and a panel of influential people as judges would help bring more audience to the show. It would also be interesting to have events at different venues, so as to raise awareness of the Arts and Culture district as a brand among students at UBC. Ideally, the final phase should be held at Chan Centre, but if attendance levels are not expected to be enough in the first edition, smaller venues can be used until engagement is higher. In this step of the implementation, the budget for the project will need to be defined, in order to determine the financial resources needed. See Exhibit E for cost details.

Step 3: *Look for sponsorships to fund the event.* These will be key to determine the scope of the event and the marketing budget. However, the suitability of such sponsors with the Arts and Culture district will need to be a determining factor (i.e. sponsors need to be aligned with values around community and student engagement).

Step 4: *Plan communication strategy.* In order to reach students, we suggest that the event is aggressively communicated across campus through signposts and posters during the days prior to each phase. Moreover, visibility of the district will be key to raise awareness among students and build a stronger brand image: during the main events, the different venues will have distinctive signage so that they are very recognizable from the outside (with color, lights, projections...). Partnership with design or fine arts courses will provide invaluable inputs for that matter. In addition, online and social media presence will be very important to connect with students – both in the promotion of the event and in engaging them in the voting. Besides using the Arts and Culture district Facebook page, Snapchat could be an interesting tool to make students involved and to leverage word of mouth, for example a Geofilter could be created during the duration of the event (See Exhibit F). Reaching out to influential people on campus will also be key to bringing more people to participate in the contest and to attend it as viewers.

Step 5: *Execution.* Our suggestion is that the first phase of the talent show happens in September, in order to start building student involvement while academic workload is not very high. Auditions can be sent as videos, and then some of the contestants will be selected by the judges or by student votes to move on to the next phase, which will be happening in November. In this second phase, the 10 finalists will be selected and will start preparing for their final gala, which will be held in February or March. It will be important to provide enough rehearsal time, to make sure performances do not exceed the assigned time frame. It is recommended that the events are recorded for future communication purposes.

HOW DO WE GET THERE?

1. CAMPUS-WIDE TALENT SHOW

Risks and mitigations:

- Risk: Lack of funding from suitable sponsors
→ Mitigation: UBC subsidy / ticket sales / crowdfunding
- Risk: Lack of student engagement and attendance
→ Mitigation: provide incentives

Risks and mitigations

One of the main risks that this tactic entails is not being able to raise enough funding for the event, as the resources of the Arts and Culture district are very limited. While we believe it is highly unlikely that no suitable sponsors will be found, there is still a possibility that this happens. In order to mitigate that, the organization should reach to the President's office to get funding from UBC, based on the fact that this event promotes campus-wide involvement and enhances school spirit. Alternatively, ticket sales or crowdsourcing can provide a source of revenue streams.

Another risk to be tackled is the lack of engagement and attendance to this event. Strategies to overcome this include reaching out to influential people at UBC, and provide incentives for people to come: for instance, in the first edition of UBC's Got Talent, they challenged students to fill the Chan Centre, and the UBC president and the AMS president would sing a duet if that happened with a song chosen by students. Moreover, the winner of the contest was decided by the amount of noise made by the crowd, which meant that performing students were more inclined to bring large groups of friends along so that they would make a lot of noise for their act.

Tactic 2: Collaboration with Clubs

The UBC Arts and Culture district should partner with clubs to help organize their events in exchange for visibility at the events.

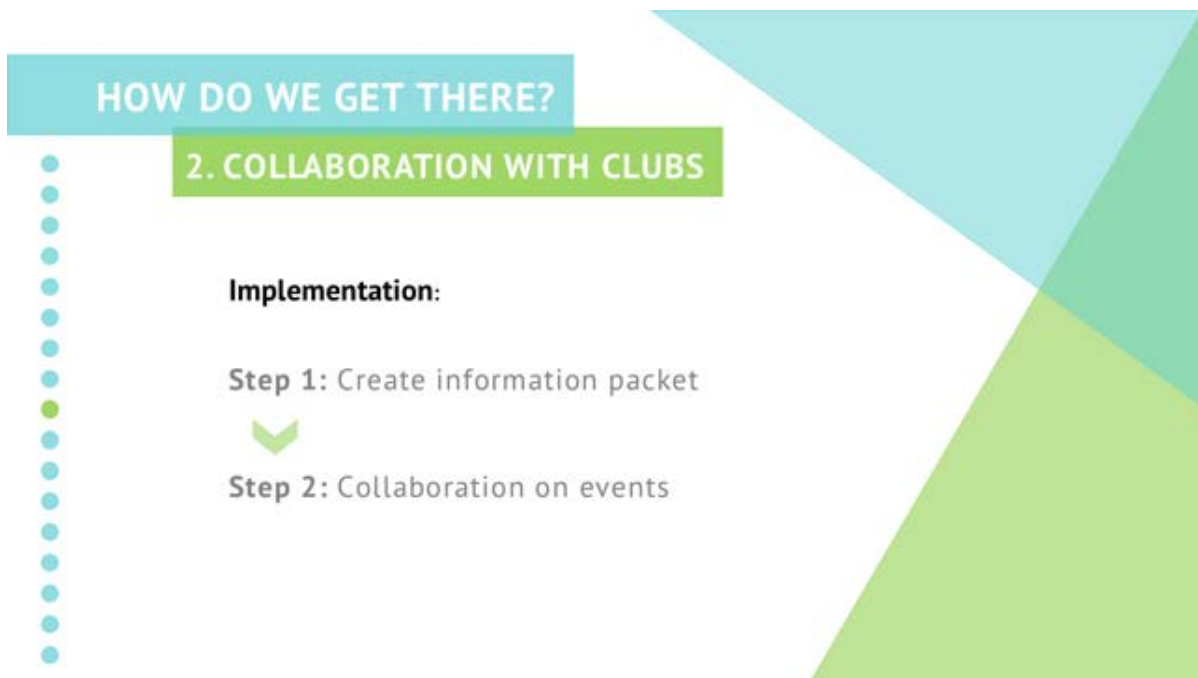


Benefits

The Arts and Culture district will gain visibility among UBC students by renting out their spaces and collaborating on different club events, much like they did from the Arts Night Out event where they partnered with The Calendar.

The AMS clubs will benefit from discounted rates offered to UBC organizations. Special requests will also be considered and can be accommodated by Deb Pickman.

This tactic addresses the needs of all the stakeholders - Arts and Culture district, AMS clubs, UBC students.



Implementation

The reason clubs are not using the spaces offered by the Arts and Culture district is partially because they are unaware of what is available to them (please see exhibit D for a summary of the issues the CVC provides). Our steps to address these issues are as follows:

1. **Step 1:** Create information packet with some sales materials such as layout of the spaces, pricing, and restrictions. Please see exhibit B for rental price packet. This information packet can be sent to all clubs through the AMS which will provide the clubs with more options when selecting their event spaces.
2. **Step 2:** Once some events have been booked and completed, we suggest following up with the coordinators of the events and offer to collaborate on future events. The Arts and Culture district can provide the spaces at a competitive rate in exchange for banner space, and mentions at the club event and emails about future Arts and Culture district events to be sent to their club members. A study by Srdan Zdravkovic and Brian D. Till titled *Enhancing brand image via sponsorship* found that "if brand managers want consumers to develop a strong associative link between their brand (sponsor) and the sponsored entity, sponsorship has to make sense, partners should complement each other" (Zdravkovic and Till, 2012). Although the Arts and Culture district will not be a sponsor, banner ads, mentions and mailing lists will replicate much of what a sponsor would receive. Furthermore, there is already a strong association between the Arts and Culture district and AMS clubs because they are both UBC organizations.

HOW DO WE GET THERE?

2. COLLABORATION WITH CLUBS

Risks and mitigations:

Step 1

- Risk: AMS does not agree to send information packet
→ Mitigation: Deb's position, AMS plan for 2020

Step 2

- Risk: Clubs do not rebook
→ Mitigation: follow up on successful events

Risks and mitigations

The risks and mitigations of each step will be presented as follows:

Step 1:

- Risk: The AMS does not agree to send the information packet to their mailing list.
- Mitigation: We hope that Deb's position at UBC will help convince the AMS to send the email. Furthermore, part of the AMS' plan for 2020 is to "Deepen Engagement with Campus Partners" - the details of which can be seen in exhibit A - so we hope that their commitment to this plan will allow us to move forward. Otherwise we can look at the largest AMS clubs at UBC and send them an email directly.

Step 2:

- Risk: Clubs do not rebook the spaces offered by the Arts and Culture district.
- Mitigation: The reason we suggest this step come after successful events have happened is so the Arts and Culture district and AMS clubs can build upon the established relationship. According to Paul Farris in his book title *Marketing Metrics*, the probability of selling to an existing customer is 60-70% (Farris, 2012). Although the clubs are not exactly customers to the Arts and Culture district, this study shows that repeat business is more likely after a relationship has been established. If the clubs still feel the Arts and Culture district are not a right fit, then we should engage in a discussion about the issues they had.

Tactic 3: Partnership with Courses

UBC Arts & Culture should partner with different faculties, professors and courses to not only attract more students to the venues, but also to exploit the talent among the students on campus.



Benefits

By partnering with professors and courses, students will be exposed to what the UBC Arts and Culture district has to offer and have a positive experience connecting with events on campus. With campus as the classroom, students will have the opportunity to have a more practical, “hands-on” experience that goes beyond that of the classroom.

The business objective is to encourage students to be more open to engagement and participation in future events on campus and act as promoters to their friends and family in order to attract more visitors to the venues.

Furthermore, the partnership with different courses and departments can benefit UBC Arts and Culture by students doing assignments and projects involving the venues operated by UBC Arts and Culture. For example, a graphic design class might have an assignment asking them to make a logo or a poster for a theatre play, or the film school might make a short film to be on display for the Belkin Gallery. For professors and faculties, this is an opportunity to differentiate courses, teaching methods and ultimately the University of British Columbia as a future-oriented and encouraging university with high standards and successful graduates among the global elite.

There is clearly significant talent among students on campus, and by exploiting the opportunity to rebrand UBC Arts and Culture as student friendly through students' own work can be highly awarding in term of school spirit and belongingness, for UBC as a university, UBC Arts and Culture and for students themselves.



Implementation

Step 1: *Create overview of classes/departments*

UBC Arts and Culture should create an overview of the courses and departments that can be helpful to the organization in any way. This includes business courses, fine arts, film, playwright studies, graphic design, etc.

Examples of relevant courses:

- Scandinavian drama and film
- German Cinema
- Anthropology
- First Nation and Indigenous studies
- Theatre
- Literature courses (British, French, German, Canadian, U.S)
- Poetry

Step 2: *Establish communication*

The UBC Arts and Culture district would hold an “Open house” for invited department representatives and professors with the purpose of becoming familiar with UBC Arts and Culture and well as what they have to offer. Furthermore, by inviting specific departments and professors/courses, UBC Arts and Culture will be in control over the associations to the organization.

Step 3: Expectations and suitability

Open dialogue and communication between departments/professors to establish the possibilities and limitation for each course. At this stage, it is critical for both parties to clearly communicate their expectations in order to successfully move forward with planning.

Step 4: Planning

A common platform should be created where contact information, basic information and scheduling should be the main functions. By creating a calendar for departments to register dates and times they wish to either have a field trip or a Q&A session, the UBC Arts and Culture district can plan and staff accordingly.



Risks and Mitigations

One of the greatest risks associated with this tactic is reputational and involves the dependency on professors to integrate UBC Arts and Culture into their course and for students to respond and behave as intended. To mitigate this risk, it is crucial to establish a good communication strategy where realistic expectations are set, and essential wants and needs for both parties are clearly understood.

Another risk associated with this tactic is financial, where UBC Arts and Culture might have to hire a person full-time as the “Culture-and-Course Coordinator”. Furthermore, the projects that are submitted by different courses and students might have production fees associated with them as well copyrights and other costly factors involved in transferring what are ideas on a canvas into a functional, real life object. To mitigate this risk there has to be clear instructions, budgets and open communication between the Arts and Culture District, students and professors.

IMPLEMENTATION TIMELINE

IMPLEMENTATION TIMELINE

Implementation Schedule for tactics (steps)

| | April | May | June | July | August | September | October | November | December | January | February | March |
|-------------|-------|-------|------|------|--------|-----------|---------|----------|----------|---------|----------|-------|
| Talent Show | 1 | 2 & 3 | | | 4 | 5 | | 5 | | | 5 | |
| Clubs | | 1 | | | 2 | | | | | | | |
| Courses | 1 | 2 | 3 | | 4 | | | | 4 | | | |

The different steps of the three recommended tactics are laid out in this graph. Suggested implementation would start in April and would continue during the following academic year. The numbers in the graph represent the aforementioned steps in the description of each strategy implementation. For example for the ‘courses’ strategy, step 1 is creating an overview of classes and departments and this starts in April before step 2 of establishing communication is implemented in May.

DEFINING SUCCESS: METRICS



The following metrics have been developed to assess the success of the proposed tactics:

UBC talent show: Ticket sales, number of UBC students that attend each event, percentage of the funding which is from sponsorships (sponsorship amount/total budget for the event), number of participants (split between individuals and club representatives). The first event can be used as a benchmark for future events to see if we are improving. Determining the number of students and clubs that attend the event will provide the Arts and Culture district with the level of engagement had from this tactic. Recording ticket sales will provide better sales materials for clubs and sponsors to understand the size of the event. With larger events, sponsors will more likely provide more money to gain visibility.

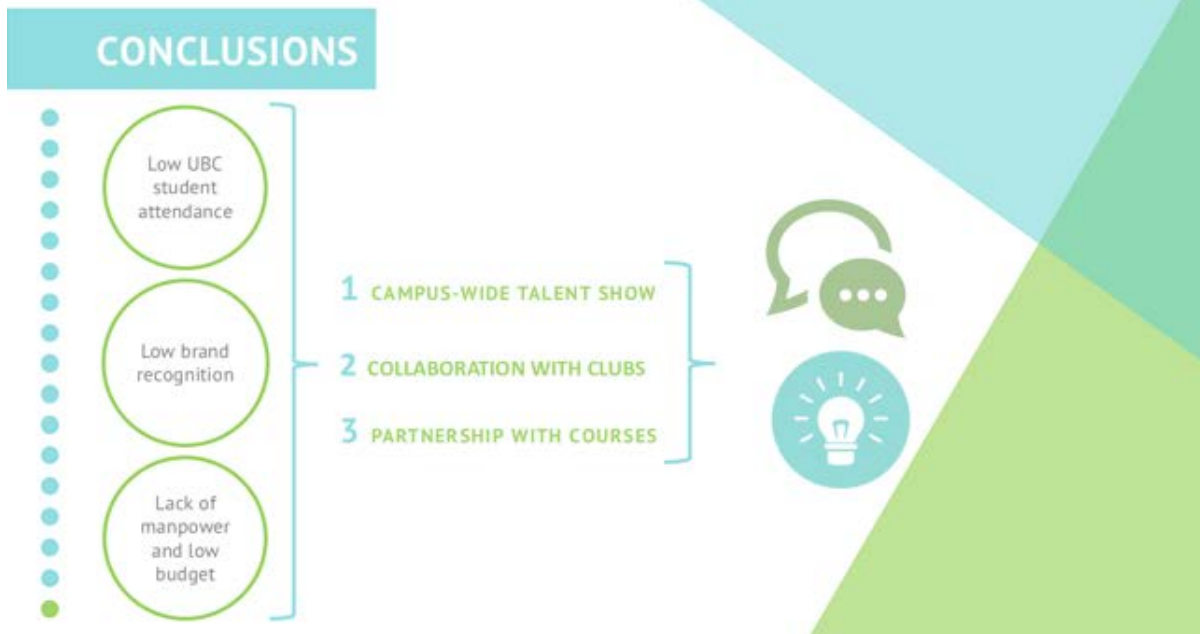
Collaboration with clubs: Number of events throughout the year, utilization rates for each space (# of days rented throughout the year/# of working days), number of clubs on your mailing list, number of UBC student participants at each event, rate of clubs that repeat business with the Arts and Culture district (# of clubs that organize at least a second event/# of events), profit made from concessions to provide further incentivise clubs to participate). These metrics help identify the success of events based on number of attendance, repeat customers, and profit, while also creating benchmarks for future events.

Partnership with courses: Number of courses that sign up for the program, number of UBC students involved in the project. Determining the number of courses and students who sign up

for those courses will help the Arts and Culture district determine the level of success the tactic provides which in this case is engagement among UBC students.

Changes in ticket sales/student purchases: In order to measure the success of the three tactics proposed, UBC Arts & Culture can look at the number of tickets purchased by students. This will give an indication of whether students are engaging with UBC Arts & Culture as well as help UBC Arts & Culture adjust to their audience mix.

CONCLUSIONS



Overall we believe that our strategy can help connect the student body to the arts and culture scene and make them feel proud about what is being produced and showcased on their university campus.

A campus wide talent show includes every faculty and social group represented at UBC. Students will be exposed to the idea of this diverse display of talent from the time when they first come to campus for the school year. With university being such a time of personal growth and independence we think this type of unifying event will be extremely appealing to students, especially those who are new on campus and want to see what their new school is made of. This directly links to the identified problems of student disengagement and lack of brand awareness.

Connecting with clubs is coherent with the AMS goals for greater on collaboration for 2020 and also our aim to increase awareness of the arts and culture district among groups on campus. With a push to get more clubs events taking part in the district, the venues and the district itself will make more impression on the university life of many social groups. It will also make students who are not in the arts faculty feel a sense of ownership and connection to the district, which is not the case presently.

Partnering with courses as our third tactic will also connect non-art students to the arts and culture district and cultivate a sense of interfaculty mutual growth and appreciation in the mind of

the students, professors and those that run the venues themselves. This will push student involvement as part of a rewarding learning experience and is more likely to inspire a genuine caring attitude towards the output of the district as students participate first hand.

Culture and mindset shifts are always difficult and take a long time, but we believe that by taking these strategic steps we can begin the process of making the arts scene an impactful, important and memorable part of the university lifestyle of the average UBC student.

REFERENCES

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Farris, P. W., Bendle, N., Pfeifer, P., & Reibstein, D. (2010). *Marketing metrics: The definitive guide to measuring marketing performance*. Pearson Education.

APPENDICES

Exhibit A:

1.2 Deepen Engagement with Campus Partners

- A. Develop Partnership MOU'S with Campus Partners including Alumni UBC, UBC Recreation and Intramurals, Varsity, UBC Student Housing and Hospitality Services, CiTR and Ubysssey, Greek System, The Calendar.ca etc. (2018)
 - Identify gaps in partnerships and representation (currently: international, commuter and minority group students)
- B. Utilize outreach networks to ensure campus partners receive streamlined feedback from the AMS on behalf of students as it relates to university and community consultation practices (2018)
- C. Re-analyze and refresh partnership MOU's with Campus Partners (2019)
 - Ensure AMS Athletics and Recreation fee arrangement has been solidified in an MOU based on report recommendations

Source: <https://www.ams.ubc.ca/give-us-feedback/1-0-engagement/>

Exhibit B:

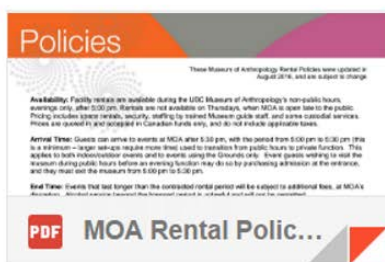
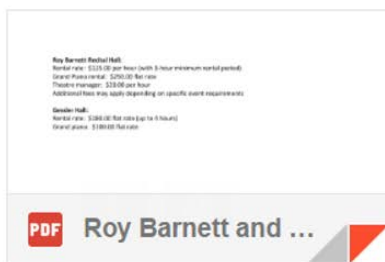


Exhibit C: **Key takeaways from interview with Deb Pickman**

- Each center is operated differently and have different policies.
- At each center, Deb has her colleague who is doing marketing and communications. They have varying sizes in the team they manage. The Chan center business coordinator helped out for some events Deb has organized and the heads and directors of each center support these events because they are spending resources to keep these spaces open in the hopes that it will lead to more student engagement.

- A2RU - Stanford is an example where students express research through arts projects and can be from any disciplinary (medical, engineering, etc...). Stanford is using the program as a competitive differentiator from other top universities.
- Low UBC student attendance at Arts and Culture events.
- Low brand (UBC Arts and Culture district) recognition among UBC students and Clubs, leading to under-utilized spaces.
- Lack of manpower and Low budgets

Exhibit D: **CVC email summary**

When interviewing Michael Tran from the CVC, we gained valuable insights into how clubs at UBC organize events and their needs. The key takeaways from the interview include:

- Event bookings are done through the AMS or their own external contacts.
- They need information regarding room listings and features about event spaces.
- They have an event schedule but it changes every year.

Exhibit E: **Financial considerations for the UBC Talent Show**



Exhibit F: **Snapchat on-demand geofilters pricing**

SNAPCHAT ON-DEMAND GEOFILTERS



| | |
|---------------------------------------|----------------------------|
| Start Time: | March 30, 2017 9:00 AM PDT |
| End Time: | March 31, 2017 9:00 AM PDT |
| Area Covered: | 166,111 Sq Ft |
| Total (VAT inclusive, as applicable): | \$13.47 USD |

Exhibit G: Logo proposals for a stronger brand image of the district

LOGO PROPOSALS

