

PROFESSIONAL- WORKSHOP STRATEGIC PLAN

Erin Hatcher, Julietta Sorensen Kass, Jason Lee,
Hala Nader, & Trevor Vandertuin



EXECUTIVE SUMMARY

Strategic Arts Management (SAM) is a non-profit organization offering subsidized services for the professional development of artists in Nova Scotia. One service which has been offered in the past is that of professional workshops in which participants gain resources and skills-training on topics relating to the arts sector in Nova Scotia (Strategic Arts Management, 2019a). As identified in previous projects, SAM's target demographic consists of professional and aspiring artists in Nova Scotia between the ages of 23 and 54 (Alboiu, Dyer, Ribeiro, Shapiro & Tingley, 2018). The purpose of this project was to present SAM with innovative ideas on how to best deliver workshops in order to support the professional development of their target audience.

Secondary research was conducted in the form of a literature review, jurisdictional scan, and PEST analysis. The literature review found that while many organizations like SAM offer similar content, it is the method of delivery which sets organizations apart. An important aspect identified for the development of arts-organizations was an understanding of the demographics they cater to, which is needed in order to better serve their local artists. The jurisdictional scan identified demand and desire for professional development in the arts sector of Nova Scotia. It was proposed that in order to differentiate from competitors, SAM may wish to specialize in workshop topics and offer services and materials online. The PEST analysis reviewed potential threats and opportunities in the political, environmental, social, and technological environment surrounding SAM. This analysis determined that SAM should consider shifting towards online resources and services. This would allow SAM to respond to changes in internet and social media usage while remaining competitive in a digital market and demonstrating a shift towards sustainability (i.e. digital vs. paper, online interactions vs commute).

Primary research was conducted in the form of an online survey distributed by SAM to past clients. The survey remained open for three weeks and was completed by 54 participants. Target-audience participants overwhelmingly indicated a desire for workshop topics relating to financial literacy and income management. Topics relating to technology and digital literacy were second in popularity, with softer skills such as communication, marketing, and networking coming in third. These participants preferred future workshops to be offered online via PDF's and YouTube videos, though in-person workshops were also popular. Preference was for workshops to be offered online via PDF's and YouTube videos, though in-person workshops were also popular. Preference was for workshops to be offered in half-day sessions on weekday evenings.

We recommend that a two-stage model be implemented for future workshops. The first stage would include the creation of free, online, introductory materials relating to a topic. These materials would be promoted prior to the launch of the in-person workshop on the same topic. While online resources should be made free, it is recommended that workshops be set at 30\$ per person. Post-workshop surveys or online polls should be used to determine areas of growth and success, and to determine new topics for follow-up workshops. Recording workshop attendance and online participation (downloads, site visitation, views, social-media analytics, etc.) will provide a more detailed evaluation of workshops. Overall, the services offered by SAM do appear to be in demand, and with a unique strategy they have the ability to stand out in the market.

Table of Contents

EXECUTIVE SUMMARY	1
TABLE OF CONTENTS	3
1.0 ACKNOWLEDGEMENTS	4
2.0 PROJECT TEAM	5
3.0 INTRODUCTION	6
4.0 PROJECT DESCRIPTION	7
5.0 METHODS	8
5.1 PEST SYNTHESIS	8
5.2 LITERATURE REVIEW	8
5.3 JURISDICTIONAL SCAN	9
5.4 SURVEY	9
6.0 FINDINGS	11
6.1 PEST SYNTHESIS	11
6.2 LITERATURE REVIEW	13
6.3 JURISDICTIONAL SCAN	18
6.4 WORKSHOP SURVEY	22
7.0 RECOMMENDATIONS	30
8.0 NEXT STEPS	32
9.0 CONCLUSIONS	34
10.0 REFERENCES	35
11.0 APPENDICES	40
APPENDIX A: SURVEY QUESTIONS	40
APPENDIX B: EMAIL INVITATION	43
APPENDIX C: INDIVIDUAL PEST ANALYSES	44

1.0 ACKNOWLEDGEMENTS

The authors would like to thank Bruce Klinger and Erin Taylor for their contributions to the project on behalf of Strategic Arts Management. Your insight, cooperation, and communication have been invaluable. We also wish to thank Liz Wilson and Sandra Toze for acting as the TA team for our group and providing continuous feedback.

2.0 PROJECT TEAM



Erin Hatcher, a Master of Library and Information Studies (MLIS) candidate, brought her expertise in Visual Arts and Art History. Her B.A. from the Grenfell Campus of Memorial University, coupled with current studies in Information Management, gave her a critical eye to ensure our work would meet the needs of fine arts communities.



Jason Lee, a Master of Library and Information Studies (MLIS) candidate, brought his B.A. in Library and Information Science, and an MLIS from South Korea. His experience with both quantitative and qualitative data made him especially effective in researching for the project.



Hala Nader, a Master of Public Administration (MPA) candidate, brought her B.Sc. in Biology, B.A. in Hispanic Studies, and M.A. in International Development Studies. Her extensive academic background and experience with qualitative research made her invaluable in our survey research and report-writing.



Julietta Sorensen Kass, a Master of Resource and Environmental Management candidate, brought her B.Sc. in Environmental Science, and experience implementing public-engagement strategies to devise innovative recommendations for future workshops, and effectively coordinate the group's efforts.



Trevor Vandertuin, a Master of Public Administration (MPA) candidate, brought his B.A. in Political Science, qualitative research experience, and professional expertise in program/process review. These skills allowed him to direct the redesign of the SAM workshops.

3.0 INTRODUCTION

Strategic Arts Management (SAM) is a non-profit organization offering subsidized services for the professional development of artists in Nova Scotia. SAM's clients include creators, producers, presenters, festivals, service organizations, educators, art trusts, awards foundations, and others (Strategic Arts Management, 2019a). Funding has primarily been derived from grants and awards through the Canada Council for the Arts, and the Communities, Culture, and Heritage department of the Nova Scotia government. While some other supports exist for professionals in the arts (Arts Nova Scotia, 2019; Beatty, n.d.), the SAM model is unique in its ability to provide subsidized services. One such service which has been offered is that of SAM's professional workshops.

In 2012, SAM began offering a series of workshops that were open to the public and geared towards the local arts community of Halifax (Hatcher, Lee, Nader, Sorensen Kass & Vandertuin, 2019). These workshops were led by SAM consultants and intended to provide hands-on learning to equip participants with the tools needed to manage various aspects of running a business (Hatcher, Lee, Nader, Sorensen Kass & Vandertuin, 2019). Topics included non-profit finance, branding and marketing, communication plan development, financial management, crowdfunding, effective touring, and social media development (SAM, 2019c).

As an established contributor to the arts sector in Nova Scotia, SAM must continue providing artists with the support, resources, and training required to manage a business successfully. Such professional development is key in both maintaining and growing capacity in the arts economy (Hatcher, Lee, Nader, Sorensen Kass & Vandertuin, 2019). SAM's workshops successfully delivered such resources in the past, but declining attendance resulted in the service being discontinued in 2017.

4.0 PROJECT DESCRIPTION

The purpose of the project was to provide SAM with recommendations regarding the content and delivery of future professional workshops. As identified in previous projects, SAM's target demographic consists of professional and aspiring artists in Nova Scotia between the ages of 23 and 54 (Alboiu, Dyer, Ribeiro, Shapiro & Tingley, 2018). A redesign of SAM's workshops would enable them to better meet the needs of this demographic within the arts community of Nova Scotia. The project focused on identifying 1) relevant topics for future SAM workshops, and 2) effective means of delivering workshops (Hatcher, Lee, Nader, Sorensen Kass, & Vandertuin, 2019). A successful project would provide SAM with innovative recommendations leading to the implementation of workshops with increased yearly attendance, as compared with the years 2013-2016.

5.0 METHODS

The project was centred around the primary research question; *How can Strategic Arts Management deliver a workshop program that is desirable to the professional arts community in Nova Scotia (as evidenced by increased participation)?* This question was further distilled into two sub-research-questions:

1. What topics are perceived by the professional arts community to be the most important/relevant?
2. What is the best way to deliver information and skills related to such topics?

To answer the research questions and provide relevant recommendations for SAM, the following tools were utilized: a) PEST analysis and synthesis; b) Literature review; c) Jurisdictional scan; and d) Survey.

5.1 PEST Synthesis

Before the targeted project could be undertaken for SAM, the team needed to examine the business context in which SAM exists. A PEST analysis enables such examination by mapping out external forces in terms of 4 primary factors; Political, Economic, Social, and Technological (Aguilar, 1976; Sorensen Kass, 2019). Each team member conducted an assessment of one of the prominent factors influencing SAM. This included research into peer-reviewed and grey literature, consultation with local professionals, and the integration of personal knowledge. The results of these initial analyses were then synthesized as a team in order to identify significant threats and opportunities posed by external forces. The results, found in section 7.1, provided the business context needed to integrate contingencies for those factors which could influence SAM's ability to host professional workshops in the next five years.

5.2 Literature Review

In order to understand the best practices of workshop delivery in the service of arts communities, the team conducted a literature review. The review was undertaken with the understanding that, despite each community having unique characteristics, commonalities across arts communities in North America and Europe provide broadly-applicable insights into the market and economy of professional art in "Western" countries. Due to the rapidly changing trends inherent to the digital age (Badke, 2017), the review preferentially examined peer-reviewed recent literature (1999-2019). Given the variation in terminology around "workshops," a systematic review was not appropriate. Thus, researchers scanned for articles

relating to the delivery and content of professional development resources and skills-training in the arts sector, with emphasis on topics relating to management. Searches were conducted using the keywords “art management” and “arts administration,” in the databases of Taylor and Francis, JSTOR, and Research Gate.

Though extensive, in the interest of efficiency, the results of the review (section 6.2) should not be considered exhaustive. However, the process enabled our team to identify successfully-implemented models and strategies for future workshop designs. These findings are further bolstered by the results of the jurisdictional scan, in section 7.3.

5.3 Jurisdictional Scan

Jurisdictional scans function to illuminate best practices by supporting literature reviews with practical and applied evidence (Brondyk & Searby, 2013). Information was sought primarily from grey literature, as well as from professional and social websites. The purpose of the scan was to gain an understanding of how organizations similar to SAM conduct professional workshops in their arts communities. This information would provide SAM with best practices, as well as information on potential sources of competition. The organizations identified in the literature review served as a starting point for the jurisdictional scan, which followed the same prioritization criteria (section 5.2). Additionally, the scan reviewed the content of existing workshops and similar programs for insight into topics of interest for professional artists. It also served to identify barriers that might prevent SAM from implementing strategies used by other organizations (section 6.3).

5.4 Survey

SAM determined that a survey sent to members of their current network was the most effective way to elicit content and delivery preferences from the arts community. Surveys provide time-effective methods for gaining insight into preferences and are especially helpful in producing new ideas for organizations to explore. The limited-time available for the project made surveys preferable to more resource-intensive methods, such as focus groups and interviews. In addition, the jurisdictional scan and literature review ensured that a broader understanding of the issues was brought to light so that the team was not entirely dependent on survey results.

Survey Creation

One limitation of surveys, which is not inherent to methods such as focus groups and interviews, is that participants are not always able to fully express their thoughts. With careful planning, however, this risk was mediated by including ranked and open-ended questions, in addition to multiple-choice questions (see Appendix A). Another strategy was to add an “other” option in the list of multiple-choice answers and to provide a space for participants to elaborate. The questions were designed based on the specific requests of SAM, initial scans of grey and peer-reviewed literature, personal experience, and information from past SAM workshops.

Survey Dispersal

The survey was created using the Opinio platform, which enabled users to participate online via a shareable link. The link was sent directly by SAM to potential-participants as an email invitation (see Appendix B). In addition to the emails, SAM shared the link on their website and social media. It was determined that an adapted snowball recruitment-strategy (Sadler, Lee, Lim & Fullerton, 2010) would be used to target participants. Potential participants were identified through SAM’s engagement records, which contained a list of organizations and individuals who had engaged with their services in the past. Rather than sending the invitation email to individuals alone, invitations were sent to the associated organization/company. A modified snowball-strategy enabled the project team to target the professional arts community without expending considerable resources on canvassing. To target aspiring artists, SAM additionally identified both the Nova Scotia College of Art and Design and the Fountain School of Performing Art at Dalhousie University as sources for potential participants. Invitations were sent to coordinators within these schools to be then shared with students.

Survey Analysis

Once distributed, the survey link remained active for three weeks. The analysis included a combination of qualitative and quantitative techniques. Excel was used to graph the data and run a series of primary analyses on the quantitative data that was collected. The qualitative data were coded manually by categorizing the responses according to theme.

6.0 FINDINGS

6.1 PEST Synthesis

The following is a synthesis of the major findings and conclusions drawn from the individual examination of external forces influencing SAM. The forces analyzed were Political, Economic, Social, and Technological (Appendix C).

PEST Synthesis Results

It is an exciting time for the arts community of Nova Scotia. Despite the long-held fear that federal and provincial changes would result in budget cuts to the arts sector (Taylor, 2018), perpetual government-commitments are now in place to ensure funding in Nova Scotia (Province of Nova Scotia, 2019). Further funding is promised by the Federal Government, which has committed \$1.7 million to the Nova Scotia arts sector (Pace, 2019). The federal re-election of the Liberal party (Elections Canada, 2019), provides further confidence that the commitment will be honoured. Though continued government-funding for SAM does appear likely, it remains possible that even arts-sympathizing governments may be pressured to divert funding from this sector towards healthcare (Mills, 2019) and green-initiatives (Nikzad & Sedigh, 2017; Wherry, 2019).

The economy is shifting as well, with the Province seeing steady improvement in recent years (Nova Scotia Finance and Treasury Board, 2019). Falling rates of unemployment and a reversal of the “brain drain” are also having significant impacts (Taber, 2018). Halifax is acting as a magnet city, with nearly a third of recent population growth due to the arrival of 20-29 year-olds (Thomas, 2019). 2018 marked the third consecutive year of rising population- making the decrease in unemployment all the more impressive (MacDonald, 2018). Another significant contributor to economic and population growth is the increase in immigration (Government of Canada, 2016; MacDonald, 2018). The above growth may be especially opportune for SAM, as young professionals and artists new to Nova Scotia are more likely to be in need of the resources and services provided by SAM than more experienced local artists.

Despite the positive shifts in political and economic respects, societal and technological developments may present double-edged opportunities. Halifax is an educational hub, with both the Nova Scotia College of Art and Design (NSCAD) and the Fountain School of Art and Design. These institutions offer many online services, some of which overlap with SAM, such as the guided-navigation of loans and grants (University Relations, 2018). These services mirror a broader trend of consumption habits turning to digital forms, whether that be entertainment,

information, services, or physical commodities (Belk, 2014). Research suggests that the majority of people now first turn to the internet to find information (Saxton, Guo & Brown, 2007). Online workshops (Yang & Liu, 2004), Youtube tutorials (Bhatia, 2018), and webinars are becoming increasingly common ways of transferring knowledge (Talcott, O'Donnell, & Burns, 2013; Sorensen Kass, 2019).

Consumer behavioural shifts have resulted in an explosion of online content such as websites, online training courses, webinars, e-commerce models, and web-based business models (Saxton & Guo, 2007; Nader, 2019). Social media and the internet have also changed the way entrepreneurs, such as the professional and aspiring artists of SAM's target audience (Alboiu, Dyer, Ribeiro, Shapiro & Tingley, 2018), now communicate (Olanrewaju et al., 2019; Sorensen Kass, 2019). The existence of such resources is both an opportunity and a threat for SAM. Due to online seminars, websites and other resources, SAM has to compete with organizations existing outside of Halifax and Nova Scotia. Furthermore, the emergence of social media has led to the expectation that organizations maintain an active presence online, while building their network beyond geographical boundaries and communicating with their followers in real-time (Lovejoy & Saxton, 2012; Wright & Hinson, 2008).

Research by Westerman, Bonnet and McAfee (2014) has shown that organizations with digital literacy fair better in terms of customer interactions, internal operations, and profits (Nader, 2019). Moreover, they can pursue innovation within their organization in a more successful manner and are able to detect and respond to clientele needs in a more efficient and accurate way (Westerman, Bonnet & McAfee, 2014). Adaptations enabling online services have the additional benefit of aligning with recent discourse around sustainability. Consumers are increasingly seeking sustainable products and services (Meise, Rudolph, Kenning & Phillips, 2014), and many Haligonians demonstrated a shift in environmental expectations for local businesses during the September Climate Strikes of 2019 (Davie, 2019).

The political, social, technological, and economic environment in which SAM exists is one of constant change. In order to remain relevant and competitive, SAM must change as well. The most significant opportunity identified by the team PEST analysis also appears to be the greatest threat: technology. SAM should consider shifting towards online resources and services to address changes in internet and social media usage, remain competitive in a digital market and respond to the call for sustainability.

6.2 Literature Review

Arts management in Art Schools

Arts management is an evolving field that can no longer be understood in isolation. It is, as Dewey (2003) states, a form of cultural administration. As such, the non-profit arts sector has increasingly acknowledged the need for training so that artists remain effective in the changing environment. She argues that in North America the terms “art management” and “cultural management” are now interchangeable. In addition, Dewey identifies the four major paradigms that either influence or produce systematic changes within the cultural sector: 1) the global system; 2) the art system; 3) the cultural policy system, and; 4) the art funding system.

One reason for the blurring between art and cultural management is what Bridgestock (2005) refers to as emergent careers. From traditional, linear careers, Bridgestock notes a rise of protean, boundary-less, or portfolio careers (those typified by do-it-yourself career management). A comparison between traditional and protean careers is shown in Table 1, organized according to artists' critical attributes:

- mobility/security
- occupational roles
- source of income
- career motivation and measures of success
- responsibility for career development

Bridgestock's research suggests that responsibility for career development lies with the organization or employer in traditional careers, whereas protean careers place responsibility with the individual. The management of arts business remains largely within the protean career category, which creates a demand for cost-effective career development resources. With interest in re-creating such workshops, SAM has the potential to help fill this demand for the Halifax art community.

	Traditional Career	Protean Career
Mobility/Security	Low mobility, high job security Firm-specific skills	High mobility, lower job security Transferable skills, knowledge and abilities
Occupational Roles	One occupational role	Several occupational roles
Source of Income	Employer Salary/Wages Single source of income	Client(s) Contracts of invoices Multiple sources of income
Career Motivation and Measure of Success	Hierarchical position, salary	Subjective, psychological measures of success
Responsibility for Career Development	Organizational responsibility for career development Personal and professional networks not as important	Personal responsibility for career development Personal and professional networks very important

Table 1. Key attributes of Traditional VS Protean Careers (Bridgestock, 2005)

One source of professional development is through education programs. Bauer & Strauss (2015) analyzed the curriculum of various institutions offering arts education programs in the DACH region (Deutschland - Germany, Austria & Switzerland). The analysis included 159-course syllabi from 81 art universities, schools and academies. From this analysis, Bauer & Strauss found the education of artists not to match the current requirements of self-employed professional artists. They argued there was a lack of education around the fiercely competitive world of professional art. Particularly in the DACH region, the proposed analysis showed that the educational situation of artists was especially weak regarding the implementation of management topics and practice-based management education. Bauer and Strauss (2015) empathized that in most cases, future artists do not have enough opportunities to develop relevant non-artistic skills that are relevant to their practice. It is essential that young artists be aware of and equipped for the reality of their professional future. According to Bauer and Strauss, this future will rely entirely on artist's own experience, learning by doing, and by collecting hints and tips from well-established peers and mentors.

Arts Management in Arts Organizations: A Case Study of New York, NY

Olshan (2017) investigated the professional development initiatives of four New York-based arts organizations by asking how they viewed their services in relation to art schools and how they offered specialized training. Olshan referred to “professional development” as workshops, training, and informational resources exclusively designed for artists’ education. For their review, Olshan selected Creative Capital, New York Film Academy, Lower Manhattan Cultural Council, and Fractured Atlas.



Figure 1. Professional development topics covered by the four organizations: Creative Capital, NYFA, LMCC, Fractured Atlas (Olshan, 2017)

As demonstrated in Figure 1, the most common topics covered by professional art associations in New York were those of financial literacy (fundraising, budgeting, and finance), business management (strategic planning, marketing and promotion, communications), arts entrepreneurship, and legal issues. Olshan argued that organizations providing such services play an essential role in ensuring the success of artists and their trade. Though serving a significantly larger population, New York is comparable to Halifax in that both are eastern coastal cities which act as cultural and economic hubs for their region. It was deemed likely by

the research team that the topics of importance identified in New York artists would be relevant in Nova Scotia as well.

Community-Based Training

Another option for professional development in the arts is that of community-based training. Bonin-Rodriguez (2012) began observing organizations offering community-based training after noting the tacit support for the development of artist-producers in school systems. According to Bonin-Rodriguez (2012), The Artist as Entrepreneur Institute (2004), Artist, INC. (2007), and Artist U (2006) each recognizes, promotes, and supports artist's entrepreneurship. In addition to contributing to the development of artists' skills and increasing participation in the community, these programs expressed and listened to a wide range of concerns about entrepreneurship and various areas of artists' business practices (Bonin-Rodriguez, 2012). This was evident in the course content, as well as in the way each program provided material and negotiated place-based interests and access. These two aspects suggested that artist producers could be classified as specific types of entrepreneurs.

Bonin-Rodriguez noted that each program addressed the same concerns, with differences existing in the unique delivery. Each program had training on long-term and/or short-term planning, organizational structure, marketing, networking, audience development, budgeting and finances, grants and funding, and legal matters (intellectual property and/or taxes). The difference in delivery is likely a critical factor which SAM may wish to employ, despite its future workshops potentially covering similar materials as other organizations in Halifax.

Expanding Arts Education

The National Endowment for the Arts (2016) noted that artists still have a strong desire for professional education in the arts, and many people have a career in art without academic training. These artists may have received their education through apprenticeships or other types of pre-professional training. It is becoming increasingly clear that professional artists need knowledge and skills in the areas of production, business, and social media, and must master the complexity and ambiguity of creating careers in the modern world (National Endowment for the Arts, 2016). Thus, it was argued that education systems need to be updated to fit the realities of the 21st-century and that artists need greater professional development and ongoing educational opportunities (National Endowment for the Arts, 2016).

According to the National Endowment for the Arts (2016), artists need to learn business skills, as well as practice expressing creative skills in non-artistic situations. Specific proposals were as follows.

- Incorporate business and entrepreneurship training into the core curriculum of art schools and continuing education programs
- Better prepare artists to articulate and apply their distinctive competencies in a variety of community and business contexts
- Bridge gaps between arts and non-arts disciplines, promoting more crossovers of students, teachers, and methods
- Work with non-arts sectors to secure paid internships and work placements for arts graduates, training these entities in how to work with artists
- Work to acknowledge qualified apprenticeship and mentoring programs outside of academic institutions as valid modes of professional education

Conclusion

Beyond Canada, prominent non-profit organizations have offered career development programs for artists in Australia, German-speaking countries, and the United States. In the literature covered here, institutions have provided professional development opportunities for financial literacy topics such as fundraising, budgeting and finance, business management skills (marketing and promotion), arts entrepreneurship, and legal counselling. As such topics are not always intuitive, artists require support systems in order to acquire and develop important skills relating to the arts industry. While some universities and colleges offered robust curriculums enabling artists to experience practical business skills, many did not. As a not-for-profit organization, SAM can serve to fill this gap.

The review found that while many organizations like SAM offer similar content, it was the method of delivery which defined them. While the literature demonstrated common areas of interest/need for artists, SAM would benefit from learning the specific needs of local artists. This combination of theoretical and practical knowledge would provide SAM with an edge for re-implementing professional-development workshops.

6.3 Jurisdictional Scan

Introduction

Given the recent rise of online learning-tools (Saxton, Guo & Brown, 2007; Belk, 2014), it was pertinent for a jurisdictional scan to consider organizations operating beyond local vicinities. Arts organizations throughout Canada and the United States appear to be expanding into the use of online resources, thus allowing them to become competitors with SAM despite the physical separation. That said, community members may be more likely to trust local organizations as sources of information and services as compared to organizations operating abroad.

As the capital city of Nova Scotia, it was unsurprising that professional-art services and workshops would be concentrated in Halifax. Of these, only organizations offering relevant professional-development workshops and services were considered for the review. Workshops were considered relevant if they covered similar content to that of previously-held SAM workshops. For example, in 2017, SAM ran a workshop called *Ready, Set, Tour*, a class covering the details of budgets, contracts, marketing materials, and other aspects of touring as an artist (Strategic Arts Management, 2017). The team's understanding of comparable workshops were thus based on documentation of SAM's past offerings, as well as communication with the current SAM team.

Comparable Organizations in Halifax

The Syrup Factory

In 2018 the Halifax based organization, The Syrup Factory, ran an *Artist Strategy Workshop* focusing on creating timelines, budgeting, goal setting, and organizational techniques (The Syrup Factory, 2018). According to Facebook attendance and interest records, 20 people attended the event, while 46 people expressed interest in attending (The Syrup Factory, 2018). These numbers more than doubled those of SAM's touring workshop the previous year, for which seven people attended and 16 showed interest (Strategic Arts Management, 2017). Though Facebook measurements are not the most reliable gauge of how attendance, they do indicate levels of interest. It was unclear whether the cause of this contrasting interest was due to SAM's focus on touring, a difference in the client-base held by either organization, the timing of the workshops, or other criteria. A comparison of price also proves unenlightening, as The Syrup Factory charged \$25 for their workshop while SAM charged \$30 (Strategic Arts Management, 2017; The Syrup Factory, 2018). It is not likely that a difference of \$5 could account for the disparity between the two attendance rates.

One obvious distinction between the two organizations was that while The Syrup Factory primarily targeted musical artists (The Syrup Factory, n.d.), SAM appeared to have greater engagement with theatre artists. Another plausible contributing factor to the varying levels of attendance was the differing use of online communication. The Syrup Factory made more use of the discussion section of their Facebook event page- updating those professionals already following and those considering attending. Updates included comments regarding special guests, the tentative agenda, and whether or not they still had space available (The Syrup Factory, 2018a). SAM also posted to their page, but this appears to have mostly been an initial sign-up post followed by a series of posts on the day of the event (Strategic Arts Management, 2017). Though SAM's additional use of Twitter was novel, it did not appear to have improved awareness or attendance to the event. Further, while SAM's page did demonstrate Facebook engagement with their patrons, it did not engage in the same upkeep of information and advertisement prior to the event, as was displayed by The Syrup Factory. This level of social-media engagement could have had an effect on the memorability of the event for those interested (Strategic Arts Management, 2017a).

Visual Arts Nova Scotia

Another organization, Visual Arts Nova Scotia (VANS), will likely compete with SAM workshops in the future as another well-established organization providing financial-advice workshops ("The art of handling your finances," 2014; Visual Arts Nova Scotia, 2019). They have announced their Professional Development series of workshops and webinars for 2019, with events that are accessible to both members and non-members (VANS, 2019). Their workshops are more expensive than those of The Syrup Factor or SAM, with single events costing \$40 for members and \$55 for non-members (VANS, 2019). As an additional option, members have access to workshop bundles, allowing them to attend multiple sessions at a slight discount (eg. 2 workshops for \$70, or 3 for \$100).

Most relevant to SAM are the *Tax Essentials for Artists* webinars offered by VANS. Webinars are not currently offered by SAM and could be an interesting option for them to explore. Webinars allow for participants to engage from a convenient location, which reduces potential barriers such as transportation and inclement weather. This has the potential to positively affect attendance numbers if the service is well done and well-advertised (Bannan, 2013). The VANS webinar sessions, in particular, are offered at a lower price than their regular programming, at \$18 for members and \$28 for non-members (VANS, 2019). As these webinar sessions are split into three-part online series, they also allow for bundle deals for both members and non-members (3 for \$45 for members and \$75 for non-members) (VANS, 2019). This change in

strategy and cost may be a response to the low-attendance of previous VANS events (The art of handling your finances,” 2014), and could suggest a way forward for SAM as well.

The examples set by The Syrup Factory and VANS demonstrate an evolving market for professional-development workshops in the local arts community (VANS, 2019; The Syrup Factory, n.d). Strategies which stand out as being distinct from SAM and may prove beneficial in future endeavours include the more substantial use of Facebook as part of events-communication (The Syrup Factory) and the adoption of webinars (VANS). Further, with these two organizations in direct competition with SAM workshops, it may be in the interest of all three organizations to engage in coordination or a memorandum in order to prevent overlap.

Greater Canada and International Organizations

Across Canada and the United States, countless organizations are working towards strengthening art communities through professional development. While many rely on the same methods currently utilized by SAM (e.g. hosting in-person workshops and consultations), others are turning to online resources. For example, an organization may upload relevant studies to their website to spread awareness regarding a specific skill or strategy. They may also create a frequently-asked-questions (FAQ) page and assign an experienced professional to be responsible for answering queries. Other organizations are making use of the increased popularity of video tutorials to get information across to patrons.

Banff Centre for Arts and Creativity

A Canadian organization with high comparability to SAM was that of the Banff Center for Arts and Creativity (BCAC). BCAC is located on Sleeping Buffalo Mountain in Alberta’s Banff National Park (BCAC, 2019). Their primary focus has been residency and practicum programming, but they also provide programs in areas such as *Project Management for Indigenous Organizations* and *Negotiation Skills Training*. These programs focus on questions of finance and management (BCAC, 2019). A key aspect which sets their programming apart from SAM’s, however, is their knowledge of demographics. Clear demographic understanding allows BCAC to create programming for specific groups within the community, thus creating workshops specially tailored to niche groups (BCAC, 2019). For example, BCAC has created programming specifically aimed at the issues faced by Indigenous peoples in project management. In 2018 and 2019, the Banff Centre additionally offered seven public talks under the Indigenous Leadership’s *Frameworks of Reconciliation Speaker Series*, which were attended by a total of 400 audience members (BCAC, 2019b). SAM may wish to follow this model in order to remove itself from competition with others while also contributing to the needs of the community.

Organizations shifting to Online Resources

While one strategy is to shift toward specific local needs, another is to make resources available to an online audience. Key organizations across North America are actively expanding into online resources, including 1) *Canadian Crafts Federation* (Fredericton, New Brunswick); 2) *CERF+ The Artists Safety Net (CERF)* (Montpelier, Vermont); and 3) *Creative Capital* (New York, New York) (Canadian Crafts Federation, n.d.; CERF+ The Artists Safety Net, n.d.; Creative Capital, 2019). The Canadian Crafts Federation has begun posting reports and market studies on their website to make them available for patrons (Canadian Crafts Federation, n.d.). This includes studies in the areas of finance and economics, such as the *Canadian Fine Craft Niche Market Study: 2005* and the *London Craft Trade Mission Report* (Canadian Crafts Federation, n.d.). CERF takes a slightly more techno-savvy approach by posting instructional videos to their website, including links to a free webinar titled *Taxes for Creatives* (CERF+ The Artists Safety Net, n.d.).

Online instructional videos and PDF's appear to have become a popular means for people to gather information and gain skills. Such strategies have the added benefit of allowing an organization to provide information to the desired community without having to repeat a workshop with low attendance. Creative Capital provides topic lists online, accompanied by freely available tools. These include "Financial Literacy: A cheat sheet for artists," "Intro to budgeting for artists," "Intro to funding for art projects," and "Tips for organizing tax returns" (Creative Capital, 2019). The web resources used by these organizations show that there are alternative methods of getting information to the public, and suggest demand for such methods.

Conclusion

SAM has many comparable organizations in Halifax, greater Canada, and the United States. Some of these organizations, such as The Syrup Factory, currently offer similar programming to SAM but appear to be receiving greater participation in workshops. This may be due to more active use of Facebook, thus enabling more consistent circulation of their information. Other Halifax organizations such as VANS have the benefit of being widely recognized and are now applying financial incentives for interested parties to attend multiple workshop sessions. VANS has also embraced webinars at a further discounted rate, extending these discounts to non-members and thus possibly stimulating growth in their client base. Arts organizations in the rest of Canada and the United States have also sought out more information on their communities in order to tailor programmes to specific groups (e.g. Banff Centre for the Arts and Creativity).

Organizations are also increasingly making their resources available online, in video or PDF form, or by creating FAQ webpages.

There is clearly a demand for financial workshops and other professional development for artists. In order for SAM to prevent increased competition, they may wish to specialize in workshop topics, or engage with local organizations and come to a mutually beneficial agreement to prevent overlap. Some competition remains unavoidable; however, as the digital age enables artists to access information from around the world. SAM may wish to take up the trend of offering services and products online. Based on the above jurisdictional scan, we believe SAM has the capacity to successfully re-engage in the market of professional-development workshops. The strategies and practices addressed in this summary should help SAM create programming that is both relevant and effective in Halifax's art community.

6.4 Workshop Survey

In examining the results of the survey regarding the future of SAM workshops, it is important to consider potentially influential factors. For example, 98 respondents initially answered the survey, while 54 completed it. This indicated a loss of participants during the survey process, which may have been due to a number of factors including lack of trust, loss of interest, time constraints. Under ideal circumstances the survey would have been carried out over a more extended period to encourage people to return to and finish incomplete surveys. Given more time and resources, the survey could also have been distributed to a broader range of people and involved more participants from beyond SAM's current sphere of influence. As stated in our methodology, the survey was distributed solely to those who could be contacted by SAM through their mailing lists and existing contacts. These limitations should be taken into consideration as the small sample size and nature of the respondents may have influenced the results.

Demographics

As demonstrated in Figure 2, survey respondents were disproportionately older, with 32 (59%) of our 54 full respondents being over the age of 50 and thus falling outside of the target audience for SAM's workshop program. As a result, all graphs were split to display data attained from older respondents separately from those in the 20-50 age range.

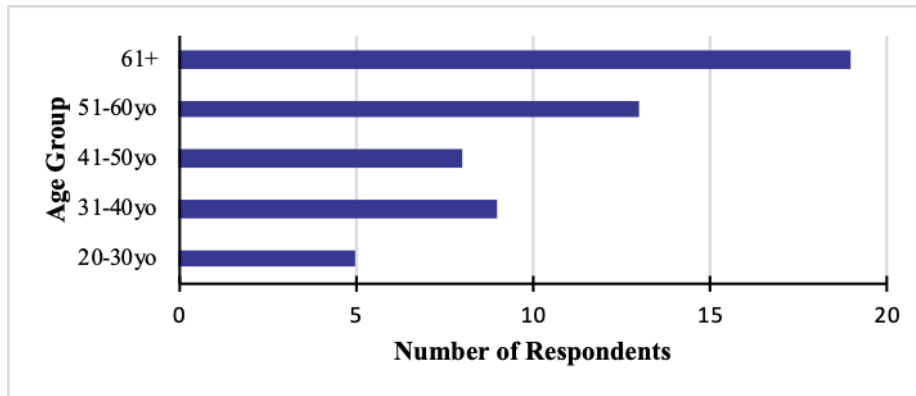


Figure 2. Reported age of survey respondents

Another interesting finding was the variation in the sectors that participants were involved with professionally. Our survey found that regardless of age, theatre and film were the most common areas of focus. This was especially pronounced among the younger demographic, whereas visual arts were more common among older respondents. Most respondents identified as self-employed, though a large proportion of the target audience worked as managers or employees for larger arts organizations.

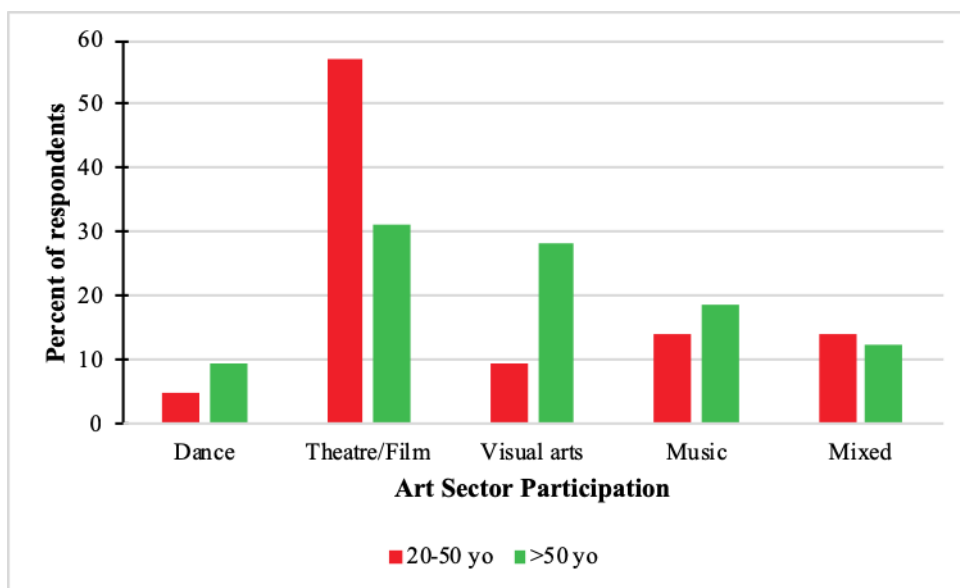


Figure 3. Area of professional expertise in survey respondents, separated by age

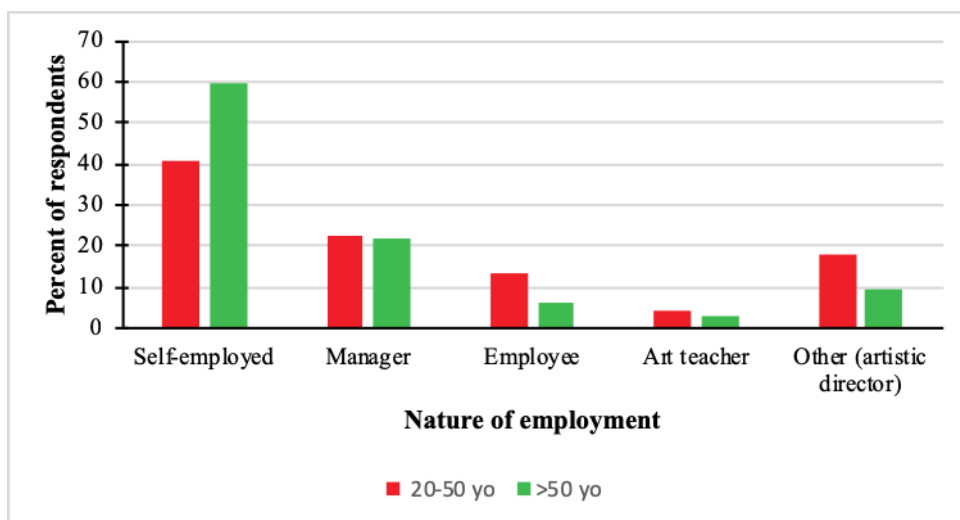


Figure 4. Professional roles of participants within the arts sector

Public Relations

There was a relatively even spread of responses across the scope of engagement with SAM. While 26% of respondents indicated ongoing engagement with SAM via their other services (figure 5), the vast majority ranged from limited engagement to none at all. Participants with limited to moderate levels of engagement represent esteemed clients for SAM to retain through increased engagement. Workshops provide an opportunity to increase the

engagement with this group, notably since only 20% of respondents indicated having participated in past SAM workshops (figure 6).



Figure 5. Level of engagement respondents previously had with SAM

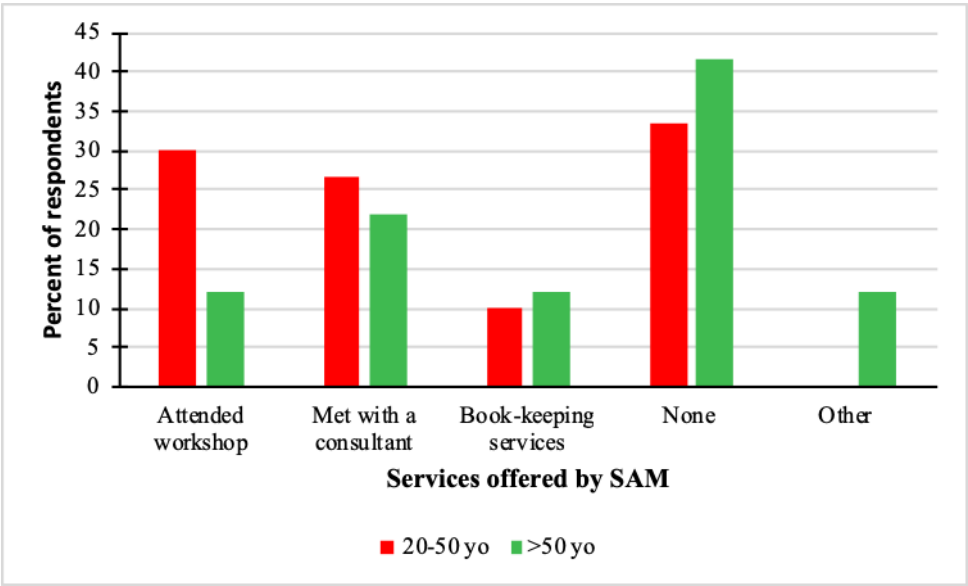


Figure 6. Type of engagement respondents previously had with SAM

Respondents were also asked if they felt SAM was a reliable source of services and information. While they were given the option of a negative answer, all replies were either “Yes” or “Maybe (not sure).” Notably, a more substantial proportion of the younger respondents indicated they were unsure (figure 7), which may suggest the need for more outreach and communication.

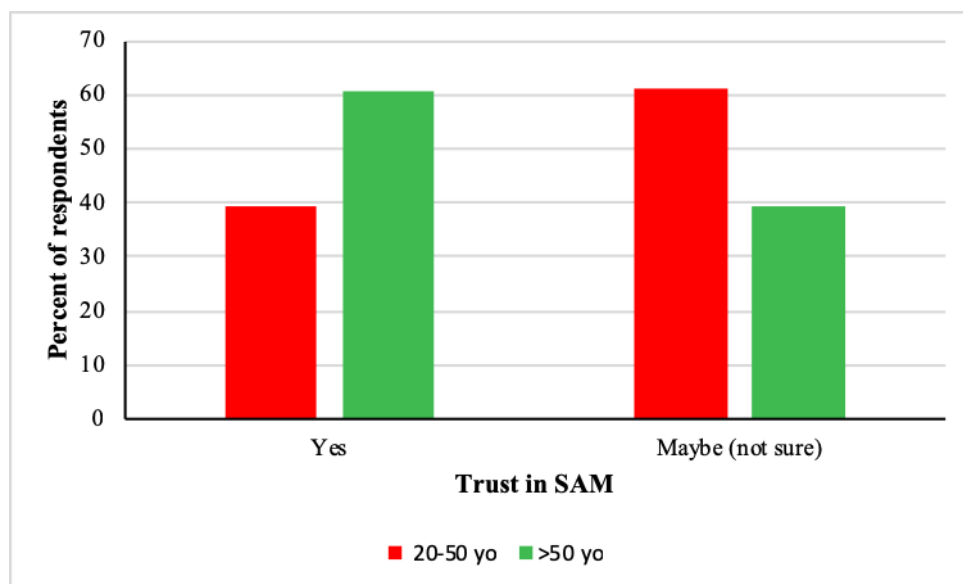


Figure 7. Respondents' perception of SAM's reliability as a source of information and services

All of the respondents in our target group (20-50yo) indicated that they usually learn about events through social media; word of mouth, printed poster ads and subscription emails (62%) were also useful tools they relied on to receive information. Surprisingly, these results were echoed by individuals over 50 years old.

Workshop Logistics

Responses to workshop preferences were coded and categorized into 6 main categories (Table 1). Target-audience respondents overwhelmingly favoured workshop topics relating to financial literacy and income management (figure 8). Topics relating to technology and digital literacy were second in popularity, with softer skills such as communication, marketing, and networking, coming third. Respondents were allowed to provide their own answers for this question (open), and the team categorized the answers.

Table 1: Workshop topic categories and content

Category	Topics
Financial literacy	Accounting, budgeting, taxes, project financing costing, bookkeeping
Communication and marketing	Advertising, copyright, growing your audience
Strategic planning	Organizational policies, policy manual, succession planning
Income management	Grant application, project funding, finding sponsorship, revenue streams, fundraising, crowdsourcing
Technology and digital literacy	Website planning and design, media resources
Human resources	Leadership, group management

In addition to learning the preferred topics for workshops, it was also vital to gain insight into the preferred methods of delivery. In this section, the results showed the most discrepancy between age categories (figure 9). While older respondents favoured in-person delivery methods, younger participants tended towards online resources such as PDF's and YouTube videos. Interestingly, group workshops (in-person) were equally popular with the younger demographic, suggesting that integrating in-person and digital resources may be an expedient strategy.

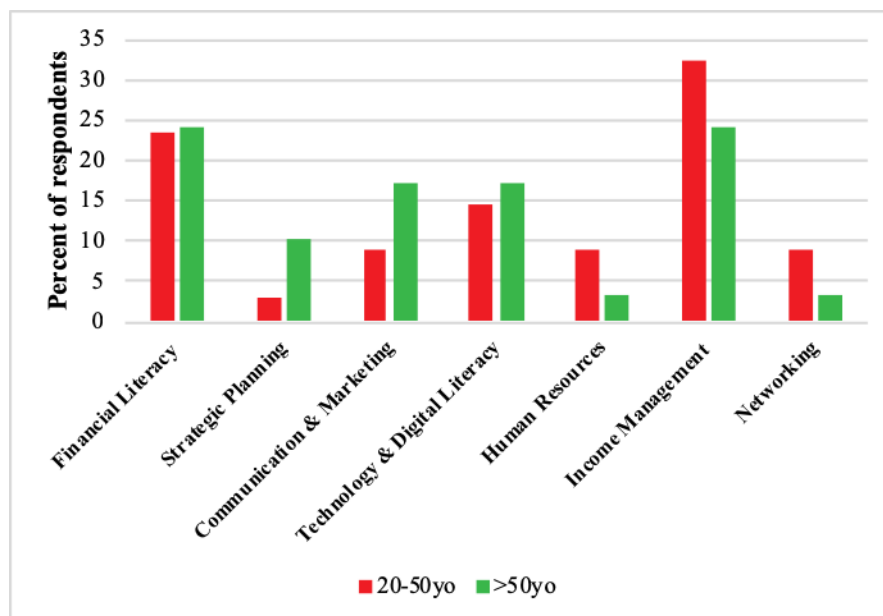


Figure 8. Respondents' preferences for workshop topics

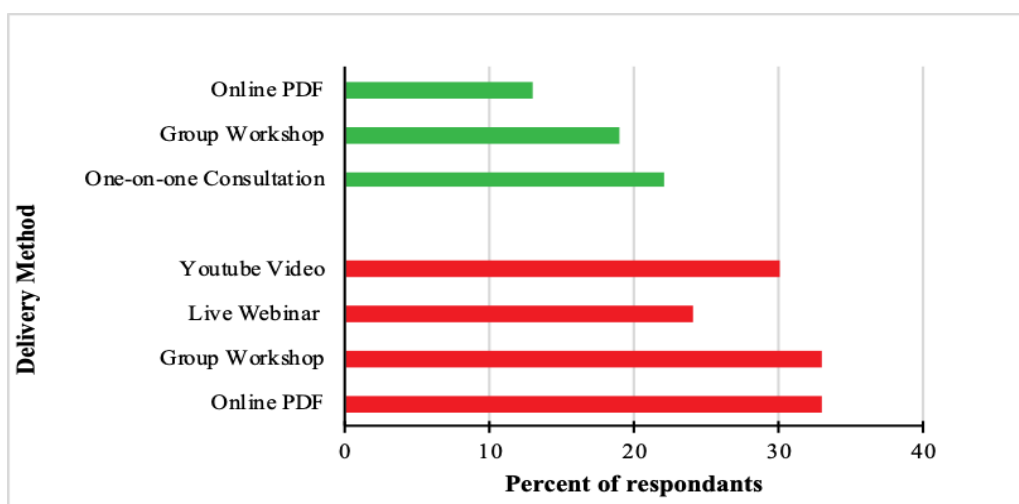


Figure 9. Preferred delivery methods for future workshops

With the content and delivery methods explored, our team wanted to determine the preferred timing of release for such resources and workshops. Overall, the target audience was slightly more interested in half-day workshops than full day. As well, preference was for materials to be delivered during the week, with week-day evenings being slightly more preferred (Figure 10 and 11). Responses from the older age category were more dispersed, preferring half-day sessions first, followed by a several-month duration, followed again by single-day sessions.

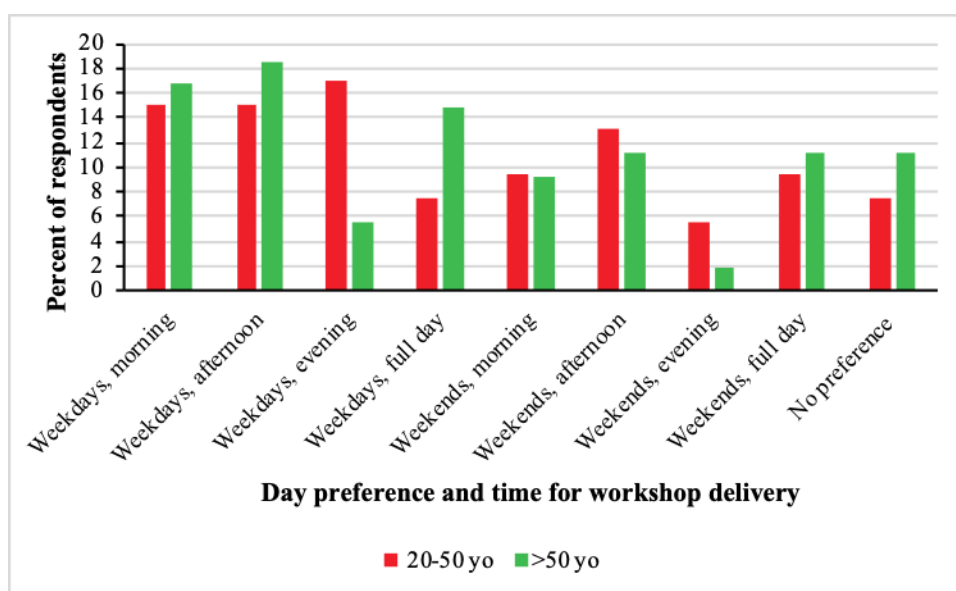


Figure 10. Respondents' preferred timeframe for workshops and material delivery

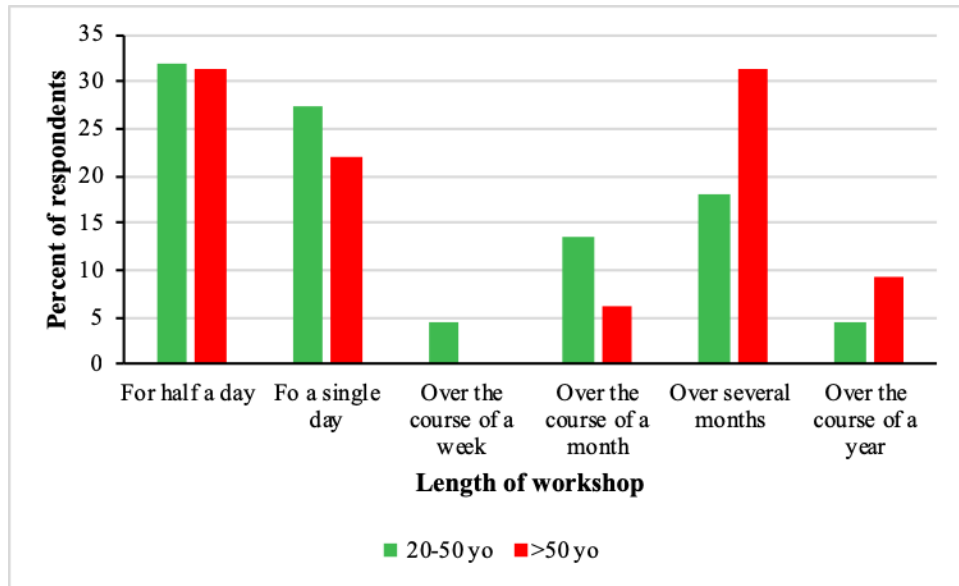


Figure 11. Respondents' preferred time of week/day for workshop and material delivery

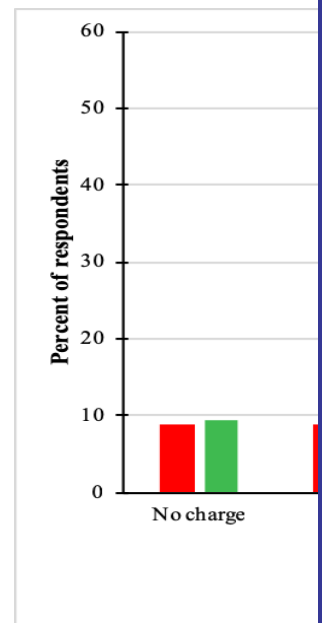


Figure 12. Price respondents felt a workshop should cost in order for it to be valuable

Lastly, respondents were asked what price they would expect workshops to cost in order to feel they would offer valuable content. The question was phrased in order to determine whether offering workshops at too low of a price might cause potential-participants to doubt the validity or value of the workshops (Figure 12). The most common response was a preference for workshops at 30-50\$ each, followed by a preference for workshops at 10-30\$ each.

7.0 RECOMMENDATIONS

While the development of a robust workshop program will require additional time and resources, this report provides the foundation on which planning can begin.

Public Relations

Many participants in the survey indicated having no previous engagement with SAM, yet their completion of the survey indicated a willingness or interest in becoming involved (figure 5). It may thus be prudent to host introductory workshops specifically geared towards those who have not previously engaged with SAM, in addition to workshops tailored to current clients. Offering free materials online may help to engage this group, and encourage their participation in SAM events and services. For example, “at-home workshops” could be provided via online PDF’s. If written with clear directions and visuals, these PDF’s would allow participants to follow along without needing additional resources or help. Brainstorming activities and other exercises could be included to help introduce participants to a topic. The same or complimentary content could be provided in 10 minutes of YouTube videos, thus accounting for differences in learning style and preference. Those using these materials would be encouraged to attend in-person workshops for more detailed explorations of topics. Additional insight on public relations could be gained by reviewing SAM’s communication plan and applying its findings specifically to the management of workshops.

When offering in-person workshops, it will likely be necessary that SAM promotes a “green” brand. Evidence from the PEST analysis suggests that the public is becoming more concerned with sustainability and may respond poorly to an event that does not reflect a commitment to it. Emphasis on renewably-sourced materials (e.g. paper), reusable materials (e.g. cups and plates), and locally sourced foods (if offering lunch or breakfast) will likely serve to bolster public relations.

All of the respondents in our target group (20-50 years old) indicated that they usually learn about events through social media; word of mouth, printed poster ads and subscription emails (62%) were also useful tools they relied on to receive information. Surprisingly, these results were echoed by individuals over 50 years old.

Content

Younger participants were particularly interested in three categories of workshop content (figure 8):

1. financial literacy and income management
2. technology and digital literacy
3. communication, marketing, and networking

SAM may wish to engage in further research to determine more specific topics within these categories, via email surveys or by posting questionnaires or polls on their social media feeds. Alternatively, online resources could be developed for several topics within a single category, and the traffic of these resources could be monitored to determine where the general interest lies.

Delivery

Members of SAM's target audience are likely to desire a combination of online and in-person workshops. It is proposed that SAM offer information on simpler or more introductory-level topics as modules, both typed out as online PDF's and recorded in tutorial format via YouTube. If offered freely, these modules would contribute to the brand of SAM and potentially increase awareness of SAM as a reliable source of information and skills. In-person workshops could then be held at a higher level, where participants are encouraged to complete the freely available modules prior to the beginning of the workshop. This would allow SAM to explore topics in-depth, and spend more time focusing on specific questions posed by participants.

Together, these strategies create the two-stage model (Figure 13) is further discussed in section 8.0.

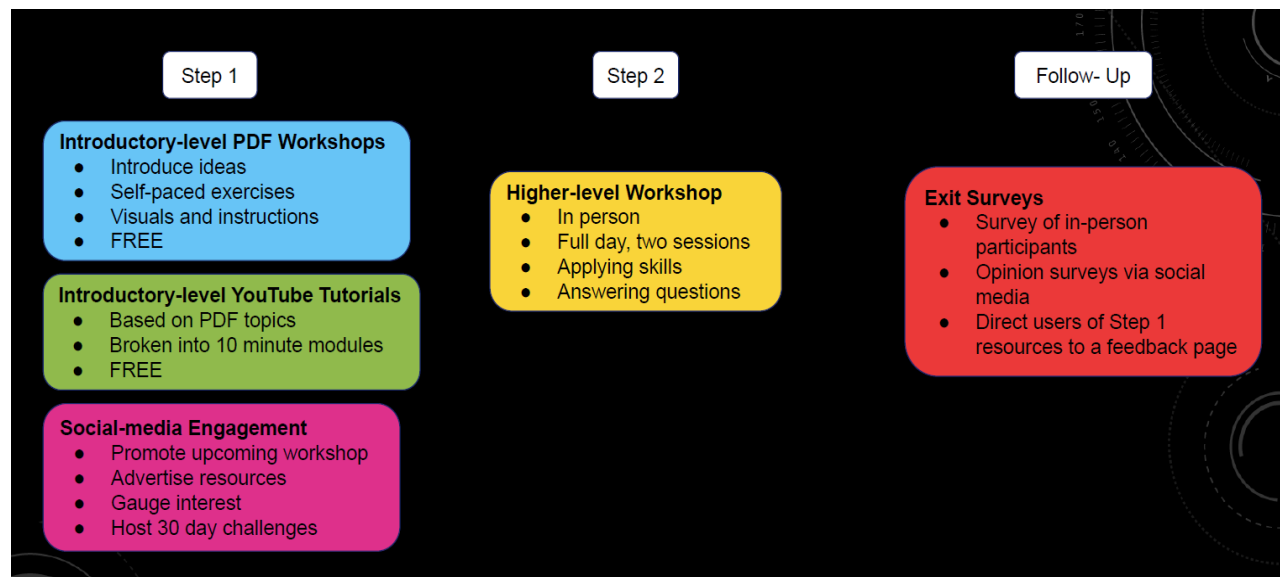


Figure 13. Details of the recommended 2-stage model

Participants preferred half-day workshops, though full-day were also popular. SAM may wish to host full-day workshops at 30\$, comprised of two separate sessions with slightly different focuses. This would allow participants desiring shorter sessions to prioritize and still have their needs met while enabling other participants to stay the full duration. Payment options could be provided so that the full days are offered at 30\$, and individual sessions at 20\$.

8.0 NEXT STEPS

Through both secondary and primary research of professional workshops for artists, an underlying concept emerged, which may help guide future actions. It seems that professional artists are looking for unique programs and creative solutions. The rise of digital resources has created competition for SAM, and the topics of interest expressed by participants in our survey were not significantly different from those expressed in the broader literature. The apparent desire for workshops, online PDFs, and YouTube tutorials then suggests that, although online resources exist, as of yet these resources do not meet local artists' needs. Thus, delivery stands out as the key component. Though the creation of a new workshop model will be resource-intensive, SAM has the potential to be more fully recognized as an innovative leader in the provision of information.

SAM need not be limited by convention and should borrow from trends within the artist community itself. For example, a 30-day habit-forming challenge, Inktober was recently promoted by local artist Mollie Cronin. Moving forward, SAM may wish to apply a similar tactic by selecting one of the primary categories identified in the survey, and creating a workshop around it. In preparation for the workshop, SAM could host a simple 30-day challenge in which daily prompts, challenges, and ideas are presented to the community via email or social media. These challenges and prompts would all relate to the topic of the upcoming workshop, thereby providing introductory information while advertising the workshop and promoting SAM as a reliable source of information. This, when combined with the two-stage model of free, online, introductory materials, followed by more in-depth in-person workshops, would create an innovative strategy for meeting artists' needs.

A post-workshop survey or online poll would be used to determine areas of growth and success, and to determine new topics for future or follow-up workshops. It would also be beneficial for PDF's and YouTube tutorials to end with an invitation to provide feedback, perhaps by going to a feedback webpage. Recording workshop attendance and online participation (downloads, site visitation, views, social-media analytics etc.) will provide a more detailed evaluation of the workshop. Based on these findings, SAM can determine whether or not to continue implementing the two-stage workshop model or focus on a single delivery-method for future workshops.

9.0 CONCLUSIONS

The results of the survey closely align with those determined from the literature review, jurisdictional scan, and PEST analysis. This provides a level of confidence, despite having a somewhat limited sample size. There has been a definite shift towards digital information-seeking and sharing, particularly among younger generations. In order to stay relevant, SAM may wish to engage more with social media and make resources available online. That said, the survey demonstrated a clear desire for both digital and in-person delivery methods. With the rise of online competition, SAM may be able to differentiate itself from similar organizations by offering a unique combination of workshops and materials both in-person and online. This may be achieved by providing introductory materials as online PDF's or YouTube tutorials, and following up with in-person workshops where participants can bring specific questions and topics can be explored in-depth.

With this new knowledge of content preferences, SAM can begin framing workshop series that are more tailored to their audience. Further information can be gathered from participants using exit surveys or evaluation forms to inform future workshops. It will also be important that SAM record attendance of both in-person and online participation. Overall, the services offered by SAM do appear to be in demand, and with a focused strategy, they have the ability to stand out in the market.

10.0 REFERENCES

- Aguilar, F.J. (1976). *Scanning the business environment*. New York, NY: Macmillan.
- Alboiu, N., Dyer, T., Ribeiro, G., Shapiro, H. & Tingley, A. (2018). *Communication strategy for Strategic Arts Management*. [Unpublished manuscript]. Dalhousie University. Halifax, Nova Scotia.
- Arts Nova Scotia. (2019). *Programs*. [Organization website]. Retrieved Oct 20, 2019, from www.artsns.ca/programs
- Bauer, C., & Strauss, C. (2015). Educating artists in management—An analysis of art education programmes in DACH region. *Cogent Education*, 2(1), 1045217.
- Bonin-Rodriguez, P. (2012). What's in a name? Typifying artist entrepreneurship in community based training. *Artivate: A Journal of Entrepreneurship in the Arts*, 1(1), 9-24.
- Bridgstock, R. (2005). Australian artists, starving and well-nourished: What can we learn from the prototypical protean career?. *Australian journal of career development*, 14(3), 40-47.
- Banff Centre for Arts and Creativity. (2019). *Programs* [Web page]. Retrieved from: <https://www.banffcentre.ca/programs/current-programs/page4>
- Banff Centre for Arts and Creativity. (2019b). *Annual report: April 2018 – March 2019*. Retrieved from: <https://www.banffcentre.ca/sites/default/files/Banff%20Centre%20Publications/Annual%20Report%202018-2019.pdf>
- Belk, R. (2014). Digital consumption and the extended self. *Journal of Marketing Management*, 30(11-12), 1101-1118.
- Badke, W. (2017). The literature review in a digital age. *Online Searcher*, 41(3), 57-59. Retrieved Oct 12, 2019, from <http://ezproxy.library.dal.ca/login?url=https://search-proquest-com.ezproxy.library.dal.ca/docview/1907273276?accountid=10406>
- Beatty, E. (n.d.) The Arts Firm Inc. [Organization website]. Retrieved Oct 15, 2019, from www.theartsfirm.com
- Brondyk, S., & Searby, L. (2013). Best practices in mentoring: Complexities and possibilities. *International Journal of Mentoring and Coaching in Education*, 2(3), 189-203.
- Bhatia, A. (2018). Interdiscursive performance in digital professions: The case of YouTube tutorials. *Journal of Pragmatics*, 124(1), 106-120.
- Bannan, K. J. (2013). How FileHold systems streamlines webinar process to boost attendance,

- conversions. *B to B; Chicago*, 98(2), 43. Retrieved from:
<http://ezproxy.library.dal.ca/login?url=https://search-proquest-com.ezproxy.library.dal.ca/docview/1351962448?accountid=10406>
- Canadian Crafts Federation. (n.d.). *Research* [Web page]. Retrieved from:
<https://canadiancraftsfederation.ca/resources/research-papers/>
- CERF+ The Artists Safety Net. (n.d.). *How to* [Web page]. Retrieved from:
<https://cerfplus.org/stories-resources/how-to/>
- Creative Capital. (2019). *Online resources* [Web page]. Retrieved from:
<https://creative-capital.org/online-resources/>
- Davie, E. (2019, Sep 27). 'Let's hope everyone hears us': Students take climate strikes to the streets of N.S. *CBC News*. Retrieved from:
<https://www.cbc.ca/news/canada/nova-scotia/climate-strikes-nova-scotia-1.5299443>
- Dewey, P. (2004). From arts management to cultural administration. *International Journal of Arts Management*, 6, 13-23.
- Elections Canada. (2019). Election results. *Elections Canada*. Retrieved on Oct 22, 2019, from
<https://enr.elections.ca/National.aspx?lang=e>
- Hatcher, E., Lee, J., Nader, H., Sorensen Kass, J. & Vandertuin, T. (2019). Strategic Arts Management workshop redesign: Research design. [Unpublished manuscript] Dalhousie University. Halifax, Nova Scotia.
- Lovejoy, K., & Saxton, G. D. (2012). Information, community, and action: How nonprofit organizations use social media. *Journal of Computer-Mediated Communication*, 17(3), 337-353.
- MacDonald, M. (2018, December 27). Nova Scotia's population is growing and that's 'exceptionally good news': Provincial population almost keeping pace with the national average. *CBC Radio Canada*, Retrieved from
<https://www.cbc.ca/news/canada/nova-scotia/nova-scotia-population-surge-1.4959556>
- Meise, J. N., Rudolph, T., Kenning, P., & Phillips, D. M. (2014). Feed them facts: Value perceptions and consumer use of sustainability-related product information. *Journal of Retailing and Consumer Services*, 21(4), 510-519.
- Mills, D. (2019, May 4). To the point: Nova Scotia needs a new model for health-care delivery to address rising costs as boomers age. *The Chronicle Herald*. Retrieved from <https://www.thechronicleherald.ca/opinion/to-the-point-nova-scotia-needs->

a-new-model-for-health-care-delivery-to-address-rising-costs-as-boomers-age-308093/

Nader, H. (2019). Technological Forces Affecting Strategic Arts Management. [Unpublished manuscript]. Dalhousie University. Halifax, NS.

National Endowment for the Arts. (2016). *Creativity Connects: Trends and Conditions Affecting US Artists*. National Endowment for the Arts.

Nikzad, R., & Sedigh, G. (2017). Greenhouse gas emissions and green technologies in Canada. *Environmental Development*, 24(1), 99-108.

Nova Scotia Finance and Treasury Board. (2019, September 20). Job vacancies and wages, Q2 2019. *Government of Nova Scotia*. Retrieved on Oct 18, 2019, from https://novascotia.ca/finance/statistics//topic_news.asp?id=15158&fto=20t&rdval=2019-09

Olanrewaju, A. S. T., Hossain, M. A., Whiteside, N., & Mercieca, P. (2019). Social media and entrepreneurship research: A literature review. *International Journal of Information Management*, 50(1), 90-110.

Olshan, K. (2017). After Art School: Professional Development Training in Nonprofit Organizations. *The Journal of Arts Management, Law, and Society*, 47(4), 230-244.

Pace, N. (2019, June 18). Feds announce \$1.7m in funding for arts sector in Nova Scotia. *CTV Atlantic*. Retrieved on Oct 12, 2019, from <https://atlantic.ctvnews.ca/feds-announce-1-7m-in-funding-for-arts-sector-in-nova-scotia-1.4471810>

Province of Nova Scotia. (2019). *Budget 2019-2020. Province of Nova Scotia*. Retrieved from <https://novascotia.ca/budget/>

Statistics Canada. (2016). Census profile, 2016 census: Halifax. *Statistics Canada*. Retrieved on Oct 12, 2019, from <https://www12.statcan.gc.ca/census-recensement/2016/dpd/prof/details/page.cfm?Lang=E&Geo1=CMACA&Code1=205&Geo2=PR&Code2=12&SearchText=Halifax&SearchType=Begins&SearchPR=01&B1=All&GeoLevel=PR&GeoCode=205&TABID=1&type=0>

Saxton, G. D., Guo, S. C., & Brown, W. A. (2007). New dimensions of nonprofit responsiveness: The application and promise of Internet-based technologies. *Public Performance & Management Review*, 31(2), 144-173.

Sorensen Kass, J. (2019). Social forces influencing Strategic Arts Management. [Unpublished manuscript]. Dalhousie University. Halifax, NS.

- Sadler, G. R., Lee, H. C., Lim, R. S. H., & Fullerton, J. (2010). Recruitment of hard-to-reach population subgroups via adaptations of the snowball sampling strategy. *Nursing & health sciences*, 12(3), 369-374.
- Statistics Canada. (2019). Population estimates, quarterly. [Website]. Retrieved Oct 18, 2019, from www150.statcan.gc.ca/t1/tbl1/en/tv.action?pid=1710000901. DOI 10.25318/1710000901-eng
- Strategic Arts Management. (2018). SAM workshop: Ready, set, tour [Facebook page]. Retrieved from: https://www.facebook.com/events/290902691326795/?active_tab=discussion
- Strategic Arts Management [SAM]. (2019a). *Clients* [Organization website]. Retrieved Oct 1, 2019, from: <https://strategicarts.org/current-clients/>
- Strategic Arts Management (2019b). Services. Retrieved Oct 12, 2019, from <https://strategicarts.org/services/>
- SAM. (2019c). *Workshops* [Organization website]. Retrieved from: <https://strategicarts.org/workshops/>
- Strategic Arts Management. (2018a, April 26). Discussion: We're live! [Facebook post]. Retrieved from: https://www.facebook.com/events/290902691326795/?active_tab=discussion
- The Syrup Factory. (2018). 2018 Artist strategy workshop [Facebook page]. Retrieved from: https://www.facebook.com/events/203953896821734/?active_tab=about
- The Syrup Factory. (2018a, January 22). Discussion: Today is the day we all help each other get our \$hit together! [Facebook post]. Retrieved from: <https://www.facebook.com/events/203953896821734/>
- The art of handling your finances; Workshops teach visual artists everything from taxes to marketing. (2014, November 7). *Chronicle – Herald*. Retrieved from: <https://search-proquest-com.ezproxy.library.dal.ca/docview/1774050972?accountid=10406>
- The syrup factory. (n.d). Artist services: What we do [Web page]. Retrieved from: <https://www.syrupfactory.ca/artists>
- Taber, J. (2018, May 31). Atlantic provinces face a new brain drain. *The Globe and Mail*, Retrieved from <https://www.theglobeandmail.com/news/national/education/atlantic-provinces-face-a-new-brain-drain/article12300106/>

- Talcott, K. S., O'Donnell, J. M., & Burns, H. K. (2013). Overcoming barriers in online workshop development: An ELITE experience. *The Journal of Continuing Education in Nursing*, 44(6), 264-268.
- Taylor, K. (2018, May 12). Harper picks and chooses his arts and culture. Retrieved from <https://www.theglobeandmail.com/arts/theatre-and-performance/harper-picks-and-chooses-his-arts-and-culture/article22069453/>
- Thomas, J. (2019, June 17). Young people, jobs are coming back to Halifax in record numbers. *Global News*, Retrieved from <https://globalnews.ca/news/5400235/halifax-economy/>
- University Relations. (2018, May 25). Canada student loan orientation webinar. *NSCAD University*, Retrieved on Oct 18, 2019, from <https://nscad.ca/5746-2/>
- VANS. (2019). Workshops & webinars [Web page]. Retrieved from: <https://visualarts.ns.ca/program/workshops-webinars/>
- Visual arts Nova Scotia. (2019). Fall 2019 workshops [Web page]. Retrieved from: <https://visualarts.ns.ca/fall-workshops-from-vans/>
- Westerman, G., Bonnet, D., & McAfee, A. (2014). *Leading digital: Turning technology into business transformation*. Boston, MS: Harvard Business.
- Wherry, A. (2019, October 1). Worried about climate change? You've got a tough decision to make. *CBC News*. Retrieved from: <https://www.cbc.ca/news/politics/liberal-conservative-ndp-green-climate-change-election-2019-1.5298193>.
- Wright, D. K., & Hinson, M. D. (2008). How blogs and social media are changing public relations and the way it is practiced. *Public Relations Journal*, 2(2), 1-21.
- Yang, S. C., & Liu, S. F. (2004). Case study of online workshop for the professional development of teachers. *Computers in Human Behavior*, 20(6), 733-761.

11.0 APPENDICES

APPENDIX A: Survey Questions

Survey Questions

Section 1

1. Prior to this survey, what level of engagement have you had with Strategic Arts Management (S.A.M.)?
 - a. None, had not heard of them
 - b. None, but had heard of them
 - c. Limited engagement (attended an event, visited the website, had a consultation)
 - d. Moderate engagement (attended more than one event, often use resources)
 - e. Ongoing engagement (engage with resources and personnel on a regular basis)
2. Have you ever used any of the resources available at S.A.M.? Please select all that apply
 - a. Attended a workshop
 - b. Met with a consultant
 - c. Book-keeping services
 - d. Other (please describe)
 - e. None
3. If S.A.M. were to offer resources/information/skills-training on any topic pertaining to the arts, what would you like it to be on? Please describe (eg. Accounting, financing projects, networking, digital literacy, social-media management, image rights, etc.)
4. From what you know of S.A.M., do you feel they would be a reliable source for the resources/information/skills-training you are interested in?
 - a) Yes
 - b) No
 - c) Maybe (not sure)

Section 2

5. In what form would you like resources/information/skills-training be made available? Please rank the following in order of most preferred (5) to least preferred (1):
 - a) As a detailed PDF made available online
 - b) As an in-person group workshop
 - c) As an in-person private consultation
 - d) As a pre-recorded YouTube tutorial
 - e) As a live webinar
 - f) Other (please describe)

6. In what time frame would you want to engage with the resources/information/skills-training for a particular topic?

- a) For half a day
- b) For a single day
- c) Over the course of a week
- d) Over the course of a month
- e) Over several months
- f) Over the course of a year

7. When would you be most likely to attend such sessions or access these resources? Please select all that apply:

- a) Weekdays, morning
- b) Weekdays, afternoon
- c) Weekdays, evening
- d) Weekdays, full day
- e) Weekends, morning
- f) Weekends, afternoon
- g) Weekends, evening
- h) Weekends, full day
- i) No preference

8. Based on your answers in questions 5-7, how much should such a resource be offered for, in order for you to feel it is of value?

- a) No charge
- b) 10\$ or less
- c) 10-30\$
- d) 30-50\$
- e) 50\$+

Section 3

9. How do you usually find out about interesting and useful events/resources going on in the arts community of Halifax? Select all that apply

- a) Word of mouth (parties, workshops, networking dates)
- b) Over the phone (calling or texting)
- c) Social media (Facebook, Instagram, Twitter, etc.)
- d) Periodically checking useful websites (Which ones?)
- e) Receive emails from groups or institutions as a subscriber (Which ones?)
- f) Printed posters and advertisements
- g) Other (please describe)

Section 4

10. Which category best describes the form of art you are primarily engaged with professionally?

- a) Dance
- b) Theatre
- c) Visual arts
- d) Music
- e) Craft
- f) Mixed (please describe)
- g) Other (please describe)

11. Which description best fits your current engagement in the arts sector?

- a) Self-employed
- b) Manager
- c) Employee
- d) Art Teacher / School Teacher
- e) Student / Aspiring professional
- f) Other (please describe)

12. Approximately when did your engagement as a professional or aspiring professional in the arts sector first begin?

- a) 2015-2019
- b) 2000-2014
- c) 1995-1999
- d) 1985-1994
- e) 1975-1984
- f) 1965-1974
- g) 1955-1964

13. Which age range best describes you?

- a) 20-30 years of age
- b) 31-40 years of age
- c) 41-50 years of age
- d) 51-60 years of age
- e) 60+ years of age

APPENDIX B: Email Invitation

Hello,

You are invited to take part in a research study being conducted by Dalhousie graduate students working on a project to help Strategic Arts Management (SAM) better provide management and career resources to professionals and aspiring professionals in the arts sector of Halifax Regional Municipality.

If you choose to participate in the survey, you will be asked to anonymously answer 15 questions. Your participation in this research is entirely voluntary. At all times you reserve the right to skip questions, or to stop the survey entirely. Your information will be kept private at all times. When we share our project findings in the resulting reports, we will speak in terms of overall perceptions so that it is impossible for an individual to be identified. By submitting the survey you consent to the anonymous use of your answers and quotes for the purpose of research by the Dalhousie Graduate-Student Research Team. If you choose to opt-out of the study after submitting, you may do so by contacting us prior to Nov 11, 2019. This study is being conducted according to the ethical standards of Dalhousie University.

If you have any questions about the survey, SAM, or the Dalhousie research team, please contact us! We are happy to receive all questions at jl883690@dal.ca

Thank you very much for your time.

Sincerely,

-The Strategic Arts Management: Dalhousie Graduate-Student Research Team
(Trevor, Julietta, Jason, Erin, Hala)

APPENDIX C: Individual PEST Analyses

C.1. Political Impacts

Introduction

The potential political events and developments which could have an impact on Strategic Arts Management (SAM)'s development and delivery of educational workshops for the arts community in Halifax and the surrounding region are numerous and diverse. SAM's operations, like the art sector in general, are subject to strong impacts from the results of provincial and federal elections, shifting public opinion on the arts sector, the prioritization of other issues by common supporters of the arts, and the engagement of the public with the arts.

As politics intersects with society, business, and the economy, there is necessarily a confluence of interrelated social and economic factors that play into the political considerations that must be made in anticipating the circumstances within which SAM will be working to develop and deliver these workshops. Here, the economic and social intersections with the political issues facing SAM's management of the workshops will be considered before more "purely" political considerations such as election outcomes and the political orientation of the arts sector.

Economic Intersections

SAM lists a number of supporting organizations which provide it with the financial support necessary to deliver its services. Considering the political position of each of these supporter organizations will be necessary to paint a complete picture of the political context within which SAM (and, temporarily, our team) will be working on these workshops. First among these organizations is the Canada Council for the Arts (SAM Supports, 2018).

The Canada Council for the Arts (also known simply as "The Canada Council") is the public funder for the arts. Its mandate is to foster and promote the study, enjoyment, and production of art in Canada. It is a federal crown corporation accountable to Parliament via the Minister of Canadian Heritage.

The Canada Council's responsibility to Parliament and the minister entails delivery of regular reports to other federal departments according to their needs. Further, these reports lay out plans and updates relating to the Canada Council's adherence to federal legislation including the Official Languages Act, the Canadian Multiculturalism Act, the Employment Equity Act, and the Access to Information and Privacy Act.

Regarding its composition, the Canada Council is led by an eleven-member board made up of a chair, vice chair, and nine additional members. The board members are drawn from across Canada, befitting the federal nature of the organization. In addition to the board members, a CEO and Director also manage the Council's activities. Board members, CEO, and Director are all appointed by the Governor in Council for fixed terms. These personnel are responsible for managing the organizations programs, policies, and budgets (including grant decisions).

The Canada Council's board meets at least 3 times a year. In addition, an annual public meeting is held each year, which is open to the art community and members of the general public (About the Canada Council, n.d.).

Being a federal crown corporation, the activities of the Canada Council for the Arts and its relationship with Strategic Arts Management will be dependent on decisions made by the federal government and as such, will be dependent upon the outcomes of federal elections. This relationship will be discussed in detail later in this analysis.

The second significant supporting organization SAM lists is the provincial government of Nova Scotia. The provincial funding agency that provides support to arts organizations like SAM on behalf of the government of Nova Scotia is Arts Nova Scotia (SAM Supports, 2018).

Arts Nova Scotia is an agency of Nova Scotia's Department of Communities, Culture, and Heritage. Similarly, to the Canada Council for the Arts, Arts Nova Scotia is managed by an eleven-member board and Director. The board oversees the programs and budgets of Arts Nova Scotia. The Director reports to the Executive Director of Culture and Heritage Development for HR activities and to the board for operations matters. Further, Arts Nova Scotia has a large professional staff who collaborate with the Department of Communities, Culture and Heritage's administrative team in program and service delivery (About Arts Nova Scotia, n.d.).

Similarly, to the federal relationship of the Canada Council, Arts Nova Scotia's continued relationship with SAM is dependent upon provincial politics, both in the outcomes of elections and the priorities of the provincial government. This relationship will also be discussed further later in this analysis.

Social Intersections

The primary social consideration which intersects with the political dimension of SAM's concerns in the administration of these workshops is the concern of the public with other issues which could lead to those issues taking up a larger part of platforms and policy for government in the future. Greater prioritization of key issues could lead to funding and other support being diverted from other issues, including the arts. Interest in such issues could also lead to parties

who support the arts losing elections to parties with a stronger interest in a more popular issue or current concern.

The most prominent current concern which could draw attention and funds away from the arts is the large concern with climate change and response to environmental devastation which has been a major point of conversation in the lead up to the 2019 Canadian federal election.

In the 2008 federal election, climate change was also a major issue as a federal carbon tax had just been suggested and the election of Stephen Harper's Conservative party may have related to his claims that Liberal climate change policy would lead to economic devastation.

The issue of the federal carbon tax continues to be central to party platforms in this election over a decade later, with Andrew Scheer's Conservatives calling for the carbon tax legislation Justin Trudeau's Liberal government put in place to be reversed, among other policies which will have immediate economic benefit to Canadians and businesses at the cost of the environment (Wherry, 2019).

Governmental Considerations

Tying together these considerations is the question of what happens to SAM's funding and governmental relationships in the event of different outcomes of the 2019 provincial election. This election will determine who will be responsible for the activities of the Canada Council and create the broader policy context within which SAM will be operating during the administration of these workshops. Current and past policies could inform how post-election policy will look for different potential winners of the 2019 election.

Regarding the Conservative Party, their previous government under Stephen Harper had a tense relationship with the arts community, with Prime Minister Stephen Harper positioning the arts as an elitist affair unrelated to the needs of the general public. Harper further neglected the arts in allowing the CBC, the National Film Board, and Telefilm to languish without funding or support. His government reduced the Canadian Heritage portfolio by over \$200 million. This approach to the arts may have had a negative impact on Harper's campaign due to broader than expected real interest in the arts (Taylor, 2018; Hill, 2019).

While, at present, SAM has sufficient funding to sustain its activities and programs such as the workshop series, the election of the Conservative Party leading to a return to austerity in arts funding could negatively impact SAM's ability to continue.

Relating to further social concerns, further economic investment in climate change policy (or other unforeseen concerns) could lead to a lesser share of the federal budget being devoted to the arts community even if an art-friendly government is elected.

Regardless of government, potential challenges exist for the sustainability of SAM's activities which much be taken into consideration.

C.2. Economic Forces

Introduction

Strategic Arts Management (SAM) is currently funded for major budgets and operating costs by two organizations: the Canada Council for the Arts and the Nova Scotia government. Because SAM is a non-profit organization, its budget depends on decisions made by top institutions such as the Nova Scotia government.

This situation in SAM means that the surrounding environment of the funding organization can affect the economic status of SAM. Therefore, an examination of the local economy, including threats and opportunities, is required.

Current Economic Situation of Nova Scotia

The average income in Canada in 2017 was \$ 87,200, and Nova Scotia was at \$ 73,200, which means Nova Scotia was the lowest of the 10 Canadian provinces along with New Brunswick (Nova Scotia Finance and Treasury Board, 2019). Culture Gross Domestic Product (GDP) per capita, including the Arts sector, accounts for 2.4% of the Nova Scotia economy. This is slightly lower than Canada's GDP of culture in the arts sector (2.7%) (Statistics Canada, 2019).

Nova Scotia's economy declined slightly from 1.5% in 2017 to 1.2% in 2018. The Nova Scotia Finance and Treasury Board announced that Nova Scotia's Consumer Price Index (CPI) was 2.1%, higher than Canada's 1.9% CPI. (Nova Scotia Finance and Treasury Board, 2019). According to the Canadian Income Survey, Nova Scotia's Market Basket Measure of Poverty (MBM), 12.8% of Nova Scotians are below the poverty line set by MBM, the highest poverty rate among the 10 Canadian provinces. On the other hand, the population below the MBM poverty line at the Canadian national level was 9.5%, and 6.8% of the people in Alberta had lower income than the MBM standard (Nova Scotia Finance and Treasury Board, 2019). Figure 1 outlines persons living below the MBM threshold of poverty in 2017.

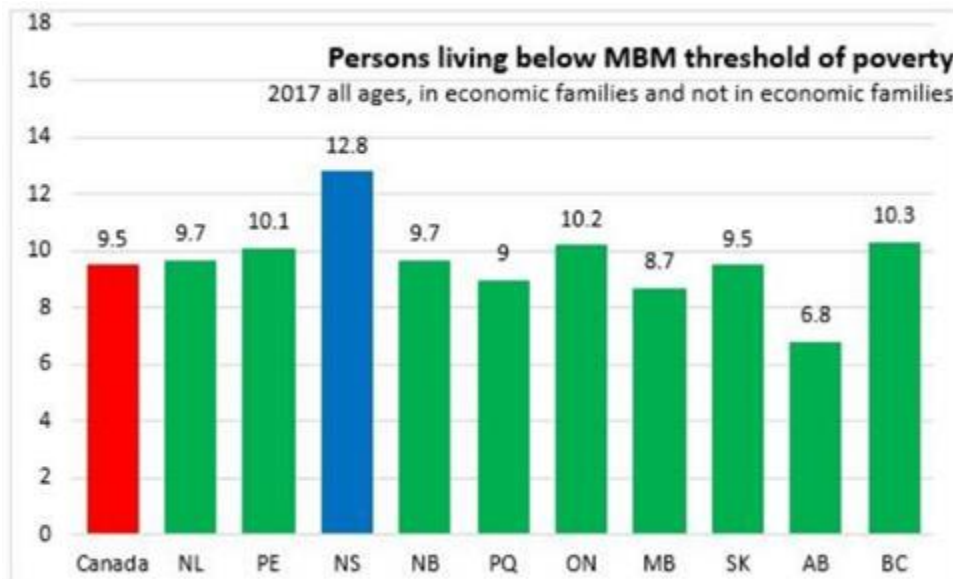


Figure 1. Persons living below MBM threshold of poverty

Source: Nova Scotia Finance and Treasury Board website
[\[https://novascotia.ca/finance/statistics/topic.asp?fto=24x\]](https://novascotia.ca/finance/statistics/topic.asp?fto=24x)

Potential Threats

The unemployment rate in the Arts sector

According to the Finance and Treasury Board of Nova Scotia, Nova Scotia's unemployment rate was higher at 7.2%, compared to 5.5% in Canada as of September 2019. However, this is down from an 8.2% unemployment rate in January 2018. (Nova Scotia Finance and Treasury Board, 2019). The employment rate of art workers in 2014 was 12% less than in 2013. This is much higher than the 1.1% reduction in the overall occupational group. The unemployment rate was 9% in the total industry group and 8.8% in the arts industry. (Nova Scotia Explore Careers, 2014).

Aging population

According to CBC News, Nova Scotia's ratio of those over 65 and children under 14 is 1.35: 1. The rate of older children to children across Canada is higher than 1.01: 1 (CBC News, 2015). Aging of the population can lead to an unprecedented crisis in Nova Scotia's healthcare system. Already, the medical budget for the next fiscal year is \$ 4.6 billion, 42 percent of the province's budget, Mills noted (Mills, 2019). Because medical and health care takes precedence over art, possibility of reducing arts budgets exists as well.

Imposing taxes unfairly to artists

The case of Nova Scotia sculptor Steve Higgins can be a catalyst for the artists' willingness to create. Steve Higgins, an instructor and installation artist at Nova Scotia College of Art and Design, was denied a charge for a 2013 art project from the Canada Revenue Agency (CRA). CRA regards him as 'hobby artist,' not sculptor, and charged him with a \$14,500 tax bill. His appeal was accepted in 2019, but it is still controversial over how CRA evaluates artists' costs (Thompson, 2019). Similarly, the Nova Scotia government had already terminated the film industry's tax credit in 2015. (Laroche, 2018). SAM should also keep in mind the possibility that something similar will happen again.

Potential Opportunities

Increase in labour force and immigrants

According to the Nova Scotia Labor Force Survey, the labour force increased 1.7% from 496,200 in August 2018 to 503,500 in August 2019. A significant factor in this increase in the labour force is the increase in international migrants and migrants from other provinces. According to an RBC report, Nova Scotia's population growth due to foreign immigrants and interprovincial immigrants peaked in just 34 years. The increasing population contributes to building an active job market (Muthukumaran, 2019). Immigrants can be both producers and consumers, and the economic effects of external inflows have a positive impact on the financial sector, including production and consumption, as well as the labour market. Between 2010 and 2016, 20,415 people chose Nova Scotia as their destination (Canadian magazine of immigration, 2017). Nova Scotia, especially Halifax's housing market, is hot. However, the overall price is lower compared to other provinces, making homes more affordable (Wright & Hogue, 2019). This point can be attractive to those who want to move to Nova Scotia.

Increase in tourism and economic impact

An increasing number of tourists have a positive effect on Nova Scotia's economy. In particular, the increase in visitors can also have a good impact on sales at Artisan stores in Nova Scotia. Nova Scotia actively introduces Nova Scotia's art and craft, designer's studio and art gallery on its website. Introducing Nova Scotia artist on tourism website is a tool that can increase tourism at artisan shops and galleries, and at the same time, be an economic benefit for Nova Scotia's professional artists.

According to Tourism Nova Scotia, 2018 saw fewer visitors than in 2017, but it was Nova Scotia's top tourism revenue year. Tourist revenues are estimated to reach \$2.61 billion, an increase of 0.3% from 2017's estimated \$20.6 billion in revenue (Tourism Nova Scotia, 2019).

Meanwhile, the number of visitors to Nova Scotia by cruise increased from 217,305 in 2014 to 316,869 in 2018. The direct economic consequences of this reached 74.3 million dollars in 2018, up from 44.72 million dollars in 2014 (Halifax Port Authority, 2019). At the same time, the side effects – job creation and tourist spending - are very high.

The table below shows the number of cruise ships and passengers, and the direct economic effects of the last five years.

Year	Number of Cruise Ship Vessel	Number of Cruise ship Passenger	Direct economic impact - Cruise Industry Direct Spending (\$M)
2014	134	217,305	\$44.72
2015	141	222,309	\$49.77
2016	136	238,217	\$50.62
2017	173	292,722	\$64.9
2018	198	316,869	\$74.3

Table 1. Number of cruise ships and passengers, and the direct economic effects 2014-2018

Source: Port of Halifax 2017-18 Economic Impacts

Increasing funding and seeking partnership

Currently, the Canada Council for the Arts supports SAM with the Supporting Artistic Practice program of Professional Development for Arts Professionals. The amount supported also increased from \$2000 in 2014-15 to \$3000 in 2015-16, \$4000 in 2016-17, and \$5000 in 2017-18 (Canada Council for the Arts, 2019).

The federal government also announced that it would fund 1.7 million dollars in the Nova Scotia arts sector. Pablo Rodriguez, Canadian Minister of Cultural Heritage and Multiculturalism, announced that the Federal government would provide \$ 1.7 million for 170 projects (CTV Atlantic, 2019). It will most likely be used for projects such as festivals. This federal support could be a catalyst for reviving Nova Scotia's art sector.

Another opportunity is a partnership with private companies. In other institutions of similar nature elsewhere in Canada, funding is often achieved through partnerships or sponsorships of private companies. In the case of SAM, collaboration with other organizations, as well as the Canada Council for the Arts and the Nova Scotia government, can increase the likelihood of growing the program. For example, the RBC Emerging Artists Project from the Royal Bank of Canada (RBC) foundation is a donation to organizations related to the arts (RBC, 2019).

Conclusion

Compared to a few years ago, Nova Scotia's economy is growing, and unemployment is falling. Although the aging population is intensifying, the economic situation is improving with the growth and investment in international students, international migrants, and interprovincial movers. This means that Nova Scotia's finances are expected to be robust and the possibility that more funds will be provided to the arts sector. However, depending on the political and provincial situation, policies may change, and in order to minimize this risk, it is necessary to attract sponsorship through partnerships with companies.

C.3. Social Part I

Introduction

This PESTE(L) analysis will focus on elements that could impact the organization Strategic Arts Management (SAM) and could affect the program that we are reviewing. This project involves examining their finance workshops which are focused on members of the Halifax arts community. The PESTE(L) analysis is split into different sections covering separate elements, including: Political, environmental, social, economic, and legal. These analyses will later be refined and combined into a report to give a larger scope of the possible and probable issues within the community that are relevant to our partner SAM in the final report.

The aspect that will be covered in this summary is social, a section that carries a lot of potential factors for SAM. It is for this reason it has been split into four categories to be covered by two team members in separate PESTE(L)s. The categories are: Changes to population, population education and social mobility, population employment opportunities, and lifestyle. The first two

of these categories, changes to population, and population education and social mobility will be covered in this section of the Social PESTE(L).

Population

Halifax Population

Halifax is a small city in Nova Scotia that is majority European Canadian but has communities of African Canadian, Indigenous Peoples, Non-European Canadians, and many Newcomer immigrant Canadian people (Government of Canada, 2016). Though it is a smaller capital city it still boasts a vibrant arts community comprising of a film festival, many art galleries, both government run and independent, an arts festival known as Nocturne, craft communities, and many performing arts organizations (FIN, 2019; Nocturne, 2019; TripAdvisor, 2019; The Bus Stop Theatre, 2017). There is clearly a community in the city that could be benefitting from SAM's services, but as there are not many statistics kept by SAM on the makeup and interests of the community that they serve. This could be a problem for the organization moving forward if they are not well acquainted with the Halifax arts community makeup.

Nova Scotia Population

Nova Scotia has historically faced many barriers to inclusion, and still has problems with the lack of diversity in representation within the province (Hamilton, 1992). There is a distinct lack of visibility and consideration for minority groups such as African Canadians, Indigenous Peoples, Non-European Canadians, and Newcomers from other countries (Hamilton, 1992; Thomas, 2018; Luck, 2014). This lack of representation and consideration for these demographics is something that is still a large and relevant problem within the province of Nova Scotia and becomes more concentrated in larger immigration hub cities such as Halifax (Hamilton, 1992; Ryan, 2018).

Nova Scotia has developed a large and varied population of visible minorities that are underrepresented and therefore not considered in many levels of decision making, with compounding factors of discrimination and racism (Ryan, 2018). This has the potential to create blind spots for arts organizations wanting to help artists in diverse populations such as Halifax that sport many minority artists who are potentially being overlooked due to a lack of consideration from a white European Canadian majority government and organizations. This is an area where having more knowledge of the artist demographics within the city and the province would be very useful.

Nova Scotia has for a long time been viewed as having an aging population that is slowly starting to outgrow their youths. This perception, and the realities behind it, stem from the recent history wherein Nova Scotia has, like a large part of Atlantic Canada, been victim to what

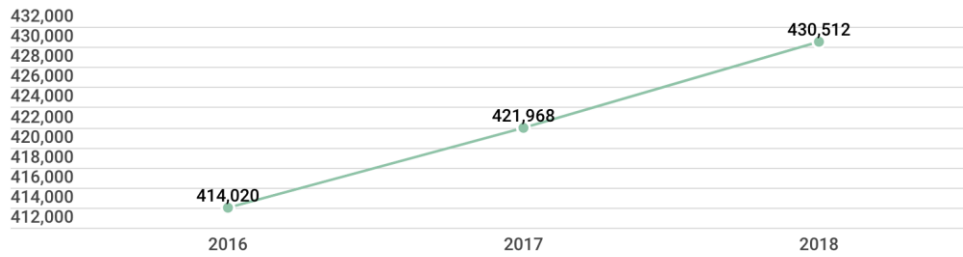
is colloquially known as the Brain Drain (Taber, 2018). This term describes the exodus of young working people from these provinces to other areas of Canada that are perceived as better prospects for finding work (Taber, 2018). This has been an ongoing issue for last 30 years, that young people born in Halifax were leaving to seek employment in other large cities such as Vancouver and Toronto (Thomas, 2019). This has the potential to create a smaller youth community, cutting into the demographics that SAM would be working. This is something that they might need to consider in their future efforts.

Population Changes

The Halifax population has undergone a noticeable increase over the last few years. This has led some to believe that the issue of the Brain Drain may be becoming less of a risk. Halifax appears to be acting as more of a magnet city, attracting people in the 20-29 age range, welcoming 2,503 people from that demographic in 2018, a number accounting for almost a third of the city's population growth in that year (Thomas, 2019). As of 2018 this makes the third consecutive year that Nova Scotia's population has risen (MacDonald, 2018). It is predicted that if this rate of population growth is continued then Halifax's population will number nearly one million within the next 36 years (Rankin, 2019) However, this is assuming that this current rate of growth would be sustained over that period of time, something that is very unpredictable (Rankin, 2019).

A large part of this population growth is attributed to an increase in immigration, something that is supported by 2016 census data, wherein a sizeable group of people identified as recent immigrants with birth countries in the Americas, Europe, Asia, the United States, and a small amount marked Oceania or other (Government of Canada, 2016; MacDonald, 2018). This has the potential to change the demographics within the Halifax art scene in a different direction. Rather than the fears that the aging population of Halifax means that the art scene will stagnate, with young artists being wary of remaining in the city in fear of not finding work, should the city begin recovering and gaining population this could reinvigorate the Halifax art scene and bring many new artists. These potential new artists may be in great need of SAM's services if they are just starting out their professional careers.

Halifax experienced another year of record population growth of 22,000 new residents in 2018.



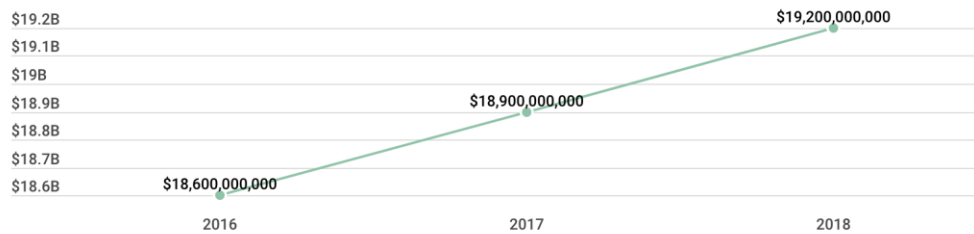
SOURCE: Statistics Canada, Annual Demographic Estimates

Figure 1. Data visualization of the population growth in Halifax between 2016-2018.

From *Annual Demographics Estimates*, by Statistics Canada, n.d.

<https://www.thechronicleherald.ca/news/local/halifax-gets-bigger-younger-richer-halifax-partnerships-annual-index-report-323090/>

Halifax's GDP rose \$300-million to \$19.2 billion in 2018, representing a 1.6 per cent increase in average annual income growth.



SOURCE: Conference Board of Canada, Metropolitan Outlook

Figure 2. Data visualization of the increase in Halifax GDP between 2016-2018.

From *Metropolitan Outlook*, by Conference Board of Canada, n.d.

<https://www.thechronicleherald.ca/news/local/halifax-gets-bigger-younger-richer-halifax-partnerships-annual-index-report-323090/>

Education

Another possible factor affecting SAM's programming from a social perspective is the arts education system in Halifax being their competitor. Halifax is a city with a major arts and design school in the Nova Scotia College of Art and Design (NSCAD) which could be offering classes or workshops with the same objectives as SAM's. Though it is unclear if they offer more in-depth workshops on specific subjects like SAM, there are pages on their website inviting students to use webinar services through the university that help them navigate student loans, grants, the differences between the two, and any complications that might arise (University Relations, 2018). This is not definitive in showing that they provide such services, but it is an indicator that there might be alternate methods in which young artists are receiving such information.

Social Mobility

Halifax is a city that is considered more affordable and accessible for newcomers, but the reality of the city is that it can often be unkind to the impoverished or economically at risk (Bundale, 2015). Though there are programs for social assistance they are underfunded and do not possess the resources to properly cope with the needs of the community they serve (Bundale, 2015). There has been discussion of serious tax reforms in order to try to decrease the income inequality within Halifax, and though they are being introduced in other parts of Nova Scotia, legislation does not appear to have been introduced yet in Halifax (Ayers, 2019; Chronicle – Herald, 2017). With these factors in place there is some concern about who is seeing the benefits of the economic growth that Halifax has been showing in the past few years (Rankin, 2019). If Halifax is not showing any social mobility due to poverty and lack of government assistance and investment in the community this could greatly affect the arts community and therefore SAM's user base.

Conclusion

Halifax and Nova Scotia contain diverse populations that SAM should endeavour to keep better statistics on as they should know what parts of the community they are serving and what are their needs. This population is also undergoing a lot of shifts, from the historic Brain-Drain to the current population swell, this could greatly affect the Halifax population and could have a long-lasting impact on the arts community, as well as the state of the city and province that they serve and are funded by. However, these changes also have the potential of decreasing their client base if the benefits of that growth are not shared to the society around them. If they are instead used to increase the income inequality levels which in turn decreases citizens' access to social mobility then it is likely to have a very negative effect on who is financially able to live in the city, let alone work as a professional artist.

INTRODUCTION

Strategic Arts Management (SAM) is a non-profit organization offering subsidized services for the professional development of artists in Nova Scotia (Strategic Arts Management, 2019). They are currently looking to redesign workshops to provide skills-training and practical resources to professional and aspiring artists (Strategic Arts Management, 2019). Before such a project can be undertaken, it is important to examine the business context in which SAM currently exists. A PESTEL analysis enables such examination by mapping out external forces in terms of 6 primary factors; Political, Economic, Social, Technological, Environmental, and Legal (Aguilar, 1976). The following is an assessment of the possible Social factors which could influence SAM, which will be used in combination with analyses on the remaining PESTEL factors to deliver a thorough and extensive report. The report will summarize significant threats and opportunities posed by external forces which could influence SAM's ability to host professional workshops in the next 5 years.

Due to the extensive number of social impacts identified during a preliminary PESTEL brainstorm, this article will focus on:

- Financial conditions impacting the population of Nova Scotia
 - Employment-opportunities/Wages
 - Cost-of-living/Housing/Education
- Social impact of Nova Scotia's economic status
- Cultural consumption behaviours in Nova Scotia
- Social expectations and attitudes in Nova Scotia

FINANCIAL CONDITIONS

Unemployment has been a long-standing concern in the Atlantic provinces, and remains an important consideration for businesses in Nova Scotia. As of 2015, Atlantic Canada maintained one of the highest unemployment rates among Canadian provinces (Akbari, 2015). The report by Akbari (2015) describes the dislocation of people from rural areas to urban centres, such as Halifax, by those seeking potential employment. This could present an opportunity for SAM, as potential clients may be moving closer to the organization's headquarters. However, the rise in population both in Halifax and Nova Scotia (Province of Nova Scotia, 2019b) has also resulted in increased concerns over cost-of-living, particularly regarding housing affordability in downtown Halifax (Irons, Jacks, Malviya & Sorensen Kass, 2018).

Further financial pressure experienced by Nova Scotians is that of minimum-wage income. Thankfully, the proportion of workers receiving minimum wage in Nova Scotia has fallen from 6.8% in 2009, to 5.9% in 2016 (Statistics Canada, 2009; Statistics Canada, 2016). Unfortunately, research in 2014 determined that those earning minimum-wage were unable to meet their basic needs (Newell, Williams, & Watt). Linked to this is the growing proportion of individuals forced to work multiple jobs to make ends meet (Thomas, 2019). Additional financial concerns have been raised in the past year over tuition costs, which led to social unrest (Gillis, April 9, 2019), and debate over promises in recent election campaigns (Russell, 2019).

According to the communications strategy created for SAM in 2018 (Alboiu et al., 2018), students and aspiring artists represent potential clients and are thus an important target group for the organization. This makes tuition tensions worth noting, as Nova Scotia may experience a decline in arts students due to the cost of studying. Time-investment is also a significant factor regarding SAM's workshops, due to competing commitments related to work, studies, and travel. SAM may wish to move away from in-person workshops in order to consider delivery options which require less travel-time and can be accessed at the leisure of the participant.

ECONOMIC STABILITY

Despite the financial stresses experienced by Nova Scotians in general, SAM as an organization has not experienced dramatic losses or gains in recent years- even in the face of shifting political powers (B. Klinger, personal communication, Oct 11, 2019). This is largely due to long-standing government commitments to provide funding to the arts sector in Nova Scotia (Province of Nova Scotia, 2019a). Art consumption is also highly linked to tourism, which saw a 9% increase in visitors to the Province in 2017 (Atlantic Currents, 2018). Increased income and employment as a result of tourism will likely to provide some additional security to artists in Nova Scotia, to buffer them from potential shifts in the economy. Thus, while professional and aspiring artists are not expected to see sudden increases in wealth, business related to Nova Scotia's "culture scene" (Grant & Kronstal, 2010) does not appear threatened. This is especially true regarding SAM's potential to offer workshops, as the organization intends to provide subsidized services, rather than directly turn a profit.

CULTURAL CONSUMPTION BEHAVIOURS

Art and art institutions have come to be associated with Nova Scotia tourism and identity (Morton, 2016). Despite economic and political shifts, the art scene remains vigorous in the province (Grant & Kronstal, 2010). Yet a significant shift which has, and will continue to influence populations in Nova Scotia, is that of internet (McPhee, 2019) and social media usage (Riarh & Roy, 2014). Consumption trends have dramatically shifted towards digital forms, whether that be the consumption of entertainment, information, services, or physical commodities (Belk, 2014). The internet and associated technology are now commonly employed to provide long-distance and e-learning educational resources from around the world (Wainer & Ingersoll, 2013). Online workshops (Yang & Liu, 2004), YouTube tutorials (Bhatia, 2018), and webinars are becoming increasingly common for educating and equipping populations with relevant information (Talcott, O'Donnell, & Burns, 2013). Talcott and Burns (2013) suggest that online learning is especially useful in addressing people's time constraints- a factor which has already been identified as influential to SAM's future.

Changes in social-media use have also resulted in changes to the way business is conducted. Olanrewaju, Hossain, Whiteside, and Mercieca (2019) posit that social media and the internet have changed the way entrepreneurs, such as the professional and aspiring artists of SAM's target audience, now communicate. Their recent research found that entrepreneurs not only

apply social media to marketing, but find it effective in business networking, information seeking, and crowdfunding (Olanrewaju et al, 2019). With the surging popularity of mobile devices, educational sectors are also taking advantage of the opportunities to provide resources via mobile apps (Hsu, Rice & Dawley, 2012). Taken together, the evidence suggests that not only is there an opportunity, but a need, for SAM to provide workshop materials and resources in a digital form to meet the changing consumption habits of Nova Scotians.

SOCIAL EXPECTATIONS AND ATTITUDES

Sustainability has become a mainstream term in the world of business, with social demand pushing for solutions and commitments to lessen environmental impacts (Hannon & Callaghan, 2011). A shift in environmental expectations for local businesses was most clearly demonstrated in Nova Scotia during the September Climate Strikes of 2019 (Davie, 2019). Thousands of Nova Scotians marched in Halifax on September 27, making a stop to surround Nova Scotia Power and demand cleaner energy-sources. Though such business-targeted demonstrations are rare, discourse around sustainability reveals that consumers are increasingly seeking sustainable products and services (Meise, Rudolph, Kenning & Phillips, 2014).

SAM thus faces both the opportunity in benefiting from sustainable consumer-preference, and the risk of failing to meet this social demand. The green shift is creating an emerging market for green-services offered by businesses, such as paperless billing (Meise, Rudolph, Kenning & Phillips, 2014; Bell Canada, 2019). Yet with the limited number of people making in-person visits to SAM's headquarters, demonstrating sustainability through physical means (providing recycling bins, e-bills, reusable cups, etc.) may not be the most effective solution.

Rhetoric around the proposed Federal Carbon Tax (Hughes, 2019), and Halifax's recent McDonald Bridge barrier demonstration (Munro, 2019) have brought vehicle-use to the front of many minds. At this time, it may be prudent for SAM to offer services which do not require participants to travel by car. For example, long-distance clients (those beyond HRM or within HRM without a vehicle) may be experiencing increased societal pressures to avoid services which require that they drive in order to access them.

CONCLUSION

The above influences suggest that social factors could have significant influence on SAM's professional workshops. Based on SAM's communications strategy (Alboiu et al, 2018) the SAM website, and conversation with their management team, SAM appears to be capable of taking advantage of the social opportunities discussed in this analysis. However, a failure to do so also presents a threat. Rather than one factor posing the most prominent threat or opportunity, there instead appears to be a common thread of issues pointing to unified solution. SAM should consider implementing online-workshops as a way to address client constraints on time, accommodate changes in internet and social-media usage, and respond to the call for sustainability. As best summarized by Hajtnik, Uglešić & Živković, (2015): "web technologies and the abundance of social media.... have become the driving force for social and economic development" (p. 264).

C.5. Technology Forces

Introduction

Strategic Arts Management (SAM) is not-for-profit government subsidized organization based in Halifax, Nova Scotia that was founded in 2007 (SAM, 2019a). The organization helps build the capacity of the arts sector in Nova Scotia by providing affordable mentoring, financial management services, crisis management, career planning, and other resources to artists and arts organization across the province (SAM, 2019a). In 2012, SAM began offering workshops intended to provide hands-on learning to equip participants with tools to manage and run their arts businesses effectively (SAM, 2019b); due to dwindling numbers, the workshop series was discontinued in 2017. SAM is now looking to relaunch its workshop program but first needs to assess how it can be redesigned to be successful.

In order to formulate effective recommendations based on the assessment, it is important to consider the context in which SAM is operating, and the outside factors that could influence the organization either positively or negatively. In this external analysis, technological factors that might influence SAM will be examined. Technological factors are particularly interesting because although innovations are external to organizations, organizations can choose how to respond, and engage with them and therefore are not completely passive as they would be with economic, social or political factors. Despite a brainstorming session that resulted in an extensive list of technological factors that might influence SAM, this analysis will focus on three

factors deemed to be the most important: first, online resources; second, social media; and third, digital literacy.

Online Resources

The advent of online resources has allowed a growing proportion of services to exist via electronic means (Saxton, Guo & Brown, 2007). This has changed the way consumers “shop, work, socialize, interact, and play” (Saxton, Guo & Brown, 2007, p.146); the majority of people first turn to the internet to find any information they need (Saxton, Guo & Brown, 2007). This has resulted in organizations having to adapt their strategies to include more online content. As a result, there has been an explosion of online content such as websites, online training courses, webinars, e-commerce models, and even purely web-based business models (Saxton & Guo, 2007). This in turn has created a greater scope for organizational competition since companies can more easily expand their services and their clientele, can advertise widely and easily using online resources, and are not limited to servicing those that live in a particular geographical area; the advent of this technology has caused competition between organizations to become a virtual one. Online resources are important because they allow users to find information they need from the comfort of their own home and at their convenience. Moreover, when it comes to resources such as webinars or online tutorials, many websites, the most popular one being YouTube, allow them to access information for free which is another incentive for clientele to try finding the information they need in digital form first (it is important to note that not all online resources are free).

The existence of these online resources are both an opportunity and a threat for an organization like SAM. Due to online seminars, websites and other resources, SAM has to compete with organizations that exist outside of Halifax, and even outside of Nova Scotia and Canada. By simply typing their request into search engines, artists can find many resources provided by SAM by another organization or even individuals (on YouTube for example) from the comfort of their own homes. However, the fact that this technology exists can enable SAM to provide its own services online and promote them on their website and YouTube channel, thereby providing the expertise they have in an easy and cheaper way both for them (as they do not need to spend resources in organizing workshops for example) and the client.

Social Media

In 2003, social media emerged and altered the way people communicate with each other and the way they get their information. A 2018 study found that 68% of adults use Facebook regularly, 35% use Instagram and 24% use Twitter (Smith & Anderson, 2018). Thanks to this

technology, organizations have the ability – and to a certain extent are expected – to have a social media presence which they can use to build their network expanding it beyond geographical boundaries and communicate with their followers in real-time (Lovejoy & Saxton, 2012; Wright & Hinson, 2008). Social media sites such as Facebook, Instagram and Twitter are free to use and are interactive creating a space for a back and forth between organizations and the public which makes it simpler for clients to give feedback on the services they receive and vocalize what they are looking for; in fact, research has shown that social media enables companies to hear the voice of customers far more clearly and accurately than in the past (Lovejoy & Saxton, 2012; Westerman, Bonnet & McAfee, 2014).

By allowing organizations to promote their work using an accessible and free to use platform, social media has to a certain extent equalized the playing field between organizations; leveraging these communication platforms and the potential they bring is important because small organizations often lack the resources and expertise in their public relations efforts, and research has shown that the internet may be one of the best ways for organizations to spread their work (Kuwayu & Abubakre, 2018; Taylor, Kent & White, 2001). Moreover, research has shown that through the two-way communication social media provides, organization can build relationships with the public, increasing their clientele and creating positive attitudes, trust, and enhanced knowledge of services from the public (Shin, Pang & Kim, 2015; Wright & Hinson, 2008). This is an opportunity for SAM as it is able to promote its services through these social media platforms and decrease the resources it spends on printing advertisement materials.

Digital Literacy

Because technology has become essential to the running of any organization, digital competence is a requirement for staff of every organization. Research by Westerman, Bonnet and McAfee (2014) has shown that organizations with digital literacy fair better in terms of customer interactions, internal operations, and profits. Moreover, they are able to pursue innovation within their organization in a more successful manner and are able to detect and respond to clientele needs in a more efficient and accurate way (Westerman, Bonnet & McAfee, 2014).

Although digital literacy are great opportunities, they also be a threat to a small not-for-profit organization like SAM who has limited funding. With the need to increase digital literacy and ensuring continued refreshers on new technological advances and trends, the organization's expenses from a limited budget could also increase; more importantly, with a limited staff, taking the time to develop digital literacy will add work to an already busy schedule. This will

force small organizations to stretch out their already drained resources in order to be able to compete in the virtual world.

Conclusion

The emergence of digital communication platforms has changed the way people communicate with each other and share ideas. With the world relying more and more on digital media and other technologies, there are more opportunities and tools for individuals both in and outside Nova Scotia to remain connected with the services organizations like SAM offer. Although this increases the number of competitors SAM has to worry about, it also increases SAM's outreach and can allow the organization to remove the geographical barriers it imposes on itself. In other words, utilizing online tools and digitizing its services can allow SAM to operate in remote areas of Nova Scotia (since SAM is subsidized by the provincial government, it might not be able to expand its operations outside of Nova Scotia, however, digital technology makes it possible). For SAM to be able to take advantage of these technologies however it has to stay updated on the latest innovations and service delivery trends and ensure its staff's continued digital literacy. The technological factors affecting organizations are interesting to examine because although they are opportunities, they can become a threat to an organization's survival if that organization does not adopt new technologies and change the way it communicates with its cliental and the way it provides its services.

References

- About the Canada Council. (n.d.). Retrieved from <https://canadacouncil.ca/about>.
- About Arts Nova Scotia. (n.d.). Retrieved from <https://artsns.ca/about>.
- Aguilar, F.J. (1976). *Scanning the business environment*. New York, NY: Macmillan.
- Akbari, A. H. (2015). Human resource deficit in Atlantic Canada: A challenge for regional economic development. *Journal of International Migration and Integration*, 16(2), 225-236.
- Alboiu, N., Dyer, T., Ribeiro, G., Shapiro, H. & Tingley, A. (2018). *Communication strategy for Strategic Arts Management*. [Unpublished manuscript]. Dalhousie University. Halifax, Nova Scotia.
- Atlantic Currents. (2018). Nova Scotia provincial report. Retrieved on Oct 11, 2019, from: <https://media.proquest.com/media/hms>
- Ayers, T. (2019, September 24). NDP proposing new bill to help with CBRM's failing finances. *CBC Radio Canada*, Retrieved from: <https://www.cbc.ca/news/canada/nova-scotia/ndp-plan-cbrm-fiscal-viability-bill-1.5294507>
- Belk, R. (2014). Digital consumption and the extended self. *Journal of Marketing Management*, 30(11-12), 1101-1118.
- Bhatia, A. (2018). Interdiscursive performance in digital professions: The case of YouTube tutorials. *Journal of Pragmatics*, 124(1), 106-120.
- Bell Canada. (2019). How to go paperless with e-bill. Retrieved Oct 14, 2019, from https://support.bell.ca/billing-and-accounts/billing/how_to_go_paper_less_with_ebill?step=2
- Bundale, B. (2015, November 4). Living in a housing crisis; After rent and utilities are paid, people on social assistance often have nothing left. *Chronicle – Herald*, Retrieved from: <http://ezproxy.library.dal.ca/login?url=https://search-proquest-com.ezproxy.library.dal.ca/docview/1774236084?accountid=10406>
- Canada Council for the Arts. (2019). *Explore our Data*. Retrieved from <https://canadacouncil.ca/research/data-tables>
- Canada Council for the Arts. (2019). *Stats and Stories 2017-18 Nova Scotia Funding Overview*. Retrieved from <https://canadacouncil.ca/research/stats-and-stories/nova-scotia>
- Canada Council for the Arts. (2019). *Professional development for arts professionals: Supporting artistic practice*. Retrieved from <http://canadacouncil.ca/funding/grants/supporting-artistic-practice/professional-development-for-arts-professionals>
- Canadian magazine of immigration. (2017, August 8). *Immigration to Nova Scotia (2016)*. Retrieved from <https://canadaimmigrants.com/immigration-to-nova-scotia-2016/>
- Chronicle Herald. (2017, May 10). NDP promises new high-income tax bracket. *Chronicle -*

- Herald*, Retrieved from: <http://ezproxy.library.dal.ca/login?url=https://search-proquest-com.ezproxy.library.dal.ca/docview/1975599141?accountid=10406>
- Clinkard, J. (2019, April 10). Update on the Nova Scotia economy – steady growth with upside potential. *Daily Commercial News*. Retrieved from <https://canada.constructconnect.com/dcn/news/economic/2019/04/update-nova-scotia-economy-steady-growth-upside-potential>
- Davie, E. (2019, Sep 27). 'Let's hope everyone hears us': Students take climate strikes to the streets of N.S. CBC News. Retrieved from: <https://www.cbc.ca/news/canada/nova-scotia/climate-strikes-nova-scotia-1.5299443>
- Feds announce \$1.7m in funding for arts sector in Nova Scotia. (2019, June 18). *CTV Atlantic*. Retrieved from <https://atlantic.ctvnews.ca/feds-announce-1-7m-in-funding-for-arts-sector-in-nova-scotia-1.4471810>
- FIN. (2019). Atlantic international film festival [Official website]. Retrieved from: <https://www.finfestival.ca/>
- Gillis, W. (2019, April 09). Halifax students demand end to high tuition fees for international students. *The Star*. Retrieved from: <https://www.thestar.com/halifax/2019/04/09/halifax-students-demand-end-to-high-tuition-fees-for-international-students.html>
- Government of Canada. (2016). Census profile, 2016 census: Halifax [Census metropolitan area], Nova Scotia and Nova Scotia [Province] [Statistics Canada]. Retrieved from: <https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CMACA&Code1=205&Geo2=PR&Code2=12&SearchText=Halifax&SearchType=Begin&SearchPR=01&B1=All&GeoLevel=PR&GeoCode=205&TABID=1&type=0>
- Grant, J. L., & Kronstal, K. (2010). The social dynamics of attracting talent in Halifax. *The Canadian Geographer/Le Géographe Canadien*, 54(3), 347-365.
- Guo, C., & Saxton, G. (2014). Tweeting social change: how social media are changing non-profit advocacy. *Nonprofit and Voluntary Sector Quarterly* 43(1), 57-79.
- Hajtnik, T., Uglešić, K., & Živković, A. (2015). Acquisition and preservation of authentic information in a digital age. *Public Relations Review*, 41(2), 264-271.
- Halifax Port Authority. (2019, May). *Port of Halifax 2017-18 Economic Impacts*. Retrieved from https://www.portofhalifax.ca/wp-content/uploads/2019/05/Port-of-Halifax-2017-18-Economic-Impacts-Report_Chris-Lowe-Group_May-7-2019.pdf
- Hamilton, S. (Director). (1992). *Speak it! From the heart of black Nova Scotia* [Documentary short]. Canada: National Film Board of Canada.
- Hannon, A., & Callaghan, E. G. (2011). Definitions and organizational practice of sustainability in the for-profit sector of Nova Scotia. *Journal of Cleaner Production*, 19(8), 877-884.

- Hill, L. (2019, June 12). Stephen Harper's war against the arts. Retrieved from <https://www.thecoast.ca/halifax/stephen-harpers-war-against-the-arts/Content?oid=4997592>.
- Hsu, Y. C., Rice, K., & Dawley, L. (2012). Empowering educators with Google's Android App Inventor: An online workshop in mobile app design. *British Journal of Educational Technology*, 43(1), E1-E5.
- Hughes, L. (2019, Feb 25). Why the carbon tax will cost some Maritimes families more than others. *Dal News*. Retrieved from: <https://www.dal.ca/news/2019/02/22/why-the-carbon-tax-will-cost-some-maritimes-families-more-than-o.html>
- Immigration, Refugees and Citizenship Canada. (2019). *Economic Profile Series: Halifax, Nova Scotia*. Retrieved from <https://www.canada.ca/content/dam/ircc/migration/ircc/english/pdf/immigration-matters/economicprofile-halifax-novascotia-en-final.pdf>
- Kwayu, S., Lal, B., & Abubakre, M. (2018). Enhancing organisational competitiveness via social media-a strategy as practice perspective. *Information Systems Frontiers*, 20(3), 439-456.
- Laroche, J. (2018, August 14). N.S. film tax credit gone but not forgotten. *CBC News*. Retrieved from <https://www.cbc.ca/news/canada/nova-scotia/film-tax-credit-industry-nova-scotia-government-incentive-fund-1.4783189>
- Lovejoy, K., & Saxton, G. D. (2012). Information, community, and action: How nonprofit organizations use social media. *Journal of computer-mediated communication*, 17(3), 337-353.
- Luck, S. (2014, November 12). 'Polite racism,' inequality still linger¹ in N.S., say minority groups: African Nova Scotian community still feels burden of systematic racism. *CBC Radio Canada*, Retrieved from: <https://www.cbc.ca/news/canada/nova-scotia/polite-racism-inequality-still-linger-in-n-s-say-minority-groups-1.2831606>
- MacDonald, M. (2018, December 27). Nova Scotia's population is growing and that's 'exceptionally good news': Provincial population almost keeping pace with the national average. *CBC Radio Canada*, Retrieved from: <https://www.cbc.ca/news/canada/nova-scotia/nova-scotia-population-surge-1.4959556>
- Meise, J. N., Rudolph, T., Kenning, P., & Phillips, D. M. (2014). Feed them facts: Value perceptions and consumer use of sustainability-related product information. *Journal of Retailing and Consumer Services*, 21(4), 510-519.
- McPhee, (2019, June 27). Nova Scotia's municipal leaders welcome federal internet funds. *The Chronicle Herald*. Retrieved from: <https://www.thechronicleherald.ca/news/local/nova-scotias-municipal-leaders-welcome-federal-internet-funds-327558/>
- Mills, D. (2019, May 4). TO THE POINT: Nova Scotia needs a new model for health-care delivery to address rising costs as boomers age. *The Chronicle Herald*. Retrieved from

¹ The published article includes this typo

<https://www.thechronicleherald.ca/opinion/to-the-point-nova-scotia-needs-a-new-model-for-health-care-delivery-to-address-rising-costs-as-boomers-age-308093/>

Morton, E. (2016). *For Folk's Sake: Art and Economy in Twentieth-Century Nova Scotia*. Montreal, QB: McGill-Queen's University Press. pp. 424.

Munro (2019, Oct 7) 18 climate crisis protesters arrested to end Macdonald bridge blockade in Halifax. *The Chronicle Herald*. Retrieved from: <https://www.thechronicleherald.ca/news/local/climate-crisis-protest-expected-to-close-halifaxs-macdonald-bridge-this-morning-360950/>

Muthukumaran, R. (2019, June). *Nova Scotia – Sailing along*. Retrieved from <http://www.rbc.com/economics/economic-reports/pdf/provincial-forecasts/ns.pdf>

Newell, F. D., Williams, P. L., & Watt, C. G. (2014). Is the minimum enough? Affordability of a nutritious diet for minimum wage earners in Nova Scotia (2002–2012). *Canadian Journal of Public Health*, 105(3), e158-e165.

Nocturne. (2019). *Nocturne: An annual evening of art and wonder in the heart of K'jipuktuk/Halifax* [Official website]. Retrieved from: <https://nocturnehalifax.ca/>

Nova Scotia. (2019). *See and do*. Retrieved from <https://www.novascotia.com/seedo/arts-crafts>

Nova Scotia Department of Communities, Culture and Heritage. (2019). *Business Plan 2019-20; Department of Communities, Culture and Heritage*. Retrieved from <https://novascotia.ca/government/accountability/2019-2020/2019-2020-business-plan-Department-of-Communities-Culture-and-Heritage.pdf>

Nova Scotia Department of Communities, Culture & Heritage. (2017). *Nova Scotia's Culture Action Plan: Creativity and Community*. Retrieved from <https://novascotia.ca/culture/Culture-Action-Plan--English.pdf>

Nova Scotia Department of Communities, Culture and Heritage. (2018). *Nova Scotia Culture Survey Final Report*. Retrieved from https://cch.novascotia.ca/sites/default/files/inline/com002-1058_infographic_-_april_5_final.pdf

Nova Scotia Department of Communities, Culture and Heritage and Communications Nova Scotia. (2018). *2018 NS Culture Index Highlights Infographic*. Retrieved from https://cch.novascotia.ca/sites/default/files/inline/2018_ns_culture_report_-_final.pdf

Nova Scotia Explore Careers. (2019). *Nova Scotia Labour Force Survey*. Retrieved from <https://explorecareers.novascotia.ca/ns-labourmarket>

Nova Scotia Explore Careers. (2019). *Unemployment*. Retrieved from <https://explorecareers.novascotia.ca/unemployment>

Nova Scotia Explore Careers. (2014). *Nova Scotia Labour Market Statistics 2014*. Retrieved from https://explorecareers.novascotia.ca/sites/default/files/2018-06/LMI%20Stats%202014_FINAL.pdf

- Nova Scotia Finance and Treasury Board. (2019). *Consumer Price Index*. Retrieved from <https://novascotia.ca/finance/statistics//topic.asp?fto=21u>
- Nova Scotia Finance and Treasury Board. (2019). *Indicators of Prosperity – February 2019*. Retrieved from <https://novascotia.ca/finance/statistics/topic.asp?fto=24x>
- Nova Scotia Finance and Treasury Board. (2019, September 20). *Job vacancies and wages, Q2 2019*. Retrieved from https://novascotia.ca/finance/statistics//topic_news.asp?id=15158&fto=20t&rdval=2019-09
- Nova Scotia Finance and Treasury Board. (2019). *Labour force survey – September 2019*. Retrieved from <https://novascotia.ca/finance/statistics/news.asp?id=15210>
- Nova Scotia Finance and Treasury Board. (2019). *Labour market trends – September 2019*. Retrieved from <https://novascotia.ca/finance/statistics/news.asp?id=15211>
- Nova Scotia Office of Immigration. (2019). *Accountability Report 2018-2019 – Immigration*. Retrieved from <https://novascotia.ca/government/accountability/2018-2019/2018-2019-Immigration-Accountability-Report.pdf>
- Olanrewaju, A. S. T., Hossain, M. A., Whiteside, N., & Mercieca, P. (2019). Social media and entrepreneurship research: A literature review. *International Journal of Information Management*, 50(1), 90-110.
- Province of Nova Scotia. (2013). Affordable living tax credit and poverty reduction credit. Retrieved Oct 12, 2019, from: <http://www.novascotia.ca/finance/en/home/taxation/personalincometax/altc-prc.aspx>
- Province of Nova Scotia. (2019a) Investing in our future. Retrieved Oct 12, 2019, from: <https://cch.novascotia.ca/investing-in-our-future>
- Province of Nova Scotia. (2019b). Budget 2019-2020. Retrieved Oct 15, 2019, from: <https://novascotia.ca/budget/>
- Rankin, A. (2019, June 17). Halifax gets bigger, younger, richer: Halifax partnership's annual index report. *The Chronicle Herald*, Retrieved from: <https://www.thechronicleherald.ca/news/local/halifax-gets-bigger-younger-richer-halifax-partnerships-annual-index-report-323090/>
- Riarh, K., & Roy, J. (2014). The impacts of social media on government and democracy: An examination of municipal usage in Nova Scotia, Canada, In *Open Government*. New York, NY: Springer. pp. 85-99.
- Royal Bank of Canada. (2019). *RBC Emerging Artists Project*. Retrieved from <https://www.rbc.com/community-social-impact/emerging-artists-project.html>
- Rudden, J. (2019, August 9). *Median house prices in Nova Scotia from 2018 to 2020 (in Canadian dollars)*. Retrieved from <https://www.statista.com/statistics/604264/median-house-prices-nova-scotia/>

- Russell, A. (2019, Sep 25). Green Party's free tuition plan would cost \$16.4B, but PBO estimate comes with 'high uncertainty'. Global News. Retrieved from:
<https://globalnews.ca/news/5949288/green-party-tuition-plan-pbo/>
- Ryan, H. (2018, November 22). Halifax man says his family faced racism on a city bus. Now he's leading a charge for change. *The Star*, Retrieved from:
<https://www.thestar.com/halifax/2018/11/22/halifax-man-says-his-family-faced-racism-on-a-city-bus-now-hes-leading-a-charge-for-change.html>
- SAM Supporters. (2018, May 23). Retrieved from <https://strategicarts.org/supporters/>.
- Saxton, G. D., Guo, S. C., & Brown, W. A. (2007). New dimensions of nonprofit responsiveness: The application and promise of Internet-based technologies. *Public performance & management review*, 31(2), 144-173.
- Schivinski, B., & Dabrowski, D. (2016). The effect of social media communication on consumer perceptions of brands. *Journal of Marketing Communications*, 22(2), 189-214.
- Shin, W., Pang, A., & Kim, H. J. (2015). Building relationships through integrated online media: Global organizations' use of brand web sites, Facebook, and Twitter. *Journal of Business and Technical Communication*, 29(2), 184-220c
- Smith, A., & Anderson. (2018, March 1). Social Media Use in 2018. *Pew Research Center*. Retrieved from <https://www.pewinternet.org/2018/03/01/social-media-use-in-2018/>
- Statistics Canada. (2019, May 1). *Gross domestic product by industry: Provinces and territories, 2018*. Retrieved from <https://www150.statcan.gc.ca/n1/daily-quotidien/190501/dq190501a-eng.htm>
- Statistics Canada. (2019, April 25). *Table 1 Culture and sport gross domestic product (GDP) per capita and as a share of the total economy, 2017*. Retrieved from
<https://www150.statcan.gc.ca/n1/daily-quotidien/190425/t001b-eng.htm>
- Statistics Canada. (2019, October 13). *Table 14-10-0293-01 Labour force characteristics by economic region, three-month moving average, unadjusted for seasonality, last 5 months*. Retrieved from
<https://www150.statcan.gc.ca/t1/tbl1/en/cv.action?pid=1410029301>
- StatsCan reveals Nova Scotia has highest senior-to-child ratio. (2015, September 29). *CBC News*. Retrieved from <https://www.cbc.ca/news/canada/nova-scotia/statscan-reveals-nova-scotia-has-highest-senior-to-child-ratio-1.3248803>
- Statistics Canada. (2009). Labour force survey. Retrieved Oct 13, 2019, from:
<http://statcan.gc.ca/pub/75-001-x/topics-sujets/minimumwage-salaireminimum/minimumwage-salaireminimum-2009-eng.htm>
- Statistics Canada. (2019). Labour force survey. Retrieved Oct 13, 2019, from:
<https://www150.statcan.gc.ca/n1/daily-quotidien/190405/t003a-eng.htm>
- Strategic Arts Management [SAM]. (2019). History. Retrieved from
<https://strategicarts.org/about/history/>

- Strategic Arts Management [SAM]. (2019). Services. Retrieved Oct 12, 2019, from <https://strategicarts.org/services/>
- Strategic Arts Management [SAM]. (2019). Workshops. Retrieved from <https://strategicarts.org/workshops/>
- Taber, J. (2018, May 31). Atlantic provinces face a new brain drain. *The Globe and Mail*, Retrieved from: <https://www.theglobeandmail.com/news/national/education/atlantic-provinces-face-a-new-brain-drain/article12300106/>
- Talcott, K. S., O'Donnell, J. M., & Burns, H. K. (2013). Overcoming barriers in online workshop development: An ELITE experience. *The Journal of Continuing Education in Nursing*, 44(6), 264-268.
- Taylor, M., Kent, M. L., & White, W. J. (2001). How activist organizations are using the Internet to build relationships. *Public relations review*, 27(3), 263-284.
- Taylor, K. (2018, May 12). Harper picks and chooses his arts and culture. Retrieved from <https://www.theglobeandmail.com/arts/theatre-and-performance/harper-picks-and-chooses-his-arts-and-culture/article22069453/>.
- The Bus Stop Theatre. (2017). Bus stop: Theatre co-op [Official website]. Retrieved from: <https://thebusstoptheatre.org/>
- Thomas, J. (2019, April 23). Halifax basic income conference aims to make the economic concept a reality in Canada. Retrieved Oct 14, 2019, from <https://globalnews.ca/news/5192894/halifax-basic-income-conference/>
- Thomas, J. (2019, June 17). Young people, jobs are coming back to Halifax in record numbers. *Global News*, Retrieved from: <https://globalnews.ca/news/5400235/halifax-economy/>
- Thomas, R. (2018, November 11). Busting racist myths about Indigenous people in Nova Scotia. *The Star*, Retrieved from: <https://www.thestar.com/halifax/indigenous-people/2018/11/11/busting-racist-myths-about-indigenous-people-in-nova-scotia.html>
- Thompson, A. (2019, May 17). Halifax sculptor wins appeal of CRA demotion to 'hobby artist'. *CBC News*. Retrieved from <https://www.cbc.ca/news/canada/nova-scotia/halifax-sculptor-wins-appeal-of-cra-demotion-to-hobby-artist-1.5141020>
- Tourism Nova Scotia. (2019). 2018 Tourism Performance. Retrieved from <https://tourismns.ca/research/visitor-statistics/2018-tourism-performance>
- Wainer, A. L., & Ingersoll, B. R. (2013). Disseminating ASD interventions: A pilot study of a distance learning program for parents and professionals. *Journal of Autism and Developmental Disorders*, 43(1), 11-24.
- Westerman, G., Bonnet, D., & McAfee, A. (2014). *Leading digital: Turning technology into business transformation*. Harvard Business Press.
- Wherry, A. (2019, October 1). Worried about climate change? You've got a tough decision to make | CBC News. Retrieved from <https://www.cbc.ca/news/politics/liberal-conservative-ndp-green-climate-change-election-2019-1.5298193>.

Wright, C., & Hogue, R. (2019, March). *Housing Trends and Affordability*. Retrieved from <http://www.rbc.com/economics/economic-reports/pdf/canadian-housing/house-mar2019.pdf>

Wright, D. K., & Hinson, M. D. (2008). How blogs and social media are changing public relations and the way it is practiced. *Public relations journal*, 2(2), 1-21.

Yang, S. C., & Liu, S. F. (2004). Case study of online workshop for the professional development of teachers. *Computers in Human Behavior*, 20(6), 733-761.

END OF DOCUMENT