

Let's Make a Circle
CBU Creative Arts Strategy
2019

Contents

Introduction	p 3
Purpose and Scope	p 4
Recommendations	
Facilities Reimagined	p 5&6
Creative Arts Programs	p 7&8
Student & Campus Life	p 9
Community Relationships	p 10
Analysis of Reports	p 11
Professional Development: Skills and Learning	p 11
Creative Arts Conference	p 12
Moving Forward	p 13
Appendices	p. 14 to 20
a) Creative Arts and Culture Sector Background	
b) CBU Press	
c) Creative Arts Conference	
d) Student & Campus Life and the Arts	
e) Community-University Relationships Background	
f) Analysis of Reports	
g) List of Reports and Documents Referenced	

Introduction

Creative Art and the CBU Strategic Plan

Creative Arts activities can play an important role in CBU's engagement with the five mandates of the strategic plan. First, we invest in our students when we provide courses and activities that foster creative expression. The ability to apply creative solutions to difficult problems is highly valued in the workplace. For this reason, the experiences that we can provide have impacts across programs.

In addition, the importance of creativity in entrepreneurship, technology and development makes engagement with creative arts an important tool in our strategy to champion the Island's prosperity. The potential for economic development through promotion of the Creative Economy has been recognized by all levels of government, and our students will enter this environment with an advantage over students from traditional programs.

Indigenizing the L'nu way and Globalizing with a Difference must, in part, happen through engagement with Creative Arts. Cultures express who and what they are through music, dance, theatre and art. By creating opportunities in and out of the classroom for cultural expression in these areas, we find highly evocative and personal ways to teach and learn about each other.

Many faculty and staff are already engaged in creative activities both in the classroom and through membership in arts-based societies and groups. By providing opportunities within programs, on campus and within the community, we benefit from an untapped resource. Shared creative activities involving faculty, staff and students create a unique collegial experience.

In every one of these categories, the learning is organic and experiential. Courses in the creative arts build a strong foundation for further exploration and application in other disciplines. Workshops and performances off-campus by students and faculty brings creative arts into the community, creating networks that benefit us in the future and raising our profile.

Purpose and Scope

The CBU Creative Arts Task Force was created to recommend strategies for the development of CBU as a Creative Campus by:

- Conducting an analysis of existing CBU reports, including materials gathered during the Strategic Planning process as they relate to Creative Arts.
- Examining the cultural strategies developed by external organizations on the island as they relate to the arts, with particular emphasis on the position of the university within these strategies.
- Consulting with internal CBU stakeholders with an interest in the arts about the notion of a “creative campus,” and the future role of the university in the arts on Cape Breton Island.

In particular the Task Force addressed:

- Student and campus life and the arts
- Physical resources related to the arts at CBU
- Creative Arts programming at CBU
- Community-university relationships and agreements in the context of the arts

Membership

The task force consisted of 8 people in total:

- 6 members from the university community
- 1 community member
- 1 student

The task force’s exploration was conducted from August 26 to November 14, 2019. Regular bi-weekly meetings were held to consolidate the on- going research. Our group was divided into pairs with each pairing assigned to one of the topics listed from the terms of reference. Internally, consultation was done with Faculty, Staff, Students, Deans, Facility Managers, and Program Managers. Externally, meetings were held with Cape Breton Partnership, Centre for Craft and Design, Highland Arts Theatre, Savoy Theatre, Cape Breton Victoria Regional Centre for Education, CB Mic, and Dance Nova Scotia.

Goal

It is the view of this Task Force that the following recommendations will provide short term and long-term solutions to the sustainability of Creative Arts Programming at CBU and move CBU toward a vibrant and creative campus for all who attend the institution. It is hoped that the recommendations will also position CBU as a strong partner in Cape Breton’s Creative Economy.

Recommendations

1. Facilities Reimagined

Facilities are arguably the most pressing concern for the development of academic and non-academic creative arts at CBU. There is not enough properly designed and dedicated space for the teaching and practice and growth of music, theatre, and visual art. Music is taught in rooms which are not soundproof. This creates a problem when two or more rooms are used concurrently. The Boardmore Theatre 's Season of Plays requires rehearsal space every day of the week for most of the Fall/ Winter terms. The teaching of visual art can only be offered in Spring/Summer session due to lack of dedicated rooms. Space is at a premium at CBU. In response to this challenge certain areas of campus should be re-imagined as creative arts programming spaces. A feasibility study is needed to examine existing physical space that can be renovated to proper specifications. The following recommendations offer some ideas as to ways this can be addressed.

- dedicate the Multiversity Room for the teaching and practice of Theatre Arts
- dedicate some parts of C-wing for the teaching, practice, and storage for Music and Visual Art
- dedicate the Centre for Sound Communities Studio for the teaching, practice, and research of Traditional Dance
- facility upgrades to the Boardmore Playhouse (funding for feasibility study in progress)
- as a long- term goal, initiate a fundraising campaign dedicated to the construction of a properly designed and dedicated Creative Arts Facility to house the teaching and practice for all CBU Creative Arts programming – Music, Theatre, Visual Art, and Dance.

Furthermore, the following recommendations identify ways to utilize some existing space at CBU for the development for Creative Arts Student Life programming.

- properly equip the Pit Lounge with lighting and sound for a variety of performance styles - music, dance, stand-up comedy, spoken word.
- properly equip the Canada Games Complex for large concert style performances and large conference events- Music Festivals, Caper Con.
- identify the following areas on campus for creative activities – Cafeteria, Great Hall, Campus Centre Lobby, Library, Courtyard.

1.1 Off Campus Presence

While the idea of establishing an off campus 'bricks-and-mortar' facility for teaching and community engagement in the creative arts has been discussed as a possible long-term goal, it is recommended that existing spaces on campus (eg., re-purposed C-Wing bays) and temporary spaces facilitated through partnerships (eg., Cape Breton Centre for Craft and Design, The Convent), be explored as tangible, low-overhead options. To some extent this is already in place with the Centre for Craft and Design and The

Convent as partners for CBU Art Gallery initiatives (eg., CBUAG curated *Komqwejwi'kasikl* exhibition in April 2019 and monthly 'Artists' Gatherings), but expansion of these and other offerings could be pursued to increase downtown presence. Additionally, it is recommended that pursuit of opportunities to build a greater, island-wide presence through existing and potential MOUs (eg., Mabou Convent / Gaelic College; Parks Canada) should be explored in the interest of expanding both course offerings and public, educational outreach initiatives beyond the CBRM.

Since 2018, the Art Gallery has provided educational outreach events and opportunities using facilities made available through partnerships at the following:

- Cape Breton Centre for Craft & Design (exhibition and curator's talk)
- Fortress of Louisbourg (curator's talk / walking tour)
- Harbourview Montessori School ('Art on Wheels' workshop)
- Whitney Pier Youth Group ('Art on Wheels' workshop)
- Sydney Academy ('Art on Wheels' workshop)
- Riverview High School ('Art on Wheels' workshop)
- Louisbourg Library (curator's talk)
- New Dawn / The Convent ('Artists' Gatherings')
- Doktor Luke's ('Crit Theory Sessions')

These and other spaces across Cape Breton (eg., The Mabou Convent, library branches, etc.) could be used to host audio/visual presentation of course content or educational, community outreach material with little, logistical difficulty.

2. Creative Arts Academic Programs

At present, we have a BACS Music Major, a BACS Applied Theatre Major, and a Theatre Arts Certificate. Students in the BA and BACS can do a minor in drama or music. Students in the 3-year BACS can take music or drama in their academic field. Art courses can be used as electives in all of our undergraduate programs with a free elective category, but the lack of 3000 level courses in art prevents students from taking an art minor or using it in the academic field of the BACS.

In the BA, students may fulfill the Arts/Communication group in the Core with up to 6 credits in creative arts, but it is not mandated. Many of our creative arts courses have a significant writing component, so they could be used as the writing elective for Engineering Diploma students (the standard for a course being considered a writing course is set by Dalhousie).

A number of faculty allow students to do creative assignments rather than a traditional academic paper as part of their evaluation strategy. As part of the strategy going forward, we can gather data on the kinds of creative assignments faculty engage in and provide opportunities for them to share their experience with other faculty interested in adding this option to their evaluation scheme.

While some music and theatre courses enjoy healthy enrollment, most do not. This results in low enrollment for both related degree programs. To address the low enrollment situation in the short term, there are several strategies which can be moved on very quickly to help improve enrollment. It is the hope of the task force that these short-term strategies, and the overall promotion of CBU as a creative campus, will increase enrollment in the full degree programs. To raise the profile and engagement with Creative Arts in all Academic programs we recommend:

- Creative Arts Experiential Learning opportunities for CBU Students (co-op/internships) e.g. Creating Entrepreneurship in the Creative Economy proposal- Student Services.
- Faculty to build in creative arts assignment into their grading scheme (creative arts option)
- Through the Centre for Teaching and Learning, design Professional Development workshops in the use of Creative Arts as a teaching tool for faculty.
- Develop a series of Creative Arts information sessions for Academic Advisors
- Develop a series of Creative Arts information sessions for Recruitment Officers
- All program regulations should include a statement strongly encouraging students to take at least one 3 credit course in one or more of the creative arts
- Encourage all schools to integrate Creative Arts into their programs through students' electives
- Develop a certificate/diploma in Film Studies
- Develop a certificate/diploma Creative Arts and Social Innovation or Arts Management
- Examine cross-listing possibilities with Creative Arts courses (comm/theatre, music/history)
- Develop additional courses in Visual Arts
- Include Creative Arts activities in the co-curricular record program
- Include Creative Arts in the "Don't Cancel Class" program
- Develop Creative Arts courses within the B.Ed. program

- Establish CBU as a “Hub” for Creative Arts for Secondary Schools.
- Collaboration between academic departments and the Boardmore Playhouse for the purpose of yearly play selection
- Collaboration between academic departments and the CBU Art Gallery for the purpose of exhibit selection
- Commitment to an Artist in Residence Program (see appendices)
- Re-establish the CBU Press (see appendices)
- Expand Boardmore Theatre’s participation in regional, national, and international theatre festivals

3. Student & Campus Life and the Arts

In years past, enlivening CBU's campus with creative energy has at times been challenging. Given the physical location of our campus, certain times of the week and months of the year are considerably less lively than others. With that in mind, the committee has endeavored to provide concrete, feasible strategies, projects, and programs to enhance and inspire creativity among students and staff. It is our hope and indeed our goal to daily expose the campus community to new efforts in art and creativity processes that vary in scope from the ephemeral and experimental to the traditional and long-lasting. Because students often learn best from each other, some of our most salient recommendations are informal student-led activities. Working with the Student Life Coordinator, we recommend:

Tabula Rasa Wall – A bare wall in a high-traffic area of campus suitable for ephemeral visual expression (e.g., chalkboard wall, whiteboard wall) equipped with expressive media (e.g., markers, paint, chalk, film projection).

Annual Creative Arts Festival - Students working and studying in the creative arts will be invited once a year to produce, organize, and execute exhibits, performances, and publications in a multi-day festival.

Creative Loans - Using the library as the hub, allow students to borrow musical instruments (or, conceivably other tools for creative work e.g., drop sheets, digital art tablets, sound/video recording equipment).

Housing community ensembles - Increasing the sound of creativity on campus, CBU should offer sponsorship to Cape Breton's community ensembles including pipe bands, orchestras and community choirs.

Enlivening the Pit with Friday afternoon Jam sessions - Students, faculty and staff would be invited to perform, socialize and jam.

EverBlock Supply The blocks (essentially very large legos) allow people to build furniture, walls, and sculpture.

Open Projection - Students who work and experiment in digital and multimedia will be invited to play and project creations onto campus walls.

Pit Matinees – Increased daily programming at the pit. The collaborative time block should allow for musical, dance and theatrical demonstrations at the pit. These performances should be students and staff, but could also include inviting people from the community.

4. Community-University Relationships

The purpose of creative arts extension programming is to link Cape Breton University to organizations that foster accessibility to the arts. The Task Force recommends including creative arts programs or elements within all new MOUs. Existing agreements should be analyzed to reveal opportunities to include the creative arts. By harnessing the unifying power of the creative arts, CBU can better connect with other stakeholders to improve arts access in under-resourced areas. Through outreach initiatives specific to the arts, CBU can build internship and co-op opportunities, develop educational programs, and inspire interest in careers in the culture sector. Strategic partnerships can lead to conferences, festivals, and co-productions of original content and products. Through a focused review, current partnerships and connections can be enhanced to better engage the community in the arts. Examples of programs and agreements in force or in development include:

- Establishing/revising MOU with the Gaelic College (programming possibilities at the Mabou Convent in all of our creative arts)
- Establishing/revising MOU with Cape Breton Centre for Education (Creative Arts Day at CBU, High School Theatre Festival, Heritage Fair, Traditional Music in the classroom)
- Establish/revis MOU with Celtic Colors (more CBU involvement with the Festival: mainstage performance; coops and internships)
- Establish a MOU/Partnership with Cape Breton Partnership (working together to move CB Strategy and CBRM Strategy action items forward)
- Establish connection with Cape Breton Music Festivals and arts organizations (Gobblefest, Whitney Pier Youth Club Music program, Cape Breton Chorale, Cape Breton Orchestra, etc.)
- Establish connection with Cape Breton's many dance schools to explore dance programming at CBU.

5. Analysis of Reports

The Creative Arts Taskforce began their work by gathering and analyzing related reports, government documents and sectoral statistics. The development of the Creative Arts sector has been well studied and documented over the past 25 years; many local reports speak to the educational needs of the sector and a potential role for Cape Breton University. For example, in 2014, the CBRM Mayoral Roundtable on the "Next Steps for Arts and Culture", chaired by Joella Foulds, was tasked with formulating next steps for the local creative economy and how the municipality can assist. The Roundtable delivered their report, CBRM Creative Economy Growth Plan, to the Mayor and Council in September 2017.

A review of the various reports' recommendations provides key global themes that inform the work of the CBU Creative Art Taskforce. Due to the varied nature of the culture sector and those employed within it, we recommended that CBU work in consultation with, and develop strategies through partnership with those organizations that represent the sector. A coordinated and collaborative approach is required to best impact the sector and for increased success of initiatives acted upon. Learning and professional development for the sector was consistently identified as a need for the sector.

The culture sector does not demonstrate a clear career path; therefore, many find themselves working in the sector with little to no formal credential. Post-secondary programming in the form of arts/culture education is needed but so is cultural management programming for those that are in leadership roles. For those that are cultural producers (crafter/artisan, musician, artist, etc.) a need for entrepreneurial and business training was specified.

The modes of learning vary from the traditional in-class room degree focused program to adult education courses via distance delivery methods, symposiums, and conferences. The diversity of the sector should be mirrored in the diversity of delivery methods.

As the culture sector finds and defines its identity the need to create career resources and educational pathways will increase. Recruitment and promotion of the options and opportunities of arts and culture professions and programs will need to be developed and distributed.

5.1 Professional Development: Skills and Learning

In addition to the creation or revitalization of foundational academic programming to support the development of the creative arts and culture sector there is a clear need for continuing professional development for the community of artists, performers, cultural entrepreneurs and cultural stewards. While it is recognized that this audience has highly developed skills in the areas of their craft, performance or subject area, this expertise often leads them into professional roles where they have little to no formal training or education. Areas which emerge from the literature for skills development and continuing learning include:

- Marketing, with a specific interest in export marketing
- Promotions, with particular focus on digital avenues and social media
- Human resource management including succession planning
- Entrepreneurship
- Cultural management

The delivery modes of interest include mentorship, distance learning, workshops and institutes and conferences. A program of study leading to a certificate of completion is recommended as funding may be available to support learners through professional development grants. The offerings, designed for the working, adult learner, would also strengthen and support the development of a network of cultural workers in the region and province.

The delivery could be in partnership with the Gaelic College and thereby offerings outside the CBRM through either their St. Anne's campus or Mabou Convent campus. In-person and on-line delivery should be explored.

5.2 Creative Arts Conference

A recurring theme contained within previous and companion reports is the need to strengthen the research and development capacity of the culture sector. This is an area where CBU has the ability to make a substantive and impactful contribution. This may be achieved by connecting with faculty and students engaged in sector related research, supporting research that brings focus and increased awareness to the culture sector, and disseminating research within the creative arts community and policy makers.

Areas of research should be formed in meaningful partnerships with the practicing community of artists, cultural entrepreneurs and cultural stewards. CBU's strength in community-based research is a good foundation from which to engage practitioners, the community, and the sector.

Recent in-house consultations brought forward the suggestion of an annual creative arts conference. There are partners to engage when considering an annual conference. The Growing the Creative Economy Conference was initiated in 2016 and has been held annually in Sydney to bring together those working in or connected to the Creative Economy. It is recommended that CBU partner with previous coordinators including the Cape Breton Partnership, the Cape Breton Centre for Craft and Design and the Nova Scotia Department of Communities Culture and Heritage, to bring a research and learning component into this existing program. This approach would strengthen the connection between academic research and its dissemination within its community of interest and practice.

Moving Forward

The following recommendations are crucial to the success of the outcomes suggested in this report. Creation of a team, mandated to realize a creative campus, speaks to CBU's commitment to the sustainability and promotion of our arts and culture sector. CBU's desire to provide ongoing support for this initiative solidifies its position as both an incubator and celebrator of creativity and innovation.

For action:

- Creation of a CBU Creative Arts Coordinator position.
- Creation of a CBU Creative Arts Advisory Group (facility managers, program directors, faculty, students, community member(s))
- Dedicated Marketing and communication plan for Creative Arts

Appendices

a) Creative Arts and Culture Sector Background

Today, the 8th largest sector in the Nova Scotia economy is culture, representing 2.3% of Nova Scotia's GDP. In 2015, the mandate of the Nova Scotia Department of Communities, Culture and Heritage stated that communities depend on innovation and creativity to meet the challenges of a changing world. To be innovative, communities need to encourage creative and cultural expression, value life-long learning and share their stories. Since then, the Department has launched the Province's first comprehensive Culture Action Plan. The Plan will establish a shared vision for culture in Nova Scotia and identify opportunities to strengthen the culture sector and, in so doing, contribute to building a more prosperous future and enhancing the quality of life in communities and the province as a whole.

In 2016, the Culture Satellite Account reported that Nova Scotia sustained 13,719 jobs in the culture and sport sector, representing 3.0% of all jobs in the province. This number represents a 12% increase from the 12,286 jobs reported in 2010. The culture and sport sector accounts for \$874 million of NS's GDP, or 2.3% of Nova Scotia's economy. This number represents a 13% increase from the 2010. Therefore, the sector is growing.

In 2018, Nova Scotia's Department of Communities, Culture & Heritage (CCH) completed the second Culture Index Survey. Nova Scotia was the first province to undertake a study that illustrates the social value of culture and has been collecting this data since 2015. The 2018 Culture Index Survey found that:

- 81% agree that culture helps enrich the quality of our lives
- 78% agree that culture helps create community identity
- 74% agree that culture helps connect people from different communities and backgrounds
- 63% agree that culture helps attract new residents from outside Nova Scotia
- 59% agree that cultural organizations are critical to the sustainability of their community

b) CBU Press

There is interest to see CBU Press continue, thereby continuing the 45-year tradition of bringing Cape Breton stories and content to audiences through publication. Currently, with the 2017 demise of CBU Press as a regional player in conventional publishing, CBU Press resides with the cultural resources department. Through a negotiated agreement with Nimbus the catalogue of the Press is distributed, and future projects may be published through a subvention. For CBU to reinvigorate its presence as a regional publisher, investment and experience are required.

A three-year start up timeframe is recommended to assemble an Advisory Committee, call for manuscripts and the development of a tentative calendar and catalogue. A demonstrated history of success would be required (a minimum of 3 years) before external funding could likely be successfully secured. Therefore, CBU will need to invest fully in these initial years.

Additionally, skills would be contracted to implement each project such as lay-out, cover design, editing, etc. on an as need basis. It should be assumed that a conventional book project would cost up to \$10,000. Co-publication with Nimbus would in some cases soften the expense if the book fit their criteria or plans. Or if it didn't fit, CBU might bear the full amount even under co-publication. It therefore depends entirely on how strongly felt is the desire to publish.

Despite the cost, there are times and projects that the university should step up and support publication. Indeed, there are plenty of instances where university subvention to major scholarly presses is required, but in the realm of Cape Breton culture and history, if a narrow enough mandate was formulated, in-house projects should be considered. There are dozens, perhaps hundreds of potential publications to be found within the walls of the Beaton Institute, while not likely to break even cost-wise, all deserving of being produced.

If cultural resources were to include publishing into its department mandate, a point person needs to be designated, and compensated, to guide projects through to completion. That person needs support in the form of a committee charged with (1) conceiving and implementing a mandate and plan of publishing parameters, and (2) helping to select projects, or at least agreeing that a proposal fits the mandate. Additionally, supporting the cultural resources department to implement a revenue stream for value-add services is an option to be explored. Perhaps this is worth examining for an innovative approach that could include digital publishing.

c) Creative Arts Conference & Research

It is recommended that emerging partnership trends inform CBU's research in the culture sector. Including the GLAM initiative at the national level and the LAMNS organization at the provincial level would be beneficial.

At the national level, the formation of GLAMs (Galleries, Libraries, Archives and Museums) has led to the holding of a series of Summits. The initial Summit, held in 2016, had as its objective to present the current state of research on the social and economic value of memory institutions and to highlight examples of innovation. The result was the collectively adopted the Ottawa Declaration. The Declaration was a commitment to moving forward based on a shared recognition of how much the galleries, libraries, archives and museums (GLAMs) sector, have in common, and the opportunities and benefits of working collaboratively.

The Ottawa Declaration stated that together, galleries, libraries, archives, and museums (GLAMs) would:

- Increase collaboration between our institutions and our networks at the local and national levels to catalyze new partnerships that spark creativity and enhance engagement;
- Develop innovative programs and services, and adopt technologies that empower us to engage our publics; and;
- Enrich and expand access to our collections to ensure that our institutions contribute significantly to the public good and sustainable development.

In Nova Scotia, LAMNS (Libraries, Archives, and Museums Nova Scotia) is a collaborative network comprised of the following organizations/associations:

- Association of Nova Scotia Museums (ANSM)
- Council of Nova Scotia Archives (CNSA)
- Council of Regional Librarians (CORL)
- Novanet
- Nova Scotia Archives (NSA)
- Nova Scotia Provincial Library (NSPL)
- Nova Scotia Museum (NSM)

LAMNS works to increase the capacity of the network to share resources and to identify opportunities for high impact collaboration. LAMNS hosted in its initial summit entitled Taking it to the People: 2019 Summit on the Value of Galleries, Libraries, Archives and Museums. LAMNS has been the regional voice for the sector at GLAM hosted events

d) Student & Campus Life and the Arts

Tabula Rasa Wall – A bare wall in a high-traffic area of campus suitable for ephemeral visual expression (e.g., chalkboard wall, whiteboard wall) equipped with expressive media (e.g., markers, paint, chalk, film projection).

Annual Creative Arts Festival - Students working and studying in the creative arts will be invited once a year to produce, organize, and execute exhibits, performances, and publications in a multi-day festival. Content and contributors can be drawn from course and thesis work but can also grow but of extracurricular initiatives. The Annual Creative Arts Festival will also serve as a vehicle for the culmination of a proposed CBU Mentorship initiative where student creators would exhibit their work from an eight-month mentorship.

Institutional Commitment to an Artist in Residence Program - Many Canadian universities, public libraries and philanthropic societies appoint a writer in residence, and recently have begun appointing Artists in Residence. The main purpose of the writer or artist in residence is to hold regular office hours (usually 2-4 times per month depending on the person's availability and what the university expects) and meet with students and perhaps staff who are working on creative projects. CBU has a history of drama as old as the university itself that would benefit from a professional writerly presence on campus.

Likewise, would CBU's dance, music, and visual arts students benefit from the residency of a leading figure in their discipline. This could be the centre point in an expanded creative writing, performance, and studio art program at CBU. Finally, Cape Breton has an impressive roster of authors and artists to draw upon if the university wanted to stick to local, and hitherto local artists (Linden MacIntyre, Lynn Coady, Anne Marie MacDonald, Ursula Johnson to name a few). Having undertaken an Entrepreneur in Residence, the university will be familiar with the idea and the value of a similar role geared toward a growing segment of the student population.

Creative Loans - Using the library as the hub, allow students to borrow musical instruments (or, conceivably other tools for creative work e.g., drop sheets, digital art tablets, sound/video recording equipment) from the library. Part and parcel to this endeavor would be studio spaces that students could also book for practice, performance and composition. Small spaces in C-Wing or some other yet-to-be-determined space could be set aside and subdivided to accommodate. Public libraries have in recent years begun branching out into loaning objects other than books (the CBRL, for example, loans out outdoor equipment like snowshoes).

Housing community ensembles - Increasing the sound of creativity on campus, CBU should offer rehearsal space to Cape Breton's myriad community ensembles including the Cape Breton Pipe Band, The Cape Breton Orchestra and various community choirs.

Enlivening the Pit with Friday afternoon Jam sessions - The Pit has a history as one of Sydney's primary music venues for touring musical acts. The stage setup and room location would make The Pit ideal for Friday afternoon jam sessions. Students, faculty and staff could be invited to perform, socialize and jam. A library musical instrument loans program would obviously augment an initiative like this.

EverBlock Supply - Office building blocks are growing in popularity in offices and university campuses. The blocks (essentially very large legos) allow people to build furniture, walls, and sculpture. They inspire creativity, ingenuity, and problem-solving as students construct and deconstruct their built environments.

Open Projection - Students who work and experiment in digital and multimedia will be invited to play and project creations onto a wall in some location on campus.

Pit Matinees – Increased daily programming at the pit. The collaborative time block should allow for musical, dance and theatrical demonstrations at the pit. These performances should be students and staff, but could also include inviting people from the community.

e) **Community-University Relationships Background**

- Establishing/revising MOU with the Gaelic College (programming possibilities at the Mabou Convent in all of our creative arts)

The Memorandum of Understanding with the Gaelic College could be revisited to include the potential of a satellite location at the Mabou Convent, offering creative arts programming from Cape Breton University. This would allow for our creative arts programming to be accessible to those in western Cape Breton and would also allow the university to be further connected to other parts of the island.

- Establishing/revising MOU with Cape Breton Centre for Education (Creative Arts Day at CBU, High School Theatre Festival, Traditional Music in the classroom)

It has been identified by both the Cape Breton Victoria Regional Centre for Education and Cape Breton University that the current outdated Memorandum of Understanding needs to be revisited with regards to achievable outcomes for both parties. This newly created document would include an overview of partnerships including a creative arts day at CBU where students from across the board would have the opportunity to come to campus and experience different facets of the arts, the High School Theatre

Festival and connections to facilitate traditional music in the classroom in conjunction with faculty from CBU. These along with other outreach initiatives to expose students of all ages to creative arts will act both as an educational endeavor along with a potential recruitment opportunity for CBU and creative arts programming.

- Establish/revise MOU with Celtic Colors (more CBU involvement with the Festival: mainstage performance; coops and internships)

A strong partnership with Celtic Colors will prove to be of benefit to both the festival and our CBU students. Through increased co-ops and internships with Celtic Colours, CBU has the ability to expose students not only in arts-based programs but also science and business to the opportunities with a large-scale music festival. Further connections and building on current partnerships such as the Roots in the Room program Celtic Colors facilitates in local schools on the island could be of benefit to both the university and the festival. Through such outreach programs, the university and Celtic Colors are able to target students interested in careers within the creative arts and mentor them through their creative process.

Establish a MOU/Partnership with Cape Breton Partnership (working together to move CB Strategy and CBRM Strategy action items forward)

There is a strong interest from the Cape Breton Partnership in having CBU participate in the Cape Breton Cultural Strategy Action Plan through participation in Arts and Cultural conferences, Coop and internships and student volunteers.

Establish connection with Cape Breton Music Festivals (Gobblefest, Whitney Pier Youth Club Music program)

In addition to creating a partnership with Celtic Colours, it is important that the university makes an effort to connect with other local music festivals that showcase different cultures and age groups. By having this diversity, CBU has the ability to reach a larger target market as it pertains to awareness creative arts programming at the university.

f) **Analysis of Reports**

The culture sector is a current priority for the Government of Nova Scotia. The 2013 Throne Speech acknowledged the importance of cultural resources to the province calling “culture the heart and soul of Nova Scotian identity.” Since then, the province’s first Culture Action Plan has been developed and released. The Action Plan is led by the Department of Communities, Culture and Heritage and is overseen by a committee of Deputy Ministers and senior officials from a wide range of Departments and agencies.

The Creative Nova Scotia Leadership Council, created in 2011, is an advisory body to the Minister of Communities, Culture and Heritage. The Council’s work has played a significant role in beginning to shift mindsets regarding culture, moving it from the margins to a more prominent place on the planning and

policy agenda of the Province. The Council's report *Culture: Nova Scotia's Future*, released in 2014, began developing a shared vocabulary and set of assumptions that set a context for the development and implementation of the Culture Action Plan. Their more recent report "Culture in Action: Demonstrating the Social Benefits of Culture" was released in 2019.

Momentum has been growing in Cape Breton Island related to the creative economy and to growing the creative industries and broader cultural sector. A major contributor was a series of successful Creative Economy Conferences organized in 2013, 2014, 2016 and 2018. These events have attracted participants from around the region and across the province, helping to build shared understanding and foster collaboration in advancing culture sector development.

A statistical understanding of the importance of the sector has been emerging through the Stats Can Culture Satellite Account and the 2018 Nova Scotia Culture Index. This work provides ongoing data and analysis on the economic impact of the culture sector and the labour market involvement and contributions across the country.

Growing recognition of the importance of cultural resources to communities and economies is emerging against the backdrop of a series of reports, documenting the severe economic and demographic challenges facing the province. A seminal document in this regard was *Now or Never: An Urgent Call to Action for Nova Scotians (The Ivany Report)*. The Ivany Report pointed to the Cape Breton Partnership as a model of the cross-sectoral approaches needed to drive change in communities and economies, including the culture sector.

g) List of Reports and Documents Referenced:

1. Arts and Culture in the Canadian National Strategy for a Digital Society, Department of Canadian Industry: Digital Economy Consultation, Canadian Conference of the Arts, 2010.
2. Cape Breton Culture Industry Strategy for Growth, 1995.
3. CBRM Mayoral Roundtable: "CBRM Creative Economy Growth Plan", 2017.
4. Creative Nova Scotia Leadership Council (CNSLC): "Culture in Action: Demonstrating the Social Benefits of Culture", 2019.
5. Creative Nova Scotia Leadership Council (CNSLC): "Culture: Nova Scotia's Future" A Creative Nova Scotia Leadership Council Report, 2014.
6. Creative Nova Scotia Leadership Council. *Culture: Nova Scotia's Future*.
7. Cultural Satellite Account 2010, Canada, 2015.
8. Culture Sector Strategy Cape Breton Island and Mulgrave, 2017.
9. Department of Communities, Culture and Heritage, 2018 Nova Scotia Culture Index Study Highlights, 2018.
10. Economic trends in Nova Scotia Culture and Sport, 2010-2016.
11. Louisbourg300, Economic Analysis and Return on Investment (ROI), 2014.

12. Nova Scotia Tourism, Culture and Heritage. A Treasured Past, A Precious Future: A Heritage Strategy for Nova Scotia 2008-2013, 2008.
13. Nova scotia's Culture Action Plan, 2017.
14. Social Enterprise Network of Nova Scotia. Nova Scotia Social Enterprise Strategy Development Process. March 2016.
15. Statistics Canada, National Household Survey, 2011.
16. The Role of the University College of Cape Breton as Cultural Animator, 1992.
17. "UCCB and the Community", A Project of the Bras d'Or Institute. 1988.