Cultural Resources
Quality Assurance Review
Final Report

April 2023

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Executive Summary

In March 2019 a letter from the Vice-President Academic and Provost (VPA), Dr. Richard MacKinnon, was sent to the Dean, Library and Cultural Resources, Catherine Arseneau, launching a review of Cultural Resources. In response to this, Dean Arseneau identified a Review Committee (RC) chair, who subsequently submitted the composition of the RC to the Office of the VPA, followed by the submission of a proposed timeline.

The RC held meetings and engaged in an information gathering phase from March of 2019 into early 2020. The RC did face several disruptions in their work in 2020 as a result of the Covid-19 pandemic, however, much of their stakeholder consultation was completed by this point.

The first full draft of the self-study report was submitted to the Quality Assurance Committee (QAC) in March 2022. The QAC discussed the draft of the self-study at their March 29, 2022 meeting and provided feedback to the RC. The RC made the suggested edits and received additional feedback from the QAC before resubmitting the document on June 6, 2022. The QAC reviewed the resubmission and accepted the revised self-study.

Review team members were identified in April 2022 and the in-person site visit was scheduled for June 21-22, 2022. The two external reviewers – **Kathryn Harvey**, *Archivist, Archival and Special Collections, University of Guelph;* **Laura Ritchie**, *Director, Mount Saint Vincent University Art Gallery* - were assisted by senior CBU faculty member Dr. Heather Sparling. The visit, outlined in the site visit agenda found in this document at the end of the External Reviewers' Report, involved meetings with staff from both the Art Gallery and Beaton Institute, along with a broad cross-section of faculty, students, and community partners. The external reviewers also participated in a full campus tour, as well as, detailed tours of the Art Gallery and Beaton Institute.

In their report, submitted to the VPA on November 1, 2022, the external reviewers were complimentary of the work being done in both units. The reviewers report focused on areas of improvement and investment. They made overarching recommendations for Cultural Resources as a whole in the areas of administration and alignment of unit goals and also made specific recommendations for both the Art Gallery and Beaton Institute in the areas of collections management, service spaces, and learning and research support services

After receiving the RC response to the external report, VPA, Dr. Richard MacKinnon, presented an overview of the external recommendations to the CBU Executive at the February 15, 2023 meeting. The final report was submitted to Senate for approval at the April 28, 2023 meeting. The VPA's response also includes an action plan in which the first scheduled follow up with members of the Cultural Resources Quality Assurance Implementation Committee will take place in September 2023.

Cultural Resources Quality Assurance Review
Response of the Vice-President Academic & Provost, Dr. Richard MacKinnon

Following receipt of the report from the external reviewers, the Cultural Resources (CR) Review Committee prepared a response to the report that was shared with the Quality Assurance Committee of Senate. The following response takes into consideration all comments received, as well as input from the Quality Assurance Committee of Senate from their review of all documents.

Overall, the external reviewers viewed both the Beaton Institute and the Art Gallery in a positive light. They see these cultural resources as holding a significant place of importance within the institution and in the broader communities of Cape Breton. They praised the commitment and dedication of the staff in both units.

While there were many strengths identified, the external reviewers highlighted key areas in which improvements could be made. For the purpose of this response, their recommendations have been categorized into overarching recommendations across both units and specific recommendations for the Beaton Institute and the Art Gallery.

Overarching Recommendations

Recommendation 1: Staffing, Organization and Allocations
- Conduct a review of the entire staffing structure across the Cultural Resources Unit and acknowledge the need for increased staffing.
- Consider planning for faculty positions in the areas of art history or visual cultural who can take on administration of access programs across academic programs.
- Seek out learning and research support for the Beaton Institute via leveraged faculty-Beaton Institute cross-appointments to sustainably embed its connections with History.
- Consider additional staffing in the Beaton Institute. Specifically, an archival assistant, a unit level administrative assistant and an archivist.
- Consider restructuring to accommodate a Director/Curator position that empowers that role to budget, plan, manage, give strategic direction, and be a subject (visual art) expert.

Comment: Ensuring staffing levels and the structural organization are in alignment with the needs of a unit are a priority across the institution. Within Cultural Resources, it is important for the staffing to reflect the unique needs of both the Art Gallery and the Beaton Institute.

Recommendation 2: Collections Storage and Working Space Solutions
- Address the need for more physical space if the Beaton Institute is to continue as a vibrant, responsive archival repository with growing collections.
  - Reconfigure the space in the reading room.
  - Do not use tables in the workroom as temporary storage.
  - When possible, release some of the office space currently occupied by non-Beaton Institute staff.

- Remediate permanent collection storage space of the Art Gallery
    - Refit dividing wall between workspace and storage space.
    - Physically delineate workspaces for collections documentation, non-collection-storage, and research/reference use.
    - Create and maintain space for groups/researchers to access collection holdings other than storage vaults.
    - Invest in movable storage, flat storage and digital scanning equipment.
    - Recreate reading are near Art Gallery library.
    - Compile a standard facility report and update it annually.

Comment: With the recent growth in our student population, space has become a premium across the institution. The recommendations regarding the need for additional space in the Art Gallery and Beaton Institute represent the opportunity to examine the current footprint of both units, review best practices, and be prepared for potential reconfigurations in the future to maximize the functionality and accessibility of these spaces.

Recommendation 3: Development of a Digital Strategy

- Upgrade the technical infrastructure of the Beaton Institute: servers; updated computers; equipment such as large-format and overhead scanners; and software.
- Update collections management system of the Art Gallery (database platform) and online access to it.

Recommendation 4: Cross-Campus Collaboration and Communication

- Connect the Beaton Institute website to the social media channels it is using.
- Resource activities online and in-community for both units.
- Collaborate with other student-serving units on campus to create sustainable, recurrent work placement (financial aid or for-credit) programs for students.
- Optimize Curator's access to forums for dialogue with other units or departments.
- Strategize systemic approaches to internal Cultural Resources Unit and intra-campus communication wherever Beaton Institute and Art Gallery operations are implicated.

Comment: The VPA&P agrees with the external reviewers that communication and collaboration are very important to the success of Cultural Resources across the institution.

Beaton Institute Specific Recommendations

Recommendation 5: Policy and Records

- Implement and follow a collections development policy.
- Develop a plan to catalogue the rare books and other relevant archival materials (such as newspapers) not already included in Novanet.
- Clean-up records in AtoM to better facilitate user access through the Beaton Institute Digital Archives.

Recommendation 6: Staff Priorities and Sustainability

- Staff should not take on fieldwork and oral history recordings; however, they could explore the possibility of having students in the BACS program do this as part of their coursework.
- Keep grant-funded projects to a sustainable level.
- Avoid assigning archival processing projects to non-specialists.

Comment: The VPA&P agrees with the external reviewers that setting priorities for Beaton Institute staff is an excellent way to ensure that staff are undertaking work at a sustainable level.

Recommendation 7: Learning and Research Supports

- Keep statistics on time spent on learning and research support services to track staff time on these initiatives to bolster future staffing plans and requests.
- Complete a skills assessment of current staff and a gap analysis of required expertise to develop a unit-wide professional development and training plan.
- Focus staff time on high-impact tools and content for researchers whether these be social media, LibGuides, or other means.

Comment: Having a comprehensive understanding of the current skillsets of staff and where they are allocating their time will support the efforts of recommendation 1 as the QA Action Committee works to improve the overall functionality of the Beaton Institute.

Art Gallery Specific Recommendations

Recommendation 8: Revise Mission Statement

- Draft or revise Art Gallery's mission statement to include how the permanent collection is connected*.*

Comment: This recommendation reflects section 2.5.5 of the Academic Plan which states" under the guidance of the Director of Cultural Resources, promote the use of public art as a means of creating appealing non-classroom spaces, inside and outside, to facilitate conversation and a shared intellectual experience on campus." A revised mission statement can assist in embedding the Art Gallery into the student experience for all CBU students.

Recommendation 9: Collections Policy

- Draft addendums to Collections Policy outlining governance over and responsibility for artworks on campus that are not accessioned in the Art Gallery collection; outlining a collecting plan, and on collections access and security.

Recommendation 10: Acquisitions

- Restart the acquisitions committee and meet at least once per year.
- Institute a moratorium on acquisitions, even if only for a year.

Recommended Action Items in Response to the External Report

1. **Overarching Actions:**

1.1 The VPA&P encourages the Dean, Library and Cultural Resources to form a Quality Assurance Implementation Committee (QAIC) to oversee the execution of the recommendations and action items. The QAIC membership should consist of key stakeholders within both units, and collaborate with other units/departments across campus as needed.

1.2 The QAIC should conduct a review of Cultural Resources Unit staffing structure to inform budgetary decisions on staffing needs and unit organization moving forward.

1.3 The QAIC should conduct a needs assessment to determine best practices for the Art Gallery and Beaton Institute around the physical space needs (both storage and working space) and be prepared for future infrastructure discussions as the campus expands.

1.4 The QAIC should take inventory of current digital resources available to the Beaton Institute and the Art Gallery across the institution, work with IT Services to understand what the current digital needs are, and make recommendations on potential future investments.

1.5 The QAIC should collaborate with Career Services on recurrent Work Study and Co-op Placement opportunities for students in the Beaton Institute and the Art Gallery.

1.6 The QAIC should work with members of the Strategic Communication team on strengthening the web presence, the internal/external communications regarding events and acquisitions, and the work being done in the Beaton Institute and the Art Gallery.

2. **Beaton Institute Actions:**

2.1 Lead by the Archivist, update the collections development policy and set workplace priorities for the Beaton Institute.

2.2 Lead by the Dean, Library and Cultural Resources, collaborate with Human Resources on conducting a skills assessment and gap analysis of Beaton Institute staff.

2.3 Lead by the Archivist, collaborate with the Library staff to develop a cataloguing plan for rare books and other relevant materials and the clean-up of the Beaton Institute digital records in AtoM.

3. **Art Gallery Actions:**

3.1 Lead by the Curator, revise the Art Gallery mission statement to reflect the connection of the permanent collection.

3.2 Lead by the Curator, revise the Collections Policy to address the procedures and responsibilities around on-campus artwork that is not owned by the Art Gallery.

3.3 Lead by the Curator, restart the Acquisitions Committee and will have this group explore the feasibility of a moratorium.

In closing, I commend the External Review Committee and the Cultural Resources Review Committee for the extensive work that was conducted in this review. Improving the student experience through access to the Cultural Resources Unit and the unique opportunities they offer are important aspects of our institutional strategic and academic goals.

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Dr. Richard MacKinnon
Vice-President Academic & Provost

Appendix A: Quality Assurance Action Plan Follow Up
Cultural Resources: Check-in #1 September 2023

Action Item	Individual/Unit Responsible	Current Status	Plan and Timeline to Completion
Overarching Actions			
1.1 Initiate a Quality Assurance Implementation Committee (QAIC) to oversee the execution of the recommendations and action items.	**Dean, Library and Cultural Resources**		
1.2 Conduct a review of Cultural Resources Unit staffing structure to inform budgetary decisions on staffing needs and unit organization moving forward.	**QAIC**		
1.3 Conduct a needs assessment to determine best practices for the Art Gallery and Beaton Institute around the physical space needs (both storage and working space) and be prepared for future infrastructure discussions as the campus expands.	**QAIC**		
1.4 Take inventory of current digital resources available to the Beaton Institute and the Art Gallery across the institution, work with IT Services to understand what the current digital needs are, and make recommendations on potential future investments.	**QAIC**		
1.5 Collaborate with Career Services on recurrent Work Study and Co-op Placement opportunities for students in the Beaton Institute and the Art Gallery.	**QAIC**		
1.6 Work with members of the Strategic Communication team on strengthening the web presence, the internal/external communications regarding events and acquisitions, and the work being done in the Beaton Institute and the Art Gallery.	**QAIC**		
Beaton Institute Actions			
2.1 Update the collections development policy and set workplace priorities for Beaton Institute.	**Archivist**		
2.2 Collaborate with Human Resources on conducting a skills assessment and gap analysis of Beaton Institute staff.	**Dean, Library and Cultural Resources**		
2.3 Collaborate with the Library staff to develop a cataloguing plan for rare books and other relevant materials and the clean-up of the Beaton Institute digital records in AtoM.	**Archivist**		
Art Gallery Actions			
3.1 Revise the Art Gallery mission statement to reflect the connection of the permanent collection.	**Curator**		
3.2 Revise the Collections Policy to address the procedures and responsibilities around on-campus artwork that is not owned by the Art Gallery.	**Curator**		
3.3 Restart the Acquisitions Committee and will have this group explore the feasibility of a moratorium.	**Curator**		

CBU Cultural Resources Department
Quality Assurance Review Committee Response to the
External Review Report Dated November 2022

January 2023

The CBU Cultural Resources QA Committee acknowledges and appreciates the external Reviewers' overall positive impressions and constructive review of the CBU Beaton Institute and Art Gallery. We are pleased with their summary:

"*the Beaton Institute and Art Gallery are historical, cultural, social, and academic gems of Atlantic Canada. Its staff members are deeply dedicated to their work and their individual professional standards are high. They are, however, held back in their work by being overstretched in terms of physical storage capacity, staffing levels, and IT support.*"

We are pleased that the External Reviewers referred to the Cultural Resources self-study often during their site visit and that their recommendations provide direction and greater depth of analysis to the overall findings of the Quality Assurance Review. The Reviewer's aptly dealt with the distinct and discreet functional areas and also overarching and overlapping areas of potential synergy. We appreciate both their insights into specific recommendations for both the archives and the gallery as well as recommendations for Unit-level planning, resourcing and infrastructure investments.

Before delving into the area specific recommendations, it is important to clarify a few statements within the opening observations. The additional responsibilities mentioned regarding records management, CBU Press and the privacy office had existed within the unit prior to the 2018 reorganization. The privacy and university records elements existed in the Manager's (2007) position description and when the position became a Director in 2014 the CBU Press was also included. The appropriate resourcing for records management and privacy has been an on-going effort that realized a new FTE in 2019 and since then a dedicated Records Officer and a dedicated Privacy Officer in the 2022 budget. However, the loss of the .5 FTE administrative assist is still a void within the Unit overall which is compounded by the lack of an administrative assistant in the library as well.

Finally, the reviewers speak to empowerment of Gallery staff. It would be helpful to have concrete example on how this may be better supported. The Curator does lead the programming and exhibition schedule of the gallery and has hiring and supervisory authority of all gallery staff (permanent, contract, term and students). The Curator also provides the gallery's budget input to the Dean during the budget preparation process as well as signing authority for the gallery operating and project accounts. If these responsibilities would feel more aptly named through the title of Director/Curator that can be explored.

The following will summarize the Reviewers' feedback to the Self-Study and their observations and recommendations formulated during their site visit. Each area is addressed from the individual needs of the archives and the gallery separately; however, areas of joint or commonly held issues are articulated in the concluding recommendations. In addition to the summary here there is a working document that lists the tasks suggested which the Unit will use to address issues, tasks and to do's in the near and further future.

Collections Management and Access
Beaton Institute

Reviewer's Response
The Reviewers agree with the Self Study in that additional staffing is required to ensure professional practice of both core archival functions and professional stewardship of the collection. The Reviewers noted the critical backlog issue faced by the Beaton Institute staff and, while backlog is a common issue in archives, they felt the current backlog was unmanageable. While in their review of the Collections Management and Access section the Reviewers provided additional insights and comments, it is important to note they were impressed with the collections of ethnocultural materials, especially those pertaining to the Mi'kmaq, African Nova Scotian, Jewish, Acadian, Ukrainian, Lithuanian, Polish and Italian communities. The Reviewers "encourage [the Beaton Institute] to continue representing the diversity of communities I the island within the collection."

Reviewers' Recommendations:
- To help develop and manage collections more efficiently, a solid collections development policy must be implemented and followed.
    - Consider implementing a moratorium on donations until the collection development policy is written.
    - Re-appraisal of collections should be done only after the collection development policy is instituted. This policy will inform all re-appraisal work.
- Beaton Institute staff should not take on fieldwork and oral history recordings; however, they could explore the possibility of having students take on this activity as part of their coursework.
- Keep grant-funded projects to a sustainable level and move toward not relying on externally-funded projects for core archival work.
- Avoid assigning archival processing projects to non-specialists; those who undertake processing projects should have at least a bare minimum understanding of the complexities of archival arrangement and description.
- Develop a plan to catalogue the rare books and other archival materials not already included in Novanet. This could involve utilizing current cataloguing expertise in the Library, but additional training in rare book cataloguing will need to be provided.
- Clean-up AtoM records to better facilitate user access through the Beaton Institute Digital Archives.

Collections Management and Access
Art Gallery

Reviewers' Response
In their review of the Collections Management and Access section the Reviewers provided additional insights and comments. In relation to the art gallery storage they agreed that increased storage is required, however, they did not agree that the storage areas should be used for providing learning opportunities. The development of learning opportunities should be planned around other available spaces. Group activity in the storage vaults could put the collections in harms way due to overcrowding of people, untrained persons interacting with collections and increasing risk of damage to works. They

applauded the gallery's interest to increase learning opportunities through the collections but recommended that an increase in staffing should first be secured.

Along with storage the Reviewers support the gallery's interest in digital collections management. In fact, new digital equipment was approved in the 2022 Art Gallery budget and therefore this recommendation is being addressed but the migration to a new Content Management System (CMS) is also recommended as a budget priority.

The Reviewers found the CBU Art Gallery's permanent collection to be significant and underappreciated in its size and scope. "As the only museum collection containing Certified Cultural Property in Cape Breton, the Art Gallery holdings have inherent value to the region, and should be prized by the University. By virtue of its collection, the University is positioned to be a champion of the region's cultural heritage."

Reviewers' Recommendations:
- Revise the Collections Policy to include:
  - Draft or revise statement, for inclusion in policy, on how the permanent collection is connected to the Art Gallery's mission.
  - Draft an addendum to Collections Policy outlining governance over and responsibility for artworks on campus that are not accessioned in the Art Gallery collection and develop protocol in consultation with stakeholders on campus (e.g., maintenance, Development team, president's office, University Relations, etc.).
  - Draft an addendum to Collections Policy outlining a collecting plan, including defined areas of collecting activity, "desiderata" list, and other hard parameters limiting collections content.
  - Draft additional Collections Policy clauses on collections access and security, including protocols for service providers and private contractors engaged by other units.
- Restart the acquisitions committee and meet at least once per year.
- Invest in digital scanning equipment.
- Remediate permanent collection storage spaces. Including:
  - Create and maintain space for groups/researchers to access collections holdings other than storage vaults. Such a space would address other unit goals, including the need to increase the ability to provide learning opportunities, and to have a space for collections object documentation.
- Institute a moratorium on acquisitions, even if only for a year.
- Update collections management system (database platform) and online access to it.

Services Spaces – Physical, Digital and Community
Beaton Institute:

The Reviewers, through the Self-Study Report and site visit, came to understand that physical space on campus is a serious concern for everyone, and this is definitely true for the archives. The Reviewers noted the layout challenges of the current physical space and the overall need for additional space for collections work and storage. In short, more physical space is needed if the Beaton Institute is to continue as a vibrant, responsive archival repository with growing collections.

The Reviewers also delved into the digital space and agreed that additional space, skills and equipment is needed to keep pace with the sector. They acknowledged the good work that has begun in this area but continual investments are required to remain current. They note that the Beaton Institute's IT capacity and digital collections management both need attention, not just from a staffing perspective but also from a thoughtfully planned upgrade of its technical infrastructure: servers; updated computers; equipment such as large-format and overhead scanners; and software.

Reviewers' Recommendations
- Reconfigure the space in the reading room
  - to support a reference desk closer to the Beaton Institute's main entrance,
  - to provide a closed-in seminar room in which to conduct classes so as not to disrupt researchers in the reading room.
- As soon as possible release some of the non-Beaton Institute administration/faculty/staff offices in the Beaton Institute area to provide more space for staff to conduct their work, or make these offices available to faculty with the closest ties to the Beaton Institute's programming.
- Do not use tables in the workroom as temporary storage.
  - Find an alternate, isolated space for incoming donations to mitigate against bringing into the archives any mould or insect infestations.
  - Freeing up these tables will move processing from the reading room back into the workroom where it belongs.
- As the Beaton Institute already makes use of social media such as Facebook, Twitter, Instagram, YouTube, and Soundcloud, there should be prominent links from the Beaton Institute's website to these channels.

Services Spaces – Physical, Digital and Community
Art Gallery:

The Reviewers' main comments addressed the lack of storage space for gallery collections, the lack of dedicated space for work on the collections and the recent renovations of which some are complete but that other details are still outstanding. The Reviewers highlighted that the Gallery lacks a comprehensive facility report, which should be done annually. Such a report would be a beneficial exercise and they suggest the American Alliance of Museums General Facility Report, or the Registrars Committee of the American Association of Museums Standard Facility Report as examples.

The Reviewers also made note of the work recently accomplished to develop an on-line catalogue and digital collections management work which lead to recommendations regarding the digital space and on-going upgrades, additional equipment and storage space required. Social media platforms were also noted as powerful engagement tools and it is recommended that the Gallery connect with the University's social media channels to maximize this avenue.

The Reviewers noted current service hours and the required appointment by community members as a barrier to engagement. An increase to hours of operation and appointments is suggested but only with an increase in staffing.

Reviewers' Recommendations
- Remediate permanent collection storage space.
- Physically delineate workspaces for collections documentation (scanning, photography), non-collection storage, and research/reference use, keeping artwork storage separate from any other activity.
- Invest in movable storage, ideally racks for two dimensional, framed artworks.
- Invest in flat storage.
- Invest in digital scanning equipment.
- Recreate seated reading area near Art Gallery library.
- Compile a standard facility report and update it annually.
- Resource activities online and in-community with increased staffing.

Learning and Research Support Services
Beaton Institute

In response to the Self-Study the Reviewers made several observations. First, that demand for academic and community connections is greater than current staffing allocation and hours of operation can meet and they go on to state the need for accurate metrics. The Reviewers note it is important to track actual demand in ways other than anecdotal evidence and suggest the Society of American Archivists Association of College Research Libraries/Rare Book and Manuscripts Section Joint Task Force on Public Services Metrics as a resource. Second, that more professional development specific to teaching and primary source literacy is required, the Reviewers note that professional development is encouraged however, staff should be cautioned against investing too much energy in instructional skills development beyond current capacity until the more immediate needs of collections processing are in hand. Third, with regard to LibGuides and social media posts, the Reviewers agreed that instructive LibGuides and regular attention to social media are solid goals as long as schedules are realistic and staffing capacity is in place. With regard to social media they also note that social media engagement should be reviewed to measure time commitment and the return on investment this realizes for the archives. Social media engagement should not only count followers but also questions, crowd sourced descriptions etc. that are realized.

Following their site visit the reviewers commented "(t)he Beaton Institute is perhaps at the forefront of Canadian undergraduate education in archives with its connections to the History Department and the Bachelor of Arts Community Studies program." They go on to note that until adjustments are made to staffing, faculty and community member expectations this "might be an ideal opportunity for the Beaton Institute and the History program to leverage a joint-appointment faculty member (new or existing) with the Beaton Institute to co-ordinate/co-supervise the Archives Internship and deepen the existing History-Beaton Institute course offerings."

The Reviewers made note of the good progress by the archives staff toward CBU's Strategic Directions 2 (Champion the Island's Prosperity) and 3 (Indigenize the L'Nu way) but cautions it can not come at the expense of core archival work. They go on to state, "such pedagogical initiatives take a considerable amount of time to prepare and deliver, and this fact must be kept in mind when considering all the other core archival work that needs to be done as well—most importantly, arranging, describing, and making accessible the backlog and new acquisitions of archival material. Until materials are processed, they will be unusable even if large numbers of faculty and students want access."

The Reviewers appreciated the commitment put forward by staff for professional development however cautioned against pursuing such opportunities in an ad hoc fashion. They recommend the unit have a plan for those skills each staff member should pursue as based upon their position/role. Such a plan will help focus the Beaton Institute's staff capacity development; it can also mitigate against spending a disproportionate amount of time on it, over other practical tasks, and recommend the following resources:

- Teaching with Primary Sources Collective
- Guidelines for Primary Source Literacy (developed by the SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy (JTF-PSL))
- Library of Congress resources on Getting Started with Primary Resources
- National Archives and Records Administration DocsTeach
- TeachArchives.org

Reviewers' Recommendations:

- Keep statistics about time spent on learning and research support services to track staff time on these initiatives. Doing so can help bolster the case that staffing levels are not commensurate with demand.
- Complete a skills assessment of current staff and a gap analysis of required expertise in order to develop a unit-wide professional development and training plan.
- Focus staff time on high-impact tools and content for researchers whether these be social media, LibGuides, or other means.

Learning and Research Support Services
Art Gallery

In response to the Self-Study the Reviewers agreed that the number of opportunities for faculty and students to connect with the Art Gallery is limited by its resources. In short, they state "(c)reativity and programming are not lacking here—person-power (capacity) and physical space in which to keep the collection (both permanent and temporary) safe, are the limiting factors." However, they cautioned against the use of storage areas as learning spaces, as this might put the collections at risk. The Reviewers go on to agree with the recommendation to update the CMS database and to improve access and learning opportunities through the on-line catalogue and while they agree this takes staffing they recommend the review of the entire staffing structure across the Cultural Resources Unit to ensure long-term solutions are anchored upon permanent staffing capacity.

The Reviewers made special note that "the Art Gallery is positioned to serve both the campus community and the whole of Cape Breton." They are a recognized "driver" of local visual arts activity in regional events such as Lumiere. It is recommended that CBU leadership standardize inclusion of the Art Gallery in the paradigm of essential campus services and thereby ensure new faculty and students are oriented to the gallery and its programs and services.

Reviewers' Recommendations

- Acknowledge and articulate the need for increased staffing at Art Gallery. *(We recommend this only take place after the recommended review of the entire staffing structure across the Cultural Resources Unit).*
- Immediate review of the entire staffing structure across the Cultural Resources Unit.

- Consider planning for faculty positions in the areas of art history or visual cultural who can take on administration of access programs (e.g., curator talks, collections tours, etc.) across academic programs. *(A recommendation to take to the Dean of SASS)*
- As per storage space recommendations, create non-storage space for collections encounters, e.g., research and documentation work room.
- As per collections management recommendations, invest in new CMS database and online access portal.

Cultural Resources Administration

The Reviewers made several keen observations regarding the Cultural Resources Unit and several recommendations are strongly supported. They note, "the simple fact that current staff from the Dean to student staff are stretched to the limit with almost no backup coverage if one of the pieces of the staff puzzle goes missing" speaks clearly to the need for additional staffing and clear articulation of leadership roles and responsibilities. One area that has been addressed is the creation of a leadership team for the Library and Cultural Resources Department, the Library and Cultural Resources Council which includes both the Archivist and Curator in its membership.

The Reviewers highlight that position descriptions should be reviewed, ensuring clear lines of responsibility and appropriate authorities represented. The Reviewers also comment on the current vulnerability of digital assets and digital strategy fulfillment without these specialized skills on staff. The recent addition of the LCR Operations Manager position and the refilling of the IT Technician position is noted as helping alleviate some of these issues however the processing of collections (arrangement and description), digital preservation management (DPM), reference support, social media support, and learning and research support need increased capacity.

Beaton Institute:
A summary of staffing and unit task realignments regarding the Beaton Institute is as follows:
- 1 new FTE to assist with collection management to complete quality basic archival functions.
- Rare Book collection processing be assigned within the duties of the Library Technician – Special Collections and Circulation.
- Digital preservation management stewardship be explored through the IT and Digital Strategies Technician position.
- Reference support be provided via the cross-training of one or more library staff to provide support during vacations and busy periods.
- Social media daily posts are not viable without appropriate staffing but bi-weekly posts could be manageable via student and interns.
- Learning and research support currently provided via the Archivist is unsustainable and consideration should be given to finding a way to leverage a faculty-Beaton Institute cross-appointment to even more firmly embed the connections with History.

Art Gallery:
The Reviewers raised concerns regarding staff burnout, the need for succession planning, and for administration to acknowledged the research and development time required for curatorial work. They note and applaud the financial contribution secured from the province but also raise that additional

funds are required to keep pace with growth and expansion. However, the Reviewers were surprised to learn that the Art Gallery did not apply for public funds through the Canada Council for the Arts, Arts Nova Scotia. These are areas to explore and leverage for additional funds. It is also noted that the Gallery is not currently reporting to CADAC (Canadian Arts Database/Données sur les arts au Canada). Should these be undertaken additional human resources should be a consideration or a position review completed to include this within the Curators responsibilities.

The Reviewers noted that there are various levels of cooperation and collaboration from other University departments and the Gallery. The Gallery has individual and specialized requirements as a facility and there are good relations with Facilities Management staff. The Gallery is also a space often used for university functions and coordinating with Conference Services requires timely and clear commination channels. Finally, the representation of the Gallery via social media and print materials requires the involvement of gallery staff as visual culture and the stewardship of intellectual property (if not artistic integrity) is central to the Gallery's work and constitutes the trust it fosters in community.

Reviewers' Recommendations:
- Immediately consider potential reorganization of the Cultural Resources Unit, accounting for the current lack of Director positions at both the Beaton Institute and Art Gallery. Subsequently, draft organizational chart.
- Review staffing allocations across the CRU without a limiting parameter that precludes the addition of full-time permanent positions in both the Art Gallery and Beaton Institute. (See discussion above under Reviewers' Major Findings for more detailed suggestions for consideration.)
- Allocate resources to digital strategy and collections management and ensure staff are collaborating on those allocations.
- Collaborate with other student-serving units on campus to create sustainable, recurrent work placement (financial aid or for-credit) programs for students.
- For the Art Gallery reconsider application to Canada Council for the Arts core funding programs and consider normalizing reporting requirements in CADAC (Canadian Arts Data / Données sur les arts au Canada).
- Optimize Curator's access to forums for dialogue with other units or departments.
- Strategize systemic approaches to internal CRU and intra-campus communication wherever Beaton Institute and Art Gallery operations are implicated (e.g., announcement of unit hiring's, acquisition of storage spaces, promotions, art on campus, event planning, facility upgrades, etc.).

Alignment with CBU Strategic Directions Reviewer's Major Findings
Beaton Institute

Overall, the Reviewers reported that the Beaton Institute is certainly fulfilling the brief of the University's Strategic Plan. With increased staffing, the Beaton Institute is poised to provide results for all 5 strategic goal areas. The Beaton Institute's unique collection, programming and community involvement is also a draw for domestic students and aligns with Strategic Enrolment Management plans. The archives enables domestic and international students to research global themes through the lens of its local mandate and collections.

Alignment with CBU Strategic Directions Reviewer's Major Findings
Art Gallery

The Reviewers see a clear role for the Gallery in each of the CBU Strategic Plans directions. They note that the programming and learning opportunities developed by the Gallery are significant opportunities for students to engage with various world views and ideas. A unique setting for experiential learning the gallery also supports cultural wellness and the promotes the benefits of creativity for faculty and students alike. The Gallery provides various opportunities for enhanced campus life through exhibitions, public programming and events.

The Gallery staff have made considerable efforts to support the local arts community and artists. For example, local artists have been encouraged and supported in exhibitions, art at night festivals coordinated, public programming aimed at various communities also undertaken. The Gallery has also taken meaningful steps in reconciliation and decolonization through exhibits, guest artists and public programming.

Conclusion:

Overall, the Beaton Institute and Art Gallery are historical, cultural, social, and academic gems of Atlantic Canada. Their staff members are deeply dedicated to their work and their individual professional standards are high. They are, however, held back in their work by being overstretched in terms of physical storage capacity, staffing levels, and IT support. The Reviewers focused their final conclusions on several recommendations that overlap across activities and are meaningful to the archives and the gallery. For progress to be made in the coming years investments must focus on

1. Storage recommendations
2. Administrative and staffing recommendations
3. Digital strategies, initiatives and preservation recommendations

External Reviewers' Report

Kathryn Harvey, Archivist, Archival and Special Collections, University of Guelph

Laura Ritchie, Director, Mount Saint Vincent University Art Gallery

November 1, 2022

Table of Contents

Structure of Report

This report begins with an outline of the report's structure, details of the site visit, and opening observations from both External Reviewers (hereafter referred to as the "Reviewers"). Instead of dividing this report into two main sections ("Major Findings" and "Recommendations for Improvement"), it has been structured to mirror the sections in the "Cultural Resources at Cape Breton University Quality Assurance Review" self-report. That said, however, the Reviewers' report addresses the major areas outlined in the "External Reviewers' Report Elements" document and responds directly to the self-analysis and recommendations coming out of the self-report of the Cultural Resources Unit (Beaton Institute and Art Gallery only).

The Beaton Institute sections were prepared by Kathryn Harvey with input from Laura Ritchie, and the Art Gallery sections were prepared by Laura Ritchie with input from Kathryn Harvey. The Reviewers' report concludes with some overall observations. The Reviewers do not present a specific summary of recommendations—both those contained in the self-report and endorsed by the Reviewers and those suggested independently by the Reviewers—but it does clearly delineate the specific recommendations for each area examined as can be found in the Table of Contents.

Details of Site Visit

Timing

The Reviewers and authors of this report, Kathryn Harvey and Laura Ritchie, visited Cape Breton University on June 20 & 21, 2022. The meetings were largely informal discussions with the participants, though the Reviewers did lead some of the discussion to ensure coverage of all topics was met.

People and Groups Consulted

The people and groups invited to be interviewed appear in Appendix A: Site Visit Agenda, and all were present for the meetings with *the exception* of the following:

Welcome & Overview: Katherine Jones
Faculty Session (Art Gallery Focus): Todd Hiscock
Art Gallery Community Session: Nelson MacDonald, Cassie MacDonald
Lunch with Students: Tabitha Manjuk, Susan MacNeil

Although two students listed on the agenda were unable to attend, another—Madison Martell—was present.

Facilities Toured

Beaton Institute: reading room, offices, workroom, storage areas

Art Gallery: Office, storage and work areas, exhibition area, Boardmore Theatre (and basement storage)

Documents Reviewed

General

CBU Organizational Chart

CBU Academic Plan Transformation through Inquiry 2020-2025

CBU Strategic Plan 2019-2024

CBU Job Description LCR Operations Manager (May 2022)

CBU Job Description IT Technician - LCR Information Systems & Digital Strategies (September 2021)

Cultural Resource Fall-Winter 2018-2019 Deliverables Update

Art Gallery
Art Gallery Exhibition Contract (Artist Contract Sample 2022)

Art Gallery Outgoing Loan Agreement CBU Art Gallery Permanent Collection

Art Gallery Incoming Loan Agreement CBU Art Gallery

Art Gallery: Year 2 Strategic Plan Report April 2019 – October 2020

Strategic Initiatives – CBU Art Gallery October 26th – August 30th; July 3, 2019

Art Gallery Collections Policy (January 1, 2017)

Art Gallery: Strategic Resource Plans – Progress Report 1 April 2015 – 31 March 2016

Beaton Institute
Strategic initiatives – Beaton Institute 2019-2020 (August 18, 2020)

Strategic Initiatives – Beaton Institute October 26th – August 30th; July 3, 2019

Beaton Institute Archives 2018 Policies and Guidelines

Beaton Institute Archives Community Impart Report March 2016

"re: Mandatory Review Concluded," email correspondence from Sophia Geeves on behalf of Movable Cultural Property, February 13, 2014

Movable Cultural Property Short Facilities Evaluation form for Review of Category A Designated Organizations (CBU Beaton Institute 2013)

Beaton Institute 2012-2013 Annual Report

Beaton Institute Global Preservation Assessment March 2010

Library
CBU Library Quality Assurance Review Final Report December 2021

CBU Library 2019-2020 Initiatives in support of the CBU Strategic Plan

Strategic Initiatives – CBU Library October 26th – August 30th; July 3, 2019

Library Fall-Winter 2018-2019 Deliverables Update

Other Activities Related to the Assessment
Kathryn Harvey conducted follow-up one-on-one Teams meetings with Jane Arnold (June 29, 2022) and Catherine Arsenault (August 24, 2022).

Opening Observations

Beaton Institute

The Beaton Institute is the leading cultural heritage archive in Cape Breton. It is, as its website notes, "mandated to preserve the social, economic, political, and cultural history of Cape Breton Island. It is a centre for local, regional, national and global research and strives to promote inquiry through innovative academic and public programming initiatives." These are bold aspirations, and the Beaton Institute thus far has taken its role very seriously and, from what the Reviewers saw, a high degree of professionalism.

Although the Cultural Resources Unit's self-report was thorough in some respects, one aspect of the Unit's operations was considerably underplayed: that of the 2018 reorganization. As the self-report states:

> As of September 2018, the Dean of Library and Cultural Resources oversees the library, the Beaton Institute Archives, the CBU Art Gallery, the CBU Press, and the CBU Records Management and Privacy Officer. The Dean of Library and Cultural Resources reports to the Vice-President Academic and Provost. The Library and Cultural Resources Department brings together the information, visual and literacy resources, and professional services of the library, archives, records management, privacy & access, gallery and press. The unit is the primary resource for research and learning support to faculty, students, staff and community, for information access and preservation, and for creative expression. *The focus of this Quality Assurance Review is to provide an overview and assessment specifically of the Cultural Resources Unit which consists of the Beaton Institute Archives and Cape Breton University Art Gallery.* The Library completed its first Quality Assurance Review in 2021. (reviewers' emphasis, 10)

This review of the Cultural Resources Unit (CRU) includes only the Beaton Institute and the Art Gallery; however, such a substantial reorganization of the CRU as a whole is a major contributing factor to the functioning of both given that the Director of the CRU is now additionally responsible for the Library, CBU Press, CBU Records Management, and the Privacy Office. Prior to the reorganization, the Director managed only the Beaton Institute, so her presence there would have been considered 1 FTE (see Beaton Institute Annual Report 2012-2013). In addition, at the time, the unit had the support of an Administrative Assistant. As stands currently, according to the self-report, .5 FTE of the Director's time is identified as being devoted not just to the Beaton Institute but to both the Beaton and the Art Gallery (93). Furthermore, there is no longer an administrative assistant at any level in the CRU. So, with these changes, the Beaton effectively underwent a decrease of 1.75 FTE staff. While it is true that re-filling vacant positions or adding more staff does not necessarily solve all problems, as was mentioned in our introductory meeting, in this review of both the Beaton Institute and the Art Gallery, the effect of staff reduction as a result of the reorganization will be borne in mind.

Art Gallery

CBU Art Gallery is a gem in the University's crown. Its collection is under-appreciated; its staff are insufficiently empowered; and its infrastructure is lacking. Yet, with its few resources, it fills the roll of the only public art gallery on campus and drives critical discourse on visual art in the region. This review is not the place to outline the value of the arts; let us take as given that public art galleries are important: CBU Art Gallery, as a tiny branch of the University, is punching far above its weight.

Within CBU's big picture, the place for the Art Gallery seems obvious to those who recognize its potential: As a Creative Campus, one that engages creative arts, CBU needs to be bolstered by creative units, roles, and jobs. Units such as the Art Gallery and roles such as Curator, unfortunately stagnate when under-resourced or over-burdened by administration. This review highlights that, when well-

enabled, the Art Gallery can be a site not only of creativity (the way we think of it in relation to the arts), but also resource to core academic endeavors and community impact. Student-centered elements of campus life (e.g., Orientation, Teaching and Learning, experiential learning, financial aid, etc.) can connect meaningfully with the Art Gallery to everyone's benefit, if longstanding support and empowerment is in place.

Throughout the Reviewers' conversations, community members on campus demonstrated a desire to imagine a sustainable relationship with the Art Gallery, and to find out what that would look like. The Reviewers appreciate that the University endeavors to use the Art Gallery as a backdrop for activities and events that may generate public interest, and the need for campus to have visually engaging and culturally stimulating spaces for events to take place. The Art Gallery has far greater potential to have a truly meaningful role on campus.

Collections Management and Access

Beaton Institute

Response to Critical Self-Analysis (p. 19)
Until adequate staffing is supported, the collections management and access goals will not be fulfilled to a minimum standard.

Response: Reviewers were cautioned at the beginning of the site visit to avoid proscribing increased staffing as a solution to problems within the unit. Unfortunately, human resources are regularly the only resources that increase capacity in service work. Patience, attention, listening and connecting skills are required to build relationships and learn what students, faculty, and community members need. Research, writing, planning, and caring cannot be automated. Without adding human resources, at very least the current staff need to be optimized.

The unit outlines a departmental aim to "support and collaborate in those areas of shared/overlapping mandates and expertise such as collections management, information and data management, research support and access, preservation and public outreach" (35) when it comes to human resources. But the needs of the Art Gallery and Beaton Institute are discrete, and the Reviewers find that any significant overlap of personnel in these areas is unlikely to increase capacity.

The backlog at the archive is not at a manageable level. The archives currently do not uphold minimal expected professional standards which negatively impacts agreements between donors and Cape Breton University to preserve and provide access to collections. It is not possible for the current staffing levels to meet these minimum standards.

Response: Backlogs in archives are far too common; however, they are a very real concern for precisely the reasons indicated. Inability to properly steward collections, to make them available for research in a timely manner, can be a red flag for donors who may want to contribute but who are concerned their donations may not see the public's eyes for a decade or more. With the backlog at an unmanageable

level, pressure is on the staff to divide their time between accessioning[1] and processing.[2] This is a no-win situation. One way to triage incoming donations is to have a fully established collection development policy.

Appraisal of the archival collections could assist with storage/space issues but adequate staffing must be supported for this process OR moveable shelving be purchased and installed.

Response: Appraisal (or, we believe in this case, re-appraisal)[3] can be a laborious task but can have great pay-off de-accessioning materials not in alignment within the collection development policy. The Reviewers agree that moveable shelving would be a good solution to storage issues; however, the uncommon shape (curved walls) of the storage area makes this difficult. If moveable storage can be installed, we recommend a doubling of the current capacity to provide room for several years' growth. If the other option—i.e., re-appraisal of the collections—is chosen instead of or in addition to installation of moveable shelving, then the re-appraisal of holdings should only take place after the Beaton Institute completes a detailed up-to-date collection development policy. More on this will be addressed in the "Reviewers' Findings" section.

There is no pro-active collecting happening and as such many collections are missed and lost. A return to the mandate of the Beaton Institute to complete field work and recordings should be made a priority.

Response: Completing a collection development policy can also factor in here by helping to identify gaps in collecting as well as assist in the re-appraisal of currently held archival materials. As for pro-active collecting, the Reviewers recommend that the Beaton Institute consider placing a moratorium on acquisitions until such a time as the collection development policy is in place. Furthermore, Beaton Institute staff not be actively engaged in field work and recordings given the enormity of other immediately critical work: description of its backlog as well as accessioning and description of its increasingly large new donations. However, oral histories might well be undertaken by students in the Bachelor of Arts Community Studies program which includes community-based research and work placements.

Participation in externally funded projects has created increased expectations on staff without the capacity to complete the work in an ethical or competent manner.

Response: The reviewers were impressed by the number of grant-funded positions, and this speaks very highly to the skill of the Dean and the Archivist in researching and writing the applications. However, such projects put pressure on the permanent staff, particularly the Archivist, because not only does it take considerable time to prepare the applications, but it also takes time to train project-staff and report back to the funding agency. Furthermore, the need to apply for so much outside funding for what is

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[1] Accessioning: recording all pertinent information about new donations to establish a bare minimum of intellectual control over the materials for Beaton Institute staff to know where on the shelves donations are, when they came in, who donated them, and roughly what they contain.

[2] Processing: also known as arranging and describing collections; this is a core archival activity that goes beyond the bare minimum of data created during accessioning; during processing finding aids which allow researchers to be more or less self-sufficient in searching—depending on the quality of the finding aids—for relevant materials are created.

[3] Appraisal concerns selecting materials for retention, usually during accessioning new donations. Re-appraisal is conducted on already established collections to weed out what no longer or never did coincide with the collection development policy.

really core archival work, speaks to the need for additional permanent staff. One permanent position would be beneficial in that it would reduce staff turnover for work to complete basic archival functions; it would also relieve pressure on permanent staff to keep training new staff for short contracts. See Cultural Resources Administration section for expansion on this recommendation.

Reviewers' Findings

Collections Management and Description

The Reviewers were impressed with the collections of ethnocultural materials, including materials pertaining to the Gaels, Mi'kmaq, African Nova Scotian, Jewish, Acadian, Ukrainian, Lithuanian, Polish, and Italian communities. They encourage to continue representing the diversity of communities on the island within the collections. Ensure, though, this is done strategically and sustainably.

The Beaton Institute's self-report indicates that "The archive accepts donations from a variety of donors based on its collection policy" (15); however, the most current "Beaton Institute Archives: 2018 Policies and Guidelines" provides at most a description of its present holdings' "collection strengths" without providing any parameters for what should be included inside and outside the scope of its collecting. The Beaton Institute has laudable aspirations as to "represent the cultural, linguistic, and industrial heritage that spans the entire Island" (Beaton Institute Policy Guidelines, 2); however, given its current physical storage capacity and the number of staff available to accession, arrange, describe, preserve, and provide access to the materials, some difficult decisions will have to be made about what to keep/accept and what might be left for other collecting institutions to acquire.

Collection Cataloguing and Processing/Collections Access: Online, Reference, and Exhibition

The Reviewers want to emphasize that processing work requires specialists trained in archival arrangement, description, and preservation. This is not the type of work that should be parceled out to students or others with no archival training, which is often the case when grant-funded processing projects are undertaken. Similarly, rare books require special cataloguing knowledge which is very different from copy-cataloguing. Currently these rich resources are searchable only through the antiquated card catalogue. They should be made available through Novanet as should all remaining archival collections which are not currently recorded in the consortial catalogue. The Digital Archive does allow researchers to do more finely tuned searches for archival materials; however, clean-up of the records is required: e.g., why the two identical entries for "Men of the Deeps" [CA BI Mg 15.28] and an empty entry called "07B.005"? These appear near the top of the browsing list and can definitely be confusing for researchers.

The Reviewers are interested in how reference statistics are collected since the number of inquiries seems very high for an institution of the Beaton Institute's size. We're not to say the approximation is inaccurate; it's just that numbers alone ("2500-4000 requests annually") do not tell the whole story. For example, how many of these inquiries were solely directional versus research-intensive consultations?

Donations and Acquisition

It is clear—from the critical self-analysis and confirmed during the site-visit—that there has been a recent significant increase in acquisitions. The Beaton Institute is taking them so they do not get destroyed; however, staffing is not currently present to ethically steward the incoming materials and current holdings. Of particular concern is the lack of storage space for new donations, a critical issue which must be addressed. Collecting must be done in a strategic, planned manner even if donations—as they usually do—are passively acquired (i.e., the archivist did not go out and actively solicit the materials). This situation is one that can be mitigated by having a proper collection development policy such as one adapted from a template produced by the Rare Books and Manuscripts Section of the

Association of College and Research Libraries in Appendix B: Sample Template for Collection Development Policy for Archives. Such a policy will be necessary as a tool to guide any de-accessioning that might occur as a result of re-appraisal. Nova Scotia is fortunate to be one of the few provinces and territories to have a [Cooperative Acquisitions Strategy](#) in place which could help facilitate identification of other potentially suitable archives for the transfer after any de-accessioning. A core precept of archives is to keep materials as close as possible to their origins and the quite natural desire is to keep Cape Breton history on the island, but it also must be recognized that trying to be everything to everyone is an impossible task.

Reviewers' Recommendations

- To help develop and manage collections more efficiently, a solid collections development policy must be implemented **and** followed.
  - Consider implementing a moratorium on donations until the collection development policy is written.
  - Re-appraisal of collections should be done only after the collection development policy is instituted. This policy will inform all re-appraisal work.
- Beaton Institute staff should not take on fieldwork and oral history recordings; however, they could explore the possibility of having students in the [Bachelor of Arts Community Studies](#) program take on this activity as part of their coursework.
- Keep grant-funded projects to a sustainable level (i.e., consider the time to write the application, train and supervise project staff, report back to the granting agency, etc.) and move toward not relying on externally-funded projects for core archival work.
- Avoid assigning archival processing projects to non-specialists; those who undertake processing projects should have at least a bare minimum understanding of the complexities of archival arrangement and description.
- Develop a plan to catalogue the rare books and other archival materials not already included in Novanet. This could involve utilizing current cataloguing expertise in the Library, but additional training in rare book cataloguing will need to be provided.
- Clean-up AtoM records to better facilitate user access.

Art Gallery

Response to Critical Self-Analysis (p. 23)

*Note: Reviewers assume that the heading "Stakeholder Input" on page 23 is a typo.

<u>Unit observes limited storage capacity implies storage space remediation is required to continue accepting donations</u>.

Response: Reviewers concur that permanent collection storage space is limited in size and condition. Lack of adequate storage is a collections management concern, where permanent collections objects are threatened by handling constraints and substandard environments. Reviewers encourage framing the need for remediation with the institutional fiduciary responsibility to those objects already accessioned into the collection, instead of the limit on new acquisitions. With storage space at its limit, no acquisitions committee in place, potential need for collections policy updates, and several other administrative and operational constraints, a moratorium on acquisitions would help unburden staff to attend to more pressing activities (including the remediation itself).

Unit indicates improvements to storage vaults are required to increase the limit of capacity for providing learning opportunities.

Response: The Reviewers agree with the sentiment that capacity for providing learning opportunities via permanent collection objects needs to be increased. While increased storage space is required to maintain an adequate collections care environment, the reviewers disagree that the storage vaults should be used as access sites. More on the use of storage spaces is outlined below.

Increased staffing appears the most efficient way of expanding the Art Gallery's capacity for providing learning opportunities—the reviewers encourage acknowledgement that no extra space or physical storage system can match the efficacy of having careful, slow art handling and movement practices executed by trained collections staff and including the human resources necessary to appropriately track and report on object movement.

Unit indicates digital scanning equipment and space for documentation of works is needed.

Response: Given the contemporary context (post-pandemic, online) and the prevalence of digital engagement in curatorial programming, the reviewers wholeheartedly agree with any capacity-building investments that encourage the digital turn. Investment in the equipment necessary to create valuable (and museologically appropriate) digital assets is warranted. The question of space for documentation is equally relevant, but is, moreover, imperative to consider in light of how collections storage space is currently being used for multiple activities (more on this below).

Unit indicates that current collections management system (CMS), CollectiveAccess—herein after referred to as the CMS database, needs to be replaced.

Response: As per above, the Reviewers concur that investment in efficient digital tools is a priority. Having a CMS database that is easy to use and compatible with institutional needs is a priority—for CBU Art Gallery, a searchable, online database that can also track location, condition, reference information, etc. Is recommended. The Art Gallery staff know best what tools are suitable. The Reviewers encourage that a CMS database be given budget priority, as it is central to collection activities.

Reviewers' Findings
Collections Description and Policy

The CBU Art Gallery's permanent collection is significant and underappreciated in its size and scope. In practice, however, it does not appear to be the "principle resource in cultivating an appreciation for the arts" (p.19).[1] As the only museum collection containing Certified Cultural Property in Cape Breton, the Art Gallery holdings have inherent value to the region, and should be prized by the University. By virtue of its collection, the University is positioned to be a champion of the region's cultural heritage.

The utility of the collection, outside of preservation, is correlated to the nature of the holdings which can inform, to a great extent, the strategic goals of the Art Gallery as a public facing service organization. A sampling of works by significant Canadian artists bolsters potential to study Canadian Art History, whereas an extensive catalogue of works about subjects specifically relevant to the region can enhance local initiatives in various disciplines. The Gallery's current mission to "promote arts appreciation, visual literacy, and critical scholarship" is too broad to be useful as a defining parameter of collecting activity. Similarly, there lacks a protocol that empowers the Art Gallery to direct art-related activities on campus; Reviewers found a major collections management issue in the presence of artworks on campus that are not under the Art Gallery's care. The University will benefit from clear and well-supported policies about cultural material on campus (e.g., outlining at what moment the Art Gallery should be consulted when an artwork or artist's work comes into discussion, whose responsibility it is to install and care for objects

that are not a part of the permanent collection, what are the limits of service the Art Gallery will provide for non-collection art initiatives, etc.).

While there is a Collections Policy (2017), there is little definition of areas of collection interest. Creating a collecting plan, and clear policy outlining the limits of what will be added to the collection, will go a long way in communications with the University and broader community about the value of the collection to both Art Gallery and University aims.

The Collections Policy (2017) is drafted under the authority of the Director, Cultural Resources. This Document needs to be updated with clarity around authority under the new (or future) staffing structure.

The current policy does not include a statement on facilities, security, and specific environmental standards in place. The Reviewers observed that access to collections storage came up as an issue in several different conversations. Where policy is concerned, documented security standards and protocols for access will support intra-institutional communication around collections safety. (More on collections stage spaces below).

Collection Cataloguing and Processing
While the Collections Policy articulates an Acquisitions Committee as central to the process of bringing works into the permanent collection, Reviewers learned in conversation that the committee is defunct, and that acquisitions are "in limbo." There were a few reasons noted for this, including the lack of capacity to store new works, and the lack of capacity to steward the extensive acquisitions process.

It is important to note that, as a Category A designated institution (by Movable Cultural Property), CBU Art Gallery is permitted to apply for Certified Cultural Property Export Review Board (CCPERB) income tax certificates for eligible donations. The process of compiling and submitting CCPERB applications is extensive and heavily burdensome.

Reviewers found no indication that there is a system of standard documentation of acquisitions/accessing in place (i.e., deeds of gift; assignments of exhibition right, etc.) and the extensive capacity required to generate and maintain such documents is worth noting when considering the resources required to maintain the permanent collection. An updated CMS database can help with the standardization of collections-related documents.

Collections Access: Online, Reference, and Exhibition
Reviewers found that the Art Gallery exhibition spaces are not the primary venue for access to the permanent collection. Exhibitions of contemporary work by visiting artists or from the community dominate the exhibition schedule—as is appropriate to the curatorial program of a public gallery. Where a larger institution may have exhibition space dedicated to presentations of permanent collection works, the Art Gallery is limited by the environmental condition of its main display space: campus buildings (e.g., works in the permanent collection that are certified cultural property cannot be displayed outside the strict environmental and security conditions of a museum setting). In the absence of display space, campus community find greatest access to collection works through the online database, virtual exhibitions (e.g., collections on the website), and through special requests to view the collection in storage.

Art Gallery staff note that there is not enough staff capacity or working space to accommodate the ideal amount of access requests, and this limitation is hindering connections and learning opportunities. Upgraded CMS database (accessible by the public online) will help with this, as will dedicated space (see

below). Ultimately, the extent of available human resources will continue to determine the limit of access.

Other

The Reviewers found under "Benchmarking" (p. 22) notes on survey responses about programming and activities that are not necessarily relevant to collections management. Number of donations and reference requests may not be the best benchmarks, either, by which to measure success of collections management. Object deterioration, conservation requirements, loan requests granted vs. denied, display rate, movement, placements on campus, reproduction rights requests, published references, might all be better measures of collections management.

Reviewers' Recommendations

- Draft or revise statement, for inclusion in policy, on how the permanent collection is connected to the Art Gallery's mission.
- Draft an addendum to Collections Policy outlining governance over and responsibility for artworks on campus that are not accessioned in the Art Gallery collection; Develop protocol in consultation with stakeholders on campus (e.g., maintenance, Development team, president's office, University Relations, etc.).
- Draft an addendum to Collections Policy outlining a collecting plan, including defined areas of collecting activity, "desiderata" list, and other hard parameters limiting collections content.
- Draft additional Collections Policy clauses on collections access and security, including protocols for service providers and private contractors engaged by other units.
- Restarting the acquisitions committee and meet at least once per year.
- Invest in digital scanning equipment.
- Remediate permanent collection storage spaces. (See Reviewers' Recommendations, below)
- Create and maintain space for groups/researchers to access collections holdings other than storage vaults. Such a space would address other unit goals, including the need to increase the ability to provide learning opportunities, and to have a space for collections object documentation.
- Institute a moratorium on acquisitions, even if only for a year.
- Update collections management system (database platform) and online access to it.
- Support reallocation of human resources to ensure there is adequate staffing to accommodate safe and consistent access programming that will sustain campus (student and faculty) connection with the collection.

Service Spaces – Physical, Digital, and Community

Beaton Institute

Response to Critical Self-Analysis (p. 28)

As the Reviewers came to understand, physical space on the campus is a serious concern for everyone, and it is definitely true for the archives.

Physical Spaces

The location of the reference desk is not ideal. It can be intimidating to visitors.

Response: With the reference desk located at the back of the room, it is not immediately obvious to researchers where they should go for assistance. The desk should ideally be placed closer to the front door.

Need for more electrical outlets and updated furniture for students and researchers to charge their laptops.

Response: Agreed. The Reviewers recognize that structural change is an expensive proposition; however, any workarounds that comply with health and safety standards should be employed.

Dedicated space for either finishing food and drink or garbage/recycling on entry to space.

Response: The Reviewers recommend placement of garbage and recycling bins just outside the reading room door (or in another suitable spot) so researchers can easily dispose of their food and drink containers before entry into the Beaton Institute space. A dedicated space within the reading room for researchers to finish food and drinks is highly discouraged.

More individual self-scanning stations required as well as a dedicated listening station for AV content

Response: Before implementing self-scanning stations, a policy about use of such should be developed. Damage inadvertently done by researchers not using proper handling techniques makes destruction of unique materials a greater possibility than when scanning is done by trained staff.

The Reviewers also noted that due to lack of processing space, staff are having to use public reference areas to do their processing. This is definitely not an ideal situation.

Increased physical storage capacity through either (or a combination of) more physical storage space, reappraisal initiative to reduce overall volume of collection, or moveable shelving.

Response: See discussion in the Response to Critical Self-Analysis (p. 19) section.

Digital Spaces

Digital space is needed. More entries in the Digital Archives, more digital storage space, and decommissioning old servers are recommended.

Response: The Reviewers agree that as archives evolve, they should embrace the opportunities to meet their researchers where they are: primarily online, at least initially. This requires a lot of work. Expanding the use of AtoM and developing a digital preservation management plan are two key components of this work.

Create a schedule for social media postings and assign staff members/students/contract staff, possibly on a rotating basis, to take charge of individual posts to promote regularity of postings and so as not to burden a single individual with all social media.

Response: Creating a schedule and rotating duties amongst staff is a good idea; however, the reality is that these plans can easily get derailed, particularly if there is not unit-wide buy-in. Writing effective posts for social media is an art and a skill which some staff may not have or be interested in acquiring. Furthermore, there is something to be said for only two or three people responsible for posting because the archives' voice will be more consistent.

Digital collections, sound and moving image collections management, and file management is not supported due to lack of a dedicated Archivist or Technician with these specific skills. There is potential for loss of records.

Response: The reviewers believe that too much is being asked of current staff. Like arrangement, description, and preservation, digital collections management and electronic records management are specialized competencies. We are aware that there once was a half-time Digital Archivist (36) on contract and that the Beaton Institute receives digitization support from the Centre for Cape Breton Studies (CCBS) for sound and moving images. While the CCBS is a state-of-the-art facility, it is no replacement for a permanent Digital Archivist or a Digital Technician dedicated to the CRU. Someone in this field also trained in archival work would take considerable pressure off current staff. Such a position would provide continuity and structure in the management of all electronic records and digital collections and could take a lead in the development of a digital preservation management program. The Reviewers recognize that, additionally, if the Beaton Institute's IT needs continue to be met primarily internally within the unit, the Digital Archivist/Technician would also have primary responsibility for managing the servers. Such a position should be full-time, and if feasible could also manage the digital collections/collection management needs of the Art Gallery.

During the on-site interview process, the Reviewers were also made aware that the Beaton Institute does not have an institutional Zoom account which made it difficult working with First Nations community elders because they do use it.

Reviewers' Major Findings

Physical Space - Public

As the self-report notes, "The archive has a relatively large reading room with eight tables for researchers to work. The spacious front desk includes two work spaces for the Archival Reference Assistant and student assistants" (24). While this is true, in the Reviewers' opinion the space is not configured for optimal service. Located within the reading room, the classroom-type set-up is not conducive to conducting classes while there are researchers at the tables, and if the Beaton Institute closes the reading room during classes. A far better set-up would be to have a designated classroom space, possibly even constructed within the archives reading room.

Physical Space – Work areas

According to the self-report, "The Beaton Institute maintains five offices in the hallway across from the workroom. The offices house the Archivist, Archival Research Assistant, Archive Technician, University Records and Privacy Officer, and project staff. Space pressures from within the University have recently seen a renovation where an additional five offices were created, and these are used to house faculty and/or staff" (25).

On the walk-through of the Beaton Institute, the Reviewers saw first-hand the cramped space in all areas of the Beaton Institute except the reading room. The "workroom" really isn't one because materials are stored (temporarily) on the tables, making it impossible for staff to use the space as intended. Even the assignment of two or three of the Beaton Institute-adjacent offices would improve working conditions of staff who could benefit from using the space for certain types of processing or research work, instead of conducting such work on the reading room tables.

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[4] These two recommendations come from the "Collection Management" section but deal with digital spaces so have been moved to this section of the Reviewers' report to simplify and focus specifically on digital capacity.

Physical Space – Storage

This topic has already been addressed in the Collections Management and Access section. However, it is worth repeating here (since it is such a critical issue for archives) that, even knowing how pressed the campus footprint is relative to space demands, for the Beaton Institute to thrive, it must have a place to store its holdings safely and securely.

Digital Space

The number of followers on social media is very impressive for an institution of the Beaton Institute's size and specialty. It was pointed out during the on-site review process that the Digital Archivist, whose ten-year contract was not renewed in 2019, was the primary individual posting to social media. The loss of this position puts further burden on remaining staff whose time is already spread very thin even if preparation of some social media posts is given to the students as a learning opportunity (32). We note that the self-report states that the Beaton Institute's "[ability] to provide a social media program [is not] as robust as in the past – posts continue sporadically and receive excellent feedback from the public" (33). Given the number of followers, it is disappointing that such posts are more sporadic, particularly since student input indicated that they "found it easiest to navigate the collections through social media rather than the Digital Archive or physical finding aids and research tools" (18). Although one post a day may not make the best use of staff time, having a regular social media posting schedule that includes 2-3 posts a week might be considered. The reviewers are also surprised that no links to the Beaton Institute's various social media channels are included on its main page (https://www.cbu.ca/community/beaton-institute/). This seems like a lost opportunity to share such information.

Service Hours and Location

Given the size of the Beaton Institute staff, the number of open hours must be difficult to maintain. As noted in the self-report, "With current staffing levels it is difficult to maintain these hours consistently as there is no support for sick days or vacation" (25). This is a concern because it once again demonstrates how thinly spread staff time is. The more tasks an individual is responsible for (particularly contract and student staff), the greater the likelihood one or more will be left along the wayside even by the most diligent.

Community

The Reviewers commend the work the Beaton Institute is doing/partnering in and for the communities it serves—notably the recent work on documenting Polish communities on the island. Significant steps towards description and digitization of materials from the Gaelic, Acadian, and First Nations communities are also noteworthy. The Reviewers encourage further work on materials from the region's ethnocultural communities.

Reviewers' Recommendations

- Reconfigure the space in the reading room
  - to support a reference desk closer to the Beaton Institute's main entrance.
  - to provide a closed-in seminar room in which to conduct classes so as not to disrupt researchers in the reading room.
- As soon as possible release some of the non-Beaton Institute administration/faculty/staff offices in the Beaton Institute area to provide more space for staff to conduct their work, or make these offices available to faculty with the closest ties to the Beaton Institute's programming.
- Do not use tables in the workroom as temporary storage.

- o   Find an alternate, isolated space for incoming donations to mitigate against bringing into the archives any mould or insect infestations.
    - o   Freeing up these tables will move processing from the reading room back into the workroom where it belongs.
- Shortcomings of the physical storage capacity have been addressed under Beaton Institute above. In short, more physical space is needed if the Beaton Institute is to continue as a vibrant, responsive archival repository with growing collections.
- The Beaton Institute's IT capacity and digital collections management both need attention, not just from a staffing perspective but also from a thoughtfully planned upgrade of its technical infrastructure: servers; updated computers; equipment such as large-format and overhead scanners; and software (for instance, an institutional Zoom account).
- The Beaton Institute already makes use of social media such as Facebook, Twitter, Instagram, YouTube, and Soundcloud. There should be prominent links from the Beaton Institute's website to these channels.

Art Gallery

Response to Critical Self-Analysis (p. 31)

<u>Unit indicated need to increase physical storage space, moveable shelving, and flat storage</u>.

Response: Visits to both main collections storage spaces made clear that there is not enough space to safely house all the objects currently accessioned into the collection. Reviewers concur that more storage space, and more efficient maximizing approaches to storage units (I.e., shelving, and flat storage) is required.

<u>Unit noted a critical need to refit the dividing wall between office space and main Gallery vault</u>.

Response: At the time of the site visit, it was noted that a work order was already in place to have the wall and doorway refitted. It is assumed that this work has subsequently been carried out. Reviewers encourage consideration of the need for this refit as an anecdote exemplifying the cost of undertaking work without due consultation with Art Gallery staff. (Had there been a mediated consultation between contractors and the Art Gallery staff, the issue—having a passageway too small to accommodate the movement of artwork into vault storage—would have been addressed before any initial work was undertaken.)

<u>Unit noted need for improved digital storage capacity and platform for collections management</u>.

Response: As per above, re: online collections access, Reviewers concurred that a new platform for collections management (CMS database) is required, particularly where there is a need to keep the collection accessible digitally—online. Similarly, the need for digital storage space is ongoing and will only continue to grow. Investment now will minimize the need to make costly changes to asset management approaches later (as it is inevitable that digital assets will increase in number and the need to preserve them will not decrease).

<u>Unit noted the need for Equipment for digital scanning of works</u>.

Response: As per above.

<u>Unit observed that the Art Gallery's library is underused and recommended new seating and additional, warm light to encourage visitation</u>.

Response: Reviewers find that the Art Gallery staff know their space, and how it is used, best, and were pleased to hear that knowledge confirmed by the students who remarked that they missed the seating area in the library. Reviewers concur that the space should be designed to accommodate the way it can and will be used.

It is worth noting that the Reviewers were made aware that Art Gallery staff was not consulted at all steps of the architectural and design process in the recent Art Gallery space upgrades. This is very unfortunate, given the cost now required to remediate. More about communication and consultation below.

<u>Unit indicated that additional staffing would assist in improving public communications</u>.

Response: Reviewers agreed that the number of regular tasks undertaken by the two core staff people prohibit optimal public communication, but moreover the development of digital content more meaningful than promotion. Reviewers interpret the suggestion of additional staffing not just as a response to traditional marketing and communications needs, but as a necessary address to lack of sustainable online engagement activities. Reviewers agree that additional staffing would improve conditions. See Cultural Resources Administration for elaboration.

Reviewers' Major Findings

Physical Space - Public

Reviewers found the Art Gallery public space—the exhibition space—to be inviting and carefully maintained. The curator has produced creative solutions to the lack of Gallery moveable walls (a hinderance to configuration of the space and limitation on programming). The glass wall feature, although nostalgic, is taking up potentially usable exhibition space.

The space around the reception desk is beautifully engaged for small installations, and the Art Gallery library shelving makes the space look accessible. Unfortunately, the lack of seating for visitors prohibits the space being used.

There is an exit in the main gallery space that leads directly out of doors, which is not alarmed. This is a major security concern, as well as a potential environmental hazard to gallery holdings.

Reviewers learned that there are visual arts courses taught on campus that offer opportunity for community engagement, but those course offerings are limited in part by lack of studio space. There is an opportunity here to create cross departmental efficiencies through the creation of a dedicated, multipurpose workspace.

Physical Space – Storage

The theme of insufficient storage space on campus was recurrent throughout the Reviewers' site visit. Unit reports repeatedly outline spatial issues among operational challenges. Storage for the Art Gallery is undoubtedly insufficient to collection it stewards.

Vault storage under the seating in the Boardmore Theatre, which holds 20% of the collection, is at capacity and is problematic on a few fronts: below grade situation invites moisture and a dehumidifier cannot be used; access is restricted by Boardmore scheduling; racks are not in prime condition;

plumbing from women's washroom is directly overhead; and there are stairs impeded safe art movement paths. Currently, there is no regular inspection conducted of this space.

The main storage space, adjacent to the Art Gallery exhibition space, is similarly lacking. Security is an issue where maintenance workers and contracted service provides require access to the art storage room to get at smaller rooms within the storage space. Without keypad or fob entrances, it is impossible to track who has had access to these areas and as such difficult to consider them monitored. It is impossible to control behaviours of people accessing this space without the presence of Art Gallery staff (e.g., workers leave items propped up against artworks or bang into and move stored work, unaware that they are contributing to the deterioration of museum holdings). Lacking capacity for that kind of supervision, or site visit coordination, entry recording keys are recommended.

There is cause for concern over the workroom also sharing space with collections storage. Building supplies and materials (e.g., cleaners, paint, tools, etc.) should be stored and used elsewhere. Within the art holdings areas, the storage vault was dusty, evidence of pests, and not conducive to museum standard care of the objects within, let alone that expected to be upheld by a Category A designated institution[2]. The fact that a single object of value is held offsite in bank storage indicates that the storage area is neither secure nor environmentally stable enough to hold a collection. It is likely that conditions would be swiftly remedied if activity in vault storage was limited to storage.

A rack system for holding two-dimensional works is essential to the maintenance of framed objects (which are currently housed in bins), particularly those with gilded and ornate frames.

It was suggested that the Art Gallery does not have too many matting or framing needs, and as such does not keep a matting/framing workspace. With a collection of this size, however, having the capacity to regularly frame and unframe (particularly works on paper that would also require matting) could create major savings in storage space.

The Art Gallery lacks a comprehensive facility report that would go a long way toward communicating the status of the environmental and security standards in place (and subsequently towards clear articulation of needs for improvement). Compilation of a standard report (such as the American Alliance of Museums General Facility Report, or the Registrars Committee of the American Association of Museums Standard Facility Report) would be a beneficial exercise in becoming intimately acquainted with collections' space status and deficiencies.

Digital Space

Increasingly, cultivating the digital context as a site of community engagement is imperative, as the field where both off campus and on campus stakeholders can engage with the Gallery. As its digital forum, the CBU Art Gallery website is imperative. While the link to an online collections database does create an extended digital space wherein the Gallery's curatorial activities can reach a broad audience, the limitation to a page among the CBU large framework is a hindrance. The Art Gallery's capacity as a museum and a site of academic freedom would be emboldened by a web portal that is not bound by the aesthetics and prescribed wayfinding (exploratory path) of the University brand.

Social media platforms are also crucial avenues for engagement. Reviewers noted several instances where the work of developing content for, and maintaining engagement with, social media was described as a challenge due to insufficient staffing. No longer can social media be considered strictly

promotional tools: the development of meaningful content for social media platforms is a skill that requires not only expertise but attention. Reviewers observed that the Art Gallery is disconnected from the University's social media channels as they remain too taxed (and slow) to keep up with needs beyond occasional promotion.

Digital storage space, as mentioned above, is required to maintain the collection of assets that make up the Art Gallery's digital content.

Service Hours and Location

Reviewers observed several instances where services hours came up as a barrier to engagement. Increased hours of operation were suggested (p. 35), though the problem may not be the number of hours. Community members suggested that the 9am-4pm culture of campus life is not conducive to engagement: the business community cannot come during those working hours and as such one-time events held in the evenings are appreciated.

Similarly, access to the collection or to Art Gallery staff by appointment is appreciated to meet the needs of students, researchers, and faculty bringing classes. Unfortunately, this kind of service is administratively burdensome.

In short, everyone wants more opportunities to connect with the Art Gallery (to access its programs, knowledge, and collections) and the Art Gallery is eager to offer those opportunities but does not have sufficient resources.

Community

Reviewers noted insufficient institutional acknowledgement that CBU Art Gallery is the only public art gallery in Cape Breton, and as such is playing a huge role in arts education, cultural heritage, and contemporary culture beyond the Campus. Much of that is done by the Curator through outreach activities. Activities benefiting campus, including the Proleteriart exhibition and the Unicorn café, are equally valuable in community.

The Curator acknowledges that outreach is currently prioritized over on-campus exhibitions—engaging the public is priority. Reviewers see the extensive human resources required to develop and coordinate programs and to create and manage social media content (as just two examples of activities which could be full-time roles). The need to maintain these activities for the sake of community trust taxes the current staff beyond their capacity.

Offsite activities engage the downtown core, cruise ships, and the First Nations communities, bolstering many aspects of the University's mission. As a public facing branch, the Art Gallery is a prime resource to institution as a whole—a resource whose potential is currently undervalued. Increasing the gallery's presence in community, and maintaining trust there, means taking activities off campus, and that will require resources (primarily human resources). Partnership opportunities with NSCC, with Eltuek Arts Center, and with the artists' studios are extensive. With no artist-run centre in the region, there are not enough venues for local artists to exhibit their work. Critical discussion about art, and art writing, is happening exclusively through the Art Gallery. In that way, the Art Gallery is meeting a need, and can continue to do so, expanding its impact, the more it is enabled.

- Remediate permanent collection storage space.
- Refit dividing wall between workspace and storage space.
- Physically delineate workspaces for collections documentation (scanning, photography), non-collection-storage, and research/reference use, keeping artwork storage separate from any other activity.
- Invest in movable storage, ideally racks for two dimensional, framed artworks.
- Invest in flat storage.
- Invest in digital scanning equipment.
- Recreate reading are near Art Gallery library.
- Compile a standard facility report and update it annually.
- Resource activities online and in-community with increased staffing.

Learning and Research Support Services

Beaton Institute

Response to Critical Self-Analysis (p. 34)

Current demand for academic and community connections is greater than current staffing allocation and hours of operation can meet.

Response: This is accurate and in one respect a good problem to have in the sense that it reflects well on the Beaton Institute's reputation. Yet, this known excellence can also set up false expectations. It is important to track actual demand in ways other than anecdotal evidence. An excellent resource for tracking a wide variety of archival public service statistics is the Society of American Archivists-Association of College Research Libraries/Rare Book and Manuscripts Section Joint Task Force on Public Services Metrics.

More professional development specific to teaching and primary source literacy required. Staff could develop enhanced instructional skills that help to incorporate collections into courses/assignments.

Response: Professional development opportunities for staff should certainly be encouraged; however, staff should be cautioned against investing too much energy in instructional skills development beyond current capacity until the more immediate needs of collections processing are in hand.

Invest in greater processing support for collections to connect and serve the academic and general community.

Response: Already dealt with in the Response to Critical Self-Analysis (p. 19) section.

A specific LibGuide or additional guides to resources and additional digital content made available to researchers.

Response: The creation of LibGuides and more regular attention to social media posts are solid goals; again, however, staff capacity must be considered and realistic schedules put in place.

Dedicated staff to administer social media and reinstate the highly successful daily post that provided huge engagement.

Response: Daily posting is an ambitious long-term goal. Before reinstating this practice, a review of time commitment to return on the investment should be completed. The Reviewers believe that "huge engagement" is not accounted for in the number of followers alone. Other evidence should be

examined such as counts of the number of reference questions asked through social media, a poll of researchers about their level of awareness of the social media presence, etc.

Reviewers' Major Findings

The Beaton Institute is perhaps at the forefront of Canadian undergraduate education in archives with its connections to the History Department and the Bachelor of Arts Community Studies program. The Reviewers learned through interviews with both faculty and students that these close academic relationships to the Beaton Institute are greatly valued and align closely with CBU's Strategic Direction 1 (Invest in Students).

To deal with the mismatch of staffing levels and learning and research service expectations, adjustments will have to be made either to the Beaton Institute's staff, faculty, and community members' own expectations in delivering such extensive support, or to the configuration of CBU/Beaton Institute staff responsible for these initiatives. This might be an ideal opportunity for the Beaton Institute and the History program to leverage a joint-appointment faculty member (new or existing) with the Beaton Institute to co-ordinate/co-supervise the Archives Internship and deepen the existing History-Beaton Institute course offerings.

The Beaton Institute has also been making good progress toward Strategic Directions 2 (Champion the Island's Prosperity) and 3 (Indigenize the L'Nu Way) as it engages with Cape Breton's various communities. However, such pedagogical initiatives take a considerable amount of time to prepare and deliver, and this fact must be kept in mind when considering all the other core archival work that needs to be done as well—most importantly, arranging, describing, and making accessible the backlog and new acquisitions of archival material. Until materials are processed, they will be unusable even if large numbers of faculty and students want access.

Professional development and training are necessary in order for staff to keep up with current tools and trends in archives, but the Reviewers caution against pursuing such opportunities in an ad hoc fashion. The unit should have a plan for which skills each staff member should pursue as part of their role. Such a plan can help focus the Beaton Institute's staff capacity development; it can also mitigate against spending a disproportionate amount of time on it over other practical tasks. Many good, free resources are available such as the following:

- ➢ Teaching with Primary Sources Collective
- ➢ Guidelines for Primary Source Literacy (developed by the SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy (JTF-PSL))
- ➢ Library of Congress resources on Getting Started with Primary Resources
- ➢ National Archives and Records Administration DocsTeach
- ➢ TeachArchives.org

Reviewers' Recommendations

- Keep statistics about time spent on learning and research support services to track staff time on these initiatives. Doing so can help bolster the case to senior administration that staffing levels are not commensurate with demand.
- Complete a skills assessment of current staff and a gap analysis of required expertise in order to develop a unit-wide professional development and training plan.
- Focus staff time on high-impact tools and content for researchers whether these be social media, LibGuides, or other means.

Art Gallery

Response to Critical Self-Analysis (p. 35)

<u>Unit reported the need to increase opportunities for faculty and students to connect with the Art Gallery (the collections and its staff).</u>

Response: Reviewers agree that the number of opportunities for faculty and students to connect with the Art Gallery is limited by its resources. Current Art Gallery staff can easily enumerate potential ways to increase connection, and ways to maximize impact on campus. Creativity and programming are not lacking here—person-power (capacity) and physical space in which to keep the collection (both permanent and temporary) safe, are the limiting factors.

<u>Unit suggested that improved access to storage areas would be a benefit.</u>

Response: While the unit gave the example of "guided tours" of facilities, suggesting an acknowledgement that supervision is required in storage areas, the Reviewers feel that the storages areas as they are configured are not conducive to visitation by any group, particularly not class-sized groups. There is too little room for movement within the storage areas, and already there is an issue with non-collection items (potential contaminants) being housed among collections holdings. Reviewers do, however, encourage the sentiment that increasing opportunities to view select 'behind the scenes' activity (and collections artworks that are not on display) constitute valuable audience engagement. Access to collections increases campus awareness about the Art Gallery, its purpose and utility.

<u>Unit recommended investment in a new CMS database to improve online access to collections</u>.

Response: See above. Reviewers concur that a new CMS database will improve access and learning opportunities. Any tool that facilitates self-directed engagement with Art Gallery holdings (by either students or faculty) creates value and expands the Art Gallery's capacity.

<u>Unit noted the need to have dedicated staff for social media and webpage content and delivery</u>.

Response: See above. Reviewers concur with the notion that more staffing is required to meet the demands of the contemporary digital context and institutional offerings there. Rather than commit long-term to a position dedicated to digital content development and delivery (online engagement, public communications, website, and database management, etc.), Reviewers recommend immediate review of the entire staffing structure across the Cultural Resources Unit. Special emphasis may be placed on resourcing temporary, term contracts for students (as student employment increases campus engagement), but term positions cannot be considered long-term solutions without consideration of the capacity required to regularly re-staff and re-train. See below under Cultural Resources Administration.

Reviewers' Major Findings

In general, Reviewers found areas of note pertaining to learning and research support offered by the Art Gallery to be addressed under both Collections Management and Service Space review sections.

Non-CBU Service

Engagement activities that can be considered Professional and Community Connections (p. 34) have been addressed under "Community" as a "Service Space."

It warrants repeating here that, like the Beaton Archive, the Art Gallery is positioned to serve both the campus community and the whole of Cape Breton. Service in community makes up a sizable portion of the Art Gallery's activities. Students from NSCC and local grade schools come in for visits and receive guest lectures organized by the Art Gallery. Artists look to the Gallery as a resource for their own professional development. Members of the faculty and community recognize the Gallery as the "driver" of local visual arts activity, and many point out the Curator's essential work of regional events, such as Lumiere.

Campus Service

On campus, Art Gallery staff respond quickly to opportunities to serve faculty and students. Reviewers observed the need to create and maintain a more structured approach to engaging faculty in their planning processes. This is certainly a two-way street: while the faculty appreciate the Gallery, the Gallery needs to expend resources in helping the faculty take advantage of learning opportunities. Reviewers observed many opportunities for units other than the Art Gallery to contribute to efficiencies in this area: for example, Teaching and Learning could engage Art Gallery programs as multidisciplinary adult learning pedagogies and resource the use of the collection for teaching purposes; Community Studies requires students to take up work placements, and to that end the Art Gallery could be engaged as a regular placement site.

Where the Art Gallery is positioned to serve campus, Reviewers encourage leadership to standardize inclusion of the Art Gallery in the paradigm of essential campus services. Ensuring that both new faculty and new students are acquainted at orientation with Art Gallery activities, for example, would increase engagement and service delivery.

Reviewers' Recommendations
- Acknowledge and articulate the need for increased staffing at Art Gallery.
- Consider planning for faculty positions in the areas of art history or visual cultural who can take on administration of access programs (e.g., curator talks, collections tours, etc.) across academic programs.
- As per storage space recommendations, create non-storage space for collections encounters, e.g., research and documentation work room.
- As per collections management recommendations, invest in new CMS database and online access portal.
- Immediate review of the entire staffing structure across the Cultural Resources Unit (see below).

Cultural Resources Administration
Shared Cultural Resources Unit Administration Issues
Reviewers were cautioned at the beginning of the site visit to avoid proscribing increased staffing as a solution to problems within the unit. Unfortunately, human resources are regularly the only resources that increase capacity in service work. Patience, attention, listening and connecting skills are required to build relationships and learn what students, faculty, and community members need. Research, writing, planning, and caring cannot be automated. Without adding human resources, at very least the current staff need to be optimized.

The unit outlines a departmental aim to "support and collaborate in those areas of shared/overlapping mandates and expertise such as collections management, information and data management, research support and access, preservation and public outreach" (35) when it comes to human resources. But the needs of the Art Gallery and Beaton Institute are discrete, and the Reviewers find that any significant overlap of personnel in these areas is unlikely to increase capacity.

Response to Critical Self-Analysis (pp. 37-38)

Human Resources

To ensure quality of work, professional staff to student ratio must be improved.[5]

CBU undertake a review of staffing allocations, bearing in mind the increase in student numbers, activities and scope of work in comparison to other institutions, and put plans in place to ensure adequate staffing for the nature, size and evolving responsibilities of the Cultural Resources Unit.

Response: One of the Reviewers' take-aways from the self-report and site-visit is that the University underestimates the nature, size, and evolving responsibilities of the Cultural Resources Unit. This is common in institutions that lack specific academic ties between service units and campus life (e.g., universities with campus art galleries but no fine arts program). Another take-away from the CRU's self-report and the site-visit is the simple fact that current staff from the Dean to student staff are stretched to the limit with almost no backup coverage if one of the pieces of the staff puzzle goes missing. Reviewers concur that staffing allocations need to be reviewed and feel it is inevitable that staffing needs to increase unless expectations (for output and quality of care in collections management and service, for example) decrease.

The newly formed Library and Cultural Resources Unit undertake a reorganization/strategic review to enable it to operate as a combined unit. The reorganization should include the creation of an organizational chart, the development of a leadership team, and a strategic plan that leverages the combined skills, talents and resources of the unit.

Response: Strategic planning initiatives for the CRU should be handled with care, as each area of activity has discrete responsibilities to its stakeholders, and it appears as though concrete and day to day needs and actions often get overlooked when broad strokes are applied to the unit.

Implementation of a leadership team sounds ideal, but if the members of that team are not empowered to act in leadership capacity, restructuring may be of limited benefit. It is true that the Library, the archive, and the Art Gallery have some activities and needs in common, but their disciplinary differences should be respected. Specialists at both the Art Gallery and the Beaton Institute (the Curator and Archivist, respectively) are currently tasked with directing and managing the activities within their operations, without compensation or authority of Management.

Undertake, with the assistance of HR, a review of current position descriptions to ensure currency, alignment with evolving departmental goals, the development of training and professional development plans tailored for the position, person and department, and the implementation of training funds and plans as per these plans.

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[5] Moved from the Beaton Institute Collections Management and Access section.

Response: Thinking creatively about how to fulfill the needs/expectations of both the Beaton Institute and Art Gallery will be critical. Strategic planning initiatives for the unit should be handled with care, as each area of activity has discrete responsibilities to its stakeholders, and it appears as though concrete and day to day needs and actions often get overlooked when broad strokes are applied to the unit. For this reason, the Reviewers agree that a review of current position descriptions be completed—as they should in any sort of organizational strategic review—but caution an emphasis on any documentation or planning that starts with a hard limit or parameter that prohibits necessary changes (e.g., restructuring). No professional development plan can empower an employee who lacks the resources to keep up with day-to-day operational requirements.

Further to this, it is recommended that once a thorough analysis of the current skills and capacity of the CRU is done, its activities should be appropriately prioritized, while planning for the future. As a follow-up a clear organizational chart is required to communicate and act on the limits of authority across areas of activity.

Implementation of a leadership team sounds ideal, but if the members of that team are not empowered to act in leadership capacity, restructuring may be of limited benefit. It is true that the Library, the archive, and the Art Gallery have some activities and needs in common, but their disciplinary differences should be respected. Specialists at both the Art Gallery and the Archive (the Curator and Archivist, respectively) are currently tasked with directing and managing the activities within their operations, without compensation or authority of Management.

<u>Unit recommends that resources be allocated to currently vulnerable areas of digital strategy and collections management</u>.

Response: The Reviewers concur that the areas of digital strategy and collections management are vulnerable, particularly where digital technologies need specialist care and maintenance. Capital investments in these areas (e.g., digitization equipment, storage space and furniture) may seem easy to disregard as nice-to-haves but are essential to the core working of both the Archives and the Art Gallery.

Moreover, the Reviewers encourage the inclusion of the Curator and the Archivist at resource allocation discussions, as they are on the ground in the most meaningful ways.

Reviewers' Major Findings
Two of the Beaton Institute's and Art Gallery's staffing needs (IT and Administrative/Facilities support) have, since the site-visit, been at least partially addressed by the hiring of a Library and Cultural Resources (LCR) Operations Manager and an IT Technician – LCR Information Systems & Digital Strategies and a Manager of the Library and Cultural Resources.

Beaton Institute
That does leave for the Beaton Institute *processing of collections (arrangement and description)*, *digital preservation management (DPM), reference support, social media support*, and *learning and research support* with a need for increased capacity.

As noted above, *processing (arrangement and description) of archival collections* is a critically important intellectual archival activity that heavily affects researchers' abilities to locate materials self-sufficiently (or close thereto). Arrangement and description require a nuanced understanding of the records'

creator and the scope of their activities; a knowledge of current archival arrangement and descriptive best practice; and solid understanding of archival preservation and storage requirements for each type of record (textual, graphic, audio-visual, architectural plans and drawings, works of art on paper, realia, etc.). As such, they are not suitable tasks to be off-loaded onto students with no previous experience in archives; they should be done by someone with an on-going appointment to the Beaton Institute, whether at the technician or archivist level. Consider the addition of one permanent full-time position to assist with collection management (among other duties) TO reduce project staff turnover for work to complete quality basic archival functions; it would also relieve pressure on permanent staff who have to keep training new staff for short contracts. See Learning and Research Support section for expansion on this recommendation.

The *processing of rare books* is equally important to that of archival materials and requires a particular knowledge of book history, physical composition of books, and understanding of the significance of provenance. Currently, the only access to the rare book collection is through the Beaton Institute's index card file. The rare books should be searchable online through the library catalogue—perhaps an opportunity for the library's cataloguer to branch out and gain some skills upgrades to take over the work of getting the 900-1000 rare books catalogued.

Like the IT Technician's job, the individual responsible for *DPM* could be cross-appointed within LCR to manage the institutional repository ([CBU Scholar](#)), develop and oversee a DPM program, and support an electronic records management system under the auspices of the University Records Manager. As stated in the self-report "digital storage is a priority for the Cultural Resources Unit. In particular, the archive requires significant digital storage and infrastructure to accommodate born digital donations, and to allow for digitization of collections for preservation and access purposes" (14). Thus, the self-report's recommendation that "CBU recognize the critical areas of digital strategies and collections management and allocate resources to risk manage these current areas of vulnerability" is well-founded.

The current configuration of roles places a large burden of the *reference services and on-site researcher assistance* on the Reference Assistant and Archivist, especially given the number of inquiries—2500-4000 requests annually (17). Vacations and sick days can have a detrimental effect on the unit's operations and keep researchers waiting unnecessary lengths of time for response or leading to reading room closures if no trained staff are available. One possibility to help mitigate these concerns might be to cross-train one or more of the library staff who provide reference services to also learn the protocols for providing reference support to the Beaton Institute, a move which could also help foster closer relations between the library and Beaton Institute.

Social media has clearly attracted a considerable following, and although daily posts may not be feasible given the lack of a Digital Archivist, allowing students and interns (as part of their coursework or paid jobs in the Beaton Institute) to participate in developing various posts to enable at least bi-weekly posts during the academic year would be a viable option.

Learning and research support services are largely fulfilled by the Archivist. As is evident from the amount of community outreach and faculty support, the Beaton Institute is held in high regard and is sought after for class instruction in numerous courses. Furthermore, the fact there is such a close connection with the History department through a whole stream of courses drawing on the Beaton Institute's resources is impressive. But this is a lot of work for primarily one person who is also responsible for a share of the grant-writing, reference services, answering student assistants' questions, engaging in donor stewardship, and basically overseeing day-to-day operations. As part of the review of

staffing in the CRU, consideration should be given to finding a way to leverage a faculty-Beaton Institute cross-appointment to even more firmly embed the connections with History.

Art Gallery

Areas of concern to be addressed at the Art Gallery include

- *Staff burnout*
- *Development of a succession plan*
- *Senior administration acknowledgement of the research and development time required for curatorial work*
- *Empowering the unit to hire contract staff (such as part time preparators for installation; lived-experience stewards of community specific projects and programs)*
- *Compensating positions according to their actual roles within day-to-day operations.*

At the Art Gallery, for example, policy proscribes that the Curator works "through the Director, Cultural Resources" (language that is outdated given the current structure). In the absence of a Director, Art Gallery, the curator "has overarching responsibility for ensuring that the Collection is documented, conserved, protected, and made available for study in keeping with professional and institutional standards," and manages all activity, but has no authority over budget or staffing.

In the absence of additional full-time positions, the possibility of hiring student workers, subsidized term contract workers, and cooperative learning opportunities could extend current resources, and to that end the Reviewers encourage ongoing engagement with Student Success, Community Studies, and Education to develop a structured placement program that can be sustained long-term.

Budget

The CRU's self-report notes that "The vulnerability of the Cultural Resources Unit was highlighted in 2018 and the Province stepped in to commit, outside of the post-secondary seat-based funding formula, $700,000 annually to the operations of the Art Gallery and the Beaton Institute." Such an act of faith by the provincial government in the Beaton Institute and Art Gallery is to be applauded; however, it is not a suitable long-term solution, nor is using endowed fund residues to supplement grant-funded project work that rightfully should be done by continuing staff. If CBU continues to see the Beaton Institute as great cultural and educational assets, CBU must invest more in the Beaton Institute's future.

With regard to the Beaton Institute, the question of funding came up earlier in reference to the amount of grant-funding being applied for to complete core archival activities. That must be borne in mind here. The Reviewers are aware of the differences in funding models for archives and galleries. Archives generally only supplement their budgets with short-term grants intended to get specific projects done; they should not be relying on external funding for their operating budget requirements.

The case is somewhat different for galleries. The Reviewers were surprised to learn that the Art Gallery has little to no public funding: No core operating funding from Canada Council for the Arts is in place, there is no municipal arts funding, and Arts Nova Scotia has not actively been supporting visual arts in this region (where music and craft have dominated the cultural funding field). The University has a role to play in funding the primary visual arts operation in the region and should leverage their position with both the province and municipality.

The need for more public funding is clear, and engaging in the kind of application writing and reporting that is required will bring on extra workload. The Gallery is not currently reporting into CADAC (Canadian

Arts Data / Données sur les arts au Canada), a task which is also administratively demanding. This should be considered in the review of human resources.

Reviewers were advised that the Curator is assigned a budget to manage and work within. The collections policy outlines: "Through the Director, Cultural Resources, the Cape Breton University Board of Governors ensures the financial stability and monitoring of the Art Gallery's management. Within the limitations of the department's budget and the parameters of the Cape Breton University Financial Policies and Procedures, the Curator is responsible for the fiscal management of the Cape Breton University Art Gallery" (p. 3-4).

Seeking out the funds necessary to sustain the level of activity required of a regional public art gallery, and subsequently managing those funds, seems beyond both the scope and capacity of the Curator's position as described at present. This appears a major missed opportunity for the University.

Note: While the Curator is currently tasked but not empowered with the direction of the Art Gallery activities, strategic activities such as operational funding and reporting will remain taxing. Art Gallery staff indicated that compilation of this Quality Assurance report, for example, was straining.

Campus Communication
The theme of campus communication came up regularly throughout the reviewers' site visit: Not promotion or audience engagement communication (though that was addressed), but intra-institutional dialogue and inclusion in operational discussions that impact unit activities.

The Art Gallery, i.e., its curator, for example, is not always included in discussions around integral decisions related to its space. An example is the engagement of an architect for the 2018-2019 revamp and remodel of the art gallery space without consultation with staff, resulting in aesthetic and design choices that may not be entirely in line with the public art gallery perspective. Another, somewhat less consequential—but concerning nonetheless—is the manner in which the Archivist learned of the fact that off-site storage space had been procured. Although she knew about the possibility, she only became aware of the successful follow-through during an informal conversation during a tour with the Reviewers, the Archivist, and the Art Gallery Curator.

On campus, increasing the capacity to understand processes within the institution, and streamlining communication is of utmost importance. This may be achieved by including the Gallery in Deans' Council meetings or folding the Art Gallery back into the School of Arts and Social Sciences, bringing the Curator into more regular conversations with other units on campus. The case is better for the Beaton Institute which already has good formal connections with the History Department and the BACS program as well as networks within the Cape Breton Heritage community.

With limited access to regular web updates and "strict" social media channels, it is difficult for the Art Gallery to promote its activities both on campus and off. They find themselves neglected by central CBU and wish there were better institutional supports available for public promotion. The Beaton Institute does have its own social media channels which do not appear on the website. If this is because of university-wide "branding" issue (a common concern of many if not most academic archives), it is a major drawback.

Art Gallery staff regularly experience the frustrations of having little to no control over how they are represented in CBU materials, especially online. Use of incorrect images or video documentation

without approval may be inconsequential in other units, but visual culture and the stewardship of intellectual property (if not artistic integrity) is central to the Gallery's work and constitutes the trust it fosters in community.

There is a good relationship between the Art Gallery and the university's maintenance department, but that is personal, and not necessarily systemic. There does not appear to be the same level of earned trust (or congenial relationship) between other departments or offices and the gallery, evidenced by the bringing-on-campus of artworks outside Art Gallery consultation or acquisition processes. This ad hoc approach to art on campus undermines the professional capacity of the art gallery.

Reviewers' Recommendations

- Immediately consider potential reorganization of the Cultural Resources Unit, accounting for the current lack of Director positions at both the Beaton Institute and Art Gallery. Subsequently, draft organizational chart.
- Review staffing allocations across the CRU without a limiting parameter that precludes the addition of full-time permanent positions in both the Art Gallery and Beaton Institute. (See discussion above under Reviewers' Major Findings for more detailed suggestions for consideration.)
- Allocate resources to digital strategy and collections management and ensure staff are collaborating on those allocations.
- Collaborate with other student-serving units on campus to create sustainable, recurrent work placement (financial aid or for-credit) programs for students.
- For the Art Gallery reconsider application to Canada Council for the Arts core funding programs and consider normalizing reporting requirements in CADAC (Canadian Arts Data / Données sur les arts au Canada).
- Optimize Curator's access to forums for dialogue with other units or departments.
- Strategize systemic approaches to internal CRU and intra-campus communication wherever Beaton Institute and Art Gallery operations are implicated (e.g., announcement of unit hirings, acquisition of storage spaces, promotions, art on campus, event planning, facility upgrades, etc.).

Alignment of Unit Goals

Unit Alignment and Recommendations

Response to "Shared Recommendations" (p. 38)

Unit recommended completing a strategic Plan/Unit Review.

Response: As strategic planning for 2025 and beyond is likely soon underway, it is essential that the Cultural Resource Unit (both Archives and Art Gallery) engage in preparatory strategic work so as to be able to make a meaningful contribution to that plan. This Quality Assurance Review does not portray a cohesive unit with a single, identifiable strategic direction. Considering the inclusion of Library, Privacy, and Records offices, it is a complex unit that needs thoughtful management. Any further review of the unit should start with clarity around current and prospective leadership and management roles within the unit. Planning should also address the distinct operations within each area of Cultural Resources.

Unit recommended addressing staffing concerns.

Response: As per above, the Reviewers agree staffing concerns are real and require attention.

Unit recommended addressing space issues (physical and digital).
Response: As per above, the Reviewers agree: Any collection requires space sufficient to house its inevitable and projected growth. Both the Beaton Institute and the Art Gallery are desperately lacking the space to house what it has, let alone holdings yet to come.

Unit recommended reviewing policies and procedures in several areas.
Response: Reviewers agree that updated policies, especially in the areas of collections management and access procedures, are essential. It is important that review processes account first for any structural changes to the organization of the unit, as staffing and the capacity of roles—as they exist in practice. Such documentation is central to articulating operational functions.

Reviewers' Major Findings

Beaton Institute

Elsewhere in this report, much has been said about the Beaton Institute's staffing, programs, and services; less has been said about the Beaton Institute's alignment with CBU's strategic goals. Overall, from what the Reviewers heard and saw during the on-site visit and read in the self-report, the Beaton Institute is certainly fulfilling the brief. Of the five areas identified in CBU's strategic plan—invest in our students, champion the island's prosperity, Indigenize the L'Nu way, globalize with a difference, and empower faculty and staff—four have been meaningfully embraced by the Beaton Institute.

Invest in Our Students

Certainly, investing in students is a great strength of the Beaton Institute. The archives is firmly embedded in the academic curriculum, and from what we heard from students themselves they highly value the opportunities from this contact and are deeply invested in the Beaton Institute's future. One issue they brought up is that they feel that CBU pays the Beaton Institute and Art Gallery little attention except when they can be shown off or are called upon to provide reference services. In these cases, the students say, it appears expected that staff drop everything to do the research and reply quickly. The Reviewers are unable to comment on the accuracy of the claim; however, the fact that the students mentioned it does suggest that the perception is there. Given how thinly the CRU staff are stretched, such pressure (real or imagined) to respond so rapidly should not impede the normal course of their work. Another issue which the students surfaced is the extent of teaching done by the Archivist, who not only gives presentations in CBU classes, but also gives them for the IB program and high schools.

Champion the Island's Prosperity

This CBU strategic initiative is reflected in its recent work supporting faculty member Dr. Tom Urbaniak's initiative *Searching for Polish Cape Breton*. The Beaton Institute hosted workshops and a pop-up museum as part of the part of the project which significantly increased its profile within Cape Breton's Polish communities and lead to several donations. Similarly, staff have represented the Beaton Institute on the Board of Heritage Cape Breton Connection and been routinely involved in its projects.

Major issues for any archives are ensuring a solid tracking of provenance and fostering good donor relationships. Unfortunately, these two issues came into conflict during the pandemic with donors dropping off archival donations at both the Archivist's and Dean's homes while CBU was closed. This fact demonstrates the trust the community clearly places in them; however, such donations should be firmly discouraged (for reasons of liability, risk management, and provenance) and communications to this effect with prospective and repeat donors be made clear.

Indigenize the L'Nu Way

The Beaton Institute has been a leader in the archival community for its attempts to preserve and make available their indigenous collections. An Internship in 2016 allowed for the processing of several hundred items and small indigenous collections, and in 2019 the Beaton Institute hired an Indigenous inter to begin working on "the Sarah Denny Cultural Collection and collaborating closely with the First Nations community of Eskasoni. This collection features over 600 recordings of Mi'kmaq language, song, dance and community events." Additionally, over the past year or so, the Beaton Institute has "worked with two L'nu students and one former CBU student who is L'nu" to provide them with paid opportunities to contribute to the processing of Indigenous archives.

Empower Faculty and Staff

This strategic direction is quite wide-encompassing, and the Beaton Institute has chosen to focus on "STRATEGY 5.2 - Facilitating collaborations in teaching, research and professional practice, service delivery, and program development." This they have done very well, as noted elsewhere, with their numerous projects, courses, and individual classes bringing together both faculty and students in the archives.

The Reviewers recommend the CRU also focus internally on "STRATEGY 5.1 - Building a culture of appreciation and trust, and establishing channels for effective communication." During the on-site visit on at least two occasions the Dean passed along significant information to staff members about which they had been previously unaware. The reviewers appreciate that some decisions must be made quickly and opportunities jumped on when possible; however, improved communication from the Dean's Office about decisions taken should be quick and deliberate and not the result of a casual conversation when meeting in the hallways. The suggestion in the self-report to create a leadership team—preferably one with regular monthly or quarterly meetings (at least)—might go some way to improving communication and reinforcing a "culture of appreciation and trust."

Art Gallery

The CBU Strategic Plan (2019-2024) is embraced by the Art Gallery and it sees itself well reflected within it. It is clear that the Gallery has a role to play in CBU's big picture. In each of the Strategic Plan areas, the Art Gallery has a significant role to play.

Invest in Our Students

The Art Gallery

- Offers programming and learning opportunities that prepare students to engage with various world views and ideas.
- Offers experiential learning opportunities in its student job positions.
- Promotes cultural wellness and the benefits of creativity.
- Enhances campus life through its collection placement, public events, and preservation of cultural heritage (both Canadian and Cape Breton-specific).

Champion the Island's Prosperity

The Art Gallery:
- Prioritizes cultural heritage thought its promotion of contemporary visual culture and the maintenance of the permanent collection.
- Carries out place-based research each time it engages a local artist or community member in its exhibitions and programs and promotes professional practice for exhibiting artists of the region.

- Works regularly with individuals and community groups towards the shared goal of art appreciation and education.
- Participates in retaining graduates by creating employment opportunities and sustaining the sector off-campus.

Indigenize the L'Nu Way
The Art Gallery:
- Engages Elders and Knowledge Keepers, and ensures L'nu perspectives in the presentation of Indigenous programming.
- Engages with artists and cultural practitioners who keep L'nu cultural central in their work.
It has the experience to operate as a site of Truth and Reconciliation and is on the ground in trust-building endeavors in community. If well-resourced, this is a growth area for the Art Gallery.

Globalizing with a Difference
The Art Gallery:
- Is expert at creating engagement opportunities with a variety of perspectives and traditions.
- Attracts a global audience in all its public programming.

Empower Faculty and Staff
At present, Reviewers find that the Art Gallery is not empowered to build, facilitate, increase, or enrich: those actions outlined in the strategic plan. It has the potential, if better resourced, to establish channels for effective communication, to collaborate, to mentor and develop professionally, and especially to enrich working environments and enhance wellness for all persons on campus.

Reviewers' Recommendations
- Developing a plan for long-term collections storage and working space solutions, in collaboration with current staff who use the storage and working areas.
- Begin any unit review or strategic planning process with an in-depth internal evaluation of the unit's organizational structure, addressing lack of management positions.
- Consider restructuring to accommodate a Director/Curator position that empowers that role to budget, plan, manage, give strategic direction, and be a subject (visual art) expert.

Conclusion
The Reviewers found that several recommendations overlap across activities: Storage recommendations are relevant to collections management; administrative and staffing recommendations are essential to service delivery. Overall, staffing levels and space begged attention to quality. The knowledge and intentions behind the Art Gallery's curatorial program delivery is stable; the Beaton Institute's embeddedness in academics as well as community activities is enviable; the creativity and adaptability evident in resource management—working with what is available—is stellar. The Beaton Institute's and Art Gallery's potential to be high impact in all areas prioritized by the CBU strategic plan is undeniable.

Overall, the Beaton Institute and Art Gallery are historical, cultural, social, and academic gems of Atlantic Canada. Its staff members are deeply dedicated to their work and their individual professional

standards are high. They are, however, held back in their work by being overstretched in terms of physical storage capacity, staffing levels, and IT support. The Reviewers hope the recommendations presented in this report emphasize the current strengths of each unit while offering some recommendations for much-needed changes to resourcing and staffing.

Appendix A: Site Visit Agenda

CBU Cultural Resources

Quality Assurance Review Virtual Site Visit
June 20-21, 2022

Time	Location	Topic/Who	Suggested Discussion Topics
Day 1 – Monday, June 20			
8:45 am	Student, Culture, and Heritage Centre Main Doors	**Initial Greeting** Alyssa MacDonald*, Quality Assurance Officer*	See Campus Map for location
9:00 am	CE-309	**Welcome & Overview** Richard MacKinnon, *Vice-President, Academic (Provost)* ~~Katherine Jones, Chair, *Quality Assurance Committee of Senate*~~ Catherine Arseneau, *Dean, Library and Cultural Resources* Greg Davies, Curator, CBU Art Gallery Jane Arnold, Archivist, Beaton Institute Alyssa MacDonald*, Quality Assurance Officer*	• Review of the site visit agenda • Discussion on the self-study document • External Reviewers' report expectations • Cultural resources evolution over time, including position in the organizational structure
9:30 am	CE-309	**Beaton Institute Staff Session** Jane Arnold, Archivist Alyssa Gallant, Archive Technician Anna MacNeil, Archival Research Assistant Rachel Head, Project Coordinator – Sarah Denny Cultural Collection	• Collections management – donations & acquisitions, processing, arrangement & description • Reference services, access and outreach – in-person, virtual • Student, faculty and researcher engagement • Connections with CBU Strategic Plan and Academic Plan
10:30 am	Beaton Institute	**Beaton Institute Site Tour** Catherine Arseneau, *Dean, Library and Cultural Resources* Jane Arnold, Archivist, Beaton Institute	• Public spaces • Processing and working space • Vaults • Digital spaces – CCBS
12:00 pm	CE-309	**Lunch** Review Team (External Reviewers with Internal Member)	• Opportunity to discuss morning meetings
1:00 pm	-	**Campus Tour** Lead by Catherine Arseneau, *Dean, Library and Cultural Resources*	• Library space • Verschuren Centre • Cafeteria

Time	Location	Session	Topics
2:00 pm	CE-309	**Faculty and Researcher Session (Beaton Institute Focus)** Lachlan MacKinnon, CBU History Faculty Gerald Pocius, CBU Folklore Faculty Don Nerbas, External Faculty/Community Researcher	• Reference & research services • Academic support & integration • Faculty experiences • Connections with CBU Strategic Plan and Academic Plan
3:00 pm	CE-309	**Art Gallery Staff Session** Greg Davies, Curator Deanna Manolakos, Gallery & Collections Technician Chris Jones, Digitization Technology	• Collections management – donations, acquisitions cataloguing, processing, preservation • Exhibitions • Public Programming
			• Student, faculty and researcher engagement • Connections with CBU Strategic Plan & Academic Plan
Day 2 – Tuesday, June 21			
8:45 am	Student, Culture, and Heritage Centre Main Doors	**Initial Greeting** Alyssa MacDonald, *Quality Assurance Officer*	See Campus Map for location
9:00 am	Art Gallery	**Art Gallery Site Tour** Catherine Arseneau, *Dean, Library and Cultural Resources* Greg Davies, Curator, CBU Art Gallery Deanna Manolakos, Gallery & Collections Technician.	• Exhibition spaces • Working and processing spaces • Vaults • Digital spaces
10:30 am	CE-309	**Faculty Session (Art Gallery Focus)** Dana Mount, CBU Literature, Folklore, and the Arts Faculty Chris McDonald, CBU Literature, Folklore, and the Arts Faculty Kate Krug, CBU L'NU, Political, and Social Studies Faculty ~~Todd Hiscock, Director, Boardmore Theatre~~	• Academic support & integration • Exhibitions & campus connections • Faculty experiences • Connections with CBU Strategic Plan and Academic Plan
11:30 am	CE-309	**Art Gallery Community Session** Joe Sampson Emily Ramsey ~~Nelson MacDonald~~ ~~Cassie MacDonald (CBCCD)~~ Melissa Kearney	• Exhibitions • Service spaces – digital, physical, and community • Public Programming • Interactions of Art Gallery to local arts community
12:30 pm	CE-309	**Lunch with Students (Beaton and Art Gallery)** Susan MacNeil, CBU graduate/Community Researcher/Project Worker Kima Hazelwood, CBU Student (History) Jacob Cote-MacNeil, CBU Student (History) ~~Tabitha Manjuk, Art Gallery~~ Brooke Ramsey, CBU Student (Communication)	• Student experiences • Discussion of internship program and/or use of archives in course studies • Overview of work experiences • Impact on program of study or CBU experience

1:30 pm	CE-309	**Dedicated Discussion on Space and Storage** Catherine Arseneau, *Dean, Library and Cultural Resources* *Greg Davies & Deanna Manolakos – if needed*	• Physical space/resources • Digital space/resources
2:00 pm	CE-309	**Closing Session** Catherine Arseneau, *Dean, Library and Cultural Resources* (as needed)	• Provide any required clarifications • Opportunity to see additional spaces not visited in previous day's tour (if needed)
3:00 pm	CE-309	**Working Session** Review Team	• Opportunity for external reviewers to request additional meetings (if necessary), and begin working on their report

Appendix B: Sample Template for Collection Development Policy for Archives

COLLECTION DEVELOPMENT POLICY TEMPLATE (adapted from RBMS Collection Development Committee, 2017)

I. Statement of purpose of the institution and/or collection

II. Types of programs supported by the collection
>   A. Research
>   B. Exhibits
>   C. Community outreach
>   D. Publications
>   E. Others (specify)

III. Clientele served by the collection
>   A. Scholars and other professionals
>   B. Graduate students
>   C. Undergraduates
>   D. General public
>   E. Other (specify)

IV. Priorities and limitations of the collection
>   A. Present identified strengths
>   B. Present collecting level
>   C. Present identified weaknesses
>   D. Desired level of collection to meet program needs and collecting guidelines
>   E. Geographic areas collected
>   F. Chronological periods collected
>   G. Subject areas collected
>   H. Languages collected
>   I. Forms of materials collected
>   J. Exclusions

V. Cooperative agreements affecting the collecting policy

VI. Resource sharing policy

VII. Deaccessioning policy

VIII. Procedures affecting the collecting policy

IX. Procedures for reviewing the policy and its implementation

External Reviewers' Report

Kathryn Harvey, Archivist, Archival and Special Collections, University of Guelph

Laura Ritchie, Director, Mount Saint Vincent University Art Gallery

November 1, 2022

Table of Contents

Structure of Report

This report begins with an outline of the report's structure, details of the site visit, and opening observations from both External Reviewers (hereafter referred to as the "Reviewers"). Instead of dividing this report into two main sections ("Major Findings" and "Recommendations for Improvement"), it has been structured to mirror the sections in the "Cultural Resources at Cape Breton University Quality Assurance Review" self-report. That said, however, the Reviewers' report addresses the major areas outlined in the "External Reviewers' Report Elements" document and responds directly to the self-analysis and recommendations coming out of the self-report of the Cultural Resources Unit (Beaton Institute and Art Gallery only).

The Beaton Institute sections were prepared by Kathryn Harvey with input from Laura Ritchie, and the Art Gallery sections were prepared by Laura Ritchie with input from Kathryn Harvey. The Reviewers' report concludes with some overall observations. The Reviewers do not present a specific summary of recommendations—both those contained in the self-report and endorsed by the Reviewers and those suggested independently by the Reviewers—but it does clearly delineate the specific recommendations for each area examined as can be found in the Table of Contents.

Details of Site Visit

Timing

The Reviewers and authors of this report, Kathryn Harvey and Laura Ritchie, visited Cape Breton University on June 20 & 21, 2022. The meetings were largely informal discussions with the participants, though the Reviewers did lead some of the discussion to ensure coverage of all topics was met.

People and Groups Consulted

The people and groups invited to be interviewed appear in Appendix A: Site Visit Agenda, and all were present for the meetings with *the exception* of the following:

Welcome & Overview: Katherine Jones
Faculty Session (Art Gallery Focus): Todd Hiscock
Art Gallery Community Session: Nelson MacDonald, Cassie MacDonald
Lunch with Students: Tabitha Manjuk, Susan MacNeil

Although two students listed on the agenda were unable to attend, another—Madison Martell—was present.

Facilities Toured

Beaton Institute: reading room, offices, workroom, storage areas

Art Gallery: Office, storage and work areas, exhibition area, Boardmore Theatre (and basement storage)

Documents Reviewed

General

CBU Organizational Chart

CBU Academic Plan Transformation through Inquiry 2020-2025

CBU Strategic Plan 2019-2024

CBU Job Description LCR Operations Manager (May 2022)

CBU Job Description IT Technician - LCR Information Systems & Digital Strategies (September 2021)

Cultural Resource Fall-Winter 2018-2019 Deliverables Update

Art Gallery

Art Gallery Exhibition Contract (Artist Contract Sample 2022)

Art Gallery Outgoing Loan Agreement CBU Art Gallery Permanent Collection

Art Gallery Incoming Loan Agreement CBU Art Gallery

Art Gallery: Year 2 Strategic Plan Report April 2019 – October 2020

Strategic Initiatives – CBU Art Gallery October 26th – August 30th; July 3, 2019

Art Gallery Collections Policy (January 1, 2017)

Art Gallery: Strategic Resource Plans – Progress Report 1 April 2015 – 31 March 2016

Beaton Institute

Strategic initiatives – Beaton Institute 2019-2020 (August 18, 2020)

Strategic Initiatives – Beaton Institute October 26th – August 30th; July 3, 2019

Beaton Institute Archives 2018 Policies and Guidelines

Beaton Institute Archives Community Impart Report March 2016

"re: Mandatory Review Concluded," email correspondence from Sophia Geeves on behalf of Movable Cultural Property, February 13, 2014

Movable Cultural Property Short Facilities Evaluation form for Review of Category A Designated Organizations (CBU Beaton Institute 2013)

Beaton Institute 2012-2013 Annual Report

Beaton Institute Global Preservation Assessment March 2010

Library

CBU Library Quality Assurance Review Final Report December 2021

CBU Library 2019-2020 Initiatives in support of the CBU Strategic Plan

Strategic Initiatives – CBU Library October 26th – August 30th; July 3, 2019

Library Fall-Winter 2018-2019 Deliverables Update

Other Activities Related to the Assessment

Kathryn Harvey conducted follow-up one-on-one Teams meetings with Jane Arnold (June 29, 2022) and Catherine Arsenault (August 24, 2022).

Opening Observations

Beaton Institute

The Beaton Institute is the leading cultural heritage archive in Cape Breton. It is, as its website notes, "mandated to preserve the social, economic, political, and cultural history of Cape Breton Island. It is a centre for local, regional, national and global research and strives to promote inquiry through innovative academic and public programming initiatives." These are bold aspirations, and the Beaton Institute thus far has taken its role very seriously and, from what the Reviewers saw, a high degree of professionalism.

Although the Cultural Resources Unit's self-report was thorough in some respects, one aspect of the Unit's operations was considerably underplayed: that of the 2018 reorganization. As the self-report states:

> As of September 2018, the Dean of Library and Cultural Resources oversees the library, the Beaton Institute Archives, the CBU Art Gallery, the CBU Press, and the CBU Records Management and Privacy Officer. The Dean of Library and Cultural Resources reports to the Vice-President Academic and Provost. The Library and Cultural Resources Department brings together the information, visual and literacy resources, and professional services of the library, archives, records management, privacy & access, gallery and press. The unit is the primary resource for research and learning support to faculty, students, staff and community, for information access and preservation, and for creative expression. *The focus of this Quality Assurance Review is to provide an overview and assessment specifically of the Cultural Resources Unit which consists of the Beaton Institute Archives and Cape Breton University Art Gallery.* The Library completed its first Quality Assurance Review in 2021. (reviewers' emphasis, 10)

This review of the Cultural Resources Unit (CRU) includes only the Beaton Institute and the Art Gallery; however, such a substantial reorganization of the CRU as a whole is a major contributing factor to the functioning of both given that the Director of the CRU is now additionally responsible for the Library, CBU Press, CBU Records Management, and the Privacy Office. Prior to the reorganization, the Director managed only the Beaton Institute, so her presence there would have been considered 1 FTE (see Beaton Institute Annual Report 2012-2013). In addition, at the time, the unit had the support of an Administrative Assistant. As stands currently, according to the self-report, .5 FTE of the Director's time is identified as being devoted not just to the Beaton Institute but to both the Beaton and the Art Gallery (93). Furthermore, there is no longer an administrative assistant at any level in the CRU. So, with these changes, the Beaton effectively underwent a decrease of 1.75 FTE staff. While it is true that re-filling vacant positions or adding more staff does not necessarily solve all problems, as was mentioned in our introductory meeting, in this review of both the Beaton Institute and the Art Gallery, the effect of staff reduction as a result of the reorganization will be borne in mind.

Art Gallery

CBU Art Gallery is a gem in the University's crown. Its collection is under-appreciated; its staff are insufficiently empowered; and its infrastructure is lacking. Yet, with its few resources, it fills the roll of the only public art gallery on campus and drives critical discourse on visual art in the region. This review is not the place to outline the value of the arts; let us take as given that public art galleries are important: CBU Art Gallery, as a tiny branch of the University, is punching far above its weight.

Within CBU's big picture, the place for the Art Gallery seems obvious to those who recognize its potential: As a Creative Campus, one that engages creative arts, CBU needs to be bolstered by creative units, roles, and jobs. Units such as the Art Gallery and roles such as Curator, unfortunately stagnate when under-resourced or over-burdened by administration. This review highlights that, when well-

enabled, the Art Gallery can be a site not only of creativity (the way we think of it in relation to the arts), but also resource to core academic endeavors and community impact. Student-centered elements of campus life (e.g., Orientation, Teaching and Learning, experiential learning, financial aid, etc.) can connect meaningfully with the Art Gallery to everyone's benefit, if longstanding support and empowerment is in place.

Throughout the Reviewers' conversations, community members on campus demonstrated a desire to imagine a sustainable relationship with the Art Gallery, and to find out what that would look like. The Reviewers appreciate that the University endeavors to use the Art Gallery as a backdrop for activities and events that may generate public interest, and the need for campus to have visually engaging and culturally stimulating spaces for events to take place. The Art Gallery has far greater potential to have a truly meaningful role on campus.

Collections Management and Access

Beaton Institute

Response to Critical Self-Analysis (p. 19)
Until adequate staffing is supported, the collections management and access goals will not be fulfilled to a minimum standard.

Response: Reviewers were cautioned at the beginning of the site visit to avoid proscribing increased staffing as a solution to problems within the unit. Unfortunately, human resources are regularly the only resources that increase capacity in service work. Patience, attention, listening and connecting skills are required to build relationships and learn what students, faculty, and community members need. Research, writing, planning, and caring cannot be automated. Without adding human resources, at very least the current staff need to be optimized.

The unit outlines a departmental aim to "support and collaborate in those areas of shared/overlapping mandates and expertise such as collections management, information and data management, research support and access, preservation and public outreach" (35) when it comes to human resources. But the needs of the Art Gallery and Beaton Institute are discrete, and the Reviewers find that any significant overlap of personnel in these areas is unlikely to increase capacity.

The backlog at the archive is not at a manageable level. The archives currently do not uphold minimal expected professional standards which negatively impacts agreements between donors and Cape Breton University to preserve and provide access to collections. It is not possible for the current staffing levels to meet these minimum standards.

Response: Backlogs in archives are far too common; however, they are a very real concern for precisely the reasons indicated. Inability to properly steward collections, to make them available for research in a timely manner, can be a red flag for donors who may want to contribute but who are concerned their donations may not see the public's eyes for a decade or more. With the backlog at an unmanageable

level, pressure is on the staff to divide their time between accessioning[1] and processing.[2] This is a no-win situation. One way to triage incoming donations is to have a fully established collection development policy.

Appraisal of the archival collections could assist with storage/space issues but adequate staffing must be supported for this process OR moveable shelving be purchased and installed.

Response: Appraisal (or, we believe in this case, re-appraisal)[3] can be a laborious task but can have great pay-off de-accessioning materials not in alignment within the collection development policy. The Reviewers agree that moveable shelving would be a good solution to storage issues; however, the uncommon shape (curved walls) of the storage area makes this difficult. If moveable storage can be installed, we recommend a doubling of the current capacity to provide room for several years' growth. If the other option—i.e., re-appraisal of the collections—is chosen instead of or in addition to installation of moveable shelving, then the re-appraisal of holdings should only take place after the Beaton Institute completes a detailed up-to-date collection development policy. More on this will be addressed in the "Reviewers' Findings" section.

There is no pro-active collecting happening and as such many collections are missed and lost. A return to the mandate of the Beaton Institute to complete field work and recordings should be made a priority.

Response: Completing a collection development policy can also factor in here by helping to identify gaps in collecting as well as assist in the re-appraisal of currently held archival materials. As for pro-active collecting, the Reviewers recommend that the Beaton Institute consider placing a moratorium on acquisitions until such a time as the collection development policy is in place. Furthermore, Beaton Institute staff not be actively engaged in field work and recordings given the enormity of other immediately critical work: description of its backlog as well as accessioning and description of its increasingly large new donations. However, oral histories might well be undertaken by students in the Bachelor of Arts Community Studies program which includes community-based research and work placements.

Participation in externally funded projects has created increased expectations on staff without the capacity to complete the work in an ethical or competent manner.

Response: The reviewers were impressed by the number of grant-funded positions, and this speaks very highly to the skill of the Dean and the Archivist in researching and writing the applications. However, such projects put pressure on the permanent staff, particularly the Archivist, because not only does it take considerable time to prepare the applications, but it also takes time to train project-staff and report back to the funding agency. Furthermore, the need to apply for so much outside funding for what is

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[1] Accessioning: recording all pertinent information about new donations to establish a bare minimum of intellectual control over the materials for Beaton Institute staff to know where on the shelves donations are, when they came in, who donated them, and roughly what they contain.

[2] Processing: also known as arranging and describing collections; this is a core archival activity that goes beyond the bare minimum of data created during accessioning; during processing finding aids which allow researchers to be more or less self-sufficient in searching—depending on the quality of the finding aids—for relevant materials are created.

[3] Appraisal concerns selecting materials for retention, usually during accessioning new donations. Re-appraisal is conducted on already established collections to weed out what no longer or never did coincide with the collection development policy.

really core archival work, speaks to the need for additional permanent staff. One permanent position would be beneficial in that it would reduce staff turnover for work to complete basic archival functions; it would also relieve pressure on permanent staff to keep training new staff for short contracts. See Cultural Resources Administration section for expansion on this recommendation.

Reviewers' Findings

Collections Management and Description

The Reviewers were impressed with the collections of ethnocultural materials, including materials pertaining to the Gaels, Mi'kmaq, African Nova Scotian, Jewish, Acadian, Ukrainian, Lithuanian, Polish, and Italian communities. They encourage to continue representing the diversity of communities on the island within the collections. Ensure, though, this is done strategically and sustainably.

The Beaton Institute's self-report indicates that "The archive accepts donations from a variety of donors based on its collection policy" (15); however, the most current "Beaton Institute Archives: 2018 Policies and Guidelines" provides at most a description of its present holdings' "collection strengths" without providing any parameters for what should be included inside and outside the scope of its collecting. The Beaton Institute has laudable aspirations as to "represent the cultural, linguistic, and industrial heritage that spans the entire Island" (Beaton Institute Policy Guidelines, 2); however, given its current physical storage capacity and the number of staff available to accession, arrange, describe, preserve, and provide access to the materials, some difficult decisions will have to be made about what to keep/accept and what might be left for other collecting institutions to acquire.

Collection Cataloguing and Processing/Collections Access: Online, Reference, and Exhibition

The Reviewers want to emphasize that processing work requires specialists trained in archival arrangement, description, and preservation. This is not the type of work that should be parceled out to students or others with no archival training, which is often the case when grant-funded processing projects are undertaken. Similarly, rare books require special cataloguing knowledge which is very different from copy-cataloguing. Currently these rich resources are searchable only through the antiquated card catalogue. They should be made available through Novanet as should all remaining archival collections which are not currently recorded in the consortial catalogue. The Digital Archive does allow researchers to do more finely tuned searches for archival materials; however, clean-up of the records is required: e.g., why the two identical entries for "Men of the Deeps" [CA BI Mg 15.28] and an empty entry called "07B.005"? These appear near the top of the browsing list and can definitely be confusing for researchers.

The Reviewers are interested in how reference statistics are collected since the number of inquiries seems very high for an institution of the Beaton Institute's size. We're not to say the approximation is inaccurate; it's just that numbers alone ("2500-4000 requests annually") do not tell the whole story. For example, how many of these inquiries were solely directional versus research-intensive consultations?

Donations and Acquisition

It is clear—from the critical self-analysis and confirmed during the site-visit—that there has been a recent significant increase in acquisitions. The Beaton Institute is taking them so they do not get destroyed; however, staffing is not currently present to ethically steward the incoming materials and current holdings. Of particular concern is the lack of storage space for new donations, a critical issue which must be addressed. Collecting must be done in a strategic, planned manner even if donations—as they usually do—are passively acquired (i.e., the archivist did not go out and actively solicit the materials). This situation is one that can be mitigated by having a proper collection development policy such as one adapted from a template produced by the Rare Books and Manuscripts Section of the

Association of College and Research Libraries in Appendix B: Sample Template for Collection Development Policy for Archives. Such a policy will be necessary as a tool to guide any de-accessioning that might occur as a result of re-appraisal. Nova Scotia is fortunate to be one of the few provinces and territories to have a [Cooperative Acquisitions Strategy](#) in place which could help facilitate identification of other potentially suitable archives for the transfer after any de-accessioning. A core precept of archives is to keep materials as close as possible to their origins and the quite natural desire is to keep Cape Breton history on the island, but it also must be recognized that trying to be everything to everyone is an impossible task.

Reviewers' Recommendations

- To help develop and manage collections more efficiently, a solid collections development policy must be implemented **and** followed.
  - Consider implementing a moratorium on donations until the collection development policy is written.
  - Re-appraisal of collections should be done only after the collection development policy is instituted. This policy will inform all re-appraisal work.
- Beaton Institute staff should not take on fieldwork and oral history recordings; however, they could explore the possibility of having students in the [Bachelor of Arts Community Studies](#) program take on this activity as part of their coursework.
- Keep grant-funded projects to a sustainable level (i.e., consider the time to write the application, train and supervise project staff, report back to the granting agency, etc.) and move toward not relying on externally-funded projects for core archival work.
- Avoid assigning archival processing projects to non-specialists; those who undertake processing projects should have at least a bare minimum understanding of the complexities of archival arrangement and description.
- Develop a plan to catalogue the rare books and other archival materials not already included in Novanet. This could involve utilizing current cataloguing expertise in the Library, but additional training in rare book cataloguing will need to be provided.
- Clean-up AtoM records to better facilitate user access.

Art Gallery
Response to Critical Self-Analysis (p. 23)
*Note: Reviewers assume that the heading "Stakeholder Input" on page 23 is a typo.

<u>Unit observes limited storage capacity implies storage space remediation is required to continue accepting donations</u>.

Response: Reviewers concur that permanent collection storage space is limited in size and condition. Lack of adequate storage is a collections management concern, where permanent collections objects are threatened by handling constraints and substandard environments. Reviewers encourage framing the need for remediation with the institutional fiduciary responsibility to those objects already accessioned into the collection, instead of the limit on new acquisitions. With storage space at its limit, no acquisitions committee in place, potential need for collections policy updates, and several other administrative and operational constraints, a moratorium on acquisitions would help unburden staff to attend to more pressing activities (including the remediation itself).

Unit indicates improvements to storage vaults are required to increase the limit of capacity for providing learning opportunities.

Response: The Reviewers agree with the sentiment that capacity for providing learning opportunities via permanent collection objects needs to be increased. While increased storage space is required to maintain an adequate collections care environment, the reviewers disagree that the storage vaults should be used as access sites. More on the use of storage spaces is outlined below.

Increased staffing appears the most efficient way of expanding the Art Gallery's capacity for providing learning opportunities—the reviewers encourage acknowledgement that no extra space or physical storage system can match the efficacy of having careful, slow art handling and movement practices executed by trained collections staff and including the human resources necessary to appropriately track and report on object movement.

Unit indicates digital scanning equipment and space for documentation of works is needed.

Response: Given the contemporary context (post-pandemic, online) and the prevalence of digital engagement in curatorial programming, the reviewers wholeheartedly agree with any capacity-building investments that encourage the digital turn. Investment in the equipment necessary to create valuable (and museologically appropriate) digital assets is warranted. The question of space for documentation is equally relevant, but is, moreover, imperative to consider in light of how collections storage space is currently being used for multiple activities (more on this below).

Unit indicates that current collections management system (CMS), CollectiveAccess—herein after referred to as the CMS database, needs to be replaced.

Response: As per above, the Reviewers concur that investment in efficient digital tools is a priority. Having a CMS database that is easy to use and compatible with institutional needs is a priority—for CBU Art Gallery, a searchable, online database that can also track location, condition, reference information, etc. Is recommended. The Art Gallery staff know best what tools are suitable. The Reviewers encourage that a CMS database be given budget priority, as it is central to collection activities.

Reviewers' Findings

Collections Description and Policy

The CBU Art Gallery's permanent collection is significant and underappreciated in its size and scope. In practice, however, it does not appear to be the "principle resource in cultivating an appreciation for the arts" (p.19).[1] As the only museum collection containing Certified Cultural Property in Cape Breton, the Art Gallery holdings have inherent value to the region, and should be prized by the University. By virtue of its collection, the University is positioned to be a champion of the region's cultural heritage.

The utility of the collection, outside of preservation, is correlated to the nature of the holdings which can inform, to a great extent, the strategic goals of the Art Gallery as a public facing service organization. A sampling of works by significant Canadian artists bolsters potential to study Canadian Art History, whereas an extensive catalogue of works about subjects specifically relevant to the region can enhance local initiatives in various disciplines. The Gallery's current mission to "promote arts appreciation, visual literacy, and critical scholarship" is too broad to be useful as a defining parameter of collecting activity. Similarly, there lacks a protocol that empowers the Art Gallery to direct art-related activities on campus; Reviewers found a major collections management issue in the presence of artworks on campus that are not under the Art Gallery's care. The University will benefit from clear and well-supported policies about cultural material on campus (e.g., outlining at what moment the Art Gallery should be consulted when an artwork or artist's work comes into discussion, whose responsibility it is to install and care for objects

that are not a part of the permanent collection, what are the limits of service the Art Gallery will provide for non-collection art initiatives, etc.).

While there is a Collections Policy (2017), there is little definition of areas of collection interest. Creating a collecting plan, and clear policy outlining the limits of what will be added to the collection, will go a long way in communications with the University and broader community about the value of the collection to both Art Gallery and University aims.

The Collections Policy (2017) is drafted under the authority of the Director, Cultural Resources. This Document needs to be updated with clarity around authority under the new (or future) staffing structure.

The current policy does not include a statement on facilities, security, and specific environmental standards in place. The Reviewers observed that access to collections storage came up as an issue in several different conversations. Where policy is concerned, documented security standards and protocols for access will support intra-institutional communication around collections safety. (More on collections stage spaces below).

Collection Cataloguing and Processing
While the Collections Policy articulates an Acquisitions Committee as central to the process of bringing works into the permanent collection, Reviewers learned in conversation that the committee is defunct, and that acquisitions are "in limbo." There were a few reasons noted for this, including the lack of capacity to store new works, and the lack of capacity to steward the extensive acquisitions process.

It is important to note that, as a Category A designated institution (by Movable Cultural Property), CBU Art Gallery is permitted to apply for Certified Cultural Property Export Review Board (CCPERB) income tax certificates for eligible donations. The process of compiling and submitting CCPERB applications is extensive and heavily burdensome.

Reviewers found no indication that there is a system of standard documentation of acquisitions/accessing in place (i.e., deeds of gift; assignments of exhibition right, etc.) and the extensive capacity required to generate and maintain such documents is worth noting when considering the resources required to maintain the permanent collection. An updated CMS database can help with the standardization of collections-related documents.

Collections Access: Online, Reference, and Exhibition
Reviewers found that the Art Gallery exhibition spaces are not the primary venue for access to the permanent collection. Exhibitions of contemporary work by visiting artists or from the community dominate the exhibition schedule—as is appropriate to the curatorial program of a public gallery. Where a larger institution may have exhibition space dedicated to presentations of permanent collection works, the Art Gallery is limited by the environmental condition of its main display space: campus buildings (e.g., works in the permanent collection that are certified cultural property cannot be displayed outside the strict environmental and security conditions of a museum setting). In the absence of display space, campus community find greatest access to collection works through the online database, virtual exhibitions (e.g., collections on the website), and through special requests to view the collection in storage.

Art Gallery staff note that there is not enough staff capacity or working space to accommodate the ideal amount of access requests, and this limitation is hindering connections and learning opportunities. Upgraded CMS database (accessible by the public online) will help with this, as will dedicated space (see

below). Ultimately, the extent of available human resources will continue to determine the limit of access.

Other

The Reviewers found under "Benchmarking" (p. 22) notes on survey responses about programming and activities that are not necessarily relevant to collections management. Number of donations and reference requests may not be the best benchmarks, either, by which to measure success of collections management. Object deterioration, conservation requirements, loan requests granted vs. denied, display rate, movement, placements on campus, reproduction rights requests, published references, might all be better measures of collections management.

Reviewers' Recommendations

- Draft or revise statement, for inclusion in policy, on how the permanent collection is connected to the Art Gallery's mission.
- Draft an addendum to Collections Policy outlining governance over and responsibility for artworks on campus that are not accessioned in the Art Gallery collection; Develop protocol in consultation with stakeholders on campus (e.g., maintenance, Development team, president's office, University Relations, etc.).
- Draft an addendum to Collections Policy outlining a collecting plan, including defined areas of collecting activity, "desiderata" list, and other hard parameters limiting collections content.
- Draft additional Collections Policy clauses on collections access and security, including protocols for service providers and private contractors engaged by other units.
- Restarting the acquisitions committee and meet at least once per year.
- Invest in digital scanning equipment.
- Remediate permanent collection storage spaces. (See Reviewers' Recommendations, below)
- Create and maintain space for groups/researchers to access collections holdings other than storage vaults. Such a space would address other unit goals, including the need to increase the ability to provide learning opportunities, and to have a space for collections object documentation.
- Institute a moratorium on acquisitions, even if only for a year.
- Update collections management system (database platform) and online access to it.
- Support reallocation of human resources to ensure there is adequate staffing to accommodate safe and consistent access programming that will sustain campus (student and faculty) connection with the collection.

Service Spaces – Physical, Digital, and Community

Beaton Institute

Response to Critical Self-Analysis (p. 28)

As the Reviewers came to understand, physical space on the campus is a serious concern for everyone, and it is definitely true for the archives.

Physical Spaces

The location of the reference desk is not ideal. It can be intimidating to visitors.

Response: With the reference desk located at the back of the room, it is not immediately obvious to researchers where they should go for assistance. The desk should ideally be placed closer to the front door.

Need for more electrical outlets and updated furniture for students and researchers to charge their laptops.

Response: Agreed. The Reviewers recognize that structural change is an expensive proposition; however, any workarounds that comply with health and safety standards should be employed.

Dedicated space for either finishing food and drink or garbage/recycling on entry to space.

Response: The Reviewers recommend placement of garbage and recycling bins just outside the reading room door (or in another suitable spot) so researchers can easily dispose of their food and drink containers before entry into the Beaton Institute space. A dedicated space within the reading room for researchers to finish food and drinks is highly discouraged.

More individual self-scanning stations required as well as a dedicated listening station for AV content

Response: Before implementing self-scanning stations, a policy about use of such should be developed. Damage inadvertently done by researchers not using proper handling techniques makes destruction of unique materials a greater possibility than when scanning is done by trained staff.

The Reviewers also noted that due to lack of processing space, staff are having to use public reference areas to do their processing. This is definitely not an ideal situation.

Increased physical storage capacity through either (or a combination of) more physical storage space, reappraisal initiative to reduce overall volume of collection, or moveable shelving.

Response: See discussion in the Response to Critical Self-Analysis (p. 19) section.

Digital Spaces

Digital space is needed. More entries in the Digital Archives, more digital storage space, and decommissioning old servers are recommended.

Response: The Reviewers agree that as archives evolve, they should embrace the opportunities to meet their researchers where they are: primarily online, at least initially. This requires a lot of work. Expanding the use of AtoM and developing a digital preservation management plan are two key components of this work.

Create a schedule for social media postings and assign staff members/students/contract staff, possibly on a rotating basis, to take charge of individual posts to promote regularity of postings and so as not to burden a single individual with all social media.

Response: Creating a schedule and rotating duties amongst staff is a good idea; however, the reality is that these plans can easily get derailed, particularly if there is not unit-wide buy-in. Writing effective posts for social media is an art and a skill which some staff may not have or be interested in acquiring. Furthermore, there is something to be said for only two or three people responsible for posting because the archives' voice will be more consistent.

Digital collections, sound and moving image collections management, and file management is not supported due to lack of a dedicated Archivist or Technician with these specific skills. There is potential for loss of records.

<u>The CMS in the Digital Archive / AtoM system should be more fully utilized. More attention to digital storage concerns such as outdated servers must be resolved. [4]</u>

Response: The reviewers believe that too much is being asked of current staff. Like arrangement, description, and preservation, digital collections management and electronic records management are specialized competencies. We are aware that there once was a half-time Digital Archivist (36) on contract and that the Beaton Institute receives digitization support from the Centre for Cape Breton Studies (CCBS) for sound and moving images. While the CCBS is a state-of-the-art facility, it is no replacement for a permanent Digital Archivist or a Digital Technician dedicated to the CRU. Someone in this field also trained in archival work would take considerable pressure off current staff. Such a position would provide continuity and structure in the management of all electronic records and digital collections and could take a lead in the development of a digital preservation management program. The Reviewers recognize that, additionally, if the Beaton Institute's IT needs continue to be met primarily internally within the unit, the Digital Archivist/Technician would also have primary responsibility for managing the servers. Such a position should be full-time, and if feasible could also manage the digital collections/collection management needs of the Art Gallery.

During the on-site interview process, the Reviewers were also made aware that the Beaton Institute does not have an institutional Zoom account which made it difficult working with First Nations community elders because they do use it.

Reviewers' Major Findings

Physical Space - Public

As the self-report notes, "The archive has a relatively large reading room with eight tables for researchers to work. The spacious front desk includes two work spaces for the Archival Reference Assistant and student assistants" (24). While this is true, in the Reviewers' opinion the space is not configured for optimal service. Located within the reading room, the classroom-type set-up is not conducive to conducting classes while there are researchers at the tables, and if the Beaton Institute closes the reading room during classes. A far better set-up would be to have a designated classroom space, possibly even constructed within the archives reading room.

Physical Space – Work areas

According to the self-report, "The Beaton Institute maintains five offices in the hallway across from the workroom. The offices house the Archivist, Archival Research Assistant, Archive Technician, University Records and Privacy Officer, and project staff. Space pressures from within the University have recently seen a renovation where an additional five offices were created, and these are used to house faculty and/or staff" (25).

On the walk-through of the Beaton Institute, the Reviewers saw first-hand the cramped space in all areas of the Beaton Institute except the reading room. The "workroom" really isn't one because materials are stored (temporarily) on the tables, making it impossible for staff to use the space as intended. Even the assignment of two or three of the Beaton Institute-adjacent offices would improve working conditions of staff who could benefit from using the space for certain types of processing or research work, instead of conducting such work on the reading room tables.

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[4] These two recommendations come from the "Collection Management" section but deal with digital spaces so have been moved to this section of the Reviewers' report to simplify and focus specifically on digital capacity.

Physical Space – Storage

This topic has already been addressed in the Collections Management and Access section. However, it is worth repeating here (since it is such a critical issue for archives) that, even knowing how pressed the campus footprint is relative to space demands, for the Beaton Institute to thrive, it must have a place to store its holdings safely and securely.

Digital Space

The number of followers on social media is very impressive for an institution of the Beaton Institute's size and specialty. It was pointed out during the on-site review process that the Digital Archivist, whose ten-year contract was not renewed in 2019, was the primary individual posting to social media. The loss of this position puts further burden on remaining staff whose time is already spread very thin even if preparation of some social media posts is given to the students as a learning opportunity (32). We note that the self-report states that the Beaton Institute's "[ability] to provide a social media program [is not] as robust as in the past – posts continue sporadically and receive excellent feedback from the public" (33). Given the number of followers, it is disappointing that such posts are more sporadic, particularly since student input indicated that they "found it easiest to navigate the collections through social media rather than the Digital Archive or physical finding aids and research tools" (18). Although one post a day may not make the best use of staff time, having a regular social media posting schedule that includes 2-3 posts a week might be considered. The reviewers are also surprised that no links to the Beaton Institute's various social media channels are included on its main page (https://www.cbu.ca/community/beaton-institute/). This seems like a lost opportunity to share such information.

Service Hours and Location

Given the size of the Beaton Institute staff, the number of open hours must be difficult to maintain. As noted in the self-report, "With current staffing levels it is difficult to maintain these hours consistently as there is no support for sick days or vacation" (25). This is a concern because it once again demonstrates how thinly spread staff time is. The more tasks an individual is responsible for (particularly contract and student staff), the greater the likelihood one or more will be left along the wayside even by the most diligent.

Community

The Reviewers commend the work the Beaton Institute is doing/partnering in and for the communities it serves—notably the recent work on documenting Polish communities on the island. Significant steps towards description and digitization of materials from the Gaelic, Acadian, and First Nations communities are also noteworthy. The Reviewers encourage further work on materials from the region's ethnocultural communities.

Reviewers' Recommendations

- Reconfigure the space in the reading room
  - to support a reference desk closer to the Beaton Institute's main entrance.
  - to provide a closed-in seminar room in which to conduct classes so as not to disrupt researchers in the reading room.
- As soon as possible release some of the non-Beaton Institute administration/faculty/staff offices in the Beaton Institute area to provide more space for staff to conduct their work, or make these offices available to faculty with the closest ties to the Beaton Institute's programming.
- Do not use tables in the workroom as temporary storage.

- o Find an alternate, isolated space for incoming donations to mitigate against bringing into the archives any mould or insect infestations.
      - o Freeing up these tables will move processing from the reading room back into the workroom where it belongs.
  - Shortcomings of the physical storage capacity have been addressed under Beaton Institute above. In short, more physical space is needed if the Beaton Institute is to continue as a vibrant, responsive archival repository with growing collections.
  - The Beaton Institute's IT capacity and digital collections management both need attention, not just from a staffing perspective but also from a thoughtfully planned upgrade of its technical infrastructure: servers; updated computers; equipment such as large-format and overhead scanners; and software (for instance, an institutional Zoom account).
  - The Beaton Institute already makes use of social media such as Facebook, Twitter, Instagram, YouTube, and Soundcloud. There should be prominent links from the Beaton Institute's website to these channels.

Art Gallery

Response to Critical Self-Analysis (p. 31)

Unit indicated need to increase physical storage space, moveable shelving, and flat storage.

Response: Visits to both main collections storage spaces made clear that there is not enough space to safely house all the objects currently accessioned into the collection. Reviewers concur that more storage space, and more efficient maximizing approaches to storage units (I.e., shelving, and flat storage) is required.

Unit noted a critical need to refit the dividing wall between office space and main Gallery vault.

Response: At the time of the site visit, it was noted that a work order was already in place to have the wall and doorway refitted. It is assumed that this work has subsequently been carried out. Reviewers encourage consideration of the need for this refit as an anecdote exemplifying the cost of undertaking work without due consultation with Art Gallery staff. (Had there been a mediated consultation between contractors and the Art Gallery staff, the issue—having a passageway too small to accommodate the movement of artwork into vault storage—would have been addressed before any initial work was undertaken.)

Unit noted need for improved digital storage capacity and platform for collections management.

Response: As per above, re: online collections access, Reviewers concurred that a new platform for collections management (CMS database) is required, particularly where there is a need to keep the collection accessible digitally—online. Similarly, the need for digital storage space is ongoing and will only continue to grow. Investment now will minimize the need to make costly changes to asset management approaches later (as it is inevitable that digital assets will increase in number and the need to preserve them will not decrease).

Unit noted the need for Equipment for digital scanning of works.

Response: As per above.

<u>Unit observed that the Art Gallery's library is underused and recommended new seating and additional, warm light to encourage visitation</u>.

Response: Reviewers find that the Art Gallery staff know their space, and how it is used, best, and were pleased to hear that knowledge confirmed by the students who remarked that they missed the seating area in the library. Reviewers concur that the space should be designed to accommodate the way it can and will be used.

It is worth noting that the Reviewers were made aware that Art Gallery staff was not consulted at all steps of the architectural and design process in the recent Art Gallery space upgrades. This is very unfortunate, given the cost now required to remediate. More about communication and consultation below.

<u>Unit indicated that additional staffing would assist in improving public communications</u>.

Response: Reviewers agreed that the number of regular tasks undertaken by the two core staff people prohibit optimal public communication, but moreover the development of digital content more meaningful than promotion. Reviewers interpret the suggestion of additional staffing not just as a response to traditional marketing and communications needs, but as a necessary address to lack of sustainable online engagement activities. Reviewers agree that additional staffing would improve conditions. See Cultural Resources Administration for elaboration.

Reviewers' Major Findings

Physical Space - Public

Reviewers found the Art Gallery public space—the exhibition space—to be inviting and carefully maintained. The curator has produced creative solutions to the lack of Gallery moveable walls (a hinderance to configuration of the space and limitation on programming). The glass wall feature, although nostalgic, is taking up potentially usable exhibition space.

The space around the reception desk is beautifully engaged for small installations, and the Art Gallery library shelving makes the space look accessible. Unfortunately, the lack of seating for visitors prohibits the space being used.

There is an exit in the main gallery space that leads directly out of doors, which is not alarmed. This is a major security concern, as well as a potential environmental hazard to gallery holdings.

Reviewers learned that there are visual arts courses taught on campus that offer opportunity for community engagement, but those course offerings are limited in part by lack of studio space. There is an opportunity here to create cross departmental efficiencies through the creation of a dedicated, multipurpose workspace.

Physical Space – Storage

The theme of insufficient storage space on campus was recurrent throughout the Reviewers' site visit. Unit reports repeatedly outline spatial issues among operational challenges. Storage for the Art Gallery is undoubtedly insufficient to collection it stewards.

Vault storage under the seating in the Boardmore Theatre, which holds 20% of the collection, is at capacity and is problematic on a few fronts: below grade situation invites moisture and a dehumidifier cannot be used; access is restricted by Boardmore scheduling; racks are not in prime condition;

plumbing from women's washroom is directly overhead; and there are stairs impeded safe art movement paths. Currently, there is no regular inspection conducted of this space.

The main storage space, adjacent to the Art Gallery exhibition space, is similarly lacking. Security is an issue where maintenance workers and contracted service provides require access to the art storage room to get at smaller rooms within the storage space. Without keypad or fob entrances, it is impossible to track who has had access to these areas and as such difficult to consider them monitored. It is impossible to control behaviours of people accessing this space without the presence of Art Gallery staff (e.g., workers leave items propped up against artworks or bang into and move stored work, unaware that they are contributing to the deterioration of museum holdings). Lacking capacity for that kind of supervision, or site visit coordination, entry recording keys are recommended.

There is cause for concern over the workroom also sharing space with collections storage. Building supplies and materials (e.g., cleaners, paint, tools, etc.) should be stored and used elsewhere. Within the art holdings areas, the storage vault was dusty, evidence of pests, and not conducive to museum standard care of the objects within, let alone that expected to be upheld by a Category A designated institution[2]. The fact that a single object of value is held offsite in bank storage indicates that the storage area is neither secure nor environmentally stable enough to hold a collection. It is likely that conditions would be swiftly remedied if activity in vault storage was limited to storage.

A rack system for holding two-dimensional works is essential to the maintenance of framed objects (which are currently housed in bins), particularly those with gilded and ornate frames.

It was suggested that the Art Gallery does not have too many matting or framing needs, and as such does not keep a matting/framing workspace. With a collection of this size, however, having the capacity to regularly frame and unframe (particularly works on paper that would also require matting) could create major savings in storage space.

The Art Gallery lacks a comprehensive facility report that would go a long way toward communicating the status of the environmental and security standards in place (and subsequently towards clear articulation of needs for improvement). Compilation of a standard report (such as the American Alliance of Museums General Facility Report, or the Registrars Committee of the American Association of Museums Standard Facility Report) would be a beneficial exercise in becoming intimately acquainted with collections' space status and deficiencies.

Digital Space

Increasingly, cultivating the digital context as a site of community engagement is imperative, as the field where both off campus and on campus stakeholders can engage with the Gallery. As its digital forum, the CBU Art Gallery website is imperative. While the link to an online collections database does create an extended digital space wherein the Gallery's curatorial activities can reach a broad audience, the limitation to a page among the CBU large framework is a hindrance. The Art Gallery's capacity as a museum and a site of academic freedom would be emboldened by a web portal that is not bound by the aesthetics and prescribed wayfinding (exploratory path) of the University brand.

Social media platforms are also crucial avenues for engagement. Reviewers noted several instances where the work of developing content for, and maintaining engagement with, social media was described as a challenge due to insufficient staffing. No longer can social media be considered strictly

promotional tools: the development of meaningful content for social media platforms is a skill that requires not only expertise but attention. Reviewers observed that the Art Gallery is disconnected from the University's social media channels as they remain too taxed (and slow) to keep up with needs beyond occasional promotion.

Digital storage space, as mentioned above, is required to maintain the collection of assets that make up the Art Gallery's digital content.

Service Hours and Location

Reviewers observed several instances where services hours came up as a barrier to engagement. Increased hours of operation were suggested (p. 35), though the problem may not be the number of hours. Community members suggested that the 9am-4pm culture of campus life is not conducive to engagement: the business community cannot come during those working hours and as such one-time events held in the evenings are appreciated.

Similarly, access to the collection or to Art Gallery staff by appointment is appreciated to meet the needs of students, researchers, and faculty bringing classes. Unfortunately, this kind of service is administratively burdensome.

In short, everyone wants more opportunities to connect with the Art Gallery (to access its programs, knowledge, and collections) and the Art Gallery is eager to offer those opportunities but does not have sufficient resources.

Community

Reviewers noted insufficient institutional acknowledgement that CBU Art Gallery is the only public art gallery in Cape Breton, and as such is playing a huge role in arts education, cultural heritage, and contemporary culture beyond the Campus. Much of that is done by the Curator through outreach activities. Activities benefiting campus, including the Proleteriart exhibition and the Unicorn café, are equally valuable in community.

The Curator acknowledges that outreach is currently prioritized over on-campus exhibitions—engaging the public is priority. Reviewers see the extensive human resources required to develop and coordinate programs and to create and manage social media content (as just two examples of activities which could be full-time roles). The need to maintain these activities for the sake of community trust taxes the current staff beyond their capacity.

Offsite activities engage the downtown core, cruise ships, and the First Nations communities, bolstering many aspects of the University's mission. As a public facing branch, the Art Gallery is a prime resource to institution as a whole—a resource whose potential is currently undervalued. Increasing the gallery's presence in community, and maintaining trust there, means taking activities off campus, and that will require resources (primarily human resources). Partnership opportunities with NSCC, with Eltuek Arts Center, and with the artists' studios are extensive. With no artist-run centre in the region, there are not enough venues for local artists to exhibit their work. Critical discussion about art, and art writing, is happening exclusively through the Art Gallery. In that way, the Art Gallery is meeting a need, and can continue to do so, expanding its impact, the more it is enabled.

- Remediate permanent collection storage space.
- Refit dividing wall between workspace and storage space.
- Physically delineate workspaces for collections documentation (scanning, photography), non-collection-storage, and research/reference use, keeping artwork storage separate from any other activity.
- Invest in movable storage, ideally racks for two dimensional, framed artworks.
- Invest in flat storage.
- Invest in digital scanning equipment.
- Recreate reading are near Art Gallery library.
- Compile a standard facility report and update it annually.
- Resource activities online and in-community with increased staffing.

Learning and Research Support Services

Beaton Institute

Response to Critical Self-Analysis (p. 34)

Current demand for academic and community connections is greater than current staffing allocation and hours of operation can meet.

Response: This is accurate and in one respect a good problem to have in the sense that it reflects well on the Beaton Institute's reputation. Yet, this known excellence can also set up false expectations. It is important to track actual demand in ways other than anecdotal evidence. An excellent resource for tracking a wide variety of archival public service statistics is the Society of American Archivists-Association of College Research Libraries/Rare Book and Manuscripts Section Joint Task Force on Public Services Metrics.

More professional development specific to teaching and primary source literacy required. Staff could develop enhanced instructional skills that help to incorporate collections into courses/assignments.

Response: Professional development opportunities for staff should certainly be encouraged; however, staff should be cautioned against investing too much energy in instructional skills development beyond current capacity until the more immediate needs of collections processing are in hand.

Invest in greater processing support for collections to connect and serve the academic and general community.

Response: Already dealt with in the Response to Critical Self-Analysis (p. 19) section.

A specific LibGuide or additional guides to resources and additional digital content made available to researchers.

Response: The creation of LibGuides and more regular attention to social media posts are solid goals; again, however, staff capacity must be considered and realistic schedules put in place.

Dedicated staff to administer social media and reinstate the highly successful daily post that provided huge engagement.

Response: Daily posting is an ambitious long-term goal. Before reinstating this practice, a review of time commitment to return on the investment should be completed. The Reviewers believe that "huge engagement" is not accounted for in the number of followers alone. Other evidence should be

examined such as counts of the number of reference questions asked through social media, a poll of researchers about their level of awareness of the social media presence, etc.

Reviewers' Major Findings

The Beaton Institute is perhaps at the forefront of Canadian undergraduate education in archives with its connections to the History Department and the Bachelor of Arts Community Studies program. The Reviewers learned through interviews with both faculty and students that these close academic relationships to the Beaton Institute are greatly valued and align closely with CBU's Strategic Direction 1 (Invest in Students).

To deal with the mismatch of staffing levels and learning and research service expectations, adjustments will have to be made either to the Beaton Institute's staff, faculty, and community members' own expectations in delivering such extensive support, or to the configuration of CBU/Beaton Institute staff responsible for these initiatives. This might be an ideal opportunity for the Beaton Institute and the History program to leverage a joint-appointment faculty member (new or existing) with the Beaton Institute to co-ordinate/co-supervise the Archives Internship and deepen the existing History-Beaton Institute course offerings.

The Beaton Institute has also been making good progress toward Strategic Directions 2 (Champion the Island's Prosperity) and 3 (Indigenize the L'Nu Way) as it engages with Cape Breton's various communities. However, such pedagogical initiatives take a considerable amount of time to prepare and deliver, and this fact must be kept in mind when considering all the other core archival work that needs to be done as well—most importantly, arranging, describing, and making accessible the backlog and new acquisitions of archival material. Until materials are processed, they will be unusable even if large numbers of faculty and students want access.

Professional development and training are necessary in order for staff to keep up with current tools and trends in archives, but the Reviewers caution against pursuing such opportunities in an ad hoc fashion. The unit should have a plan for which skills each staff member should pursue as part of their role. Such a plan can help focus the Beaton Institute's staff capacity development; it can also mitigate against spending a disproportionate amount of time on it over other practical tasks. Many good, free resources are available such as the following:

- ➢ Teaching with Primary Sources Collective
- ➢ Guidelines for Primary Source Literacy (developed by the SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy (JTF-PSL))
- ➢ Library of Congress resources on Getting Started with Primary Resources
- ➢ National Archives and Records Administration DocsTeach
- ➢ TeachArchives.org

Reviewers' Recommendations

- Keep statistics about time spent on learning and research support services to track staff time on these initiatives. Doing so can help bolster the case to senior administration that staffing levels are not commensurate with demand.
- Complete a skills assessment of current staff and a gap analysis of required expertise in order to develop a unit-wide professional development and training plan.
- Focus staff time on high-impact tools and content for researchers whether these be social media, LibGuides, or other means.

Art Gallery

Response to Critical Self-Analysis (p. 35)

Unit reported the need to increase opportunities for faculty and students to connect with the Art Gallery (the collections and its staff).

Response: Reviewers agree that the number of opportunities for faculty and students to connect with the Art Gallery is limited by its resources. Current Art Gallery staff can easily enumerate potential ways to increase connection, and ways to maximize impact on campus. Creativity and programming are not lacking here—person-power (capacity) and physical space in which to keep the collection (both permanent and temporary) safe, are the limiting factors.

Unit suggested that improved access to storage areas would be a benefit.

Response: While the unit gave the example of "guided tours" of facilities, suggesting an acknowledgement that supervision is required in storage areas, the Reviewers feel that the storages areas as they are configured are not conducive to visitation by any group, particularly not class-sized groups. There is too little room for movement within the storage areas, and already there is an issue with non-collection items (potential contaminants) being housed among collections holdings. Reviewers do, however, encourage the sentiment that increasing opportunities to view select 'behind the scenes' activity (and collections artworks that are not on display) constitute valuable audience engagement. Access to collections increases campus awareness about the Art Gallery, its purpose and utility.

Unit recommended investment in a new CMS database to improve online access to collections.

Response: See above. Reviewers concur that a new CMS database will improve access and learning opportunities. Any tool that facilitates self-directed engagement with Art Gallery holdings (by either students or faculty) creates value and expands the Art Gallery's capacity.

Unit noted the need to have dedicated staff for social media and webpage content and delivery.

Response: See above. Reviewers concur with the notion that more staffing is required to meet the demands of the contemporary digital context and institutional offerings there. Rather than commit long-term to a position dedicated to digital content development and delivery (online engagement, public communications, website, and database management, etc.), Reviewers recommend immediate review of the entire staffing structure across the Cultural Resources Unit. Special emphasis may be placed on resourcing temporary, term contracts for students (as student employment increases campus engagement), but term positions cannot be considered long-term solutions without consideration of the capacity required to regularly re-staff and re-train. See below under Cultural Resources Administration.

Reviewers' Major Findings

In general, Reviewers found areas of note pertaining to learning and research support offered by the Art Gallery to be addressed under both Collections Management and Service Space review sections.

Non-CBU Service

Engagement activities that can be considered Professional and Community Connections (p. 34) have been addressed under "Community" as a "Service Space."

It warrants repeating here that, like the Beaton Archive, the Art Gallery is positioned to serve both the campus community and the whole of Cape Breton. Service in community makes up a sizable portion of the Art Gallery's activities. Students from NSCC and local grade schools come in for visits and receive guest lectures organized by the Art Gallery. Artists look to the Gallery as a resource for their own professional development. Members of the faculty and community recognize the Gallery as the "driver" of local visual arts activity, and many point out the Curator's essential work of regional events, such as Lumiere.

Campus Service

On campus, Art Gallery staff respond quickly to opportunities to serve faculty and students. Reviewers observed the need to create and maintain a more structured approach to engaging faculty in their planning processes. This is certainly a two-way street: while the faculty appreciate the Gallery, the Gallery needs to expend resources in helping the faculty take advantage of learning opportunities. Reviewers observed many opportunities for units other than the Art Gallery to contribute to efficiencies in this area: for example, Teaching and Learning could engage Art Gallery programs as multidisciplinary adult learning pedagogies and resource the use of the collection for teaching purposes; Community Studies requires students to take up work placements, and to that end the Art Gallery could be engaged as a regular placement site.

Where the Art Gallery is positioned to serve campus, Reviewers encourage leadership to standardize inclusion of the Art Gallery in the paradigm of essential campus services. Ensuring that both new faculty and new students are acquainted at orientation with Art Gallery activities, for example, would increase engagement and service delivery.

Reviewers' Recommendations
- Acknowledge and articulate the need for increased staffing at Art Gallery.
- Consider planning for faculty positions in the areas of art history or visual cultural who can take on administration of access programs (e.g., curator talks, collections tours, etc.) across academic programs.
- As per storage space recommendations, create non-storage space for collections encounters, e.g., research and documentation work room.
- As per collections management recommendations, invest in new CMS database and online access portal.
- Immediate review of the entire staffing structure across the Cultural Resources Unit (see below).

Cultural Resources Administration

Shared Cultural Resources Unit Administration Issues

Reviewers were cautioned at the beginning of the site visit to avoid proscribing increased staffing as a solution to problems within the unit. Unfortunately, human resources are regularly the only resources that increase capacity in service work. Patience, attention, listening and connecting skills are required to build relationships and learn what students, faculty, and community members need. Research, writing, planning, and caring cannot be automated. Without adding human resources, at very least the current staff need to be optimized.

The unit outlines a departmental aim to "support and collaborate in those areas of shared/overlapping mandates and expertise such as collections management, information and data management, research support and access, preservation and public outreach" (35) when it comes to human resources. But the needs of the Art Gallery and Beaton Institute are discrete, and the Reviewers find that any significant overlap of personnel in these areas is unlikely to increase capacity.

Response to Critical Self-Analysis (pp. 37-38)

Human Resources

To ensure quality of work, professional staff to student ratio must be improved.[5]

CBU undertake a review of staffing allocations, bearing in mind the increase in student numbers, activities and scope of work in comparison to other institutions, and put plans in place to ensure adequate staffing for the nature, size and evolving responsibilities of the Cultural Resources Unit.

Response: One of the Reviewers' take-aways from the self-report and site-visit is that the University underestimates the nature, size, and evolving responsibilities of the Cultural Resources Unit. This is common in institutions that lack specific academic ties between service units and campus life (e.g., universities with campus art galleries but no fine arts program). Another take-away from the CRU's self-report and the site-visit is the simple fact that current staff from the Dean to student staff are stretched to the limit with almost no backup coverage if one of the pieces of the staff puzzle goes missing. Reviewers concur that staffing allocations need to be reviewed and feel it is inevitable that staffing needs to increase unless expectations (for output and quality of care in collections management and service, for example) decrease.

The newly formed Library and Cultural Resources Unit undertake a reorganization/strategic review to enable it to operate as a combined unit. The reorganization should include the creation of an organizational chart, the development of a leadership team, and a strategic plan that leverages the combined skills, talents and resources of the unit.

Response: Strategic planning initiatives for the CRU should be handled with care, as each area of activity has discrete responsibilities to its stakeholders, and it appears as though concrete and day to day needs and actions often get overlooked when broad strokes are applied to the unit.

Implementation of a leadership team sounds ideal, but if the members of that team are not empowered to act in leadership capacity, restructuring may be of limited benefit. It is true that the Library, the archive, and the Art Gallery have some activities and needs in common, but their disciplinary differences should be respected. Specialists at both the Art Gallery and the Beaton Institute (the Curator and Archivist, respectively) are currently tasked with directing and managing the activities within their operations, without compensation or authority of Management.

Undertake, with the assistance of HR, a review of current position descriptions to ensure currency, alignment with evolving departmental goals, the development of training and professional development plans tailored for the position, person and department, and the implementation of training funds and plans as per these plans.

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[5] Moved from the Beaton Institute Collections Management and Access section.

Response: Thinking creatively about how to fulfill the needs/expectations of both the Beaton Institute and Art Gallery will be critical. Strategic planning initiatives for the unit should be handled with care, as each area of activity has discrete responsibilities to its stakeholders, and it appears as though concrete and day to day needs and actions often get overlooked when broad strokes are applied to the unit. For this reason, the Reviewers agree that a review of current position descriptions be completed—as they should in any sort of organizational strategic review—but caution an emphasis on any documentation or planning that starts with a hard limit or parameter that prohibits necessary changes (e.g., restructuring). No professional development plan can empower an employee who lacks the resources to keep up with day-to-day operational requirements.

Further to this, it is recommended that once a thorough analysis of the current skills and capacity of the CRU is done, its activities should be appropriately prioritized, while planning for the future. As a follow-up a clear organizational chart is required to communicate and act on the limits of authority across areas of activity.

Implementation of a leadership team sounds ideal, but if the members of that team are not empowered to act in leadership capacity, restructuring may be of limited benefit. It is true that the Library, the archive, and the Art Gallery have some activities and needs in common, but their disciplinary differences should be respected. Specialists at both the Art Gallery and the Archive (the Curator and Archivist, respectively) are currently tasked with directing and managing the activities within their operations, without compensation or authority of Management.

Unit recommends that resources be allocated to currently vulnerable areas of digital strategy and collections management.

Response: The Reviewers concur that the areas of digital strategy and collections management are vulnerable, particularly where digital technologies need specialist care and maintenance. Capital investments in these areas (e.g., digitization equipment, storage space and furniture) may seem easy to disregard as nice-to-haves but are essential to the core working of both the Archives and the Art Gallery.

Moreover, the Reviewers encourage the inclusion of the Curator and the Archivist at resource allocation discussions, as they are on the ground in the most meaningful ways.

Reviewers' Major Findings

Two of the Beaton Institute's and Art Gallery's staffing needs (IT and Administrative/Facilities support) have, since the site-visit, been at least partially addressed by the hiring of a Library and Cultural Resources (LCR) Operations Manager and an IT Technician – LCR Information Systems & Digital Strategies and a Manager of the Library and Cultural Resources.

Beaton Institute

That does leave for the Beaton Institute *processing of collections (arrangement and description)*, *digital preservation management (DPM), reference support, social media support*, and *learning and research support* with a need for increased capacity.

As noted above, *processing (arrangement and description) of archival collections* is a critically important intellectual archival activity that heavily affects researchers' abilities to locate materials self-sufficiently (or close thereto). Arrangement and description require a nuanced understanding of the records'

creator and the scope of their activities; a knowledge of current archival arrangement and descriptive best practice; and solid understanding of archival preservation and storage requirements for each type of record (textual, graphic, audio-visual, architectural plans and drawings, works of art on paper, realia, etc.). As such, they are not suitable tasks to be off-loaded onto students with no previous experience in archives; they should be done by someone with an on-going appointment to the Beaton Institute, whether at the technician or archivist level. Consider the addition of one permanent full-time position to assist with collection management (among other duties) TO reduce project staff turnover for work to complete quality basic archival functions; it would also relieve pressure on permanent staff who have to keep training new staff for short contracts. See Learning and Research Support section for expansion on this recommendation.

The *processing of rare books* is equally important to that of archival materials and requires a particular knowledge of book history, physical composition of books, and understanding of the significance of provenance. Currently, the only access to the rare book collection is through the Beaton Institute's index card file. The rare books should be searchable online through the library catalogue—perhaps an opportunity for the library's cataloguer to branch out and gain some skills upgrades to take over the work of getting the 900-1000 rare books catalogued.

Like the IT Technician's job, the individual responsible for *DPM* could be cross-appointed within LCR to manage the institutional repository ([CBU Scholar](#)), develop and oversee a DPM program, and support an electronic records management system under the auspices of the University Records Manager. As stated in the self-report "digital storage is a priority for the Cultural Resources Unit. In particular, the archive requires significant digital storage and infrastructure to accommodate born digital donations, and to allow for digitization of collections for preservation and access purposes" (14). Thus, the self-report's recommendation that "CBU recognize the critical areas of digital strategies and collections management and allocate resources to risk manage these current areas of vulnerability" is well-founded.

The current configuration of roles places a large burden of the *reference services and on-site researcher assistance* on the Reference Assistant and Archivist, especially given the number of inquiries—2500-4000 requests annually (17). Vacations and sick days can have a detrimental effect on the unit's operations and keep researchers waiting unnecessary lengths of time for response or leading to reading room closures if no trained staff are available. One possibility to help mitigate these concerns might be to cross-train one or more of the library staff who provide reference services to also learn the protocols for providing reference support to the Beaton Institute, a move which could also help foster closer relations between the library and Beaton Institute.

Social media has clearly attracted a considerable following, and although daily posts may not be feasible given the lack of a Digital Archivist, allowing students and interns (as part of their coursework or paid jobs in the Beaton Institute) to participate in developing various posts to enable at least bi-weekly posts during the academic year would be a viable option.

Learning and research support services are largely fulfilled by the Archivist. As is evident from the amount of community outreach and faculty support, the Beaton Institute is held in high regard and is sought after for class instruction in numerous courses. Furthermore, the fact there is such a close connection with the History department through a whole stream of courses drawing on the Beaton Institute's resources is impressive. But this is a lot of work for primarily one person who is also responsible for a share of the grant-writing, reference services, answering student assistants' questions, engaging in donor stewardship, and basically overseeing day-to-day operations. As part of the review of

staffing in the CRU, consideration should be given to finding a way to leverage a faculty-Beaton Institute cross-appointment to even more firmly embed the connections with History.

Art Gallery
Areas of concern to be addressed at the Art Gallery include

- *Staff burnout*
- *Development of a succession plan*
- *Senior administration acknowledgement of the research and development time required for curatorial work*
- *Empowering the unit to hire contract staff (such as part time preparators for installation; lived-experience stewards of community specific projects and programs)*
- *Compensating positions according to their actual roles within day-to-day operations.*

At the Art Gallery, for example, policy proscribes that the Curator works "through the Director, Cultural Resources" (language that is outdated given the current structure). In the absence of a Director, Art Gallery, the curator "has overarching responsibility for ensuring that the Collection is documented, conserved, protected, and made available for study in keeping with professional and institutional standards," and manages all activity, but has no authority over budget or staffing.

In the absence of additional full-time positions, the possibility of hiring student workers, subsidized term contract workers, and cooperative learning opportunities could extend current resources, and to that end the Reviewers encourage ongoing engagement with Student Success, Community Studies, and Education to develop a structured placement program that can be sustained long-term.

Budget
The CRU's self-report notes that "The vulnerability of the Cultural Resources Unit was highlighted in 2018 and the Province stepped in to commit, outside of the post-secondary seat-based funding formula, $700,000 annually to the operations of the Art Gallery and the Beaton Institute." Such an act of faith by the provincial government in the Beaton Institute and Art Gallery is to be applauded; however, it is not a suitable long-term solution, nor is using endowed fund residues to supplement grant-funded project work that rightfully should be done by continuing staff. If CBU continues to see the Beaton Institute as great cultural and educational assets, CBU must invest more in the Beaton Institute's future.

With regard to the Beaton Institute, the question of funding came up earlier in reference to the amount of grant-funding being applied for to complete core archival activities. That must be borne in mind here. The Reviewers are aware of the differences in funding models for archives and galleries. Archives generally only supplement their budgets with short-term grants intended to get specific projects done; they should not be relying on external funding for their operating budget requirements.

The case is somewhat different for galleries. The Reviewers were surprised to learn that the Art Gallery has little to no public funding: No core operating funding from Canada Council for the Arts is in place, there is no municipal arts funding, and Arts Nova Scotia has not actively been supporting visual arts in this region (where music and craft have dominated the cultural funding field). The University has a role to play in funding the primary visual arts operation in the region and should leverage their position with both the province and municipality.

The need for more public funding is clear, and engaging in the kind of application writing and reporting that is required will bring on extra workload. The Gallery is not currently reporting into CADAC (Canadian

Arts Data / Données sur les arts au Canada), a task which is also administratively demanding. This should be considered in the review of human resources.

Reviewers were advised that the Curator is assigned a budget to manage and work within. The collections policy outlines: "Through the Director, Cultural Resources, the Cape Breton University Board of Governors ensures the financial stability and monitoring of the Art Gallery's management. Within the limitations of the department's budget and the parameters of the Cape Breton University Financial Policies and Procedures, the Curator is responsible for the fiscal management of the Cape Breton University Art Gallery" (p. 3-4).

Seeking out the funds necessary to sustain the level of activity required of a regional public art gallery, and subsequently managing those funds, seems beyond both the scope and capacity of the Curator's position as described at present. This appears a major missed opportunity for the University.

Note: While the Curator is currently tasked but not empowered with the direction of the Art Gallery activities, strategic activities such as operational funding and reporting will remain taxing. Art Gallery staff indicated that compilation of this Quality Assurance report, for example, was straining.

Campus Communication

The theme of campus communication came up regularly throughout the reviewers' site visit: Not promotion or audience engagement communication (though that was addressed), but intra-institutional dialogue and inclusion in operational discussions that impact unit activities.

The Art Gallery, i.e., its curator, for example, is not always included in discussions around integral decisions related to its space. An example is the engagement of an architect for the 2018-2019 revamp and remodel of the art gallery space without consultation with staff, resulting in aesthetic and design choices that may not be entirely in line with the public art gallery perspective. Another, somewhat less consequential—but concerning nonetheless—is the manner in which the Archivist learned of the fact that off-site storage space had been procured. Although she knew about the possibility, she only became aware of the successful follow-through during an informal conversation during a tour with the Reviewers, the Archivist, and the Art Gallery Curator.

On campus, increasing the capacity to understand processes within the institution, and streamlining communication is of utmost importance. This may be achieved by including the Gallery in Deans' Council meetings or folding the Art Gallery back into the School of Arts and Social Sciences, bringing the Curator into more regular conversations with other units on campus. The case is better for the Beaton Institute which already has good formal connections with the History Department and the BACS program as well as networks within the Cape Breton Heritage community.

With limited access to regular web updates and "strict" social media channels, it is difficult for the Art Gallery to promote its activities both on campus and off. They find themselves neglected by central CBU and wish there were better institutional supports available for public promotion. The Beaton Institute does have its own social media channels which do not appear on the website. If this is because of university-wide "branding" issue (a common concern of many if not most academic archives), it is a major drawback.

Art Gallery staff regularly experience the frustrations of having little to no control over how they are represented in CBU materials, especially online. Use of incorrect images or video documentation

without approval may be inconsequential in other units, but visual culture and the stewardship of intellectual property (if not artistic integrity) is central to the Gallery's work and constitutes the trust it fosters in community.

There is a good relationship between the Art Gallery and the university's maintenance department, but that is personal, and not necessarily systemic. There does not appear to be the same level of earned trust (or congenial relationship) between other departments or offices and the gallery, evidenced by the bringing-on-campus of artworks outside Art Gallery consultation or acquisition processes. This ad hoc approach to art on campus undermines the professional capacity of the art gallery.

Reviewers' Recommendations

- Immediately consider potential reorganization of the Cultural Resources Unit, accounting for the current lack of Director positions at both the Beaton Institute and Art Gallery. Subsequently, draft organizational chart.
- Review staffing allocations across the CRU without a limiting parameter that precludes the addition of full-time permanent positions in both the Art Gallery and Beaton Institute. (See discussion above under Reviewers' Major Findings for more detailed suggestions for consideration.)
- Allocate resources to digital strategy and collections management and ensure staff are collaborating on those allocations.
- Collaborate with other student-serving units on campus to create sustainable, recurrent work placement (financial aid or for-credit) programs for students.
- For the Art Gallery reconsider application to Canada Council for the Arts core funding programs and consider normalizing reporting requirements in CADAC (Canadian Arts Data / Données sur les arts au Canada).
- Optimize Curator's access to forums for dialogue with other units or departments.
- Strategize systemic approaches to internal CRU and intra-campus communication wherever Beaton Institute and Art Gallery operations are implicated (e.g., announcement of unit hirings, acquisition of storage spaces, promotions, art on campus, event planning, facility upgrades, etc.).

Alignment of Unit Goals

Unit Alignment and Recommendations

Response to "Shared Recommendations" (p. 38)

Unit recommended completing a strategic Plan/Unit Review.

Response: As strategic planning for 2025 and beyond is likely soon underway, it is essential that the Cultural Resource Unit (both Archives and Art Gallery) engage in preparatory strategic work so as to be able to make a meaningful contribution to that plan. This Quality Assurance Review does not portray a cohesive unit with a single, identifiable strategic direction. Considering the inclusion of Library, Privacy, and Records offices, it is a complex unit that needs thoughtful management. Any further review of the unit should start with clarity around current and prospective leadership and management roles within the unit. Planning should also address the distinct operations within each area of Cultural Resources.

Unit recommended addressing staffing concerns.

Response: As per above, the Reviewers agree staffing concerns are real and require attention.

Unit recommended addressing space issues (physical and digital).

Response: As per above, the Reviewers agree: Any collection requires space sufficient to house its inevitable and projected growth. Both the Beaton Institute and the Art Gallery are desperately lacking the space to house what it has, let alone holdings yet to come.

Unit recommended reviewing policies and procedures in several areas.

Response: Reviewers agree that updated policies, especially in the areas of collections management and access procedures, are essential. It is important that review processes account first for any structural changes to the organization of the unit, as staffing and the capacity of roles—as they exist in practice. Such documentation is central to articulating operational functions.

Reviewers' Major Findings

Beaton Institute

Elsewhere in this report, much has been said about the Beaton Institute's staffing, programs, and services; less has been said about the Beaton Institute's alignment with CBU's strategic goals. Overall, from what the Reviewers heard and saw during the on-site visit and read in the self-report, the Beaton Institute is certainly fulfilling the brief. Of the five areas identified in CBU's strategic plan—invest in our students, champion the island's prosperity, Indigenize the L'Nu way, globalize with a difference, and empower faculty and staff—four have been meaningfully embraced by the Beaton Institute.

Invest in Our Students

Certainly, investing in students is a great strength of the Beaton Institute. The archives is firmly embedded in the academic curriculum, and from what we heard from students themselves they highly value the opportunities from this contact and are deeply invested in the Beaton Institute's future. One issue they brought up is that they feel that CBU pays the Beaton Institute and Art Gallery little attention except when they can be shown off or are called upon to provide reference services. In these cases, the students say, it appears expected that staff drop everything to do the research and reply quickly. The Reviewers are unable to comment on the accuracy of the claim; however, the fact that the students mentioned it does suggest that the perception is there. Given how thinly the CRU staff are stretched, such pressure (real or imagined) to respond so rapidly should not impede the normal course of their work. Another issue which the students surfaced is the extent of teaching done by the Archivist, who not only gives presentations in CBU classes, but also gives them for the IB program and high schools.

Champion the Island's Prosperity

This CBU strategic initiative is reflected in its recent work supporting faculty member Dr. Tom Urbaniak's initiative *Searching for Polish Cape Breton*. The Beaton Institute hosted workshops and a pop-up museum as part of the part of the project which significantly increased its profile within Cape Breton's Polish communities and lead to several donations. Similarly, staff have represented the Beaton Institute on the Board of Heritage Cape Breton Connection and been routinely involved in its projects.

Major issues for any archives are ensuring a solid tracking of provenance and fostering good donor relationships. Unfortunately, these two issues came into conflict during the pandemic with donors dropping off archival donations at both the Archivist's and Dean's homes while CBU was closed. This fact demonstrates the trust the community clearly places in them; however, such donations should be firmly discouraged (for reasons of liability, risk management, and provenance) and communications to this effect with prospective and repeat donors be made clear.

Indigenize the L'Nu Way

The Beaton Institute has been a leader in the archival community for its attempts to preserve and make available their indigenous collections. An Internship in 2016 allowed for the processing of several hundred items and small indigenous collections, and in 2019 the Beaton Institute hired an Indigenous inter to begin working on "the Sarah Denny Cultural Collection and collaborating closely with the First Nations community of Eskasoni. This collection features over 600 recordings of Mi'kmaq language, song, dance and community events." Additionally, over the past year or so, the Beaton Institute has "worked with two L'nu students and one former CBU student who is L'nu" to provide them with paid opportunities to contribute to the processing of Indigenous archives.

Empower Faculty and Staff

This strategic direction is quite wide-encompassing, and the Beaton Institute has chosen to focus on "STRATEGY 5.2 - Facilitating collaborations in teaching, research and professional practice, service delivery, and program development." This they have done very well, as noted elsewhere, with their numerous projects, courses, and individual classes bringing together both faculty and students in the archives.

The Reviewers recommend the CRU also focus internally on "STRATEGY 5.1 - Building a culture of appreciation and trust, and establishing channels for effective communication." During the on-site visit on at least two occasions the Dean passed along significant information to staff members about which they had been previously unaware. The reviewers appreciate that some decisions must be made quickly and opportunities jumped on when possible; however, improved communication from the Dean's Office about decisions taken should be quick and deliberate and not the result of a casual conversation when meeting in the hallways. The suggestion in the self-report to create a leadership team—preferably one with regular monthly or quarterly meetings (at least)—might go some way to improving communication and reinforcing a "culture of appreciation and trust."

Art Gallery

The CBU Strategic Plan (2019-2024) is embraced by the Art Gallery and it sees itself well reflected within it. It is clear that the Gallery has a role to play in CBU's big picture. In each of the Strategic Plan areas, the Art Gallery has a significant role to play.

Invest in Our Students

The Art Gallery

- Offers programming and learning opportunities that prepare students to engage with various world views and ideas.
- Offers experiential learning opportunities in its student job positions.
- Promotes cultural wellness and the benefits of creativity.
- Enhances campus life through its collection placement, public events, and preservation of cultural heritage (both Canadian and Cape Breton-specific).

Champion the Island's Prosperity

The Art Gallery:

- Prioritizes cultural heritage thought its promotion of contemporary visual culture and the maintenance of the permanent collection.
- Carries out place-based research each time it engages a local artist or community member in its exhibitions and programs and promotes professional practice for exhibiting artists of the region.

- Works regularly with individuals and community groups towards the shared goal of art appreciation and education.
- Participates in retaining graduates by creating employment opportunities and sustaining the sector off-campus.

Indigenize the L'Nu Way
The Art Gallery:
- Engages Elders and Knowledge Keepers, and ensures L'nu perspectives in the presentation of Indigenous programming.
- Engages with artists and cultural practitioners who keep L'nu cultural central in their work.
It has the experience to operate as a site of Truth and Reconciliation and is on the ground in trust-building endeavors in community. If well-resourced, this is a growth area for the Art Gallery.

Globalizing with a Difference
The Art Gallery:
- Is expert at creating engagement opportunities with a variety of perspectives and traditions.
- Attracts a global audience in all its public programming.

Empower Faculty and Staff
At present, Reviewers find that the Art Gallery is not empowered to build, facilitate, increase, or enrich: those actions outlined in the strategic plan. It has the potential, if better resourced, to establish channels for effective communication, to collaborate, to mentor and develop professionally, and especially to enrich working environments and enhance wellness for all persons on campus.

Reviewers' Recommendations
- Developing a plan for long-term collections storage and working space solutions, in collaboration with current staff who use the storage and working areas.
- Begin any unit review or strategic planning process with an in-depth internal evaluation of the unit's organizational structure, addressing lack of management positions.
- Consider restructuring to accommodate a Director/Curator position that empowers that role to budget, plan, manage, give strategic direction, and be a subject (visual art) expert.

Conclusion
The Reviewers found that several recommendations overlap across activities: Storage recommendations are relevant to collections management; administrative and staffing recommendations are essential to service delivery. Overall, staffing levels and space begged attention to quality. The knowledge and intentions behind the Art Gallery's curatorial program delivery is stable; the Beaton Institute's embeddedness in academics as well as community activities is enviable; the creativity and adaptability evident in resource management—working with what is available—is stellar. The Beaton Institute's and Art Gallery's potential to be high impact in all areas prioritized by the CBU strategic plan is undeniable.

Overall, the Beaton Institute and Art Gallery are historical, cultural, social, and academic gems of Atlantic Canada. Its staff members are deeply dedicated to their work and their individual professional

standards are high. They are, however, held back in their work by being overstretched in terms of physical storage capacity, staffing levels, and IT support. The Reviewers hope the recommendations presented in this report emphasize the current strengths of each unit while offering some recommendations for much-needed changes to resourcing and staffing.

Appendix A: Site Visit Agenda

CBU Cultural Resources

Quality Assurance Review Virtual Site Visit
June 20-21, 2022

Time	Location	Topic/Who	Suggested Discussion Topics
Day 1 – Monday, June 20			
8:45 am	Student, Culture, and Heritage Centre Main Doors	**Initial Greeting** Alyssa MacDonald*, Quality Assurance Officer*	See Campus Map for location
9:00 am	CE-309	**Welcome & Overview** Richard MacKinnon, *Vice-President, Academic (Provost)* ~~Katherine Jones, Chair, *Quality Assurance Committee of Senate*~~ Catherine Arseneau, *Dean, Library and Cultural Resources* Greg Davies, Curator, CBU Art Gallery Jane Arnold, Archivist, Beaton Institute Alyssa MacDonald*, Quality Assurance Officer*	• Review of the site visit agenda • Discussion on the self-study document • External Reviewers' report expectations • Cultural resources evolution over time, including position in the organizational structure
9:30 am	CE-309	**Beaton Institute Staff Session** Jane Arnold, Archivist Alyssa Gallant, Archive Technician Anna MacNeil, Archival Research Assistant Rachel Head, Project Coordinator – Sarah Denny Cultural Collection	• Collections management – donations & acquisitions, processing, arrangement & description • Reference services, access and outreach – in-person, virtual • Student, faculty and researcher engagement • Connections with CBU Strategic Plan and Academic Plan
10:30 am	Beaton Institute	**Beaton Institute Site Tour** Catherine Arseneau, *Dean, Library and Cultural Resources* Jane Arnold, Archivist, Beaton Institute	• Public spaces • Processing and working space • Vaults • Digital spaces – CCBS
12:00 pm	CE-309	**Lunch** Review Team (External Reviewers with Internal Member)	• Opportunity to discuss morning meetings
1:00 pm	-	**Campus Tour** Lead by Catherine Arseneau, *Dean, Library and Cultural Resources*	• Library space • Verschuren Centre • Cafeteria

2:00 pm	CE-309	**Faculty and Researcher Session (Beaton Institute Focus)** Lachlan MacKinnon, CBU History Faculty Gerald Pocius, CBU Folklore Faculty Don Nerbas, External Faculty/Community Researcher	• Reference & research services • Academic support & integration • Faculty experiences • Connections with CBU Strategic Plan and Academic Plan
3:00 pm	CE-309	**Art Gallery Staff Session** Greg Davies, Curator Deanna Manolakos, Gallery & Collections Technician Chris Jones, Digitization Technology	• Collections management – donations, acquisitions cataloguing, processing, preservation • Exhibitions • Public Programming
			• Student, faculty and researcher engagement • Connections with CBU Strategic Plan & Academic Plan

Day 2 – Tuesday, June 21			
8:45 am	Student, Culture, and Heritage Centre Main Doors	**Initial Greeting** Alyssa MacDonald, *Quality Assurance Officer*	See Campus Map for location
9:00 am	Art Gallery	**Art Gallery Site Tour** Catherine Arseneau, *Dean, Library and Cultural Resources* Greg Davies, Curator, CBU Art Gallery Deanna Manolakos, Gallery & Collections Technician.	• Exhibition spaces • Working and processing spaces • Vaults • Digital spaces
10:30 am	CE-309	**Faculty Session (Art Gallery Focus)** Dana Mount, CBU Literature, Folklore, and the Arts Faculty Chris McDonald, CBU Literature, Folklore, and the Arts Faculty Kate Krug, CBU L'NU, Political, and Social Studies Faculty ~~Todd Hiscock, Director, Boardmore Theatre~~	• Academic support & integration • Exhibitions & campus connections • Faculty experiences • Connections with CBU Strategic Plan and Academic Plan
11:30 am	CE-309	**Art Gallery Community Session** Joe Sampson Emily Ramsey ~~Nelson MacDonald~~ ~~Cassie MacDonald (CBCCD)~~ Melissa Kearney	• Exhibitions • Service spaces – digital, physical, and community • Public Programming • Interactions of Art Gallery to local arts community
12:30 pm	CE-309	**Lunch with Students (Beaton and Art Gallery)** Susan MacNeil, CBU graduate/Community Researcher/Project Worker Kima Hazelwood, CBU Student (History) Jacob Cote-MacNeil, CBU Student (History) ~~Tabitha Manjuk, Art Gallery~~ Brooke Ramsey, CBU Student (Communication)	• Student experiences • Discussion of internship program and/or use of archives in course studies • Overview of work experiences • Impact on program of study or CBU experience

1:30 pm	CE-309	**Dedicated Discussion on Space and Storage** Catherine Arseneau, *Dean, Library and Cultural Resources* *Greg Davies & Deanna Manolakos – if needed*	• Physical space/resources • Digital space/resources
2:00 pm	CE-309	**Closing Session** Catherine Arseneau, *Dean, Library and Cultural Resources* (as needed)	• Provide any required clarifications • Opportunity to see additional spaces not visited in previous day's tour (if needed)
3:00 pm	CE-309	**Working Session** Review Team	• Opportunity for external reviewers to request additional meetings (if necessary), and begin working on their report

Appendix B: Sample Template for Collection Development Policy for Archives

COLLECTION DEVELOPMENT POLICY TEMPLATE (adapted from RBMS Collection Development Committee, 2017)

I. Statement of purpose of the institution and/or collection

II. Types of programs supported by the collection
       A. Research
       B. Exhibits
       C. Community outreach
       D. Publications
       E. Others (specify)

III. Clientele served by the collection
       A. Scholars and other professionals
       B. Graduate students
       C. Undergraduates
       D. General public
       E. Other (specify)

IV. Priorities and limitations of the collection
       A. Present identified strengths
       B. Present collecting level
       C. Present identified weaknesses
       D. Desired level of collection to meet program needs and collecting guidelines
       E. Geographic areas collected
       F. Chronological periods collected
       G. Subject areas collected
       H. Languages collected
       I. Forms of materials collected
       J. Exclusions

V. Cooperative agreements affecting the collecting policy

VI. Resource sharing policy

VII. Deaccessioning policy

VIII. Procedures affecting the collecting policy

IX. Procedures for reviewing the policy and its implementation

CBU Cultural Resources
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			• Student, faculty and researcher engagement • Connections with CBU Strategic Plan & Academic Plan
Day 2 – Tuesday, June 21			
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9:00 am	Art Gallery	**Art Gallery Site Tour** Catherine Arseneau, *Dean, Library and Cultural Resources* Greg Davies, Curator, CBU Art Gallery Deanna Manolakos, Gallery & Collections Technician.	• Exhibition spaces • Working and processing spaces • Vaults • Digital spaces
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Cultural Resources at Cape Breton University
Quality Assurance Review

Submitted to:
CBU Senate Quality Assurance Committee

June 2022

Submitted by CBU Cultural Resources Quality Assurance Committee:

Jane Arnold
Greg Davies
Ian Brodie
Erna MacLeod
Daniel Farrow

Table of Contents

Section 1

1.0 Executive Summary

The Cultural Resources Quality Assurance process began in March 2019. Although there were interruptions during the process due to the Covid-19 pandemic, the majority of stakeholder consultations took place during 2019-2020, with 87 total responses gathered from three stakeholder groups. Four community feedback sessions were held with a modest number of participants providing 16 responses. A selection of student groups was provided hard-copy surveys with 41 responses returned. An online faculty-focused survey was circulated once Covid-19 impacted on-site work. A total of 30 responses were received from this group. Additional information was gleaned through consultation with the following benchmarking institutions: Acadia University, St. Francis Xavier University and St. Mary's University. The review of the Cultural Resources Unit will include an examination of the structure and core functions for both the CBU Art Gallery and the Beaton Institute archive. The shared operational priorities of the gallery and archive are:

- Academic Support and Integration
- Support for Indigenization and Response to the Truth and Reconciliation Report
- Community Outreach and Support
- Collections Access and Storage (Physical and Digital)

Based on the unit review and critical self analysis, this report will highlight shared priorities and recommendations, as well as individual recommendations for the archive and gallery separately. The following is a summary of the priorities and recommendations which will be explained in more detail throughout the report:

Shared Recommendations

- Address staffing concerns to meet minimum standards of operation and to fulfil requirements to meet CBU strategic goals.
- Address space issues both physical and digital to ensure long-term preservation of collections and to facilitate access for research and learning.
- Invest in equipment essential to both units such as oversized scanners and patron research space.
- Complete Strategic Plan/Unit Review specific to the operations of the Cultural Resources Unit for future planning.
- Review policies and procedures around collections management, preservation, access, external funding and project work, etc.

Specific Priorities for the Beaton Institute Archive

- Staffing levels should reflect the size, scope and activity levels within the archive.
  - Recommend the addition of an Archivist to address the backlog, to support student learning and supervision, and to liaise with faculty on specific projects.
  - Recommend the addition of an Archival Assistant to support the continued growth of the archives' online presence (social media/digital archive) and digital reference services.
- Invest in movable shelving and/or off-site storage to alleviate physical storage concerns.
- Renovate research and collections space to provide accessible research spaces and work spaces for students and researchers.
- Investment in digital storage and necessary equipment such as oversized scanners.

Specific Priorities for the CBU Art Gallery

- Invest in improvements to existing storage spaces including movable shelving and/or off-site storage to alleviate physical storage concerns.
- Renovate research and collections space to provide accessible research spaces and work spaces for students and researchers.
- Invest in new collections information database (including supports such as professional consultation to assist in transition from old database to new).
- Investment in upgrades to digital collections management resources, including new digital imaging equipment (camera, lighting, color & gray scale), computer (with advanced graphics features) and software (Adobe Suite)

1.1 Institutional Overview

Cape Breton University

Located in Sydney, Nova Scotia, Cape Breton University (CBU) is Nova Scotia's youngest university. Established in 1974 as the College of Cape Breton through an amalgamation of Xavier Junior College and the Nova Scotia Eastern Institute of Technology, it was granted university status eight years later.

Home to nearly 5,500 students, CBU is dedicated to excellence in teaching and learning. This excellence extends throughout the Institution's diverse community of valued faculty and staff who live out the University's commitment to community economic development, Indigenous learning, and research into many aspects of the environment and culture.

Cape Breton University is a primarily undergraduate university with two graduate programs, specifically a Masters in Business Administration, Community Economic Development and a Masters in Education with a focus on Sustainability, Creativity and Innovation. In addition to academic schools in Arts and Social Sciences, Business, Education and Health, and Science and Technology, CBU is known as Atlantic Canada's leader in Indigenous post-secondary education, and is home to Unama'ki College; an environment that embraces the knowledge, wisdom and traditions of the Mi'kmaq.

Cape Breton University attracts students from more than 50 countries around the world. CBU prides itself on providing personalized educational opportunities that focus on academics, research, student services, and a vibrant campus life with meaningful community connections. Our faculty bring passion to their teaching and research, and our staff exemplify the Island's friendly and inclusive culture.

Institutional Mission

Cape Breton University is committed to high quality, accessible education; innovative research; and a vibrant, multicultural future for the Island.

Institutional Vision

Rooted in Cape Breton, connected to the world.

Institutional Values

We are committed to:

Courage Mel kik no'ti
Thriving through creativity and leadership

Cooperation Maw lukitimk
Working together for the common good

Quality Mawi kelu'lk
Achieving excellence through continual improvement

1.2 CBU Graduate Attributes

The Quality Assurance Committee of Senate has articulated graduate attributes to assist the university in aligning programs and services to institutional mission, vision, and values (see Appendix A CBU Graduate Attributes). These graduate attributes are the academic abilities, personal characteristics, and transferable skills all CBU students have the opportunity to develop during their studies. These attributes include: becoming culturally and ethically aware; becoming creative, innovative, and critical thinkers; becoming engaged citizens who care about and nurture their social and ecological environment; becoming experienced communicators and collaborators; and becoming critical adopters of learning technologies.

1.3 Governance

CBU is a full member of the Association of Universities and Colleges of Canada (AUCC) and the Association of Canadian Community Colleges (ACCC). CBU has a bicameral governance structure. The CBU Library and Cultural Resources department is a key academic support unit of CBU is a part of the governance structure that includes the following:

- Board of Governors
- Academic Senate
- Academic Schools and Academic Support Units
- Departments within School
- School Academic Committees for oversight of academic issues within Senate

1.4 University Executive Team

The CBU President & Vice Chancellor is responsible to the Board of Governors and the Senate for the management and operation of CBU's administrative and academic actions. The President's Office is responsible for coordinating meetings and activities of the Board of Governors, Senate and various standing and ad hoc committees. The President is supported by members of senior administration, special advisors and staff.

Section 2: QA Process and Unit Overview

2.1 CBU Cultural Resources Quality Assurance Process

The Cultural Resources Quality Assurance process began in March 2019. There were significant delays due to Covid-19 and shift in workflow. As well, since the start of the process, there have been personnel changes and highs and lows of enrolment with an increase during the 2019-2020 year, but a significant decline due to the pandemic. With the bulk of our stakeholder consultations taking place in 2019-2020 that will be the primary analysis of the Cultural Resources Unit.

This review of the Cultural Resources Unit will explore four main sections for both the CBU Art Gallery and the Beaton Institute archive. Each area section includes:

- Unit description with goals and priorities outlined
- Unit Assessment: a critical analysis/unit assessment which includes, where possible, benchmarked indicators and stakeholder input
- Unit Alignment: how the program maps to Cape Breton University's mission and academic plan
- Recommendations: a set of objectives and projected outcomes for the area

Throughout this process the goal has been to use this as an opportunity for data gathering, analysis, and critical review of the operations and processes of the Cultural Resources Unit. It has offered the opportunity to reflect upon the university's mission and how the Cultural Resources Unit supports institutional values and goals.

2.1.1 Benchmarking

Acadia University, Saint Francis Xavier University, and Saint Mary's University, each reporting total student enrolment of approximately 3800-6600 in October 2019, were chosen as benchmark institutions. These specific institutions were chosen for comparison based on similar student population sizes and the fact they are primarily undergraduate institutions. Despite Saint Mary's University slightly higher enrolment numbers, the existence of an archive and gallery on campus provided benchmarking opportunities.

The bulk of statistics have been gleaned from peer institution's publicly available information, annual reports, as well as direct communication with colleagues at these institutions. Statistics for support units at Atlantic Universities are not well documented or comprehensive. In terms of specific reports, in 2007, the Council of Nova Scotia Archives conducted a Membership Needs Assessment with over 40 institutions participating. This provides an overall view of archival operations and priorities across the province with some opportunity to compare to the Beaton Institute:
http://www.councilofnsarchives.ca/sites/default/files/NeedsAssessment_FullReport2007_1.pdf

However, it is difficult to find comparable archives to the Beaton Institute. The Beaton Institute is considered a regional archive that serves communities in all four counties of Cape Breton Island. Although the overall collections include University Records, the Beaton Institute serves the community on a larger scale than most university archives, and places a great deal of emphasis on community collaborations. As a result, the collections and programming are more diverse than the selected benchmarking institutions.

Figure A1. Peer Institution Enrolment Statistics.

Institution	Undergraduate Total	Graduate Total	Total
Cape Breton University	4,518	475	4,993
Acadia University	3,628	176	3,804
St. Francis Xavier University	3,858	74	3,932
Saint Mary's University	5,996	651	6,647

Source: Association of Atlantic Universities, 2019-2020 full-time preliminary enrolments

Websites for benchmarking organizations:

Acadia University:

Acadia University Archives and Special Collections: https://library.acadiau.ca/archives.html

Acadia University Art Gallery: http://gallery.acadiau.ca/Acadia_Art_Gallery/Welcome.html

St. Francis Xavier University:

Angus L MacDonald Library and Archives: https://www.mystfx.ca/library/university-archives

St. FX Art Gallery: https://www.mystfx.ca/art-gallery/

Saint Mary's University:

Saint Mary's Archives: https://www.smu.ca/academics/archives/about-saint-marys-archives.html

Saint Mary's Art Gallery: https://www.smu.ca/campus-life/art-gallery.html

2.1.2 Input from Stakeholders

During 2019-2020, to gather stakeholder input, a series of in-community (pre-Covid) sessions were held around Cape Breton Island. Students were also provided a survey by professors during class time. Additionally, an online survey of faculty, and staff was circulated and completed in 2021. A total of 87 responses from all stakeholder groups were collected. There were four community feedback sessions held with a modest number of participants providing 16 responses. A selection of student groups was provided hard-copy surveys with 41 responses returned. An online faculty-focused survey was circulated once Covid-19 impacted on-site work. There were 30 responses received from this group. The data has been gathered, analyzed and is noted throughout the report. See Appendix B for a summary report of the results. Stakeholder feedback and example responses will be included throughout this report.

2.2 Cultural Resources Unit

As of September 2018, the Dean of Library and Cultural Resources oversees the library, the Beaton Institute Archives, the CBU Art Gallery, the CBU Press, and the CBU Records Management and Privacy Officer. The Dean of Library and Cultural Resources reports to the Vice-President Academic and Provost. The Library and Cultural Resources Department brings together the information, visual and literacy resources, and professional services of the library, archives, records management, privacy & access, gallery and press. The unit is the primary resource for research and learning support to faculty, students, staff and community, for information access and preservation, and for creative expression. The focus of this Quality Assurance Review is to provide an overview and assessment specifically of the Cultural Resources Unit which consists of the Beaton Institute Archives and Cape Breton University Art Gallery. The Library completed its first Quality Assurance Review in 2021.

2.2.1 Beaton Institute Archives

The Beaton Institute, and its predecessor Cape Bretoniana, has served as the regional archives for Cape Breton Island for the past 65 years. The Beaton Institute collects and preserves the social, economic, political and cultural history of the Island and through this mandate supports and fosters research related to Cape Breton – its people, its industry, its history, and its rich cultural heritage.

The Beaton Institute at Cape Breton University is a regional archive that provides services to the University community and broader public. It supports CBU's academic mission by providing students and faculty access to primary source documents and research materials. In addition to providing reference services both in-person and online, the archive offers resources for integration into courses as well as the option to host classes on-site. For over a decade, the Beaton Institute has also provided CBU students with the opportunity to take a six-credit Directed Study/Internship. The Archivist works closely with faculty, primarily in the School of Arts and Social Sciences (SASS) and SSOB (Shannon School of Business) to provide relevant primary sources to support institutional teaching, research and scholarship.

Established in 1957, archive was one of the foundational research institutes at CBU's predecessor institution Xavier Junior College. In 1998, the archive moved to its current location which is a 17,000 square foot space that features a large and well-equipped reading room and work tables. The collections are housed in five separate rooms or vaults along with a work room where collections are stored before processing. The space holds offices and workstations for staff, external faculty and project staff.

The main users of the archive are the university's students, faculty, and staff and the wider researching community. Our reference services extend to external academics, community researchers, artists, cultural creators, community organizations, professionals such as lawyers and engineers, and others.

The Beaton Institute consists of one full-time Archivist, one full-time Archive Technician, University Records and Privacy Officer, and one full-time Archival Reference Assistant. The archive hires students and project staff on a regular basis throughout the academic year and during the summer months. Generally, between 5-12 students and project staff work at the archive annually.

Beaton Institute Mission

Mission: The Beaton Institute is a cultural, academic, and heritage archive that collects and conserves the social, economic, political, and cultural history of Cape Breton Island. As the University Archive, the Beaton Institute is the repository for historically significant documents of Cape Breton University.

Vision: The Beaton Institute is a regional archive of excellence for Cape Breton Island and Cape Breton University. As stewards of the documentary heritage of Cape Breton, we support and engage scholarly and community research through collection, publication, education, programming, and training.

Values:

The Beaton Institute values the **academic community** it serves through Cape Breton University. The Beaton Institute strives to work collaboratively with faculty and students to promote scholarly research and learning.

The Beaton Institute values the **cultural heritage of Unama'ki, Cape Breton Island**. The Beaton Institute seeks to collect and conserve documented heritage in various media and of the diverse cultures representing the Island's history. As part of an Island community, the Beaton Institute works in partnership with social and cultural organizations and associations to advance the work and issues of the heritage and culture sector.

The Beaton Institute values **excellence in archival practice**. The Beaton Institute strives to attain and maintain an archive of national standard. The Beaton Institute participates fully in the Canadian Archival System through the Council of Nova Scotia Archives, the Canadian Council of Archives, and the Association of Canadian Archivists. The Archive must ensure appropriate and permanent care for records of historical value, in order to make them available for use both now and in the future.

The Beaton Institute values **the community it serves**. Therefore, the Beaton strives to provide service to the public, the researcher, and the learner. Collection activities and service to our patrons must be second-to-none. All research, publication, education, and outreach activities will adhere to the highest standards.

2.2.2 Cape Breton University Art Gallery

Established in the late 1970s, the Cape Breton University Art Gallery was originally located in the Campus Centre, adjacent to the Boardmore Playhouse. In 1997, it moved to its current location off of the Great Hall in the Student, Culture and Heritage Centre. The Gallery exhibition space received a refresh in 2019.

The Gallery is a hub for visual arts activity and education on Cape Breton Island. The first and only full-time public art gallery on the Island, the CBU Art Gallery is committed to promoting arts appreciation, visual literacy, and critical scholarship. By providing members of the university and the community with exposure to a wide variety of artistic practices, the CBU Art Gallery works to broaden and enhance the knowledge, understanding, enjoyment and appreciation of contemporary and historical accomplishments in the visual arts.

The Art Gallery achieves its goals through the collection, preservation, interpretation, research, and exhibition of works of art, as well as through high quality programming and diverse educational opportunities.

The gallery is home to a significant collection of art which it holds in trust for the public. The care and preservation of this collection is an important function of the Gallery, and every consideration is given to its safekeeping for the enjoyment of future generations.

As an academic support unit, the CBU Art Gallery acts as a teaching and learning resource for the university and broader community. The Gallery is a site for visual arts appreciation, education, and research on campus. A small art library and comfortable research area are available for student and public use.

Art Gallery Mission

Mission: The Gallery serves the academic community of Cape Breton University and the broader communities of Unama'ki / Cape Breton Island as a public exhibition space and repository of a permanent collection of art for the people of the region. It provides professional support for artists and also serves as a hub for community engagement through free, accessible and educational arts programming.

Vision: The Gallery's vision is to see continued growth in its programming and facilities, including expansion of its community reach, responsiveness to educational needs, accessibility, and diversity and equity in its staffing and volunteer supports. Ongoing attention to the responsible care and management of its permanent collection, including acquisitions and donations is also a fundamental part of its vision.

Values:

The CBU Art Gallery values the **academic community** of Cape Breton University and the **broader communities** of Unama'ki / Cape Breton. As a cultural resource within CBU, the Gallery strives to work with faculty, students, staff and the general public to promote learning, scholarly research and education in the arts.

The Gallery values the **arts communities** of Unama'ki / Cape Breton by offering support for youth, emerging and established artists, providing exhibition opportunities, educational workshops, artist's talks, monthly critique sessions, public lectures and events. The Gallery also partners with local non-profit organizations to assist in increasing public access to the arts and exposure for artists working in the region.

The Gallery values the **cultural heritage** of Unama'ki / Cape Breton by working with local artists and organizations to support education, professional development and the preservation of artistry in the visual arts and visual culture of the island.

The Gallery values the **care of works** placed in its trust and strives to maintain national standards in the protection and preservation of its permanent collection and those works included in its visiting exhibitions.

2.2.3 Cultural Resources Unit Shared Goals

The Cultural Resources Unit shares the goal of balancing academic support with community outreach and engagement. We support the Academic Mission and Plan of the institution by providing access to primary source materials, instructing and supporting academic research, hosting classes on-site, organizing campus and community events and lectures, as well as presenting in communities across Cape Breton Island. The goals of the Cultural Resources Unit also align with all four of CBU's Strategic Goals. The Cultural Resources Unit continues to build on visual literacy, primary source information literacy, integration into teaching and learning, and community outreach.

The Cultural Resources Unit shares the goal of providing sound and ethical collections management for its archival and fine arts collections. The archive and gallery are Category A institutions classified under the Movable Cultural Property guidelines. Cape Breton University is considered a [Category A organization](#) which has demonstrated the ability to ensure the long-term preservation of cultural property. The collections underpin all activities and functions of the Cultural Resources Unit, and the goal of a proactive and innovative collections management program is essential to providing adequate research, programming, and outreach support.

The Cultural Resources Unit acts in partnership with the other regional, national and international professional organizations and shares the goal of achieving excellence in the field for students, faculty and the community. The staff of the CBU Art Gallery and Beaton Institute are leaders in their field and often fill vital governance roles at a local and provincial level.

2.2.4 Cultural Resources Shared Operational Priorities:

1. **Academic Support and Integration**

Over the past decade the Cultural Resources Unit has been increasingly integrated into academic programming and courses in a range of schools and departments. Staff instruct, provide presentations, orientations, tours, lectures, or co-instruct on-site at the archive or gallery. The Beaton Institute Internship is a six-credit experiential learning course offered on-site at the archive; led by the Archivist with assistance from SASS faculty. The curator at the CBU Art Gallery offers lectures and provides academic instruction to classes, as well as organizes and hosts student social activities. The Cultural Resources Unit regularly supervises student research assistants, academic projects funded by faculty, and various other academic and community collaborations. The Cultural Resources Unit has an untapped ability to provide unique, specialized and significant academic support that connects with many of CBU's strategic goals. More support could leverage this ability to connect with additional courses and programs and academic research programs.

2. Support for Indigenization and Response to the Truth and Reconciliation Report

The Truth and Reconciliation Report and the accompanying framework specifically calls to action archives and cultural and memory institutions. As cultural leaders on campus, the Cultural Resources Unit has a responsibility to actively participate in and support Indigenization on campus. Through various projects, exhibitions, Indigenous staffing and collaboration, and concurrent work with external professional organizations there has been significant steps forward in this area. There is opportunity to continue partnering with Unama'ki College and the Mi'kmaq Resource Centre, as well as the CBU Library and external Indigenous partners and communities to continue responding with appropriate and meaningful actions outlined in the TRC framework.

3. Community Outreach and Support

Strengths of both the gallery and archive lie in their connection to community and organizations that support cultural work. The annual Lumière Art at Night Festival in Unama'ki / Cape Breton relies on volunteer support from the CBU Art Gallery with staff dedicating time to lead this initiative. Additionally, the Gallery works with local partners (including schools and non-profit organizations) to provide accessible, educational, and informative events such as artists' and curators' talks, workshops, and public art gatherings for all ages and at no cost. The archive is asked to assist with anniversary or milestone events for communities or community organizations. The Beaton Institute has a strong connection with local ethnocultural groups such as the Gael, Acadian, African NS, Indigenous/L'nu, and Eastern European communities. The archives regularly host project staff, offer presentations, or work with faculty who are also involved with academic community projects. The gallery and archive also provide important outreach and support for smaller local cultural organizations who may not have access to digitization capability, full-time staff or knowledge related to preservation or collections management. With limited staffing, it is difficult to continue this work to the extent that it is requested.

4. Collections Access and Storage (Physical and Digital)

The archive and gallery are located in the Student, Culture and Heritage Centre of campus and connected to the Great Hall at CBU. The two spaces are connected through a door that is generally only used by staff. Adequate, safe, and sustainable storage for both the physical and digital environment continues to be a priority. The gallery and archive provide study, exhibition and classroom space as well as event space depending on the need. Currently, both collections storage vaults are at capacity and work space is not adequate for completing basic core functions of the archive and gallery. In addition to lack of space for storage, processing, and exhibition preparation work, the overall spaces are inadequate to provide safe and secure storage for the collections. The environmental conditions are also currently not able to be maintained to accepted standards. All of these issues detrimentally impact the ability to care for the collections. The requirements to maintain the Class A Cultural Institution designation from Canadian Heritage should be the benchmark.

Digital storage is a priority for the Cultural Resources Unit. In particular, the archive requires significant digital storage and infrastructure to accommodate born digital donations, and to allow for digitization of collections for preservation and access purposes. With the need for digitization of all formats of material (audio-visual, photographs, textual, etc.) to fulfill reference requests, the amount and sustainability of digital storage is problematic. Improving the physical and digital collections storage and accessibility is a high priority for the Cultural Resources Unit.

Section 3: Unit Assessment

3.1 Collections Management and Access

Following is a description of the physical and electronic resources held by the Beaton Institute Archive and CBU Art Gallery. Operations in this area include acquisition, cataloguing, appraisal, arrangement and description, digital collections management, digitization, and reference and exhibition.

3.1.1 Collections Management: Beaton Institute

Collections Description and Policy

Almost 65 years ago, Sister Margaret Beaton, in her role as Librarian at Xavier Junior College, recognized that documents of historical and literary significance to Cape Breton Island were being lost due to the lack of an appropriate repository. Sr. Beaton began to collect materials and conduct oral history interviews for the benefit of future scholars and Cape Breton communities. The archive quickly outgrew its various spaces and in 1998, the archive moved to its current location. Today the Beaton Institute is housed in a 17,000 square foot complex within the Student, Culture and Heritage Centre at Cape Breton University. The facility houses a reading room, main vault, several specialized collections rooms, offices and work room. The foundation of the Beaton Institute is its collection. The manuscript collection is particularly strong in the industrial, labour, and political history of Cape Breton. The audio-visual holdings include an oral history collection, a wealth of material relating to Cape Breton social life, traditions, historical narratives, and music. The collections have grown exponentially over the decades with approximately 4000 manuscript collections, 500,000 photographs, approximately 5000 audio-visual items, three thousand reference and rare books, and over 4000 maps and plans.

Perhaps the most outstanding feature of the Archives is its special collections of ethnocultural materials. The collection reflects the many cultural groups present in Cape Breton including the Gaels, Mi'kmaq, African Nova Scotian, Jewish, Acadian, Ukrainian, Lithuanian, Polish and Italian communities. Today the Beaton Institute's staff receives and responds to between 2900-4000 inquiries a year from around the world in addition to academic programming. These requests are connected directly with the collections. The Beaton Institute's Collection Policy can be accessed here: https://bit.ly/38uabGE

Donations and Acquisitions

The archive accepts donations from a variety of donors based on its collection policy. As well, donations accepted by Cape Breton University are also accepted on behalf of the Beaton Institute depending on the wishes of the donor. Donations may be gifts or bequests, and in unique circumstances the archive will purchase an item or collection. Donor relations is a significant part of the job of the staff, and may consist of relationship building over a period of months or years. Donations can range in extent or size from one discrete item to multiple boxes (hundreds in some cases). Once the donation is received, the work of tracking and accessioning the material begins. A paper-based and digital content management system are both used. Donors may request a tax receipt, and this work can be extensive to prepare following the standards of the National Archival Appraisal Board (NAAB). The archive often receives donations of books with collections that are forwarded to the CBU library or other cultural organizations. We also subscribe to the Nova Scotia Cooperative Acquisitions Policy that recommends

and provides guidance around a cooperative approach to donations. For example, if a collection is best suited for researchers in a particular repository for geographic or reasons of significance then it may be transferred. Like all archives, the Beaton Institute has an extensive backlog. With staffing retirements, vacancies and reductions over the past few years combined with an increase in large donations, the backlog has increased to an unsustainable level. The archives currently has only one full-time Archival Technician and without sufficient qualified staff to complete initial processing, a 15-year backlog has increased to approximately a 25-year backlog. This means that at the rate of donation and rate of processing – an extensive portion of the collections will not be accessible or preserved appropriately for decades.

Collection Cataloguing and Processing

To process collections the following minimal core archival functions must be completed:

- Acquisition and Accession: to maintain physical and intellectual control of the collections. Includes physical and digital tracking of the collections and initial organization and rehousing.
- Appraisal: research to determine overall significance of the collection and how it fits with existing records. As well, the written appraisal report provides guidance for the disposition of the records.
- Arrangement and Description: Physical and digital arrangement of the files and a descriptive process based on the Rules for Archival Description. The Canadian descriptive standard for archives. Finding aids are created at the end of this process to assist researchers with discovery.
- Access and Preservation: Digitization for display online or for projects, finding aid publication, promotion via social media

The above core functions are a mix of physical numbering, re-housing, and stabilizing work along with digital processing including online archival descriptions, digitization and donor database work. The work is specialized and students and project staff require training. The descriptive work also requires significant research to determine provenance and context for the collections. Adequate staffing does not exist to work with the size and scope of the collections currently. Students and project staff often complete this work with varying degrees of success, with the emphasis on providing work experience and a learning opportunity for the student. This guide from Nova Scotia Archives provides time estimates for processing collections: https://bit.ly/3gN9Aoc

Collections Access: Online, Reference, and Exhibition

Cape Breton University is a member of Novanet, a consortium of all Nova Scotia's academic libraries and Mount Allison University library contributing to a common database of more than 7 million holdings and providing access to more than 68,000 users. The Beaton Institute's monograph holdings are included (with the exception of rare books) for discovery through Novanet. The remaining archival collections held at the archive are listed through the card catalogue or found online on the Beaton Institute Digital Archive: https://beatoninstitute.com or through a mix of thematic guides and external website projects. The archive has been actively working to place descriptions of collections online through projects and daily work. However, the card catalogue and analogue lists of collections and finding aids are still used on a regular basis. The Digital Archive is powered by AtoM, a content management system. This system also holds our accession and collections records, which can also be used for reference purposes.

Archival reference services are offered through in-person service, by appointment, via the phone or email. As well, staff do receive questions through social media channels but those are forwarded to the main desk. The Archival Reference Assistant completes the bulk of the reference requests with the assistance of students. The Archivist also fields and completes reference requests, particularly if they are academic in nature or more complex in terms of copyright or reproduction requirements. The archive fields approximately 2500-4000 requests annually.

The types of requests can vary from specific requests for a single obituary or historical fact, to complex queries looking for hundreds of images or recordings to support an exhibition or publication. While our general reference assistance applies to academic access, the Archivist provides specific assistance to faculty in terms of incorporating archival content and collections into the course outline. On-site lectures are supported with collections researched and sourced for use, and courses such as History Workshop are held completely on-site at the archive. The Archivist provides work-based and archival theory instruction for the Beaton Institute Internship along with faculty supervisors. The program is an upper level six credit course. Example syllabus here: https://beatoninstitute.com/internship . This is in addition to tours and general student orientations. The archive and its staff often support and sometimes supervise research assistants who are working for faculty in the archive. All work with students requires collections support and reference.

Collections Management - Assessment
Benchmarking

Unfortunately, very little comparative information is available for archives in Nova Scotia. The table below captures information gathered by email and verbal communication with colleagues. In terms of donations received in 2019-2020, the Beaton Institute accepted 57 donations with an extent of over 75 meters. For comparison Acadia University accepted 62 donations in total, St. Francis Xavier received 37, and Saint Mary's accepted 25 donations. The size and complexity of donations can vary greatly.

In terms of reference services, the Beaton Institute logged 2,960 requests with over 5,000 items pulled from the collections. Many of these requests involve reproduction work or providing copies of reference materials, with approximately 200 requests for reproduction services that vary in scope. The archive was closed to patrons from January 20 - March 9, 2021 for renovations to office space and an early closure also occurred due to Covid-19. For comparison, Acadia University completed 1,526 total reference requests, St. FX handled 473 and Saint Mary's completed 310 requests. Again, it is difficult to quantify the nature of requests as they can continue for many months with the same person/organization or could be a brief answer.

In terms of digital collection statistics, Acadia and St. FX do not track those numbers. Saint Mary's logged 131,000 users. However, the figure is for all visits to the library's Institutional Repository, which includes the majority of the archives' online digital content, but also includes material that is not strictly archival (theses, faculty publications). However, managing the repository is a significant part of the Archivist's duties. The Beaton Institute's Digital Archive, at beatoninstitute.com, averaged 46,000 users and 234,372 pageviews in 2019/2020.

Collections Comparisons for Archives

Institution	Collecting Mandate	Number of Annual Donations	Number of Reference Requests	Digital Collections Online Users
Beaton Institute, CBU	University related materials + Regional archive- all of Cape Breton Island.	57	2,960	46,000 users (beatoninstitute.com)
Acadia University	University related materials + Annapolis Valley records and Baptist records from Atlantic Canada.	62	1,526	n/a
St. Francis Xavier University	University related materials + selection of material related to parts of Eastern Nova Scotia.	37	473	n/a
Saint Mary's University	University related materials + non-university materials that support on-going research.	25	310	131,000 users (Patrick Power Library Catalogue)

Input from Stakeholders

In terms of collections and reference for community stakeholders, the respondents felt that it was important to have a safe and secure place to donate collections. Many were unaware of the collections and research tools available and overall the hours of the archive created barriers to access. For students, there was a need to have more promotion and instruction around the collections and resources. There were a number of comments that indicated students found it easiest to navigate the collections through social media rather than the Digital Archive or physical finding aids and research tools. Faculty indicated that while they find the archive a useful and valuable service, they would appreciate more assistance learning how to incorporate collections into their courses. The other clear feedback was increased promotion of the archive and its services as well as a call to increase staffing to assist with this work. Compared with community members and students, the faculty were most aware of collections research tools and finding aids.

Critical Self-Analysis

- Until adequate staffing is supported, the collections management and access goals will not be fulfilled to a minimum standard.
- The backlog at the archive is not at a manageable level. The archives currently do not uphold minimal expected professional standards which negatively impacts agreements between donors and Cape Breton University to preserve and provide access to collections. It is not possible for the current staffing levels to meet these minimum standards.
- The CMS in the Digital Archive / AtoM system should be more fully utilized. More attention to digital storage concerns such as outdated servers must be resolved.
- Appraisal of the archival collections could assist with storage/space issues but adequate staffing must be supported for this process OR moveable shelving be purchased and installed.
- There is no pro-active collecting happening and as such many collections are missed and lost. A return to the mandate of the Beaton Institute to complete field work and recordings should be made a priority.
- To ensure quality of work, professional staff to student ratio must be improved.
- Digital collections, sound and moving image collections management, and file management is not supported due to lack of a dedicated Archivist or Technician with these specific skills. There is potential for loss of records.
- Participation in externally funded projects has created increased expectations on staff without the capacity to complete the work in an ethical or competent manner.

3.1.2 Collections Management: Art Gallery

Collections Description and Policy

The Cape Breton University Art Gallery is home to a significant collection of artworks. Over the years, the collection has grown in size and importance thanks to many noteworthy donations made by the gallery's generous benefactors.

The permanent collection currently consists of nearly two thousand works of art of regional, national and international significance. As the principle resource in cultivating an appreciation for the arts at the CBU Gallery, exhibitions of art from the permanent collection are an integral part of the engaging exhibition schedule at the gallery.

The permanent collection also exists as a tool for scholarly investigation, and researchers may access the permanent collection by contacting the gallery. To date, pieces in the permanent collection have been included in essays, catalogues, and theses by researchers from the Maritimes and further afield.

The permanent collection holds a wide variety of original artworks with broad appeal. Works of regional historical importance include those by Louise Bradley MacLennan, Hetty (H.D.) Kimber, and Bill Daye. The Maritime folk-art tradition is represented by works from artists including Joe Norris, Charlie Norris, Sidney Howard, Wilhelm Hess, Eddie Mandaggio, Bradford Naugler, Leo Naugler, Donald Manzer, and Murray Gallant.

The collection is home to artworks by a wide selection of important Canadian artists including Group of Seven members Arthur Lismer, F.H. Varley, and A.J. Casson. Among other significant Canadian artists in the collection are Moses Reinblatt, Miller Brittain, Molly Lamb Boback, Goodridge Roberts, Ghitta Caiserman-Roth, Ron Bolt, Jack Bush, Jean-Paul Riopelle, Alex Colville, Charles Comfort, and Harold Town.

A number of celebrated Indigenous artists are represented in the permanent collection including Norval Morriseau, Blake DeBassige, Robert Kakegamic, and Carl Ray. Inuit artists in the collection include Manasie Akpaliapik, Germaine Arnaktauyok, Eegyveidluk Pootoogook, Eliyakota Samualie, Kingmeata Etidloie, Victoria Mamnguqsualuk, Samuelie Keeleemeeoomee, Audla Pudlat, and Pudlo Pudlat.

The permanent collection also contains a large of selection of turn of the century photographs including works by Robert Frank, Alvin Langdon Coburn, André Kertész, Edward Muybridge, Robert Demachy, Adolphe DeMeyer, Frantisek Drtikol, David Octavius Hill, Guido Rey, Clarence H. White and Lewis Hine. The Cape Breton University Art Gallery also holds a number of works of art by internationally celebrated artists such as Tom Wesselmann, Georges Braques, Picasso, Arman, Raoul Dufy, Rainer Fetting, and William Wegman.

Donations and Acquisition

The CBU Art Gallery receives donations on an ongoing basis subject to its capacity to provide suitable storage and care for the work(s) in question. On average, the Gallery receives 5 donations per year though acceptance of works into the collection has been recently reduced owing to a current reorganization project which will see improved storage capacity for existing storage space over the next two years. As of this moment, the Gallery has approximately 5-6 donations pending our ability to safely accept the works into storage. We are also exploring a second option to house a large sculpture in stone within a public space on campus.

Collection Cataloguing and Processing

The Art Gallery processes donations / acquisitions as follows:

- Acquisition and Accession: to ensure physical care and digital tracking of the collections and initial organization and rehousing.
- Appraisal: for insurance purposes and to determine valuation within the collection. The written appraisal report provides guidance for the disposition of the records.
- Storage and Description: Appropriate physical storage of the work and generation of descriptive records based on gallery standards within Canada. Generation of digital records to be included in the digital collections database.
- Access and Preservation: Digitization for display online or for projects, promotion via social media. Supervised physical access to works in storage onsite by request for students, faculty, staff and public. Digital access to faculty, students, staff and public. Copyright protections for permanent collection works as per agreements with artists or donors, or Art Gallery policy on purchased works.

The above core functions are a mix of physical storage, numbering, re-housing, and stabilizing work along with digital processing of records and images. This work requires the expertise of a staff member with training and experience in records generation and database management.

Collections Access: Online, Reference, and Exhibition

The Cape Breton University Art Gallery currently uses the open-source cataloguing software, CollectiveAccess, for its primary, public access point online. Works from the permanent collection are available for viewing at http://www.cbuagcollection.ca. Visitors to the Gallery's webpage can access hi-resolution images of the Gallery's 2000+ paintings, sculptures and prints as well as corresponding identifications on: artist, title, date, medium and accession number. Variable search engines within the database allow users to browse by artist, medium, school, series, nationality, and date. Users may also search works by their status as cultural property or as objects within the gallery's Teaching and Learning Collection. Advanced search parameters are also available for those conducting more advanced research of works within the permanent collection.

Requests to view or study works in the Gallery's permanent collection may be made in advance, and works are retrieved only by Gallery staff from the vaults. Viewing of works by members of the campus community and the public at large is always supervised by Gallery staff to ensure the security and safe handling of the art. Individual and group requests are not uncommon throughout the year, with the latter most frequently coming from faculty requesting viewings for teaching purposes.

Exhibitions of work from the permanent collection are interspersed with visiting artists' shows. On average, the Gallery strives to include at least one permanent collection exhibition per year, with emphasis on rotation of works to minimize repeat presentation of paintings, sculptures and works on paper from the vaults.

The CBU Art Gallery also lends work from its permanent collection to other public art galleries within and outside of the province to provide support to other institutions in their programming, and to increase public access to works of interest outside of the region. Occasionally these include loans to touring exhibitions. Arrangements for loans and the care of the works in transit and on location are arranged by Gallery staff in conjunction with curators at the host institutions. All terms of agreement for the transport, display, care and handling of works are confirmed by contract.

Exhibitions of work by visiting artists constitute a significant portion of the Gallery's annual programming. The terms for artists' fees (paid to visiting artists by the CBU Art Gallery) are set according to CARFAC (Canadian Artists' Representation/ Le Front des artistes canadiens) guidelines. All agreements for the terms of exhibition are confirmed by contract. The shipping, handling, care and display of works is always managed or supervised (in instances when the artist is involved in transport and installation) by the Gallery staff. Access to works presented in a visiting exhibition may include online content (images, written content, digital catalogues, video) in addition to onsite, gallery display.

Collections Management – Assessment and Critical Self-Analysis

Benchmarking

Survey responses from public stakeholders regarding Gallery programming and outreach initiatives were positive in general. Increased public communications with respect to exhibitions and events were noted in a significant number of comments, indicating an ongoing need for supports to promote the Gallery's activities. Respondents were appreciative of the Gallery's outreach events, including Artists' Gatherings (public session for presentation and critique of works), workshops, curators' talks and the Uniqorn Café (LGBTQ2SA+ & ally social nights). Feedback regarding faculty and student awareness of Gallery resources for research indicated a need for increased internal (campus) communications around the Gallery's services, particularly amongst students. Faculty who worked with the Gallery's staff and collections for teaching were satisfied with the results and would like to see further opportunities to utilize Gallery resources in their courses.

Comparative information on statistics relating to donations and reference requests have proven challenging to acquire for the purposes of benchmarking. The information indicated below reflects that which was attainable by email or first-hand communication. On the issue of online collections access / traffic, there were no comparable figures with other benchmarking Galleries. The table below reflects the information provided by colleagues, relating averages pertaining to the period between 2019-2020. It should be noted that a limited capacity for the acceptance of donations is generally shared by the listed institutions owing to the shared limits of storage space, which remains an ongoing challenge for all concerned. The exception below may appear to be the annual donations indicated for StFX Art Gallery. These numbers reflect smaller works on paper.

Institution	Collecting Mandate	Number of Annual Donations	Number of Reference Requests	Digital Collections Online Users
CBU Art Gallery	Regional, national, international works including Indigenous works produced within Canada	5	10	2,700*
Acadia University	National, regional, and international art, Inuit art, women artists	n/a	n/a	n/a
St. Francis Xavier University	Regional, national, international works including Indigenous works produced within Canada	100	5	n/a
Saint Mary's University	Regional, national, international works including Indigenous works produced within Canada	1	6	n/a

- The Gallery's ability to accept donations is heavily impacted by the limited storage capacity. While offers of donations continue to be made, the Gallery is currently only in a position to accept conditionally, pending remediation of space to safely accept the work and provide adequate care.
- Improvements to the storage vaults are required to increase the Gallery's capacity to accept groups / classes and researchers into those spaces where works are housed. Currently, our ability to provide learning opportunities for those who wish to access permanent collection works not on display is highly limited.
- Digital scanning equipment and space for scanning / imaging of works including new acquisitions and donations, as well as existing works that require better quality scans for our database, is needed.
- The Gallery's existing database (CollectiveAccess) is no longer ideal for staff to move forward with improvements for record-keeping and collections management. This needs to be replaced with a more advanced and user-friendly system that offers superior features to update changing data in real time, as well as improved tracking features for locating works in storage and across campus with greater precision.

3.2 Service Spaces – Physical, Digital and Community

3.2.1 Cultural Resources

The CBU Art Gallery and Beaton Institute Archive are co-located in the Student, Culture and Heritage Centre at Cape Breton University. (See Appendix D for floor plans). The gallery and archive are connected through one doorway that currently serves as a staff passageway. The Mi'kmaq Resource Centre (MRC) is part of Unama'ki College but is attached to both the Gallery and Beaton Institute. The entrance for the MRC is through the Beaton Institute creating confusion for researchers and logistical issues for staff. The entrance for the Beaton Institute can be difficult to find as there is very little directional signage with a list of office numbers. The Gallery has a more visible entrance located off of the Great Hall.

The archive primarily hosts researchers, CBU classes, external patrons, and visiting scholars. There are public events and the space is sometimes used by CBU for non-archival related events as well. The Gallery is a primary access point for visitors (public and campus community) to see visiting and permanent collection exhibitions. CBU, NSCC, and regional school classes also engage with staff and works on display or in the collection for expanded learning opportunities. Onsite tours of exhibitions are occasionally led by staff. Public events offered by the Gallery (visiting artists, panel discussions, etc.) are hosted in the space along with specialized gatherings and functions organized by the University (Presidential functions, etc.).

In terms of security and safety of staff, the Cultural Resources Unit abides by all CBU's Emergency Procedures. In addition, emergency procedures are outlined in the Beaton Institute and CBU Gallery's Policies and Procedures Manual. There is a first aid kit at the reference desk at the Beaton that can be used to treat minor medical ailments. There is also a Phillips Heart Start Onsite defibrillator located in

the hall outside the Multi Purpose Room nearby and the back-exterior entrance at the Canada Games Centre. Staff also participate in CBU sponsored employee training on emergency procedures and in annual fire drills. At times the staff are working alone, but are required to inform the main security desk in those situations.

In terms of security of the collections, compared to other heritage organizations the Beaton Institute does generally have a secure staffed location. All vault entrances have coded fob access only. There is video surveillance in the public spaces. The University maintains Security services on-campus 24 hours a day with rounds through the overnight hours which include the archives and gallery.

However, there are a combination of collections (books, furniture, artifacts, paintings) located in the public reading room. With a row of faculty offices located off of the main reading room, there are some security concerns due to unrestricted access for faculty and students. Space constraints require some collections to remain in the main reading room for extended periods. As well, due to space issues at the archive, some collections are at this point housed on the floor or in substandard storage situations.

The Gallery collections are secured, generally, by in-house surveillance cameras and locking mechanisms on all doors including both storage vaults. Some works from the permanent collection are housed in spaces across campus which are monitored by periodic, staff inspections. These works are at greater risk owing to their placement in publicly accessible areas without regular staff oversight. For this reason, the works displayed / housed outside of the Gallery and its vaults are generally selected from its Teaching and Learning Collection (rather than permanent collection). The choice to house selected works across campus is a response to the educational mandate of the Gallery (making works from the collection accessible and visible) and the need for increased storage space which, as with the Beaton, continues to be an issue for the Gallery. Efforts to remediate storage space issues are ongoing.

Storage areas for permanent collection works are monitored for temperature and humidity. However, the location of the Boardmore Theatre vault is less than ideal, particularly with the potential for fluctuating temperatures (owing to heating pipes in the space) and a risk of mold growth stemming from the facility which is housed below ground level. These matters require regular monitoring by staff but ideally need to be resolved with better, re-purposed or new, purpose-built space on campus.

3.2.2 Physical and Digital Spaces: Beaton Institute

Physical Space

The archive has a relatively large reading room that consists of eight tables for researchers to work. The spacious front desk includes two work spaces for the Archival Reference Assistant and student assistants. There are three digital microfilm readers on the floor as well and a photocopy station for staff only. The collections are housed in one large main vault that holds manuscript groups, scrapbooks, pamphlets and newsletters, newspapers, and some artifacts. The Sound and Moving Image room is at capacity and holds the earliest Cape Breton commercial recordings, reel to reel tapes, cassette tapes, along with a variety of video formats. This room also holds oversized maps and a selection of artifacts along with a student work station. One room located off of the reading room includes storage for microfilm, video, rare books and collections transferred from the Fortress of Louisbourg NHS. The second room contains thousands of photographs, maps and plans, rare books and a work table. The workroom, where collections are processed and accessioned, is also at capacity with new collections

currently spilling into individual offices, hallways and the reading room. The remaining collections are located in a former boardroom off of the main staff hallway. This room is also at capacity and includes the Abbass Studios Collection and photographs and negatives from the Fortress of Louisbourg collection.

The Beaton Institute maintains five offices in the hallway across from the workroom. The offices house the Archivist, Archival Research Assistant, Archive Technician, University Records and Privacy Officer, and project staff. Space pressures from within the University have recently seen a renovation where an additional five offices were created and these are used to house faculty and/or staff.

Digital Space

The most effective online space for the Beaton Institute is the successful social media presence through Facebook, Twitter, and Instagram. We are also linked to YouTube and Soundcloud to stream and feature audio-visual content. With a combined following of approximately 14,000 users and reach of over 335,000 in 2019-2020 this is a significant promotional tool for the archive and its collections. While a large number of followers tend to be community members, there has also been an opportunity to feature CBU students and faculty projects. The Beaton Institute Digital Archive and the CBU Beaton Institute website page are also two key digital spaces that contain information about services, hours of operation and the collections. User statistics provided above in an earlier section.

The digital infrastructure at the archive has been growing over the past decade and is a challenge to maintain. However, a new server (NAS - Network Attached Storage) has a 16TB capacity and is meeting our current digital storage needs. We do have one out-dated server waiting to be decommissioned, and a need for dedicated digital file management for the copious collections and administrative files that have accumulated over the years.

The Archive is fortunate to work closely with the Centre for Cape Breton Studies, where expertise around sound and moving image digitization provides additional back-up storage for archival quality files to be saved. As well, with network capabilities between the archive and CCBS, there is ease of transfer of digital files.

Service Hours and Location

The Beaton Institute is staffed from Monday to Friday from 8:30 to 4:30pm for 12 months of the year. The archive is open to the public (aside from Covid closures) Tuesday – Friday from 9:00am - 12noon and 1:00pm - 4:00 pm. Faculty and students can book an appointment with the Archivist outside of those times for service or class orientations/tours. With current staffing levels it is difficult to maintain these hours consistently as there is no support for sick days or vacation. So, some interruptions have occurred.

During the 2019-2020 year, staff hosted 785 researchers on-site. This number does not include separate classes or individual researchers who may have made direct appointments with the Archivist. As well, the reading room was closed to the public from January - March 2021 for renovations with an additional closure due to Covid at the end of the fiscal year.

Community Engagement

The Archivist travels to local communities to give presentations or facilitate donations. However, the archive does host community events generally in partnership with faculty on-site. A recent collaboration called Searching for Polish Cape Breton is an example of a community workshop that was held on-site at the Beaton with staff participating. Lectures are often held on-site featuring members of different communities across Cape Breton Island. Community groups will also book time to research together and work with the Beaton staff on a particular project. The archive does have small exhibits located on-site but these are generally to mark an event or calendar holiday. However, at times there is a community connection to the exhibits. The archive also hosts book or online exhibit launches. Generally, the bulk of our community engagement centres around outreach and cultural collaborations. Much of this work intersects with cultural communities such as Gaels, Acadians, or Indigenous communities around digitization or preservation and access projects. During 2019-2020, the archive has been working with the Sarah Denny Cultural Collection and collaborating closely with the First Nations community of Eskasoni. This collection features over 600 recordings of Mi'kmaq language, song, dance and community events. The project is expected to wrap-up in 2022, with the end goal of making the collection content accessible for community use and within the Mi'kmaw Kina'matnewey (MK) school board.

Cultural Resources Physical and Online Space – Assessment

Benchmarking

The public, physical space at the Beaton Institute is spacious, relatively secure, and well appointed. However, the reading room is located next to a public entrance, and there is an expansive approach to the front desk. Security and control regarding patron visits and movements are impacted by this arrangement. As well, the main reading room is often left empty during breaks and lunchtime, providing some unsupervised access to a small portion of collections.

All archives manage backlog collections and often require off-site storage. Currently, the Beaton Institute does not utilize off-site storage and the current space is not absorbing the size of collections being accepted. As well, the Beaton Institute holds a significant Audio-Visual Collection. Digitization of these materials in particular requires large digital storage, and the ability to provide access and maintain an organized method for tracking items being digitized.

In terms of digital space such as the Beaton Institute Digital Archive and CBU website page, all three comparator institutions do have digital collections and catalogues. As well, they take advantage of the provincial MemoryNS catalogue (https://www.memoryns.ca/) to promote their collections.

Digital Space Comparison for Archives

Institution	Social Media and # of Followers	Digital Collections	Records included in MemoryNS
Beaton Institute, CBU	Facebook, Instagram, Twitter Combined followers: 14,000+	Yes: https://beatoninstitute.com/ + external sites	1,462 (varying levels of description - many items)
Acadia University Archives	Instagram (Archives) and Facebook (Library and Archives). Combined followers: 1,500	Yes: https://archives.acadiau.ca/collections	117
St. Francis Xavier University Archives	Facebook, Instagram, Twitter (Angus L. MacDonald Library) Combined followers: 1,200	Yes: https://www.mystfx.ca/library/stfx-digital-collections-search	n/a
Saint Mary's University Archives	Facebook, Instagram, Twitter (Patrick Power Library) Combined followers: 1,840	Yes: https://www.smu.ca/academics/archives.html	182

Input from Stakeholders

Community stakeholders were interested in broadening the hours of operation and felt that providing access to computers was important. There was also overwhelming interest in the archive hosting more on-site activities such as lectures and workshops. As well, there were comments about the space feeling "cold" creating an atmosphere where researchers would be "afraid to approach". Students almost unanimously found the space suitable with most aware of the location of the Beaton Institute. The students indicated that the hours of operation worked for their schedules and stated that support for research and assignments was the most important aspect of the archive. There was also almost unanimous support for additional classes held on-site and more promotion of the space. Faculty value online resources for their own research and for supporting students. Faculty would like to see more on-site orientations, walking tours and general promotion of the space. Hiring additional staff for the archive was indicated in several questions.

Critical Self-Analysis

- The location of the reference desk is not ideal. It can be intimidating to visitors.
- Need for more electrical outlets and updated furniture for students and researchers to charge their laptops.
- More individual self-scanning stations required as well as a dedicated listening station for AV content.
- Increased physical storage capacity through either (or a combination of) more physical storage space, reappraisal initiative to reduce overall volume of collection, or moveable shelving.
- Digital space is needed. More entries in the Digital Archives, more digital storage space, and decommissioning old servers are recommended.
- Dedicated space for either finishing food and drink or garbage/recycling on entry to space.

3.2.3 Physical and Digital Spaces: Art Gallery

Physical Space

The CBU Art Gallery has a physical exhibition space of approximately 3500 square feet, and a storage area of approximately 1100 square feet located just off the Great Hall in the Student, Culture and Heritage Centre and adjacent to the Beaton Institute. An additional storage area approximately ¼ the size of the main storage space is located at the Boardmore Theatre in the campus centre, the opposite end of campus. Following a complete refitting of the space in 2019, the Gallery is now fully equipped with updated, suspended track lighting, neutral-toned flooring and white walls to exhibit two- and three-dimensional works. A complement of fourteen wooden plinths, two display monitors and a digital projector with speaker system permits the Gallery to exhibit large and small-scale video, digital art and small-scale sculptural works requiring raised display. The main exhibition area consists of two long, rectangular galleries separated by a single wall with openings at either end. A smaller, rotunda gallery serves as a space for the main reception desk at the entrance as well as a smaller exhibition space for wall-mounted work. A modest library of art books and magazines is located in the rotunda area and seating for guests is expected for installation in early 2022.

The Gallery's main storage space is located adjacent to the exhibition area and houses roughly 60% of the physical collection; the remaining 40% is housed in a smaller vault located underneath the University's Boardmore Theatre. All storage areas are environmentally monitored with dehumidification units in both vaults. Access points to both storage areas are equipped with lock and security cameras are located within the Gallery to record movement through the exhibition space and persons accessing and leaving the main vault.

- Storage for paintings and works on paper consist of the following:
    - Rolling vertical racks (for hanging paintings)
    - Shelving
    - Flat storage (archival boxes and drawers)

- Storage for sculptural works consists of shelving and floor storage (where safe and applicable).
- Office space at the CBU Art Gallery includes a main office adjacent to the Rotunda exhibition space, reception desk and storage room work space.

Digital Space

The Gallery utilizes several platforms for digital outreach to the campus and broader communities. These include a webpage within the CBU website, Facebook and Instagram pages. Videos produced by the Gallery are accessible to the public via YouTube. These include instructional workshop videos on methods and techniques, informational videos on the Gallery, its collections and services, as well as artist talks and online panel discussions. The Gallery currently has 2,553 followers on its combined social media (Facebook and Instagram) and saw an average of 3,800 visitors on its webpage over 2019-2020.* The numbers for social media indicate that the CBU Art Gallery is closely comparable in its following and reach with the three other institutions cited in this report for benchmarking purposes. However, the Gallery continues to work on expanding its following and reach as the noted digital platforms present significant access points for the public at large, including those who live at notable distances from the CBU campus.

The Gallery's partnerships with external organizations such as the Lumière Arts Festival also add to its public reach with respect to digital content. For example, in 2020, the presentation of artists' works organized by the Gallery's curator reached an audience of over 18,000 people online through website and social media. In 2019, the Gallery's presentation of a livestream evening of artists' talks for Lumière reached over 3,000 people across the province.

* The statistics for webpage traffic in 2019 were inaccurately reflected owing to a disruption caused by the university's transition to a new website platform in 2019. The numbers reflected here indicate an average drawn between statistics for 2020 and 2021.

Service Hours and Location

The Art Gallery is staffed from 8:30 - 4:30 pm Monday - Friday for 12 months of the year, and open to the public during normal hours of operation from 10 am - 12 pm; 1 pm - 4 pm., Monday - Friday. Covid closures have necessitated shortened hours by advance appointment (closed Monday; open Tuesday - Friday 10 am - 11:45; 1:30 - 3:15 pm) in order to ensure public safety and sufficient time to sterilize / wipe down spaces.

During the 2019-2020 year, the Gallery saw approximately 5000 visitors over 5 exhibitions (including one offsite) and multiple events (including a live- streamed critic's talk for the Lumiere Arts Festival). Our normal, annual visitation numbers were impacted by a closure for renovation from January - May 2019 and subsequent campus closure from March 2020 to the end of the fiscal year. Public access to works in the permanent collection may be arranged by appointment with staff on hand to extract works from the vaults during regular hours of operation. Class or group visitations to exhibitions and / or the stored collections may be coordinated also by appointment. Due to renovations and COVID-19, these services have been interrupted over periods of the 2019-2020 year.

Community Engagement

The Art Gallery has taken extensive steps to increase its community outreach since 2017. Programming saw growth in public events such as critique sessions (Artists' Gatherings) for local artists of all ages and levels of experience, to present work and receive mentorship and advice from peers and professionals alike. These events are led by the Gallery's Curator, off campus and in public spaces that are accessible to all. Workshops for schools and community groups (Art on Wheels) are also offered by the Gallery as a free service to supplement regional arts education on materials, methods and historical techniques in the region.

The Curator and the Gallery and Collections Technician are also available for art history and arts-related talks both on- and off-campus. On occasion these are delivered as public lectures as well as supplemental lectures for courses delivered by faculty at CBU. Critical Theory Sessions, delivered as monthly public events, are also hosted by the Gallery to introduce artists and general members of the public (including CBU students, staff and faculty) to ideas in the history of art and theoretical discourse in the arts. As with all events and services noted above, these are offered free of charge.

As part of its outreach programming, the Gallery hosts, onsite, a monthly, all-ages social event to provide a safe space for local members of the LGBTQ2SA+ communities and allies. The Uniqorn Cafe (as it has come to be known) offers an open mic for those who wish to present their talents, as well as free refreshments and activities such as colouring and button-making.

Cultural Resources Physical and Online Space – Assessment

Benchmarking

The CBU Art Gallery's physical exhibition space is well-suited to the display of art work and has benefitted from an architectural refit in 2019, with new lighting, flooring and improved wall space. The physical storage areas remain in need of expansion and new shelving and racks to maximize safe storage of works. At present, the Gallery has only one permanent collection work in storage offsite and this is a small sketchbook of considerable value which requires special security for insurance purposes. Current limitations regarding storage are hindering the Gallery's capacity to accept further donations or to acquire new works for its collection.

Digital storage currently exists in the Gallery's online database which is now in need of updating for improved data entry, search engine capacity and user interface. As the Gallery moves forward with its efforts to build a better data dictionary and enhanced data entries on individual works in the collection it recognizes the need to shift to a new database (currently the Gallery is considering Axiell as a potential, new platform). Capacity for high resolution, on-site scanning of works in the collection is also being considered to address needed improvements to images within the public-access database.

Critical Self-Analysis

- More physical storage space and moveable shelving as well as increased flat storage is required.
- Refitting of a dividing wall between office space and main Gallery vault, which currently prevents transport of large works into storage, is critical.
- Improved digital storage capacity and platform for collections management.
- Equipment for digital scanning of works.

Digital Space Comparison for Art Gallery

Institution	Social Media and # of Followers	Digital Collections
CBU Art Gallery	Facebook, Instagram Combined followers: 2,553	Yes: www.cbuagcollection.ca
Acadia University Art Gallery	Facebook, Instagram Combined followers: 2,913	No:
St. Francis Xavier University Art Gallery	Facebook, Instagram Combined followers: 2,023	No:
Saint Mary's University Art Gallery	Facebook, Instagram, Twitter Combined followers: 2,123	No:

Input from Stakeholders

Art Gallery

As with the Beaton, community stakeholders were interested in seeing broadened hours of operation for the Gallery. Increased opportunities for public art-making workshops or events were also indicated suggesting a desire to see current, public outreach initiatives bolstered. Some comments reflected a desire to have the Gallery become a more welcoming space with an emphasis on lessening the feel of an 'elite' environment, often associated with art galleries. Further opportunities for teaching within the Gallery, or involving the staff and collections for classes held on-site were noted. Interest was also expressed in having further on-site tours and orientations, as well as increased opportunities for internships within the Gallery.

Critical Self-Analysis

- The interior of the Gallery, while bright and spacious, is less warm and inviting in the Rotunda area. New seating and additional, warm lighting will provide a much-need welcoming space for visitors to relax and enjoy the gallery's library which is currently underused.
- Additional staffing (student or intern) would assist with improving public communications.

3.3 Learning and Research Support Services

The Cultural Resources Unit provides support to a variety of faculty, students, staff, and CBU groups along with extensive support for the broader cultural community.

3.3.1 Faculty, Student, and Campus Connections: Beaton Institute

The Beaton Institute at Cape Breton University dedicates significant time and resources to student engagement. The archive offers basic orientation and student research support during all degree phases and across disciplines, but also provides on-site opportunities for assignments and course delivery. Introduction to primary source literacy and citation support is a mainstay of services offered to students. The archive also offers the only known 6-credit archival student internship in Atlantic Canada and possibly beyond. The interns are provided customized courses and unique experiential learning opportunities. The internships are a contributing factor to student success post-graduation from CBU, with many of our interns securing work as professors, librarians, and educators.

In addition to student interns, the archive employs other CBU students and hosts hundreds of students through tours and orientations. The staff work directly with faculty and their students to help with assignments based in the archive. Students also gain a great deal of experience with social media and organization of information, providing the opportunity to develop new skill sets.

Early initiatives by the archive to be better stewards of our Indigenous collections began over a decade ago. However, following the Call to Action after the release of the findings of the Truth and Reconciliation Commission the archive began to examine how a 'de-colonial' approach could be applied in all aspects of the organization. During this past reporting period, the archive has hired Mi'kmaq students and one former CBU student who is L'nu. We work directly with our L'nu communities and hire and work with Indigenous students.

Our connections also go beyond the School of Social Sciences and we often work with professors in the Shannon School of Business by providing research support to MBA students, as well as supporting projects happening in the School of Science and Technology such as the revitalization of the oyster industry or post-industrial research.

Professional and Community Connections

The Beaton Institute shares the same community-engaged roots that helped form the foundation of Cape Breton University. The community-based activities of the archive are unique for a university archive – and staff place a great deal of importance on these community initiatives. The archive often applies for funds through the Provincial Archival Development Program which generally assists with community and archival projects. For example, the 2019-2020 PADP helped to increase access to Gaelic resources and promote those recordings and documents in our communities: https://beatoninstitute.com/storas. As well, staff of the archive have long-served on the Board of Heritage Cape Breton Connection, which is an umbrella organization for museums and heritage organizations across the Island. Staff are also involved with the Council of Nova Scotia Archives, with the

Archivist currently serving on the CNSA Executive as Vice-President and the Director of Cultural Resources as past-President of the CNSA.

During the 2019-2020 year, the scope and size of community donations was extensive. Approximately 75 meters of historically significant collections from tradition bearers, politicians, performers, labour historians, photographers, and educators. It is a regular occurrence that business fonds and collections, as well as private papers and collections would be lost without the Beaton Institute. These are very important to future researchers, developers, advertisers, cultural identity, and cultural and community sustainability. We require these collections to facilitate ongoing scholarly work, and without our expertise much of this documentary heritage would be lost to our communities.

The Beaton Institute's social media presence, although time consuming to maintain, is one of our best channels to engage with the community. For an organization of this size, we have incredible reach through our posts, and use historic images to connect with our communities and community members. Staff are able to bring attention to the work of CBU and the celebration of our cultural heritage. However, while not able to provide a social media program as robust as in the past – posts continue sporadically and receive excellent feedback from the public.

At the archive, we work everyday to champion the Island's prosperity through community engagement and support, sharing expertise, donor relations, and working collaboratively with others.

Learning and Research Support Services - Assessment

Benchmarking

Like other archives, the Beaton Institute provides support to students and faculty. However, the Beaton offers more extensive academic programming including what appears to be a unique academic offering in Atlantic Canada. In addition to primary source literacy instruction, on-site assignments, orientations and tours, the Beaton Institute also offers the six-credit Internship opportunity for upper year students. As well, the staff at the archive does participate in a significant number of faculty and community research projects. In terms of academic and research support, the archive provides extensive services for a limited staffing complement.

Input from Stakeholders

Community stakeholders mentioned that support for genealogical research and family history was very important and should be continued and enhanced. More flexible hours were also a recommendation. Students emphasized research and assignment support is the most important service offered by the Beaton Institute and would appreciate more opportunities to work and connect on-site. Faculty would like to see more information, guidance, instruction and ideas for how to utilize primary source materials/collections. More promotion of the archive, and flexible hours were also an overall recommendation.

Critical Self-Analysis

- Current demand for academic and community connections is greater than current staffing allocation and hours of operation can meet.
- More professional development specific to teaching and primary source literacy required. Staff could develop enhanced instructional skills that help to incorporate collections into courses/assignments.
- Invest in greater processing support for collections to connect and serve the academic and general community.
- A specific LibGuide or additional guides to resources and additional digital content made available to researchers.
- Dedicated staff to administer social media and reinstate the highly successful daily post that provided huge engagement.

3.3.2 Faculty, Student, and Campus Connections: Art Gallery

The CBU Art Gallery offers a variety of teaching supports, including access to works from the permanent collection (which may be requested by faculty and students) and delivery of art historical or art critical content by staff with expertise in related areas. Staff also deliver lectures in relevant fields of interest either onsite or in class, as support for course material at CBU.

Student internships are offered throughout the fall and winter terms (funded through the Young Canada Works Program), providing opportunities for recent graduates to gain on-site experience in Gallery operations and arts administration. Work opportunities are also offered when available to provide students with Gallery experience. Volunteer positions are ongoing throughout the year.

Professional and Community Connections

The CBU Art Gallery currently remains the only public art gallery with a significant collection of art exceeding 2000 works held in trust for the communities of Unama'ki / Cape Breton. It also serves as an important provider of free services around education and professional development in the arts. The Gallery's approach to professional and community connections follows the early vision of the institution - going back to the initial collection of works by Reverend Dr. Donald Campbell in the 1970s - to support liberal arts education on the island and to work with other organizations to further accessible education in the visual arts for the benefit of our communities.

Throughout the year, the Gallery facilitates opportunities for artists to present their work to the broader public, while generating events to provide public education on the arts for professionals and the public at large. These include workshops, panel discussions, lectures and critique sessions to enhance professional development for emerging and established artists and to provide the general public with occasions to connect with the arts in a meaningful way.

Learning and Research Support Services - Assessment

The CBU Art Gallery's support services are closely comparable to those of the other benchmarking institutions noted in this report, with the exception of its online digital collections database which remains unique. At present, the CBU Art Gallery is the only university art collection of those cited to offer online digital access to its collections for students, staff, faculty and the public at large.

At this time, however, the Gallery is reassessing the current database with plans to upgrade to a more advanced system that will allow for improved records-keeping, user interface, data storage and tracking of permanent collection works. The current system (CollectiveAccess) is now reflecting the limits of its usefulness and functionality for both staff and visitors.

Input from Stakeholders

Community stakeholders indicated an interest in expanded hours of operation and increased opportunities to engage with exhibitions and permanent collection works in storage. Comments emphasized the value of class interactions with Gallery staff and the contributions of staff content (conversations, presentations and lectures) to teaching and the student experience at CBU. Increased promotions of the Gallery and its services were also noted.

Critical Self-Analysis

- Increased opportunities for faculty and students to connect with the Gallery, collections and staff are needed.
- Improved access to storage areas would be a benefit (e.g., an 'open doors' programme with guided tours of the storage and work facilities).
- Invest in a new database for improved online access to collections.
- Dedicated staff to take care of social media and webpage content and delivery.

3.4 Cultural Resources Administration

3.4.1 Human Resources

The Cultural Resources Unit is supervised by the Dean, Library and Cultural Resources. This is a newly designed position (2019) that provides leadership and oversight to the library, Beaton Institute archives, CBU art gallery, the university records program, the Privacy Officer, and the remaining operations of CBU Press. Within the archives and gallery, beyond the professional leadership of an archivist and curator there is no dedicated administrative support. The newly formed department is still in the formation stages of position definition, development of a management team, and unifying the previously parallel processes of planning and review. The aim is to support and collaborate in those areas of shared/overlapping mandates and expertise such as collections management, information and data management, research support and access, preservation and public outreach.

Beaton Institute Staffing

The unit currently consists of four full-time positions including the Archivist, Archival Reference Assistant, Archive Technician and a University Records and Privacy Officer. With the newly designed unit, the former Director of Cultural Resources has the additional duties associated with running and overseeing an academic library. As well, the archive previously had a part-time administrative assistant to complete administrative tasks at the archive. The Archive Technician position, vacated in 2016 due to retirement, was approved in the 2020-2021 budget but hiring was postponed due to the Covid-19 which suspended all new hires. This hiring has now been completed. The position of University Records and Privacy Officer is currently vacant. It should be noted that the 2022-2023 budget request approved that this position become 2 distinct positions therefore there will be a University Records Officer to oversee the institutional records program and a dedicated Privacy Officer. Hiring for the University Records Officer is underway and the Privacy Officer position is now posted. Students are hired throughout the academic fall and winter terms and during the summer months through funding support of Young Canada Works. Additional contract staff are secured through provincial or federal funds as specific projects or events require. On average 2-4 short-term contract staff per year are employed. While the University supported a half-time contract for a Digital Archivist, this position was not renewed in 2020. Under current staffing levels it is a struggled to maintain standards and complete tasks.

Art Gallery Staffing

The Gallery currently has two full-time staff; a Curator and a Gallery and Collections Technician. During the fall / winter terms (September - March) the Gallery normally takes on an intern through a YCW partnership and occasionally, short-term contracted students to assist with short-term projects during the year. The Gallery has also taken on YCW summer students when possible.

3.4.2 Budget

Budgetary responsibility of the Cultural Resources Unit is under the authority of the Dean, Library and Cultural Resources. The amount is set each fiscal year following the Cape Breton University Budget Committee's process led by the Vice-President Finance and Operations. This process commences each January with an information session on current financial status, projected revenues and enrolment trends. Departmental submissions on both human resource needs and goods and services projections are followed with regular meetings and input. The budget is finalized in March and presented for informational purposes to the Senate and to the Board of Directors in April for approval.

The Beaton Institute and the Art Gallery each maintain independent budgets within the University's chart of accounts. There are minor variations in budget lines due to the nature of the unit activities. In general, budgets between 2014-2018 kept pace with the cost of living, but little to no substantive increases had been realized despite the rising cost of wages, services and supplies. The vulnerability of the Cultural Resources Unit was highlighted in 2018 and the Province stepped in to commit, outside of the post-secondary seat-based funding formula, $700,000 annually to the operations of the Art Gallery and the Beaton Institute. This agreement stabilized the units' funding base, which previously would rise and fall with the annual total student count, and thereby the University's provincial allocation.

The Beaton Institute's annual budget for 2021-2022 is $459,833 and the Art Gallery's 2021-2022 budget is $181,496. These amounts represent a modest decrease as post Covid-19 budgets were conservative at the time of planning. The Beaton Institute and Art Gallery budgets cover staffing and goods and services, however, CBU as the parent body provides all operational services and support such as facilities management, human resource management, security, etc.

Both the Art Gallery and the Beaton Institute have endowed funds. These endowments are the result of generous bequests. The accounts are managed by the University finance department along with other institutional assets. The principle of the endowed funds is not touched but the interest is made available for special projects, special purchases, or matching funds for grants applications, etc.

Both the Gallery and the Archive depend heavily upon donations to support development of their respective collections. However, the Gallery does have a small acquisitions endowment which, in time, will allow for modest purchases. Donors are eligible for a charitable tax receipt from CBU or, if appropriate, an application may be made to the Canadian Cultural Property Review Board to determine if, as Certified Cultural Property, a T871Tax Receipt is warranted.

3.4.3 Cultural Resources Administration - Assessment

Benchmarking

Institution	Number of FTE	Number of PTE
CBU Cultural Resources	6	1
St. Mary's University	5	
St. FX University	3	2
Acadia University	5	

Planning and Review

The Cultural Resources Unit and its associated staff have been involved in various strategic planning exercises at CBU, and have also contributed to the CBU Academic Plan and campus-wide Strategic Plan. The Archivist and Curator participate in a performance review annually, and are also asked to contribute to annual reporting for the Unit.

Critical Self-Analysis

- The newly formed Library and Cultural Resources Unit undertake a reorganization/strategic review to enable it to operate as a combined unit. The reorganization should include the

creation of an organizational chart, the development of a leadership team, and a strategic plan that leverages the combined skills, talents and resources of the unit.

- CBU undertake a review of staffing allocations, bearing in mind the increase in student numbers, activities and scope of work in comparison to other institutions, and put plans in place to ensure adequate staffing for the nature, size and evolving responsibilities of the Cultural Resources Unit.

- CBU recognize the critical areas of digital strategies and collections management and allocate resources to risk manage these current areas of vulnerability.

- Undertake, with the assistance of HR, a review of current position descriptions to ensure currency, alignment with evolving departmental goals, the development of training and professional development plans tailored for the position, person and department, and the implementation of training funds and plans as per these plans.

Section 4: Unit Alignment and Recommendations

Unit Alignment with CBU Strategic Plan

The CBU Strategic Plan was developed in 2018-2019 through extensive internal and external consultations. It is the primary driver of future direction and focus of the institution including the Cultural Resources Unit. While the archive and gallery have developed annual strategic plans, the CBU Strategic Plan helps to focus and shape those initiatives in terms of their contribution to the institution's attainment of shared goals and mandates. As a result of the Quality Assurance process, feedback from stakeholders, and self-analysis, the following unit alignment highlights Cultural Resources' future focus as nested within the CBU Strategic Plan. This process forms the gallery and archives' key objectives and strategies (recommendations) for the coming 5 years as informed by and as a result of this review process. See Appendix E for example of strategic goals for the archive and gallery.

Shared Recommendations

- Complete Strategic Plan/Unit Review specific to the operations of the Cultural Resources Unit.
- Address staffing concerns to meet minimum standards of operation and to fulfil requirements to meet CBU strategic goals.
- Address space issues both physical and digital to ensure long-term preservation of collections and to facilitate access for research and learning.
- Review policies and procedures around collections management, preservation, access, external funding and project work, etc.

Appendices

Appendix A: Cape Breton University Graduate Attributes

The first goal of the university experience is the pursuit of specialized knowledge. In addition to discipline-specific learning, students grow and develop as individuals through the total university experience, including their co-curricular and extra-curricular activities. This growth and development will be reflective of the university a student attends, so the CBU graduate attributes communicate the kinds of experiences and opportunities a student can expect at Cape Breton University, both inside and outside the classroom.

Graduate attributes are the higher-level skills and qualities that students should obtain through their learning and overall university experiences. Each student will bring a unique lens to their learning and, in turn, will experience the CBU graduate attributes in their own way. These attributes are not meant to represent specific or remedial skills that are to be taught; they are to be developed over time across a wide range of courses and experiences that students will have.

Foundational to all Cape Breton University curriculum, experiences, and activities is a commitment to equity, diversity, inclusion, accessibility, allyship, reconciliation and decolonization.

CBU graduates are prepared to demonstrate

- Active and responsible citizenship;
- Creativity and curiosity;
- Information literacies and professional integrity; and
- Effective communication and collaboration.

as they engage in their workplaces, communities and the wider world.

Active and Responsible Citizenship
As active and responsible citizens, CBU graduates engage in local and global communities in ways that are inclusive and mutually supportive.

During their studies at CBU, students will have the opportunity to:
- Respectfully engage L'nu and other cultural perspectives
- Embrace and value diversity, accessibility, and allyship
- Understand the historical contexts that impact local and global community dynamics
- Practice active stewardship of the environment

Creativity and Curiosity
CBU graduates demonstrate creativity and curiosity; they are adaptable, resourceful and resilient in acquiring, creating and applying knowledge.

During their studies at CBU, students will have the opportunity to:
- Nurture a learning spirit
- Demonstrate courage to challenge themselves
- Actively embrace a culture of research and knowledge creation
- Apply creative, innovative, and/or entrepreneurial responses to personal and societal problems

Information Literacies and Professional Integrity

CBU graduates find, synthesize, apply and acknowledge information in all of its various formats, with honesty and integrity.

During their studies at CBU, students will have the opportunity to:
- Learn to demonstrate a high level of academic integrity
- Gather and critically examine sources of knowledge, discerning information from misinformation
- Apply ethical reasoning to social/societal problems and challenges
- Develop digital and data literacies while adapting to emergent technologies

Effective Communication and Collaboration

CBU graduates effectively listen and share ideas to work toward a common goal.

During their studies at CBU, students will have the opportunity to:
- Value diverse perspectives while being able to advocate for one's own position
- Skillfully communicate in a variety of modes and formats
- Adapt communication to different audiences
- Work independently and in teams, serving in both leadership and support roles

Graduates will be able to articulate their learning and growth through a number of statements.

As a CBU Graduate...

"I recognize the relationships between personal wellbeing and wellbeing for all. I take action on social, economic, environmental, and cultural issues."

"I am genuinely curious, open to new experiences, perspectives, and knowledge. When challenged, I approach personal and societal problems with creativity and innovation."

"I critically evaluate information, distinguishing fact from misinformation. I readily acquire new literacies, recognizing the potential of evolving technologies for life-long learning."

"I am adaptable, versatile and respectful in ways of communicating and working with others."

Appendix B – Survey Summaries

CBU CULTURAL RESOURCES:
QUALITY ASSURANCE QUESTIONNAIRE (COMMUNITY)

16 Responses   **11:36** Average time to complete   **Active** Status

1. Are you aware of the location of the Beaton Institute? If you answered No - please skip to section D.

   - Yes   13
   - No   3

2. Have you ever used the archive for personal research or for a funded project?

   - Yes   7
   - No   9

3. If you answered Yes for the question above, please describe how you have used the archive.

   8
   Responses

   Latest Responses

   "To do research for an exhibit at the old Sydney society & f...

   "I have met the archive for genealogy research "

   "I have consulted the Beaton Institute holdings for helping...

4. How would you rate the quality of the Beaton Institute's service to community researchers?

🔵	Excellent	5
🟠	Good	4
🟢	Fair	3
🔴	Poor	0
🟣	Unable to comment	3
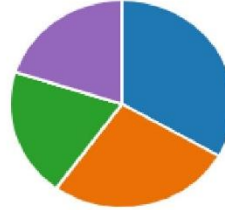
5. If possible, please explain why you chose the rating selected above.

12
Responses

Latest Responses

""

"At one time the Beaton was very busy - I find now it see..."

"I have heard that service is good but since I normally just..."

6. what recommendations would you have to improve service for community researchers? Please comment in the box below.

11
Responses

Latest Responses

"Better hours - your hours of operation are only good for a..."

"Sorry, I can not recognize these words, please check deta..."

7. How would you rate the Beaton Institute's accessibility on campus and space (location, ease of movement through space, reference desk location, computer access, etc.)?

🔵	Excellent	3
🟠	Good	4
🟢	Fair	1
🔴	Poor	0
🟣	Unable to comment	7
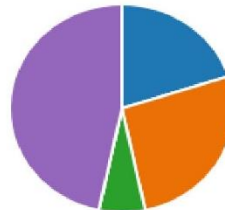
8. Comments (if applicable) - follow Question 7

5
Responses

Latest Responses
"Please check survey No.43. "

9. How often have you used the card catalogue to access archival collections?

● Often   2
● Occasionally   2
● Never   10
● I'm unaware of this resource   2

10. How often have you used the Beaton Institute Digital Archive (http://beatoninstitute.com/)?

● Often   2
● Occasionally   5
● Never   6
● I'm unaware of this resource   3

11. Have you used other resources hosted by the Beaton Institute (Facebook, Twitter, Instagram, Flickr)

● Yes   4
● No   11
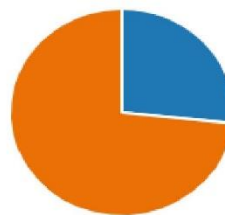
12. If you answered "Yes" to question 4 above, please comment briefly on the resources used and if you found them useful.

5
Responses

Latest Responses

"I looked for old pictures ex. Glace Bay Bridge (sorry, pleas...

"Beaton Instagram & facebook posts are entertaining and i...

13. The Beaton Institute staff are on hand, during hours of operation, to assist and answer questions. In general, have you found staff to be helpful?

- ● Yes   9
- ● No   2
- ● Unable to comment   5

14. The archive has limited public hours, do you feel these hours are adequate to accommodate your schedule?

- ● Yes   4
- ● No   4
- ● Unable to comment   8

15. If you answered "No" to question 14 above, please explain what hours would be best.

3
Responses

Latest Responses

"Open one or two evenings & open on Saturdays at least o...

16. Which of the following would you rate the most important service for community researchers?

● Research support including ge...	11
● Access to computers and micr...	8
● Digitization of content such as...	8
● Social media such as the Beat...	7
● Safe place to donate and pres...	12
● Other	0
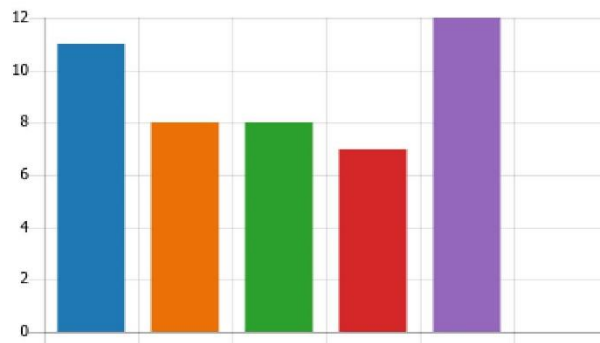
17. If you answered "Other" to question 16 above, please explain what hours would be best.

1
Responses

Latest Responses
""

18. Would you like to see more community events take place on-site at the archive such as lectures or workshops?

● Yes	11
● No	1
● Unable to comment	3
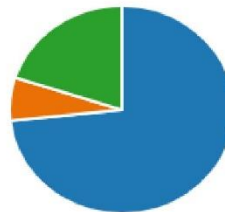
19. The Beaton Institute values input from its community researchers. Please indicate any additional comments you might have on the Archives' services, facilities and programming. These may include recommendations for improvements as well as idea suggestions:

11
Responses

Latest Responses

"Please better hours! "

"Please do not loose anything (more details please check s...

20. Please tell us the main reason you haven't visited or used the Beaton Institute's resources before?

9
Responses

Latest Responses

21. What kind of services would you be looking for if you chose to visit the Beaton Institute?

9
Responses

Latest Responses

"When working on a project - probably more suggestions f...

CBU CULTURAL RESOURCES:
QUALITY ASSURANCE QUESTIONNAIRE (COMMUNITY)

15 Responses   **01:59** Average time to complete   **Active** Status

1. Are you aware of the location of the CBU Art Gallery? If you answered No - please skip to section D.

● Yes	10
● No	5

2. On average, how often do you visit the CBU Art Gallery?

● At least once a month	0
● At least twice a year	0
● Once a year	6
● Never	4
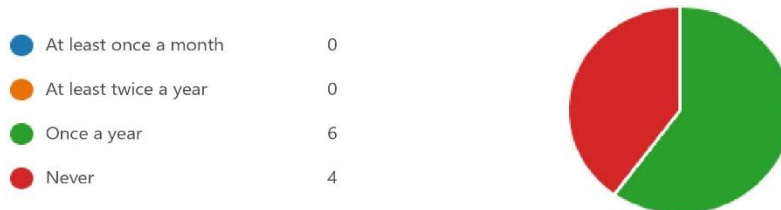
3. Do you attend CBU Art Gallery exhibition openings?
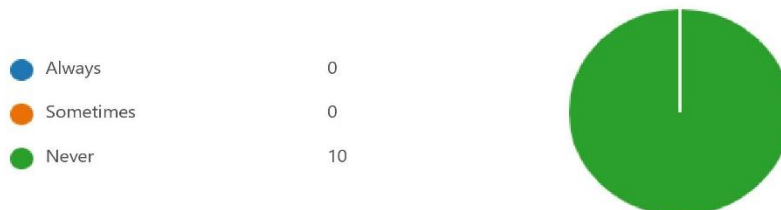
● Always	0
● Sometimes	0
● Never	10

4. How would you rate the quality of the Gallery's exhibition programming in general?

● Excellent	3	
● Good	0	
● Fair	2	
● Poor	0	
● Unable to comment	5	
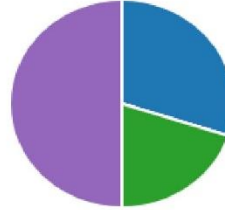
5. If possible, please explain why you chose the rating selected above.

1
Responses

Latest Responses

6. What recommendations would you have for improvements regarding our exhibitions? Please comment in the box below.

1
Responses

Latest Responses

"Exhibits - from the Nova Scotia art gallery & perhaps the ...

7. Of the following outreach programs and events offered by the CBU Art Gallery, please indicate those about which you have heard.

🔵 Uniqorn Cafe		1
🟠 Artists' Gatherings		0
🟢 Art on Wheels		2
🔴 Curator's Talks		0
🟣 Handmade Holiday		1
🟤 None		6
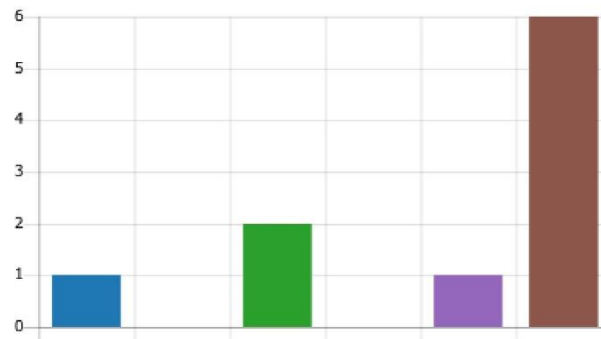
8. Have you attended any of the above programs or events? If yes, please comment briefly in the box below.

2
Responses

Latest Responses
"I have attended the Uniqorn Cafe and Handmade Holiday ...
"Haven't attended."

9. How would you rate the Art Gallery's accessibility on campus (location, ease of movement through space, etc.)?

🔵 Excellent		3
🟠 Good		3
🟢 Fair		0
🔴 Poor		0
🟣 Unable to comment		4
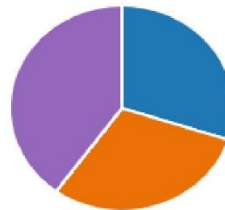
10. Comments (if applicable) - follow above question 9

1

Responses

Latest Responses

"Location is easy to find."

11. How often have you used the CBU Art Gallery's non-circulating library of art books, catalogues and journals?

● Often	0
● Occasionally	0
● Never	4
● I'm unaware of this resource	6
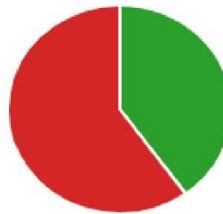
12. How often have you used the CBU Art Gallery's online collections database?

● Often	0
● Occasionally	1
● Never	5
● I'm unaware of this resource	4

13. Have you ever used the Art Gallery's resources for research or general enquiry (eg., researching an artist or work, obtaining information on appraisal or authentication of a work, etc.)?

● Yes	0
● No	10

14. If you answered "Yes" to question 13 above, please comment briefly on the resources used.

0
Responses

Latest Responses

15. The Art Gallery staff are on hand, during hours of operation, to assist and answer questions. In general, have you found staff to be helpful?

● Yes	1
● No	0
● Unable to comment	9

16. The Art Gallery features a rotunda space with a seating and reading area. Have you ever used this space?

● Yes	0
● No	7
● Unable to comment	3

17. Please tell us the main reason you haven't visited or used the CBU Art Gallery's resources before?

9
Responses

Latest Responses

"Your hours of being open to the public are not very good...."

"I was unaware that the gallery had art resources. I do no..."

"Hasn't really occurred to me to visit as a student who isn'..."

18. What kind of services would you be looking for if you chose to visit the CBU Art Gallery?

4
Responses   Latest Responses

CBU CULTURAL RESOURCES:
QUALITY ASSURANCE QUESTIONNAIRE (STUDENT)

41 Responses   **04:29** Average time to complete   **Active** Status

1. Are you aware of the location of the Beaton Institute?

● Yes	34
● No	7

2. Have you ever used the archive as part of a course requirement (assignment

● Yes	28
● No	13

3. If you answered "Yes" for the question above, please describe how you have used the archive.

27
Responses

Latest Responses

"In high school, we used the Beaton Institute as a require...

"I had an on site class and we broke into groups and we lo...

"I have used the archive for research conducted for profes...

4. Would you like more opportunities to visit the archive, and use it as a part of a course requirement (assignment, on-site class, etc.)?

- ● Yes   34
- ● No   7

5. How would you rate the quality of the Beaton Institute's service to students?

- ● Excellent   16
- ● Good   16
- ● Fair   1
- ● Poor   0
- ● Unable to comment   8
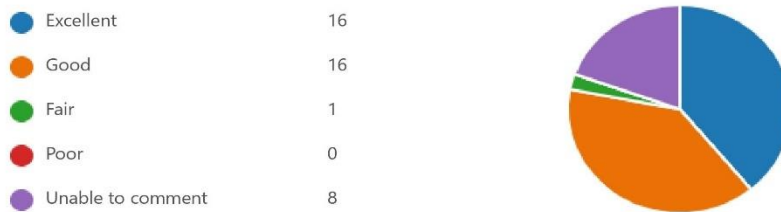
6. If possible, please explain why you chose the rating selected above.

25
Responses

Latest Responses

"From what I remember, it was easy to find information an…"

"The service given was nice and friendly, they explained ev…"

"The Beaton is truly one of the island's and CBU's greatest…"

7. What recommendations would you have to improve service to students? Please comment in the box below.

18
Responses

Latest Responses

"More fixable hours."

"I believe that the service is already wonderful."

8. Are you aware of the Beaton Institute Internship Program offered to CBU students in their 3rd/4th year?

- ● Yes   10
- ● No   31
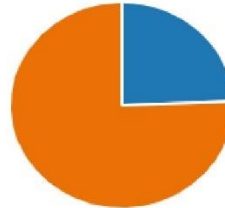
9. The Beaton Institute hosts a variety of student employment opportunities such as Young Canada Works summer jobs, CBU and NSCC Coop placements, and others. Are you aware of student employment opportunities at the Beaton Institute?

- ● Yes   16
- ● No   25
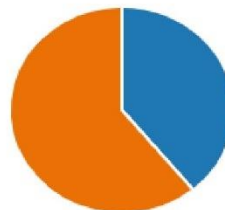
10. How would you rate the Beaton Institute's accessibility on campus and space (location, ease of movement through space, reference desk location, computer access, etc.)?

- ● Excellent   14
- ● Good   14
- ● Fair   4
- ● Poor   0
- ● Unable to comment   9

11. Comments (if applicable) - follow above question 10

8
Responses

Latest Responses

"Open environment, easy to navigate."

"The Beaton Institute is located at a perfect place, it is one…

12. How often have you used the card catalogue to access archival collections?

🔵 Often	3
🟠 Occasionally	8
🟢 Never	18
🔴 I'm unaware of this resource	12

13. How often have you used the Beaton Institute Digital Archive (http://beatoninstitute.com/)?

🔵 Often	6
🟠 Occasionally	11
🟢 Never	14
🔴 I'm unaware of this resource	10

14. Have you used other resources hosted by the Beaton Institute (Facebook, Twitter, Instagram, Flickr)

🔵 Yes	8
🟠 No	33

15. If you answered "Yes" to question 14 above, please comment briefly on the resources used and if you found them useful.

7
Responses

Latest Responses
"I follow the Beaton on Facebook and Instagram. Their po…

16. The Beaton Institute staff are on hand, during hours of operation, to assist and answer questions. In general, have you found staff to be helpful?

🔵	Yes	30
🟠	No	1
🟢	Unable to comment	10

17. While the archive has limited public hours, students are able to make an appointment to use the archive between 9am-4pm from Monday to Friday. Do you feel these hours are adequate to accommodate your schedule?

🔵	Yes	30
🟠	No	2
🟢	Unable to comment	9

18. If you answered "No" to question 17 above, please explain what hours would be best.

2
Responses

Latest Responses
"I prefer to research later in the day so these hours don't ...

19. Which of the following would you rate the most important service for students?

🔵	Research and assignment sup...	29
🟠	Internship and employment o...	10
🟢	Accessible space for research ...	2

20. Would you like to see more classes taking place on-site at the archive?

🔵 Yes		31
🟠 No		1
🟢 Unable to comment		9
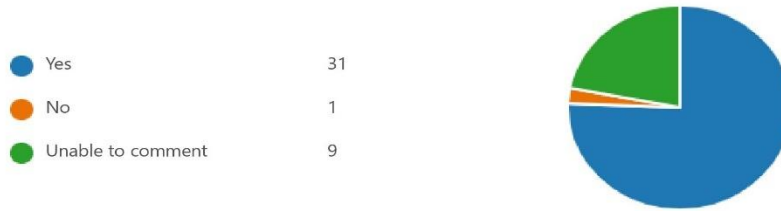
21. The Beaton Institute values input from its patrons, especially students. Please indicate any additional comments you might have on the Archives' services, facilities and programming. These may include recommendations for improvements as well as idea suggestions:

10
Responses

Latest Responses

"More awareness to the Beaton Institute because not a lot...

"The Beaton is an excellent resource to students. "

CBU CULTURAL RESOURCES:
QUALITY ASSURANCE QUESTIONNAIRE (STUDENT)

41 Responses   **01:23** Average time to complete   **Active** Status

1. On average, how often do you visit the CBU Art Gallery per year?

●	At least once a month	4
●	At least once per term	11
●	Once a year	12
●	Never	14
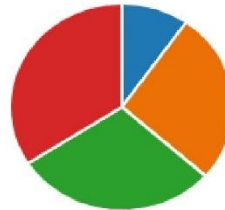
2. Do you attend Art Gallery exhibition openings?

●	Always	2
●	Sometimes	12
●	Never	27

3. How would you rate the quality of the Gallery's exhibition programming in general?

●	Excellent	8
●	Good	12
●	Fair	3
●	Poor	1
●	Unable to comment	17
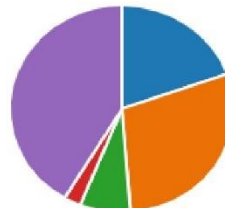
4. If possible, please explain why you chose the rating selected above.

12
Responses

Latest Responses
"The art gallery is an excellent asset to CBU."

5. What recommendations would you have for improvements re., our exhibitions? Please comment in the box below.

4
Responses

Latest Responses

6. Of the following outreach programs and events offered by the CBU Art Gallery, please indicate those about which you have heard.

🔵 Uniqorn Cafe	10	
🟠 Artists' Gatherings	5	
🟢 Art on Wheels	2	
🔴 Curator's Talks	2	
🟣 Handmade Holiday	4	
🟤 None	27	
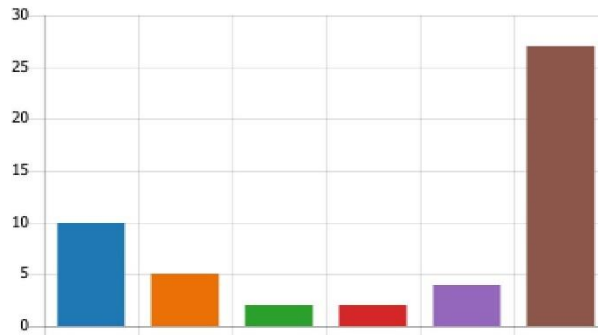
7. Have you attended any of the above programs or events? If yes, please comment briefly in the box below.

5
Responses

Latest Responses
"All wonderful events."

8. How would you rate the Art Gallery's accessibility on campus (location, ease of movement through space, etc.)?

● Excellent	14
● Good	17
● Fair	3
● Poor	0
● Unable to comment	7
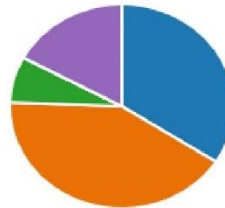
9. Comments (if applicable) - following question 8

3
Responses

Latest Responses
"I think I visited the place once but it was easy to view an…

10. How often have you used the CBU Art Gallery's non-circulating library of art books, catalogues and journals?

● Often	0
● Occasionally	3
● Never	20
● I'm unaware of this resource	18
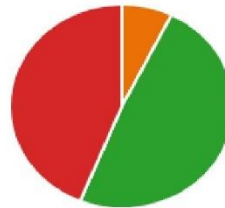
11. How often have you used the CBU Art Gallery's online collections database?

🔵 Often	0
🟠 Occasionally	8
🟢 Never	14
🔴 I'm unaware of this resource	19
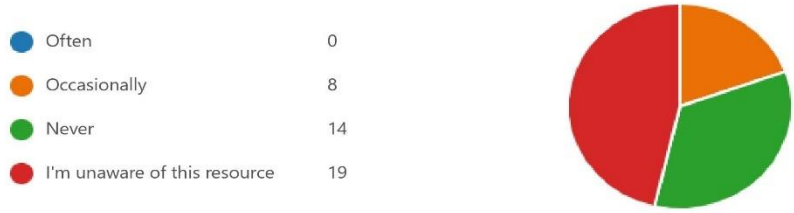
12. Have you ever used the Art Gallery's resources as part of a course requirement (assignment, class visit, etc.)?

🔵 Yes	10
🟠 No	31

13. If you answered "yes" to question 11 above, please comment briefly on the resources used.

6
Responses

Latest Responses
"Class visit"

14. The Art Gallery staff are on hand, during hours of operation, to assist and answer questions. In general, have you found staff to be helpful?

🔵 Yes	19
🟠 No	3
🟢 Unable to comment	19

15. The Art Gallery features a rotunda space with a seating and reading area. Have you ever used this space?

🔵 Yes	12	
🟠 No	15	
🟢 Unable to comment	14	

16. The CBU Art Gallery values input from visitors and recommendations from the community on campus and at large. Please indicate any additional comments you might have on the Gallery' services, facilities and programming. These may include recommendations for improvements as well as idea suggestions:

10
Responses

Latest Responses
"Awareness and more talk about what it is. It would help ...

Q1 Are you aware of the location of the Beaton Institute?

Answered: 30   Skipped: 0
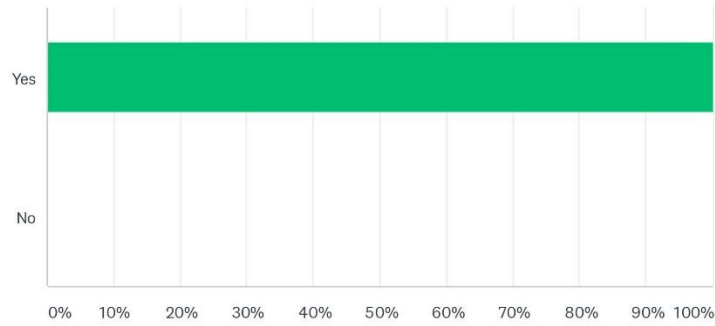
ANSWER CHOICES	RESPONSES	
Yes	100.00%	30
No	0.00%	0
TOTAL		30

Q2 Are you aware of the Beaton Institute's mandate and services?

Answered: 30   Skipped: 0
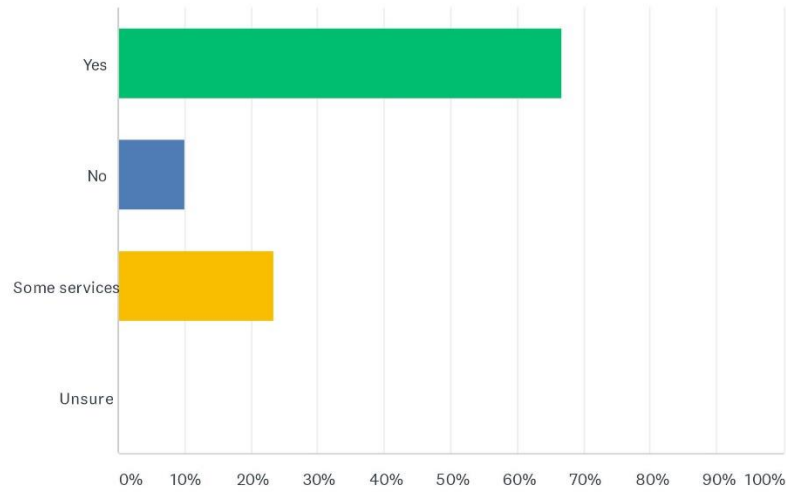
ANSWER CHOICES	RESPONSES	
Yes	66.67%	20
No	10.00%	3
Some services	23.33%	7
Unsure	0.00%	0
TOTAL		30

Q3 Have you used the archive as part of a course requirement (orientation, tour, on-site class, assignment?

Answered: 30   Skipped: 0
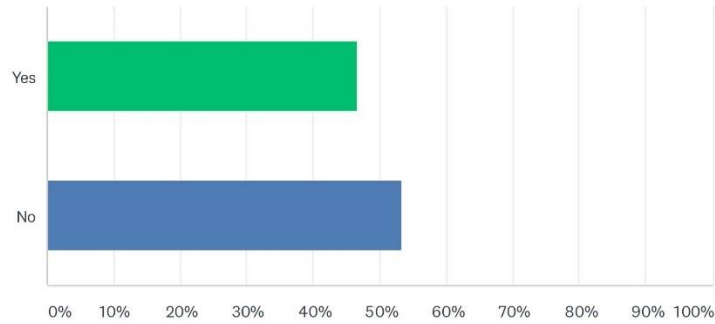
ANSWER CHOICES	RESPONSES	
Yes	46.67%	14
No	53.33%	16
TOTAL		30

Q4 If you answered Yes for the question above, please describe how you have incorporated the archive into your course.

Answered: 17   Skipped: 13

Q5 Have you considered incorporating the archive into your classes but felt there were barriers or logistical challenges preventing that opportunity?

Answered: 29   Skipped: 1
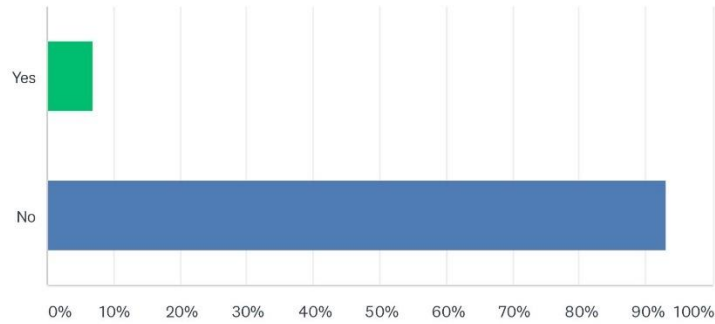
ANSWER CHOICES	RESPONSES	
Yes	6.90%	2
No	93.10%	27
TOTAL		29

Q6 If you answered Yes to the question above, please indicate what barriers or logistical challenges may exist.

Answered: 8   Skipped: 22

Q7 How would you rate the quality of the Beaton Institute's service to faculty?

Answered: 30   Skipped: 0
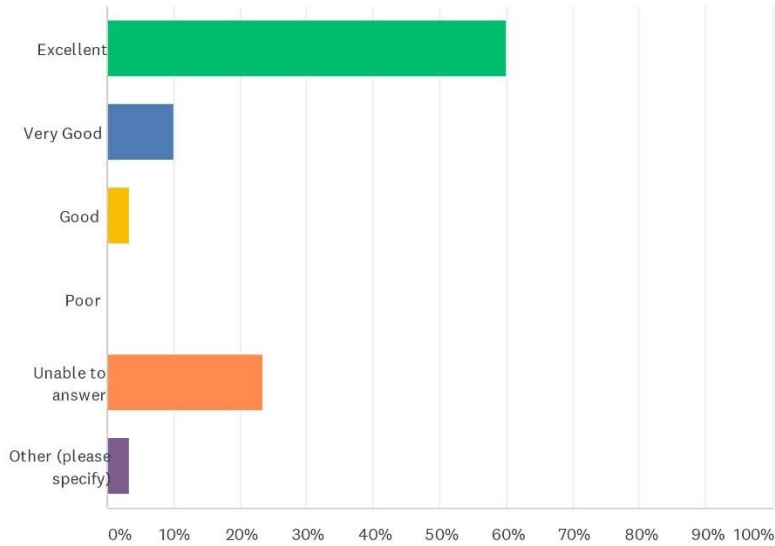
ANSWER CHOICES	RESPONSES	
Excellent	60.00%	18
Very Good	10.00%	3
Good	3.33%	1
Poor	0.00%	0
Unable to answer	23.33%	7
Other (please specify)	3.33%	1
TOTAL		30

Q8 What recommendation would you have to improve service to faculty? Please comment.

Answered: 20   Skipped: 10

Q9 Have you used search tools at the archive? If so, which tools are you familiar with?

Answered: 29   Skipped: 1
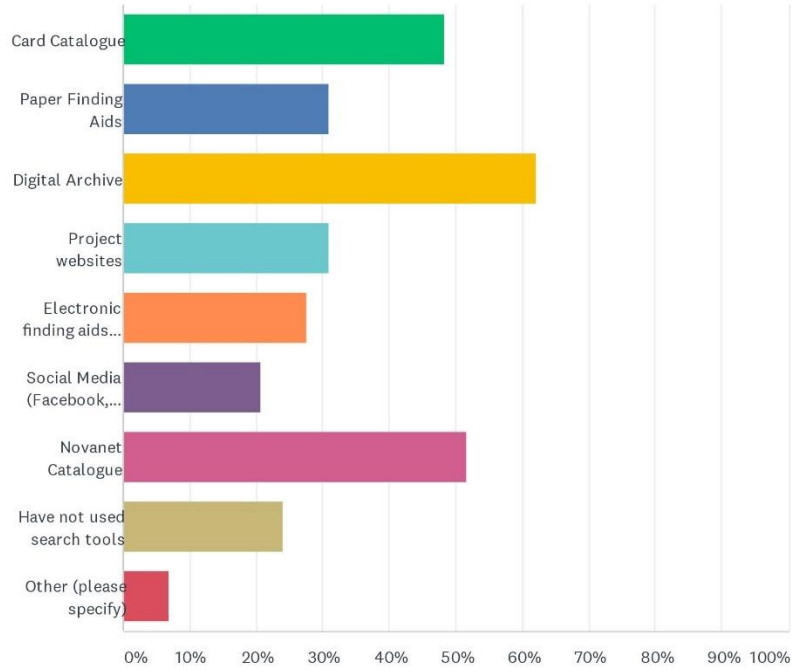
ANSWER CHOICES	RESPONSES	
Card Catalogue	48.28%	14
Paper Finding Aids	31.03%	9
Digital Archive	62.07%	18
Project websites	31.03%	9
Electronic finding aids shared via email	27.59%	8
Social Media (Facebook, YouTube, Flickr, Twitter, Instagram)	20.69%	6
Novanet Catalogue	51.72%	15
Have not used search tools	24.14%	7
Other (please specify)	6.90%	2
Total Respondents: 29		

Q10 Which resource(s) have you found the most useful and why?

Answered: 21   Skipped: 9

Q11 Which of the following would you consider the most important service for faculty?

Answered: 29   Skipped: 1
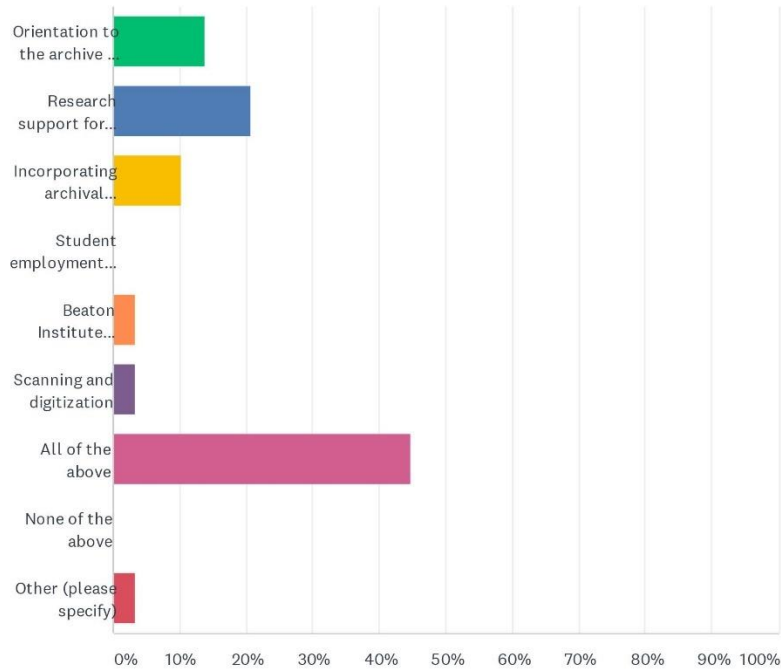
ANSWER CHOICES	RESPONSES	
Orientation to the archive and primary source research	13.79%	4
Research support for publication and teaching	20.69%	6
Incorporating archival records into assignments and course work	10.34%	3
Student employment opportunities	0.00%	0
Beaton Institute Internship	3.45%	1
Scanning and digitization	3.45%	1
All of the above	44.83%	13
None of the above	0.00%	0
Other (please specify)	3.45%	1
TOTAL		29

Q12 Do you follow the Beaton Institute on social media? Facebook, Twitter, or Instagram?

Answered: 30   Skipped: 0
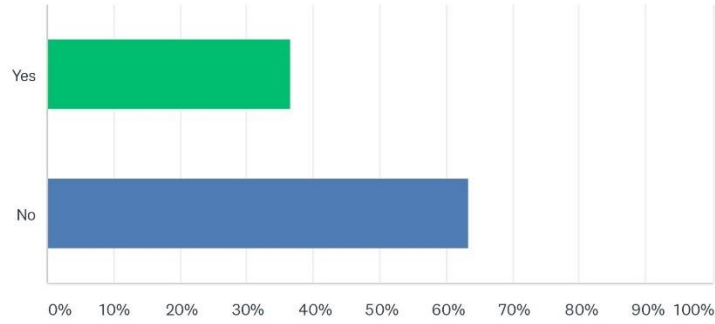
ANSWER CHOICES	RESPONSES	
Yes	36.67%	11
No	63.33%	19
TOTAL		30

Q13 The archive uses a number of online websites and platforms to profile its work and collections. For example, project websites, the Beaton Institute Digital Archive, social media platforms, Flickr photograph sets, YouTube, and SoundCloud. Have you accessed and used any of these resources/sites?

Answered: 30   Skipped: 0
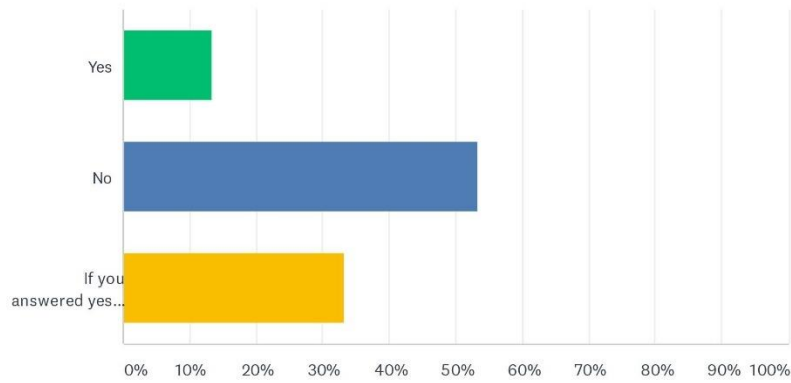
ANSWER CHOICES	RESPONSES	
Yes	13.33%	4
No	53.33%	16
If you answered yes, please state what site(s)	33.33%	10
TOTAL		30

Q14 The Beaton Institute values input from faculty. Please indicate any additional comments you might have about the Archives' services, facilities and/or programming. Comments may include recommendations for improvements as well as ideas and suggestions.

Answered: 14   Skipped: 16

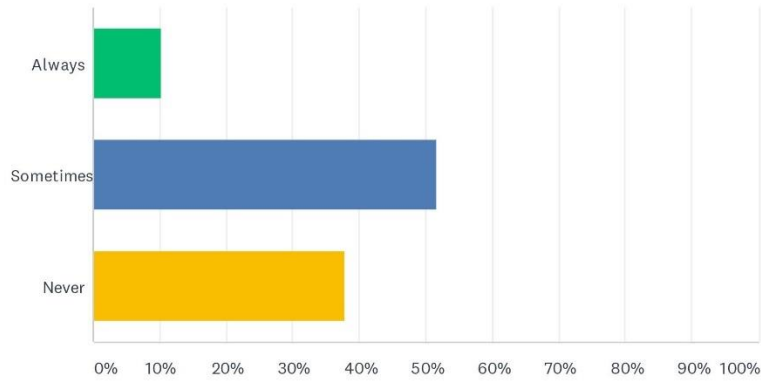## Q15 On average, how often do you visit the CBU Art Gallery per year?

Answered: 29   Skipped: 1
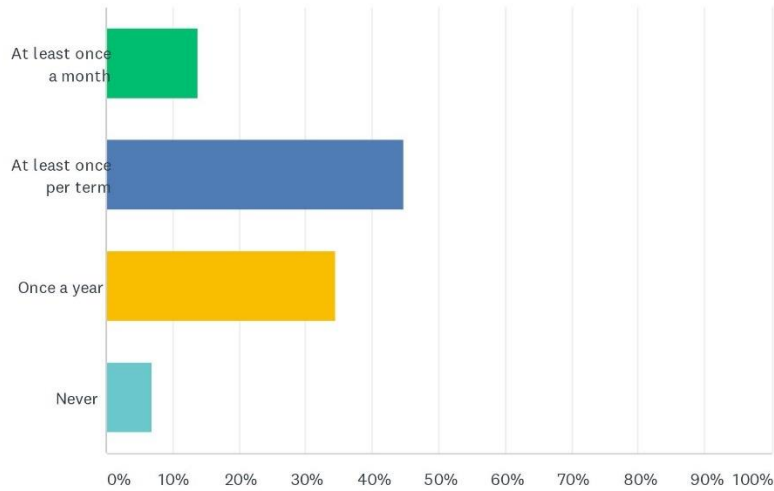
ANSWER CHOICES	RESPONSES	
At least once a month	13.79%	4
At least once per term	44.83%	13
Once a year	34.48%	10
Never	6.90%	2
TOTAL		29

Q16 Do you attend Art Gallery exhibition openings?

Answered: 29   Skipped: 1

ANSWER CHOICES	RESPONSES	
Always	10.34%	3
Sometimes	51.72%	15
Never	37.93%	11
TOTAL		29

Q17 How would you rate the quality of the Gallery's exhibition programming in general?

Answered: 29   Skipped: 1
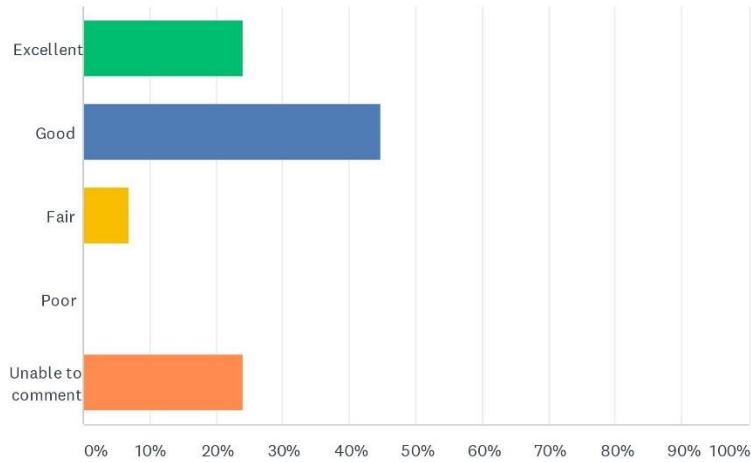
ANSWER CHOICES	RESPONSES	
Excellent	24.14%	7
Good	44.83%	13
Fair	6.90%	2
Poor	0.00%	0
Unable to comment	24.14%	7
TOTAL		29

CBU Cultural Resources: Quality Assurance Questionnaire   SurveyMonkey

Q18 What recommendations would you have for improvements re., our exhibitions? Please comment in the box below.

Answered: 13   Skipped: 17

Q19 Of the following outreach programs and events offered by the CBU Art Gallery, please indicate those about which you have heard.

Answered: 28   Skipped: 2
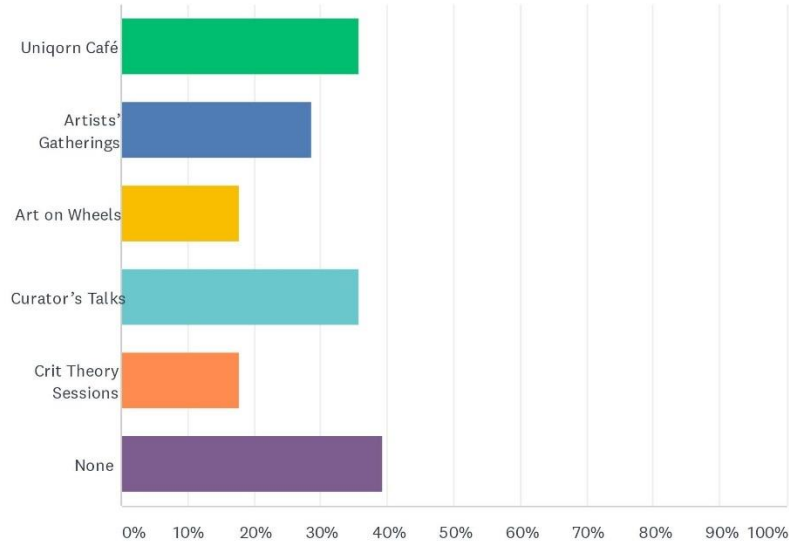
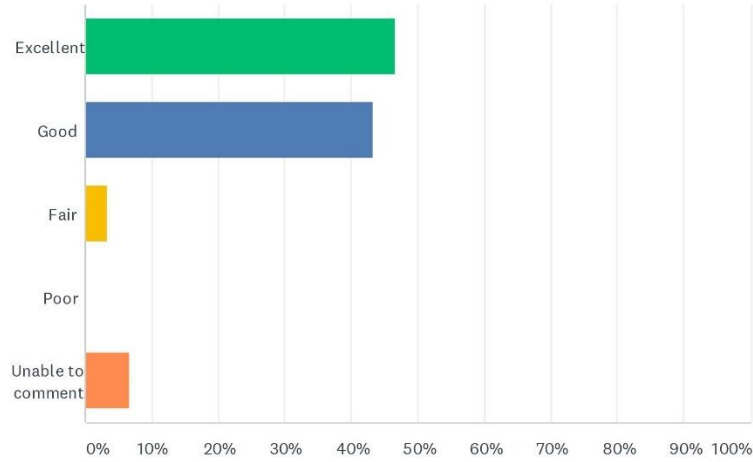| ANSWER CHOICES	RESPONSES	
Uniqorn Café	35.71%	10
Artists' Gatherings	28.57%	8
Art on Wheels	17.86%	5
Curator's Talks	35.71%	10
Crit Theory Sessions	17.86%	5
None	39.29%	11
Total Respondents: 28		

Q20 Have you attended any of the above programs or events? If yes, please comment briefly in the box below.

Answered: 15   Skipped: 15

Q21 How would you rate the Art Gallery's accessibility on campus (location, ease of movement through space, etc.)?
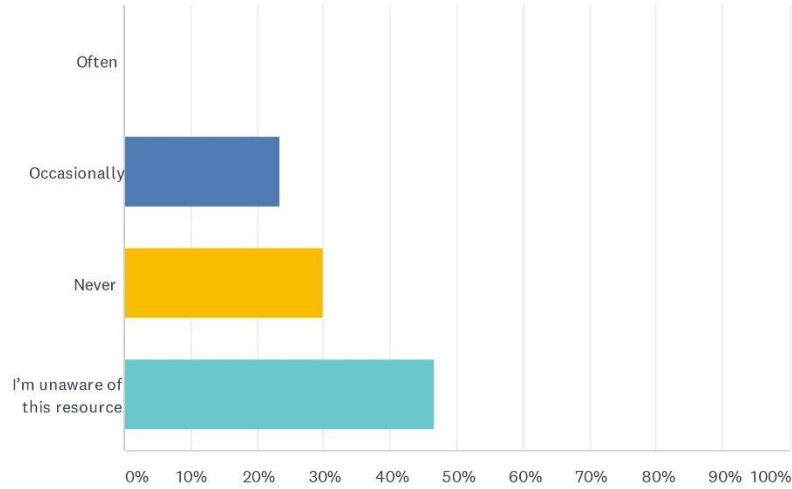
Answered: 30   Skipped: 0

ANSWER CHOICES	RESPONSES	
Excellent	46.67%	14
Good	43.33%	13
Fair	3.33%	1
Poor	0.00%	0
Unable to comment	6.67%	2
TOTAL		30

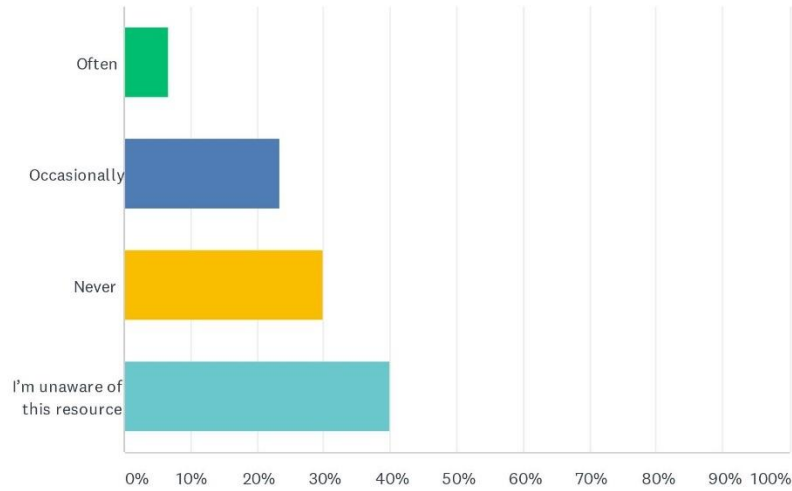## Q22 How often have you used the CBU Art Gallery's non-circulating library of art books, catalogues and journals?

Answered: 30   Skipped: 0

ANSWER CHOICES	RESPONSES	
Often	0.00%	0
Occasionally	23.33%	7
Never	30.00%	9
I'm unaware of this resource	46.67%	14
TOTAL		30

Q23 How often have you used the CBU Art Gallery's online collections database?
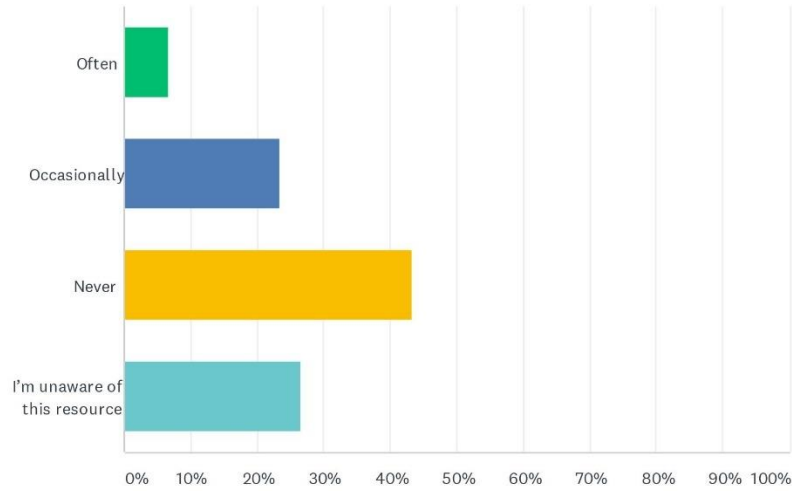
Answered: 30   Skipped: 0

ANSWER CHOICES	RESPONSES	
Often	6.67%	2
Occasionally	23.33%	7
Never	30.00%	9
I'm unaware of this resource	40.00%	12
TOTAL		30

Q24 The Art Gallery often posts information on exhibitions and programming on its social media pages (Facebook and Instagram). Occasionally these posts include educational videos ('Art Break'). How often have you engaged with our social media postings?

Answered: 30   Skipped: 0

ANSWER CHOICES	RESPONSES	
Often	6.67%	2
Occasionally	23.33%	7
Never	43.33%	13
I'm unaware of this resource	26.67%	8
TOTAL		30

Q25 Have you ever used the Art Gallery's resources as part of a course design (assignment, class visit, etc.)?

Answered: 30   Skipped: 0
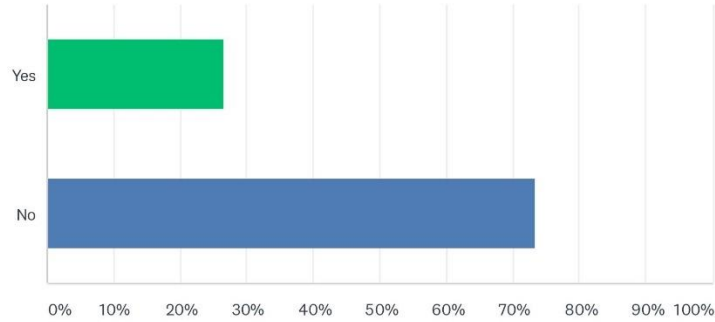
ANSWER CHOICES	RESPONSES	
Yes	26.67%	8
No	73.33%	22
TOTAL		30

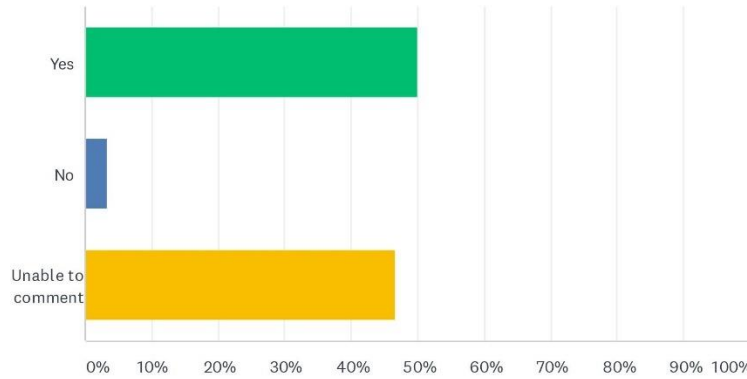## Q26 If you answered 'yes' to the question above, please comment briefly on the resources used.

Answered: 9   Skipped: 21

Q27 The Art Gallery staff are on hand, during hours of operation, to assist and answer questions. In general, have you found staff to be helpful?

Answered: 30   Skipped: 0

ANSWER CHOICES	RESPONSES	
Yes	50.00%	15
No	3.33%	1
Unable to comment	46.67%	14
TOTAL		30

Q28 The Art Gallery features a rotunda space with a seating and reading area. Have you ever used this space?

Answered: 30   Skipped: 0
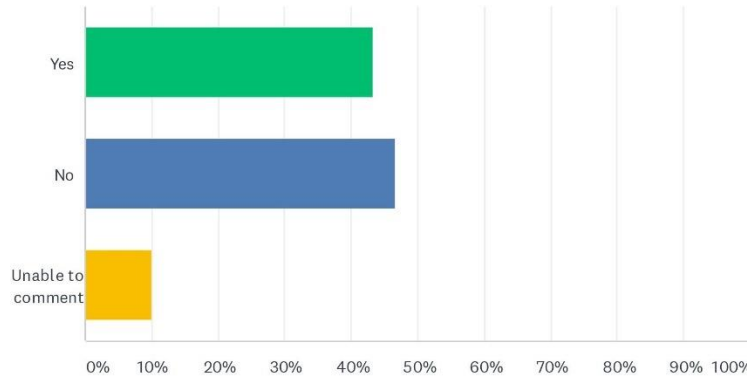
ANSWER CHOICES	RESPONSES	
Yes	43.33%	13
No	46.67%	14
Unable to comment	10.00%	3
TOTAL		30

Q29 The CBU Art Gallery values input from visitors and recommendations from the community on campus and at large. Please indicate any additional comments you might have on the Gallery' services, facilities and programming. These may include recommendations for improvements as well as idea suggestions:

Answered: 11   Skipped: 19

## Appendix C: Cultural Resources Staffing Summary

In the table below are positions and functions of Cultural Resources full-time regular staff. Full job descriptions are available from CBU Human Resources Department.

Cultural Resources employs student assistants and project staff who are responsible for reference and collections assistance, as well as specific projects usually in collaboration with faculty and community.

Position	Function	FTE
Dean, Library and Cultural Resources	Oversees the Cape Breton University Library, Beaton Institute, CBU Art Gallery, university records, Privacy Officer and CBU Press.	.5
Archivist (CBUFA)	Donor relations, collections management, archival processing, supervises students and project staff, grant writing, administrative tasks, assists with reference requests, teaches and assists with courses and students, community outreach and collaboration, research	1
Archival Reference Assistant (CUPE)	Answers reference requests both in-person and at a distance, assists researchers, works with students at the front desk, assists with students during courses/projects, assists project staff, administrative tasks	1
University Records and Privacy Officer (non-union)) currently vacant	Responsible for the day-to-day activities of the university's records management program and for the day-to-day activities of the CBU privacy program and leads the development and implementation of processes and systems to enhance privacy management at Cape Breton University.	1
Archive Technician (CUPE)	To advance the acquisition, arrangement, description, preservation and access of records held by the archive.	1
Curator (non-union)	Oversees the operations of the CBU Art Gallery. Responsible for exhibition programming, installation and development of related content. Development, steering and delivery of public outreach and educational initiatives. Donor relations, liaising with artists, supervising student employees and volunteers. Works in conjunction with the Gallery and Collections Technician to oversee collections and facility management.	1
Gallery and Collections Technician (non-union)	Responsible for the Gallery's collections management (physical and digital). Lead on maintenance and development of collections database. Supervises care of works in the collection; leads on recommendations for conservation, environmental controls and modifications to facility. Assists with exhibition installations, public outreach and education.	1

Total FTE   6.5

Appendix D – Campus Map
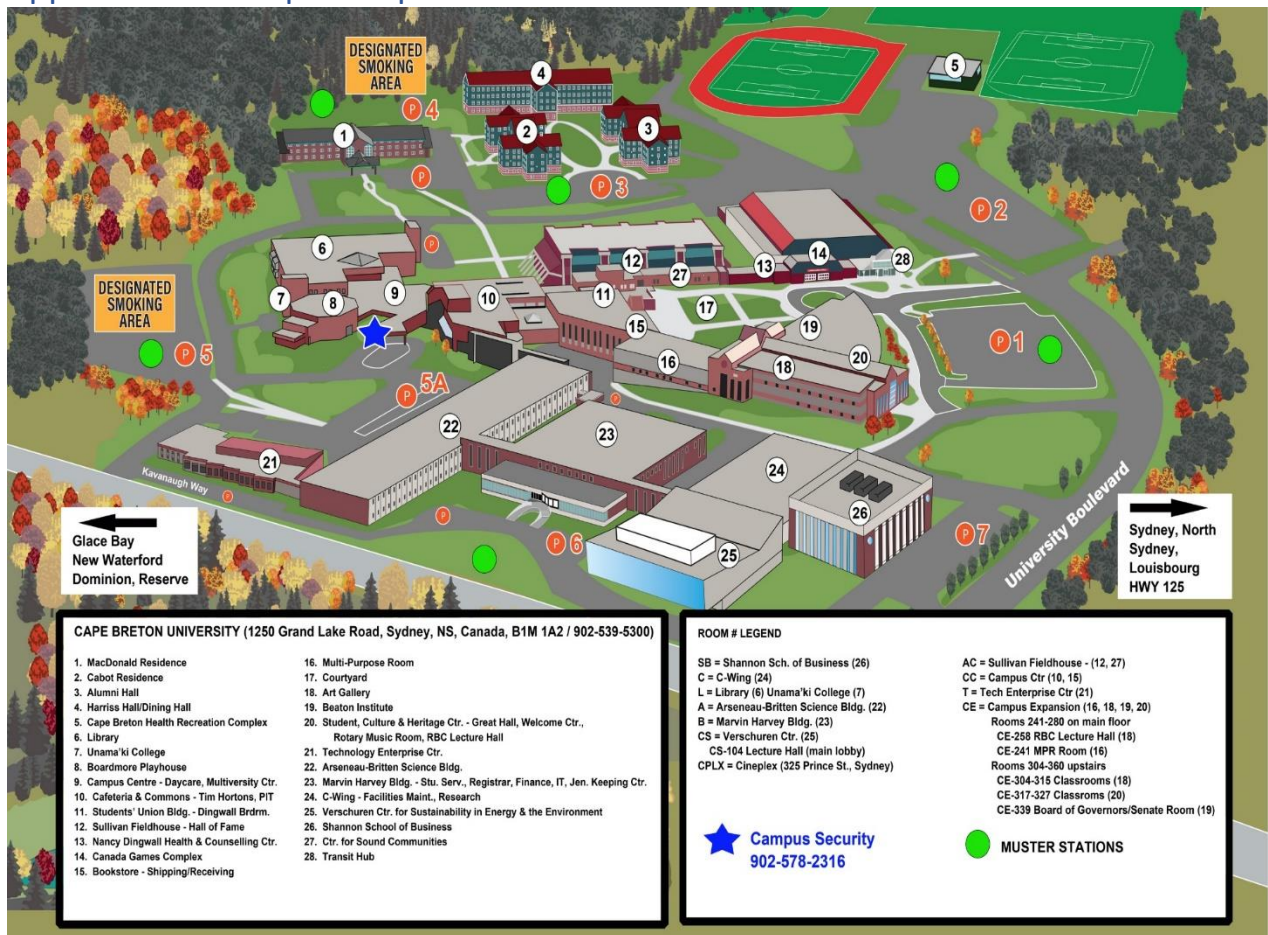
Appendix E - Strategic Goals and Alignments

Beaton Institute

The following are a selection of key areas where the Beaton Institute archive aligns with Cape Breton University's strategic plan:

Strategic Direction 1: Invest in Our Students

Applicable Strategies:

- Strategy 1.1: Preparing students through quality teaching and programming to thrive in a challenging world
- Strategy 1.2: Growing experiential learning, research, and volunteer opportunities that challenge students to be engaged citizens

The Beaton Institute at Cape Breton University dedicates more time and resources to student engagement than any other university archive of similar size in the country. The archive offers basic orientation and student research support during all degree phases and across disciplines, but also provides on-site opportunities for assignments and course delivery. The archive offers the only known 6-credit archival student internship in Canada. The interns are provided customized courses and unique experiential learning opportunities. The internships are a contributing factor to student success post-graduation from CBU, with many of our interns securing work as professors, librarians, and educators.

This past year, we hosted two CBU Beaton Institute Internships and one Young Canada Works Internship. The CBU interns focused on relatively recent donations to the archive. Tara Johnson, originally from Potlotek but currently living in Eskasoni, worked with one of the only Indigenous-created collections at the Beaton Institute – the Sarah Denny Cultural Collection. There is still a great deal of work to complete on this collection, but the student intern was able to organize hundreds of recordings of traditional Mi'kmaq song and dance, as well as other Denny family images and recordings. This project is currently being continued by CBU student and musician from Eskasoni, Michael R. Denny, who is completing a summer Beaton Institute Internship in order to fulfill his final credit to graduate in the Fall. Bailey Cullen is also a local student from Isle Madame, who worked on the Allan J. MacEachen collection. All three interns were also hired on various other projects at the archive over the past few years building relevant skills and gaining excellent work experience in a professional cultural institution. You can read more about the interns and their work in the Cape Breton Post article here: https://www.thetelegram.com/lifestyles/regional-lifestyles/jane-arnold-archive-helps-solve-puzzles-406734/

Rayna Jeddore is a recent CBU graduate who was hired through a YCW internship intended to provide new graduates work experience. Rayna was hired as an Indigenous Project Archivist, and this project connects with on-going collaborative research between Cape Breton University (CBU) and local Indigenous and non-Indigenous communities with former or current oyster lease holders. The project worked to gain a better understanding of the history and culture significance of oyster farming and the communities involved with this type of aquaculture.

In addition to student interns, the archive employed seven other CBU students and hosted hundreds of students through tours and orientations. The staff worked directly with three faculty and their students to help with assignments based in the archive, including the on-site course offered by Dr. Julia Rombough titled History Workshop. Students also gain a great deal of experience with social media and organization of information, providing the opportunity to develop new skill sets.

Despite the difficulties encountered in 2020 due to Covid 19, we have been able to adapt at the archive. We have recently been awarded funding for four part-time students to work at a distance or a combination of on-site and distance work, depending on future campus protocols. As well, up to three student interns will be completing six-credit directed studies through the archive. We are trying to provide unique opportunities to students at this challenging time and we continue to be consistent with our commitment to student investment.

Strategic Direction 2: Champion the Island's Prosperity

Applicable strategies:

- Strategy 2.1: Prioritizing initiatives in areas of external need and internal expertise, such as health, tourism, cultural heritage, science-based innovation, and entrepreneurship.
- Strategy 2.3: Working with businesses, community groups, municipal governments, and individuals to develop leadership, improve communication, and advance mutual goals

The Beaton Institute shares the same community-engaged roots that helped form the foundation of Cape Breton University. The community-based activities of the archive are unique for a university archive – and we place a great deal of importance on our community initiatives. During this reporting period, the archive was heavily engaged and involved with Dr. Tom Urbaniak's initiative *Searching for Polish Cape Breton.* We worked with Tom, his students, visiting professor Dr. Joanna Pylat, and community members to learn more about Polish heritage and immigration, and its impact on our communities. We hosted workshops and participated in the very exciting and successful pop-up museum held at St. Michael's Polish Hall on December 2 2019. The archive has received a number of donations from those involved with the event, and since that time we have reunited community researchers and scholars with some of those materials. We have also provided advice and expertise on digitization for audio visual materials and long-term preservation of photographs and other items. We plan to feature a social media 'take over' in September for Nova Scotia Polish Heritage Month, featuring posts about our collections and information provided by community members.

As well, staff of the archive have long-served on the Board of Heritage Cape Breton Connection, which is an umbrella organization for museums and heritage organizations across the Island. The Beaton Institute always plays an active role in on-going projects, and this year we completed the website and content development initiative that now features an online cultural locator map promoting organizations all over the Island. As well, Jane Arnold wrote a successful grant to assist with further content development for the website, but that funding was unfortunately placed on hold due to Covid 19.

The Beaton Institute continues to support community planning and development, and provides expertise for support during the research and engineering assessment phase. We hold resources such as land documents, property abstracts and the expertise to help lawyers, engineers and others needing historical information for building and development purposes.

We completed a Provincial Archival Development Program that has helped to increase access to Gaelic resources and promote those recordings and documents in our communities. Jane Arnold attended a conference at the Gaelic College in October of 2019 to connect with our Gael communities and many others from around the world focused on language revitalization. This type of work is important to cultural and community sustainability as well as tourism and hospitality. This work continues through Dr. Sparling's Language and Lyrics Project.

This past year we have received an unusually large extent and scope of community donations. Approximately 75 meters of historically significant collections from tradition bearers, politicians, performers, labour historians, photographers, and educators were donated to the archive. Over a span of just a few months, we received the contents of two professional photographic studios (Warren Gordon and Weldon Sheppard). It is a regular occurrence that business fonds and collections, as well as private papers and collections would be lost without the Beaton Institute and its very sparse staff. We currently have no capacity to process or make available these collections, but we can still offer safe storage and housing for community donors. These are very important to future researchers, developers, advertisers, cultural identity and cultural and community sustainability. We require these collections to facilitate ongoing scholarly work, and without our expertise much of this documentary heritage would be lost to our communities.

Our social media presence, although difficult to maintain, is one of our best channels to engage with community. For an organization of our size, we have incredible reach through our posts about historic images and our communities and community members. We are able to bring attention to our work and the celebration of our cultural heritage. We are not able to provide a social media program as we had in the past – but we are still sporadically posting and receiving excellent feedback from the public.

At the archive, we work everyday to champion the Island's prosperity through community engagement and support, sharing expertise, donor relations, and working collaboratively with others.

Strategic Direction 3: Indigenize the L'Nu Way

Applicable strategies:

- Strategy 3.3: Enhancing efforts to preserve and promote the language that sustains L'nu culture
- Strategy 3.4: Making university education and resources increasingly accessible to L'nu learners

Early initiatives by the archive to be better stewards of our Indigenous collections began over a decade ago. However, following the Call to Action after the release of the findings of the Truth and Reconciliation Commission the archive began to examine how a 'de-colonial' approach could be applied in all aspects of the organization. During this past reporting period, we have worked with two L'nu students and one former CBU student who is L'nu. As mentioned above in relation to our investment in

students – we work directly with our L'nu communities and hire and work with Indigenous students. See Strategic Direction 1 for more detail.

We are currently listed as a collaborator on a large application being developed by Rod Beresford to continue the documentary work related to oysters and aquaculture on Cape Breton Island. We intend to work collaboratively with Indigenous communities to complete a video documentary about the cultural and historical significance of oysters, as well as focus on the work of CBU on the revival of the industry.

Strategic Direction 5: Empower Faculty and Staff

Applicable strategies:

- Strategy 5.2 Facilitating collaborations in teaching, research and professional practice, service delivery, and program development

Faculty engagement and collaborations continue to grow and expand. During the reporting period the archive worked closely with new faculty member Dr. Julia Rombough as she offered the History Workshop course. Dr. Jerry Pocius chose to host two classes on-site at the archive for Vernacular Architecture and Material Culture. Students benefit greatly from time spent working in the archive with the collections directly. However, we have also been switching focus to providing great access to online collections through the Beaton Institute Digital Archive. Moving forward in a Covid environment, we have been connecting to faculty to ensure that they have access to primary resources that they need to teach at a distance. A brief introduction to our online resources are found on the Beaton Institute YouTube site here: https://youtu.be/f5zdcSqFOUg

Another video focused more on the specifics of searching will be made available for September, and a new LibGuide focused on the Beaton Institute's resources will also be launched.

In earlier sections of this report collaborations with Dr. Urbaniak, Dr. Sparling and Dr. Beresford is addressed. Research collaborations with faculty and staff are too numerous to fully detail – but ultimately working closely with faculty elevates the work of the archive and certainly empowers our staff in meaningful ways.

Art Gallery: Year 2 Strategic Plan Report
April 2019 – October 2020
Greg Davies, Curator

Strategic Direction 3: Indigenize the L'Nu Way

Applicable strategies:
Strategy 3.3: Enhancing efforts to preserve and promote the language that sustains L'nu culture
Strategy 3.4: Making university education and resources increasingly accessible to L'nu learners

- Group exhibition, ***Komqwejwi'kasikl*** (Michelle Sylliboy, Loretta Gould, Alan Syliboy), organized by CBU Art Gallery and presented in partnership with Cape Breton Centre for Craft and Design, Unama'ki College and Membertou Heritage Park, March 31 – April 30, 2019. Hosted at Cape Breton Centre for Craft and Design. Curated by CBU Art Gallery curator, Greg Davies and Lindsay Dobbin.
- In 2019, the CBU Art Gallery launched a new acquisitions fund generated by a donation from the estate of Father D.F. Campbell. Teresa Marshall's ***Peaked Caps*** (acrylic on canvas, 2018 – 2019) was the first work purchased through this fund. The purchase was the first in recent years to address the need for stronger representation of contemporary Mi'kmaq art in our permanent collection. A public announcement relating to the purchase was folded into the opening of the Mythologies and Truisms exhibition (see below). (Pictures included)
- ***Mythologies & Truisms*** exhibition (May 31 – July 26, 2019). Permanent collection exhibition presenting Canadian and Indigenous artwork in a critical, curatorial framework, responding to Truth & Reconciliation. Curated by CBU Art Gallery in conjunction with Shaelyn Paul, gallery intern for fall / winter 2018 – 2019. This was a first-time project generating an opportunity for a young, Indigenous intern to research and bring critical voice to an exhibition design on campus. (Pictures included)
- August 2020, in conjunction with its upcoming **Indigenous Youth exhibition** (see September 26 below, September 2020), the Art Gallery staff hosted 3 workshops for youth in Potlotek and Eskasoni. Participants ranging from 8 – 16 years of age worked with watercolours, charcoal, graphite, and acrylics on canvas. Select works will be included in the exhibition
- September 26, 2020 - In partnership with the Lumiere Arts Festival 2020, the CBU Art Gallery is hosting an Indigenous youth art exhibition, opening online on September 26, 2020 (2 pm). The exhibition (title still in development) features artwork by youth from Potlotek, Eskasoni and the Six Nations of the Grand River, Ontario. It is co-curated by Greg Davies and Elizabeth Doxtater of the Six Nations of the Grand River. The purpose of the exhibition is to provide mentorship and a platform for young Indigenous artists to connect across communities over Turtle Island and have voice and agency through their work.

Images are included below depicting Shaelyn Paul, The opening of Mythologies & Truisms, the inaugural acquisition through the Dr D.F. Campbell's donation of Teresa Marshall's Peaked Caps

Strategic Direction 2: Champion the Island's Prosperity

Applicable strategies:
Strategy 2.1: Prioritizing initiatives in areas of external need and internal expertise, such as health, tourism, cultural heritage, science-based innovation, and entrepreneurship.
Strategy 2.2: Increasing place-based research and professional practice with Island communities.
Strategy 2.3: Working with businesses, community groups, municipal governments, and individuals to develop leadership, improve communication, and advance mutual goals

- In partnership with the Lumiere Arts Festival, 2018, CBU Art Gallery provided an opportunity for an Indigenous student to write a critical essay for the first **Lumiere catalogue**. Ms. Shaelyn Paul, a former student of CBU and resident of Eskasoni was the author of the essay. Ms. Paul was also the gallery intern for the fall / winter of 2018-2019. The essay will be featured in the first Lumiere digital catalogue to be released in October 2020, on the 10th anniversary of the founding of the Lumiere Arts Festival Association. (Also meets Strategic Direction 3)
- Public Outreach Programming: Continuing through 2019, the Gallery offered ***Art on Wheels*** workshops to youth in the region, as well as ***Artists' Gatherings*** crit sessions for regional artists, public ***Crit Theory Sessions*** providing talks on art history and theory. In March of 2020 these sessions were curtailed due to COVID-19 but are expected to resume in 2021.
- **Public Exhibitions:**
  - ***First You Dream: Celebrating 75 Years of the Nova Scotia Talent Trust*** exhibition (in conjunction with Mount Saint Vincent University Art Gallery, The Art Gallery of Nova Scotia & the Nova Scotia Talent Trust; August 16 – October 4, 2019)
  - ***Handmade Holiday*** Local Artisan market, November 29, 2019 (organized by CBU Art Gallery)
  - ***ProletariART 2019*** exhibition (November 2, 2019 – January 17, 2020)
  - ***Wesselmann Redux*** exhibition (February 7 – April 3, 2020)
  - ***To Be Frank*** exhibition (June 5, 2020; ongoing)
  - Summer 2020, The CBU Art Gallery opens its first online exhibition, featuring work by celebrated photographer, Robert Frank and local photographer Chad Tobin. The exhibition features photographic prints donated by Frank to the Gallery's permanent collection as well as colour and black & white photographs of Robert Frank and his wife June Leaf at their Mabou home from 2009-2019. The exhibition remains online and continues through the fall of 2020. Video and expanded image galleries to follow in October 2020.
- Beginning March 2020, in response to the COVID-19 pandemic, the CBU Art Gallery shifts its community outreach programming to online, educational presentations with a series of short videos on painting materials and techniques (pigments, watercolours, etc.) https://www.youtube.com/watch?v=vJlvXNCDC2g . Available through the Gallery's social media platforms (Facebook & Instagram) these videos have reached viewers within Cape Breton and beyond the province.

- September 12 – 26, ***Lumiere 2020: Possible Futures***. Curator, Greg Davies, and Gallery and Collections Technician, Deanna Manolakos, are assisting with the development and delivery of the event. *Lumiere 2020: Possible Futures* has been curated by Greg Davies, who is overseeing event production and implementation of projects in conjunction with board members, volunteers, Lumiere staff and NovaStream (Sydney). Volunteers include students from CBU as well as some staff. Participating artists and community groups are both locally based and out-of-province. A digital catalogue of ***Lumiere 2020: Possible Futures*** will be available in October 2020. Production of an event video will also be available online in the fall.