



Culture: Nova Scotia's Future

A CREATIVE NOVA SCOTIA LEADERSHIP COUNCIL REPORT

2014





Dutch Robinson, in DRUM!

PHOTO COURTESY: Chris Smith

Culture: Nova Scotia's Future

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Introduction

Culture: Nova Scotia's Future was developed by the Creative Nova Scotia Leadership Council (CNSLC) as a means to capture several years of work on critical issues pertaining to the culture sector and this province's ongoing development.

Initially designed as a briefing paper for the newly appointed Minister of Communities, Culture and Heritage, the council felt the document had a broader strategic value in addressing some of Nova Scotia's present economic and social challenges.

Using the culture sector as its primary lens and taking into account development strategies and policies from around the world, this document offers insight on the creative economy and on arts and culture in general, and offers a snap shot of the vast opportunities that could be developed for government and for Nova Scotians.

Our intention with the release of this document is to promote increased investment in the sector by positioning Nova Scotia's artistic, cultural, and creative industries as a key strategic pillar for the province's economic and social development. The CNSLC is not recommending one project over another, but hopes to reveal the depth of this sector's potential for future development.

Developed with the resourcefulness of a group of dedicated volunteers, Culture: Nova Scotia's Future is not a strategy; it does, however, highlight some of the primary areas requiring consideration and establishes a foundation for the next development phase for the sector.

Our desire is to see all levels of government, the private sector, and all Nova Scotians recognize, participate in, and benefit from one of the fastest-growing sectors in the world's economy and one of the key ingredients of any society's well-being.

Ronald Bourgeois,
Chair, Creative Nova Scotia Leadership Council

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About the Creative Nova Scotia Leadership Council

The CNSLC is a partnership between the cultural sector and the Government of Nova Scotia designed to foster better understanding and decision-making. Formerly the Nova Scotia Arts and Culture Partnership Council, the CNSLC was established under legislation in 2011. The council is made up of 15 members who represent the diverse arts and culture sector throughout Nova Scotia.

As a group, we work together to provide advice and leadership to government through the Department of Communities, Culture and Heritage (CCH). This includes advising on policies, making recommendations on programs to promote arts and culture, and generally representing the sector's interests and acting as a voice for artists and cultural workers.

Members include artists, writers, filmmakers, musicians, performers, and other professionals actively involved in cultural industries across Nova Scotia. They are selected

through a sector call for interest, open nominations, and an approval process.

The CNSLC also includes two representatives from the Department of Communities, Culture and Heritage. They participate in council activities and help deliver on its mandate from a unique, governmental perspective. A member of Arts Nova Scotia also sits on the council in a non-voting role.

The CNSLC strives for a variety of perspectives and a balance of representation throughout Nova Scotia. Criteria considered for the selection of members includes education, skills, background, experience in the arts and culture sector, cultural and regional diversity, and commitment to the council's vision and process.

Sector members serve three-year terms and may only serve two consecutive terms; this promotes involvement and opportunities for new members.



Creative Nova Scotia Leadership Council Members:



RONALD BOURGEOIS
Chair - Halifax



PAULA DAVIS
Vice-Chair -Port Hawkesbury



SCOTT SIMPSON
Secretary - Halifax



CHRIS BALL
Liverpool



CAROL BEATON
Ben Eoin



FIONA DIAMOND
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TERRILEE BULGER
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To learn more about the Creative Nova Scotia Leadership Council,
visit creative.novascotia.ca.

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Executive Summary

The Creative Nova Scotia Leadership Council believes that **Nova Scotia's culture sector can drive growth and development** and be the "Fourth Pillar" of sustainable development.

- The United Nations Development Programme has stated that "culture can be seen as a driving force for human development, in respect of economic growth and also as a means of leading a more fulfilling intellectual, emotional, moral, and spiritual life."¹ Cultural policy commentator Jon Hawkes claims that culture, "[t]he Fourth Pillar of Sustainability," is "as essential to a healthy and sustainable society as social equity, environmental responsibility, and economic viability," and demonstrates that the "concept of culture is an invaluable tool that has been largely ignored in the attempts to reconfigure the ways that governments plan the future and evaluate the past," and that "a whole-of-government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society."²
- As economies around the world struggle to transition from a manufacturing base, many jurisdictions recognize the importance of the cultural industries to their future economic growth, and see the culture sector as one of the key areas for development. World trade of creative goods and services increased by 14% from 2002 to 2008 (global

trade declined by 12% in this same period), and culture industries now represent a significant proportion of many countries' Gross Domestic Product (GDP).

- The value of cultural economic activity in Nova Scotia was approximately \$871 million in 2009. This represents a 2% contribution to overall cultural industries GDP in Canada.³

As the Discussion Paper entitled, 'Growing Canada's Creative Economy Together' notes, "Creativity is transforming local, national and global economies in a truly astounding way. Whereas industrial economies of the past often drew upon natural resources and technological innovation to manufacture goods, today's leading economies are leveraging talent and creativity to produce value-added services on a scale once never thought possible."⁴

According to statistics from the Department of Communities, Culture and Heritage (CCH) (see Appendix F), there is a persistent shortfall in program funding. Outgoing funds represent a small percentage of the total funding requested for all CCH programs (see Appendix F). On average, 60% of all applicants are currently being turned down and many more aren't even attempting to apply.

The CNSLC maintains that the suite of programs offered at CCH are basic, and while they ensure a foundation, new

1 Culture Pour Tous. "Sustainable Development Resources," culturepourtous.ca/ress_developdurable_en.htm (Accessed January 11, 2013)

2 Ibid

3 Bisailon, Monique. Canada. Statistics Canada. Prototype Provincial / Territorial Culture Satellite Account. Ottawa: Statistics Canada, 2013. Print.

4 Growing Canada's Creative Economy Together: A Discussion Paper by the Creative Economy Working Group (led by Nova Scotia) The Federal-Provincial-Territorial Table on Culture and Heritage, July 2013. p.5

programs are needed if we intend to foster real growth in Nova Scotia's creative economy.

- The Nova Scotia government has laid some of the necessary groundwork to tap into the emerging creative economy, such as passing the Status of the Artist Legislation, Arts Nova Scotia and Film & Creative Industries Nova Scotia. However, in the past, Nova Scotia governments have not engaged the arts and culture sector and have not tapped into the sector's innovative energy.
- The infrastructure exists, the workforce is evolving, the employment policies are activated and legislative and management structures are in place. The CNSLC is now recommending:

1. INCREASED INVESTMENT IN THE CULTURE SECTOR.

Increased investment should be considered in the following areas:

- The Creative Core
- Growing Creative Businesses & Industries
- Building Creative Clusters
- Promoting Creative Places

2. THE DEVELOPMENT OF A COMPREHENSIVE STRATEGY FOR THE GROWTH AND DEVELOPMENT OF THE CULTURE SECTOR.

The CNSLC has identified four principles upon which to build a sector strategy:

- Engagement
- Investment
- Education
- Flexibility and Responsiveness

Nova Scotia will be a leader in social and economic development if it adopts culture as “the Fourth Pillar”. The province's economy must be driven by creative thinking, artistic endeavours, and a broad range of cultural activities. Our future economic and social prosperity depends on the exploitation of our intellectual property, our creative energy, and the pursuit of truly sustainable enterprises.



Work by Ann Schroeder

PHOTO COURTESY:
Cape Breton Centre for Craft and Design

Overview: Culture's Contribution

The United Nations Development Programme has stated the following: “culture provides the social basis that allows for stimulating creativity, innovation, human progress, and well-being. In this sense, culture can be seen as a driving force for human development, in respect of economic growth, and also as a means of leading a more fulfilling intellectual, emotional, moral, and spiritual life.”¹



PHOTO COURTESY:
Province of Nova Scotia

In its Universal Declaration on Cultural Diversity, UNESCO raises cultural diversity to the level of “the common heritage of humanity...as necessary for humankind as biodiversity is for nature” and makes its defence an ethical imperative inseparable from respect for the dignity of the individual.²

Jon Hawkes, one of Australia’s leading commentators on cultural policy, takes this idea further by stating that cultural vitality is “The Fourth Pillar of Sustainability,” describing it as “essential to a healthy and sustainable society as social equity, environmental responsibility, and economic viability.”³ In his opinion, the “concept of culture is an invaluable tool that has been largely ignored in the attempts to reconfigure the ways that governments plan the future and evaluate the past.” He argues that “a whole-of-government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society.”⁴

Cultural industries now represent a significant proportion of the GDP of many countries. The United Nations Conference on Trade and Development reported in 2008 that culture industries accounted for 3.4% of world trade.⁵

1 Culture Pour Tous. “Sustainable Development Resources,” culturepourtous.ca/ress_developdurable_en.htm (Accessed January 11, 2013)

2 UNESCO. “UNESCO Universal Declaration on Cultural Diversity,” 2002. unesdoc.unesco.org/images/0012/001271/127160m.pdf (Accessed January 11, 2013)

3 Jon Hawkes for the Victorian Cultural Development Network. “The Fourth Pillar of Sustainability: Culture’s Essential Role in Public Planning,” Melbourne, 2001. fourthpillar.biz/about/fourth-pillar/ (Accessed January 11, 2013)

4 Ibid

5 United Nations Conference on Trade and Development. “Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making,” 2008.

As economies around the world struggle to transition from a manufacturing base, the “knowledge” versus “industrial” economy continues to grow in importance across all developed and developing countries.

Cultural industries are becoming critical to the job-creation engine of the larger knowledge or “creative” economy, preparing workers for a digital future that relies on creativity versus physical or industrial work.⁶ Creativity, innovation, and social impact—once primary arguments advanced by arts organizations for sustained government investment—have now become central themes in strategies used to transition struggling economies toward today’s global reality: the creative economy. The culture sector is one of the key areas for development.

At the heart of the creative economy is creative work: “the cultural industries” and the artists themselves. The “creative economy”⁷ is an evolving concept based on creative assets potentially generating economic growth and development. A comprehensive literature review commissioned by the Creative Nova Scotia Leadership Council (CNSLC) clearly indicates the following key elements of the creative economy:⁸

- “It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.

- It can foster income generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development.
- It embraces economic, cultural, and social aspects interacting with technology, intellectual property, and tourism objectives.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and inter-ministerial action.”

The CNSLC shares this definition. For more on the creative economy, see Appendix A and Table A, which present and compare the culture industry models identified in the creative economy literature review commissioned by the CNSLC in October 2011 and performed by Collective Wisdom Solutions.

For Canada, the value of culture is an estimated \$49.9 billion in GDP for 2009. By comparison, this is larger than other major economic sectors such as Accommodation and Food Services (at \$31.6 B) and Agriculture, Forestry, Fishing and Hunting (at \$23.1 B)⁹. In 2009 total culture employment was estimated at 630,000 in Canada of which approximately 340,000¹⁰ were jobs that were specifically cultural in nature (e.g. painters, authors, musicians).

(For further information on the creative economy in Canada, see Appendix B.)

6 Martin Prosperity Institute. “Ontario in the Creative Age,” February 2009. martinprosperity.org/research-and-publications/publication/ontario-in-the-creative-age-project (Accessed January 10, 2013)

7 Australian Government: Department of the Prime Minister and Cabinet Office for the Arts. “Culture and Closing the Gap,” March 2012 arts.gov.au/sites/default/files/indigenous/closing-the-gap/ccg-factsheet.pdf

8 Collective Wisdom Solutions. “Creative Economy Literature Review Prepared for Nova Scotia Department of Communities, Culture and Heritage,” 2011

9 Canada. Statistics Canada. Ottawa: 2013. <http://www5.statcan.gc.ca/cansim/a26?lang=eng&retrLang=eng&id=3790029&paSer=&pattern=&stByVal=1&p1=1&p2=-1&tabMode=dataTable&csid=>

10 Bisailon, Monique. Canada. Statistics Canada. Feasibility Study for a Culture Satellite Account: Phase 4 - Technical Report. Ottawa: Statistics Canada, 2013. Print.

Table A: **Creative Industry Models**

MODEL	JOHN HOWKINS, 2001	UKDCMS MODEL,2001	CONCENTRIC CIRCLES MODEL, 2001	WIPO COPYRIGHT MODEL, 2003	UNCTAD, 2004	NESTA, 2007 (REFINED DCMS MODEL)	CFCS, 2011
DEFINITION / EXPLANATION	<p>Howkins defined 15 industries as providing “an economic good or service that results from creativity and has economic value”.</p> <p>These industries contribute to the creative economy by generating creative products and services, ranging from the arts to science and technology.</p>	<p>Creative industries require “creativity, skill and talent with the potential for wealth and job creation through the exploitation of their intellectual property.”</p>	<p>Creative ideas originate in the core creative arts in the form of sound, text and image and that these ideas and influences diffuse outwards through a series of layers or concentric circles, with the proportion of cultural to commercial content decreasing as one moves outwards from the centre.</p>	<p>Creative industries are involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted material.</p>	<p>This model enlarges the concept of ‘creativity’ from activities having a strong artistic component to “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible.”</p>	<p>This model further refines the DCMS model and incorporates greater awareness of the differences between and within sectors, and is intended to draw out commonalities based on the ways in which commercial value is created, where this value is located, and consequently how it can be enhanced.</p>	<p>The Conceptual Framework for Culture Statistics 2011 (CFCS 2011) identifies creative industries and activities as a first step in measuring and understanding Canada’s creative economy.</p>
CATEGORIES	<p>Advertising Architecture Art Crafts Design Fashion Film Music Performing Arts Publishing Software Toys & Games Television & Radio Video Games</p>	<p>Advertising Architecture Art and Antiques Market Crafts Design Fashion Film and video Music Performing Arts Publishing Software Television and Radio Video and Computer Games</p>	<p>Core creative arts Literature Music Performing Arts Visual arts</p> <p>Other core cultural industries Film Museums & libraries</p> <p>Wider cultural industries Heritage services Publishing Sound recording Television & radio Video & computer games</p> <p>Related industries Advertising Architecture Design Fashion</p>	<p>Core copyright industries Advertising Collection societies Film & video Music Performing arts Publishing Software Television & radio Visual & graphic art</p> <p>Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers Photographic equipment</p> <p>Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys</p>	<p>Heritage Traditional cultural expressions (e.g. art crafts, festivals and celebrations) Cultural sites (e.g. archaeological sites, museums, libraries)</p> <p>Arts Visual Arts Performing Arts</p> <p>Media Publishing and Print Audiovisual</p> <p>Functional creations Design (e.g. fashion, graphic) New Media (e.g. video games, software) Creative Services (e.g. architecture, advertising, creative R&D)</p>	<p>Core creative fields Commercial outputs that possess a high degree of expressive value and invoke copyright protection.</p> <p>Cultural industries Activities involving mass reproduction of expressive outputs (based on copyright).</p> <p>Creative industries and activities The use of expressive value is essential to the performance of these sectors. The rest of the economy Manufacturing and service sectors benefit from and exploit the expressive outputs generated by the creative industries.</p>	<p>The Culture Satellite Account (CSA) is an accounting framework that measures the economic impact of culture (radio, television, newspapers/magazines, etc.), the arts, heritage and sport on the Canadian economy. Based on Statistics Canada’s Conceptual Framework for Culture Statistics 2011 (CFCS 2011), the CSA also captures the cultural components of the creative economy.</p>

An expansive, intertwined community

Statistics Canada estimates that the culture sector employed 630,000 Canadians for 2009. In the same year 340,000 Canadians were directly employed in cultural activities. These 340,000 jobs are responsible for generating \$27.8 billion in salaries and wages and having worked over 652 million hours. Employment figures specific to Nova Scotia will be released in late 2014 or early 2015.¹ For a breakdown of artists and cultural workers by Nova Scotia community see Chart A.²

With so many artists and creators around, Nova Scotia has at its disposal a sustainable, renewable resource that is already in great demand in the twenty-first century.

Nova Scotia's culture sector is not just its music industry, its film industry, or its crafts sector. It is an expansive, intertwined community that includes libraries, museums, heritage properties, languages, the arts sector, creative industries, and relevant educational programming.

Nova Scotia is well positioned to take a leading role by strategically redeveloping its economy to take advantage of its home-grown strengths in the culture sector, which, as a dynamic driver of the creative economy, has the potential to be an economic-development generator for Nova Scotia.

1 Bisailon, Monique. Canada. Statistics Canada. Feasibility Study for a Culture Satellite Account: Phase 4 - Technical Report. Ottawa: Statistics Canada, 2013. Print.

2 Kelly Hill. "Provincial Profiles of the Arts Culture and Heritage Activities in 2010." Hill Strategies Research Inc., March 2012, and Community Counts, Nova Scotia.

Chart A: **Art and Culture Workers, 2011**

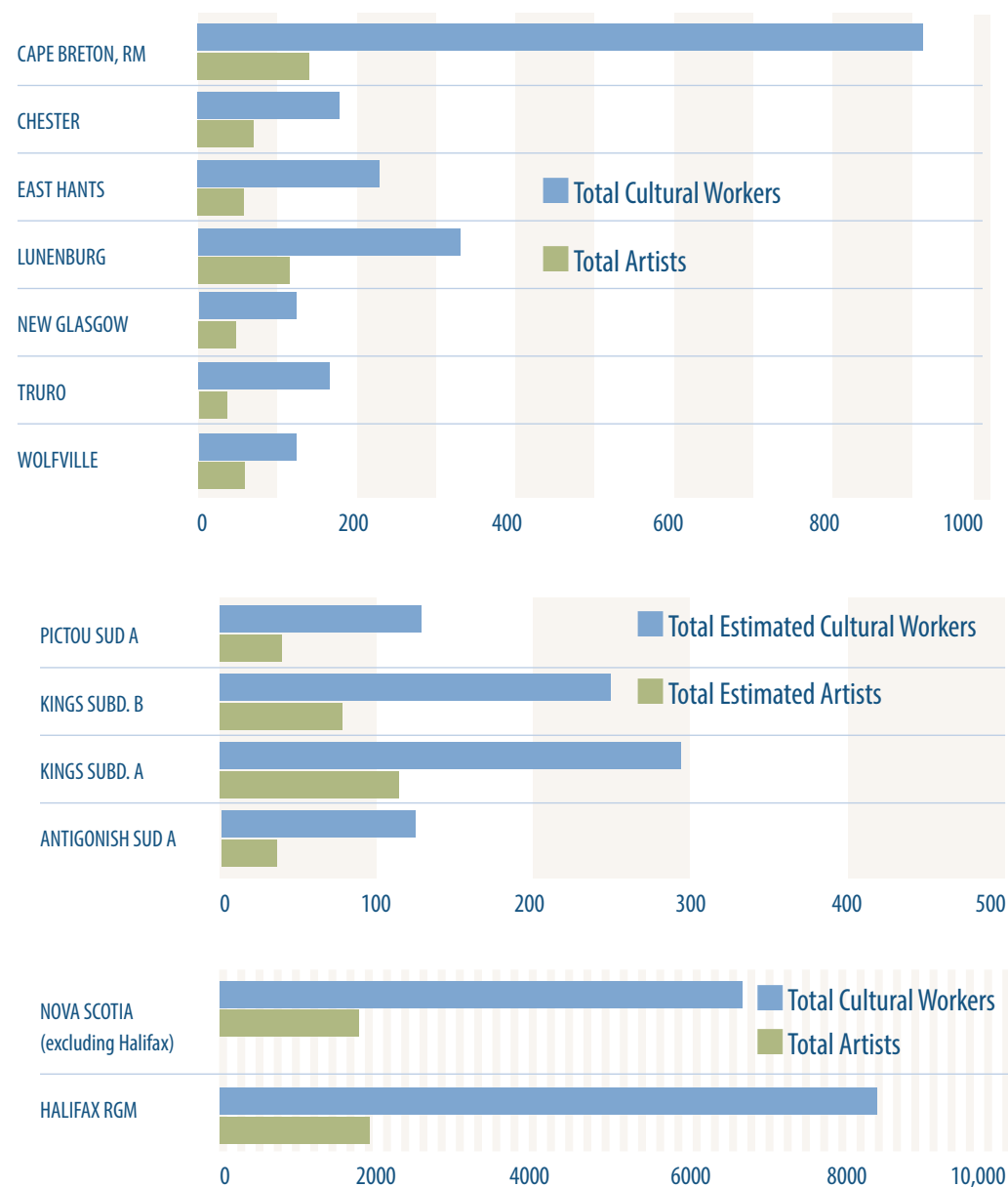
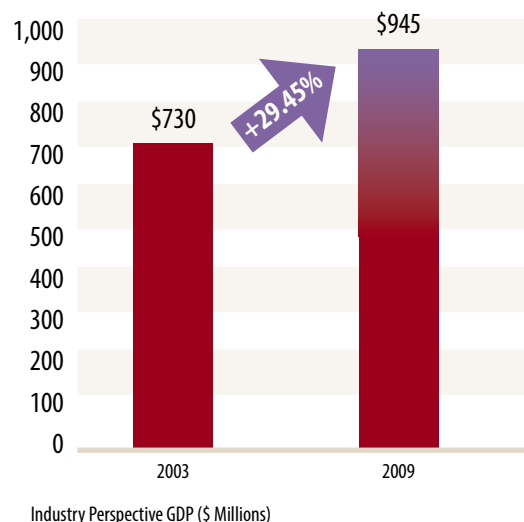


Chart B: **Culture Sector Growth
(Industry Perspective)**



Nova Scotia's Culture Sector: Untapped Potential

A central role of the CNSLC is to facilitate a coherent dialogue between the province's arts and culture community and government. Part of this role involves advising government about unrealized opportunities and untapped sector potential. Indeed, the culture sector has increased by 29.45% in the last six years (see Chart B).

Looking at 'Information and Cultural industries' plus 'Arts, entertainment and recreation'

the sector contributed approximately \$1.24 billion to the province's GDP in 2009, making it the third largest private sector in the province and representing 3.8% of GDP. (See Chart C)

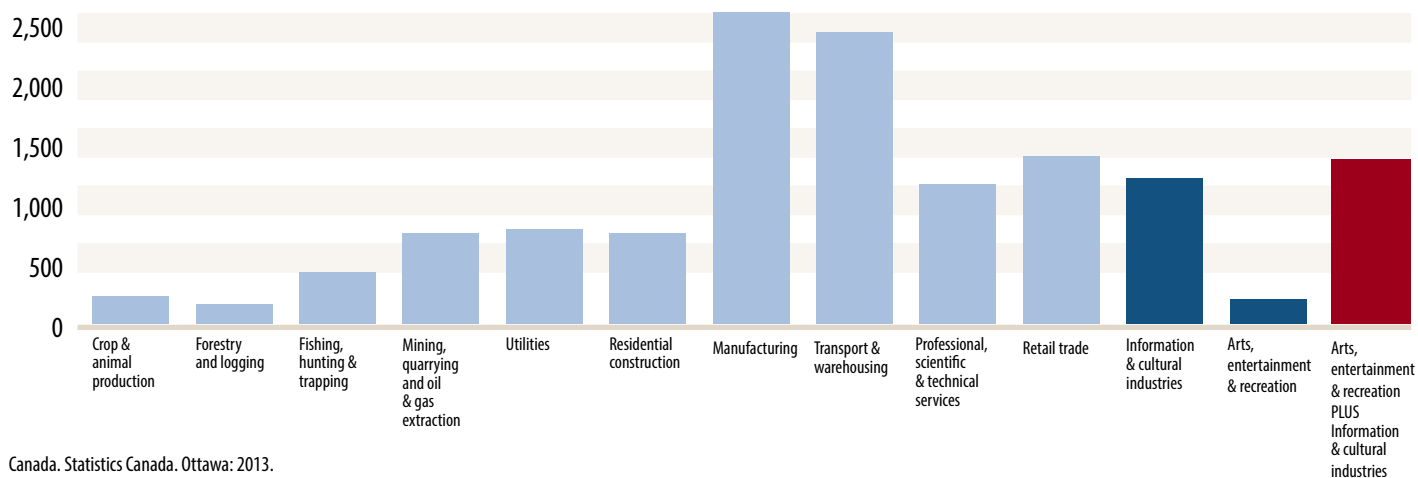
The Challenges Facing the Province: We're here to help!

The Province of Nova Scotia faces three key challenges in its economic strategy:

- Creating employment
- Curtailing outward migration and an aging population, and
- Diversifying the economic base

One of the major tasks for Nova Scotia governments has been to successfully engage the arts and culture sector so as to take advantage of the sector's creative and innovative energies to help address the above challenges.

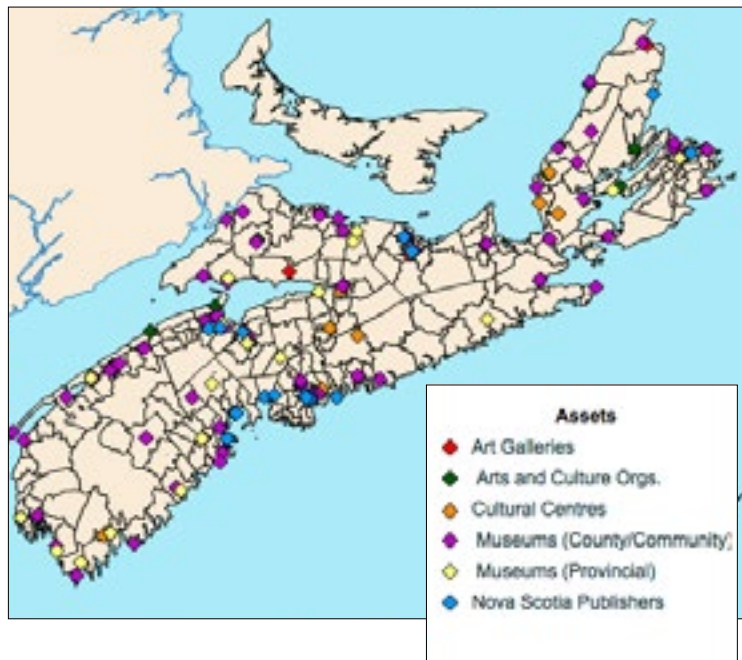
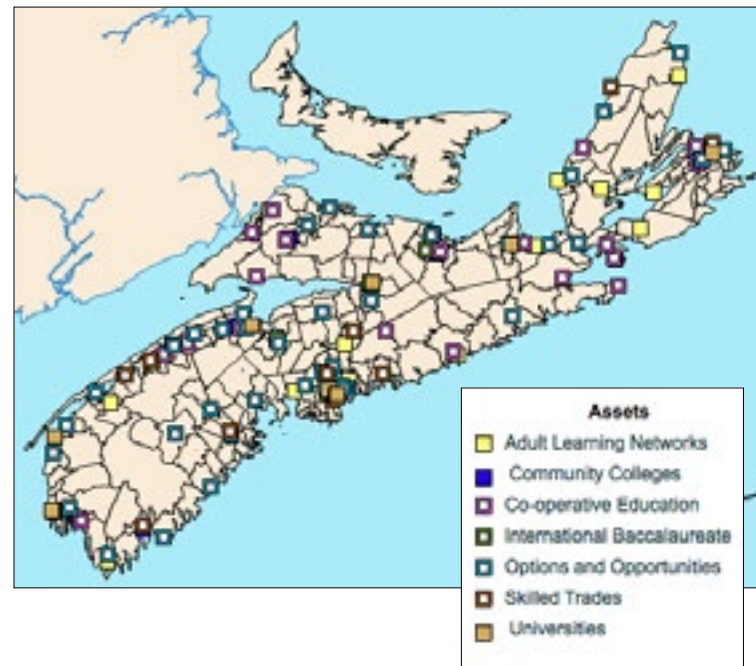
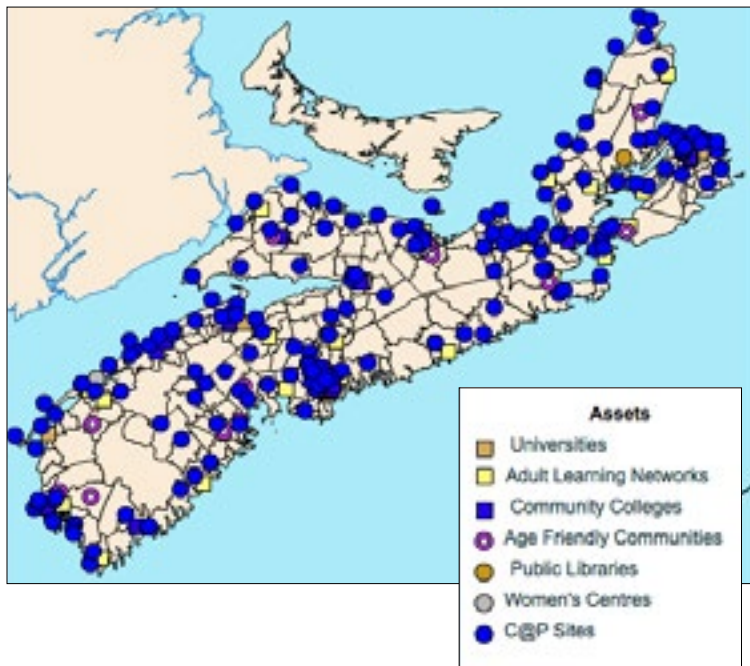
Chart C: **Private Sector GDP**



Canada. Statistics Canada. Ottawa: 2013.
Provincial gross domestic product (GDP) at basic prices, by sector and industry annual (\$ Millions)

Culture Mapping shows that there are cultural assets in all regions of Nova Scotia (see Chart D). Although the culture sector has a significant impact on the province's economy, economic development policy, educational priorities, and financial investments by successive governments have missed the opportunity to include the culture sector in their investment strategies.

Chart D: **Cultural Mapping: Geographic Boundaries of Nova Scotia by Community**



Our desire is to see all levels of government, the private sector, and all Nova Scotians recognize, participate in, and benefit from one of the fastest-growing sectors in the world's economy and one of the key ingredients of any society's well-being.

A Sustainable, Renewable Resource

Cultural development is to present day what education was to society in the nineteenth century: it has the capacity to stimulate the imagination and foster innovation, to encourage acceptance and tolerance, and promote sustainable growth by opening doorways to new opportunities.

Nova Scotia is home to a disproportionate number of artists and creators and has at its disposal a sustainable, renewable resource that is already in great demand in the twenty-first century. By strengthening its commitment to the arts and culture sector through the provision of resources at levels similar to those of other comparable regions in Canada and

around the world, the Province of Nova Scotia can seed the ground for a dynamic and innovative contemporary economic model.

Fostering a Creative Economy in Nova Scotia

Creativity, innovation, and social impact—once primary arguments advanced by arts organizations for sustained government investment—have now become central themes in strategies used to transition struggling economies toward today's global reality: the creative economy.

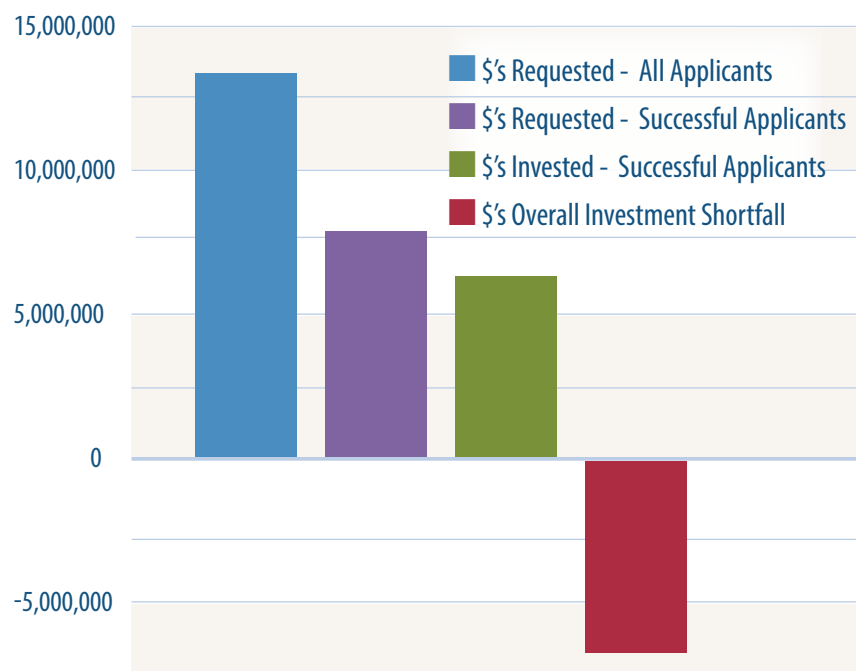
In order to foster a creative economy, opportunities and priorities that encourage new growth and that require new investment must be identified, reviewed, developed, and accorded necessary funding. Additionally, new partnerships must be forged with the sole purpose of leveraging additional financial resources in support of these new opportunities and priorities.

The National Creative Economy Working Group and the Creative Economy¹

The Discussion Paper created by the Creative Economy Working Group (CEWG) has 3 common priorities:

- creating and promoting creative content;
- maximizing partnerships and collaboration; and,
- providing the education, training and professional development needed to grow the next generation of creative content producers and industry leaders.

Chart E: **Funding Deficits All Programs**



¹ Growing Canada's Creative Economy Together: A Discussion Paper by the Creative Economy Working Group (led by Nova Scotia) The Federal-Provincial-Territorial Table on Culture and Heritage, July 2013

The CEWG proposes undertaking a research agenda that includes short-term and longer-term activities. Short-term activities could include:

- adopting a common creative industry framework and definition by the CEWG and broader FPT Culture Table;
- working with the Cultural Statistics Working Group to extract creative industry data from the Culture Satellite Account; and,
- undertaking a best practices review of related government incentives, financial and non-financial, used elsewhere that could be considered for future implementation in Canada.

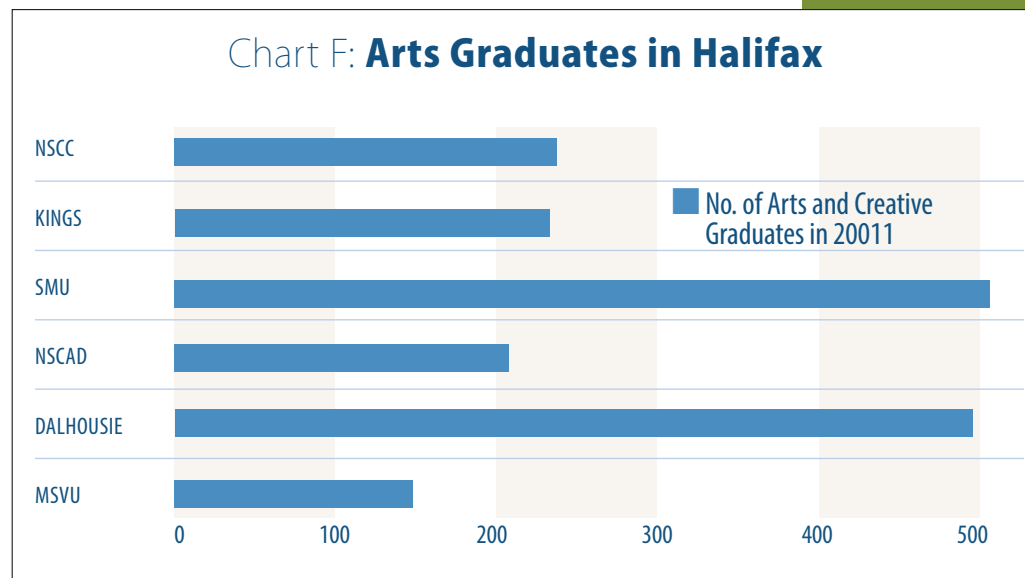
Long-term activities could include:

- FPT collaboration in areas identified by its forthcoming Green Paper; and,
- more in-depth research about current sector and regional realities.

Nova Scotia is well-positioned to grow its creative economy and to instill the skills necessary to create and fill jobs, thanks to existing programs at institutions such as Nova Scotia College of Art and Design University (NSCAD), Saint Mary's University, University of King's College, Nova Scotia Community College (NSCC), Dalhousie University, St. Francis Xavier University, Cape Breton University, Université Sainte-Anne, Gaelic College of Celtic Arts and Crafts, and Acadia University, and numerous program offices in provincial high schools.

In 2011 in Halifax alone, there were over 1,856 graduates from arts programs, including 220 from NSCAD, 247 from NSCC, and 111 from King's who were ready to work in the sector. This means that each year, there exists the potential for hundreds of new entrants into the workforce (see Chart

G). The existing employment statistics show that growth is taking place in all areas of the sector.



The Nova Scotia government has taken a major step toward supporting arts and culture and building a creative economy by introducing the Status of the Artist Legislation, Arts Nova Scotia and Film & Creative Nova Scotia. The CNSLC feels that this foundation provides an essential framework for growth and believes that the province is ready for the next step: increased investment.



Recommendations:

1. Invest in Nova Scotia's Creative Economy
2. Building Creativity in Our Communities
3. Develop a Strategy for Growth

Recommendation One: Invest in Nova Scotia's Creative Economy

The CNSLC has the following recommendations for fostering a creative economy in Nova Scotia:

A. Invest in the Creative Core

The CNSLC estimates that an additional \$1.5 million is needed just to bring the level of funding to a point where programs funded by Arts Nova Scotia and the department

would meet the stated criteria of these programs and that \$6 million would be required to meet the existing demand of all current applicants to the department and to Arts Nova Scotia (see Chart E).

The first step to grow the creative economy is to invest in the creative core. The arts are an investment opportunity—the R & D of innovative thinking. The Creative Core invents



new industries and culture and reinvents the old. (For a discussion of “design-thinking” and its application in Nova Scotia, see Appendix D.) However, funding for the arts and culture in Nova Scotia is too low. (For background on the state of arts and culture in Nova Scotia, see Appendix E.) Demand outweighs resources, and this is discouraging growth.

Nova Scotia’s record of underfunding arts and culture programs must be addressed; support must be raised to ensure that we can capitalize on the resource of our creative core. By strengthening its commitment to the arts and culture sector through the provision of resources at levels similar to those of other comparable regions in Canada and around the world, the Province of Nova Scotia can seed the ground for a dynamic and innovative contemporary economic model.

With the transfer of funding programs to Arts Nova Scotia, there is a timely and strategic opportunity for the government to increase investment not only to these funding programs but also for such innovative and creative partnerships as the Nova Scotia Talent Trust, the Lieutenant Governor of Nova Scotia Masterworks Arts Award, and Artists in the Schools programs. **An arts endowment fund that takes full advantage of private, corporate, and public investment in the sector is long overdue. Work is already underway to make this project a reality.**

Strategic investments made now will improve success rates of programs, support creative research and development, foster employment opportunities in the sector, positively impact related education and community endeavours, and ultimately drive future business development.

Jacqueline Steudler, Arts. Awards. Celebration 2012

PHOTO COURTESY: Province of Nova Scotia



B. Invest in Growing Creative Businesses and Industries

A significant number of artists and producers live and work in rural Nova Scotia; investment in the culture sector will foster growth in our regions and support development at a local level where there is a need for employment and investment. Additional investment and sector coordination (through the interdepartmental committee, for example) could also support programs administered by the Economic



**Nova
Scotian
Crystal**

PHOTO COURTESY:
Province of
Nova Scotia

and Rural Development and Tourism Department, the Communities section of CCH, and the Secretariat/policy planning and research branches of the department. It could also revamp existing funding programs to encourage new initiatives designed by the sector in collaboration with the CCH. This could include programs to:

- Support creative industries including media

production, music, and relatively highly commercialized cultural ventures,

- Increase international exposure and export initiatives outside Nova Scotia and Canada
- Promote collaborative ventures between the arts and cultural industries and the broader business sector
- Help mature industries become more competitive
 - Positioning arts, culture, and design alongside R & D as a source of innovation, economy wide
 - Creating units of expertise within community colleges, manufacturing extension centres, and agricultural extension services dedicated to design—for example, providing access to technical assistance in the design of products, packaging, and branding
 - Creating pilot programs that place artists and designers in a position to work with and for companies as contracted talent, interns, or artists-in-residence

The CNSLC and CCH will work collaboratively with the new Film and Creative Industries Nova Scotia (FCINS), which is mandated to invest in and support programs and initiatives that favour the development of Nova Scotia's key cultural industries, including book and magazine publishing, retail arts and crafts, film and television, interactive digital media, music, and heritage-based enterprises.

FCINS could also support performing arts interests by investing in production, touring, and market development. Investment could come in the form of tax incentives, repayable loans similar to what is available to other business industry sectors, and programs that foster private investment and grow business skills among our creative enterprise entrepreneurs.

Recommendation Two:

Building Creativity in Our Communities

The CNSLC has identified two robust means of building in its communities:

A. Invest in Building Creative Clusters

Developing the conditions, networks, and virtual or innovative infrastructure for creative clusters to form among people, firms, and industries, not all of which would be required to have a direct economic impact. Devising programs that favour collaborations within communities involving arts councils, artist collectives, and existing cultural industries will foster synergistic relationships that will strengthen the overall economic viability of a community and work to attract new investment and business to the region.

Further suggestions include:

- Identifying and supporting initiatives or communities that show promise as creative clusters
 - Identify creative enterprises—both commercial and nonprofit—in analyses of provincial industry clusters
- Developing partnerships with communities to support initiatives fostering creative clusters, such as new-media studios in provincial libraries
 - Integrate entrepreneurial curriculum modules into art and design and other creative educational programs in community colleges and universities
- Increasing support for community arts councils throughout the province

- Examine eligibility criteria for government assistance (incentives, training, technical assistance) to make sure that creative enterprises, artists, arts, and cultural organizations are eligible to participate
 - Supporting promising initiatives such as the Legacy Centre in Halifax, NSCAD's Institute of Applied Creativity, and organizations such as the Kyber Centre for the Arts, and others
- Include creative enterprises and arts, design, and cultural development experts in economic task forces, meetings, and other leadership activities Supporting communities involved in the Creative Cities Network (Port Hawkesbury, Amherst, New Glasgow, and Halifax) and communities where the creative economy thrives, such as the St. Ann's loop.
- Helping communities rejuvenate abandoned or declining spaces that could house artistic and creative economic clusters through such things as rent support and building-improvement programs
- Pilot small-business-development-centre training courses for artists and entrepreneurs in creative fields

B. Invest in Promoting Creative Places

Strong quality-of-place experience is required to attract and retain creative people and industries as well as to sustain and grow the most positive aspects of Nova Scotian identities, health, and lifestyles. Beyond helping emerging ideas and artists, promoting creative places encourages direct engagement in the arts and helps identify innovative ways



for the broader public to recognize their own considerable involvement in day-to-day consumption and enjoyment of the arts.

Nova Scotia boasts a growing and comprehensive network of community centres, cultural organizations (including community arts councils), libraries, universities and other educational institutions, as well as traditional cultural sites such as museums and galleries. For some preliminary cultural mapping suggestions on how this tool could be expanded in Nova Scotia as well as a brief discussion of creative work environments and cultural infrastructure, see Appendix D.

Here are some suggestions for how government can promote creative places:

- **Invest in and build upon Nova Scotia's cultural diversity**
- **Strengthen the relationship between arts and culture and tourism**
- **Provide critical ingredients for innovative places**
 - **Increase investment in festivals, events, and organizations that enhance the role arts and culture play within the community**
 - **Formally recognize communities and organizations that are succeeding in their efforts to build creative communities and vibrant cultural organizations**
 - **Encourage (via tax credits and other kinds of incentives) towns, cities, and developers to create cultural districts, creative corridors, innovation hubs, and other places that will attract a critical mass of creative talent and facilitate co-location or geographic clustering of complementary businesses**

Trevor Gould in DRUM!

PHOTO COURTESY: Kelly Clark

- Consider universities and medical research institutions (“eds and meds”) and the spaces around them as places that can be designed physically and strategically to offer critical ingredients for innovation—smart people, research institutions, professional networks, favourable intellectual property agreements, and so on—that can help companies spur innovation

■ Catalyze community revitalization

- Using the arts and cultural districts and historic preservation programs to encourage developers and communities to reclaim abandoned spaces and encourage co-location of creative and innovative businesses close to one another; and
- Using creative public spaces to improve livability and quality of life

■ Deliver a better-prepared workforce

- Ensuring that arts continue to be included in education requirements and encourage towns and municipalities to adhere to those requirements
- Supporting arts integration policies and practices that link the arts with non-arts subjects
- Including the arts and design in adult technical education and workforce training programs
- Creating centres of excellence in higher education in order to recruit recognized faculty who can attract talented students and link the arts to technology to inspire innovation

In summary, in order to foster a creative economy, opportunities that encourage new growth must be identified, reviewed, developed, and accorded necessary funding, and new partnerships must be forged with the sole purpose of leveraging additional financial resources in support of these new opportunities.



Work by Jamie Baxter

PHOTO COURTESY:
Province of Nova Scotia

Recommendation Three: Develop a Strategy for Growth

The CNSLC envisions a strategic role for government that positions Nova Scotia as a leader in the culture sector and thus in the creative economy for the twenty-first century. The CNSLC is committed to working with relevant departments and the government as a whole to lead the approach for the development and implementation of a responsive and comprehensive culture sector strategy.

A strategy for Nova Scotia's culture sector must for the first time ever recognize the full breadth of this sector and all it offers, including arts, cultural industries, heritage, archives, libraries, diversity, and community cultural development.

The CNSLC has identified four principles upon which to build a strategy for the culture sector:

A. Engagement

Engaging both the community and the culture sector in the development of the strategy will enhance understanding and promotion of the sector and strengthen connections between the sector, the government, and the public as a whole.

Key to this principle is collaboration and strengthened connections between all stakeholders.

According to research conducted by Dr. Meric Gertler, professor of geography and planning at the University of Toronto, the social benefits of participation in cultural and

creativity-based programs include:¹

- **Offering an effective way to address social exclusion and community renewal, particularly at the community level**
- **Building neighbourhood awareness**
- **Building self-esteem**
- **Broadening social understanding by enabling self-expression through various creative media**
- **Teaching life skills**
- **Providing safe activities for youth**
- **Providing access to new career opportunities**

B. Investment

Investment must be sustainable and long-term and include private/public collaborations and the mobilization of the existing infrastructure across the province. Improved access to capital will aid the transition to the global digital environment, drive innovation, encourage entry into new markets, and develop talent and resources. (Please see Recommendation One, above, for an overview of preliminary needs.)

C. Education

Education and skills development for all ages, from

¹ Graeme Evans, Jo Foord, Meric Gertler, Lori Tesolin, Sarah Weinstock. "Strategies for Creative Spaces and Cities: Lessons Learned." n.p., 2006

arts programs in the schools through to professional development of the creative core and creative economy workers is key to any strategy to develop the culture sector.

Focusing education and skills development in the creative sector will help build a competitive advantage as well as future demand in the creative marketplace. Indeed, creativity in education should be encouraged at all levels, even and perhaps especially in programs that are traditionally not creative, in order to address not only the market needs, but also broader cultural and societal needs.

D. Flexibility and Responsiveness

The strategy must remain accountable and transparent through highly visible, ongoing evaluation and adjustment of specific goals, objectives, and strategies as needed.

For a strategy to be successful in Nova Scotia, it must be shared, understood, and measured. Shared goals and periodic evaluations will allow government and the culture sector to assess the effectiveness of the strategy “on the ground.” Ongoing examination will enable stakeholders to react responsively to new trends and opportunities in a timely fashion. Without flexible, measurable deliverables and a process to continuously monitor the progress of the strategy, it is impossible to ensure success.

The CNSLC recommends that the strategy recognize the intrinsic nature of culture in our society and speak to all facets of cultural activity (including arts, heritage, and industry). In addition, the strategy will be best served by recognizing the value of recreational cultural activities

Metal Artist Peter Bauer

PHOTO COURTESY: Cape Breton Centre for Craft and Design



(such as amateur theatre, choirs, or bands) and the value of youth engaged in cultural and expressive endeavours that foster a sense of optimism and purpose.

The strategy will recognize founding cultures—Mi'kmaq,

Acadian, Gaelic, and African—and newer immigrant groups in order to empower all of these communities and endorse their importance in Nova Scotian society. Such recognition contributes to pride of place, which ultimately adds to the economic and social well-being of all Nova Scotians.



Three Sheet, Creative Nova Scotia 2011 PHOTO COURTESY: Province of Nova Scotia

Conclusion

The 2010 UN Creative Economy Report states that pragmatic policy-making requires a better understanding of who the stakeholders are in the creative economy, how they relate to one another, and how the creative sector relates to other sectors of the economy. Policies and initiatives should be specific rather than generic and preferably not top-down or bottom-up but allow for ownership and partnership involving stakeholders from the public and private sector, artists, and civil society. Schemes that are more inclusive and flexible will facilitate effective and innovative measures to revitalize the creative economy.

Nova Scotia's culture sector is pervasive and it is significant, financially and socially. On a day-to-day basis, Nova Scotians express themselves through professional or amateur art and design practices, or through paid or volunteer work in the preservation of our heritage, or by supporting the vitality of our community-centred libraries. Some create culture goods and services intended for the marketplace to earn their living.

Many enjoy the recreational facets of cultural engagement and realize its health benefits. Almost all Nova Scotians have in the past year been to a library, archives, gallery, or museum, attended a performance, helped out with a local theatre production, or played in a community band.

The CNSLC believes that cultural engagement is a cornerstone of Nova Scotian society and present-day life.

The CNSLC also believes that our future as a province will no longer be based on resource exploitation but rather on an economy driven by creative thinking, artistic endeavours, and a broad range of related cultural activities. More and more, we will exploit our intellectual property and creative energy and pursue truly sustainable enterprises.

The time has come for Nova Scotia to build upon its proud heritage and invoke the abundant natural resource that lives within its very citizens.



The CNSLC believes that cultural engagement is a cornerstone of Nova Scotian society and present-day life.

Appendices

Appendix A :

Overview of the Creative Economy

According to the United Nations Conference on Trade and Development (UNCTAD), creative industries accounted for 3.4% of total world trade, with exports reaching \$424.4 billion in 2005. World trade in creative goods and services increased at an unprecedented 8.7% from 2000 to 2005. This positive trend is expected to continue into the next decade.¹

Indeed, UNCTAD states that in 2008, despite the 12% decline in global trade, world trade of creative goods and services increased, reaching \$592 billion. This reflects an annual growth rate of 14% during the period of 2002–08 (even taking into account the drop in world demand and international trade in the final months of 2008).

Furthermore, the global entertainment and media market was estimated to be worth more than US\$1.35 trillion in 2008, and is forecast to grow to approximately US\$1.6 trillion by 2013.²

A 2008 report issued by the National Endowment for Science, Technology, and the Arts (NESTA) in the UK found a clear link between creative industries and innovation in the wider economy. Their research suggests that sectors with stronger links to the creative industries have a higher

degree of innovation performance, and firms that increase their spending on creative products are 25% more likely to introduce product innovations. In light of this research, NESTA suggests policy-makers work to strengthen innovation links between creative businesses and firms outside of the creative industries.

Governments throughout the world are working in partnership with their respective creative sectors to develop innovative business solutions to help cities, rural areas, and entire regions attract and retain new talent, increase development, secure investment capital, and solidify their tax base.

In 2012 the National Governors Association in the US found that arts, culture, and design drive growth in many sectors of the economy and community. For a discussion of their report, entitled *New Engines of Growth: Five Roles for Arts, Culture, and Design*, and how its findings could be applied in Nova Scotia, see Appendix C.

¹ United Nations Conference on Trade and Development, Creative Economy Report 2008: “The challenge of assessing the creative economy towards informed policy-making,” 2008

² PricewaterhouseCoopers LLP. “Global Entertainment and Media Outlook 2009–13”

Appendix B :

The Creative Economy in Canada

In Canada there is growing acknowledgement of the “persuasive role that a dynamic culture sector plays, as a magnet for talent, an enhancer of economic performance, and a catalyst for prosperity.”¹ The new national Culture Satellite Account (CSA), reports that the culture sector makes the following contributions to the Canadian economy:

- In 2009 the culture GDP in Canada was \$49.9 billion, the value as a percentage of the total economy was 3.4%.
- By comparison, this is larger than other major economic sectors such as Accommodation and Food Services (at \$31.6 billion), and Agriculture, Forestry, Fishing and Hunting (at \$23.1 billion).
- In Canada, employment in the culture sector equaled about 630,000 total workers in culture industries, of which 340,000 are classified as culture occupations.
- In total, these 340,000 jobs are responsible for generating \$27.8 billion in salaries and wages and having worked over 652 million hours in Canada.
- In Nova Scotia the value of culture GDP was \$871 million and Nova Scotia had sales in culture industries valued at over \$1.5 billion.

The wealth generated by Canada’s culture sector demonstrates its economic importance. In 2004–05, all three levels of government invested a total of \$8 billion in the arts and culture sector. In turn, the arts and culture sector generated economic benefits that considerably exceeded this initial



investment. For every \$1 produced by Canada’s cultural industries, approximately \$1.84 is added to the overall GDP, and approximately 25% of the economic activity generated by the arts and culture sector goes back to governments as tax revenue, an amount that is more than three times higher than the \$8 billion public investment in the sector.²

Provinces such as Ontario, Quebec, Alberta, and the territory of Nunavut have all created strategies for the expansion of market opportunities for the creative sector because significant portions of their population, and therefore their GDP, come directly and indirectly from the cultural industries.

**Turnstile Pottery,
Creative Nova Scotia
2011**

PHOTO COURTESY:
Province of
Nova Scotia

¹ Conference Board of Canada. “Valuing Culture: Measuring and Understanding Canada’s Creative Economy, Preliminary Research Report,” March 2008

² Ibid

Appendix C :

Applying the New Engines of Growth:

Five Roles for Arts, Culture, and Design in Nova Scotia



**Work by
Piper Pewter**

PHOTO COURTESY:
Cape Breton
Centre for Craft
and Design

A new report from the National Governors Association, entitled *New Engines of Growth: Five Roles for Arts, Culture, and Design*, 2012, focuses on the roles that arts, culture, and design can play in policies to create jobs and boost economies in the short run and transition to an innovation-based economy in the long run.

In particular, arts, culture, and design can produce economic growth because this sector can:

- “Provide a fast-growth, dynamic industry cluster;
- Help mature industries become more competitive;
- Provide the critical ingredients for innovative places;
- Catalyze community revitalization; and
- Deliver a better-prepared workforce.”

Using these five roles as a framework, here are some ways that Nova Scotia can ensure the province’s creative sector plays an important role in an overall economic-growth agenda. The following recommendations are reflected within the the CNSLC’s report:

1. Provide a fast-growth, dynamic industry cluster

The creative economy does not consist only of artists. It includes a broad cluster of creative activities—arts, culture, design, entertainment, publishing, fashion, and others. Government has the opportunity to focus existing economic development strategies on creative clusters for competitive advantage.

Nova Scotia should:

- Identify creative enterprises—both commercial and nonprofit—in analyses of provincial industry clusters

- Include creative enterprises and arts, design, and cultural development experts in economic task forces, meetings, and other leadership activities
- Examine eligibility criteria for government assistance (incentives, training, technical assistance) to make sure that creative enterprises, artists, arts, and cultural organizations are eligible to participate
- Integrate entrepreneurial curriculum modules into art and design and other creative educational programs in community colleges and universities
- Pilot small-business-development-centre training courses for artists and entrepreneurs in creative fields

2. Help mature industries become more competitive

Not only is the creative cluster a productive economic sector itself, but it also contributes significantly to the productivity of other industries and sectors. Government can foster links between the arts, culture, and design assets in their municipalities and industries—such as manufacturing and tourism—that are struggling to rethink their products and markets.

Opportunities for the Government of Nova Scotia include:

- Positioning arts, culture, and design alongside R & D as a source of innovation, economy wide
- Creating units of expertise within community colleges, manufacturing extension centres, and agricultural extension services dedicated to design—for example, providing access to technical assistance in the design of products, packaging, and branding
- Creating pilot programs that place artists and designers in a position to work with and for companies as contracted talent, interns, or artists-in-residence.

3. Provide critical ingredients for innovative places

Innovation hubs are much more than land linked to a university or community college; they combine all sorts of enablers of innovation to support cross-sector interactions and connect the arts and cultural amenities of the creative economy to social organizations and networks and to researchers and entrepreneurs. Government can foster key enablers of innovation with strategies to:

- Encourage (via tax credits and other kinds of incentives) towns, cities, and developers to create cultural districts, creative corridors, innovation hubs, and other places that will attract a critical mass of creative talent and facilitate co-location or geographic clustering of complementary businesses
- Consider universities and medical research institutions (“eds and meds”) and the spaces around them as places that can be designed physically and strategically to offer critical ingredients for innovation—smart people, research institutions, professional networks, favourable intellectual property agreements, and so on—that can help companies spur innovation

4. Catalyze community revitalization

Creative industries—and arts and culture in particular—play two important roles in communities: First, artists and cultural activities can create important anchors in neighbourhoods and districts, often helping to revive them. Second, the presence of such activities will draw other participants in the innovation economy, such as researchers or software developers, who want to be in a creative ecosystem.

Ways to support these roles include:



- Using the arts and cultural districts and historic preservation programs to encourage developers and communities to reclaim abandoned spaces and encourage co-location of creative and innovative businesses close to one another; and
- Using creative public spaces to improve livability and quality of life

5. Deliver a better-prepared workforce

Government can encourage workforce-development efforts to begin focusing on arts and creativity—not because workers will become artists (although some will), but because creative skills are increasingly required for good jobs, business success, and economic prosperity.

Opportunities for the Government of Nova Scotia include:

- Ensuring that arts continue to be included in education requirements and encourage towns and municipalities to adhere to those requirements
- Supporting arts integration policies and practices that link the arts with non-arts subjects
- Including the arts and design in adult technical education and workforce training programs
- Creating centres of excellence in higher education in order to recruit recognized faculty who can attract talented students and link the arts to technology to inspire innovation

PHOTO COURTESY:

Office of African Nova Scotian Affairs,
Province of Nova Scotia

Appendix D :

Design-Thinking, Cultural Mapping, Creative Work Environments

Design-Thinking

In the late 1990s the United Kingdom, the United States, and parts of Europe began to embrace applications of design-thinking that had long been at play in organizations like Apple. Taking a particularly Western shape, where individual achievement and creativity is highly prized, design-thinking opened the door to a new wave of innovation that capitalized on what was then the knowledge economy—the soon-to-be creative economy. In scholarly circles, particularly in Canada and Australia, this led to discussions as diverse as how to promote “cultural citizenship” (i.e., how audiences engage with and interpret art and how we “count” that impact; see, for example, Andrew et al.), to why and how we would want to ameliorate the “precarious” (Neilson & Rossiter) existence of creative workers by bringing their average wages up from the poverty line and into something resembling the rest of Canada.

Several major economic transformations later, we Nova Scotians find ourselves in a globalized, digital environment, heavily dependent on fast-failing industries and corporate cutthroat behaviour more focused on the for-profit line than the triple bottom line (first proposed by John Elkington in 1994 and recently analysed for its effectiveness by Timothy F. Slaper & Tanya J. Hall in 2011): people, planet, and profits. We are also far more dependent on volunteer, public service, and non-profit organizations to deliver services, and those organizations have struggled through a decade

of cuts to the bone. (See, for example, the 2009 and 2010 analyses of the post-2008 recession economy on performing arts organizations in Canada done by the Performing Arts Alliance, a group of major Canadian cultural institutions.)

To make progress, we have to broaden the discussion about culture and the arts to include ways to generate innovative and creative strategies and work in *all* sectors, not just in arts and culture. Sometimes, initiatives as simple as artist residencies can make a big difference to the energy of a company, town, etc. and can generate whole new approaches to work.

In the US, design giant IDEO has generated socially responsible innovation aimed at social good, working with high-profile and high-impact organizations such as the United Nations, the US Department of State, Barclays Bank, and dozens of others. Several labs exist in the US and the UK.¹

In Canada, other provinces are investing strongly in the arts/education intersection to grow their design-thinking capacity, including alliances with key organizations, usually universities. For example, in Quebec, Concordia University runs a series of research-creation programs and labs out of

¹ designingforgrowthbook.com/from-design-thinking-to-design-linking-method-design-lab/; northumbria.ac.uk/sd/academic/scd/whatson/news/dtrs; designthinkingblog.com (Accessed June 2012)



CULTURE:
NOVA SCOTIA'S
FUTURE

Hexagram² while in Ontario, the Ontario College of Art and Design³ and Ryerson University⁴ are but two examples of productive linkages being made between industry, education, and the arts.

In Nova Scotia, NSCAD is taking fledgling steps with its pilot phase of an Institute for Applied Creativity.



Ian Keith Murray,
Creative Nova Scotia
2011

PHOTO COURTESY:
Province of
Nova Scotia

Cultural Mapping

Reviewing the asset-identification and collection that the province has already done (see the three maps in Chart D), it is clear that Nova Scotia already boasts a comprehensive

network of community centres, organizations, libraries, universities, and other educational institutions as well as traditional cultural sites, such as museums and galleries. Even more comprehensive mapping could take place through cultural mapping strategies such as those engaged by Greg Baeker and others throughout Ontario, including Toronto of course, but also industrial and resource-heavy zones such as Hamilton and the Niagara Region.

(For an overview, see for example: mappingauthenticity.com/work/current/recently-completed/municipal-cultural-plans-and-creative-economy-strategies/.)

For a practical, openly available tool kit, see for example: 2010legaciesnow.com/fileadmin/user_upload/ExploreArts/Toolkits/CultureMapping.pdf.)

Creative Work Environments and Cultural Infrastructure

To understand how complex the cultural workers' environment is—and how much potential could be realized by accommodating flexible work environments and configurations, such as encouraging co-creative labour opportunities (see Banks & Deuze, 2009)—it is worth considering the work done by the Cultural Human Resources Council (Campbell et al., 2010; Hermus et al., 2010), as well as the 2008 study conducted by Mirjam Gollmitzer and Catherine Murray at Simon Fraser University (SFU) on cultural place-making and how artists make their livings in Canada's comprehensive cultural ecology. (See cultureandcommunities.ca/cecc/downloads/From-economy-to-ecology.pdf.)

More recently, SFU's focus on cultural infrastructure has dovetailed quite nicely with the Creative Cities and cultural mapping movements. (See cultureandcommunities.ca/cecc/resources/publications.html.)

2 finearts.concordia.ca/research/fineartsresearch/researchcentres/#hexagram (Accessed June 2012)

3 slab.ocad.ca/tags/design-thinking (Accessed June 2012)

4 edgelab.ryerson.ca/research-projects/ (Accessed June 2012)

Appendix E :

Some Background on the State of Arts and Culture in Nova Scotia

In December 2010, the Department of Tourism, Culture and Heritage (now Communities, Culture and Heritage) hired Horizons Community Development Association to consult with the culture sector and provide reflections for the Culture Division (now Culture and Heritage Development) as it moves forward to plan and act on the advice provided. As outlined in the Nova Scotia Arts and Culture Consultation Report, they found that clear themes emerged from the consultation process, notably:

- While there is recognition with respect to the current budget situation of the province, many of the participants felt that the financial situation of artists and arts organizations is dire and that if arts and culture diminishes or fades away it will result in an inestimable long-term loss to society.
- There is an urgent need to elevate the status of arts and culture in our society. There is a clear belief that a vibrant arts and culture sector plays a key role in creating healthy communities and is a driver of economic gain. This goes far beyond a call for marketing and promotional advertising campaigns.
- The scope of the suggestions offered by stakeholders reflects the belief that there is opportunity for Communities, Culture, and Heritage to engage other departments and levels of government in supporting the arts.

Nova Scotia government has laid some of the necessary

groundwork to tap into the emerging creative economy: Status of the Artist Legislation was passed into law, and legislation for Arts Nova Scotia, the Creative Nova Scotia Leadership Council, and the new Film and Creative Industries Nova Scotia (FCINS) has been created. While these steps are laudable, they are foundation activities which must now be built upon to generate an enabling environment where the creative economy can grow and develop.

Department of Communities, Culture and Heritage (CCH) statistics reveal that, on average, only 40% of all applications to the existing arts and culture programs receive approval. The CNSLC maintains that while the suite of programs offered at CCH ensures a base of support, it is inadequate if we intend to foster real growth in Nova Scotia's creative economy.

While historic underfunding for arts and culture in Nova Scotia has restricted the sector's development, the cultural sector's annual growth typically outpaces most of the other economic sectors in the province.

Appendix F : Arts and Culture Funding

Details provided by Nova Scotia Department of Communities, Culture and Heritage

Program Expenditure / Approval

Decline Details for all Program Areas / Culture Division, 2001/2012

		Total Number of Applications	Total Number Approved	Approval Rate	Success Rate	\$ Requested – All Applicants	\$ Invested	\$ Requested Funded Applicants	Difference – All Applicants	Difference Funded Applicants
GRANTS TO INDIVIDUALS	NORTH	52	12	9%	23%	\$492,959	\$77,560	\$121,222	-\$415,399	-\$43,662
	SOUTH	96	25	19%	26%	\$730,862	\$145,975	\$201,941	-\$584,887	-\$55,966
	CB	25	4	3%	16%	\$224,306	\$32,000	\$40,700	-\$192,306	-\$8,700
	HRM	347	88	68%	25%	\$2,560,483	\$434,345	\$559,837	-\$2,126,138	-\$125,492
	OOP	5	0	0%	0%	\$22,621	\$0	\$0	-\$22,621	\$0
	PROV	n/a	n/a	n/a	n/a	\$0	n/a	\$0	\$0	\$0
	TOTAL	525	129	100%	25%	\$4,031,231	\$689,880	\$923,700	-\$3,341,351	-\$233,820
GRANTS TO ORGANIZATIONS & SMALL GROUPS	NORTH	11	4	6%	36%	\$54,426	\$12,760	\$15,340	-\$41,666	-\$2,580
	SOUTH	31	15	21%	48%	\$227,139	\$92,891	\$108,676	-\$134,248	-\$15,785
	CB	7	2	3%	29%	\$42,834	\$15,400	\$20,400	-\$27,434	-\$5,000
	HRM	83	43	61%	52%	\$622,776	\$266,359	\$340,968	-\$356,417	-\$74,609
	OOP	2	2	3%	100%	\$6,000	\$5,500	\$6,000	-\$500	-\$500
	PROV	6	4	6%	67%	\$112,996	\$27,930	\$85,928	-\$85,066	\$0
	TOTAL	140	70	100%	50%	\$1,066,171	\$420,840	\$577,312	-\$645,331	-\$156,472

		Total Number of Applications	Total Number Approved	Approval Rate	Success Rate	\$ Requested – All Applicants	\$ Invested	\$ Requested Funded Applicants	Difference – All Applicants	Difference Funded Applicants
ART BANK PURCHASE PROGRAM	NORTH	11	2	9%	18%		\$1,670			
	SOUTH	18	3	13%	17%		\$9,775			
	CB	7	0	0%	0%		\$0			
	HRM	82	17	74%	21%		\$28,285			
	OOP	1	1	4%	100%		\$250			
	PROV	n/a	n/a	n/a	n/a		n/a			
	TOTAL	119	23	100%	19%		\$39,980			

SUB-TOTAL: ARTS PROGRAMS	NORTH	74	18	8%	24%	\$547,385	\$91,990	\$136,562	-\$455,395	-\$46,242
	SOUTH	145	43	19%	30%	\$958,001	\$248,641	\$310,617	-\$709,360	-\$71,751
	CB	39	6	3%	15%	\$267,140	\$47,400	\$61,100	-\$219,740	-\$13,700
	HRM	512	148	67%	29%	\$3,183,259	\$728,989	\$900,805	-\$2,454,270	-\$200,101
	OOP	8	3	1%	38%	\$28,621	\$5,750	\$6,000	-\$22,871	-\$500
	PROV	6	4	2%	67%	\$112,996	\$27,930	\$85,928	-\$85,066	\$0
	TOTAL	784	222	100%	28%	\$5,097,402	\$1,150,700	\$1,501,012	-\$3,946,702	-\$332,294

CULTURAL ACTIVITIES PROGRAM	NORTH	28	10	13%	36%	\$143,532	\$38,335	\$39,085	-\$105,197	-\$750
	SOUTH	53	22	28%	42%	\$205,233	\$75,817	\$78,317	-\$129,416	-\$2,500
	CB	21	12	15%	57%	\$82,983	\$45,383	\$45,383	-\$37,600	\$0
	HRM	55	26	33%	47%	\$238,665	\$126,477	\$126,477	-\$112,188	\$0
	OOP	1	0	0%	0%	\$4,000	\$0	\$0	-\$4,000	\$0
	PROV	22	8	10%	36%	\$100,551	\$38,800	\$38,800	-\$61,751	\$0
	TOTAL	180	78	100%	43%	\$774,964	\$324,812	\$328,062	-\$450,152	-\$3,250

CULTURAL OPPORTUNITIES FOR YOUTH	NORTH	17	4	7%	24%	\$75,777	\$18,046	\$18,045	-\$57,731	\$1
	SOUTH	32	17	28%	53%	\$138,797	\$70,929	\$71,479	-\$67,868	-\$550
	CB	18	10	16%	56%	\$74,080	\$36,793	\$36,793	-\$37,287	\$0
	HRM	55	28	46%	51%	\$253,287	\$131,736	\$134,303	-\$121,551	-\$2,567
	OOP	0	0	0%	0%	\$0	\$0	\$0	\$0	\$0
	PROV	7	2	3%	29%	\$34,100	\$10,000	\$10,000	-\$24,100	\$0
	TOTAL	129	61	100%	47%	\$576,041	\$267,504	\$270,620	-\$308,537	-\$3,116

		Total Number of Applications	Total Number Approved	Approval Rate	Success Rate	\$ Requested – All Applicants	\$ Invested	\$ Requested Funded Applicants	Difference – All Applicants	Difference Funded Applicants
SUBTOTAL: COMMUNITY PROGRAMS	NORTH	45	14	10%	31%	\$219,309	\$56,381	\$57,130	-\$162,928	-\$749
	SOUTH	85	39	28%	46%	\$344,030	\$146,746	\$149,796	-\$197,284	-\$3,050
	CB	39	22	16%	56%	\$157,063	\$82,176	\$82,176	-\$74,887	\$0
	HRM	110	54	39%	49%	\$491,952	\$258,213	\$260,780	-\$233,739	-\$2,567
	OOP	1	0	0%	0%	\$4,000	\$0	\$0	-\$4,000	\$0
	PROV	29	10	7%	34%	\$134,651	\$48,800	\$48,800	-\$85,851	\$0
	TOTAL	309	139	100%	45%	\$1,351,005	\$592,316	\$598,682	-\$758,689	-\$6,366
INDUSTRY GROWTH PROGRAM	NORTH	24	1	1%	4%	\$6,400	\$5,000	\$6,400	-\$1,400	-\$1,400
	SOUTH	5	5	7%	100%	\$40,894	\$10,606	\$10,894	-\$30,288	-\$288
	CB	2	2	3%	100%	\$10,000	\$9,000	\$10,000	-\$1,000	-\$1,000
	HRM	51	35	49%	69%	\$394,892	\$220,295	\$272,692	-\$174,597	-\$52,397
	OOP	3	3	4%	100%	\$25,500	\$25,500	\$25,500	\$0	\$0
	PROV	33	25	35%	76%	\$251,073	\$164,966	\$197,011	-\$86,107	\$0
	TOTAL	118	71	65%	60%	\$728,759	\$435,367	\$522,497	-\$293,392	-\$87,130
EMERGING MUSIC BUSINESS PROGRAM	NORTH	24	12	14%	50%	\$80,723	\$34,841	\$38,805	-\$45,882	-\$3,964
	SOUTH	23	2	2%	9%	\$94,675	\$4,000	\$13,300	-\$90,675	-\$9,300
	CB	10	2	2%	20%	\$39,311	\$7,000	\$8,000	-\$32,311	-\$1,000
	HRM	163	70	80%	43%	\$689,345	\$244,841	\$353,541	-\$444,504	-\$108,700
	OOP	3	2	2%	67%	\$12,000	\$5,500	\$8,000	-\$6,500	-\$2,500
	PROV	0	0	0%	0%	\$0	\$0	\$0	\$0	\$0
	TOTAL	223	88	100%	39%	\$916,054	\$296,182	\$421,646	-\$619,872	-\$125,464
SUBTOTAL: INDUSTRY PROGRAMS	NORTH	48	13	8%	27%	\$87,123	\$39,841	\$45,205	-\$47,282	-\$5,364
	SOUTH	28	7	4%	25%	\$135,569	\$14,606	\$24,194	-\$120,963	-\$9,588
	CB	12	4	3%	33%	\$49,311	\$16,000	\$18,000	-\$33,311	-\$2,000
	HRM	214	105	66%	49%	\$1,084,237	\$465,136	\$626,233	-\$619,101	-\$161,097
	OOP	6	5	3%	83%	\$37,500	\$31,000	\$33,500	-\$6,500	-\$2,500
	PROV	33	25	16%	76%	\$251,073	\$164,966	\$197,011	-\$86,107	\$0
	TOTAL	341	159	100%	47%	\$1,644,813	\$731,549	\$944,143	-\$913,264	-\$212,594

		Total Number of Applications	Total Number Approved	Approval Rate	Success Rate	\$ Requested – All Applicants	\$ Invested	\$ Requested Funded Applicants	Difference – All Applicants	Difference Funded Applicants
OPERATING ASSISTANCE TO CULTURAL ORGANIZATIONS	NORTH	14	11	11%	79%	\$477,300	\$342,500	\$470,500	-\$134,800	-\$128,000
	SOUTH	23	20	20%	87%	\$494,425	\$332,800	\$407,300	-\$161,625	-\$74,500
	CB	14	11	11%	79%	\$807,700	\$575,500	\$749,000	-\$232,200	-\$173,500
	HRM	33	29	29%	88%	\$2,147,970	\$1,384,000	\$1,782,700	-\$763,970	-\$398,700
	OOP	2	1	1%	50%	\$63,700	\$4,000	\$4,000	-\$59,700	\$0
	PROV	28	28	28%	100%	\$1,306,685	\$1,161,000	\$1,306,685	-\$145,685	\$0
	TOTAL	114	100	100%	88%	\$5,297,780	\$3,799,800	\$4,720,185	-\$1,497,980	-\$920,385

TOTAL: ALL PROGRAMS	NORTH	181	56	9%	31%	\$1,331,117	\$530,712	\$709,397	-\$800,405	-\$180,355
	SOUTH	281	109	18%	39%	\$1,932,025	\$742,793	\$891,907	-\$1,189,232	-\$158,889
	CB	104	43	7%	41%	\$1,281,214	\$721,076	\$910,276	-\$560,138	-\$189,200
	HRM	869	336	54%	39%	\$6,907,418	\$2,836,338	\$3,570,518	-\$4,071,080	-\$762,465
	OOP	17	9	1%	53%	\$133,821	\$40,750	\$43,500	-\$93,071	-\$3,000
	PROV	96	67	11%	70%	\$1,805,405	\$1,402,696	\$1,638,424	-\$402,709	\$0
	TOTAL	1548	620	100%	40%	\$13,391,000	\$6,274,365	\$7,764,022	-\$7,116,635	-\$1,471,639



**Work by
Jay LeBlanc,
Prix Grand-Pré
2013**

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