



July, 2015

Culture Now: For Positive Economic and Social Outcomes

A presentation by the Creative Nova Scotia Leadership Council



who we are

ELEVATING CULTURE THROUGH LEADERSHIP

The CNSLC is a partnership between the cultural sector and the Government of Nova Scotia designed to foster better understanding and decision-making. The Creative Nova Scotia Leadership Council (CNSLC) is made up of 16 members who represent the diverse arts and culture industry throughout Nova Scotia.

We work together to provide advice and leadership to government through the Department of Communities, Culture and Heritage. 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.

The perspectives of those involved daily in arts and culture activities are invaluable to our province. With Council's insight, government can develop policies that benefit artists and grow the creative economy.



DEAR MEMBERS OF ONE NS COALITION:

When the OneNS Commission released *Now or Never: An Urgent Call to Action For Nova Scotians* in February 2014, it raised alarm about Nova Scotia's aging demographics and depopulating rural areas, as well as the province's low rates of economic growth, and called for immediate change to reverse these trends.

Concurrently, the Creative Nova Scotia Leadership Council has been advising government about the transformative social and economic potential of cultural development, notably releasing its report *Culture: Nova Scotia's Future* (the Culture Report) to government in 2013.

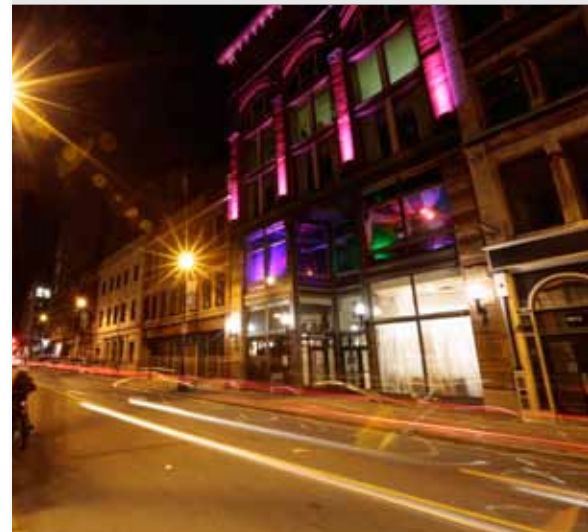
This report preceded government's Fall 2014 Throne Speech announcement that it would develop a culture strategy, slated for launch in the Fall of 2015.

The following paper explains in brief some of the ways that culture - as a cornerstone of one of the fastest growing segments of the of the global creative economy - can be a leading contributor to improved social and economic outcomes in Nova Scotia.

It is also an invitation for continued dialogue to explore synergies between the Coalition's work, the upcoming culture strategy, and emergent trends in the Creative Economy to ensure that these related activities complement each other.

Sincerely,

Pamela Scott-Crace, CNSLC Chair



culture in
society



Australian social commentator Jon Hawkes points out that expression of personal and community values is essential to democracy and social evolution. Indeed, Hawkes advances that public planning should give consideration to culture in the same way that it does social equity, environmental responsibility, and economic vitality.¹

A central assertion in the culture report is that culture is the “fourth pillar” of society. This aligns with the United Nations Development Programme’s Hangzhou Declaration that culture will be the fourth fundamental principle of the post-2015 UN Development.

Culture is both tangible and intangible. It includes, but is not limited to, interpretation of our heritage, fine arts, cultural industries, and language. It influences the past to inspire the future, building links between communities. Culture re-imagines creative expression, as well, in fields as diverse as manufacturing, health care and justice. It is our greatest renewable resource, limited only by the imagination, and replenished by the creative minds of immigrants and post-secondary graduates entering the workforce with new ideas.



Whereas culture reflects the society we live in, one of its central elements, creativity, is a key point of competitiveness of the world’s most advanced economies. Theorist Richard Florida describes the evolution of global economies from agricultural to industrial and natural resource reliant economies, through the information age and increased mechanization of production towards a “creative economy,” where the renewable resources of innovation and creativity are the currency of prosperity. Florida points out that creative economies already exist throughout North America in regions such as Silicon Valley, Pittsburgh and Toronto.²

¹ 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 June 2, 2015)

² Richard Florida. *The Rise of The Creative Class: and How It’s Transforming Work, Leisure, Community and Everyday Life*. Jackson: Basic. 2003.

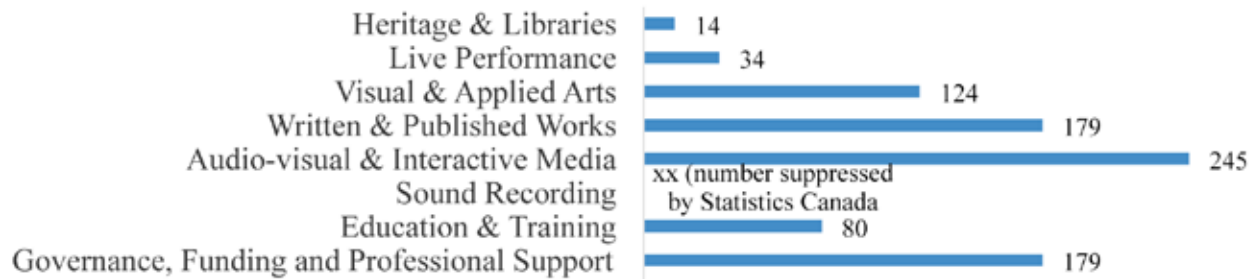
“While creating jobs, creative economy contributes to the overall well-being of communities, individual self-esteem and quality of life, thus achieving inclusive and sustainable development....we must recognize the importance and power of the cultural and creative sectors as engines of that development”
— Irina Bokova, Director-General of UNESCO.

culture:
shaping
economies
here and abroad



The culture sector in Nova Scotia added \$868 million to the Province's GDP in 2010.

GDP Contribution of Culture Domains in Nova Scotia (\$ millions)



The number of culture jobs in the province was 14,305 in 2010. This compares favorably to other major industries in Nova Scotia³:

Industry	Total Number Jobs	% Share of provincial economy
Mining, quarrying, and oil and gas extraction	2,195	0.5%
Utilities	2,420	0.5%
Agriculture, forestry, fishing and hunting	11,840	2.5%
Culture	14,305	3.1%
Transportation and warehousing	17,080	3.1%
Administration and support, waste management and remediation services	21,900	4.7%
Accommodation and food services	31,145	6.7%
Construction	33,995	7.3%
Total Economy Jobs	465,064	

³ Statistics Canada (2015) Labour statistics consistent with the System of National Accounts (SNA), Nova Scotia, job category and North American Industry Classification System (NAICS), 2010



Increasingly, manufacturing skills and technologies have become commodities which buyers source from the lowest cost supplier. Production is moving offshore. High speed internet and expedited shipping help to make this possible leaving fewer and fewer jobs for Nova Scotians at home.

What is left? Successful jurisdictions increasingly leverage their culture sectors to attract high tech, service sector, and knowledge industries to form creative clusters. Culture work, in particular, is knowledge based, labour intensive, and wealth creating. When a strong culture sector is present, it helps to attract and form clusters in other sectors that value creativity and innovation.

Despite culture's considerable economic impact in Nova Scotia, broader public policy recognition is largely lagging. Culture as a game changer is, however, no secret to local communities who have independently embraced strategies to develop their culture sectors, encouraging creative clusters and facilitating cross pollination of creativity.

“Creative industries can lead the economic charge.”

— Report on Business, Globe and Mail, July 3, 2015

culture:
the ultimate
game changer
case studies

Lunenburg and Nova Scotia's Creative Hubs

At one time the fisheries dominated life in Lunenburg, but today it's the arts, culture, and heritage that lead its transformation.

The same is true of Annapolis Royal. Towns such as Liverpool, Parrsboro, Tatamagouche, Louisbourg, Mabou, Sydney and Cheticamp are becoming havens for cultural producers and experiencing sustainable growth by encouraging artistic and innovative thinkers to call these towns home.

When heritage interpreters, designers, and artists collaborate with traditional sectors such as fisheries, forestry, and manufacturing they re-imagine goods and services, making them more appealing to buyers, exported farther, and produced more efficiently. Culture will be an integral element to economic progress in Nova Scotia, and communities that know this are already seeing the benefits.



UK Creativity vs. Job Computerization

A recent report by Nesta (2015)⁴, the UK's National Endowment for Science, Technology, and the Arts, makes a case that the UK needs 1 million new creative jobs by 2030 to counteract low productivity and a disappearing middle class due to computerization of jobs. The report points to a recent study⁵ suggesting that creative jobs tend to be characterized by higher than average levels of life satisfaction, worthwhileness and happiness. In order for the UK to reach this ambitious goal, Nesta recommends that the education system reverse bias against multi-disciplinary education, turning STEM into STEAM (Science, Technology, Engineering, Arts and Mathematics). The report's other recommendations include establishing a fund to establish creative clusters throughout the UK and upgrading digital infrastructure to allow for international competitiveness in digital fields.

⁴ Bakhishi and Windsor. *The Creative Economy and the Future of Employment*, London: Nesta. Apr 2015. <http://www.nesta.org.uk/sites/default/files/>

⁵ Bakishi, Frey and Osborne. *Creativity vs. Robots: The creative economy and the future of employment*. London: Nesta. www.nesta.org.uk/publications/creativity-vs-robots (Accessed June 2, 2015)

Austin, Texas: Live Music Capital of the World

In the late 1980s, to revitalize its downtown, Austin - which was well-known for its vibrant music scene - conceived of a strategy to “cluster” music venues. This was the first shift in thinking. In time, the city became renowned for its creative centre and quality of life, and attracted major high tech employers.

By the early 2000s, a mayor’s sub-committee on Cultural Vitality and Creative Economy noted that while Austin continued to rank as one of the most creative places in the U.S., it could not be complacent. It recommended a community-wide and measurable effort to ensure that creative workforce development remained a priority, knowing that its future economy was increasingly dependent on talent and creativity.



LA TOHU, Montreal: Circus City

In 1997, Cirque de Soleil made the decision to build its international headquarters in Saint-Michel - a community in Montreal of approximately 39,000. Seeking to create a cluster of circus arts in one of the poorest neighbourhoods in Montreal, Cirque was motivated by its social responsibility platform and its branding as an innovative and progressive company.

The City of Montreal states that 1500 jobs have been created and the district has become a leader in environmental sustainability and social engagement. All service jobs are allocated to neighbourhood residents and troubled youth are often transformed in the circus arts milieu.



“Art is science made clear.”

— Wilson Mizner

culture: a
building block
for change



Cultural activity is a cornerstone in the building blocks of change identified by the oneNS Coalition. The examples below link the impact of culture with the building blocks. After each building block are examples representing a fraction of related activities.

1. Maximizing Work Opportunities Goals & Game Changers

Labour Force Participation Rate, Employment Rate - First Nations and African Nova Scotians, Youth Employment, Post-Secondary Education and Training

Culture includes a sizeable workforce spread across the province. Strengthening culture supports population centres, rural populations and diverse communities alike.

- Culture workers celebrate and share the stories of their communities, building individuals' sense of worth, civic pride and increased intercultural awareness.
- Millbrook and Wagmatcook cultural heritage centers are providing valuable opportunities in business development and capacity development programs for local Mi'kmaq craft persons, startups and entrepreneurs in underserved communities with great growth potential.
- The African Nova Scotian presence in the music industry in Nova Scotia is growing rapidly. NSCC programs have helped young entrepreneurs in that community learn about opportunities. Artists are doing better than ever. As HipHop and RnB genres grow in worldwide popularity, the opportunities for employment increase.
- The cultural industries provide attractive careers for a younger generations increasingly seeking out opportunities which allow for self-expression and creativity. Nova Scotia is well-positioned to grow its creative economy and to instill the skills necessary to create and fill jobs. In Halifax alone, there were 1856 graduates from arts programs in 2011, including 220 from NSCAD, 247 from NSCC, and 111 from King's, who were ready to work. Many find jobs in animation, film and digital media industries, in craft and visual arts sectors, and publishing sectors.





2. Increasing our Population Goals and Game Changers

Inter-Provincial Migration, International Immigration, Retention of International Students

Culture builds vibrant, resilient communities which welcome and retain immigrants. Culture jobs are appealing to young people and will help retain them.

- Nova Scotia is known among musicians for its quality of life and collaborative culture. Prominent musicians who have come to live in Nova Scotia from other provinces include David Myles, Dean Brodie, Matt Andersen, Thom Swift, and Amelia Curran.
- New immigrants seek a sense of community and culture is a big part of that. A sense of place and respect for world culture is attractive to immigrants.
- International student retention is dependent on delivering positive experiences. Unfortunately, 23% of foreign students experienced racial discrimination at school, while 25% experienced racial discrimination while off-campus. Culture building organizations such as the Multiculturalism Association of Nova Scotia, the Prismatic Festival, and multicultural student associations assist in creating a welcoming environment for diversity. A more welcoming culture for students will result in a higher percentage of them choosing to live here.
- Youth are engaged with cultural activities, and cultural jobs tend to appeal to them. For example, NSCAD attracts 50% more foreign students than its counterparts. A strong, cultural economy will help retain our youth as they will not have to seek these jobs elsewhere.





3. Business Expansion Goals and Game Changers

Business Start-ups, Universities, Research & Development, Research & Development Partnerships, Venture Capital

Cultural industries produce economic expansion by fostering fast-growth dynamic industry clusters, helping mature industries become more competitive, and delivering a better-prepared workforce with creative skills.

- The number of Nova Scotian owned book publishers has increased from 12 in 2009 to 21 in 2015.
- Music Nova Scotia identifies 3 to 4 emerging artists/businesses per year as “export ready.”
- ACTS (Atlantic Crafts Trade Show) reports that each year approximately 20% of their clients are new producers at ACTS, 10 to 15 of whom are new wholesaling companies from Nova Scotia.
- Universities and community colleges are developing courses to serve Nova Scotia’s creative economy of the future. Halifax’s DHX Media, Copernicus Studios, and HB Studios located in Lunenburg, for example, hire all of the graduates from the animation courses in Halifax, annually, and attract talent from around the world with the help of Immigration Canada.
- Teaching creativity in postsecondary institutions and partnering arts institutions with businesses will further build innovative thinking into the entrepreneurial fields, leading to more nimble and successful businesses throughout Nova Scotia.
- Entrepreneurs and not-for-profits in the cultural industries face difficulties accessing traditional loans and government business development programs. Lending institutions and bureaucracies are more familiar with traditional business models, and fail to recognize the value of creative capital. Leading an attitude shift in government and corporate lending practices will contribute greatly to the growth potential of the cultural industries.





4. Selling to the World Goals and Game Changers

Labour Force Participation Rate, Employment Rate - First Nations and African Nova Scotians, Youth Employment, Post-Secondary Education and Training

Not only is culture a significant export, but workers in creative fields contribute greatly to the ability of other sectors to access both export and domestic markets successfully.

- Nova Scotian cultural producers are big exporters. This year, a winner of the Nova Scotia Export Achievement Awards' regional category for Exporter of the Year was a potter named Sara Bonnyman.
- In 2008/09, Nova Scotian Publishers total sales were \$5.4 million, 63% (\$3.4 million) were to export markets.
- ACTS estimates that craft producers from Atlantic Canada have annual sales of approximately \$150 to \$175 million, \$75 to \$100 million of which are made by Nova Scotian creators representing half of the Atlantic Canada's entire craft sector. Of these sales, approximately \$10 to \$12 million are export sales from Nova Scotian creators.
- From 2009-2014, Music Nova Scotia events have generated \$3.2 million in sales in export markets.
- Nova Scotian culture will play a central role in ambitious goals to increase the number of tourists coming to Nova Scotia. According to The Nova Scotia Tourism Agency, cultural enthusiasts coming to Nova Scotia spend more and during similar lengths of stay when compared to other categories of tourists. These travelers have higher levels of education and income, and travel from farther away when compared to all categories of visitors.⁶ Festivals such as Stanfest, Liverpool International Theatre Festival, Festival de l'Escaouette, The Gordie Sampson Song Camp, Shakespeare by the Sea, Halifax Jazz Festival, Granville on the Green, Celtic Colours, Acadian Days, Festival Antigonish, and countless others showcase Nova Scotia to the world and provide ready-made product for the tourism industry.
- Graduates from NSCC and NSCAD working in design and marketing contribute to reimagining and adding value to agricultural and seafood products allowing them to appeal to a greater number markets.
- The buy local movement, the resilience of farmers markets, and steady growth for these markets includes strong demand for local handmade cultural product. A strong cultural economy goes hand-in-hand with a strong market for agricultural goods. An example is the Devour Food Film Festival which combines the world of culinary cinema, paired with wine tours, tastings, pop-ups, and industry sessions. This can help grow the local agricultural market.

⁶ Nova Scotia Tourism Agency, *Nova Scotia Tourism Market Profile: Cultural Enthusiasts, research and findings from 2010 Visitor Exit Survey*, <https://novascotiaturismagency.ca/visitor-segments>. Accessed July 6, 2015.

the culture = economic and community wealth

“So how do we create businesses and jobs that are rooted locally and tend not to get up and leave? Community wealth building is very interested in this question of how do you keep money in your community and keep it circulating, rather than exiting?”

— Democracy Collaborative Executive Director Ted Howard’s presentation to a four-city teleconference organized by the regional Federal Reserve Banks in Baltimore, Cleveland, Detroit and Philadelphia.



Looking forward

Culture truly has much to contribute to the fulfilment of the OneNS Coalition's economic and demographic goals. The data presented in this paper highlights some of the ways culture contributes to the economy of Nova Scotia and is good evidence that cultural activity should be recognized for its potential to play an even greater role in Nova Scotia's transformation. Social research confirms that culture education and participation benefits individual well-being, encourages diversity, strengthens personal and community identity, and contributes to a high quality of life. All of these features of culture will help to create a Nova Scotia that will not only retain its current citizens, but attract new ones. We invite the OneNS Coalition to provide input to Government when culture strategy discussions are underway. Lastly, we encourage the Coalition to consider the contribution of culture to Nova Scotia now and work with us to feature its potential in the Coalition's continuing work for positive change.



Appendix A. Overview of the 2013 Culture: Nova Scotia's Future Report

The CNSLC presented the *Culture: Nova Scotia's Future*⁷ report to government in 2014. The report provided an overview of culture in Nova Scotia and examined development strategies and policies from around the world. A great number of initiatives in support of these recommendations are already in development. Key principles underlined within the report include:

- The creative economy is knowledge-based and cross-cuts linkages throughout an economic system;
- It fosters income generation, meaningful work, and drives exports, while promoting social inclusion, cultural diversity, and human development;
- It embraces economic and cultural and social aspects of well-being and sustainability, and interacts with new technologies, intellectual property, and tourism objectives;
- It calls for fresh, multi-disciplinary policy responses and cross-sectoral collaboration throughout the private and public sector.

It also provides recommendations to government on how it can strategically develop culture to create greater economic and social progress in Nova Scotia. The report's recommendations are:

- 1. Growing Nova Scotia's Creative Economy, with specific attention to: the creative core, growing creative businesses & industries.**
- 2. Building Creativity in Our Communities, focusing on: encouraging clusters, and promoting creative places.**
- 3. Development of a Comprehensive Strategy for the Growth and Development of the Culture Sector, built on the following principles: engagement, investment, education, flexibility and responsiveness.**

Appendix C, notably, applies principles from the National Governors Association's 2012 report *New Engines of Growth: Five Roles for Arts, Culture and Design*⁸ to explain how culture policy development in Nova Scotia can create jobs and boost the economy in the short run, and transition it to an innovation based economy in the long run. The five featured roles for culture, and accompanying strategies for Nova Scotia include:

⁷ Creative Nova Scotia Leadership Council, *Culture Nova Scotia's Future*, 2014, <https://creative.novascotia.ca/sites/default/files/files/CultureNovaScotiaFuture2014.pdf>

⁸ National Governors Association, Washington, *New Engines for Growth: Five Roles for Arts, Culture and Design*, 2013, <http://www.nga.org/files/live/sites/NGA/files/pdf/1204NEWENGINESOFGROWTH.PDF>. Accessed June 5, 2015.

Providing a fast-growth, dynamic industry cluster

- Mapping creative enterprises—both commercial and nonprofit—in analyses of new economy clusters;
- Including creative enterprises and cultural development experts in economic development leadership activities;
- Examining criteria for industrial support to make sure that creative enterprises are equipped and eligible to participate;
- Integrating entrepreneurship training into art and design programs at the high school and post-secondary levels; and
- Piloting small business development training courses for artists and entrepreneurs in creative fields.

Helping mature industries become more competitive

- Include the creative industries within the scope of R&D initiatives economy-wide;
- Create pilot programs that place artists and designers in a position to work as contracted talent, interns, or artists in residence; and
- Enable linkages between design and creative talent with industrial sectors that need to adapt to competitive challenges such as retail, service, manufacturing, and tourism.

Providing critical ingredients for innovative places

- Encourage the creation of cultural districts, creative corridors, innovation hubs;
- Creative places that will attract creative talent; and
- Facilitate co-location or geographic clustering of complementary businesses and institutions.

Catalyzing community revitalization

- Use 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
- Use creative public spaces to improve livability and quality of life.

Deliver a better-prepared workforce

- Ensure that arts education continue to be included in core education curriculum with an emphasis on STEAM, not STEM;
- Support arts integration policies and practices that link the arts and humanities with non-arts subjects;
- Include the applied arts and design in adult technical education and workforce re-training programs; and
- Create centers of excellence in higher education, to recruit recognized faculty who can attract talented students and link the arts to technology to inspire innovation.

