Culture Sector
Strategy
Cape Breton Island

Acknowledgements

Many individuals and agencies contributed time and resources to make this project a success. The Cape Breton Partnership and the Culture Leadership Team have guided the development of the Culture Sector Strategy and will oversee its implementation.

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Community Engagement Participants

We would like to extend special thanks to those individuals who participated in the community engagement portion of the project, which included stakeholder interviews, focus groups and a priority setting session. The input of these individuals has been key to shaping the final Strategy.

The consultants would like to extend their special thanks for co-chairs of the Culture Leadership Team, Catherine Arseneau and Carol Beaton, for their support and guidance throughout the project.

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Co-Chair Letter

On behalf of the Culture Leadership Team of the Cape Breton Partnership's Prosperity Framework, we are pleased to share with you the Culture Sector Strategy: Cape Breton Island.
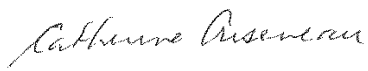
This document is the culmination of three years of hopeful energy to arrive at a shared vision for the future development of the Cape Breton culture sector as a strong contributor to the Island's prosperity. Three years ago, a group of varied stakeholders representing the breadth and geography of the Cape Breton culture sector agreed to come around one table and to begin the process of knowing, communicating, and planning as a sector. This group took the first year to get to know each other and the many facets this sector has to offer – from dancers and musicians to libraries, archives and museums to artists, authors and crafts people – together we make a significant impact on our Island and in our Province.

This strategy aims to define the current Cape Breton culture sector and to provide a road map forward through priority initiatives designed to bring alignment with the recently released Nova Scotia Culture Action Plan. Our goal is to see that culture continues to thrive as an underpinning pillar of the local and provincial economy.

Upon receipt of the Culture Sector Strategy: Cape Breton Island from MDB Insights, the Culture Team convened to review the 34 Action Plan Recommendations. Within each of the five streams of the framework, namely economy, education, community, communication and stewardship, the team prioritize three top initiatives for focus in the near future.

The Culture Leadership Team relied upon the expertise of MDB Insights Consultants to guide us through the information gathering stages, the many stakeholder consultations, visioning exercises, and the framework development – for their guidance we thank them. To the many organizations and individuals who participated throughout this process, your input is greatly valued and we thank you for taking the time to participate in this planning process. To the Culture Team members who participated, provided contacts and resources, and will now help to enact this plan, your investment of time is appreciated and your future commitment depended upon. To our colleagues with the Cape Breton Partnership, without your support and management, this process could not have taken place.

Looking forward to our next steps together.

Catherine Arseneau
Culture Leadership Team Co-Chair

Carol Beaton
Culture Leadership Team Co-Chair

Executive
Summary

Culture Sector Strategy: Cape Breton Island

Executive Summary

Purpose of the Study

Today, the eighth largest sector in the Nova Scotia economy is culture, representing 2.7% of Nova Scotia's GDP. In 2015, the mandate of the Nova Scotia Department of Communities, Culture and Heritage stated that communities depend on innovation and creativity to meet the challenges of a changing world. To be innovative, communities need to encourage creative and cultural expression, value life-long learning and share their stories. Since then, the Department has launched the Province's first comprehensive Culture Action Plan. The Plan will establish a shared vision for culture in Nova Scotia and identify opportunities to strengthen the culture sector and, in so doing, contribute to building a more prosperous future and enhancing the quality of life in communities and the province.

Within the context of the Cape Breton Partnership's Cape Breton Island - Mulgrave Integrated Strategic Framework for Economic Prosperity (the Prosperity Framework), a series of meetings were convened with representatives from the culture and related sectors leading to the establishment of a Culture Leadership Team. The Team consists of a broad representation of stakeholders interested in developing a sustainable, innovative, creative and entrepreneurial Culture Sector on Cape Breton Island. The Team is one of 17 sector-based teams contributing to the Prosperity Framework.

> **In Canada, the culture sector has a larger GDP than the agriculture, forestry, fishing and hunting sectors combined.**
>
> Statistics Canada, 2010

The Team's first priority has been to understand the current state of the sector and its diverse range of cultural assets. Confirmation of the size of the sector will assist in shifting mindsets about the importance of the sector as a driver of economic growth with important connections to issues including social enterprise, entrepreneurial innovation and creativity. The purpose of this study is to establish a culture sector strategy for Cape Breton Island that is realistic, practical and achievable and one that is aligned, to the greatest degree possible, with the policy framework of the Province of Nova Scotia's Culture Action Plan.

To view the complete Culture Sector Strategy for Cape Breton Island, please visit http://capebretonpartnership.com/prosperity-framework/sector-teams/culture/.

Understanding the Context for Culture Sector Development

The culture sector is a current priority for the Government of Nova Scotia. The 2013 Throne Speech acknowledged the importance of cultural resources to the Province calling "culture the heart and soul of Nova Scotian identity." The Speech from the Throne committed the department of Communities, Culture and Heritage to develop the Culture Action Plan. The Action Plan is overseen by a committee of Deputy Ministers

and senior officials from a wide range of departments and agencies.[1] The breadth of participating departments and agencies speaks to an understanding of the many connections that exist between cultural development and the Government's larger policy and planning agendas. The 2016 Nova Scotia Speech from the Throne also highlighted the importance of culture and cultural industries to Nova Scotia's economy and demonstrated the continued importance of the sector to the region.

The Creative Nova Scotia Leadership Council was created in 2011 as an advisory body to the Minister of Communities, Culture and Heritage. The Council's work has played a significant role in beginning to shift mindsets regarding culture, moving it from the margins to a more prominent place on the planning and policy agenda of the Province. The Council's report *Culture: Nova Scotia's Future*[2], released in 2014, began developing a shared vocabulary and a set of assumptions setting context for the development and implementation of the Culture Action Plan.

Growing recognition of the importance of cultural resources to communities and economies has emerged against the backdrop of a series of reports, documenting the severe economic and demographic challenges facing the province. A seminal document in this regard was *Now or Never: An Urgent Call to Action for Nova Scotians (The Ivany Report)*.[3]

Culture Sector Development on Cape Breton Island

The Ivany Report pointed to the Cape Breton Partnership as a model of the cross-sectoral approaches needed to drive change in communities and economies.

Momentum has been growing in Cape Breton related to the creative economy and to growing the creative industries and broader cultural sector. A major contributor was a series of successful Growing a Creative Economy Conferences organized in 2013, 2014 and 2016. The first two conferences were organized by the Cape Breton Centre for Craft and Design and the third was a collaboration between the Cape Breton Partnership, the Cape Breton Centre for Craft and Design, and the Creative Nova Scotia Leadership Council. These events have attracted participants from around the region and across the province, helping to build shared understanding and foster collaboration in advancing culture sector development.

The Culture Leadership Team also drafted terms of reference and a request for proposals to develop an integrated Culture Sector Strategy for Cape Breton Island. This report is the outcome of this action.

The Prosperity Framework acknowledges the importance of culture and heritage to the Island's economy in two ways. Two of nine value propositions for the Framework address culture and heritage, specifically "A strong arts and culture community" and "A strong willed people with a rich history". In addition, "Tourism, arts and culture" is identified as one of nine priority economic sectors.

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[1] Communities, Culture & Heritage (Chair), Office of Planning & Priorities, Finance & Treasury Board, Education & Early Childhood Development, Business, Executive Council, Nova Scotia Business Inc., Communication Nova Scotia, Creative Nova Scotia Leadership Council (Chair)

[2] Creative Nova Scotia Leadership Council (CNSLC): "Culture: Nova Scotia's Future" A Creative Nova Scotia Leadership Council Report, 2014.

[3] The Nova Scotia Commission on Building Our New Economy. Now or Never. An Urgent Call to Action for Nova Scotians (The Ivany Report), 2014.

To succeed, the Culture Sector Strategy must strengthen the sector, which in turn will leverage greater social and economic benefits in communities across the region. The Strategy must also increase visibility and appreciation within the larger population regarding the importance of culture to the social and economic future of their communities and the Island as a whole. A statistical understanding of the importance of the sector must be complemented by success stories that communicate the sector's importance in more personal ways. The Ivany Report recommends a similar strategy in the context of fostering entrepreneurship: "essential to entrepreneurial ecosystems is that successes should be 'over-celebrated' in the media, with awards and in every way possible. Governments should be bold about celebrating thriving entrepreneurial ventures."[4]

Strategy Process

The planning process began in February 2016 and concluded in September 2016. The process is illustrated in Figure 1. Findings and outcomes from each phase of the project are described in the complete Culture Sector Strategy for Cape Breton Island.

FIGURE 1: PROJECT PLANNING PROCESS

Project Set Up	Where Are We Now? Research & Analysis	Where Do We Want to Be? Sector Consultation	How Do We Get There? Strategy Formulation
Conference Call with Leadership Team	Review of the Planning Context	Facilitated Session with Leadership Team	Define Strategic Directions, Objectives, and Actions
Preparation of Project Charter	Assessing the Cultural Economy	Stakeholder Interviews	Distribute and Review Draft Strategy with Leadership Team
	Undertaking Cultural Resource Mapping	Focus Groups	Revision of Draft Strategy
	Demographic Analysis	SOAR Analysis	Approval of the Strategy

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[4] ibid., pg. 62

Following a project launch and start-up phase the substantive phases of work were as follows:

Where Are We Now? Research and Analysis

- Review of the Planning Context – Examined a range of plans and policies together with sectoral reports or frameworks to understand the planning context for the strategy and to identify potential connections and synergies.

- Cultural Resource Mapping – Identified and created an inventory of the cultural resources of the Island to build a profile of the sector and provide comprehensive information on the asset base to inform strategy formulation.

- Assessing the Cultural Economy – Identified issues impacting the Island's capacity to grow a cultural economy and to build an understanding of the interdependence between the culture sector and the rest of the economy.

Where Do We Want to Be? Sector Consultation

- Facilitated Session with Culture Leadership Team – A strategic scan of cultural development issues and opportunities across the Island.

- Stakeholder Interviews – 20 interviews with individuals from a variety of backgrounds or affiliations including; the culture sector, government agencies, post-secondary institutions, the business community, and others.

- Focus Groups - Five focus group discussions each centered on a priority topic or theme. Topics included: Integration of Culture in Planning and Decision Making in Municipalities; Developing and Retaining the Next Generation of Cultural Workers; Building the Capacity of the Culture Sector; Integrating Culture, Creative Entrepreneurship in Public and Post-Secondary Institutions; Culture and Tourism Development.

- SOAR Assessment – Summarized the strengths, opportunities, aspirations, and results that were identified throughout the research and consultations.

How Do We Get There? Strategy Formulation

- Draft Culture Sector Strategy – Drawing together findings from all phases of work, a draft Strategy was prepared.

- Review of Draft Strategy by Leadership Team – A working session with the Culture Leadership Team was held to secure feedback on the draft Strategy and secure consensus on priority actions.

- Stakeholder Review of Draft Strategy – Review of the Strategy by individuals involved in the consultation and the wider stakeholder community.

- Final Strategy - Final revisions and submission of the Culture Sector Strategy to the Cape Breton Partnership for adoption.

Strategy Framework

The five streams identified in the process were economy, education, community, communication and stewardship.

CULTURE SECTOR STRATEGY STREAMS

| Economy | Education | Community | Communication | Stewardship |

Priority Actions

The following 15 action items are outlined by the Culture Leadership Team as priority initiatives from the original 34 actions in the complete Culture Sector Strategy for Cape Breton Island. The Leadership Team felt that a shorter list would help build the confidence and momentum needed to carry forward the Strategy. All 34 action items can be found in the strategy document.

In addition to the five streams, the consultants identified an overarching principle brought forward by many participants throughout all of the consultations. Running through all of the streams and priority actions is the imperative to engage First Nations communities in conversation with the goal of identifying shared issues and opportunities in cultural development.

Economy

- Establish strategies to address the succession challenge facing the culture sector to support a new generation to step-up to replace senior professionals.

- Strike an Action Group to examine practices in other jurisdictions related to building sustainability strategies for cultural organizations and enterprises. This could include issues such as mixed public/private sector funding models, collective sectoral fundraising strategies and commitments, among others.

- Develop and implement an overarching Cape Breton Island cultural brand as an integrating mechanism to subsequently connect and guide the development of a range of products and experiences across the Island.

Education

- Develop training and support resources to assist individuals with marketing and promotion, especially in the use of digital videos and social media.
  - o Deliver distance learning opportunities for business and related skills; Nova Scotia Community College is taking action in this area which could be supported and potentially extended to meet needs in the culture sector.
  - o Make cultural entrepreneurship a core competency and focus of learning opportunities.

- Develop a Cultural Careers Resource to provide students in primary and secondary schools with information on potential careers in the culture sector. In addition to careers as artists, artisans, performers, writers, etc. provide information on "behind the scenes" work providing professional or technical support such as arts management, event management, sound recording, and so on.
  - o Provide examples of success stories communicating employment opportunities in the cultural sector, with a particular focus on youth.

- Establish professional apprenticeship/mentoring programs linking senior artists and cultural practitioners with those entering the field.
  - o Provide support and skill development for mentors to maximize the learning opportunities for those in mentoring/apprenticeship programs.

Community

- Pilot, evaluate and implement an artist-in-residency program in collaboration with participating municipalities (initiative underway).
  - o Implement pilot projects drawing on the experience of the Paducah, Kentucky Artist Relocation Program.
  - o Provide affordable housing and/or live-work space, studio space, shared workspace (or incubator), small performance or exhibition venues in interested communities as incentives to attract artists.

- Develop cultural plans or strategies in Cape Breton municipalities; draw on leading practice in cultural planning in small towns and rural communities.
  - o Support the next steps of the Arts and Culture Mayor's Roundtable, working towards the development and sustainability of arts and culture within the Cape Breton Regional Municipality.
  - o Recruit professional staff in local libraries and other cultural institutions/agencies on the Island to play a leadership role in community cultural development guided by established cultural plans/strategies.

- Incorporate cultural spaces when renovating community facilities (e.g., schools, libraries, community centres, recreation centres). Consult with community members including youth in determining the types of spaces and facilities best suited to that community's interests and needs.

o   Consider potential cultural uses in the event of the closure of community facilities.

Communication

- Develop and implement a communications strategy to promote the Culture Sector Strategy and its vision of culture's contribution to economic development and community building on the Island.

  o   Leverage the networks of members of the Culture Leadership Team to raise awareness of the culture sector and its importance to the Island.

- Communicate the economic impact of the culture sector on the Island and use this information to help impact attitudes on the Island and across the Province. Consider use of the Economic Impact Model for the Arts and Heritage (EIMAH) available through the Canadian Heritage Information Network (CHIN) and the Department of Canadian Heritage.

  o   Develop a series of video profiles of sector success stories – e.g., successful cultural entrepreneurs, youth making a living in the culture sector etc.

- Establish a central web platform or portal (or make use of existing application if available) to serve as a repository for learning resources and as a platform for dialogue and peer-to-peer learning.

  o   Use the web platform to support continued dialogue following Growing a Creative Economy Conferences. Make use of the Conferences to serve as Cultural "Summits" to report on progress implementing the Culture Sector Strategy.

Stewardship

- Investigate the potential for implementing the National Trust for Canada's Heritage Regions® program on the Island. The program takes an integrated approach to a region's economy and culture and leverages the resources of multiple communities within it, with an emphasis on tourism. The key to the success of this strategy is that it is driven by local citizens.

- In order to address growing operational pressures for community museums on the Island, consider the pooling of Community Museums Assistance Program funds to retain some level of professional staff support.

- Establish a leadership group linking museums, archives and libraries.

Section One
Where Are We Now?
Culture Sector Strategy: Cape Breton Island

1 A Situational Analysis

1.1 Setting the Planning Context

The Cape Breton Island Culture Sector Strategy is being developed at a moment of unprecedented opportunity for cultural development in the region stemming from a series of significant initiatives being undertaken by the Department of Communities, Culture and Heritage. This opportunity has emerged against the backdrop of the severe economic and demographic challenges in Nova Scotia. The magnitude of these challenges is forcing a rethinking of many assumptions about the economy and about the economic development strategies needed to respond to new circumstances. One element of this rethinking is recognition of the major role the culture sector can play in supporting social and economic renewal in communities across Nova Scotia.

The Culture Sector Strategy for Cape Breton Island must be aligned to the greatest extent possible with the planning and policy agendas and priorities of provincial and federal governments' ministries and departments. It must also be guided by influential reports and analysis of culture sector stakeholders. In order to understand this planning context, a range of documents were reviewed. The following documents and reports provided the most valuable insights related to developing the Culture Sector Strategy. Some are documents addressing broader economic challenges and responses while others focus more directly on culture sector needs and opportunities.

Federal

- Department of Canadian Heritage, Government of Canada: 2016-2017 Report on Plans and Priorities, 2016

Provincial

- Research Committee of the Nova Scotia Cultural Action Network (CAN): Building the Creative Economy in Nova Scotia, 2009

- The Nova Scotia Commission on Building Our New Economy. Now or Never. An Urgent Call to Action for Nova Scotians (The Ivany Report), 2014

- Creative Nova Scotia Leadership Council (CNSLC): Culture: Nova Scotia's Future, 2014

- Social Enterprise Nova Scotia. Nova Scotia Social Enterprise Strategy Framework, 2014

- One Nova Scotia. We Choose Now: A Playbook for Nova Scotians, 2015

- Province of Nova Scotia. Make it Here, 2016

Regional

- Heritage Cape Breton Connection, 3-Year Sustainability Proposal: A Sustainable Path to Heritage, 2010

- Cape Breton Partnership: Cape Breton Integrated Strategic Framework for Economic Prosperity, Final Report, March 2011

1.1.1   Federal Government Context

Department of Canadian Heritage, Government of Canada: 2016-2017 Report on Plans and Priorities

Canada's arts, culture and heritage industries are significant drivers of the Canadian economy. In 2015 the sector added almost $48 billion to the economy, while supporting over 642,000 highly skilled and innovative jobs across the country.[5] Supporting the culture sector as it adapts to the *digital shift* will create new opportunities to improve Canada's performance at home and support growth in international markets. The Department of Canadian Heritage has launched a policy review examining *Canadian Content in a Digital Age*. Canada's creative industries provide Canadians with access to the country's diverse stories and voices, and they provide opportunities for Canadians to connect and share their experiences. The culture sector is acknowledged federally as a means of fostering inclusion and a sense of belonging and shared identity.

These stories are shared directly in physical form, through vehicles such as museums, art galleries, archives, crafts, live performing arts, among others. Increasingly, cultural expression across virtually all disciplines is being transformed through access to digital tools and distribution channels. The Government of Canada has committed to assist the culture sector adapt to the digital shift, ease disruption when possible, and support Canadian content development.[6] It intends to do this by assisting creators, entrepreneurs and organizations to harness the opportunities presented by digital technologies. Digital engagement and innovation will provide a new level of access to Canadian cultural products and services enriching the lives of Canadians while contributing to Canada's digital economy.

The Government is also committed to significant new investments in cultural and recreational infrastructure.[7] Participation in cultural and recreational activities contribute to the well-being of Canadians, communities and the country as a whole. Investments in cultural and recreational infrastructure support strong community identity, provide participation opportunities for youth, and create economic growth.

To strengthen the promotion of Canada's creative industries on the world stage, the Government, in collaboration with key portfolio organizations and Global Affairs Canada, is implementing new measures in support of international cultural promotion. The global marketplace offers opportunities for significant economic growth in Canada's culture sector. The new measures will enable Canadian artists and cultural entrepreneurs to reach foreign markets and global audiences in an increasingly crowded and competitive global marketplace.

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[5] Canadian Heritage 2016–17 Report on Plans and Priorities, http://www.pch.gc.ca/eng/1312568647473

[6] Arts and Culture in the Canadian National Strategy for a Digital Society, Department of Canadian Industry: Digital Economy Consultation, Canadian Conference of the Arts, 2010

[7] Canadian Heritage 2016–17 Report on Plans and Priorities, http://www.pch.gc.ca/eng/1312568647473

1.1.2   Provincial Government Context

Government of Nova Scotia. *Make it Here.*

This program of the Government of Nova Scotia is aimed at providing support and assistance to individuals looking to enter the workforce or to support businesses seeking to hire and train Nova Scotians. Among its programs of potential relevance to the Culture Sector Strategy are:

- The Graduate to Opportunity (GTO) program provides salary contributions to employers to offset the cost of hiring a recent graduate and assist post-secondary graduates find career opportunities in Nova Scotia

- The Apprenticeship program provides financial support for technical and hands-on training for those who want to gain certification to work in a skilled trade

- The Nova Scotia School for Adult Learning (NSSAL) offers educational programs across the province to help Nova Scotians develop the skills they need to learn, live, and work in their communities

- Graduate scholarships put money directly in the hands of graduate students who are doing research that will help Nova Scotia innovate, grow and succeed. Nova Scotia universities administer the program on government's behalf

Access to the Apprenticeship program for the culture sector would require the identification of those cultural jobs that could potentially qualify under a "skilled trade."

The Nova Scotia Commission on Building Our New Economy. Now or Never: An Urgent Call to Action for Nova Scotians

The severe economic and demographic challenges faced by the Province of Nova Scotia today, while not new, have taken on added urgency. A key document in drawing attention to this situation is *Now or Never: An Urgent Call to Action for Nova Scotians* (also known as the Ivany Report) released in February 2014. The report was produced by the Nova Scotia Commission on Building Our New Economy and painted a sobering picture of the breadth and depth of the province's challenges including: *poor economic performance* (compared to other provinces), *an aging workforce* (amplified by youth out-migration, especially in rural areas*); a conservative culture and resistance to change* (undermining entrepreneurial spirit and a lack of enthusiasm for the new immigrants needed to expand the province's workforce and population).

> **Artistic production is cited as a major source of entrepreneurial renewal in start-up enterprises in Nova Scotia.**

In order to respond effectively to these challenges, the Ivany Report calls for greater multi-sector collaboration and shared commitment to growing the economy and the population. It calls for a stronger leadership role for the private sector, along with social enterprises and community economic development groups, and joint efforts to build a new culture of entrepreneurship among youth.

The Ivany Report did not focus to any significant degree on the culture sector as a source of economic renewal and development. The report does make reference to the potential of the sector without setting forth any strategic analysis or clear recommendations related to growing the sector.

"Recent studies link the arts, culture and the creative sectors to positive impacts in employment, community development and social inclusion and well-being. Nova Scotia's creative industries — film and television, music, publishing, fine art, production craft, interactive media and performance for the purposes of exporting — have grown significantly in recent years.

In 2009, they and the broader culture sector contributed $871 million to the provincial economy, a 66% increase from 2001. These numbers reflect the dynamism and breadth of the sector, as well as the depth of the local creative industry supply chain. The creation of Film and Creative Industries Nova Scotia in 2012 reflects the acknowledged and growing importance of creative industries to the province, and the need for a more strategic approach to grow the sector."[8]

While the report did pay some attention to the creative industries there was no reference made to heritage resources as a strategic asset for economic and community renewal.

One Nova Scotia. We Choose Now: A Playbook for Nova Scotians

A response to the Ivany Report emerged in the form of *We Choose Now: A Playbook for Nova Scotians* released in 2015 by One Nova Scotia Coalition.[9] In order to reduce out migration of youth, the report argued the province must "leverage our 5Cs: culture, creativity, community, charm, and character." All 5Cs touch in one way or the other on cultural development in Cape Breton, and across the province. The report also called for building new relationships and collaborative action among government, business, post-secondary institutions, civil society organizations, among others.

The report identified eight priorities, two of which are directed to leveraging growth and development in the culture sector.

- *"Going Global: Innovation and Competitiveness"* calls for greater attention to the creative industries as a growth sector, including the establishment of arts and cultural districts to encourage co-location of these and other innovative businesses.

- "Revolutionize Our Approach to Tourism" calls for a significant expansion of festivals and events from May through October, including developing two new signature events of a similar caliber to the Celtic Colours International Festival, combined with a number of signature destinations recognized world-wide, such as caliber of Cabot Links and Cabot Cliffs.

A second relevant theme from *We Choose Now* is entitled "Universities and NSCC as Innovation Hubs." This theme calls on post-secondary institutions to play larger roles in social and economic development in regions, and through co-ops, apprenticeships and experiential learning create environments that promote innovation, creativity and entrepreneurship. This was a strong theme heard throughout the consultation process for the Culture Sector Strategy.

Once again the report paid insufficient attention to heritage resources and infrastructure as an essential element of the culture sector and its economic potential.

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[8] The Nova Scotia Commission on Building Our New Economy. Now or Never. An Urgent Call to Action for Nova Scotians. 2014. Page 40.

[9] One Nova Scotia. We Choose Now: A Playbook for Nova Scotians, 2015

Research Committee of the Nova Scotia Cultural Action Network Building the Creative Economy in Nova Scotia

Over the past decade, Nova Scotia has seen the completion of a wide range of reports and recommendations emerging from the sector. Some have addressed individual disciplines or sub-sectors such as museums and heritage. Others have been cross-sectoral reports and strategies. Among the latter, a key document was the report of the Research Committee of the Nova Scotia Cultural Action Network entitled: *Building the Creative Economy in Nova Scotia* released in February 2009.[10] The report foreshadowed many of the issues that would be taken up by the Creative Nova Scotia Leadership Council's *Culture: Nova Scotia's Future* several years later.

The report sought to define and quantify the creative economy and its role in driving economic growth and wealth creation. However, it also drew attention to the social impacts of the creative industries on individuals and communities. The cognitive, developmental, behavioural and health benefits of participation in arts and culture, the report maintains, are well known; while impacts on the environment, job creation, and youth retention associated with the creative industries, it maintains, are becoming more widely recognized.

Creative Nova Scotia Leadership Council. Culture: Nova Scotia's Future

This milestone report presents an analysis of Nova Scotia's culture sector – its broad contributions to the social and economic life of the province, together with recommendations for strengthening and growing the sector. The stated purpose of *Culture: Nova Scotia's Future* 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."[11]

The report called for the Province to develop a strategy for the growth and development of the culture sector which served as a catalyst for the launch of the Culture Action Plan. Citing Australian Jon Hawkes[12], the document argues that Nova Scotia's culture sector can drive development as the "fourth pillar" of sustainable development while contributing to integrated models of community development.

The report states that Nova Scotia's culture sector must be seen as an ecology that is more than any one discipline or industry sector. Rather it is "an intertwined community that includes libraries, museums, heritage properties, languages, the arts sector, creative industries and relevant educational programming. It calls for strategies that are neither top-down nor bottom-up but allow for ownership and partnership involving stakeholders from the public and private sector, artists and civil society."[13]

A strategic framework is presented anchored by 3 overarching goals:

- Increased investment in the culture sector,

- Build creativity in our communities, and

- Development of a comprehensive strategy for the growth and development of the culture sector.

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[10] Research Committee of the Nova Scotia Cultural Action Network (CAN): Building the Creative Economy in Nova Scotia, February 2009

[11] Creative Nova Scotia Leadership Council. *Culture: Nova Scotia's Future.* pg.1

[12] Cultural Development Network Victoria. The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning. 2001.

[13] Ibid. pg. 9

Social Enterprise Nova Scotia. Nova Scotia Social Enterprise Strategy Framework

This report maps the different types of social enterprises along a continuum of "Enterprise Spectrum" ranging from traditional non-profit at one end and traditional for-profit organization at the other with four intervening "hybrids." The Framework makes 41 recommendations organized according to the following objectives:

- Develop the Business Skills of Social Enterprise practitioners;

- Enhance Social Enterprises' Access to Capita;

- Connect Social Enterprises to Markets;

- Demonstrate the Impact of Social Enterprise;

- Create a Supportive Legislative and Regulatory Environment for Social Enterprise; and

- Build a Strong Network of Social Enterprises.

The Framework has informed the work of the Social Enterprise Leadership Team paralleling the Culture Leadership Team, creating opportunities for cross-overs and synergies given the transformative impact digital media is currently having on the culture sector.

1.1.3   Regional Context

Cape Breton Partnership Prosperity Framework

The Ivany Report identifies the Cape Breton Partnership as a leader in demonstrating how key sectors for economic advancement — business, the three levels of government, First Nations, strategic institutions and community organizations — can come together to plan and implement transformative change. It also commends the Partnership for aligning their strategic directions with wider policy directions at the provincial and federal levels.

A major outcome of the Partnership's work is the Prosperity Framework. As the economic development strategy for Cape Breton Island and Mulgrave, the Framework sets out strategic principles, competitive positioning, target sectors, value propositions and overall goals to align efforts and resources to advance economic and broader community development in the region. The Framework is intended to serve as an enabling document supporting and facilitating action by others in the community.

> **"A strong arts and culture community"** is one of the Prosperity Framework's value propositions.

The Framework affirms the importance of cultural development to economic and community renewal in Cape Breton Island and Mulgrave in several ways. Among the vision statements in the Framework is "Tourism, arts and culture will build on the strong existing base and continue to be a primary economic focus in much of rural Cape Breton Island." One of eight target sectors identified in the Framework is "Tourism, arts and culture." The Prosperity Framework has set a context for the Culture Sector Strategy. One strategic issue to be addressed is broadening out the definition of the target sector to include the creative industries.

Heritage Cape Breton Connection. Heritage Cape Breton Three-Year Sustainability Proposal: A Sustainable Path to Heritage. 2010

This document emerged from focus groups convened by the Iona Connection (now Heritage Cape Breton Connection) in April 2009. Heritage Cape Breton Connection is an umbrella co-operative comprised of historical societies, community museums and heritage groups from across Cape Breton Island with the common goal of preserving and promoting the heritage and culture of the Island.

The focus groups drew together 64 participants drawn from the heritage and culture sector, Regional Development Authorities, Tourism Associations, among others. The fundamental question being discussed was: *How can we build on our strengths and overcome our weaknesses to address the identified threats and seize emerging opportunities?* Four pillars were identified:

- Quality heritage programs and services;

- Human and financial resource sustainability;

- Coordinated delivery of heritage at the regional level; and

- Effective and efficient promotion and marketing.

A fundamental conclusion of the meetings was the necessity to build partnerships with agencies such as (then) Enterprise Cape Breton Corporation, Parks Canada, Heritage Canada, Tourism Nova Scotia, (then) Department of Culture and Heritage, Nova Scotia Economic and Rural Development, Destination Cape Breton, among others.

The Strategy made a wide range of recommendations organized by the four pillars over a three-year timeframe. The hope was that funding could be secured to support implementation of the actions. Unfortunately, funding applications were not successful, and while several initiatives of the plan were completed, the overall initiative lost momentum. The document nevertheless continues to have relevance today.

1.2 **Current** Cultural Initiatives

All levels of government are playing important roles in supporting the culture sector on the Island. Both the Federal and Provincial Government have cultural resources located on the Island (e.g. Parks Canada, Highland Village, Cape Breton University's Beaton Institute and Art Gallery) and provide funding programs that support cultural development (e.g. Department of Canadian Heritage's Building Communities Through Arts and Heritage Program, Department of Communities, Culture and Heritage's Community Museum Assistance Program, Provincial Archival Development Program and Creative Industries Fund), among others.

In addition to these ongoing sources of support, the cultural sector in Nova Scotia is currently receiving an unprecedented level of focus and attention from the Department of Communities, Culture and Heritage which is evident in a number of initiatives.

- Culture Action Plan – the process involved extensive online and in-person engagement and was completed in the fall of 2016.

- Cultural Index - the Department launched its first Nova Scotia Culture Index Survey in 2015, which aimed to understand Nova Scotians participation with, awareness of, and opinion about the value of culture. Ultimately, the Index also informed the development of the Culture Action Plan. The Index focuses on eight domains, including Personal Growth, Public Good, Live Performance, Visual and Applied Art, Written and Published Work, Audio-visual and Interactive Media, and Sound Recording. The Index is envisioned as an ongoing process to monitor public attitudes towards cultural resources and activities in the province. Certain measures in the index include the value of the sector's goods and services (GDP) and job strength (total number of cultural occupations).

- Sample findings include:
  - 80% of people surveyed agreed that culture helps to create community identity
  - 76% saw culture as helping to connect people from different communities and backgrounds
  - More than half agreed that culture provided them with opportunities for personal growth (55%) and self-expression (54%)

- Culture Satellite Account - The Department of Communities, Culture and Heritage has played a national leadership role in helping to guide this important initiative. The Canadian Culture Satellite Account (CSA) was developed by Statistics Canada with the support of the Department of Canadian Heritage and Provincial and Territorial partners. The Canadian CSA provides measures of the economic importance of culture in Canada in terms of output, gross domestic product (GDP) and employment, for the reference year 2010. The Cultural Satellite Account will be publish updated data on a regular basis.

- Transfer of the Creative Industries Fund - The Creative Industries Fund has been moved from Nova Scotia Business Inc. (an agency of the Department of Business) to the Department of Communities, Culture, and Heritage in recognition of the importance of culture sector knowledge and understanding to evaluate funding proposals. The fund provides the Department with significant influence in supporting Nova Scotia creative industries going forward. The focus is to develop and grow creative industries, especially those focused on export markets. It is available to for-profit businesses, not-for-profit organizations and social enterprises operating in the creative industries, including music, publishing, craft, visual arts, performing arts, and design fields.

- Province-Wide Cultural Mapping Initiative – A commitment has been made to undertaking a mapping of cultural resources across the province, encompassing small rural as well as larger urban centres. Port Hawkesbury has been selected as the small rural community in which the Provincial cultural mapping initiative will be tested.

1.2.1   Culture Action Plan Framework

To facilitate discussion with culture sector stakeholders and the wider community, the Department of Communities, Culture, and Heritage established a policy framework adapted from United Nations Educational, Scientific and Cultural Organization (UNESCO) work on Culture for Development Indicators. The framework is being embraced in support of an overarching policy objective; the integration of culture in sustainable development.

Two concepts underpin this framework – Cultural Pillars (Figure 3) and Cultural Streams (Figure 4).

CULTURAL PILLARS

Economic	Individual	Social

Cultural indicators connected to economic and social outcomes have been the subject of extensive research and discussion over several decades. Far less attention has been directed toward assessing cultural outcomes for individuals. Among these issues are academic outcomes, individual aptitudes in creativity and innovation, improved human and mental health, enhanced self-esteem, and others. Extensive evidence has emerged in the United Kingdom and the United States regarding these cultural outcomes for individuals of all ages.

FIGURE 4: CULTURAL STREAMS (CULTURE ACTION PLAN)

CULTURAL STREAMS

Economy
- Culture GDP
- Culture Jobs
- Creative Industries
- Cultural Tourism

Education
- Languages
- Arts
- Cultures
- Heritage
- Professional Training

Governance
- Government Policy and Legislation
- Cultural Infrastructure
- Society Participation

Cultural Identity
- Identity Building
- Cultural Expression
- Diversity
- Gender Equality
- Celebration of Cultures
- Self-determination

Communication
- Creative Expression
- Nova Scotia Content
- Marketing & Promotion
- Communication among individuals and organizations active in the culture sector
- Internet Access & Use

Stewardship
- Heritage
- Art
- Languages & Intangible Heritage
- Archives
- Natural Heritage
- Significant Places

* Includes: the arts, creative industries, libraries, archives, museums, heritage properties, cultural identities, languages, culture education, natural heritage, etc.

For purposes of the Culture Sector Strategy, the Provincial Framework has been adapted to reflect findings emerging from the research and community engagement process. In addition, some of the issues addressed under the six streams lend themselves more to a provincial than a local or regional context.
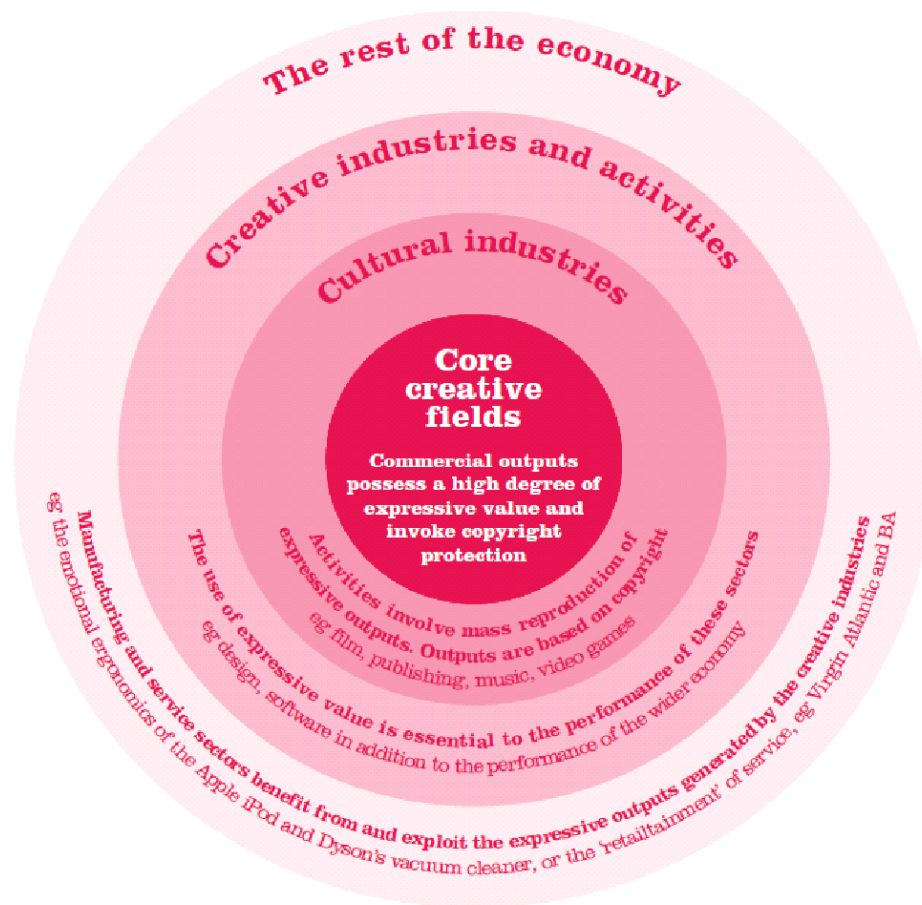
1.3 The Cultural Economy

The cultural economy can be understood through a series of broad categories. In summary, the economy is structured around three interconnected types of activity that range along a continuum of expressive and functional value:

- Creative Core – Focuses on the production of 'originals' (e.g. visual arts, artisan crafts, and designer-makers) and 'experiences' (e.g. live theatre, dance, and music as well as heritage). Generally produced as one-offs or part of limited production runs, the value of the first set of industries derives from their perceived cultural (or aesthetic) value, exclusivity and authenticity. The second set includes enterprises that sell access for consumers to view or participate in specific activities, performances or locations which are consumed at the time and place of performance – they focus on the production of 'experiences'. There are dense inter-linkages between the not-for-profit and for-profit cultural activities in the Creative Core in terms of talent, audiences, ideas and resources.

- Cultural Industries (Creative Industries) – Focuses on the creative content producing industries, whether private or public, which exploits Intellectual Property (IP) through mass production (e.g. film and television production, broadcasting, record companies, book and magazine publishers, computer games and leisure software).

- Creative Services – Based around providing creative services to clients, earning revenue through fee-for-service and providing IP that has a high degree of both expressive and functional value (e.g. design consultancies, ad agencies, architecture practices and digital media firms).

While this framework does not claim to represent the entire cultural sector, frameworks can have the impact of marginalizing elements of the sector, in particular heritage resources and organizations.

Source: Work Foundation, 2007

1.3.1   The Cultural Economy Defined by the Government of Canada

The Government of Canada has defined the culture sector through Statistics Canada's *Canadian Framework for Cultural Statistics*. The Framework breaks the cultural economy into six domains, which are used to group and describe inter-related industries, productions and occupations, and sub-domains.

CREATIVE INDUSTRIES (DOMAINS)

Heritage & Libraries

- Libraries
- Archives
- Heritage Institutions
- Museums

Live Performance

- Performing Arts Companies
- Promoters of Performing Arts
- Independent Performers

Visual and Applied Arts

- Independent Artists
- Specialized Design Services
- Advertising, Marketing and Public Relations

Written and Published Works

- Newspaper Publishers
- Periodical Publishers
- Book Publishers
- Independent Writers

Audio-Visual and Interactive Media

- Motion Picture and Video Industries
- Radio and Television Broadcasting
- Software Publishers
- Digital Design

Sound Recording

- Sound Recording Industries

SUPPORTING INDUSTRIES

Education and Training

- Elementary and Secondary Schools
- Community Colleges and CEGEPs
- Universities and Colleges
- Technical and Trade Schools (including Art Focused Schools)

Governance, Funding and Professional Support

- Funds and Financial Vehicles
- Federal Government Public Administration
- Provincial and Territorial Government Public Administration
- Local, Municipal and Regional Government Public Administration

Source: Statistics Canada Canadian Framework of Cultural Statistics

The six domains represent industries that produce goods and services using creative artistic activity and often transmit an intellectual or cultural concept. This group of industries are generally what people think of when creative industries are discussed, i.e. Live Performance, Visual and Applied Arts, Written and Published Works. The domains also include activity that preserves, exhibits, or interprets cultural or natural heritage.

Additionally, the domains represent industries that also produce cultural goods or services linked to facilities in our environment (i.e. an architect designed building, a landscape, a museum or a heritage building or site).

Supporting the creative industries are domains including organizations in education and training, governance, funding and professional support.

1.3.2   The Economic Impact of the Cultural Sector in Canada, Nova Scotia and Cape Breton Island

The Culture Satellite Account, Canada

The Culture Satellite Account follows the Framework for Cultural Statistics (as defined in Figure 6). From a product perspective, in 2010, culture products accounted for 3.1% of Canada's GDP. Culture GDP at basic prices equaled $47.8 billion. It accounted for 647,300 jobs in 2010, contributing 3.7% to total employment. Culture output totaled $93.2 billion or 3.0% as a share of total economy. Figure 7 below summarizes the key findings for culture output in GDP.

FIGURE 7: CULTURE PRODUCTS, GDP, CULTURAL DOMAIN, CANADA
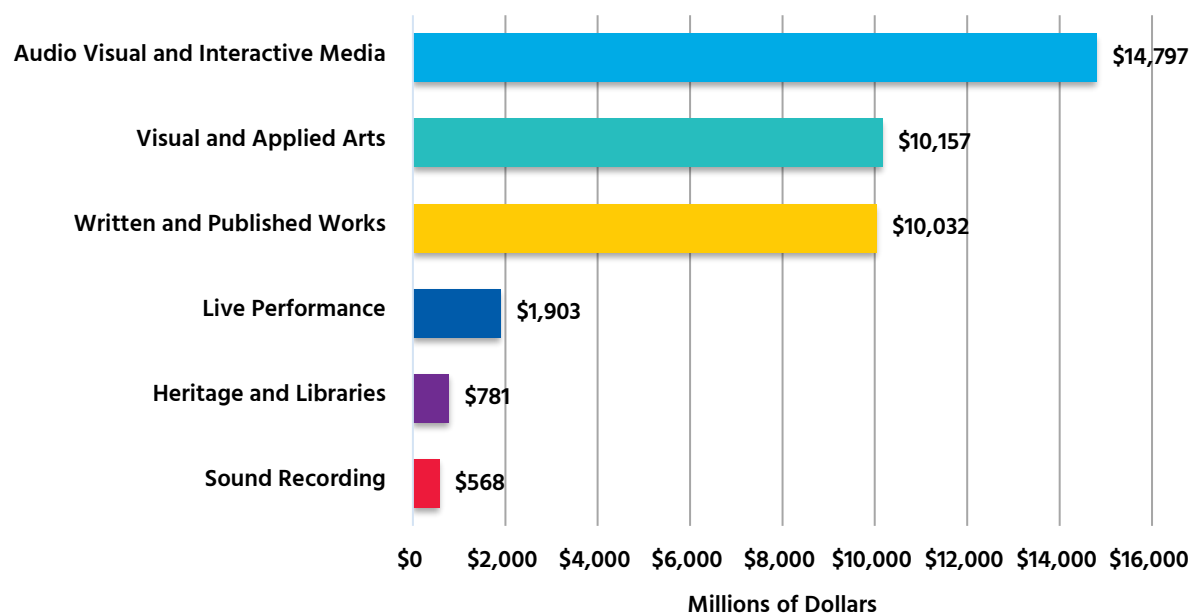
Source: Cultural Satellite Account 2010, Canada

From an industry perspective, culture industries accounted for 3.2% of the total output in Canada, reaching $99.3 billion in 2010. GDP of culture industries was $53.2 billion in 2010, contributing 3.4% to Canada's total GDP. Of the total culture products, accounting for $40.7 billion, the largest contributors to the GDP of creative industries (presented by domain) were: Audio-Visual and Interactive Media ($13.8 billion) followed by

Visual and Applied Arts ($13.4 billion), Written and Published Works ($10.1 billion), and Governance, funding and professional support ($8.0 billion).[14]

In 2010, the total number of jobs in Canada was 17.3 million. Creative industries accounted for 703,900 jobs, a 4.0% share. This includes jobs associated with the production of culture and non-culture products (for example a designer working in auto manufacturing).

The Culture Satellite Account, Nova Scotia

From a product perspective, Nova Scotia's culture GDP was $949 million, contributing 2.7% of total provincial GDP in 2014. This was a 15.3% increase from 2010 levels. Culture jobs in 2014 accounted for 3% of total jobs in the province, or approximately 13,874 jobs, a 4.7% increase from 2010.

The majority of jobs were reported in Written and Published Works, Visual and Applied Arts and Audio-Visual and Interactive Media. They accounted for approximately 60% of creative industry jobs in Nova Scotia. Figure 8 below summarizes the key findings for culture output in GDP.

FIGURE 8: CULTURE GDP, CULTURAL DOMAIN, NOVA SCOTIA
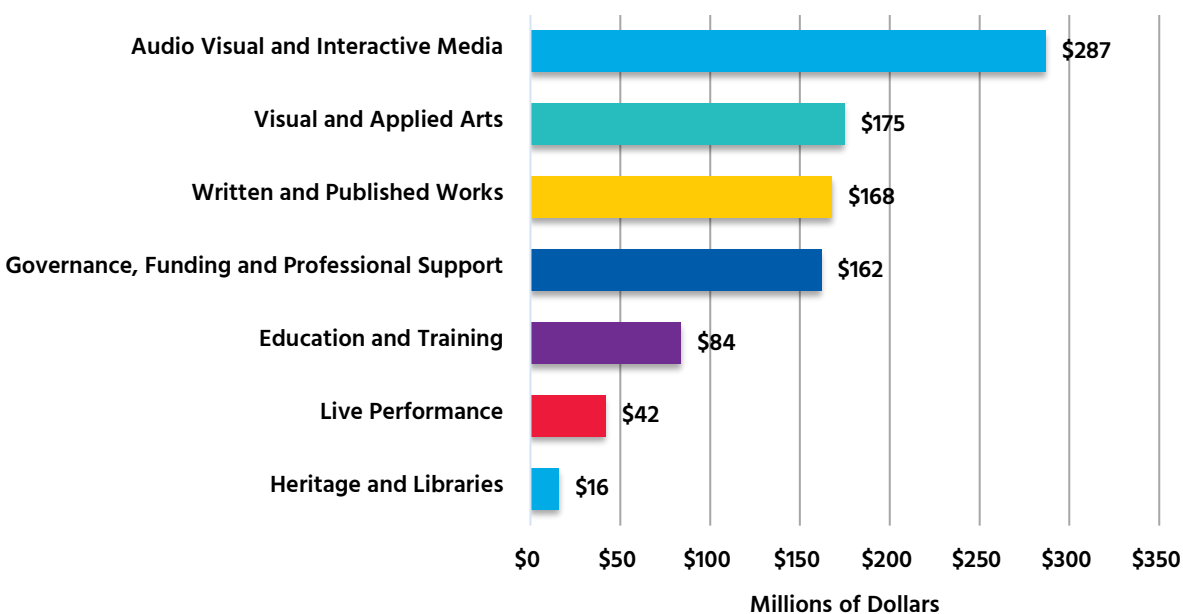
Source: Economic Trends in Nova Scotia Culture and Sport 2010-2014, Nova Scotia. Note: Sound Recording GDP numbers are suppressed by Statistics Canada

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[14] Cultural Satellite Account 2010, Canada, 2015

The Economic Impact of the Culture Sector on Cape Breton Island

Over the past decade, the population has continued to decrease at an average annual rate of 3.3%.[15] While some regions fared better than others, all areas experienced a decline in population. When compared to the province as a whole, the Island is struggling to retain existing and attracting new residents.

A declining population presents both challenges and opportunities for the culture sector. Like any sector, the culture sector requires consumers or audiences to sustain itself. However, a declining population also presents an opportunity for the culture sector to play a larger role in a struggling economy and supporting tourism. Rich and diverse cultural activities with community amenities, is a leading factor in considering a place to visit or live.

The trend of outward migration of residents from across Cape Breton to the rest of Nova Scotia and beyond undermines the Island's capacity to compete in attracting new talent and investment. The decline must be understood not only in terms of residents but in the loss of skilled and educated workers, including those working in the culture sector. The future of Cape Breton's culture sector will be dependent on having the talent required to meet local demand and to be competitive in a global market.

When observing educational attainment trends, Cape Breton has a higher number of people with a high school diploma (or equivalent) and with some form of apprenticeship, trade certificate, or diploma than the province as a whole. The highest difference in educational attainment between the Island and the rest of the province are those with a college or university certificate or diploma where the mainland of Nova Scotia ranks higher by 4.6%. These differences may be explained in part by the long history of industrial and resource extraction economies on the Island compared to more knowledge-based industries in other parts of the province, particularly in urban centres such as Halifax.

When observing occupational trends, it can be seen that Cape Breton has experienced a dramatic decline across most occupation classifications including those in art, culture, recreation and sport at (-26.2%). The decline in employment in the culture sector has a direct impact on the ability of Cape Breton to attract and grow a sustainable sector. The decline in business, finance and administrative positions also impacts the culture sector. Without higher income earners, arts, culture and heritage organizations are more challenged to find the audiences and patrons needed to sustain their organizations.

Despite job losses in key areas of employment, Cape Breton has experienced a significant increase in occupations related to health, social sciences, education, government services, and religion (38.5%). People working in these sectors do have higher disposable income to spend on arts and culture within their communities.

When observing broad industry trends, a different story emerges. Industry employment has continued to increase since 2006. The big shift has been from primary industries to more knowledge-based industries (professional services, healthcare, and public administration). Each of these industries has increased by over 250% between 2006 and 2011 (approximately 12,300 jobs). However, these have been offset by a significant decline in industries related directly to the culture sector, namely information and cultural industries as well as arts, entertainment and recreation, -21.5% and -62.3% respectively (approximately 2800 jobs). While the majority of the job loss in these industries was a result of recreational jobs, there has been a decline in

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[15] Statistics Canada, National Household Survey, 2011

available visual art occupations and publishing opportunities. The visual impact of the loss may be less dramatic as statistical limitations include the oversight of a seasonal and underground economy (described further in this section).

This means that while there are some knowledge-based occupational and industry sectors providing potential audiences for cultural programs and activities, there is the likelihood that fewer of these opportunities will continue to exist.

FIGURE 9: INDUSTRY CHANGES FOR CAPE BRETON ISLAND AND MULGRAVE, 2006-2011

Industry	2006	2011	Absolute Change	Percent Change
54 Professional, scientific and technical services	475	2,875	2,400	505.3%
91 Public administration	705	4,115	3,410	483.7%
62 Health care and social assistance	2,505	9,040	6,535	260.9%
52 Finance and insurance	780	1,175	395	50.6%
51 Information and cultural industries	**1,300**	**1,020**	**-280**	**-21.5%**
71 Arts, entertainment and recreation	**4,075**	**1,535**	**-2,540**	**-62.3%**

Source: Statistics Canada, Community Profile, Census, 2006 and National Household Survey, 2011

Despite these figures, the perception remains that Cape Breton's culture sector is much larger and more impactful than is seen in its statistical measures. There are a variety of characteristics that can be examined to provide context leading to a deeper understanding of the dynamics of the sector and its impact.

Characteristics of the Cape Breton Island's Cultural Economy

Outside of Sydney, Cape Breton is largely comprised of small towns and villages dotted across the landscape. Creative rural economies are built on growing demand for unique and authentic place-based products and services including local food, crafts, festivals or events, cuisine and hospitality, among others. Creative rural economies are fundamentally rooted in the history and culture of a place.

This trend can be seen in some of the Island's culture sector institutions such as the Cape Breton Centre for Craft and Design, which plays an important role in the support and development of the Island's craft sector. Celtic Colours International Festival is another example of a festival that is firmly rooted in the culture and identity of the Island while attracting international recognition and audiences.

There are many organizations in the culture sector today that are also operating as social enterprises. These organizations are delivering their arts, culture or heritage programs and services with missions linked to larger economic or community benefits. A greater understanding of the needs and dynamics of cultural organizations operating as social enterprises is needed particularly in the context of more not-for-profit organizations of necessity adopting business and entrepreneurial practices due to the decline in government support.

Canada's economy is largely comprised of small businesses. These small businesses are frequently run by entrepreneurial individuals who generated self-employment as a way to stay in their small, usually rural communities. Many people in Cape Breton decide to leave the Island in pursuit of a career or education. However, for many there remains a strong desire to return to the Island and their home communities due to

the richness of local culture and the quality of life impossible to replicate and afford elsewhere. Support and resources can assist individual entrepreneurs and small businesses to succeed bringing benefits to them and the communities in which they choose to live and work.

It is important to note, a significant portion of activity within the culture sector in Cape Breton consists of work undertaken as hobbies or on a part-time or seasonal basis. Most do not meet the income threshold of $30,000 needed to be registered as a cultural job with Statistics Canada. This makes it challenging to assess and understand the true size of the culture sector.

Many individuals are content with their status working outside the formal culture sector in what is often referred to as the underground cultural economy. Others would like to move to full-time work but require assistance in acquiring skills and capital to make this transition. Strategies aimed at supporting and "surfacing" these individuals or small organizations/enterprises are one means of growing the sector and enabling people to stay (or return) to their home communities. Recognizing and profiling aspects of the underground cultural economy is still important due to the impact it can have on other sectors of the economy such as tourism.

1.4 **Cultural** Mapping

1.4.1   The Value of Cultural Mapping

Cultural mapping is a systematic approach to identifying and recording cultural resources. It is important for municipalities and communities to understand the full extent of their cultural resources, in particular resources that are not generally captured in formal statistics. No strategies or actions for developing and leveraging these resources for economic or community development are possible without this information. Funding applications are strengthened, partnership development is supported and richer marketing and promotion strategies are all facilitated with a strong base of information on cultural resources. Cultural mapping establishes a base of information to support planning and decision-making in municipalities.

Mapping can also be used to examine community identity through attention to intangible cultural resources such as community stories, traditional skills, placenames, community languages and dialects, beliefs, and more.

The value of cultural mapping comes in its ability to surface aspects of the underground cultural economy not captured through more formal sources. The exercise often leads to the community coming to recognizing the true breadth of their cultural resources.

It is important that cultural mapping not be understood as a one-time exercise. Rather it must be seen as an ongoing process that progressively broadens and deepens information on cultural resources in a community over time.

1.4.2   The Cultural Mapping Process

The first step in undertaking any cultural mapping exercise is determining a consistent set of categories of cultural resources, known as a Cultural Resource Framework (CRF) within which a wide range of existing

information can be effectively consolidated. A foundational element of the CRF is the Statistics Canada's *Canadian Framework for Cultural Statistics* introduced earlier.

The categories of cultural resources set out in Figure 10 together with subcategories were the starting point for defining a CRF for Cape Breton. However, the CRF is not intended as a rigid set of categories applicable in all communities. Each community must interpret and adapt it to their circumstances and needs. For Cape Breton, the Culture Leadership Team reviewed the "standard" Framework in order to customize it to reflect the culture and identity of the region. They also helped to identify sources of data on cultural resources in the community to supplement the consultants' own sources and research. While the consultants can collect and organize an initial database, there is no substitute for local knowledge in refining and extending this information. The full CRF categories and assets are set out in Appendix A.

FIGURE 10: CATEGORIES OF THE CULTURAL RESOURCE FRAMEWORK

Culture Industries
•Cultural and creative businesses and established or professional not-for-profit organizations

Community Cultural Organizations
•Community based cultural groups with a focus on enhancing creative disciplines or cultural indentities

Cultural Facilities
•Places or spaces where cultural and creative activity can take place

Natural Heritage
•Natural areas or landscapes that hold cultural significance to a community

Cultural Heritage
•Cultural areas, properties/sites or creations that hold significance to a community's identity (past and present)

Festivals and Events
•Expressions of cultural and creative activities in the form of events or festivals that occur on an annual basis

In total, the cultural mapping exercise identified 957 cultural resources ranging from cultural enterprises (e.g., museums, commercial art galleries, digital media enterprises) to community cultural organizations (e.g., Gaelic community groups, community-based craft groups). Cultural enterprises and facilities and spaces make up the majority of assets. This includes cultural spaces like museums, libraries and community centres and enterprises as described above.

Figure 11 illustrates the total cultural assets broken into the six core categories.
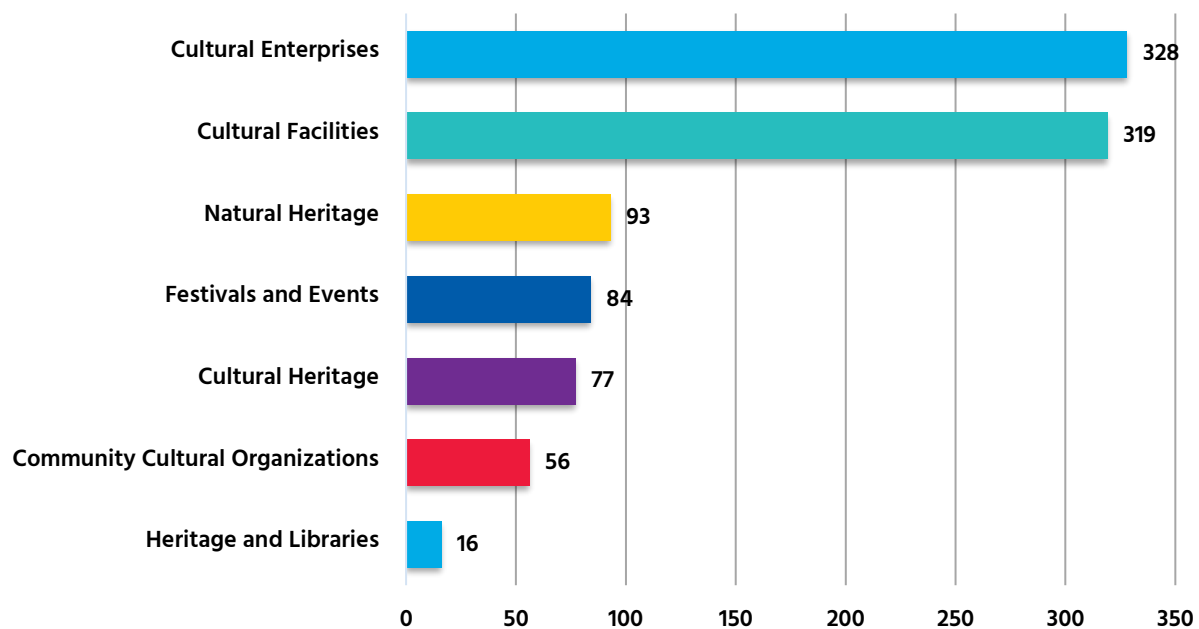
1.4.3   Sustaining Cultural Mapping

The cliché is that it is relatively easy to develop databases; it is much harder to update and maintain them over time. The key to establishing sustainable cultural mapping programs across communities or regions is to secure the participation and support of a range of mapping partners; no one agency can be expected to assume responsibility for collecting and maintaining information. Among the partners recruited in other communities to counter this include:

▪ Municipalities – Through staff responsible for a range of planning, policy and program delivery actions that are in continuous contact with the community; relevant planning and program areas, together with GIS support;

▪ Public Libraries – House important sources of community information and also bring with them strong information management systems and knowledge;

▪ Historical Societies – Bring knowledge of the history and heritage resources of the community;

▪ Museums – Conserve collections and also bring historical knowledge to the community but are evolving into forums for conversations and reflections on pressing contemporary issues impacting communities;

▪ Local Arts Councils or Arts/Culture Advisory Committees – With information on a range of local arts and cultural groups and activities;

▪ Education Providers – Bring knowledge of local and regional art, culture and heritage programs and resources;

- Tourism Bureaus or Organizations - With information on a range of local events and activities; and

- Chambers of Commerce or Business Associations – With information on creative industries.

Critically important to success, is an overall coordinating group that assumes responsibility and accountability for supporting ongoing mapping activity. In the context of Cape Breton and the Culture Sector Strategy, consideration should be given to mandating the Culture Leadership Team, working in collaboration with Cape Breton Partnership staff, to assume such a leadership role. The Team currently includes individuals with an awareness of a broad range of cultural resources and activities. This coordinating function would require a clear definition of the roles and responsibilities of the Culture Leadership Team and of Cape Breton Partnership staff.

Defining Workflow for Sustainable Cultural Mapping

Another important factor in ensuring successful ongoing cultural mapping is a clear definition of the actual workflow involved in adding data. As noted above, different groups can be responsible for different categories of cultural assets. All data must be collected and organized using the same tools and templates. The Excel spreadsheet used for this assignment is one possibility and has worked effectively in many municipalities. A basic outline of workflow could be as follows:

- Different individuals/agencies collect information (in a consistent format),

- New information is vetted by the Culture Leadership Team to ensure additions are both appropriate and accurate,

- On a regular basis (bi-monthly – the frequency to be determined by the group) new data is forwarded to a master database,

- Cape Breton Partnership can then geocode the new data and upload it into the master database and potential cultural map.

The experience gained from the first phase of the province-wide cultural mapping project will provide insight and potential tools and methods that can be applied.

Section Two
Where Do We Want To Be?
Culture Sector Strategy: Cape Breton Island

2 The Community's Voice

2.1 **The Community** Engagement Process

The community consultation process engaged a wide range of stakeholders including creative industries and cultural organizations, elected officials, tourism and economic development agencies, business interests, and others.

A total of 20 one-on-one interviews were held with stakeholder groups representing a wide range of interests and affiliations. Six participants who were unable to be interviewed in person completed online surveys. In total 26 participants were involved in this part of the engagement process. The following framework of questions was used to guide the interview discussion.

- What is working well on the Island? What strengths can we build on?

- What could we be doing that we are not doing to strengthen the culture sector?

- What changes should occur going forward?

- What strategies are needed to strengthen and grow the culture sector?

- How do we inspire youth and young adults to consume and participate in the creative industries and culture sector?

- How can the culture sector be assisted in responding to digital challenges and opportunities?

- What is the biggest opportunity presented by the Culture Sector Strategy?

Interviews were followed by five focus groups held between Monday, May 16th and Wednesday May 18th. Each focus group addressed a different topic, as follows:

- Integration of Culture in Planning and Decision Making in Municipalities

- Developing and Retaining the Next Generation of Cultural Workers

- Building the Capacity of the Culture Sector

- Integrating Culture, Creative Entrepreneurship in Public and Post-Secondary Institutions

- Culture and Tourism Development

Each focus group ranged from six to eight participants. Notes from each of the five focus groups were analyzed to identify important issues and themes. They were then aggregated to identify recurring or cross-cutting themes and ideas for actions.

The focus groups made use of a SOAR (Strengths, Opportunities, Aspirations, Results) framework for discussion. The SOAR model for the Culture Sector Strategy represents a more positive model to help identify the desires of the community, what it wants to achieve, and how it will accomplish these aspirations. The intention of SOAR is to build upon what works, rather than trying to analyze and fix what does not.

2.2 **SOAR** Framework

Findings from the interviews were analyzed and consolidated with focus group findings using the SOAR framework set out below. This analysis sets the context for identifying specific actions captured in the Culture Sector Strategy.

S — Strengths - What can we build on?

- What are we doing well?
- What key achievements are we most proud of?
- What positive aspects of cultural programs and services have individuals and organizations commented on?
- What makes us unique?

O — Opportunities - What are our best possible future opportunities?

- What changes in demand do we expect to see over the next years?
- What external forces or trends may positively impact cultural development?
- What are key areas of untapped potential?
- What are students, residents, and visitors asking for?
- How can we highlight our strengths and distinguish ourselves from competing cities?
- How can we reframe perceived challenges to be seen as opportunities?

A — Aspirations - What do we care deeply about?

- What are we deeply passionate about?
- What difference do we hope to make (e.g. to residents, for institutions, to cultural organizations)?
- What does our preferred future look like?
- What projects, programs or processes would support our aspirations?

R — Results - How will we know we are succeeding?

- Considering our strengths, opportunities, and aspirations, what meaningful measures will indicate that we are on track in achieving our goals?
- What measureable results to we want to see? What measureable results will we be known for?
- What resources are needed to implement our most vital projects and initiatives?
- What are they key goals we would like to accomplish in order to achieve these results?

2.3 **Consultation** Themes

2.3.1   Strengths

Cape Bretoners Recognize the Importance of Local Culture and Heritage

Cape Breton Island is home to a wealth of talented musicians, artists and crafts persons, storytellers and others working in a wide range of arts and heritage practices. This cultural activity is woven and integrated into everyday life contributing to a strong sense of place and identity in communities across the Island. The same people, who perform music at night in a pub, also work in their communities in other areas of expertise. The result is culture that can be experienced everywhere and every day and not only through formally organized events or activities.

There is an acceptance in Cape Breton that cultural resources and traditions are important in ways beyond their economic contributions. This appreciation can be seen in communities across the Island actively involved in preserving their cultural heritage in all its forms. Cape Breton's culture and heritage is transferred across generations. This has created a rich ecosystem that supports youth interested in arts and cultural practices to be mentored by older community members. As a result, children are more likely to "jump" into creative occupations.

Strength in Cultural Diversity

Cape Breton Island is home to unique and diverse cultural organizations and practices including music, theater, storytelling, craftspeople, writers, curators, archivists and librarians, among others. Many cultural practices draw inspiration from the Island's ethnocultural communities including Mi'kmaq, Acadian, Irish, Scottish Gaels, and English. The Island is also home to linguistic diversity and (excluding English) living languages of Mi'kmaq, Acadian French, and Scottish Gaelic. Early 20th century immigration, due to industrialization, realized a large influx of settlers from eastern Europe and the West Indies including Ukrainians, Polish, Italian, Lithuanian, Croatian and Caribbean to name a few. These cultural traditions are actively supported and continue to be lived and practiced in Cape Breton. Conversely, it was identified that there is a need for greater attention to engaging with First Nations communities on the Island, and be enriched by their rich cultural traditions and customs.

The Gaelic College is a not-for-profit organization dedicated to the perpetuation of Highland Scottish Gaelic culture. This is accomplished by offering studies in Gaelic culture, music, language, arts and crafts. Thousands of students from across the world attend courses at the College throughout the year. This unique cultural asset contributes to Cape Breton's culture and supports a number of festivals and cultural events that make the Island unique. Also noteworthy in the Scottish community, is the work being done by St. Francis Xavier University. While not located on the Island, they are involved in Cultural Development, particularly in the Gaelic community.

As previously noted, Cape Breton is home to a number of heritage languages that are currently being taught and handed down from generation to generation. In order to help preserve this cultural asset, there should be a concerted effort to create opportunities to use these languages in everyday settings. This would help promote the language and increase the number of people who would speak and understand them.

What You Do Matters…You Can Make an Impact in Cape Breton

For many Cape Bretoners that have moved off the Island, there is a desire to move back home as evidenced in reports such as the NextGen Talent Attraction Strategy. For those involved in the culture sector, part of the motivation is the smaller population, which increases the likelihood that their efforts and contributions can have a larger impact than is the case in larger urban centres like Toronto or Halifax. This can create a greater sense of purpose and create an opportunity to influence the next generation to stay on the Island.

Celebrate and Leverage Our Cultural Anchors

Among our major cultural anchors on the Island are the Beaton Institute, Cape Breton Centre for Craft and Design, Gaelic College, Celtic Colours, Highland Village, Le Conseil des arts de Chéticamp, Nova Scotia Community College, Cape Breton University, Cape Breton Regional Libraries, and Parks Canada and others are prime examples of organizations that are leading the charge on influencing the next generation of Islanders to stay home and participate in the culture sector.

These anchor organizations must first ensure they sustain themselves in order that they can lend support to the sustainability of many small arts and heritage groups whose continued existence is threatened by declining population in their communities. A concerted effort must address these organizations' ability to exist into the future in a sustainable way to ensure their leadership and stewardship in coming decades for the benefit of the whole sector.

Cape Breton Island is a Unique Destination

By its very nature as an Island, Cape Breton is a distinct destination. The very act of crossing the causeway creates a sense of arrival on the Island and this 'Islander' mentality underpins a great deal of Cape Breton culture and identity. Communities across the Island from Port Hawkesbury to Meat Cove, offer distinct cultural experiences for locals and visitors.

Destination Cape Breton recognizes cultural resources and experiences as one of the Island's more important tourism assets. It believes that more can be done to package and promote unique tourism experiences. Destination Cape Breton was also commended for its success in establishing concrete performance measures to demonstrate the economic impacts of tourism.

Cultural Development is a Provincial Government Priority

The culture sector is currently receiving an unprecedented level of attention from the Government of Nova Scotia. Their commitment to establish a Culture Action Plan has connections to a wide range of Departments and their respective policy and program agendas. Aligning the Culture Sector Strategy with the provincial Culture Action Plan can open up opportunities for support and potential resources to implement and advance the Strategy.

Cape Breton Island has Engaged Post-Secondary Institutions

Cape Breton University and the Nova Scotia Community College are institutions with strong commitments to contributing to the health and prosperity of communities on the Island. Both have moved in recent years to add experiential learning opportunities across a range of fields of study connected to culture that are

equipping graduates with "real world" employable skills in business, marketing and entrepreneurship, among others. Both institutions have plans to expand on this work.

In addition to providing students with skills to apply their studies in seeking employment and economic opportunity, consultation with senior leadership at CBU raised the possibility of tapping faculty and student research interests to support and inform cultural development across the Island. St. Francis Xavier University, while not located on the Island is playing an important regional role through its focus on Cultural Development, in particular in the Gaelic community.

2.3.2 Opportunities

Strengthen Awareness and Communications

The most discussed theme was the need to increase awareness of cultural resources and activities on the Island. This involves increased coordination and communication between organizations; between organizations and the government, and between organizations and the public. Interviewees highlighted the need to end the siloed approach to promoting cultural organizations and instead investigate integrated cultural marketing and promotions strategies.

One suggestion for strengthening communications within the sector was a centralized online hub that could serve as a repository of information and resource materials as well as a platform for dialogue and exchange. Another suggestion was convening an Annual Cultural Summit, proposed to bring diverse groups together to celebrate achievements over the last year (including monitoring implementation of the Culture Sector Strategy), to undertake new opportunity citing, and generally to celebrate and draw attention to the rich and diverse culture of Cape Breton.

There is a lack of awareness amongst the general population of the value the culture sector brings to Cape Breton. There is a perception that culture workers are either unskilled or volunteers or that an Arts degree holds little-to-no "practical" value. Efforts to shift these perspectives are needed to support growth and development of the sector – there is a need to build a new brand for the sector. A marketing and communications strategy must communicate hard evidence of the social and economic value of the culture. Some consulted felt the School of Arts and Social Sciences at Cape Breton University could play a role supporting such communications campaigns.

Undertaking a comprehensive cultural mapping or inventorying of cultural assets on the Island can lay the foundation for building tools such as online events calendar, a cultural portal and other tools for increasing awareness of the breadth and depth of cultural experiences available. The cultural mapping completed as part of the current project has established a strong foundation to support these actions.

Strengthen Career Skills and Opportunities

Nova Scotia Community College and Cape Breton University have taken proactive approaches to providing students working in various disciplines with experiential learning opportunities through co-op programs, internships or apprenticeships. The goal is helping students build entrepreneurial and business skills to support them staying in the area and establishing viable careers working in the culture sector. Having established these programs and the skills development programs identified earlier, it was suggested that

strategies be explored to offer workshops on business development and marketing skills for those already in the sector or not entering the sector through an academic program.

Currently, many artists, crafts-persons and other individuals working in the culture sector view this work as a secondary source of income. By providing people with training in entrepreneurial and business skills and by providing infrastructure such as incubator space, cultural hubs or small business support, part-time jobs could be translated into full-time work and careers. For example, Cape Breton University hosts the Island Sandbox, which is a business incubator targeting and supporting the digital and IT sectors. The Island Sandbox has mechanisms in place that could potentially provide support for creative industries and cultural businesses. Connections and cross-overs between cultural, digital and IT sectors should be recognized and new partnership opportunities demonstrated across these sectors. There was also a call for leveraging cultural entrepreneurship and innovation as a resource for marginalized communities on the Island.

The tech sector in Cape Breton meets on a monthly basis as a networking opportunity, as well as a peer-to-peer learning opportunity. This TechSocial serves to inform businesses and entrepreneurs in the tech sector about what is happening in the sector, to broker potential for partnerships, and to illustrate the pool of talent that are available in Cape Breton. It was suggested there is an opportunity to establish a "Culture Social" as a similar event (the frequency to be determined). It would help to raise awareness for businesses and workers in the sector to learn more about what is currently happening. It would also serve as an important networking event that could support future collaboration and build capacity across the Island. A Culture Social could be moved around to different parts of the Island.

Establishing a dedicated school or centre of the arts was proposed to act as an anchor for the local and regional arts community. A number of individuals suggested the potential for a satellite campus of NSCAD University, Nova Scotia College of Art and Design located on the Island be explored with senior officials at the School. Working with partners such a school could help build capacity and sustainability in the arts and culture sector. A school of the arts could also act as an attractor for artists to move to Cape Breton, particularly when combined with the lower cost of living they would enjoy compared to larger centres. Locally, the creation of a dedicated school or centre would contribute to opening up new employment opportunities thus contributing to the Island's economy.

Regional Heritage Tourism Development

Cape Breton Island has for some time taken a regional approach to support the sustainability and vitality of the heritage sector on the Island. An opportunity exists to investigate the feasibility of building on these efforts through the National Trust for Canada's Heritage Regions® program. The program was launched by the National Trust in 1988 as a means to counteract the impact of changing socio-economic conditions – such as the loss of an important traditional industry like fishing or mining – on Canada's rural regions. The National Trust undertook 10 successful regional pilots across Canada.

Heritage Regions® takes an integrated approach to a region's economy and culture and leverages the resources of multiple communities within it, with an emphasis on tourism. The key to the success of this strategy is that it is driven by local citizens. Participating communities identify their cultural assets and come together to find ways to leverage those assets and meet shared goals. Cultural tourism development and marketing are at the heart of the program, which stresses a comprehensive and balanced approach to product identification, product enhancement/development and marketing.

Setting the Stage: Exposing Youth to Culture and Potential Career Opportunities

It was suggested a web-based culture careers resource be established that raises awareness regarding the range of career opportunities that exist in the culture sector. This could assist in helping youth make more informed career and education decisions. More importantly, it would highlight the potential for a full-time career. Outside a formal educational setting, the career resource could set the stage for mentoring and apprenticeship opportunities. In the school system, this could also involve co-ops and internships starting in secondary school and continuing through to college and university. A specific suggestion was that in establishing apprenticeship or mentoring arrangements, a reciprocal exchange of knowledge could occur with those being mentored bringing computing and social media skills to support the mentoring organization or individual, this extending their online presence and reach.

Traditionally, performance arts programs have been about learning to play an instrument, to dance, to perform in theater, among other artistic pursuits. A new program, piloted at Malcolm Munroe Middle School included an introduction to the technical or "back of house" skills required to deliver performances and programs, has been implemented. The program, which is currently offered to students in grades six through eight addresses issues such as the use of sound or lighting systems, studio recording, gallery installations, setting up a band, in addition to reading basic music composition, as well as trying a variety of different musical instruments. This blended curriculum provides students with a wider scope of possibilities for future employment in the culture sector.

More needs to be done to raise awareness of success stories of youth working in the creative industries and culture sector in Cape Breton. These stories can inspire others to become engaged and potentially stay on the Island.

Partner with Parks Canada and Other Cultural Organizations to Better Use Existing Assets

In 2013, the Fortress Louisbourg National Historic Site, owned and operated by Parks Canada, celebrated its 300th anniversary, attracting a record number of visitors. Continued growth of tourism to the Island, and the Fortress, should leverage the historic site's current popularity, connecting it with surrounding cultural and heritage experiences. The result would be a larger and more integrated tourism experience that would be more apt to keep tourists on the Island for longer periods of time. This could include new events and festivals that are located on Parks Canada's grounds or creating new experiential tourism products that are located geographically close to the Fortress to create a larger tourist destination.

Other cultural anchors such as the Gaelic College and the Highland Village actively continue to promote and use traditional languages which through ongoing use are understood as living languages needed to maintain authentic narratives as valued cultural assets.

Recognize and Value Natural and Cultural Heritage Assets

The community of Baddeck in Victoria County is looking at how to better utilize the natural environment to improve community development and recognize parks as community assets. This could include creating and maintaining multi-day hiking trails, establishing additional cycling trails that will appeal to residents and tourists alike. The Bras d'Or Lakes Biosphere Reserve is felt to be an underutilized asset. These investments could also be used to attract winter tourists if cross-country skiing routes could also be mapped. This will

require an active partnership with Parks Canada and the Cape Breton Highlands National Park to determine how best to invest and use the local parks.

The Island enjoys a remarkable diversity of cultural heritage in all its forms: from the immovable cultural heritage (e.g., built heritage, cultural landscapes, and historic sites); to movable cultural heritage (e.g., works of art, artifacts and archival collections); to the intangible cultural heritage (e.g. traditions, customs, community languages and dialects, placenames). Much more could be done to support existing heritage organizations through groups represented by Heritage Cape Breton Connection that are encouraging collaborative strategies for preserving and promoting the heritage and culture of the Island.

Celebrate Gaelic Culture

The Gaels are the largest (non-English) ethnocultural group on the Island. As many as 50,000 Gaels immigrated to Nova Scotia from the Islands and Highlands of Scotland. Their culture thrived, and then declined, but is now seeing cultural renewal in the community and its institutions. The Gaels on Cape Breton Island are the only community outside of Gaelic Scotland where the Gaelic language, culture and identity form part of the living fabric of the community. This unique asset contributes to the cultural identity and economy of the Island.

Revitalize Community Cores and Strengthen Municipal Cultural Development

Many communities across Cape Breton have access to vacant housing stock. Municipalities could purchase some of these homes and create an "artist in residence" program as a downtown and community revitalization strategy. Artists, representing different areas of the culture sector, create opportunities for visitors and residents to engage with local artists, learning about their practice and develop a greater appreciation of the culture sector. It would also serve as a way of raising the quality of place in rural communities and potentially increasing the tourism appeal, with economic benefits. Paducah, Kentucky was highlighted as a best practice for artist in residence programs as a revitalization strategy. Pilot projects are currently being developed to test the Paducah model in Cape Breton communities.

Cultural Resources Must Be Integrated Into Municipal Planning

Island-wide programs and resources can support individual artists/artisans and enterprises to sustain themselves. However, this must be complemented by municipal cultural planning that identifies and leverages local cultural resources to advance economic and wider community development agendas. Municipalities have authority over zoning and other property issues which may open up opportunities for infrastructure development such as creative and cultural hubs and incubators. Municipalities must begin to adopt a "cultural lens" in assessing plans and proposals being brought forward for decisions by Council. This is one-way culture as the fourth pillar of sustainability is implemented. A campaign to raise awareness of the potential positive impacts Culture and cultural industries can have on municipalities could increase awareness and provide the opportunity for councillors to include culture in their municipal planning.

Expand Tourism

Destination Cape Breton recognizes culture and heritage as one of the Island's most important tourism assets. Several steps were recommended to build on current efforts to market the Island. The challenges

confronting tourism on the Island is evident in market research that found 83% of visitors drive over 500 KM to get to the Island and then stay for only three days.

Some suggested expanding the tourist season could be accomplished through the creation of new events in the shoulder season and winter months. Others believed that the Island had no shortage of festivals during this period, but that these events must be better promoted. Cape Breton is home to a number of prominent arts and culture festivals throughout the year including Celtic Colours, Lumière Arts Festival, Roots to Boots Festival, Kitchenfest, and the Cabot Trail Writers Festival, among others. These festivals create an opportunity every year to create secondary supporting events to expand the overall cultural "offer" and contribute to the success of festivals being held in Cape Breton. The festivals and additional activities would play an important role in enhancing the vibrancy of local communities and also in attracting more visitors contributing to the local economy.

There was a strong message that the entire Island must be marketed as a Creative Island and destination, and not just the Cabot Trail. It was suggested an online app be developed to introduce and guide people during their visit. Integrated marketing strategies could be supported by an overall interpretive strategy for the Island that established an overarching "meta-narrative" connecting a wide range of unique destinations and experiences.

Align the Culture Sector Strategy with Policies across Departments

Alignment with the Culture Action Plan is the most important and immediate opportunity to connect cultural actions and investments in Cape Breton to the Government's agenda and priorities. Through the Action Plan, there will be opportunities to engage with the Department of Communities, Culture and Heritage – and potentially other Departments - comparing the Culture Sector Strategy: Cape Breton Island and emerging policy agendas. This could provide an opportunity to jump-start initiatives identified in the Culture Sector Strategy while drawing attention to Cape Breton Island's leadership in the province.

2.3.3   Aspirations

To Be Known and Branded As the Creative Island

To be known as the Creative Island, a place where artists and others working in the culture sector are valued and supported would help attract individuals and their talents to the Island. For this outcome to be realized, support will be required from all levels of government to actively promote and invest in the creative and culture sector as integral to the current and future economy and quality of life in communities across the Island. Attracting culture producers and small creative enterprises can be supported through the creation of affordable creative districts or hubs. For both residents and visitors, Cape Breton's reputation as the Creative Island would be rooted in the diverse cultural programs and activities offered by local museums, performing arts groups, festivals and events, among other cultural activities.

Increased Engagement with Youth Resulting In More Pursuing Full-Time Careers in the Culture Sector

There must be an increased focus on engaging with youth from across Cape Breton through all phases of their education with the goal of exposing them to the multifaceted aspects of work in culture. Féis Cape Breton was cited as a successful program designed to support cultural awareness in youth and young

Islanders. Some called for a stronger place for the arts and culture in the school system while others thought much had been achieved in furthering this agenda. There is a continued and expanded commitment on the part of Cape Breton University and Nova Scotia Community College to enriching academic programs with experiential learning opportunities including co-op placements, internships, apprenticeships, mentoring, etc. Outside of formal educational settings, professional apprenticeship/mentoring programs should be available linking senior artists and practitioners with those entering the field.

Cultural Development Is Known and Appreciated as a Significant Economic Driver

There must be greater appreciation and support for the culture sector as an important economic driver and job creator. All levels of government invest in the sector due to proven economic returns. Many artists, craftspeople and others who are contributing to their community's cultural life as a hobby, or secondary source of income aspire to turn their practice into a full-time career. Creative industries are rapidly expanding with strong knowledge of digital opportunities for extending their businesses. Creative hubs and business support are needed to help grow cultural enterprises. Tourism can increase significantly through the development of packages, stressing integrated cultural experiences across all parts of the Island.

Investment and Redevelopment of Cape Breton Island's Community Cores

Rural communities in many provinces and the United States have reinvented themselves by investing in their downtowns and creating vibrant rural communities. Small communities across Cape Breton are working to revitalize their downtowns in part by providing space for artists' studios or galleries and for cultural businesses that support the individuals and enterprises while serving as magnets to bring people into the downtowns. More people in the downtowns will serve as a stimulant for fresh ideas related to food, music, new business, and the physical regeneration of downtown areas.

Expanding Tourism on Cape Breton Island

The Ivany Report called for a doubling of tourism revenues by 2024. Every community in Cape Breton should aspire to be a tourist destination and create unique tourist packages and experiences to increase the length of stay. There was a call for Destination Cape Breton to build on current efforts to create impactful tourism packages targeting experiential tourism across the Island. These tourism packages could draw on an overarching Cape Breton interpretive strategy. This interpretive strategy provides overarching stories that bring coherence to marketing and promotion across the Island. They also make use of the latest technologies and digital tools to communicate these stories and help guide, enhance and ultimately prolong tourism visits. Any interpretive strategy should begin by examining the Nova Scotia Museum Interpretive Master Plan.

2.3.4   Results

Widespread Recognition of the Culture Sector as a Legitimate Economic Sector

The culture sector is not yet widely recognized as an important and legitimate sector with social as well as economic contributions to make to communities. This lack of recognition serves to undermine investment in the sector. Changes in perceptions will occur in government at all levels, in business and broadly among the community-at-large. Recognition and legitimacy will also translate into increased investment in cultural and

heritage infrastructure in communities. A change in how the sector is described and covered in the media would signal a change.

Population Growth, Not Decline

The population of Cape Breton has been declining over several decades. This has been exacerbated by the continued out-migration of youth who are looking elsewhere for employment. Culture has an important role to play in contributing to employment opportunities as well as to the quality of life and quality of place on the Island. When people choose to live on the Island and people are attracted to return to Cape Breton to enjoy employment and quality of life/place, success will be evident first in stabilization and subsequently in an increase in population. The quality of place and quality of life will be matched by greater employment opportunities.

Existing and New Creative Enterprises Achieve Sustainability

An indicator of a healthy community is the creation of new businesses that are able to serve the local needs, but also contribute to the larger economy. A signal of success is that cultural entrepreneurs, cultural businesses, as well as not-for-profit cultural organizations across the Island remain viable despite challenges posed by declining populations because there is a sustained demand for services.

Increase in the Number of Full-Time Culture Workers

A large number of people employed in the culture sector are either seasonal, part-time, contract, or volunteers. A marker of success for the growth of the culture sector would be an increase in the number of full-time people employed in the sector or generating their own income as cultural entrepreneurs.

Increase in the Number of Educational Programs

There is an increase in the number and range of educational programs focused on various facets of work in the culture sector being taught at all levels – from primary to post-secondary. As more programs turn to prepare people for cultural careers, there is increased enrollment rates at Cape Breton's post-secondary institutions. Most importantly, graduates from cultural or culture-related programs are able to find work in Cape Breton.

Cultural Organizations are Social Enterprises Actively Engaged in Community Development

Museums, theaters, and other arts, culture and heritage organizations and businesses have cultural mandates that guide their activities and decision-making. However, most of these organizations also see themselves contributing to the health and prosperity of their communities. If the definition of a social enterprise is an organization that, through their activities contributes to wider social, economic and environmental agendas in their communities then a larger number of cultural groups operating in Cape Breton are already social enterprises. Success would mean a shift in perception with non-profit cultural organizations being understood to play important community development roles. With recognition of these roles come new sources of "non-cultural" investment contributing to organizational sustainability.

Section Three
How Do We Get There?
Culture Sector Strategy: Cape Breton Island

3 The Culture Sector Strategy

3.1 **Guiding** Principles

In implementing the Culture Sector Strategy, the following guiding principles will inform actions.

- We will recognize and celebrate the distinct cultures and identities of communities and regions across the Island including those of First Nations communities.

- We will promote cultural vitality as the fourth pillar of sustainability alongside economic prosperity, social equity, and environmental responsibility.

- We will build cross-sectoral collaboration to advance cultural development by engaging representatives from creative industries and culture sector, government agencies, business interests, post-secondary institutions, among others to be defined by specific action/ initiatives.

- We will ensure the most efficient and effective use of public and private sector resources.

- We will value and support strong cultural organizations working together toward shared purposes.

3.2 **Collaboration** and Shared Governance

The Culture Sector Strategy identifies a wide range of actions and initiatives. Defining clear priorities and achievable outcomes will be essential to success. Equally important will be the ability to engage individuals working in different sectors with diverse expertise and affiliations. The energies of these individuals and organizations will dissipate if there is an effort to control or centralize management of the system. An alternative to centralization is a "constellation governance" model set out in Figure 12. The goal is to create a framework and infrastructure that enables many partners to act on their initiatives but also link their efforts to achieve shared goals.

Governance is one of the six "streams" in the Province's Culture Action Plan described earlier. The Culture Sector Strategy that follows has embraced this framework, with several modifications. The first is to elevate Governance to a separate section of the Strategy. Success in establishing virtually any action proposed in the Strategy is contingent on having an effective shared governance system that is able to mobilize energy and resources. Governance in the Culture Action Plan encompasses government standards, policies and legislation less relevant in a municipal and regional context. Those policy and planning levers available to municipalities are addressed under the Community theme.
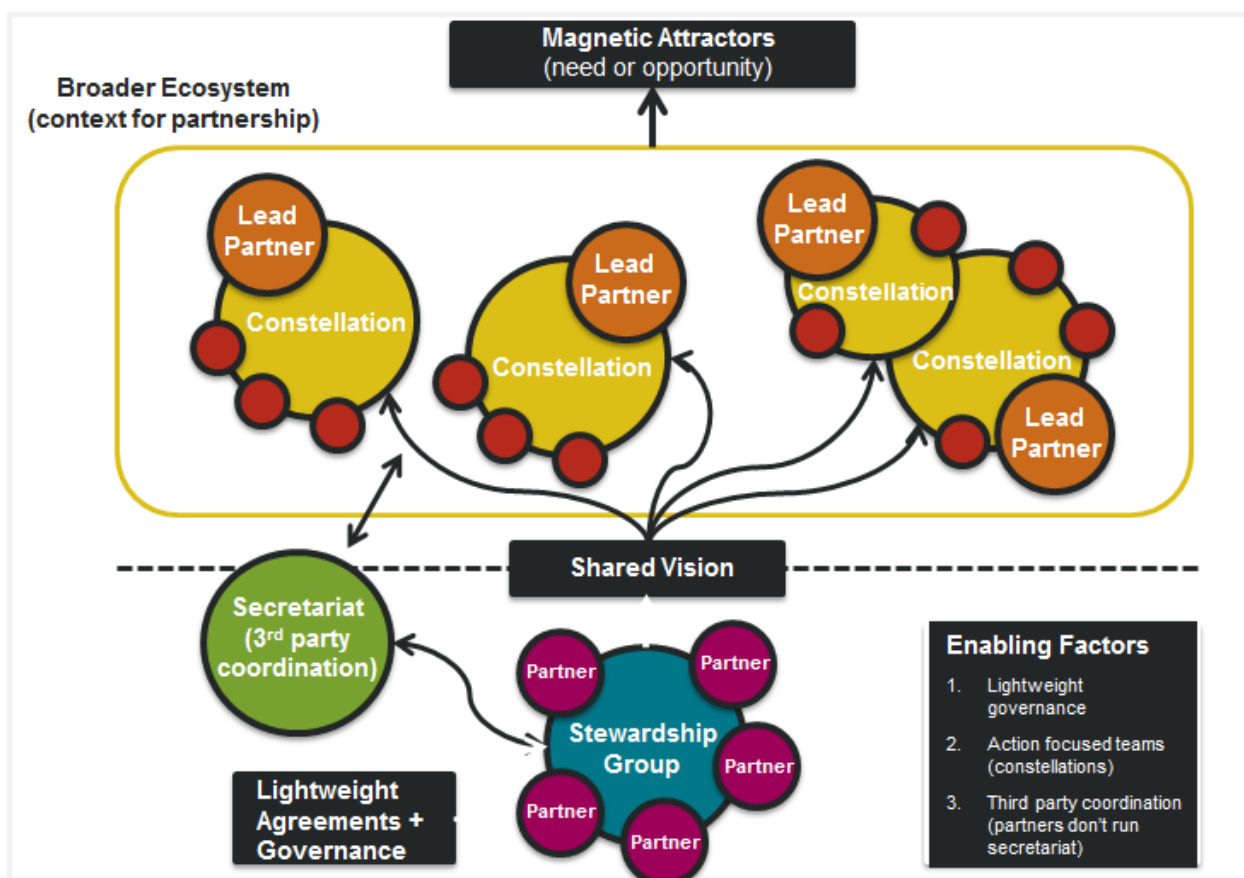
Source: Tonya Surman. Constellation Collaboration: A Model for Multi-organizational partnerships. A Centre for Social Innovation Think Piece. 2006.

Elements of the System

- Magnetic Attractor - Overarching theme, issue or idea that brings people together (e.g., opportunity, aspiration, vision)

- Constellations – Action groups on specific issues (e.g., expanded training in cultural entrepreneurship, development of a creative hub, strengthening mentoring opportunities) operate on principles of self-organization; each has its own lead partner and participants. A member of the Stewardship Group often participates as a member of the constellation group to support sustained communication with the Stewardship Group.

- Stewardship Group – Trusted leaders who shape and support the overall process (articulate guiding principles and strategic direction; align work of specific "constellations" with the partnership's overall purpose; monitor and maintain the health of the partnership). Consideration should be given to participation by youth, First Nations or other groups not usually engaged

- Secretariat/Backbone Support – Organizational support for the collaboration (logistics, communication, facilitation, minutes, initial research)

Key elements for a broad-based, long-term renewal process:

- Convene a broad partnership

- Articulate a shared vision

- Shine a light on specific areas of action

- Connect the dots

- Support ongoing learning and adjustment

3.3 **Adopting** a Framework

Six streams are guiding the development of the Nova Scotia provincial government's Culture Action Plan.

- Economy

- Education

- Governance

- Cultural Identity

- Communication

- Stewardship

In order to reflect the research and consultation findings emerging from the Cape Breton Island Culture Sector Strategy, the is as follows:

- Economy

- Education

- Community

- Communication

- Stewardship

One overarching theme emerging from the consultation process was a desire to use the 150th Anniversary of Canada in 2017 as a rally to implement a legacy project that would make a long-term contribution to the health and prosperity of the culture sector in Cape Breton.

Province of Nova Scotia Culture Sector Streams

Economy · Education · Governance · Cultural Indentity · Communication · Stewardship

Cape Breton Culture Sector Streams

Economy · Education · Community · Communication · Stewardship
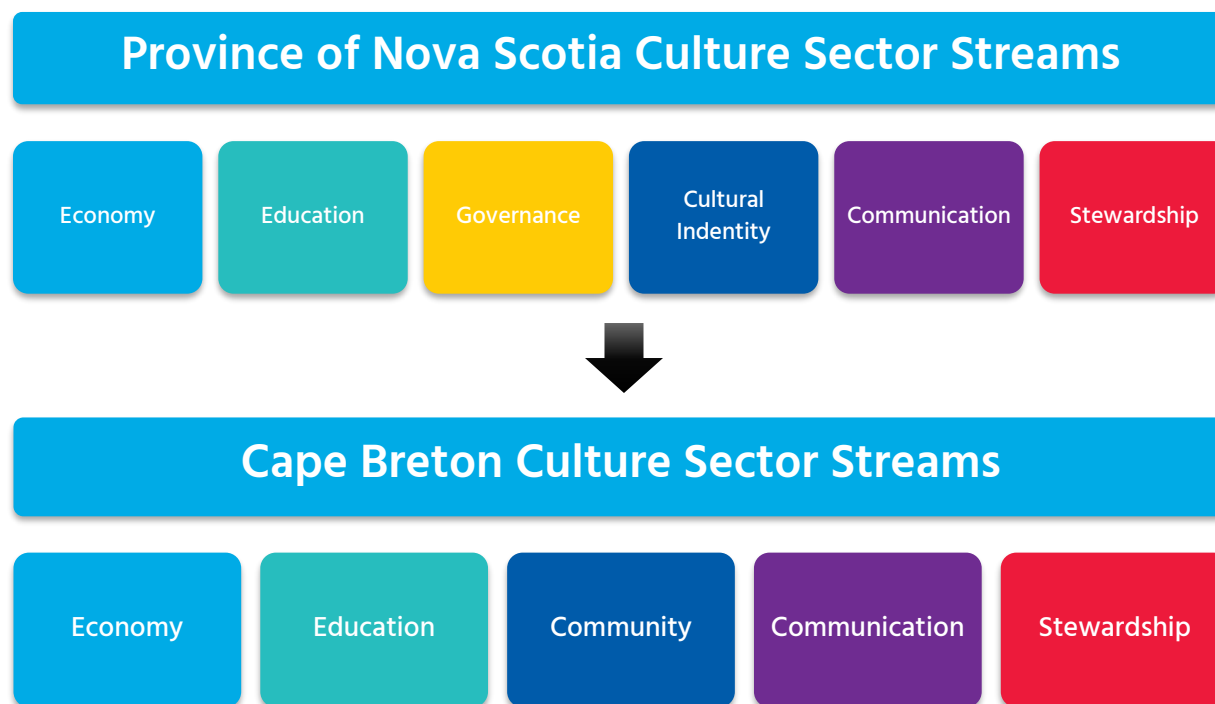
3.3.1   Economy Stream

Tourism, arts and culture is a target sector in the Prosperity Framework and recognized as a significant economic driver across the Island. Consultations suggested that the target sector be expanded to include creative industries, with their strong cross-overs to digital and IT sectors. Over the past decade, there has been a strong focus on small business as a driving force for Cape Breton. This has been largely centered on IT start-ups. Could this focus now be applied to the creative industries?

From a tourism perspective, the Island's culture and heritage resources are fundamental to the tourism experience and to this important economic sector. The Island is an expensive destination to visit. This calls on cultural organizations and producers to deliver high-quality activities and experiences that people who visit have paid top dollar to expect.

3.3.2   Education Stream

Education was discussed in two contexts during the consultation process. The first related to the need to strengthen exposure to the arts and culture in the curriculum for both primary and secondary school. Extensive research has demonstrated the benefits of exposure to the arts and culture to youth in cultivating creativity, nurturing mental health and well-being, strengthening self-esteem, among others. There were differing views on the degree to which schools were delivering this curriculum and few specific actions identified for addressing this issue.

The second set of education issues relate to strengthening the skills and knowledge of individuals wanting to work in the culture sector who wish to establish and sustain individual careers or build successful cultural

enterprises. The discussion addressed how these skills and knowledge could best be delivered to students entering the field as well as those currently working in the sector. The most important overarching message regarding professional development needs is building a more entrepreneurial culture sector.

3.3.3   Community Stream

While the current project is a sectoral strategy, creative industries and cultural organizations exist in specific communities that can provide supportive and nurturing environments. Individual artists or creative enterprises that receive support can, in turn, bring resources to strengthen the social and economic vitality of those communities.

All aspects of daily life in the communities of Cape Breton are imbued with the culture and heritage that defines the Island and the people who live there. The rich history of Mi'kmaq, Acadian, Irish, Scottish Gaels and English communities - along with the diverse languages of (excluding English) Mi'kmaq, Acadian French and Scottish Gaelic bring an unrivalled depth of diversity that is a defining characteristic of the Island and a significant element of its appeal as a destination.

The challenges facing communities across Cape Breton are well known and include an aging and declining population exacerbated by an outward migration of youth. The culture sector cannot alone reverse these long-standing demographic trends. However, it can play a role in helping build vibrant communities that form one part of more compressive strategies aimed at retaining current and attracting new residents and businesses.

3.3.4   Communication Stream

For Cape Breton's culture sector to grow and contribute to the Island's social and economic wellbeing there is a need for stronger communication and collaboration across the sector. As in most municipalities across Canada, the culture sector in Cape Breton is fragmented with insufficient communication across different types of cultural activity or enterprise. This sector is fragmented by disciplines (e.g., performing arts, visual arts, museums) and by not-for-profit and for-profit activities.

Cape Breton can draw on the experience of Canadian municipalities of all sizes and circumstances in building a more cohesive sector. The broad definition of cultural resources used in the Culture Sector Strategy also encourages a more holistic and integrated vision of the sector. It contributes to building a shared vocabulary to support ongoing cultural planning and development.

3.3.5   Stewardship Stream

Natural and cultural heritage are the foundation of the culture sector and of cultural experiences in Cape Breton. Cultural resources and practices draw inspiration from the Island's rich history and diversity. Many cultural traditions still form part of the day-to-day life of communities across the Island. They are also recognized and celebrated through a range of important festivals and events such as The Broad Cove Concert, Pow Wows, Highland Village Day, and many others.

The Island's rich and varied natural heritage is also a defining feature of the region. People are drawn to the Island to experience its natural heritage features and landscapes and to enjoy recreational opportunities in

these natural environments such as hiking and cycling routes. Natural and cultural heritage resources and experiences are also fundamental to the Island's appeal as a tourism destination.

3.4 Action Plan

3.4.1   Priority Action Planning

The Action Plan set out below is divided into two phases: Short-term and long-term. Almost 80 potential initiatives were identified from the research and community engagement process. All had merit but a priority setting exercise was needed to reduce this number. Members of the Steering Committee and the Culture Leadership Team who guided the project assisted in this process. Members were asked to rank each Action on two axes: the first axis ran from Lowest to Highest Impact (or importance) and the second from Lowest to Highest Cost/Effort/Risk. People's assessment of the two axes made it possible to establish an overall priority score for that Action.

These findings were assembled in a report that was circulated again to the Steering Committee and Leadership Team with timeframes assigned to Actions. Individuals were asked whether they thought Actions should fall lower or higher on the priority list or whether they believed the Action had been assigned the correct timeframe.

The original assumption was that some Actions would be assigned a 7-10 Year timeframe. No Action was assigned that timeframe by Steering Committee or Leadership Team members with people citing the urgency for Action across the board. It is highly likely Actions will extend into the 7-10 Year timeframe but it is impossible at this time to project which ones they might be.

The top 15 priority Actions set out in the appendix have been identified to provide focus in launching implementation of the Strategy. While there are a number of additional Actions assigned to timeframes, it was felt that a shorter list would be useful to build the confidence and momentum needed to move the Strategy forward.

The Strategy should be viewed as a fluid document that captured a set of ideas that emerged from the consultation at a moment in time. It should not be seen as a rigid set of recommendations. The environment and circumstances will change. Actions assigned to the long-term timeframe may come forward sooner if funding opportunities arises. Similarly, Actions will inevitably fall off the list or be reduced in their level of priority and timeframe due to changing circumstances or developments. The Culture Sector Strategy must be seen as a living document that should be continually reviewed and adjusted.

Finally, an overarching issue and need identified by many in the consultation process is the imperative to engage First Nations communities on the Island in identifying shared issues and opportunities in cultural development. This point, in turn, raised the issue of potentially broadening the membership of the Culture Leadership Team. In addition to First Nations representation suggestions included a representative of municipalities. Cross-over representation (or at least regular communication) with the Digital and Social Enterprise Leadership Teams was suggested to identify and leverage synergies across the three sectors.

3.4.2 Cultural Anchors

Throughout the consultations, mention was made of the importance of the Island's "cultural anchors." Among those most frequently identified are:

- Baile nan Gàidheal | Highland Village

- Beaton Institute

- Cape Breton Centre for Craft and Design

- Cape Breton University

- Celtic Colours International Festival

- Colaisde na Gàidhlig/The Gaelic College

- Le Conseil des arts de Chéticamp, Cheticamp Arts Council

- Nova Scotia Community College

- Parks Canada

Many of these organizations are currently represented on the Culture Leadership Team. Others should be invited to join. To date, the Team has been focused on playing a strategic advisory role overseeing the development of the Culture Sector Strategy (the Team was also instrumental in organizing the 2016 Creative Economy Conference). The focus of the group must now shift from strategy formulation to implementation. In this context, everything possible must be done to identify and leverage resources and expertise. A precondition of leadership and support from the cultural anchors is ensuring the resilience and sustainability of these organizations.

Recruiting one or more Team members to assume responsibility for each of the six streams would provide focus and continuity throughout the life of the Strategy. All members of the Leadership Team bring important professional expertise. Some may be able to bring resources (in many cases, in-kind contributions) to the Strategy. These funds or support can be used to leverage funding from other sources.

Following the Constellation Governance model described earlier, "Constellations" or Action Groups are struck and assigned a specific priority Action. These groups can draw on membership from the Leadership Team, but can also recruit others in the community with interest and experience in the Action. The assumption governing this process is that multiple Actions can be implemented at the same time.

3.4.3 Culture Sector Strategy Action Plan

Stream: Economy		
#	**Priority Actions**	**Aligned Streams**
Timing: Short Term		
Creative Industries		
1	• Explore funding opportunities through the Creative Industry Fund of the Department of Communities, Culture and Heritage to support one or more initiatives outlined in the Culture Sector Strategy. Consult with staff of the Department to identify the best fit between the Fund's priorities and Strategy initiatives. • Explore opportunities for funding from the Atlantic Canada Opportunities Agency (ACOA) for specific initiatives in the Culture Sector Strategy.	(dependent on focus of funding proposal)
2	• Establish strategies to address the succession challenge facing the culture sector to support a new generation to step-up to replace senior professionals.	Community, Education
3	• Connect the Culture Leadership Team with the Digital Leadership Team. Leverage Cape Breton's strong digital sector (among the strongest in Atlantic Canada) to assist the culture sector in embracing digital tools to support production and distribution of cultural goods and services. • Foster cross-sectoral partnerships through digital media opportunities in cultural production and distribution.	Education

4	• Strike an Action Group to examine practices in other jurisdictions related to building sustainability strategies for cultural organizations and enterprises. This could include issues such as mixed public/private sector funding models, collective sectoral fundraising strategies and commitments, among others.	Education, Communication
5	• Build on success stories in cultural careers in the Education Stream with a focus on success stories in culture sector export marketing. • Strengthen skills in the sector related to export marketing.	Education, Communication
Cultural Tourism		
6	• Engage First Nations' communities on the Island to build relationships and to explore the potential for collaboration in cultural tourism development on the Island. • Explore the potential for recognizing and celebrating First Nations traditions and cultural practices as central to cultural tourism experiences on the Island. • Explore potential partnership with Parks Canada's initiative to develop new opportunities in Aboriginal tourism. • Respect that there will be some aspects of First Nations' cultural traditions that will not be open to residents and tourists. Identify and respect these boundaries. (On-going)	Stewardship, Communication, Community
7	• Build cultural tourism packages that connect signature Cape Breton Island festivals or attractions with cultural resources and experiences in the surrounding area in order to extend the stay of the visitor.	Communication, Community

8	• Develop a mobile cultural tourism app with a range of features (e.g., locating accommodation, buying tickets) drawing on the comprehensive inventory of cultural assets identified through cultural mapping. • Examine best practices in cultural portals being implemented in a growing number of Canadian municipalities. Portal features can include interactive maps, community bulletin boards, a repository for community cultural stories, and calendars of events (ideally ones that can be synced with other calendars in the community).	Communication, Stewardship
9	• Expand promotion of festivals year-round but with particular attention paid to those events during the shoulder seasons and winter months.	Communication, Stewardship
Timing: Long Term		
Creative Industries		
10	• Secure space for creative industries in the Island Sandbox incubator and develop cross-over ventures with digital or IT enterprises. • Make use of the Island Sandbox's Lean Startup Approach program to support start-up social enterprises in the culture sector.	Education
Cultural Tourism		
11	• Develop and implement an overarching Cape Breton Island cultural brand as an integrating mechanism to subsequently connect and guide the development of a range of products and experiences across the Island.	Communication

12	• Develop an interpretive plan for the Island that employs an overarching story that connects a wide range of cultural resources and experiences. Use the interpretive plan to strengthen alignment of programs, services and interpretation in institutions across the Island. The overarching narrative can also inform pooling of Museum Assistance Programs funding, potential collections transfer, among other applications. • Examine the Nova Scotia Museum Interpretive Master Plan as a source of guidance. • Use the interpretive plan for Cape Breton to build scripts for short films to be presented by recognized Canadian public figures on the history, culture and current forms of creative expression on the Island; include these in the creation of cultural tourism apps.	Communication

Stream: Education		
#	Priority Actions	Aligned Streams
Timing: Short Term		
13	• Develop training and support resources to assist individual artists with marketing and promotion, especially in the use of digital videos and social media. • Deliver distance learning opportunities for business and related skills; Nova Scotia Community College is taking action in this area which could be supported and potentially extended to meet needs in the culture sector. • Make cultural entrepreneurship a core competency and focus of learning opportunities.	Economy (Cultural Industries), Communication
14	• Develop a Cultural Careers Resource to provide students in primary and secondary schools with information on potential careers in the culture sector. In addition to careers as artists, artisans, performers, writers, etc. provide information on "behind the scenes" work providing professional or technical support such as arts management, event management, sound recording, and so on. • Provide examples of success stories communicating employment opportunities in the cultural sector, with a particular focus on youth.	Economy, Communication
15	• Encourage and support Cape Breton University and Nova Scotia Community College's introduction of experiential learning opportunities to students to support them in their transition to work including the cultural sector. • Deliver distance learning opportunities for business and related skills; Nova Scotia Community College is taking action in this area which could be supported and potentially extended to meet needs in the culture sector.	Economy, Communication

16	• Strengthen the research and development capacity of the culture sector by connecting with existing or commissioned research by faculty or graduate students in postsecondary institutions.	Communication
17	• Establish professional apprenticeship/mentoring programs linking senior artists and cultural practitioners with those entering the field. • Provide support and skill development for mentors to maximize the learning opportunities for those in mentoring/apprenticeship programs.	Economy (Creative Industries), Communication
Timing: Long Term		
18	• Organize Creative Mind events every 4-6 months in different parts of the Island to support networking and peer-to-peer learning.	Communications
19	• Pilot test a cultural organization adopting social enterprise assumptions and practices; work in collaboration with the Social Enterprise Leadership Team; evaluate results and (pending positive outcomes) extend to other organizations.	Economy (Creative Enterprise and Cultural Tourism)

Stream: Community		
#	Priority Actions	Aligned Streams
Timing: Short Term		
20	• Pilot, evaluate and implement an artist-in-residency program in collaboration with participating municipalities (initiative underway). • Implement pilot projects drawing on the experience of the Paducah Kentucky Artist Relocation Program. Build on work already underway in Baddeck. • Provide affordable housing and/or live-work space, studio space, shared workspace (or incubator), small performance or exhibition venues in interested communities as incentives to attract artists.	Economy
21	• Develop cultural plans or strategies in Cape Breton municipalities; draw on leading practice in cultural planning in small towns and rural communities. • Support the Next Steps for Arts and Culture Committee part of the agenda of the Mayor's Roundtable on Arts and Culture working towards the development and sustainability of arts and culture within the Cape Breton Regional Municipality. • Recruit professional staff in local libraries and other cultural institutions/agencies on the Island to play a leadership role in community cultural development guided by established cultural plans/strategies.	Economy (Creative Industries and Cultural Tourism), Education
22	• Develop and implement a strategy to address the challenge of recruiting the next generation of volunteers. Identify other sectors also confronting this challenge to consider potential coordinated cross-sectoral strategies. Target younger residents in communities as volunteers and provide them with a voice and opportunity to bring forward new ideas.	Economy (Creative Industries and Cultural Tourism), Stewardship

Timing: Long Term		
23	• Incorporate cultural spaces when renovating community facilities (e.g., schools, libraries, community centres, recreation centres). Consult with community members including youth in determining the types of spaces and facilities best suited to that community's interests and needs. • Consider potential cultural uses in the event of the closure of community facilities.	Education, Stewardship
24	• Explore opportunities to expand New Dawn Centre for Social Innovation in other parts of the Island.	Economy, Education

Stream: Communication		
#	Priority Actions	Aligned Streams
Timing: Short Term		
25	• Develop and implement a communications strategy to promote the Culture Sector Strategy and its vision of culture's contribution to economic development and community building on the Island. • Leverage the networks of members of the Culture Leadership Team to raise awareness of the culture sector and its importance to the Island.	Economy, Community
26	• Communicate the economic impact of the culture sector on the Island and use this information to help impact attitudes on the Island and across the Province. Consider use of the Economic Impact Model for the Arts and Heritage (EIMAH) available through the Canadian Heritage Information Network (CHIN) and the Department of Canadian Heritage. • Develop a series of video profiles of sector success stories – e.g., successful cultural entrepreneurs, youth making a living in the culture sector etc.	Economy
27	• Establish a central web platform or portal (or make use of existing application if available) to serve as a repository for learning resources and as a platform for dialogue and peer-to-peer learning. • Use the web platform to support continued dialogue following Creative Economy Conferences. Make use of the Conferences to serve as Cultural "Summits" to report on progress implementing the Culture Sector Strategy.	Education

Timing: Short Term		
28	• Document and communicate the social impacts of culture in areas such as fostering health and wellness, developing personal skills and knowledge, building self-esteem, cultivating a sense of community and belonging, among others. Ensure alignment with the Nova Scotia Cultural Index.	Economy, Education

Stream: Stewardship		
#	Priority Actions	Aligned Streams
Timing: Short Term		
29	● Investigate the potential for implementing the National Trust for Canada's Heritage Regions® program on the Island. The program takes an integrated approach to a region's economy and culture and leverages the resources of multiple communities within it, with an emphasis on tourism. The key to the success of this strategy is that it is driven by local citizens.	Economy (Cultural Tourism)
30	● Develop an orderly methodology for the transfer of collections from community museums forced to close due to declining populations.	Community
31	● In order to address growing operational pressures for community museums on the Island, consider the pooling of Community Museums Assistance Program funds to retain some level of professional staff support.	Community
32	● Draw on the rich cultural diversity of the Island reflected in its Mi'kmaq, Acadian, Irish, Scottish Gaels, and English communities alongside its linguistic diversity in the (excluding English) living languages of Mi'kmaq, Acadian French, and Scottish Gaelic to program intercultural dialogue and exchange as part of an existing festival in the Island.	Community
Timing: Long Term		
33	● Establish a leadership group linking museums, archives and libraries.	Community
34	● Determine the demand for a shared facility for collections storage and management for museums, archives and libraries on the Island. Identify examples of similar facilities established in other communities in the province.	Community

3.5 **Implementation** and Evaluation

Implementation of the Cape Breton Island Culture Sector Strategy will need to be a team-based approach with the Culture Leadership Team playing a strong leadership role. The following section is drawn from Implementation Guidelines set out in the Prosperity Framework together with the Constellation Governance model set out earlier.

3.5.1   Selecting the Coordinating Bodies

The Stewardship Group described in the Constellation Governance model will be the Culture Leadership Team. The Cape Breton Partnership will have representation on the Leadership Team but will also provide Secretariat support. Working Groups or "Constellations" will be formed to implement specific recommended Actions. These Working Groups will have representation from the Leadership Team but will draw on other interested and knowledgeable individuals from the sector.

3.5.2   Incremental Funding

In order for the Culture Leadership Team to implement Actions in the Strategy, there will be a need for initial financial and human resources. With a variety of short term initiatives on the board, it may be appropriate to consider establishing a three-year contract staff position to provide dedicated time to the Strategy. This staff person will not be responsible for taking on implementation responsibilities for specific Action but will play an overall coordinating role.

If it is decided that the coordinating functions will be handled by existing Cape Breton Partnership staff, then it may be necessary for the Partnership to apply for funding to cover the cost of contract staff to support specific Actions. Additional "operating" expenses (e.g. travel, meeting costs) will likely be needed. Funding for specific Actions will be sought from the appropriate funding program such as the Creative Industry Fund of the Department of Communities, Culture and Heritage.

3.5.3   Aligning the Strategy with Ongoing Provincial Initiatives

Implementation of the Provincial Cultural Action Plan and ongoing culture sector initiatives will serve as a catalyst for implementing the Strategy. The alignment of the Strategy with the Culture Action Plan is beneficial to both parties. The work in Cape Breton Island interprets and "validates" the Provincial policy framework and Culture Action Plan and the Culture Sector Strategy is strengthened through its alignment with a significant cross-Departmental policy initiative.

3.5.4   Establish Monitoring and Evaluation Mechanisms

The Culture Leadership Team will need to agree on an appropriate and useful suite of performance measures for determining progress based on the targeted Actions in any one year. A simple Annual Report could be developed to highlight the Leadership Team's success in moving the Strategy ahead over the past year. The Creative Economy Conferences could be used as a vehicle for reporting on progress on the Strategy. An Annual Report could also be shared with the Committee of Deputy Ministers overseeing the Culture Action Plan.

Appendix
Report

Culture Sector Strategy: Cape Breton Island

Appendix A: Glossary

Common terms used throughout this sector strategy are described in detail below.

Community Arts

A particular kind of community-based arts practice in which professional artists work with community members to create work that addresses specific local issues or concerns.

Community Cultural Development

The use of collaborative, creative and innovative problem-solving approaches and tools to leverage cultural resources in resolving planning issues and concerns of the community. The process provides the opportunity to enhance the quality of life and unique sense of place among residents.

Creative Clusters

A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in cultural and creative industries, digital media, design, knowledge building and/or other creative sector pursuits.

Creative Hub

A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship and incubation.

Creative Industries

Organizations or enterprises, both for-profit and not-for-profit, producing cultural goods and services whose value lies in their information, educational, cultural or entertainment content.

Creative Placemaking

An integrated and transformative process of community engagement that connects cultural and creative resources to build authentic, dynamic and resilient places.

Culture-Led Regeneration

A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creative enterprise play leading and transformative roles.

Cultural Identity

Shared beliefs and characteristics that distinguish a community or social group and which underpin a sense of belonging to that group. Ethno-cultural background is one important, though not sole, source of identity. As cultures interact and intermix, cultural identities change and evolve.

Cultural Landscapes

Cultural landscapes are historically significant landscapes. Cultural landscapes are vital to contemporary society; they reinforce identity and the sense of place.

Cultural Mapping

A systematic approach to identifying, recording and classifying a community's cultural resources.

Culture Round Table or Culture Leadership Group

A strategic leadership group formed for the purposes of implementing cultural plans and supporting ongoing cultural development. Membership ideally includes: Council and municipal staff; Provincial and Federal government representatives, diverse representation from the culture sector (for-profit and not-for-profit); the business community; important community agencies such as United Ways, Community Foundations, and post-secondary institutions.

Cultural Planning

A municipal government-led process for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of local government planning and decision-making. Cultural planning is part of an integrated, place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality.

Culture Sector

The culture sector is defined as individuals, organizations, businesses, and assets that fall under each of the cultural resource framework categories.

Cultural Resource Framework (CRF)

A consistent set of categories of cultural resources used to organize cultural information in a consistent and coherent way. The CRF grounded in Statistics Canada's Framework of Cultural Statistics by which the Federal Government defines the culture sector in Canada.

Cultural Resource Framework

Cultural Enterprises: Art Galleries, Book Stores, Museums, Antique Dealers, Breweries and Wineries, Broadcasting Enterprises, Performing Art Enterprises, Music Studios, Libraries and Archives

Community Cultural Organizations: Aboriginal Groups, Art Groups (Crafts, Visual Arts, Dance), Multicultural Groups, Storytelling Groups, Community Bands and Choirs, Heritage Groups, Horticultural Groups

Festival & Events: Gallery or Studio Tours, Craft Festivals, Food and Wine Festivals, Fall Fairs, Music Festivals, Street Festivals

Cultural Spaces & Facilities: Cultural Centres, Farmer's Markets, Religious Institutions, Food Establishments with Live Music, Performing Art Centres/Venues, Urban Spaces and Event Zones, Educational Institutions

Natural Heritage: Botanical Gardens, Nature Reserves, National Parks, Trails, Significant Local Parks

Cultural Heritage: Local Historic Sites, Archaelogical Sites, Public Art Installations, Heritage Districts, Historic Plaques and Monuments, Built Heritage Properties

Intangible Assets: Stories, Customs, Oral Traditions, Place Names, Ceremonies

Digital Media

Digitized content (text, graphics, audio, and video) that can be transmitted over the Internet or computer networks.

Diversity

A state of difference in a community or social group that can include race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, and religious or political beliefs.

Heritage

Heritage is that which society inherits from previous generations and deems worthy of taking special measures to preserve for future generations, including our tangible and intangible cultural and natural heritage.[16]

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[16] Nova Scotia Tourism, Culture and Heritage. A Treasured Past, A Precious Future: A Heritage Strategy for Nova Scotia 2008-2013. 2008

Heritage Resources

The following framework recognizes both the distinctiveness of the individual categories of cultural heritage resources and the overlap between these categories. The three broad classes of heritage resources are:

- Immovable Heritage: land or land-based resources such as buildings or natural areas that are 'fixed' in specific locations;
- Movable Heritage: resources such as artifacts and documents, that are easily 'detachable' and can be transported from place to place; and,
- Intangible Heritage: such as community stories, community languages and dialects, place names, traditional skills and beliefs.

Intangible Cultural Heritage

Intangible cultural heritage is defined as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artifacts, cultural spaces), that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It includes traditions or living expressions inherited from ancestors and passed on to descendants.

Place-Based Cultural Tourism

Premised on the assumption that tourism is about more than attractions, but rather is about a destination's history and heritage, its narratives and stories, its landscape, its townscape and its people. It is about discovering what makes a community distinctive, authentic, and memorable. It is about the experience of place.

Social Enterprise

A social enterprise is a business or organization operated for the purposes of addressing social, economic or environmental challenges. The majority of profits and surpluses are reinvested to support community needs.[17]

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[17] Social Enterprise Network of Nova Scotia. Nova Scotia Social Enterprise Strategy Development Process. March 2016.

Appendix B: Cultural Resource Framework

Cultural Enterprises - Cultural businesses and established not-for-profit cultural organizations

Advertising
Advertising Agencies
Media Representatives

Antiques
Antique Dealers
Antique Restoration Services

Architecture
Architectural Services

Art Dealers
Artist Representatives
Commercial Galleries

Art Galleries
Artist-Run Galleries
Public Art Galleries

Book Stores
Book, Periodical and Newspaper Wholesaler-Distrib
Book Stores and News Dealers

Breweries and Wineries
Breweries
Wineries
Other Specialized Beverage Producers or Operator

Broadcasting
Local Radio Stations
Local Television Stations
Pay and Specialty Television
Internet publishing and broadcasting and web searc

Crafts
Crafts Stores
Crafts Studios and Instruction
Crafts Suppliers

Dance
Dance Studios and Instruction
Dance Material and Equipment Suppliers

Design
Fashion Design Services
Graphic Design Services
Industrial Design Services
Interior Design Services

Film and Video
Motion picture and video production
Motion picture and video distribution
Post-production and other motion picture and vide

Digital and Interactive Media
Digital Media Production
Interactive Media Production
Video Games Design and Production Services
Web Design and Production Services

Libraries and Archives
Archives
Libraries

Museums
History Museums
Science Museums
Other Museums

Music
Record production
Music Instruction and Studios
Integrated record production/distribution
Musical Instrument and Supplies Stores
Sound recording studios
Musicians

Performing Arts
Comedy Companies
Dance Companies
Musical Theatre and Opera companies
Other Performing Art Promoters and Presenters
Performing Arts Promoters (Presenters) without Facilities
Performing Art Promoters and Presenters
Professional Bands
Professional Choirs
Symphonies
Theatre Companies
Independent actors, comedians and performers

Photography
Photographers
Photography Instruction and Studios
Photography Suppliers

Publishing
Newspaper publishers
Periodical publishers
Book Publishers
Other Publishers
News Syndicates
Music Publishers

Visual Arts
Visual Arts (Artists) Studios
Visual Arts Instruction
Visual Arts Materials Suppliers

Zoos and Aquariums
Wild Life Sanctuaries

Community Cultural Organizations - Community based cultural groups

Aboriginal Communities
Eskasoni
Membertou
Wagmatcook
Waycobah
Potlotek/Chapel Island

Crafts Groups

Dance Groups

Heritage Groups
Genealogical Societies
Historical Societies

Horticultural Societies

Multicultural Groups

Music Groups
Bands and Choirs
Musical Groups

Visual Arts Groups
Art Organizations

Storytelling Groups

Folklife Groups

Linguistic Groups
Independent Writers and Authors

Gaelic Groups

Acadian Groups

Educational Institutions

Cultural Facilities and Spaces - Places where cultural activity takes place

Aboriginal Cultural Centres

Cinemas
Motion picture and video exhibition

Community Centres

Urban Spaces and Event Zones
Urban Spaces and Event Zones
Heritage Districts

Cultural Centres
Art Centres
Interpretive Centres

Food and Entertainment
Bars with Live Music
Cafes with Live Music
Restaurants with Live Music
Multicultural Restaurants with Live Music

Multicultural Cultural Centres

Performing Art Centres
Performing Art Venues

Religious Institutions (as venues for cultural activity)
Churches
Mosques
Synagogues
Temples

Natural Heritage - Significant natural areas or assets

Gardens
Botanical Gardens
Significant Local Gardens

Nature Centres
Planetariums
Nature Observatories
Nature Centres

Nature Reserves

Parks
National Parks
Provincial Parks
Significant Local Parks

Trails
Provincial Trails
National Trails
Local Trails

Other Locally Significant Natural Assets

Cultural Heritage - Significant cultural heritage sites or resources

Built Heritage Properties
Designated Heritage Properties
Registered Heritage Properties
Other Significant Local Heritage Properties

Local Historic Sites
Archaeological Sites
Local Historic Sites
Provincial Historic Sites
National Historic Sites
Conservation Areas

Plaques and Monuments
Historical Plaques
Monuments

Public Art
Murals
Public Art Installations

Other Cultural Heritage Assets

Festivals and Events - recurring cultural activities

Aboriginal Festivals and Events

Celebrations
Seasonal Celebrations
Holiday Celebrations

Crafts Festivals and Events

Cultural Heritage Festivals and Events

Cultural Heritage Tours

Dance Festivals and Events

Fall Fairs

Farm Events
Farmers' Markets
Farm Shows

Film Festivals and Events

Food & Wine
Food Festivals
Specialized Beverage Festivals
Vineyard Tours

Gallery or Studio Tours

Literary Festivals and Events

Multicultural Festivals and Events

Music Festivals and Events

Natural Heritage Festivals and Events

Natural Heritage Tours

Public Art Tours

Street Festivals and Events

Visual Arts Festivals and Events

Other Festivals and Events

Appendix C: Action Plan Priority List

Priority Actions

The following 15 action items are outlined by the Culture Leadership Team as priority from the original 34 actions in the complete Culture Sector Strategy for Cape Breton Island. The Leadership Team felt that a shorter list would help build the confidence and momentum needed to carry forward the Strategy. All 34-action items can be found in the complete document.

Economy

- Establish strategies to address the succession challenge facing the culture sector to support a new generation to step-up to replace senior professionals.

- Strike an Action Group to examine practices in other jurisdictions related to building sustainability strategies for cultural organizations and enterprises. This could include issues such as mixed public/private sector funding models, collective sectoral fundraising strategies and commitments, among others.

- Develop and implement an overarching Cape Breton Island cultural brand as an integrating mechanism to subsequently connect and guide the development of a range of products and experiences across the Island.

Education

- Develop training and support resources to assist individual artists with marketing and promotion, especially in the use of digital videos and social media.
    - o Deliver distance learning opportunities for business and related skills; Nova Scotia Community College is taking action in this area which could be supported and potentially extended to meet needs in the culture sector.
    - o Make cultural entrepreneurship a core competency and focus of learning opportunities.

- Develop a Cultural Careers Resource to provide students in primary and secondary schools with information on potential careers in the culture sector. In addition to careers as artists, artisans, performers, writers, etc. provide information on "behind the scenes" work providing professional or technical support such as arts management, event management, sound recording, and so on.
    - o Provide examples of success stories communicating employment opportunities in the cultural sector, with a particular focus on youth.

- Establish professional apprenticeship/mentoring programs linking senior artists and cultural practitioners with those entering the field.

o   Provide support and skill development for mentors to maximum the learning opportunities for those in mentoring/apprenticeship programs.

Community

▪   Pilot, evaluate and implement an artist-in-residency program in collaboration with participating municipalities (initiative underway).

o   Implement pilot projects drawing on the experience of the Paducah, Kentucky Artist Relocation Program.

o   Provide affordable housing and/or live-work space, studio space, shared workspace (or incubator), small performance or exhibition venues in interested communities as incentives to attract artists.

▪   Develop cultural plans or strategies in Cape Breton municipalities; draw on leading practice in cultural planning in small towns and rural communities.

o   Support the next steps of the Arts and Culture Mayor's Roundtable, working towards the development and sustainability of arts and culture within the Cape Breton Regional Municipality.

o   Recruit professional staff in local libraries and other cultural institutions/agencies on the Island to play a leadership role in community cultural development guided by established cultural plans/strategies.

▪   Incorporate cultural spaces when renovating community facilities (e.g., schools, libraries, community centres, recreation centres). Consult with community members including youth in determining the types of spaces and facilities best suited to that community's interests and needs.

o   Consider potential cultural uses in the event of the closure of community facilities.

Communication

▪   Develop and implement a communications strategy to promote the Culture Sector Strategy and its vision of culture's contribution to economic development and community building on the Island.

o   Leverage the networks of members of the Culture Leadership Team to raise awareness of the culture sector and its importance to the Island.

▪   Communicate the economic impact of the culture sector on the Island and use this information to help impact attitudes on the Island and across the Province. Consider use of the Economic Impact Model for the Arts and Heritage (EIMAH) available through the Canadian Heritage Information Network (CHIN) and the Department of Canadian Heritage.

o   Develop a series of video profiles of sector success stories – e.g., successful cultural entrepreneurs, youth making a living in the culture sector etc.

▪   Establish a central web platform or portal (or make use of existing application if available) to serve as a repository for learning resources and as a platform for dialogue and peer-to-peer learning.

o   Use the web platform to support continued dialogue following Creative Economy Conferences. Make use of the Conferences to serve as Cultural "Summits" to report on progress implementing the Culture Sector Strategy.

Stewardship

▪   Investigate the potential for implementing the National Trust for Canada's Heritage Regions® program on the Island. The program takes an integrated approach to a region's economy and culture and leverages the resources of multiple communities within it, with an emphasis on tourism. The key to the success of this strategy is that it is driven by local citizens.

▪   In order to address growing operational pressures for community museums on the Island, consider the pooling of Community Museums Assistance Program funds to retain some level of professional staff support.

▪   Establish a leadership group linking museums, archives and libraries.