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CAPE BRETON REGIONAL MUNICIPALITY

Creative Economy Growth Plan

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"What does the creative economy look like to you?"
"What are our challenges and our opportunities?"

"What are our challenges and our opportunities?"



Overview





"Creativity is not a luxury.
It's not the cherry on the cake.
It's urgent."

GABRIELLA GÓMEZ-MONT

Director of "Laboratorio para la Ciudad", Mexico City's new creative think-tank and experimental space and key player in the city's creative economy transformation.

Introduction

In every part of the world, a growing number of cities are emerging as creative forces thanks to burgeoning arts and culture sectors. Based on the collective strength of their creative industries, these cities are driving new business, spurring innovation, attracting talent and investment and, in the process, accelerating community development and improving the overall quality of life for their residents.

Internationally, some of the most publicized and impressive transformations have occurred in Austin, Mexico City, Berlin and Glasgow.

Each city speaks of its key historic moment or “creative pivot” that influenced its direction. Perhaps the urban core of Cape Breton Island will look back at this period in time as our creative pivot, the time when forces came together to create something not only creatively impressive, but economically vibrant.

The people that live here understand the importance and impact of culture. According to the Nova Scotia Culture Index 2016, the vast majority say that culture makes them proud of where they live, and connects them with other people in their community. Over six in ten believe that cultural organizations are important to their local economies, and three in five residents believe that cultural organizations are critical to the sustainability of their community.



This bodes well for the public support of future creative endeavours.

In fact, creativity has a long and bounteous history within the Cape Breton Regional Municipality. Mi'kmaw, Gaelic, Acadian and other cultures continue to impact society today through music, art, craft and theatre. Thanks to industry, our history with coal and steel opened our doors to many diverse cultures. Whitney Pier was recently designated a national historic event by the Historic Sites and Monuments Board of Canada. The Board noted it is the most distinctively multi-ethnic district in the Maritimes in the 20th century, containing more than 15 different ethnic and religious groups.

This rich cultural fabric, however, has not insulated us from modern-day trials. The communities within the Cape Breton Regional Municipality have been challenged with aging demographics, high rates of unemployment, poor determinants of health, apathy and negativity.

With this document, we are inviting the Cape Breton Regional Municipality's government, businesses, organizations and residents to think differently. The one thing that does not rely on natural resources, major infrastructure investment or political will is creativity. Creative minds can turn any challenge into an opportunity... any negative into a positive.

Our team was asked by the CBRM and its Roundtable on Arts and Culture to investigate how we may support and nurture a creative economy for our region. How can creative industry help our economy? How may it improve our community's social prosperity and wellness?

“Creative minds can turn any challenge into an opportunity...”



Red Label Kilts by Deana Lloy



SoundPark Studios (Sydney River)

ECMA award winning Studio of The Year, Soundpark Studios is home to ECMA award winning producer/engineer, Jamie Foulds. Foulds provides a creative musical space that removes the barriers between musical inspiration and the production process. Jordan Musycsyn, Pretty Archie and Drake Jensen are among a long list of talent that create at this exceptional recording space – one that shifts focus away from technology and towards the music.

Those who participate in creative industry are strong proponents for change, and are leading efforts on cultural, design and digital economic regeneration. It is critical to formulate a case for dedicated investment in creative industry and to illustrate to every community, every person, how arts and culture will lead to the sustained growth and prosperity of the region.

The objectives of the assignment may be summarized as follows:

Consult with a wide group of stakeholders leading and or working/participating in creative industry to garner their input into the strategy;

Review best practices of international regions / cities / communities to understand how they experience transformation through creative industry and to glean key opportunities for the CBRM;

Complete an extensive literature review of culture plans and policy, and other strategies relating to creative industry development, to glean relevant information and perhaps alignment with federal, provincial and regional strategies;

Develop a strategy that supports sustainable small business and cultural organization growth;

Develop a strategy that focuses on professional arts development and training;

Develop a strategy that supports the development goals of CBRM, aligns with the fiscal capacity of CBRM, and guides investments in the development of the next generation of talent;

Recommend actions in the short term (year 1), mid term (2-3 years), and long term (5 years);

Recommend actions that will have impact on every community within the CBRM;

Develop a system of metrics to evaluate progress over time; and

To create a plan that is firmly rooted in creativity, and that will have the best chance of success for our region.



Membertou Heritage Park (Membertou)

Membertou Heritage Park offers a living history of the people of Membertou through a large indoor exhibit and program area that offers full immersion to an ancient culture. The Park honours the spirituality and strength of the Membertou people by sharing and preserving Mi'kmaq culture and heritage.



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

**Culture Now: For Positive Economic And
Social Outcomes Creative Nova Scotia**

Creative Nova Scotia Leadership Council, July 2015

Methodology

The importance of this assignment to our region defined every step of our process. Our team planned and executed a methodical, considered and rigorous approach, one that involved the following steps:

Steering Committee Consultation

An initial consultation with the Steering Committee was extremely important as the Committee has been working together for several years and has immense vision, knowledge and experience within the creative sector. During this session we discussed the objectives for the Growth Plan, confirmed the project methodology, identified key stakeholders for consultation as well as key questions, and reviewed the timeline.

Document Review

An extensive document review was carried out in order to glean information that could be relevant for our region and to create alignment and synergies with contemporary plans. The following documents were examined:

Artist Relocation & Emerging Artist in Residence Cultural, Community and Entrepreneurial Development, January 2017

Canada Council for the Arts, Shaping a New Future, Strategic Plan 2016-2021

Canadian Heritage 2016-2017 Report on Plans and Priorities

Culture Sector Strategy: Cape Breton Island

Nova Scotia Culture Action Plan

Culture Index 2016

Federal Cultural Policy Toolkit, Strengthening Canadian content creation, discovery and export in a digital world

The Creative Economy: Key Concepts and Literature Review Highlights

Creative Economy Literature Review by Creative Nova Scotia Leadership Council

Creative Industries for Youth: Unleashing Potential Growth [United Nations Industrial Development Organization]

Nova Scotia Culture Communities Workshops - Sydney and Port Hawkesbury

Culture - Nova Scotia's Future

Culture Now: For Positive Economic and Social Outcomes: A presentation by the Creative Nova Scotia Leadership Council, July 2015

Ontario's Entertainment and Creative Cluster: A Framework for Growth

Provincial/Territorial Culture Indicators [PTCI], 2010 - 2014

WSP CANADA INC. - Culture Action Plan Online Portal 2016

CBRM Recreation Master Plan - Draft Overview Presentation 2017

CBRM Venue Analysis, 2014

CBRM 2016-17: CBRM Sustainability Fund Projects

Now or Never: An Urgent Call to Action for Nova Scotians (Ivany Report), One Nova Scotia

We Choose Now, a playbook for Nova Scotians

Best Practices Research

Municipalities and jurisdictions that have a proven track record in growing their creative economy with similar key assets and/or creative strengths were examined. These included:

Creative Cities Network of Canada

Toronto Arts Council – Neighbourhood Arts Network

Moncton, New Brunswick

Brantford, Ontario

Burlington, Ontario

Kingston, Ontario

St. Catharines, Ontario

Kamloops, British Columbia

Chicago, USA

Stakeholder Consultations

Discussion guides were developed based upon the audience (see Appendix A). Seven focus groups were facilitated with a variety of participants covering most disciplines within the creative economy, including:

Arts organizations

Entertainment venues

Cultural attractions

Festivals

Visual and textile art

Architecture

Digital technology

Film

Culinary

Dance

Theatre

Music

Sound production

In addition to the focus groups, one-on-one interviews were held with educators, government stakeholders, and other organizations that play a role in supporting the sector. In total, 48 people were consulted.

Preliminary Results

Upon the completion of the assessment phase, our team reconvened with the Steering Committee to review the completed tactics and to provide context for emerging themes and recommendations.



Gearl Francis of City Natives (Eskasoni)

Gearl Francis is one of the talented Mi'kmaq Hip Hop artists that comprises the award-winning group, City Natives. Francis and his crew have collected multiple East Coast Music Awards, Indigenous Music Awards and Nova Scotia Music Awards and are the first Indigenous artists to be nominated for the ECMA's Rap/Hip Hop Recording of the Year (2017). City Natives have toured across Canada and performed with such Hip Hop giants as Bone Thugs 'n Harmony and Raekwon of Wu-Tang Clan.

Situational Analysis

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

– Irina Bokova
Director-General of UNESCO



Background

What are the Creative Industries and what is the Creative Economy?

The emphasis in recent years on the creative economy in Canada is based primarily on shifting trends within the global economy – the shift from economies based on production of goods to economies based on the provision of services. Cape Breton prospered under the industrial era during which the production of products was the main focus of economic growth. Towards the end of the twentieth century it moved towards the knowledge economy in accordance with the trend across Canada and in developed countries around the world. The provision of Silicon Island, for example, provided the impetus and infrastructure for knowledge-based industries to establish a presence in the area, acting as a focal point for Cape Breton's dynamic group of New Media and Information Technology companies. It began a legacy of high-tech entrepreneurship through a business network of companies that continues to provide world class products and services here, and distributes them world-wide.

76% say that culture makes them proud of where they live

During the past two decades, the growth in access to knowledge through technology has provided citizens with enriching experiences that stimulate creative thought. This transition period is sometimes referred to as the experience economy, and “as a result of this growing desire for meaningful experiences and expressive content in goods and services, the knowledge economy has lately been giving way to a further refinement of the post-industrial paradigm – the creative economy.”¹

The United Nations Conference on Trade and Development, as cited in *Nova Scotia CAN: Building the Creative Economy in Nova Scotia*, declared that:

*The interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs, and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies.*²

1 - Nova Scotia CAN: Building the Creative Economy in Nova Scotia, p. 3.

2 - Nova Scotia CAN: Building the Creative Economy in Nova Scotia, p. 3.

It is important to know and understand that the arts and cultural industries play a critical role in the creative economy, and that the imagination, attitudes, and talents demonstrated in the creative industries expand to the wider economy and other sectors.

Furthermore, the Conference Board [of Canada] suggests that there is a growing understanding and appreciation of the relationship between arts and cultural industries and broader society, stating that “a creative economy extends beyond the culture sector to harness creativity in order to bring about positive social and economic changes across a broad spectrum of industries, sectors and organizations.”³

This is achieved in three significant ways:

by driving innovation through core creativity and cultural industries activities;

by driving the economy through wealth creation; and

by positively impacting the quality of life in a given region, which in turn attracts more innovators.



Research has proven that innovation is driven by creativity primarily through the cultural sector. The flourishing creative community of Cape Breton has demonstrated this not only through its New Media and Information Technology entrepreneurs, but also through the work of its musicians, artisans, and writers. As emerging and professional artists hone their craft and market their skills through a range of supportive opportunities, new and innovative ideas are incubated and developed over time. Statistics have proven that these innovative ideas have a marked influence on the overall economy. Richard Florida in his book, *The Rise of the Creative Class*, defines creativity as a the most significant feature of life in the 21st century, and one that has changed the economic outlook for successful cities throughout the world, stating that “new technologies, new industries, new wealth and all other good economic things flow from it.”⁴

3 – Nova Scotia CAN: *Building the Creative Economy in Nova Scotia*, p. 4.

4 – Florida, Richard (2003). *The Rise of the Creative Class*, Basic Books, 2002, p. 29.

During the consultations for the development of this plan, artists and cultural entrepreneurs gave testimony to the success of many ventures that are currently taking place in the CBRM. They gave strong evidence for the changing attitudes of the public, showing the need that exists here for this approach to economic revitalization. They all highlighted the potential for even more growth, youth retention, and lowered unemployment trends if more human and financial support were to become available, and if a culture policy were to become the driving force for this support. The literature highlighted this trend provincially, nationally and internationally, when it defined the creative industries as *those industries which have their origin in creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property, and includes 13 sectors: advertising, architecture, the arts and antique market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software, and television and radio.*⁵

76% agree culture helps connect people from different communities & backgrounds

In Nova Scotia we are seeing signs of increased GDP thanks to the development of the creative industries. In 2014, the cultural sector accounted for 13,874 jobs and \$949 million, or 2.7 percent of our gross domestic product, an increase of 4.7% and 15.3% respectively over 2010 numbers.⁶

Municipalities within the maritime provinces have recognized the importance of the creative industries in the revitalization of their economies and have incorporated culture strategies and policies within their strategic planning.

Throughout Nova Scotia there is growing evidence of the positive effects that the creative industries are having on local economies. Towns like Lunenburg and Annapolis Royal, once dependent on the fisheries, are witnessing transformative growth because of the arts, culture and heritage and their spin-off benefits.

5 – UK Department for Culture, Media and Sport-Creative Industries Economic Estimates January 2015, p. 8.

6 – www.statcan.gc.ca/daily-quotient/160511/dq160511-la-eng.htm, Retrieved 16 March, 2017.



In addition, towns such as Liverpool, Parrsboro, Tatamagouche, Louisbourg, Mabou, Sydney and Cheticamp are attracting support for cultural producers and they are experiencing sustainable growth by encouraging artistic and innovative thinkers to relocate to these towns.

*When heritage interpreters, designers, and artists collaborate with traditional sectors such as fisheries, forestry, and manufacturing they re-imagine goods and services, making them more appealing to buyers, exported farther, and produced more efficiently. Culture will be an integral element to economic progress in Nova Scotia, and communities that know this are already seeing the benefits.*⁷

*Moncton joins cities globally seeking to attract talent and investment in the rapidly expanding creative economy. A major driver in attracting people and business development opportunities is a city's quality of place. People want to live in communities with diverse cultural and entertainment options. They want interesting stories reflected in unique built heritage, artifacts and art."*⁸

Internationally, there is strong evidence that for revitalization to take place, there needs to be solid support from municipalities and the community at large, and this support is taking on an entire new look and feel as the creative economy becomes the norm. "In the late 1980s, to revitalize its downtown, Austin (Texas) – which was well-known for its vibrant music scene – conceived of a strategy to "cluster" music venues. This was the first shift in thinking. In time, the city became renowned for its creative centre and quality of life, and attracted major high tech employers."⁹

7 – Culture Now: For Positive Economic and Social Outcomes, July 2015, p. 9.

8 – City of Moncton Cultural Plan 2016-2026, p.1

9 – Culture Now: For Positive Economic and Social Outcomes, July 2015, p. 9.



Community Resources

Non-profit and Voluntary Sectors

The not-for-profit and voluntary sectors play a vital role in the development and delivery of culture activities within communities, and they need to be supported. Throughout the stakeholder consultations, the dependence upon community volunteers and not-for-profit organizations for both the implementation and success of cultural activities was a recurring theme. For example, the Cape Breton Centre for Craft and Design, a not-for-profit organization identified as a leader in culture activity by a number of stakeholders, was responsible for implementing the first of three Growing the Creative Economy Conferences – the first of its kind in the Atlantic Region, drawing upon national and international presenters and participation.

The success of CBRM's night time art event, Lumiere, now planning for its seventh year of operation, is a fitting example of the power of the volunteer sector, in particular youth volunteers, in providing for community engagement in the arts. Both the voluntary and not-for-profit sectors must be supported and this is identified in the NS Culture Action Plan, "...work with community

organizations to support the not-for-profit and voluntary sectors, recognizing the essential role of volunteers in community and culture activities." ¹⁰

The Culture Sector Strategy: Cape Breton Island also identified the need to build the next generation of volunteers and stated, "Develop and implement a strategy to address the challenge of recruiting the next generation of volunteers. Target younger residents in communities as volunteers and provide them with a voice and opportunity to bring new ideas" ¹¹

Community Collaborations and Partnerships

One of the significant strengths of the culture sector within the CBRM as identified by stakeholders during the consultation process is that of community collaboration and partnerships. A good example lies within the theatre sector, demonstrating how venues work collaboratively and not in competition to benefit everyone through event scheduling, cross promotion and support. This has resulted in the growth and development of new audiences. The music and visual arts sectors have similarly

10 – Nova Scotia's Culture Action Plan, p.9.

11 – Culture Sector Strategy: Cape Breton Island, p.58.

benefited through collaboration and partnerships. Several musicians and educators spoke of the willingness of those in the sector to collaborate and mentor emerging young musicians who have the potential to follow in the footsteps of our local successful performers and recording artists. They emphasized that this rarely happens in larger centres where competition plays a critical role in one's success. One participant commented, *"CBRM has a caring creative community with a collaborative spirit and not a competitive one."*

An overarching theme throughout the Culture Sector Strategy: Cape Breton Island is the need for community partnerships to grow and develop the creative economy. For example, as we endeavour to build the entrepreneurial capacity of the creative sector we should be connecting the creative industries with the CBU Island Sandbox. This is clearly stated in the strategy: "Secure space for creative industries in the Island Sandbox incubator and develop cross-over ventures with digital or IT enterprises".¹²

54% agree that culture provides me with opportunities to express myself

Creative Hubs, Joint Projects and Shared Resources

In the development of this plan, participants in stakeholder consultations highlighted the importance of creative districts within the CBRM as important components of cultural development. They identified the Bentinck/ Prince Street hub as an example with the Highland Arts Theatre, Doktor Lukes, Marcato Digital Solutions, My Fair Ladies Ethical Emporium along with others, thus forming a creative district. This idea is emphasized in *Artist Relocation and Emerging Artist in Residence Cultural, Community and Entrepreneurial Development*.



12 – Culture Sector Strategy: Cape Breton Island, p.53.

"Arts districts have proven to be an excellent economic development tool for many communities, towns and cities, particularly when combined with rural and urban rejuvenation efforts like re-purposing vacant buildings or renewing blighted neighbourhoods. The benefits of creative place-making are many:

Fosters economic development;

Creates jobs in construction, local businesses, and cultural activity;

Re-uses vacant and underutilized land, buildings, and infrastructure;

Expands entrepreneurial ranks of artists and designers;

Trains the next generation of cultural workers;

Attracts and retains non-arts-related businesses and skills; and

Fosters leadership in globally competitive industries (movies, broadcasting, publishing, news media, musical recordings and video, social media, advertising, design services, architecture, and video games.)."¹³

61% agree that culture helps attract new residents

This idea is also articulated in Nova Scotia's Culture Action Plan which identifies the need for *more innovative community clusters as engines that enhance economic, social and cultural activities in our towns and cities...By calling a certain area the creative zone in a city or town, it becomes a way to broker governance changes that can increase the density of arts based activities in that area and provide a conduit for the public and all stakeholders to relate to and identify the new arts activity area.*¹⁴

There has been interest in developing the creative sector through artist-in-residence programs, artist relocation and arts incubator spaces in regions throughout the CBRM. Such programs are designed to connect communities with artists in mutually beneficial ways.

During stakeholder discussions, it was noted that tourists and local community members want to actually experience and engage with artists at work and artists are challenged to find affordable spaces in which to create and demonstrate for others.

13 – Artist Relocation and Emerging Artist in Residence Cultural, Community and Entrepreneurial Development, p. 4.

14 – Nova Scotia's Culture Action Plan, p. 9.

This is also stated in Relocation and Emerging Artist in Residence Cultural, Community & Entrepreneurial Development: “contemporary creative place making envisions a more decentralized portfolio of spaces acting as creative areas. In each, arts and culture exist alongside private sector export and retail businesses and mixed-income housing, often occupying buildings and lots that had been vacant and underused.” ¹⁵

Furthermore, the *Culture Sector Strategy: Cape Breton Island* includes recommendations for the piloting of such projects.

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; and

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.”¹⁶

Feedback shared during the stakeholder consultations included the fact that as a community we are working in “silos” within the CBRM and there needs to be more sharing of resources to achieve common goals. There is an identified need within the creative industry sector to grow entrepreneurial skills especially with our youth. The Culture Sector Strategy: Cape Breton Island recommended the exploration of partnerships and a stronger connection with the digital sector: “Leverage Cape Breton Island’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.” ¹⁷

Pride of place is an important factor in the growth and sustainability of a community. One of the stakeholders consulted for this project suggested that “*we [need to] make the communities within the CBRM look like you are expecting company*”. The incorporation of public art throughout our communities is one way in which to begin to enhance “pride of place” and several individuals within the focus groups commented on the positive community response to the Cats project as well as the Adirondack chairs initiative.

15 – Artist Relocation and Emerging Artist in Residence Cultural, Community and Entrepreneurial Development, p. 4.

16 – Culture Sector Strategy: Cape Breton Island, p. 57

17 – Culture Sector Strategy: Cape Breton Island, p. 51

Investment

Human Resources

A common theme throughout the stakeholder consultations was the challenge of not having a designated individual within the CBRM to liaise and work with the creative sector to support the facilitation of initiatives. They see need for a staff person *“with authority to help navigate through regulations”*. With the launch of the provincial *Culture Action Plan* as well as the *Culture Sector Strategy: Cape Breton Island*, a designated staff person within the CBRM would provide an opportunity for the municipality to work with both the province and the Cape Breton Partnership in the design and delivery of initiatives that would support the growth of the CBRM creative industry economy in addition to the possibility of leveraging funds for such initiatives.

The *Nova Scotia Culture Action Plan* which is an interdepartmental initiative, emphasizes the importance of interdepartmental collaboration, sharing resources and collaborating to ensure that the creative industries are not just relegated to a specific department, but rather are inherent in the workings of all departments. The literature clearly supports this notion for the new creative economy to grow and prosper, and the CBRM would benefit from the shared responsibility for the growth of the creative industries across all municipal departments.

55% agree that culture provided them with opportunities for personal growth

Financial Resources

While it is accepted that there are significant financial constraints under which the CBRM operates, there is concern that without any investment in the sector there will be little or no improvement in economic growth and sustainability of the municipality. This was reiterated in all focus group consultations, and it should be noted that although many of the recommendations in the report will require little if any financial investment, there is recognition for the urgency to have a strong commitment through reorganization and categorization of the creative sector strategy within its present purview. Focus group members expressed their concerns that *“arts and culture should not be under recreation”* but rather there *“should be a separate budget line under economic development”*. Furthermore, they felt that for growth in the creative industries to occur, *“cultural projects should not be considered within the Sustainability Fund but through a separate arts and culture fund”*.

From both a federal and provincial perspective, there is a growing acknowledgement of the significance of the value that the creative industries play in our new economy. Both governments have created new investment programs to support continued development of the creative economy and this is an opportune time to examine how CBRM can support and be supported in these efforts.

Infrastructure Support

Currently in Place

The CBRM can boast of several significant pieces of infrastructure. A recent study on performance venues highlighted their calibre and viability, and since that study was completed these venues have been sharing resources and working more closely with each other. This is also the case with art galleries and artisan centres of excellence that are developing opportunities for the general public to experience and learn.

From a municipal perspective, we can find best practices to demonstrate this principle. For example, the Cape Breton music industry has made an impact on the world through the mentorship and development of world-class recording artists. The Cape Breton Music Industry Cooperative (CBMIC) is a not-for-

profit organization that supports emerging artists through the administration of the Cape Breton International Music Export Program – a fund providing financial support to artists who are developing new markets outside Canada. Financial assistance is provided so these artists can participate in opportunities that arise from industry conferences and showcases like the ECMA International Program, Nova Scotia Music Week, Celtic Colours International Buyers and Media Program, and others. Solo artists and musicians advance their skills, make their music available through the local recording industry, market it world-wide on the internet, and make it available to consumers with computers and mp3 players.

Similarly, for more than 40 years the Cape Breton Centre for Craft and Design has been promoting excellence in the field of craft and design through education, training, exhibitions and special events. Its new facility and its expanding programs are providing opportunities for local artists to market world-wide and develop viable business opportunities in all corners of the globe. The Centre has truly become an international leader through its commitment to developing programs that preserve, elevate, and enhance the creation of craft.

Festivals and events have ranked Cape Breton high in the world of tourism and culture as visitors from across Canada and around the world travel to the island to experience our unique culture, exceptional musicians, artists and writers. The Celtic Colours International Festival is a unique celebration of music and culture as it attracts tens of thousands of visitors to Cape Breton Island. Over the years, artists have travelled from Scotland, Ireland, Wales, England, Brittany, Spain, Denmark, Germany, Norway, Cuba, and from across the United States and Canada to join the finest Cape Breton musicians, singers, dancers, storytellers and tradition bearers for the annual event. The Cape Breton Writers Festival provides another example of the existing infrastructure as it supports emerging local writers. Each year successful authors read, participate in panel discussions, and share their experiences in the form of workshops, seminars, and guided discussions during the event.

These examples show how creative expression is at the heart of a wider economy that is driven by innovation. The most important outcome is the generation of creative expression, and not so much of the commercialization of a product. However, this creative expression inspires and challenges, thus contributing to creativity in the greater economy by provoking thought and imagination.

Opportunity for Development / Expansion

A key element of many culture sector strategies is the need for mapping culture assets within a community. This not only builds awareness within the community as to the current resources available for community engagement, but also provides a baseline upon which the growth of the creative industries can be measured.

Support for such an initiative can be found in the Culture Sector Strategy: Cape Breton Island which includes the initial development of a comprehensive inventory of culture assets. The need for cultural mapping is also identified in the Creative Nova Scotia Leadership Council Document, Culture Now: For Positive Economic and Social Outcomes: “Mapping creative enterprises – both commercial and non profit – in analyses of new economy clusters.”¹⁸

69% agree that culture helps increase citizen engagement and participation

18 – Culture Now: For Positive Economic and Social Outcomes, July 2015, p.19



Throughout the literature there are several references to the reuse of space within communities. The Nova Scotia Culture Action Plan stated, “Work with the federal and municipal governments to explore creative ways to incent the adaptive re-use of heritage buildings.”¹⁹ *The Culture Sector Strategy: Cape Breton Island* also supported such initiatives.

“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.”²⁰

Youth and Education

Out-migration and Importance of Retention

Out-migration of youth is a growing problem that plagues many Nova Scotian communities, particularly smaller and rural ones, and it robs these communities of an important and productive segment of the population. However, there is evidence that the increased recreation and employment opportunities associated with the creative economy appeal to the youth demographic.

Regions with strong creative economies will thus be more successful at retaining and attracting younger residents.

The literature points to connections between youth engagement in the arts and cultural development and social inclusion, building leadership skills while building community. The Creative Economy: Key Concepts and Literature Review Highlights states, “... traditional views on the contributions of arts activities are diversifying to include the development of cultural/creative employment and enterprises.”²¹

The Nature of Youth in the Digital Age

The world in which our children live is significantly different from that of yesterday. Today’s youth readily use laptops, pagers, instant messaging, and cell phones to connect to friends, family, experts, and others in their community and around the globe. They are bombarded with visual messages from the media—messages specifically targeted to tap into billions of dollars in discretionary spending that is influenced by the media.

19 – Nova Scotia’s Culture Action Plan, p. 9.

20 – Culture Sector Strategy: Cape Breton Island, p.58

21 – The Creative Economy: Key Concepts and Literature Review Highlights, Canadian Heritage, May 2013, p.11.

Members of this generation expect to actively participate in and through their media, increasing their time spent on computers, gaming, and the Internet. Today's youth are characterized as being creative, technologically savvy, risk-takers, and problem solvers – all characteristics of what is required in the 21st century creative economy. They have become more engaged in artistic and cultural pursuits, and their ingenuity and inventiveness has surpassed that of previous generations. Because they intuitively embrace technology, their ability to access new information and act upon it is heightened, and their entrepreneurial spirit thrives, especially when encouraged by those in positions of authority who support their new learning and their intuitions. During the consultations, this became more apparent, particularly by those who work in the creative sector. They see potential because the youth embrace and act upon their view of the world and their global understanding.

Education and Local Opportunities

One of the priorities identified by the National Creative Economy Working Group as cited in *Culture: Nova Scotia's Future* is “providing the education, training and professional development needed to grow the next generation of creative content producers and industry leaders.”²²

Within proximity of the CBRM we have strong institutions and organizations that are well-positioned to grow its creative economy and to instill the skills necessary to create and fill jobs. These include the Nova Scotia Community College Marconi Campus, Cape Breton University, Cape Breton Centre for Craft and Design, Gaelic College of Celtic Arts and Crafts, and several high schools. They provide specialized training in arts entrepreneurship and business development not only to secondary and post secondary students, but also to emerging professionals in the creative industries who have identified specific needs necessary for them to continue to grow their business.

Nova Scotia's Culture Action Plan: Creativity and Community identifies a number of actions to strengthen education, partnerships, and understanding. “These actions focus on education and partnerships to build a keen appreciation for culture and an eye for economic opportunities in the cultural sector.”²³



22 – *Culture: Nova Scotia's Future*, p. 12.

23 – *Nova Scotia's Culture Action Plan*, p.11.



Youth pose for photos in front of mural by Jordan Bennett during Lumière 2016 (Photo Credit: Corey Katz)

The recommendations apply to all grades from primary to grade 12, and emphasize the importance of effective programs in arts education, arts entrepreneurship, and cultural education.

Curriculum in Arts Entrepreneurship is available to high school students and through this program, students gain insight into working in the creative economy while gaining practical experience through community placements. During the consultations with educators, there was concern expressed about the availability of this program for our local students, primarily because of scheduling and staffing restrictions. It was felt that if the CBRM was to embrace and support the creative industries as a strong foundation of our economy, then the Cape Breton-Victoria Regional School Board should be encouraged to support it as well by providing supports for scheduling timetables and courses for students to ensure that every high school within the school board has the ability to offer Arts Entrepreneurship 12. This goal, in addition to enhanced arts education offerings and opportunities, could become a key component for the actions stated in this growth strategy.

61% agree that culture helps attract new residents

First Nations

The Cape Breton Regional Municipality is home to two First Nations communities, Eskasoni and Membertou. Eskasoni First Nation is the largest Mi'kmaq community in the world and is deeply rooted in its culture and language. Membertou First Nation is experiencing a cultural resurgence with its youth flourishing in education, the arts and self expression. Eskasoni's Cultural Journeys and Membertou's Heritage Park are two of Cape Breton Island's most sought after cultural experiences. The implementation of a strategy for creative industry must support and encourage First Nations partnerships and the integration of Mi'kmaq culture into the overall strategy.

The Nova Scotia Culture Action Plan has identified the promotion of Mi'kmaq culture as one of its six major streams.



Island Crystal (Albert Bridge)

Opened in 2012, Island Crystal provides a true Cape Breton cultural experience. From mouth-blown crystal designed by master craftsman, Philip Walsh, to music nights and tea parties, this business has become a creative industry destination.

In doing so, it calls for the enhancement of opportunities for Mi'kmaq cultural expression through "collaboration and support of crafts, powwows and mawiomi'l, arts, feasts, sporting events, and other cultural activities; collaboration with federal and municipal governments, culture organizations, and the private sector to enhance the visibility and appreciation of Mi'kmaq culture; and calls on government to implement use of a "place protocol" which includes in welcoming remarks of speeches of elected and senior officials, Mi'kma'ki as the traditional territory of the Mi'kmaq and the role of the Mi'kmaq as Nova Scotia's First People."²⁴

Culture Sector Strategy: Cape Breton Island aligns with the Culture Action Plan as First Nations considerations are integrated into each of its recommended initiatives, some of which include:

Engage First Nations' communities to build relationships and to explore the potential for collaboration in cultural tourism development on the Island.

Explore the potential for incorporating First Nations traditions and cultural practices into tourism products and experiences.

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.

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. ²⁵

Policy, Planning and Communication

Policy and Planning

Municipalities, large and small, are working with and investing in their creative communities to ensure their best competitive position. They are nurturing cultural activities that serve local residents, create and celebrate community identity, facilitate exchange and understanding among socially, economically, and culturally diverse groups, and attract visitors and new businesses and investment. In order to accomplish these goals, municipalities need to develop supportive municipal policy structures as illustrated in the City of Moncton Cultural Plan. It states, "Planning and Policy - integrating culture into plans and policies across all departments and applying a cultural lens to municipal planning and decision-making."²⁶

24 – Nova Scotia's Culture Action Plan, p. 7-8

25 – Culture Sector Strategy: Cape Breton Island, p.52 - 53

26 – City of Moncton Cultural Plan 2016–2026, p.19

The City of Chicago in its cultural plan has also articulated the optimization of city policies and regulations. The need to realize a regulatory process that aids and inspires cultural vitality, innovation, and participation citywide was cited as a high priority:

*This priority focuses on engendering a pro-culture government, new funding mechanisms for culture and the streamlining of City processes... to effectively communicate the impact of culture on Chicago's vitality across civic goals as economic development, public safety, public health, strong neighborhoods and communities. This priority focuses on communicating why culture matters to members of all sectors – public, non-profit, and private – including investing in mechanisms to measure culture's impact over time.*²⁷

Municipal policies and regulations can support the creation of an environment where arts, culture and heritage flourish, enhance civic pride, and function as an economic driver for the community.

Who should support culture? 70% Citizens; 68% Private Industry; 65% Government



Tandoori Scallops, Louisbourg Seafoods

Communication

The need for effective communication within the municipality was identified during the consultations in areas of event scheduling; “what’s going on”; success stories, especially those aimed at youth; and the celebration of the arts to the community. Additionally, it was suggested that there is a significant need to communicate the importance, value and impact of the creative economy not only to the decision makers but also to the citizens at large. This is supported in the *Culture Sector Strategy: Cape Breton 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.”²⁸

27 – City of Chicago Cultural Plan 2012, p.13
28 – Culture Sector Strategy: Cape Breton Island, p.59



Pestle Analysis

A PESTLE analysis is a tool that is used to analyze the environment within which an organization or sector operates. The analysis looks at the following factors within the PESTLE acronym:

P – political

E – economic

S – social

T – technological

L – legal

E – environmental

Each of these factors is explored below for the CBRM creative sector.

Political

The federal government provides strong support to the creative sector through sector research and programs offered through Canadian Heritage and granting organizations like the Canada Council on the Arts and FACTOR (Foundation to Assist Canadian Talent on Recordings). Regionally, the Atlantic Canada Opportunities Agency makes investments in the creative sector through financial programs for enterprise development and community development that will grow the regional economy. This could include strategic infrastructure, skills development or innovation funding.

Within the province, the Nova Scotia government has demonstrated its commitment to the creative sector most recently through the release of the Nova Scotia Culture Action Plan. The comprehensive plan has been designed to guide government decision-making with respect to culture across all departments, not just Communities, Culture and Heritage (CCH). The plan has six themes:

Promote Mi'kmaw culture;

Promote creativity and innovation;

Strengthen education, partnerships, and understanding;

Advance cultural diversity;

Excellence in cultural stewardship; and

Drive awareness and economic growth of the culture sector.

To help mobilize the Culture Action Plan, CCH has an array of funding programs for organizations and events. It has a specific Creative Industries Fund which “invests in businesses and not-for-profits focused on growth designed to achieve global competitiveness and sustained export activity.”²⁹ The Culture Innovation Fund also contains some targeted monies to support the development of culture hubs in communities.

29 – <https://novascotia.ca/programs/creative-industries-fund/>

In *Shaping Our Future in the Cape Breton Regional Municipality: A Reorganization Plan for Positive Change*, produced by Mayor Cecil Clarke's office, there was a focus on arts and culture. The document stated, "A modern community and a vibrant arts and culture sector go hand-in-hand. Our artistic talent within the CBRM is a valuable asset to building capacity, growing the economy and attracting visitors."³⁰ The CBRM has emphasized this focus with the formation of the Mayor's Roundtable on Arts and Culture and the commissioning of this Creative Economy Growth Plan.



Additionally, the CBRM has provided funding for creative sector organizations through its Sustainability Fund. The CBRM Recreation Department has included cultural programming within a number of its events.

As previously mentioned, the CBRM is home to two First Nations Communities and both Eskasoni and Membertou have made significant investments in their culture and language.

Eskasoni Cultural Journeys, Membertou Heritage Park, the presentation of annual powwows in each community, and the delivery of in-community education programs in conjunction with Cape Breton University are examples of their deep commitment to the creative sector.

Overall, the current political climate across all levels of government is favourable toward the creative sector.

Economic

The economy of the CBRM has struggled since the decline and eventual closure of the SYSCO steel plant in 2000 and DEVCO coal mines in 2001. In the 12 years following those closures, the declines were offset somewhat by approximately \$1 billion in remediation work on the former industrial sites and by many CBRM residents working in the Alberta energy boom. The remediation projects concluded in 2013 and the Alberta energy boom has slowed in recent years due to lower oil prices.

Over the last 25 years, the population of the CBRM has declined from 120,110 in 1991 to 98,722 in 2016, a 17.8% decrease over the period.³¹ This has had a particular impact on the aging of the population with working age individuals and families out-migrating. In the National Household Survey 2011, 19.2% of the

30 – *Shaping Our Future in the Cape Breton Regional Municipality: A Reorganization Plan for Positive Change*, Mayor Cecil Clarke, November 2012, p.16

31 – <http://www.capebretonpost.com/news/local/2014/3/14/an-island-on-the-brink-3650290.html>

CBRM population was in the 65+ age range, compared to 15.9% in Nova Scotia overall.³²

Bucking this trend are the First Nations communities. From 2011 to 2016, Eskasoni grew by 3.4% to a population of 3,422 and Membertou grew by 11.3% to a population of 1,015.³³ These two communities are also bucking the aging population trend.

The unemployment rate for Cape Breton Island for March 2017 (three-month moving average) was at 15.9%, significantly higher than the Nova Scotia unemployment rate of 9.2%. However, the rate is 3.5 points lower than the same period in 2016 when it was 19.4%. There were 2,100 more jobs on the Island in March 2017 compared to March 2016 and the participation rate in the labour force increased to 51.9%, both indicators of economic growth. While it is too early to be a trend, these short-term numbers are encouraging.³⁴

There have been bright spots in the CBRM economy in recent years. The tech community has seen the addition of many new start-ups over the past ten years, spurred by such initiatives as the I-3 and Spark Cape Breton start-up competitions and incubation programs like the Island Sandbox and UIT. Local tech

firms like Protocase, Marcato Digital, and Health Outcomes Worldwide have experienced strong and steady growth. The fishing sector has experienced strong landings and high values for lobster and snow crab in recent years, most of which is exported. Coal mining has returned with the opening of the Donkin Mine by Kameron Collieries. Significant progress has been made on the attraction of a container terminal to the Port of Sydney with highly credible industry partners on board and engaged in bringing the project to fruition.

Of particular relevance to the creative sector is growth in the tourism industry, as the Island's destination marketing organization, Destination Cape Breton, targets a psychographic segment called Cultural Explorers. The Cape Breton Island tourism industry has experienced strong growth over the past five years with a 22.3% increase in room night sales over that period, significantly out-pacing the growth of the rest of Nova Scotia (4.5%).³⁵ Within the CBRM, the Port of Sydney is projecting a 67% increase in cruise ship visitors in 2017 with 135,000 passengers due to disembark in the community and a second cruise ship berth set to be added by 2018.³⁶

32 – <http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/fogs-spg/Pages/FOG.cfm?GeoCode=1217030&lang=E&level=4>

33 – <http://www12.statcan.gc.ca/census-recensement/2016/as-sa/fogs-spg/Facts-cma-eng.cfm?GC=225&GK=CMA&LANG=Eng&TOPIC=1>

34 – <http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/lfs05b-eng.htm>

35 – Destination Cape Breton Association Strategy 2017-18, p.5

36 – <http://www.cbc.ca/news/canada/nova-scotia/sydney-port-cruise-ship-visitors-record-number-1.4048890>

While the economy has struggled for the past 25 years, there are a number of positive indicators that it is turning around. This is good news for the creative sector, as a significant portion of the sector relies on the local population to be the largest segment of its consumers. The growth in tourism provides an additional growing segment of consumers for the creative sector.

Social

As previously mentioned, the aging population of the CBRM is a social trend that will continue for the foreseeable future. This will not only result in the likely aging of audiences and consumers of culture, but also the human resources that are available to work in the creative sector. Conversely, the growing youth populations of Eskasoni and Membertou provide an opportunity for attracting a greater segment of Indigenous residents into careers within the creative economy.

The CBRM has long been a multicultural community, having attracted a diverse collection of people to work in the coal mines and the steel plant. While Lebanese, Polish, Ukrainian, Italian, Caribbean, Greek and other immigrant communities have now been integrated into the collective CBRM identity, the municipality has seen a new wave of newcomers with the growing international student body at CBU. Students from China, Egypt, Saudi Arabia, India, and numerous other countries have enriched the cultural diversity of the community. These students have been involved in presenting a number of cultural events such as the CBU Multiversity Festival or Chinese New Year celebrations; however, there is an opportunity to engage them to participate more in the creative sector.



Lakewind Sound Studios (Point Aconi)

Natalie MacMaster, Johnny Reid and Port Cities are a short list of international stars that turn to Lakewind to produce their best music. Owners Fred Lavery and Gordie Sampson and award winning engineer Michael Shepherd strive for the perfect balance of art and technology. Acoustically designed rooms that look, feel and sound great, combined with technical excellence, musicality, practical experience, and the personal commitment that has become a trademark, Lakewind Sound maintains its place as a home for “the mood, the muse, and the music”.





The flourishing of social media has had a profound impact on our lives. It has empowered democracy with the Arab Spring and it has empowered radicalization through groups like ISIS. Within the CBRM, as with most other countries in the world, it has particularly had a significant impact on children and youth who have grown up as digital natives, only knowing a completely connected world.

As stated by sociologist Frank Furedi, “Friendship interaction and peer-to-peer relations are increasingly conducted online or through text messaging. Such interactions have had major cultural consequences. Texting and online communications have influenced the evolution of language. They have thrown up new rituals and symbols and have had an important impact on people’s identity—the young in particular. Mediated exchanges often shape and reinforce people’s status and identity. Consequently what happens to people through their online interactions really matters to the way that people perceive themselves offline.”³⁷

For many youth and millennials, the way they are perceived in their social channels is of paramount importance. As such, some focus more on how they will be portrayed at a cultural event or performance than actually being immersed in the experience. This poses a challenge to cultural producers to command attention.

Technological

A key technological trend is the widespread use of mobile devices, the number of which now outnumbers the people on earth. The average person has their mobile device within reach for 14 hours of every day. In Canada, 76% of the population has a smart phone, a 38% increase in two years.³⁸ The use of mobile and the increased bandwidth of the Internet have contributed to a significant rise in video consumption. According to Cisco Video, 75% of mobile traffic will be video by 2020 and streaming video will account for more than two-thirds of all consumer Internet traffic in 2017.³⁹

37 – http://www.frankfuredi.com/article/how_the_internet_and_social_media_are_changing_culture1

38 – <http://catalyst.ca/2016-canadian-smartphone-behaviour/>

39 – <http://tubularinsights.com/2020-mobile-video-traffic/>

The rise in video and streaming consumption has had negative and positive impacts for entertainment and leisure consumption. Streaming services like Netflix and devices like the Android box have added to at-home and mobile entertainment options, creating increased competition for local cultural performances, events and exhibits. However, such services have also exposed viewers to more independent films and series. For example, *The Trailer Parks Boys*, a Nova Scotia production that had previously been broadcast only in Canada, now has a global audience through their Netflix distribution.

Locally, these services have provided opportunities for cultural organizations and creative firms. Celtic Colours International Festival has live streamed a selection of performances in recent years to reach repeat Festival goers who could not attend that year and new audiences who will be motivated to attend in person in subsequent years. In 2016, Celtic Colours live streaming had over 49,000 viewers. Similarly, the local comedy group The Magic Ranch has utilized YouTube as a distribution channel. In just a few years, they have generated almost 600,000 views for their locally inspired humour.

The disruption of technology on the music business has been well documented, completely changing the landscape for album sales and placing increased importance on live performance. For local musicians, there are opportunities to utilize online distribution channels to reach new audiences and build a base for future touring opportunities. Similarly, there are online channels like Etsy and Artfire that provide artisans an opportunity to reach consumers beyond traditional sales channels.



Technology has had a huge impact on commerce with many people banking online and making online purchases. Mobile payments is the latest growth area, with one-third of Canadians having stated they expected to make mobile payments in 2016 through PayPal, Apple Pay, Google Wallet or other payment channels.⁴⁰ The creative sector will need to ensure it keeps pace with these commerce channels to optimize revenues.

40 – <http://catalyst.ca/2016-canadian-smartphone-behaviour/>

Related to commerce is the crowdfunding phenomena. Artists and creative firms have been turning toward the crowd to secure funding for new works or new projects through crowdfunding sites like Kickstarter, Indiegogo or Gofundme. This provides a new source of revenue for the creative sector.

Legal

Currently, the CBRM is restricted in the application of municipal taxes by the Municipal Government Act. For some cultural organizations, this has meant having high tax bills that hinder the sustainability of the organization. The CBRM is currently in discussions with the provincial government on a new municipal charter that would provide the CBRM with more taxation flexibility.

Environmental

Currently, Cape Breton Island does not have any significant environmental issues that impact the creative industries.

74% agree that culture helps attract visitors



Féis An Eilein (Christmas Island)

For over 25 years, a dedicated group of volunteers has been presenting Féis An Eilein, which encourages community participation in the preservation and promotion of our Gaelic culture. The annual Féis is a week-long Gaelic festival with workshops in Gaelic language and song, step dancing, fiddle and chanter, plus concerts, milling frolics, ceilidhs, and square dances. The organization also presents a Gaelic Activities Camp for youth to pass the traditions to the next generation.



Guiding Principles

The strategy has been developed to follow these guiding principles:

It is community-focused.

The CBRM community has to be the focus, not solely those directly working in the creative sector. For the plan to have a sustaining impact, it must reach every district and every community. Whether it is a child attending dance classes, an adult who learned to make jewelry as a creative hobby, or a senior who attends concerts and theatre productions, the creative economy touches the vast majority of residents. As such, it is vital for the plan to have reach and engagement throughout the communities within the CBRM.

It is fiscally responsible.

Recognizing the financial constraints of the CBRM, a municipality that is committed to making targeted investments in its future while keeping spending in check and reducing its debt, it is important that the plan be designed with

a fiscally responsible lens. Although there will be a requirement for CBRM to invest additional resources over time, the plan must be realistic in its vision. As such, it will seek creative ways to reallocate or repurpose resources, rather than placing any additional burden on CBRM taxpayers.

It is integrated.

As evidenced in successful creative economy or cultural plans for other municipalities, it is important that the plan be designed to permeate through all municipal departments and into all communities. The creative economy does not work in isolation.

It is inclusive.

Recognizing the diversity of our community, the plan must be designed to ensure that CBRM residents of all backgrounds, genders, ethnicities, and abilities can actively engage in the creative economy and share in the benefits of its growth.



Glace Bay High School – Arts Programming (Glace Bay)

Along with other schools in the CBVRSB, GBHS is a proud and vibrant supporter of the arts. The school's comprehensive program includes music, theatre, dance, arts entrepreneurship as well as visual arts and film and video production. These programs give students of varying talents and learning styles a chance to build self esteem, enhance connections to the community and to truly understand that creative solutions are possible to some of life's biggest problems.

CBRM understands and embraces the value of a strong creative economy for community building and economic growth.



Vision

The vision for the creative economy in CBRM is comprised of five aspirational statements that are worded such that they have come to fruition ten years from the writing of this plan.

In 2027, the successful implementation of the CBRM Creative Economy Plan has delivered the following results:

- 1. CBRM understands and embraces the value of a strong creative economy for community building and economic growth.**

- 2. CBRM plays a strong role in exposing our children and youth to arts, culture and heritage, and providing pathways to their creative development.**

- 3. CBRM fosters a culture of collaboration within its creative sector.**

- 4. CBRM makes a significant investment in the creative economy through the designation and leveraging of existing funds.**

- 5. CBRM has a policy framework that supports the growth of the creative sector.**

It must be noted that this plan does not exist in a vacuum and other external factors may support or hinder its success. For example, an artist relocation program could be impacted by a shortage of family doctors, which is beyond the control of the CBRM and its creative sector. However, establishing a solid vision and strategy, with dedicated resources behind it, has a strong chance for success.

80% agree that culture helps create community identity



Lesley Crewe (Homeville)

Although born and raised in Montreal, fiction author and screenwriter Lesley Crewe relocated to Homeville with her husband to raise their family. Lesley comments, "I got into writing to avoid housework," and now she is an award-winning author with several books to her credit, one of which was turned into a feature film. Before becoming an acclaimed author, she was a freelance writer and columnist for Cape Bretoner magazine and for Cahoots online magazine.



Vision Statement 1

CBRM understands and embraces the value of a strong creative economy for community building and economic growth.

Supporting Objective 1A:

The Creative Economy Growth Plan is embraced throughout the municipality, in every district and every community.

As stated in the Guiding Principles, it is vital that the plan takes root in the communities within the CBRM. Many communities have their own cultural expression and heritage, which should be shared and celebrated. To accomplish this objective, the following initiatives are recommended:

Community engagement sessions

Borrowing from the success of the CBRM Mayor and Council in conducting annual budget consultations throughout the municipal districts, community engagement sessions should be held in each district and each First Nation community, in conjunction with the respective

Councillor for that district, to discuss the value of a strong creative economy, to share the vision, to obtain feedback, and to mobilize engagement and support. Existing cultural champions who are having an impact on the community, such as arts teachers, choir directors, or private instructors will be identified for future support.

“Many communities have their own cultural expression and heritage, which should be shared and celebrated.”

Cultural asset mapping

One of the gaps identified through the development of the plan was an inventory of all assets within the creative sector. Comprehensive cultural asset mapping should be conducted throughout the CBRM to develop an inventory of artists/practitioners, businesses, organizations, infrastructure, and programming within the creative sector. The cultural asset mapping will include both designated cultural spaces and other places where significant cultural activities occur (e.g. schools, libraries, church halls, etc.). The Creative City Network of Canada has a toolkit for cultural asset mapping that provides a blueprint for the process.⁴¹



Communication with community members

Contact information for those who attend community engagement sessions will be collected and utilized for ongoing communication to advise them of events, opportunities, and programs within the creative sector as well as to provide updates on the status of the Creative Economy Growth Plan implementation.

41 – https://www.creativecity.ca/database/files/library/cultural_mapping_toolkit.pdf

Supporting Objective 1B:

CBRM leadership, staff and residents are educated on and aware of the economic benefits of a thriving creative sector.

The background research has clearly shown the direct economic benefits and ancillary benefits, such as quality of life, of a thriving creative sector. Many people do not understand this economic value, which is not surprising given the resource-based industries that had driven the local economy for generations. To accomplish this objective, the following initiatives are recommended:

Presentation to Council

A presentation on the economic benefits will be delivered to CBRM Council, along with examples of success from other creative municipalities. The video of the presentation may be shared through CBRM's online channels to reach members of the public.

Creative success stories

There are numerous creative success stories in the CBRM – people who are actively making

a living within the creative economy. A few examples are provided throughout this report. These success stories should be highlighted and communicated to the public through CBRM channels and the media.

Media interviews

A series of media interviews with local creative success stories as well as progressive leaders on the creative economy should be conducted.

Creative City Network of Canada

CBRM should become an engaged member within the Creative City Network of Canada. Members of Council, key staff members, and creative sector leaders should attend the Creative City Summit in Halifax in October 2017.

Growing the Creative Economy Conference

The Growing the Creative Economy Conference, which has been held in 2013, 2014 and again in 2016 should continue to be hosted in Sydney with CBRM playing a role in shaping the conference program and encouraging attendance to its creative sector members as well as Council and key staff members.

**Kenny Boone (Dominion)**

This self-taught, self-employed artist was born and raised in Dominion. Kenny says “this was always home – I would not want to live anywhere else”. Cape Breton continues to inspire him to paint land and seascapes and his creative curiosity has led him in innovative new directions such as his “live” painting performances onstage, accompanied by musicians.

Supporting Objective 1C:

Ensure effective communication of creative events to all residents and, when appropriate, visitors.

The most effective way to build appreciation for the arts is to expose more people to them. Once someone sees one of the musical theatre productions at the Savoy, participates in a powwow, or learns how to make a craft item, they are more likely to become active participants in the creative economy. Effective communication to ensure they are aware of events and programs is key. To accomplish this objective, the following initiatives are recommended:

Online calendar of events

While the CBRM website does have a calendar of events, it does not appear to be widely utilized by the creative sector, and likely not the public. A robust, new online calendar of events that is free for all creative sector organizations to utilize to post their events is recommended. This may be accomplished in collaboration with a private operator with an established audience like Whatsgoinon.ca. The creative sector should

be made aware of this new calendar and encouraged to use it. A button for the calendar should be placed in a prominent location on the home page of the CBRM website, similar to the Destination Cape Breton button.

Events communications strategy

The calendar of events should be complemented with a communications strategy that could include social media, an email newsletter, local media, and a quarterly flyer delivered to homes and schools, where possible.

Single ticketing system

While this has been explored in the past, efforts should be renewed to establish a single system/portal for online ticketing of events. The Halifax region has successfully implemented this with Ticket Atlantic, which has numerous venues participating and provides a one-stop solution for residents and visitors. The venues and presenting organizations within CBRM should come together to discuss their respective needs and find a solution that will meet their needs and the needs of the public. This system may then be integrated with the calendar of events.

**Pierscape Arts Festival (Whitney Pier)**

Pierscape, a community based festival, has been a celebration of the arts for 19 years. Highlights of the weeklong event include an exhibition of 100+ artisans creating in multiple disciplines, creative workshops and social activities contributing significantly to pride of place.



Vision Statement 2

CBRM plays a strong role in exposing our children and youth to arts, culture and heritage, thus providing pathways to their creative development.

Supporting Objective 2A:

Through effective arts programs in schools, as well as collaborations and partnerships, all children and youth in the CBRM are introduced to the arts and provided with opportunities to participate in the creative sector.

With out-migration impacting the population of children and youth in the CBRM, it is imperative for the sustainability of the creative sector that our children and youth are taught the arts by qualified teachers, have access to artist-in-schools programs and be provided a gateway to explore their creative interests. New or existing programs should be designed so they are accessible to youth. To accomplish this objective, the following initiatives are recommended:

School grants for extracurricular activities

Each school within the Cape Breton-Victoria Regional School Board is provided with an annual Student Support Grant of \$5,000 that

is to be used for extracurricular activities, such as field trips. In collaboration with the School Board, more of these funds should be dedicated to support creative endeavours, such as class trips to local theatre productions, after school music programs, or craft workshops at the Cape Breton Centre for Craft and Design.

Community mentorship placements in the community

The high school arts curriculum includes advanced courses in Visual Arts and Music, as well as Arts Entrepreneurship 12 – a course designed to give students first-hand experience working in the creative industries. These courses all require community placements with mentors in the field and are supported by grants through the Department of Education and Early Childhood Development. All high schools in the CBRM should be encouraged to provide these courses so students have equal access to them.

Utilization of school facilities for programming

The schools within the CBRM are tremendous assets in terms of spaces for cultural programming; however, most are not accessible after 4pm. In collaboration with the Cape Breton-Victoria Regional School Board, Eskasoni School Board, Maupeltuewey Kina'matno'kuom (Membertou) and Centre scolaire Etoile de l'Acadie, portions of schools should be opened and utilized for after-school and/or evening creative programs for children and youth.



Volunteer with artist E. M. Alysse Bowd during Lumière 2015
(Photo Credit: Corey Katz)

Cultural programming in youth centres

CBRM has a number of youth centres offering regular programming for children and youth, such as Whitney Pier Youth Club and Undercurrent Centres, and efforts are underway to create more youth focused centres. While there is some creative programming, there are opportunities for expansion of offerings to include more disciplines. Organizations like the Cape Breton Centre for Craft and Design, CBMIC and the Mi'kmaq Youth Mentoring Program already have a track record of delivering youth programming and should be engaged to develop and implement new programs within the centres.



Lumière (Sydney)

In its 7th year, Lumière's celebratory atmosphere raises awareness of the importance of arts in our lives. Its fresh, exciting contemporary art projects transform everyday spaces into extraordinary venues for the arts. What began as a collaborative effort of three cultural organizations – Cape Breton Centre for Craft and Design, Centre Étoile de l'Acadie, and CBU Art Gallery – has evolved into an independent operation that includes workshops and community events, and culminates in a spectacular art-at-night event in downtown Sydney.

Supporting Objective 2B:

Provide a pathway for youth to develop their creative talents, in pursuit of a career in the creative sector.

Once youth have become engaged in the creative sector and are starting to hone their talents, pathways are needed to help them attain the next level in terms of development. Once they reach a stage where they are considering career options, it is important to educate them on potential opportunities within the creative sector. To accomplish this objective, the following initiatives are recommended:

Mentorship programs

Some mentorship programs have been introduced in recent years, such as the Youth Music Mentorship Program developed by Féis Cape Breton, to allow creative youth to learn from creative professionals. There is an opportunity to learn from these programs to develop new mentorship programs across a variety of disciplines.

Skills development programs

Gordie Sampson's Songcamp and The Next Big Thing are examples of skills development programs that have been offered in Cape Breton for songwriters and vocalists, respectively. While a competition is not always necessary, participation in more intensive programs like these can move an artist from relative isolation to perhaps their first exposure to the public. The Lunenburg Academy of Music Performance is a model for skills development as it "provides emerging artists with a focused environment on which to concentrate on music development and artistic growth."⁴² Such programs should be explored and supported, perhaps in collaboration with the CBVRSB, CBU and NSCC.

Showcase and celebrate the creativity of youth

Within their existing events or through developing new ones in collaboration with the creative sector, the CBRM can play a role in showcasing and celebrating the creativity of youth. This could include talent showcases, theatre productions, and art exhibits.

42 – <http://www.lampns.ca>

Creative 'hack-a-thons'

Marcato Digital started the concept of hack-a-thons within the CBRM tech sector, which then led to Social Storm Hack-a-thon for social enterprise and the Sea++ competition launched by Louisbourg Seafoods. These events have been presented in partnership with Cape Breton University, NSCC, Innovacorp, Island Sandbox, New Dawn, and a number of other partners. The idea of these initiatives should be applied to the creative sector to expose youth to the entrepreneurial aspect of the creative economy.

Master class talks and annual career fair for creative industries

Emerging youth talents should be invited to a series of master class talks given by established creative professionals within the community. The professionals will share their experience of developing a career in the creative sector and answer questions from the participating youth. These talks can provide evidence to the youth that a career in the creative sector is possible and can be rewarding. Similarly, an annual career fair for creative industries will provide guidance and possible employment contacts for youth who are exploring a career in the creative sector.

CBRM Youth Council

A presentation on the creative economy should be delivered to the CBRM Youth Council, along with suggestions of how they can support creative youth within the community. The council should then participate in planning and decision-making with respect to funding for creative sector programs for youth. The Youth Council should also recognize the volunteer contributions of youth at events like Lumière or venues like the Louisbourg Playhouse and the Sarah Denny Cultural Centre. Such volunteer involvement allows youth to become more active in the arts either directly or as future audiences.

“Such volunteer involvement allows youth to become more active in the arts either directly or as future audiences.”

**Dozay (Membertou)**

One of Canada's most accomplished artists, Arlene Christmas – Dozay – constructed her creative career around traditional native artwork, capturing First Nations culture and heritage. Dozay's unequivocal understanding of the spiritual aspect of traditional native artwork has ensured her work is recognized and appreciated worldwide.



Vision Statement 3

CBRM fosters a culture of collaboration within its creative sector.

Supporting Objective 3A:

A network of creative hubs is established in key locations throughout the municipality.

As noted in the Situation Analysis of this report, creative hubs provide a dynamic environment that brings creative people together to test new ideas, share knowledge and resources, collaborate on projects and new ventures, and provide a focal point that may attract support and investment. Creative hubs can take on many forms from purpose-designed incubator centres to organic clusters of like-minded organizations. The cluster around Bentinck and Prince Streets in Downtown Sydney and the Cape Breton Centre for Arts, Culture and Innovation are two examples of creative hubs.

To accomplish this objective, the following initiatives are recommended:

Creative hub toolkit

Following the example and learnings of the Cape Breton Centre for Arts, Culture and Innovation and other successful creative hub models, a toolkit will be developed that will equip other communities within the CBRM to establish creative hubs. The British Council has commissioned the development of a Creative HubKit⁴³, which has been developed by existing creative hubs in the UK. The Centre for Social Innovation, which served as a model for New Dawn, has a publication called Rigour: How to Create World-Changing Spaces⁴⁴. These publications will serve as models for the CBRM creative hub toolkit.

43 – <http://creativeeconomy.britishcouncil.org/blog/15/06/28/creative-hubkit-made-hubs-emerging-hubs/>

44 – https://socialinnovation.org/wp-content/uploads/2016/06/Rigour_How_to_create_World-Changing_Shared_Spaces_.pdf

Creative hub champions

Each creative hub will need a champion or steering committee to establish the hub. Through the community engagement sessions and other networking, potential champions will be identified. Information sessions about creative hubs should be planned and presented by experienced creative hub developers. The Cape Breton Centre for Arts, Culture and Innovation should play a leadership role in this initiative.

A network of creative and innovation hubs

Once established, the creative hubs in CBRM should be organized within a strong network to share knowledge, facilitate cross-hub collaborations, identify opportunities to share resources, partner on programs, etc. As well, innovation hubs like the Island Sandbox should be encouraged to join the network to explore potential collaborations with the creative and technology sector.



Grassfire Films (New Waterford and Sydney)

Grassfire Films's beginnings 15 years ago saw high school students try their hand at film making, not dreaming this would lead to a career of international acclaim and rave reviews at the Toronto International Film Festival (2016) and the Berlin International Film Festival (2017). Director Ashley MacKenzie, Producer Nelson MacDonald, and Cinematographer Scott Moore are creating film shorts and feature-length films from their hometown base in CBRM, contributing to creative industry by providing work opportunities and international exposure to local actors and technicians.

Supporting Objective 3B:

Artist in Residence and Artist Relocation programs are established within the CBRM in a variety of creative disciplines.

The Town of Lunenburg partnered with the Nova Scotia College of Art and Design (NSCAD) to develop an artist in residence program called the NSCAD-Lunenburg Community Residency Program.⁴⁵ Under the program, NSCAD graduates may apply to the program, which gives them an apartment and studio space in the town's old fire hall for a one-year period. The program has been a major factor in developing the town. Fogo Island Arts in Newfoundland has developed a reputation as a "residency-based contemporary art venue for artists, filmmakers, writers, musicians, curators, designers, and thinkers from around the world."⁴⁶ Similarly, Paducah, Kentucky has had tremendous success attracting artists to its Lower Town area with finance and loan incentives to purchase, renovate or build properties in the area. The program has provided affordable living and working spaces for artists, while revitalizing a declining area of the town.⁴⁷ Projects are already in development in the CBRM, including an Artist in Residence Program at the Cape Breton Centre for Craft and Design.⁴⁸

To accomplish this objective, the following initiatives are recommended:

Implement Artists in Residence program

Following the lead of the Cape Breton Centre for Craft and Design program and through collaborations with key stakeholder organizations within the creative sector, new Artists in Residence programs will be conceptualized and funding secured. Possible Artists in Residence could include a blacksmith in residence at the Fortress of Louisbourg, traditional craft in residence in Eskasoni, a playwright in residence at the Savoy Theatre, a songwriter in residence with CBMIC, a chef in residence with NSCC, etc. In addition, artist in residence programs should provide important learning opportunities for children and youth in schools.

45 – <http://www.lunenburgarts.org/news/our-first-artists-in-residence/>

46 – <http://fogoislandarts.ca>

47 – <http://www.paducahmainstreet.org/artist-relocation-program.htm>

48 – <http://capebretoncraft.com/learn/artist-in-residence/>

Connect Artists in Residence to the community

As part of the Artists in Residence program, the artists should reach into communities throughout the CBRM through the creative hubs or other partners. As with the Cape Breton Centre for Craft and Design program, the artists will deliver workshops, classes, public lectures, and exhibitions to the community. This initiative will share their knowledge and their art, and provide inspiration to aspiring artists. They should also be invited to contribute an artistic piece that will be left in the CBRM as public art.

Connect Artists in Residence to emerging talents

The Artists in Residence will have a mandate to work in collaboration with local emerging artists on new projects. This will provide a knowledge transfer to the emerging artist, while also building their professional portfolio.

Incorporate an Artist Relocation program into development plans

Using Paducah, Kentucky as a model, an Artist Relocation program will be incorporated into CBRM's ongoing development plans, such as

the current Sydney Waterfront District Plan being conducted by Ekistics. Through working with building owners and exploring innovative funding models, an attractive relocation package may be developed for artists that is much more affordable than larger urban centres. Buildings currently sitting empty in the downtown core should be transformed into artist studios and apartments, thus adding to the vibrancy and character of the area. Similar approaches should be applied for other downtown areas within the CBRM.

Establish satellite locations of creative organizations in the CBRM

There is an opportunity to establish satellite locations of creative organizations in the CBRM. For example, the Art Gallery of Nova Scotia has explored the idea of a satellite location in Cape Breton and currently has a satellite location in Yarmouth. A satellite in the CBRM should become a viable option for the municipality's overall strategic plan. This is just one example, but establishing such locations will provide a stronger creative base upon which to attract artists, while also providing new opportunities for local artists.



Talo (Glace Bay)

Opening in early 2015, this brave and contemporary wine bar merges culinary with other artistic disciplines. Owner Angela Houston moved back home to Glace Bay from Halifax and has formed creative partnerships with local businesses such as Savoy Theatre, brings live local music to the venue and offers interesting events such as kids art camps and wine pairings.

Vision Statement 4

CBRM makes a significant investment in the creative economy through the designation and leveraging of existing funds.

Supporting Objective 4A:

Resources are dedicated within the CBRM to mobilizing the plan.

It is important that CBRM dedicate resources to mobilize the plan, but, as mentioned in the guiding principles, much of this can be accomplished through the re-allocation or re-purposing of existing resources.

New Creative Economy Coordinator position

One of the common statements made throughout the consultation process was the urgent need for the CBRM to have a person dedicated to the creative economy within its organizational structure. In the past, cultural roles had traditionally been relegated to the Recreation Department, although it has been acknowledged that this is not an ideal fit. A new Creative Economy Coordinator position should be created within the Economic Development unit and given a mandate to be a catalyst both within the CBRM government and within the community to mobilize this plan. Similar to the new Downtown Re-generation Coordinator, the Creative Economy Coordinator position should be cost-shared with other levels of government.

New Creative Economy Fund

Currently, creative organizations apply along with many other organizations of varying types to the Sustainability Fund. In 2016/17, approximately 24% of this fund went to arts, culture or heritage organizations and events. To ensure a consistent investment in the creative sector, it is recommended that, at minimum, the current percentage of arts, culture and heritage-related Sustainability Fund monies be allocated to a new fund specifically for the creative economy, and managed through the CBRM's Economic Development unit. A new set of criteria should be developed for accessing the fund, including how the funds will be used to align with the strategic direction and recommendations of this plan. Representatives of the new Creative Economy Advisory Committee (CEAC) or a sub-committee formed by the CEAC (see Supporting Objective 5B) should be engaged to provide input and direction regarding applications and decision-making.

Supporting Objective 4B:

Local art, whether visual or performing arts, becomes a key component of all CBRM development plans and activities.

Incorporating local art, visual arts or performing arts, into development plans, events, activities, and public spaces will bring the creative character of the community into the respective developments. This adds a distinct sense of place to differentiate the CBRM from other municipalities.

Ongoing investment in public art

According to the Creative City Network of Canada, public art “encourages engagement with the city, enhances our relationships to the spaces we share, develops the special identity and character of neighbourhoods, tells the story of people, places or events, and offers engaging alternatives for the commemoration of individuals, groups or events.”⁴⁹ While some communities commission works from globally renowned artists, other communities engage their own artists to create works for public spaces. CBRM should make an ongoing investment in public art, created by local artists, by including it in new development projects, such as in downtowns, waterfronts, parks, municipal and Band Council buildings.

Ongoing investment in performing arts programming

Performing arts should be programmed in downtowns, waterfronts and parks to create a vibrancy that will complement existing beautification investments. CBRM has a number of plazas and gathering spaces that should be utilized more with regular programming. Collaborations with performing arts organizations will allow emerging talents to be showcased such as dancers, musicians or theatre troupes. Funding should be sought from various sources to cover costs.

Libraries as cultural centres

In the Toronto Public Library system, culture is incorporated into their regular programming with such events as Art Club, Music & Movement for Kids, Creative Sparks: Writing Workshops, etc. These libraries have become community cultural centres as a result. The proposed new Sydney library should be designed to facilitate cultural programming and efforts should be made to enhance existing libraries to deliver more cultural programming.

49 – [https://www.creativecity.ca/database/files/library/Public_Art_Toolkit\(2\).pdf](https://www.creativecity.ca/database/files/library/Public_Art_Toolkit(2).pdf)

Local art in CBRM public spaces

As a visual demonstration of its commitment to the creative economy, the CBRM should implement a program to display local works of art in public spaces within CBRM public spaces, such as Council Chambers, lobbies, boardrooms, etc.

“Buy Local Culture” as gifts

Often the Mayor, Council members and senior staff will be providing gifts to visiting dignitaries or retiring staff members. By purchasing local works of art such as paintings, sculpture, traditional Mi’kmaw baskets, or fused glass to serve as the gifts, the CBRM will exhibit a culture of appreciation for the creative sector.

Local art in businesses and retailers

CBRM may collaborate with local organizations like the North Sydney BIDA or #BayItForward to develop programs to exhibit local art in shop windows. It can also work with these organizations and the creative sector to develop creative displays in vacant downtown storefronts or empty lots to add to the beautification of the downtown areas.

**Breton Brewing Co. (Sydney River)**

Started by Andrew Morrow and Bryan MacDonald, Breton Brewing Co. is the CBRM’s first craft brewery and their product is available in pubs, restaurants, beer stores, and NLSC locations throughout Nova Scotia. These passionate craft brewers produce natural, unfiltered and preservative-free ales and lagers with such colourful names as Sons of Hector Brown Ale and Black Angus IPA. In addition to crafting beer, they host weekly “Music on Tap” live music and “Brushes and Brews” paint nights.



Vision Statement 5

CBRM has a policy framework that supports the growth of the creative sector.

Supporting Objective 5A:

A municipal tax policy is adopted that provides competitive advantages for the creative sector.

A vibrant creative sector can have a multiplier effect on a community resulting in increased property values, increased tourism visitation and length of stay, and increased quality of life, to name just a few positive impacts. Therefore, providing a customized tax policy that supports the creative sector will be an investment in the growth of the municipality.

New creative sector tax policy

The CBRM currently has the power to enact the Artists Municipal Tax Exemption Act⁵⁰, which allows municipalities through a resolution of council to have this act apply to their municipality. The development of a new CBRM

Charter with the Province will also give the CBRM more flexibility in implementing tax rates and the opportunity to develop a creative sector tax policy. Following existing successful models, CBRM staff should draft a creative sector tax policy and present it to Council.

Promote the creative sector tax policy and other advantages

Once adopted, the new creative sector tax policy should be promoted to artists, along with other initiatives and advantages, such as Artist in Residence and Artists Relocation programs. These advantages will attract artists to move to Cape Breton and add to our creative sector.

50 – <http://nslegislature.ca/legc/statutes/artists.htm>

Supporting Objective 5B:**Build and nurture a pro-creative economy culture within the CBRM government.**

It's not enough to approve a Creative Economy Growth Plan and then allow it to be implemented in a silo. The entire CBRM government must develop a culture where the creative economy is always top of mind and incorporated into plans and activities.

Council resolution on the creative economy

The Council should set the tone for this objective by adopting a resolution that the CBRM will become more proactive in developing the creative economy of the municipality. Through policy and attitude changes, it will recognize that arts and culture funding brings economic benefits to the municipality.

Mayor's Award for Business and the Arts

The Mayor should establish an annual award to acknowledge an artist, business or creative sector organization for their work to advance the creative economy of the CBRM.

Integration of culture into municipal plans and synergize with other CBRM strategies

Following the lead of creative cities like Vancouver, the CBRM should integrate culture into plans, budgets, and policies across all departments. This could mean that the Planning Department establishes a special classification for the creative sector in zoning, permitting or licensing. It could mean that the Recreation Department adds a learn to step dance or Mi'kmaw jingle dance (led by community cultural leader) program alongside its learn to skateboard program. It could mean that the Engineering and Public Works Department consults with the creative sector on new wayfinding and street signs in downtown areas. In addition, CBRM communities are currently undertaking a number of planning initiatives including the Downtown Sydney Revitalization Plan, the National Trust Revitalization Project, the Glace Bay, Dominion and Reserve Revitalization Strategy and the Synergy Louisbourg Project. It is vital that the plans dovetail, ensuring synergies and partnerships to maximize the success of each project.

**Black Spoon Market (North Sydney)**

When the convent in North Sydney went up for sale, the owners of the Black Spoon restaurant saw an opportunity to establish a creative hub – the Black Spoon Market. Today the Market houses the Black Spoon Espresso Bar serving a range of coffees and baked goods while offering workshops in creative activities, such as Paint Night and a “Kids Cooking Camp”. Other establishments in the market include Trinity Florals owned by a fourth generation florist who sells her arrangements and offers workshops in floral design, and Joken, a small shop selling locally-made natural skin care products and soaps.

Creative programming in CBRM-led events

The CBRM has made great strides in developing or re-energizing its events such as New Year's Eve, Makin' Waves or A Taste of Winter. The municipality has an opportunity to collaborate with the creative sector to continue to innovate and enhance these and other events. Creative sector organizations can bring new ideas, resources, and artist suggestions to the events programming. The creative sector can also be a link to creative youth and emerging talents in the community who should be showcased in CBRM events.

Review and streamline regulations

During consultations, stakeholders indicated that it was difficult to navigate through regulations and permits that are necessary to follow when planning culture activities. "Process is inefficient", "takes months for CBRM to initiate", and "volunteers need to chase staff as no one person is responsible to work with creative sector" are just a few of the comments. Following the example in the Moncton Cultural Plan, the CBRM should review and "streamline its regulations to allow cultural programming to occur more effectively and efficiently."⁵¹

Acquire and manage cultural infrastructure

CBRM has played a role in increasing cultural infrastructure for the community in the past. For example, the municipality has secured funding for sound equipment that has been purchased and may be utilized by festivals and events throughout the municipality. In collaboration with the creative sector, other key pieces of cultural infrastructure, such as a video wall or high-end projection equipment, should be identified and the CBRM should play a role in acquiring and managing the infrastructure for the benefit of the entire sector.



Festival goes on Prince Street during Lumière 2015
(Photo Credit: Corey Katz)

Formalized Creative Economy

Advisory Committee

What is currently the Roundtable on Arts and Culture, which was established by the Mayor, will be transitioned into a formalized Creative Economy Advisory Committee. The Committee will meet regularly to provide experience and guidance to the CBRM Economic Development unit and Creative Economy Coordinator regarding the implementation of the plan. It (or a sub-committee of the CEAC) will also provide assistance in the evaluation of proposals to the Creative Economy Fund. It is recommended that the composition of the Committee be inclusive of First Nations communities and include youth representatives.



Island Crystal



Highland Arts Theatre (Downtown Sydney)

In 2014 a beloved historic building was transformed into downtown Sydney's premiere performance venue for music, dance, and theatre. Wesley Colford, Artistic Director, recognized in 2016 with Excellence in Business Awards and Young Entrepreneur of the Year Award, has developed a significant audience following for his sell out productions. The Highland Arts Theatre, known as The HAT, is an example of a significant Game Changer within the creative sector.



Action Plan



Action Plan

The Action Plan assigns timeframes of short-term (within the next year), medium-term (within years 2 and 3), long-term (within years 4 and 5) or ongoing. The lead role will be identified as well as suggested partners. In the Lead Role and Suggested Partners area, there are a number of abbreviations and acronyms used, which are presented in full below:

ACOA – Atlantic Canada Opportunities Agency

AGNS – Art Gallery of Nova Scotia

BCB – Business Cape Breton

CBCACI – Cape Breton Centre for Arts, Culture and Innovation

CBCCD – Cape Breton Centre for Craft and Design

CBMIC – Cape Breton Music Industry Co-operative

CBU – Cape Breton University

CBVRSB – Cape Breton-Victoria Regional School Board

CCH – Nova Scotia Department of Communities, Culture and Heritage

CCNC – Creative City Network of Canada

CEAC – Creative Economy Advisory Committee

CEC – CBRM Creative Economy Coordinator

CSEA – Centre scolaire Étoile de l'Acadie

C200 – Centre 200

Comm – CBRM Communications Staff

Council – CBRM Council

Cultural Orgs – Cultural organizations within the CBRM

Downtown Orgs – Downtown development organizations in the CBRM, such as the Sydney Waterfront District, North Sydney BIDA, Bay It Forward, etc.

ED – CBRM Economic Development

EPW – CBRM Engineering and Public Works Department

EFN – Eskasoni First Nation

ESB – Eskasoni School Board

IS – Island Sandbox

IT – CBRM IT Staff

Mayor – CBRM Mayor and/or the Mayor's Office Staff

MFN – Membertou First Nation

MS – Membertou School

New Dawn – New Dawn Centre for Arts, Culture and Social Innovation

NSCC – Nova Scotia Community College, Marconi Campus

NTC – National Trust of Canada

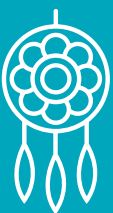
Planning – CBRM Planning Department

Rec – CBRM Recreation Department

UYC – Undercurrent Youth Centres

WPHYC – Whitney Pier Youth Centre

WGO – What's Goin' On



Eskasoni Cultural Journeys (Goat Island, Eskasoni)

The journey invites visitors to share in an authentic and rich experience, while helping to preserve the Mi'kmaw culture. The Elders lend dignity, authenticity, credibility and life experience that only age can bring. The visitor is touched by the gifts of knowledge, wisdom and humour imparted by each interpreter in his/her own right. As one of the first market-ready Mi'kmaw experiences in the Atlantic region, it leaves a lasting emotional impact on all who visit.



Vision Statement 1

CBRM understands and embraces the value of a strong creative economy for community building and economic growth.

Supporting Objective 1A:

The Creative Economy Growth Plan is embraced throughout the municipality, in every district and every community.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|--------------------------------------|------------|-----------|--------------------|
| Community engagement sessions | Short-term | ED | Council |
| Cultural asset mapping | Short-term | ED | ACOA, CCH, CCNC |
| Communication with community members | Ongoing | CEC | CEAC |

Supporting Objective 1B:

CBRM leadership, staff and residents are educated on and aware of the economic benefits of a thriving creative sector.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|------------|-----------|-----------------------------|
| Presentation to Council | Short-term | ED | CEAC |
| Creative success stories | Ongoing | CEC | CEAC |
| Media interviews | Ongoing | CEC | CEAC, Comm |
| Creative City Network of Canada | Short-term | ED | Council, Staff, CEAC |
| Growing the Creative Economy Conference | Ongoing | ED, CEC | Council, Staff, CEAC, CBCCD |

Supporting Objective 1C:

Ensure effective communication of creative events to all residents and, when appropriate, visitors.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|--------------------------------|-------------|-----------|--------------------|
| Online calendar of events | Medium-term | CEC | C200, WGO |
| Events communications strategy | Medium-term | CEC | Comm, C200 |
| Single ticketing system | Medium-term | CEC | C200, CEAC |



Vision Statement 2

CBRM plays a strong role in exposing our children and youth to arts, culture and heritage, and providing pathways to their creative development.

Supporting Objective 2A:

Through collaborations and partnerships, all children and youth in the CBRM are introduced to the arts and provided with opportunities to participate in the creative sector.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|--|-------------|-----------|--|
| School grants for extracurricular activities | Short-term | CEC | CBVRSB, ESB, MS, CSEA Cultural Orgs |
| Advanced Visual Arts, Advanced Music and Arts Entrepreneurship 12 in all CBRM high schools | Short-term | CEC | CBVRSB, ESB, CSEA, |
| Utilization of school facilities for programming | Medium-term | CEC | CBVRSB, ESB, MS, CSEA |
| Cultural programming in youth centres | Medium-term | CEC | CBCCD, CBMIC, MFN, EFN, WPYC, UYC |

Supporting Objective 2B:

Provide a pathway for youth to develop their creative talents, in pursuit of a career in the creative sector.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|-------------|---------------|--------------------------|
| Mentorship programs | Medium-term | CEAC | Cultural Orgs |
| Skills development programs | Medium-term | CEAC | Cultural Orgs |
| Showcase and celebrate the creativity of youth | Medium-term | CEC | Rec, Cultural Orgs |
| Creative 'hack-a-thons' | Medium-term | CEAC | CBU, NSCC, Cultural Orgs |
| Master class talks and annual career fair for creative industries | Medium-term | CEAC | Cultural Orgs |
| CBRM Youth Council | Short-term | Youth Council | Council, CEC |



Vision Statement 3

CBRM fosters a culture of collaboration within its creative sector.

Supporting Objective 3A:

A network of creative hubs is established in key locations throughout the municipality.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|-------------|-----------|--------------------|
| Creative hub toolkit | Short-term | CEC | CBCACI, CCH |
| Creative hub champions | Short-term | CBCACI | CEC, CEAC |
| A network of creative and innovation hubs | Medium-term | CBCACI | CEC, CCH, IS |

Supporting Objective 3B:

Artist in Residence and Artist Relocation programs are established within the CBRM in a variety of creative disciplines.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|-------------|-----------|------------------------------|
| Implement Artists in Residence program | Medium-term | CEC | CBCACI, CCH |
| Connect Artists in Residence to the community | Medium-term | CEC | CBCCD, CBCACI, Creative Hubs |
| Connect Artists in Residence to emerging talents | Medium-term | CEC | CBCCD, Cultural Orgs |
| Incorporate an Artist Relocation program into development plans | Long-term | ED | CCH, ACOA |
| Establish satellite locations of creative organizations in the CBRM | Long-term | ED | AGNS |



Vision Statement 4

CBRM makes a significant investment in the creative economy through the designation and leveraging of existing funds.

Supporting Objective 4A:

Resources are dedicated within the CBRM to mobilizing the plan.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|------------|-----------|--------------------|
| New Creative Economy Coordinator position | Short-term | ED | ACOA |
| New Creative Economy Fund | Short-term | ED | Council |

Supporting Objective 4B:

Local art, whether visual or performing arts, becomes a key component of all CBRM development plans and activities.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|-------------|-----------|---|
| Ongoing investment in public art | Ongoing | EPW | Planning, NTC, CEC, Cultural Orgs, EFN, MFN |
| Ongoing investment in performing arts programming | Ongoing | Rec | CCH, Cultural Orgs |
| Libraries as cultural centres | Medium-term | Libraries | Cultural Orgs |
| Local art in CBRM public spaces | Medium-term | CEC | Cultural Orgs |
| “Buy Local Culture” as gifts | Ongoing | Mayor | Council |
| Local art in businesses and retailers | Medium-term | CEC | Downtown Orgs, NTC |



Vision Statement 5

CBRM has a policy framework that supports the growth of the creative sector.

Supporting Objective 5A:

A municipal tax policy is adopted that provides competitive advantages for the creative sector.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|---|-------------|-----------|--------------------|
| New creative sector tax policy | Medium-term | Finance | Council, ED |
| Promote the creative sector tax policy and other advantages | Long-term | BCB | ED |

Supporting Objective 5B:

Build and nurture a pro-creative economy culture within the CBRM government.

| INITIATIVE | TIMEFRAME | LEAD ROLE | SUGGESTED PARTNERS |
|--|-------------|-----------------|--------------------|
| Council resolution on the creative economy | Short-term | Mayor & Council | ED |
| Mayor's Award for Business and the Arts | Short-term | Mayor | CEAC |
| Integration of culture into municipal plans | Ongoing | CEC | All CBRM Depts. |
| Creative programming in CBRM-led events | Ongoing | Rec | CEC, Cultural Orgs |
| Review and streamline regulations | Medium-term | Planning | ED |
| Acquire and manage cultural infrastructure | Long-term | CEC | ACOA, CCH |
| Formalized Creative Economy Advisory Committee | Short-term | Mayor & Council | ED |

Evaluation & Measurement

CREATIVE ECONOMY GROWTH PLAN



Evaluation & Measurement

While there is ample anecdotal evidence illustrating the benefits of creative economy strategies, measuring impact and growth may be somewhat challenging. Regardless of how a municipality or region may define the success of creative strategies, the collection of at least some data is critical. Therefore the inclusion of metrics is instrumental for CBRM to move forward with the implementation of this strategy.

It is important to note that the CBRM is at the beginning stages of developing its creative economy as a dedicated sector, and so there is no real “baseline” for an evaluation plan. However, there are clear and defined measurements that can be initiated and refined over time as the strategy gains momentum.

We are proposing that the Creative Economy Coordinator measure a number of aspects related to creative industry – ranging from attendance levels and new programs to

leveraged monies and number of new creative businesses. Several benchmarks may be measured through the asset mapping that has been proposed as an urgent and short-term action. Others will need to be measured through collaboration and partnerships between the CBRM and industry (i.e. surveys in partnership with Destination Cape Breton, Membertou and Eskasoni), internal CBRM monitoring (relating to tax incentives, new construction, etc.) and community-based observation (art installations, creative hubs, media monitoring).

With benchmarks established, the development of a CBRM Creative Index could combine a number of the proposed metrics to construct an overall creative index score. An annual survey directed to creative economy stakeholders would then measure the Creative Index, indicating progressive changes or decline, indicating the health of the creative economy within the CBRM.



Eugene Ramsay (Sydney Mines)

This Master craftsman has made finely crafted furniture, restored vintage wood period pieces and made everything from simple mantle clocks to majestic grandfather clocks. But he is most passionate about the Johnny Miles memorial trophy. Crafted from black walnut from Boston, cherry wood from North Sydney, oak from Annapolis Valley and maple from Sydney Mines, Ramsay states “It’s about everything Johnny Miles stands for - endurance, dedication, focus and hope.”

Proposed metrics for the CBRM plan include:

Total amount of funds leveraged by the CBRM Creative Economy Department

The number of creative economy workers within the CBRM as a percentage of the total CBRM work force

The total number of creative businesses within the CBRM

Number and variety of creative partnerships achieved

Capital data including new construction and building renovations related to creative industry

Number and variety of arts-education activities

Total number of creative residency programs within the CBRM

Number of creative hubs within the CBRM

Engagement and partnerships with First Nations artisans / cultural organizations

Number of artists (producers) working within the CBRM

Number of businesses and individuals taking advantage of tax incentives

Number of creative events, workshops and programs for youth and attendance levels

Non-profit creative organizational data (number of program participants, innovation, revenue

Number of creative events and festivals held within the CBRM

CBRM-funded creative events: number and attendance levels

Inclusion of all cultures within CBRM-funded creative events

The number of visitors to CBRM who participate in arts and culture-related activities as a percentage of all visitors

Media narrative of CBRM creative accomplishments

Incidence of public art installations

Incidence of local art appearing in government offices

Number of locally produced gifts for visiting dignitaries, etc.



Stephen Muise (New Waterford)

Stephen Muise is a multi-faceted musical talent from New Waterford. For the past 15 years, he has been a music educator with the Cape Breton Victoria Regional School Board (CBVRSB) where he has led numerous student bands and vocal groups. As a professional musician, Stephen has performed with Rita MacNeil, The Rankin Family, Bruce Guthro and Matt Minglewood, as well as playing regularly with popular local bands High Society and The Privateers. If that wasn't enough, he also serves as Assistant Conductor and Technical Director with The Men of the Deeps.

Appendix



Discussion Guides

Creative Economy Stakeholder Interviews Jan 2017

ARTISTS / PRODUCERS

1. What does the term creative economy mean to you?
2. We are interested in getting a sense of how easy or difficult it is to make a living in the arts and creative industries in CBRM. To what extent are you able to make a living through your creative endeavours?
3. Do you have to do other work to augment your arts-income?
4. Do you work with others within the arts and culture sector on collaborative projects or do you mostly work on your own? Explore the strengths and challenges of previous answer.
5. In relation to creative industry, what do you feel is working well currently within the CBRM?
6. What would make it more possible for you to keep growing your business?
7. What are your ideas for better supporting and enabling artists, the creative industries, and the creative sector?
8. How can the creative industries or sector within the CBRM be better supported?
9. What can we do to encourage youth to consume and participate in the creative economy?
10. Which of the following do you feel need improvement?
 - Recognition of economic impact of cultural industries in CBRM
 - More engagement of municipal leaders to ensure that they understand the importance of arts and culture to their constituents, to our quality of life, and to our economy
 - Structural and policy changes within the CBRM so that the municipality better and more consistently supports artists and cultural organizations
 - More local festivals and events (or better local festivals and events) that celebrate, promote or curate local artists and producers (art-in-the-park, film showings/festivals)
 - Celebration of arts and culture, creative initiatives and leaders

Please share your ideas as to how this improvement might happen?

Discussion Guides

Creative Economy Stakeholder Interviews Jan 2017

CULTURAL BUSINESSES/ENTREPRENEURS

1. Which of the following helped you most in getting your business started?
 - Establishing networks, relationships, friendships and connections with other creative people
 - Courses / workshops in your craft at the secondary and post-secondary level
 - Courses / workshops in your craft outside of formal education institutes (i.e. community centre, arts and craft centre, art gallery, workshop, visiting artist class, etc.)
 - Basic business courses (creating business plans, basic accounting, marketing and communication, software)
 - Opportunities to get your product to market (website development, trade shows, regional/national/international learning opportunities)
 - Mentoring/internship opportunities
 - Grants
 - Other
2. For each of the things that did help you get started, did you get that help here in the CBRM or was it elsewhere (at a provincial or federal level or in another city/community)?
3. If you began here and travelled elsewhere for some of the above supports, how important was it to you to go away for experiences or education that enriched your art or work?
4. What do you feel is most critical for you now to take your art, craft or business to the next level?
5. What specific blockages or challenges prevent you from being able to actualize - both financially and artistically?



Rita's Tea Room (Big Pond)

In response to Rita MacNeil's invitation to audiences to drop by for tea at her home in Big Pond, Rita's Tea Room opened in 1994 welcoming local residents and tens of thousands of visitors from around the globe. A Cape Breton "must see" cultural destination, visitors enjoy a homemade culinary experience with a backdrop of Rita's career retrospective and memorabilia display as well as Songs on Sunday, a dinner and music happening each July and August.

Discussion Guides

Creative Economy Stakeholder Interviews Jan 2017

ORGANIZATIONS / SUPPORTERS

1. What does the term creative economy mean to you?
2. In relation to creative industries in CBRM, what do you feel is working well currently?
3. What areas of current strengths can we build upon?
4. Based on your experience and the things you have observed, how can we move our creative industries and arts and culture sector forward?
5. What can we do to encourage youth to consume and participate in the creative economy?
6. How can our creative industries be supported to respond to digital challenges and opportunities?
7. What opportunities do you see for the creative industries that this growth plan should present?
8. How can artists and creative industries within the CBRM be better supported?

Explore these:

- Municipal policy
 - Municipal funding programs
 - A specific department/staff person accountable for arts and culture in CBRM
 - Local festivals, events, artistic presentations, showings, etc
 - Awareness of the importance/impact of arts and culture by CBRM politicians and staff
 - Other
 - Celebration of arts and culture, creative initiatives and leaders
9. Which of the following do you feel need improvement?
 - Recognition of economic impact of cultural industries in CBRM
 - More engagement of municipal leaders so they understand the importance of arts and culture to their constituents, to our quality of life, and to our economy
 - Structural and policy changes within the CBRM so that the municipality better and more consistently supports artists and cultural organizations
 - More local festivals and events (or better local festivals and events) that celebrate, promote or curate local artists and producers (art-in-the-park, film showings/festivals)
 - Celebration of arts and culture, creative initiatives and leaders

Please share your ideas as to how this improvement might happen?

