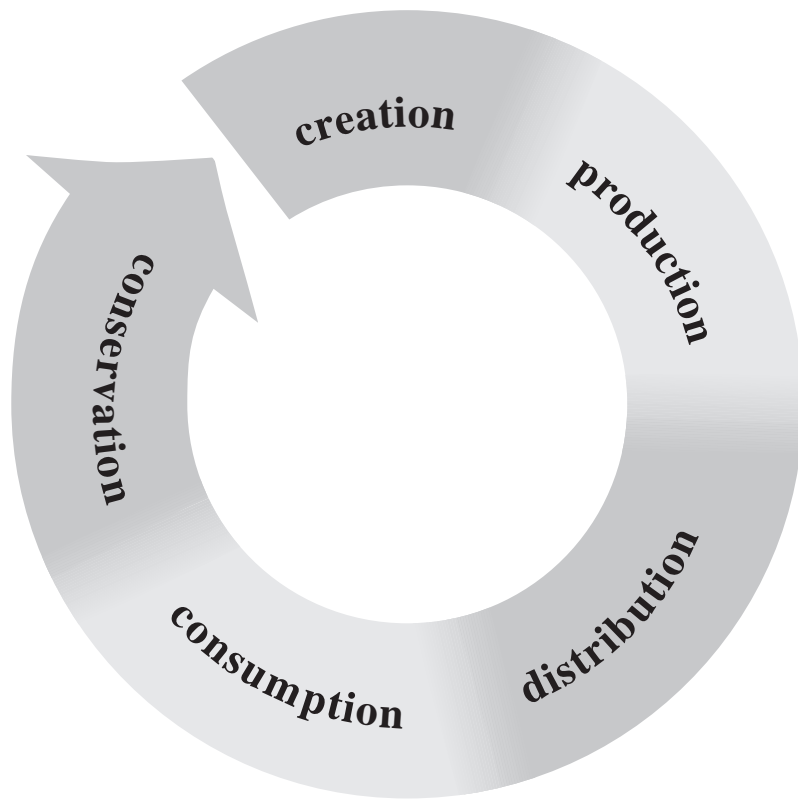


# The Nova Scotia Culture Sector Strategy

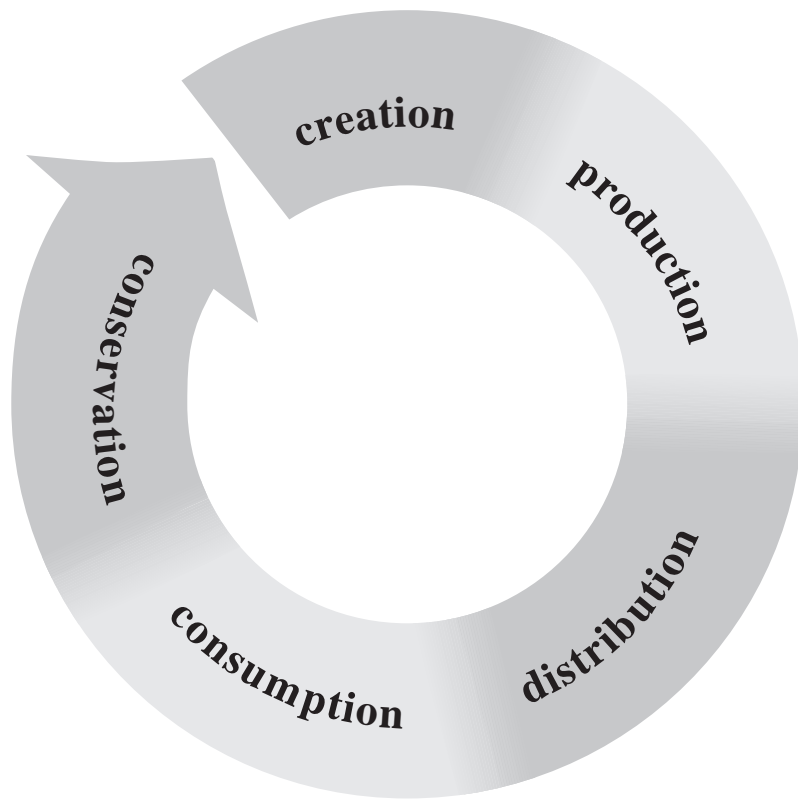
## **Culture in the New Millennium** Planning Our Future



30 September 1999

# The Nova Scotia Culture Sector Strategy

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**Nova Scotia Culture Sector Strategy**

For current information, please visit the following web-site:  
<http://culturestrategy.ednet.ns.ca>

This document may be photocopied for information purposes.

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Funding for this project has been provided by the Canada/Nova Scotia COOPERATION Agreement on Economic Diversification and by the project partners on the Sector Strategy Management Committee (Nova Scotia Arts Council, Nova Scotia Coalition on Arts and Culture, Nova Scotia Cultural Network, Nova Scotia Department of Economic Development and Tourism, Nova Scotia Department of Education and Culture – Cultural Affairs Division, and Department of Canadian Heritage).

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The project also acknowledges the Nova Scotia Cultural Network's Cultural Internship Pilot Program and the support of Human Resources Development Canada.

Project Consultants: Fourth Wave Strategic Management Associates, Dartmouth, N.S. The consulting team included: Rebecca Colwell, Partner; Marlene Sampson, Senior Consultant; Marie Palmer, Project Associate; and Liz Addison, Project Associate. <http://www.fourthwave.ca>, Tel 902-435-9799

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### MANAGEMENT COMMITTEE FOREWORD

The Nova Scotia Culture Sector Strategy is a unique document, possibly the first such undertaking in Canada. The object was a strategy that would maintain and accelerate the growth of the culture sector in Nova Scotia, which already accounts for one in twenty jobs in the province. Our definition of the sector was one of the broadest we've encountered. It included the arts, crafts, cultural industries, design, heritage and libraries. The project was innovative; our approach was to be inclusive. We welcomed individual creators, the public sector, not-for-profits, cultural businesses and industries. The Management Committee itself was diverse and worked collegially; no one agency or organization was the leader.

Throughout the 18 months, we worked to be inclusive and learn from our differences. Our stance was intentionally non-judgmental; we wanted a consensus-building process that was not expert driven. There were many ways for people to provide comments and for us to listen, including a sector advisory committee, discussion groups around the province, and an interactive web-site.

Early on, we discovered that the lack of a common vocabulary was a barrier to understanding. At times it became hard to even define the sector, or to speak about the needs of people in one part of the sector without alarming others. The document that follows reflects our best attempt to resolve this challenge. We ask that you read it remembering that it is written for a wide audience, everyone from artists to bankers.

The cultural conference, which preceded this document, gave people the opportunity to meet those working in other parts of the sector, sometimes for the first time. To be there with 250 culture sector colleagues, discovering and struggling with common problems was both energizing and difficult. Many ideas were presented, both heartfelt and the product of much thought. Out of this came a number of shared priorities for coordinated action that led to strategic goals. Although the purpose of our discussions was culture with an economic focus, it became obvious early on that there were also other urgent cultural issues people wanted to talk about, such as the preservation of traditional languages.

At the conference, we witnessed the start of new partnerships, people meeting for the first time and seeing the possibilities in other disciplines. We also showed that we think of ourselves an interconnected sector, economically important and a vital part of the life of Nova Scotians.

We are grateful to members of the Advisory Committee for providing constant reality checks, to project consultants Fourth Wave Strategic Management Associates, to project coordinator Keith McPhail, to the funders, and to all who contributed ideas and criticisms.

The task was complicated and daunting. So much remains to be done. But we have been excited and inspired by the people who make up the culture sector in Nova Scotia, and by the possibilities of what can happen when we work together.

Debra Burleson	Nova Scotia Museum of Natural History
Russell Kelley	Nova Scotia Arts Council
Tony Lamport	Nova Scotia Department of Economic Development and Tourism
Mary Sparling	Nova Scotia Coalition on Arts and Culture
Andrew Terris	Nova Scotia Cultural Network
Gabrielle Verri	Department of Canadian Heritage
Peggy Walt	N.S. Department of Education and Culture, Cultural Affairs Division

### EXECUTIVE SUMMARY

**This strategy highlights priorities for coordinated action that will enable the Nova Scotia culture sector to grow and develop for years to come.**

This strategy is the result of the energy and effort of a host of individuals and groups from across the province of Nova Scotia. The Management Committee oversaw the project while the Advisory Committee ensured that the project was driven by the sector itself. The two committees plus Fourth Wave Associates formed the Strategy Team, which led the strategy development process.

The strategy reflects a growing appreciation of the culture sector's interdependence and a belief that collaboration is crucial for continued success. The strategy process has established priorities for coordinated and collaborative action over the next several years.

This document presents a shared vision for the future. It describes what the vision means to those playing various roles in the sector, and it lists four leadership commitments that indicate how strategic actions should be carried out. The six main goals and their detailed objectives describe the results we wish to achieve.

The six goals are:

- 1. Creative Capacity: An environment that supports the development of creative ideas, work and products**
- 2. Increased Sales: Increased sales of Nova Scotia cultural products, both domestically and abroad**
- 3. Strong Workforce, Organizations and Institutions: A productive, well-paid and competitive workforce and strong cultural organizations and institutions to support development and growth**
- 4. Educated Public: A public that is aware, well-informed and well-educated regarding the culture sector, cultural expression, and the contribution of both to our quality of life in Nova Scotia**
- 5. Investment: Increased investment in the culture sector to fuel viability and growth**
- 6. Community Development: An ability to create and respond to cultural opportunities in all communities**

Recommendations for coordinating and monitoring the future development of the strategy are provided in the Action Plan for Strategy Implementation.

### **INTRODUCTION**

The Culture Sector Strategy is a shared vision and plan for cultural development in Nova Scotia. From the outset, our approach took a broad view of cultural development while focusing on those elements that are specifically economic.

The strategy includes goals, objectives, initiatives and actions that will facilitate growth of the sector for years to come. This strategy identifies both traditional economic development initiatives, such as implementing a tax credit for investment in cultural activities, and community development measures, such as eliminating barriers that isolate communities. Together they will enhance our sector's ability to grow.

For purposes of this strategy, the culture sector includes the arts, crafts, cultural industries, design, and heritage. The sector comprises a broad range of organizations and institutions (public, private, and not-for-profit) as well as individual artists, creators, entrepreneurs, etc. It is clear that both commercial enterprises and not-for-profit organizations play an essential role in the economic development of the sector.

#### **Guiding the strategy**

Creation of the Nova Scotia Culture Sector Strategy commenced in July 1997 with the formation of the seven-member Management Committee. The original Management Committee members were: Debra Burleson, Nova Scotia Department of Education and Culture, Nova Scotia Museum of Natural History; Russell Kelley, Nova Scotia Arts Council; Donna McCready, Nova Scotia Department of Economic Development and Tourism; Mary Sparling, Nova Scotia Coalition on Arts and Culture; Andrew Terris, Nova Scotia Cultural Network; Megan Williams, Department of Canadian Heritage; and Peggy Walt, Nova Scotia Department of Education and Culture, Cultural Affairs. Over the course of the project, Donna McCready was replaced by Tony Lamport; Megan Williams was replaced by Ann Ladouceur-Séguin and then Gabrielle Verri.

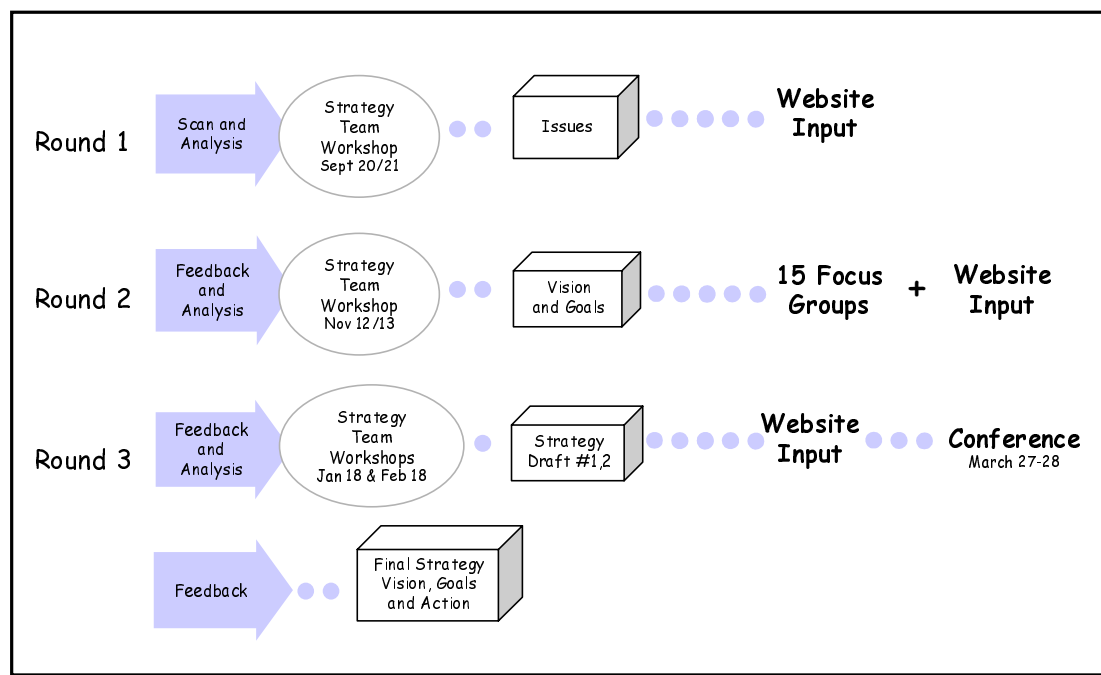
The project was formally launched in February 1998 when the Management Committee's application for funding under Canada/Nova Scotia COOPERATION Agreement on Economic Diversification was approved. Keith McPhail was hired to act as Project Coordinator and to provide essential secretariat support for the strategy process. The strategy development process then expanded outward in ripples, involving more and more members of the culture sector.

A broadly representative 21-member Advisory Committee was appointed in May 1998 to ensure that the strategy was in line with current sector thinking. Members were selected on the basis of their vision, commitment and broad knowledge of the culture sector in Nova Scotia. Committee members were: Dean Brinton, Barry Cowling, Pam Edmonds, Joella Foulds, Susan Hanrahan, Christopher Heide, Michelle Inglis, Karen Jans, Robin Johnston, Sheri Jones, Pamela Kinsman, Barbara LeBlanc, James Lorimer, Dawn MacNutt, Cathy Martin, Fred Mattocks, Diane Moore, Marion Pape, Ivor Rothwell, Gary Selig, and Susan Wood. Members of the Advisory Committee served as individuals and not as representatives of the organizations or institutions with which they were affiliated.

Together, the Management and Advisory Committees became the Strategy Team, which oversaw the building of the strategy.

### Building the strategy

Shortly after the creation of the Advisory Committee, Fourth Wave Strategic Management Associates were hired to design and facilitate a process that would engage the culture community in the development of the draft strategy. The blueprint for the process is illustrated below.



An Issues Discussion Guide was circulated in October 1998 for broad sector input. Responses to the Discussion Guide helped the Strategy Team to identify key issues and begin developing the common vision and goals. A list of the criteria used to guide development of appropriate strategies is found in Appendix A.

In November and December 1998, approximately 170 individuals participated in fifteen focus groups around the province. Their input was the basis for actively building consensus on the most important priorities for the strategy.

In January 1999, the Strategy Team carefully studied the input from the focus groups and other sources and created Draft One of the strategy. After gathering more input, the strategy was refined before releasing Draft Two for additional comments in February 1999. A provincial conference, *Culture in the New Millennium: Planning Our Future*, was organized to collectively plan the future of culture in Nova Scotia. Prior to the conference, participants received Draft Three of the strategy as a working document.

In March 1999, nearly 250 conference participants actively worked together to discuss goals, prioritize initiatives, and identify future actions. This provided the Strategy Team with additional input on the strategy and validation of the plan for coordinated action.

Throughout the process, successive drafts were made available on the Internet, and regular media releases kept the public informed of the progress of the strategy project.

The Management Committee completes its mandate with the publication of this document and the formation of a new coordinating group to take the strategy into the implementation phase.

### **A Common Voice**

Building the strategy helped us gain a better understanding of who we are as a sector. With many different cultural interests sitting at the same table for the first time, we learned about the interdependency of the various subsectors and the strength of our collective contribution. Slowly, a sense of the complexity, magnitude, and power of Nova Scotia's culture sector emerged.

A wide array of individuals and groups came together to contribute their time, energy, and talent to the creation of the strategy (see Appendix C). While all were part of the "creative cycle" (see page 8), focus and purpose differed markedly from person to person and group to group. In the arts, for example, the emphasis is on aesthetics, and works are usually one-of-a-kind. The cultural industries focus on the market and often operate on a mass-production basis. Heritage deals with preservation and is likely to concentrate on education and awareness. All of these activities are complementary; indeed, all are vital to the overall health of the sector. However, each is based on a particular set of priorities and assumptions, and this is reflected in the language that is used.

Finding shared meaning is fundamental to the development of an effective strategy. In fact, it was one of our greatest challenges. Sometimes we used different words and failed to recognize the common ground; at other times we used identical words and assigned very different meanings. One recurring example was "cultural product", a perfectly acceptable term in the market-driven cultural industries and anathema to the aesthetic concerns of many artists. However, as the strategy was discussed and debated, meanings began to merge, and we discovered new common ground.

### **What's Next?**

This first-ever strategy for the economic development of Nova Scotia's culture sector results from our efforts to create a common voice and a shared plan. The strategy integrates with existing strategies, identifies broad initiatives leading to broad benefits, and creates a flexible blueprint for future growth.

The success of the strategy depends on involving even more people, organizations, and businesses from the culture sector and beyond. Broader outreach will attract new ideas, resources, and support for our strategic initiatives and projects. If we want to continue to work collectively to build this sector, we will have to create further shared understanding and a common voice. In so doing, we must remember that these will never be fixed or static. Like this strategy, they will always be works in progress, evolving as our ideas, attitudes and challenges change over time.

The strategy provides important markers for sector development. It allows cultural subsectors to see their own objectives in a larger context and to benefit from shared priorities and coordinated action. New organizational and community planning initiatives can use the vision and strategy as a guide to imagining the future and setting compatible goals. The strategy also provides a solid foundation for future collective action as we add new detail and dimension to the evolving framework.

## **NOVA SCOTIA CULTURE SECTOR STRATEGY**

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Overall, this document has five key components:

1. It presents a shared vision for the future.
2. It describes what the vision means for those in the sector.
3. It lists four leadership commitments for carrying out strategic actions.
4. It presents six goals that we wish to achieve in the coming years.
5. It recommends an action plan for strategy implementation.

It is our blueprint for the future.

**This strategy highlights priorities for coordinated action that will enable the Nova Scotia culture sector to grow and develop for years to come.**

**It begins with a shared vision for the future ...**

### A VISION FOR THE FUTURE

**In the Nova Scotia of tomorrow,  
where the value and benefits of culture are more fully understood  
and the actions arising from the *strategy* are accomplished,  
this is our vision:**

Culture is at the heart and soul of Nova Scotian society. It has created a vibrant, passionate, energetic environment that improves the quality of life for all. Creators of culture from all the diverse communities of Nova Scotia are acknowledged and appreciated for their contribution to that quality of life.

Culture in all its forms is embedded in the roots of our communities and draws upon our sense of place and the unique character of Nova Scotia. Nova Scotians enjoy cultural activities, and understand the contribution culture and its creators make to education, the economy, and physical, mental and spiritual health.

The culture sector receives respect and recognition – measured well beyond dollars. Nova Scotians value cultural expression, past, present and future, its presentation and preservation. Everyone is an advocate for culture, actively involved and benefiting from the sector. People are confident about the sector; it is dynamic and uses resources wisely.

Arts education in all its forms is accepted as essential for youth and is a cornerstone for life-long learning. Investment in culture provides benefits for this and future generations, offering exciting, viable career choices for young people and inspiring the participants, volunteers, patrons and audiences of tomorrow.

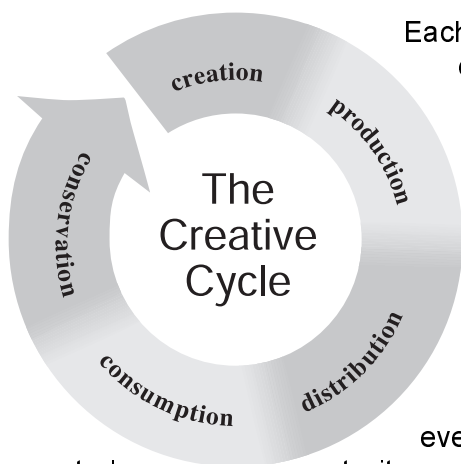
Culture is recognized as a vital sector that continues to lead in the economic revitalization of Nova Scotia. Government is a strong advocate for culture. The appropriate legislation, programs, policies and funding are in place. The sector is skilled at creating strong supportive partnerships.

This is a healthy sector with sustainable growth and diversity in its cultural practice. Creators are free to take risks. The quality and high standard of our creators and products are paramount. There are strong supportive systems in all regions. The sector challenges the status quo, invents dynamic approaches and capitalizes on momentum. It looks for models that work and discards models that do not work. The right people are in the right place with the right skills. We invest in people.

The culture sector attracts financial and human resources. Individuals are well-paid, and the sector has developed a diverse range of stable revenue sources. Cultural enterprises are successful and profitable and investors see good return in financial and socio-economic terms. The sector has the knowledge and skills to develop new markets and new audiences. As a global cultural centre, Nova Scotia exports culture to the world and attracts the world to its stage.

### WHAT THE VISION MEANS TO EACH OF US

One way to understand the culture sector is to look at the various parts of its "creative cycle".



Each component of the cycle contributes to the overall development of the sector. First and foremost, this means the capacity to create. Beyond this, value is added by producing, distributing, consuming and conserving. In addition, many organizations play a supporting role throughout the cycle. For example, government, service and educational organizations are involved in every step of the process from creation to conservation; they help to keep the creative cycle moving.

When the strategy is fully implemented, it will touch everyone in the culture sector. Indeed, this impact is central to its success. The nature and scope of the impact, however, depends upon the specific role played by individuals and organizations in the sector.

#### **Creation**

In the many discussions and consultations that went into developing this strategy, one fact was emphasized again and again; that creation is the starting point from which everything else flows. Creators – painters, potters, writers, directors, actors, designers, dancers, filmmakers, musicians, curators, conductors and composers, to name but a few – bring cultural work to life.

This work must be supported. If the strategy is successful and the vision becomes a reality, creators will find themselves in an environment that encourages new ideas, risk taking, and an unrestricted creative process. New work will be promoted so that, in turn, sales and other career-building opportunities will continue to grow. Overall, creators will find it easier to access the resources they need in order to flourish.

#### **Production**

Producers transform cultural creations into goods and services the public can use and enjoy. This group, which includes publishers, managers, event organizers, film producers, curators, conductors and music producers, told us that success in the future includes facilities located in the right place and of the right type to, for example, stage performances and record works.

Success will also bring more opportunities for production and presentation through greater investment in the development of cultural products as well as effective partnerships and alliances to support these products.

#### **Distribution**

Distributors help creators and producers to connect with audiences, readers, viewers, listeners, and consumers around the world.

Success includes an environment that supports creativity and risk-taking wherein more diverse and challenging cultural work reaches the marketplace. Effective planning and quick responses to trends in a market that values and appreciates culture are some of the results of attaining the vision. Also, greater Canadian control of cultural distribution systems is essential for maximizing opportunities in the marketplace.

### **Consumption**

We are all consumers of culture. Every time we enter a theatre, buy a piece of art, subscribe to the symphony, enjoy a film, watch television, or sit engrossed in the library, we are 'consuming' culture.

Throughout the consultation and development process at the heart of this strategy, it was repeatedly stated that audiences and sales are essential to survival now and in the future. Increased education in the arts and culture, through the schools and through life-long learning, will increase awareness about the value of culture to society and our quality of life. The vision for the future includes communities with a stronger sense of identity, more outlets for creativity, greater access to cultural works, and more types of cultural works than ever before.

### **Conservation**

Those working in conservation and preservation make sure that our cultural works will be around for generations, if not centuries, to come. They include archivists, librarians, museum curators, conservators, collectors, genealogical researchers and ethnic cultural organizations.

The vision can have real benefits for conservation and preservation, since success means an enhanced public appreciation of cultural work and its value. This leads to greater demand for access to conserved works, and more private and public sector investment in preservation and conservation.

### FROM VISION TO REALITY

#### Leadership Commitments

This strategy charts the shift from a proliferation of small, independent players focused on their own goals to a growing interdependence of businesses, organizations and individuals in the culture sector. It also reflects a belief that the development of new and collaborative ways of working together is crucial for the growth of the sector.

Over the course of strategy development, participants were just as concerned about *how the strategy should be carried out* as they were about *what changes the strategy should bring about*. While consensus has been reached on the strategy's vision, goals, and objectives, we must continue to work together to ensure that implementation is "of the sector, by the sector, and for the sector". Our actions must therefore be guided by the four leadership commitments that follow:

**Strategic Action:** We are committed to ongoing strategic planning, coordinated action and evaluation, carried out for the sector, by the sector. This means that we will take every opportunity to apply forward-looking planning, identify desired outcomes, coordinate necessary action and develop measures of success.

**Advocacy for Change:** We are committed to advocacy which will bring about constructive change in pursuit of our goals. This means that we will speak with a common voice, broaden our base of support, and use the culture sector strategy as our shared platform.

**Building Partnerships:** We are committed to building strategic alliances, partnerships and linkages that will attract resources, generate positive results and maximize inclusion. This means that we will work together to build relationships, inside and outside our sector, which engage the talent, resources and cultural diversity that we need to realize our goals.

**Research:** We are committed to timely research on the issues, events and dynamics of our sector and its place in the world. This means that we will develop and share reliable information across the sector, thus enhancing our ability to take appropriate action for lasting change.

These leadership commitments should be reflected by those implementing the strategy, including small groups working on specific short-term projects or larger groups coordinating long-term, sector-wide objectives.

### Outline of Strategy Goals

Six goals identify the specific results we want to achieve as we pursue our vision.

- 1. Creative Capacity: An environment that supports the development of creative ideas, works and products**
- 2. Increased Sales: Increased sales of Nova Scotia cultural products, both domestically and abroad**
- 3. Strong Workforce, Organizations and Institutions: A productive, well-paid and competitive workforce and strong cultural organizations and institutions to support development and growth**
- 4. Educated Public: A public that is aware, well-informed and well-educated regarding the culture sector, cultural expression, and the contribution of both to our quality of life in Nova Scotia**
- 5. Investment: Increased investment in the culture sector to fuel viability and growth**
- 6. Community Development: An ability to create and respond to cultural opportunities in all communities**

The table on the next page provides an overview of the elements of the Nova Scotia Culture Sector Strategy.

STRATEGY OVERVIEW

THE VISION: our preferred future

THE GOALS: the long-term results we want to achieve

1. Creative Capacity	2. Increased Sales	3. Strong Workforce, Organizations And Institutions	4. Educated Public	5. Investment	6. Community Development
<p><b>THE OBJECTIVES: short-term actions to achieve our goals</b></p>					
<p>1.1. Increase funding and investment for the development of creative ideas, works and products by individuals, not-for-profits and commercial enterprises</p> <p>1.2. Support intellectual property rights and enforce copyright laws to make intellectual property a bankable asset</p> <p>1.3. Make specialized production tools available on a shared basis</p> <p>1.4. Draw upon our available Nova Scotia resources and expertise to develop new, high-quality cultural products</p>	<p>2.1. Develop strong cultural entrepreneurs, and their ability to export</p> <p>2.2. Enhance our ability to effectively reach new markets, both within Nova Scotia and beyond</p> <p>2.3. Create and facilitate cooperative marketing initiatives, such as trade missions, with partners from within and outside the culture sector</p> <p>2.4. Implement cultural tourism strategies that are focused on the development of a wider range of products for the tourist market</p>	<p>3.1. Develop human resources planning initiatives, models and programs that anticipate and address future needs, as well as current needs</p> <p>3.2. Develop initiatives that help not-for-profit organizations become more stable and viable</p> <p>3.3. Ensure that government policies and legislation reflect the unique needs of the Nova Scotia culture sector and the characteristics of its cultural workforce</p>	<p>4.1. Create a coordinated awareness campaign with input from across the culture sector</p> <p>4.2. Work with those in P-12 education to promote awareness, increase programs and provide direction on cultural education in public schools</p> <p>4.3. Develop broader funding to promote cultural education programs <i>in, through, and about</i> the arts, crafts, cultural industries, design and heritage</p> <p>4.4. Encourage individual action to promote cultural expression, participation and development</p>	<p>5.1. Ensure a broad understanding of the significant impact of cultural enterprises and activities on our economy</p> <p>5.2. Increase our knowledge about investment, and our capacity to talk the language of business and understand business practices</p> <p>5.3. Enhance access to working capital for cultural enterprises</p> <p>5.4. Coordinate identification, development and promotion of new investment opportunities</p> <p>5.5. Develop appropriate tax policies to promote growth in the sector</p> <p>5.6. Lobby for increased government investment and stable funding in the culture sector</p> <p>5.7. Improve the coordination of funding, and give increased importance to sustainable approaches throughout the sector so that it supports the sector's priorities for the future</p>	<p>6.1. Develop the infrastructure to support cultural economic development in each part of the province and in all under-served communities</p> <p>6.2. Improve the use of information technology and the Internet</p> <p>6.3. Encourage provincial government policies that balance rural and urban development</p> <p>6.4. Ensure that Nova Scotia's regional agencies (Regional Development Authorities, Regional Tourism Associations, etc.) understand the role of culture as an economic driver and implement a cultural development policy or strategy</p>

THE ACTION PLAN: Recommendations for coordinated action and priority initiatives

## **STRATEGY GOALS AND OBJECTIVES**

### **Goal 1: Creative Capacity**

#### **An environment that supports the development of creative ideas, works and products**

Today local and international audiences have access to the best cultural products in the world through media, marketing, and international distribution systems. If we are to survive in this environment, we must become more competitive, and that means increasing our creative capacity. This is absolutely essential, both for the sake of creation itself and to develop new ideas and new works into a broader range of products for export and sale.

The connection between the creative process and the development of cultural products must be nurtured. Creators, producers and other cultural workers need opportunities to develop and learn, and the freedom and support to be creative and take risks. They need affordable access to tools and equipment to create their work. Investment, research and development funding, education and resource strategies are all necessary to nurture and support creativity.

#### **Objectives:**

- 1.1. Increase funding and investment for the development of creative ideas, works and products by individuals, not-for-profits and commercial enterprises.
- 1.2. Support intellectual property rights and enforce copyright laws to make intellectual property a bankable asset.
- 1.3. Make specialized production tools available on a shared basis.
- 1.4. Draw upon our available Nova Scotia resources and expertise to develop new, high-quality cultural products.

### **Goal 2: Increased Sales**

#### **Increased sales of Nova Scotia cultural products, both domestically and abroad**

The culture sector in Nova Scotia is a growing economic force. Indeed, we are creating jobs more rapidly than any other sector in the province. In order to maintain this level of job creation and to promote further growth and development, sales of cultural products, services, and experiences must continue to increase.

For years we focused on creating products — and we did this with great success. But there are opportunities in other areas that can help us get products to market and maximize sales. Immediate needs have been identified in marketing, distribution and exporting. Meeting these needs requires stable resources that will, in turn, lead to increased sales.

#### **Objectives:**

- 2.1. Develop strong cultural entrepreneurs, and their ability to export.
- 2.2. Enhance our ability to effectively reach new markets, both within Nova Scotia and beyond. To do this we must:
  - encourage the development of more agents, managers and distributors to improve the marketing infrastructure in Nova Scotia;
  - provide a shared source of marketing expertise, information and advice for cultural entrepreneurs and enterprises, including not for profits;
  - increase stable funds for marketing and distribution<sup>1</sup>; and,
  - increase the use of information technology and the Internet to reach distant markets.
- 2.3. Create and facilitate cooperative marketing initiatives, such as trade missions, with partners from within and outside the culture sector.
- 2.4. Implement cultural tourism strategies that are focused on the development of a wider range of products for the tourist market.

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<sup>1</sup> Of concern in this goal are funds that can be applied across the whole culture sector. Independent sub-sector funding programs/vehicles do exist, but pertain only to the particular sub-sector, such as funding from the Nova Scotia Film Development Corporation. In contrast, broader sector-wide funds are currently administered by Nova Scotia Department of Education and Culture, Cultural Affairs Division and the Nova Scotia Arts Council. The Nova Scotia Department of Economic Development and Tourism also has specific funds for these purposes, however they are part of a Federal Provincial COOPERATION Agreement, not stable ongoing funding.

### **Goal 3: Strong Workforce, Organizations and Institutions**

#### **A productive, well-paid and competitive workforce and strong cultural organizations and institutions to support development and growth**

Our sector's ability to thrive depends on the skills, knowledge and innovation of the people who work in it. Developing people is critically important, and generating new talent and new ideas is essential. Cultural workers must be skilled and competent, and they must be encouraged by the prospect of viable, well-paid careers. We need to develop coordinated, efficient and progressive ways to meet our human resource needs. Access to training and professional development must be improved so more cultural workers can contribute to the sector as it grows and competes with the rest of the world.

This growth needs to be supported by strong, accountable and viable cultural organizations and institutions.

#### **Objectives:**

- 3.1. Develop human resources planning initiatives, models and programs that anticipate and address future needs, as well as current needs. We must:
  - develop and maintain a standard of educational excellence in arts, crafts, design, heritage and cultural industries;
  - create a vehicle for increased collaboration between the sub-sectors in the area of training and professional development;
  - improve access to information about employment in the culture sector; and,
  - address gaps in pay levels for Nova Scotia cultural workers compared to others in Canada.
- 3.2. Develop initiatives that help not-for-profit organizations become more stable and viable, by:
  - promoting organizational excellence through the strengthening of boards and volunteers of organizations, and
  - supporting community-based fundraising.
- 3.3. Ensure that government policies and legislation reflect the unique needs of the Nova Scotia culture sector and the characteristics of its cultural workforce, by
  - investigating the advisability of provincial Status of the Artist legislation; and
  - exploring relevant issues affecting individuals, organizations and businesses.

### Goal 4: Educated Public

#### **A public that is aware, well-informed and well-educated regarding the culture sector, cultural expression, and the contribution of both to our quality of life in Nova Scotia**

Cultural education is made up of programs learning *in*, learning *through*, and learning *about* arts, crafts, cultural industries, design and heritage. Cultural education in P-12 schools is an excellent way to develop creative thinkers and flexible problem solvers, and artists, creators and cultural workers of tomorrow. It also enables Nova Scotians to lead enriched, full lives; for society to have well-informed decision-makers who appreciate the benefits culture offers; and for the culture sector to enjoy more enthusiastic and knowledgeable audiences and consumers.

An educated public is much more likely to be a strong advocate for culture in Nova Scotia, and a motivated public will enable the sector to make the most effective contribution to the revitalization of the province. Coordinated action across the sector to promote cultural education is a key goal of the culture sector strategy.

#### **Objectives:**

- 4.1. Create a coordinated awareness campaign with input from across the culture sector. To do this, we must:
  - develop a coordinated strategy to increase media coverage of the culture sector;
  - increase the prominence of community economic development initiatives that are based in the culture sector; and,
  - support initiatives, events and celebrations that enable the public to experience cultural expression year-round.
- 4.2. Work with those in P-12 education to promote awareness, increase programs and provide direction on cultural education in public schools, by:
  - working with the Department of Education and Culture, and the Nova Scotia Teachers Union to ensure personnel are well qualified to teach cultural education programs; and,
  - working with government and regional school boards to ensure that schools with small student bodies are well served.
- 4.3. Develop broader funding to promote cultural education programs *in*, *through*, and *about* the arts, crafts, cultural industries, design and heritage.
- 4.4. Encourage individual action to promote cultural expression, participation and development.

### Goal 5: Investment

#### Increased investment in the culture sector to fuel viability and growth

If the culture sector is to continue growing, we must attract and access sufficient financial resources. We face a number of critical issues, such as scarce investment dollars and the need for a better understanding of cultural investment.

It is very important to recognize the culture sector's role as a wealth generator (generating dollars and increasing our creative capacity and our quality of life), and that funding for creation is seen as an investment, not as a cost. The creative capacity of the culture sector hinges not only on providing adequate resources for the creative process, but also on effectively describing how investment in creation generates economic benefits.

The environment in which financial resources are accessed is increasingly sophisticated. The ways in which we attract financial support need to be redesigned so that it is easier to increase public and private investment. Those who understand the language of business and good business practices are better able to attract financial resources.

#### Objectives:

- 5.1. Ensure a broad understanding of the significant impact of cultural enterprises and activities on our economy.
- 5.2. Increase our knowledge about investment, and our capacity to talk the language of business and understand business practices.
- 5.3. Enhance access to working capital for cultural enterprises.
- 5.4. Coordinate identification, development and promotion of new investment opportunities.
- 5.5. Develop appropriate tax policies to promote growth in the sector.
- 5.6. Lobby for increased government investment and stable funding in the culture sector.
- 5.7. Improve the coordination of funding, and give increased importance to sustainable approaches throughout the sector so that it supports the sector's priorities for the future.

### **Goal 6: Community Development**

#### **An ability to create and respond to cultural opportunities in all communities**

The culture sector includes a wide variety of diverse and geographically dispersed communities. Strength and vitality in all of these communities are key features of a healthy culture sector.

In order to thrive, communities must be able to define their own means of expression. They need access to basic tools, such as facilities and production systems, as well as organizational support for planning, communication and decision making. Building an environment that enables all communities to create and respond to cultural opportunities requires commitment and sustained effort at local and provincial levels.

#### **Objectives:**

- 6.1. Develop the infrastructure to support cultural economic development in each part of the province and in all under-served communities by:
  - increasing support for regional arts councils;
  - increasing the use of public institutions, such as libraries, schools and museums, to provide a focus for community development and to support the culture sector;
  - improving community access to relevant information and resources; and,
  - making relevant agencies and organizations well known and accessible.
- 6.2. Improve the use of information technology and the Internet to:
  - create new products;
  - develop marketing and distribution tools; and
  - enhance access to information and learning opportunities.
- 6.3. Encourage provincial government policies that balance rural and urban development.
- 6.4. Ensure that Nova Scotia's regional agencies (Regional Development Authorities, Regional Tourism Associations, etc.) understand the role of culture as an economic driver and implement a cultural development policy or strategy.

### ACTION PLAN FOR STRATEGY IMPLEMENTATION

#### Introduction

The goal of this action plan is to ensure that the strategy makes a smooth transition from planning to implementation. It is made up of two sets of recommendations: the first set deals with the coordination of implementation, the second with priorities for implementation.

Once the strategy moves into the next phase, this action plan will be replaced by a more detailed plan that describes who is involved in which actions and how these actions will be carried out.

#### Actions arising from the strategy process

The action plan should be built on the solid achievements of the strategy development process. The Strategy Team, which included the Management Committee, Advisory Committee and Fourth Wave Associates:

- **helped create dialogue and shared understanding about strategic issues involved in the economic development of the culture sector.** Because of the process, a diverse group of cultural workers, businesses and organizations is now ready to help shape the future and implement priority goals;
- **developed a strategy document that can facilitate understanding, cooperation, and coordinated action.** We now have a shared vision, leadership commitments and goals. Within each goal, we have a clear sense of the priority objectives and many options for implementation; and
- **gained endorsement for a Culture Strategy Group to monitor implementation of the strategy and the economic development of the culture sector.** Participants told us that the group should address broad sector interests and include government as an active partner. They also recognized that some specific actions could be undertaken by existing groups which have appropriate mandates and expertise, but no one organization should have sole responsibility for the strategy.

These achievements have created clarity, focus, and forward momentum. A smooth transition into coordinated action requires:

- keeping the momentum going and growing;
- retaining the principles of the strategy development process, including working in partnership, being inclusive and reflecting diversity, ensuring a provincial scope, and building on what we have learned;
- demonstrating accountability to the emerging consensus and the intent of the strategy, i.e. the economic development of the province's culture sector; and
- ensuring that broad benefits, perspectives, and participation take precedence over narrow agendas.

As the Management Committee's mandate ends with the publication of this strategy, the first priority is to create a new coordinating body to encourage and monitor implementation of the strategy.

### **1. Recommendations for Coordinated Action**

In order to ensure further development and implementation of the strategy, the Management Committee offers the following four recommendations:

#### **Recommendation One**

#### **Create a new Culture Strategy Group to encourage, coordinate and monitor implementation of the strategy.**

##### **Role of the Culture Strategy Group:**

- Monitor ongoing implementation of the culture sector strategy.
- Develop a priority list and coordinated action plan for strategy implementation.
- Provide a focal point for coordinated action so that the sector can work on shared priorities.
- Encourage the sector to engage in strategic actions and initiatives.
- Help the sector to identify leaders, partners and supporters for specific initiatives.
- Address new sector-wide issues and priorities as required.
- Encourage the development of new planning processes as required.
- Monitor and communicate progress, including a brief annual report on “the state of the strategy”.
- Promote awareness of the strategy.

##### **Culture Strategy Group membership should include:**

- One representative from each of the following: the Department of Education and Culture, the Department of Economic Development and Tourism, the Nova Scotia Arts Council, the Nova Scotia Film Development Corporation, and the Nova Scotia Cultural Network;
- One representative from each component of the creative cycle (see page 8). Continuity should be maintained, if possible, by carry-over from the Sector Strategy Management Committee and Advisory Committee;
- A variety of sub-sector interests should be included.

##### **Actions:**

- Recruit group members who have a broad sectoral perspective and are cognizant of the sector's province-wide needs and interests.

- Organize an orientation session to familiarize the committee with the strategy document, the process which led to its creation, and the group's role in coordinating and monitoring the implementation process.
- Investigate needs and estimate the financial resources that will be required for the Culture Strategy Group.

### **Timeframe**

Complete this action as soon as possible. The Culture Strategy Group should hold its first meeting three months after the publication of the strategy and meet regularly thereafter.

## **Recommendation Two**

### **Promote awareness of the strategy.**

#### **Actions:**

- Identify specific audiences that should be reached, e.g. the culture sector, the public, government, others outside the province, etc.
- Determine the best method for reaching each audience.
- Create appropriate communications materials and distribute as required.
- Maintain a continued Internet presence for the strategy.
- Seek out opportunities to promote sector-wide awareness and understanding of the strategy. This might include regional events, conferences, annual general meetings, etc.

### **Timeframe**

Start immediately and continue indefinitely

Communications activities are required to launch the strategy and maintain awareness throughout implementation. The Management Committee will carry out the launch, and the Culture Strategy Group, when established, will assume ongoing responsibility for communications.

## **Recommendation Three**

### **Encourage the establishment of Initiative Teams to carry out coordinated action.**

#### **Role of the Initiative Teams:**

- Bring together a range of sector interests in order to implement specific strategic initiatives, actions and projects.
- Find resources, develop participation, create relationships and carry out actions that follow from the strategy.
- Remain cognizant of and accountable to the vision and the needs and interests of the culture sector.
- Apply the leadership commitments specified in the strategy document.
- Reach out and broaden participation by others in the culture sector in initiatives, actions and projects.
- Report progress, via a designated individual, to the Culture Strategy Group.
- Maintain contact with the Culture Strategy Group on issues that require larger oversight and input, e.g. advocacy issues.

#### **Actions:**

- Form Initiative Teams to work on specific priorities. Teams will coalesce when interested parties organize themselves for action. Teams should reflect the strategy's vision and leadership commitments and be accountable to the needs and interests of the sector (the Culture Strategy Group will monitor Initiative Teams to ensure that this is the case).
- Recognize that some existing groups are already coordinating action on a number of relevant initiatives.
- Hold an annual meeting of Initiative Teams and the Culture Strategy Group to monitor progress.
- Disband individual Teams once their initiative has been implemented and the desired changes achieved.

#### **Timeframe**

Commence work on the establishment of Initiative Teams as soon as the Culture Strategy Group is in place.

### Recommendation Four

#### **Hold a forum of "enablers" to review their roles in strategy implementation and cultural economic development.**

"Enablers" are organizations and institutions that have a province-wide mandate and support the overall economic development of the sector.

#### **Actions:**

- Identify forum sponsors and organizers.
- Develop a forum plan, budget, timeline, and invitation list.
- Use the forum to investigate roles, effectiveness, cooperation, duplication, etc.
- Act on mutual agreements arising from the forum.

#### **Timeframe**

Hold the forum once the Culture Strategy Group and Initiative Teams are in place and some progress has been made towards strategy implementation, approximately eight months after the establishment of the Culture Strategy Group. This timeframe will allow for some shared experiences that can be reflected upon in the forum.

## **2. Recommendations for Priority Action**

The table on the following page presents a list of recommended priority actions for each goal. These are merely starting points, based on input from conference participants and the Strategy Team. Much more work will be required to implement the entire strategy and accomplish all of the goals and objectives.

The success of the strategy will depend on a willingness to collaborate and commit energy and resources to the achievement of specific goals and objectives. Some will choose to play a role in several goal areas, while others may contribute to only one goal. Single Initiative Teams could focus on a specific recommended action, or they could work on several at once. However, no action will be taken if there is insufficient interest or commitment within the sector.

As soon as possible, the Culture Strategy Group should review the list of recommendations, amend it as necessary, and call for interested parties to form Initiative Teams. Over the longer term, action plans will have to be updated and revised as objectives are accomplished and new issues and priorities arise.

Initiative Teams should base their work on the four leadership commitments so that their actions: (1) are strategically focused, (2) are based on research, (3) help to build partnerships and alliances, and (4) enhance sector advocacy.

**Priority Initiatives**

<b>GOAL</b>	<b>OBJECTIVE</b>	<b>AN INITIATIVE TEAM SHOULD FOCUS ON:</b>
1	1.1	Enhanced funding and investment for the development of new ideas, new work, and new products
1	1.2	Increased awareness and enforcement of intellectual property rights and copyright laws
2	2.1, 2.2	Development of cultural entrepreneurs, small cultural businesses, marketing infrastructure, and assistance for marketing
2 6	2.2 6.2	Expanded use of information technology and the Internet as vehicles for the creation, marketing, and distribution of cultural products and for communication and the sharing of information
2	2.4	Implementation of cultural tourism strategies and development of cultural tourism products
3	3.1, 3.3	Augmented human resource planning, training, and education for the culture sector
3	3.2	Greater stability and viability for not-for-profit cultural organizations
3	3.3	Appropriate government policy and legislation for the culture sector and cultural workers
4	4.1, 4.4	A coordinated campaign to promote awareness of the culture sector and its many valuable contributions to the quality of life in Nova Scotia
4	4.2, 4.3	Enhanced funding and programs for cultural education in P-12 schools
5	5.3, 5.4, 5.5, 5.6	Investigation and promotion of public and private investment, sustainable approaches, and supportive tax policies for the culture sector
6	6.1	Improved access to, awareness of, and resources for culture sector information, research, and databases
6	6.1, 6.3, 6.4	Increased resources for cultural development and infrastructure in under-served communities

## APPENDIX A

### Evaluation and Selection Criteria

The terms of reference for this project identified several important requirements.

Strategies must:

- be focused on gaps;
- build capacity and sustainability;
- address the convergence of existing strategies;
- develop economic activity; and
- maintain uniqueness, excellence and intrinsic value of sector<sup>2</sup>.

The criteria used to evaluate and select alternatives were as follows:

***The alternative fits if:***

1. it increases culture sector sales;
2. it promotes viable, decently paid employment in the culture sector;
3. it increases the profitability/surpluses of culture sector businesses/organizations;
4. it removes barriers to further growth of the culture sector;
5. it has a positive economic impact, directly or indirectly, but not necessarily immediately;
6. it builds markets in NS and abroad;
7. it builds on what NS has to offer that's unique (sustainable market advantage);
8. it applies to most of the culture sector;
9. it applies to more than one sub-sector;
10. it lays the groundwork for further development and strengthens support systems;
11. it works well with other strategically significant initiatives and creates synergy;
12. it stimulates partnerships at a variety of levels, both inside and outside the culture sector;
13. it creates new advocates for culture;
14. it is wanted and makes sense to those it is designed to benefit; and
15. it is realistic; the necessary groundwork is already in place to make it happen.

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<sup>2</sup> Criteria from the Request for Proposals

### APPENDIX B

#### Conference Resolutions

Nearly 250 creators and administrators from the culture sector gathered at the March 27 and 28, 1999 conference *Culture in the New Millennium: Planning Our Future* at the Dartmouth Holiday Inn. Discussions of the pre-conference draft strategy took place. Participants offered a wide range of ideas, expressed consensus in some areas and no agreement in others. As in the discussion groups held around the province earlier in the process, the dialogue was lively and fascinating.

During these discussions two major issues emerged: 1) the importance of the CBC to the culture sector, and 2) the critical role of arts and culture education in schools.

As a result, an immediate outcome of the conference was the drafting of the following statements that received broad endorsement from the conference participants:

1. Conference participants recognize and acknowledge the critical role CBC – Television & Radio – plays in supporting, developing and promoting Nova Scotia culture. CBC Maritimes provides invaluable opportunities for cultural production, artistic expression and community interaction. The active relationship between CBC Maritimes and the cultural community is unique in Canada and can serve as a model for the rest of the country.

We support a strong regional CBC and a strong national CBC to "safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada," (Broadcasting Act, 1991) today and into the next millennium. The Conference participants demand increased and stable funding to the CBC in order that it may fulfill its mandate as Canada's public broadcaster.

2. Given that:

- Culture and the arts are basic to education and to life;
- Arts and culture programs are not available to all students;
- Existing arts and cultural programs in schools are in jeopardy;
- The Department of Education and Culture has mandated a framework for arts education in the document *Foundation for Arts Education*;

We the delegates of the Nova Scotia Culture Sector Strategy conference, urge school board officials and administrators to take steps to ensure that the arts and cultural studies are a sustained part of the education of *all* students in *all* schools in Nova Scotia.

### APPENDIX C

#### Acknowledgements and Participants

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Nova Scotia Cultural Network  
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Nova Scotia Designer Crafts Council  
Nova Scotia Museum  
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Nova Scotia Provincial Library  
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Silicon Island Art and Innovation Centre  
Symphony Nova Scotia Players' Association  
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Black River Productions  
Cathy Martin  
CBC Television  
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Kumba African Percussion Ensemble  
Lindsay Todd  
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