

Creative Economy Literature Review

Presented by

The Creative Nova Scotia Leadership Council

In partnership with

Nova Scotia Department of Communities, Culture and Heritage

February 14, 2012

Creative Nova Scotia Leadership Council

February 14, 2012

The Creative Nova Scotia Leadership Council (CNSLC) is a partnership between the province's arts and cultural industries sector and the Department of Communities, Culture and Heritage.

Following a rigorous nomination process, individuals who apply to serve as volunteers are chosen based on their broad arts sector experience, regional and cultural diversity, and other relevant skills.

As an advisory body to the Minister of Communities, Culture and Heritage and as part of the Government's Five -point Plan for Arts and Culture, the Council was tasked with several initiatives including; Status of the Artist Legislation, leading the way for a sector strategy and helping develop a communications and marketing plan for the sector.

In 2011 the Minister of the Department of Communities, Culture and Heritage asked the CNSLC to advise the department on the development of a strategy for this province's creative economy. As a first step CNSLC commissioned a literature review of strategies to explore how some jurisdictions around the world were developing their creative economies.

The Council's interest was to identify common approaches other provinces and countries were using to increase the contribution of the creative sector to their economies.

Attached is the final report. Included in the review are:

- Key definitions and concepts related to the creative economy;
- Four focus areas required to foster a creative economy;
- Using the four focus areas as a lens, a jurisdictional review of creative economy policies from around the world and Canada;
- Gap analysis between Nova Scotia policies and the four creative economy focus areas.

This literature review provides a snapshot of features commonly found in a creative economy. It also offers insight into how Nova Scotia could broaden its economic base by enhancing its creative capacity. This document is not a strategy but rather a tool for Council to engage the department, the Nova Scotia government and the sector in the development of an overall strategy to enhance Nova Scotia's economic growth by collaborating with this province's arts and cultural industries sector. Members of government's recently developed Interdepartmental Committee for Arts and Culture have received and are reviewing the document at the request of Council.

Sincerely
Ron Bourgeois
Chair

Table of Contents

Abbreviations & Acronyms	4
Executive Summary	5
1.0 Introduction	12
2.0 What is the Creative Economy?	12
2.1 Context	12
2.2 Concepts	12
2.2.1 The 'Creative Economy'	13
2.2.2 The 'Creative Industries'	13
3.0 Approaches and Strategies to Growing the Creative Economy	17
3.1 Creative Britain	19
3.2 Creative Scotland	20
3.3 Ontario in the Creative Age	22
3.4 Austin Live Music Task Force	23
3.5 Creative City Network	25
3.6 Ontario East Economic Development Commission	25
3.7 Knowledge Impact on Society Project	26
4.0 Nova Scotia's Creative Economy	27
4.1 Culture Sector	28
4.2 Creative Players	29
5.0 Gap Analysis	32
Bibliography	36
Appendix A: Additional Key Concepts	41
<i>Culture, the Arts & the Economy</i>	41
<i>Creativity & the Creative Class</i>	42
<i>Creative Cities & Urban Renewal</i>	43
<i>Rural Creative Economies</i>	44
<i>Creative Clusters</i>	45
<i>The Social, Cultural, and Environmental Benefits of the Creative Economy</i>	45
Appendix B: Measuring the Creative Economy	48
<i>How Big is the Creative Economy?</i>	48
<i>Measuring the Creative Economy</i>	50
<i>Culture Satellite Accounts</i>	51
<i>Creative Industry Mapping</i>	51
<i>UNESCO Framework for Cultural Statistics</i>	51
<i>Creative Indexes</i>	52
Appendix C: Nova Scotia Policies Connected to the Creative Economy	53
<i>JobsHere Strategy</i>	53
<i>Five-Point Plan</i>	53
<i>Department of Communities, Culture & Heritage Statement of Mandate</i>	54

Abbreviations & Acronyms

APEC – Atlantic Provinces Economic Council
ACOA – Atlantic Canada Opportunities Agency
CSA – Culture Satellite Account
DCMS – Department of Culture, Media and Sport (UK)
DSACR – Gauteng Department of Sport, Arts, Culture and Recreation (South Africa)
ECF – Enterprise Capital Funds
FCS – Framework for Cultural Statistics
GDP – Gross Domestic Product
ICT – Information and Communications Technology
IMF – International Monetary Fund
IP – Intellectual Property
KEA – KEA European Affairs (a consulting firm)
KIS – Knowledge Impact Society (Canada)
MPI – Martin Prosperity Institute, Rotman School of Management, University of Toronto
NAICS – North American Industry Classification System
NSCAD – Nova Scotia College of Art and Design University
NESTA – National Endowment for Science, Technology and the Arts (UK)
OECD – Organization for Economic Cooperation and Development
PEC – Prince Edward County, Ontario
SIC – Standard Industrial Classification
SNA – System of National Accounts
UKTI – UK Trade & Investment
UN – United Nations
UNCTAD – United Nations Conference on Trade and Development
UNESCO – United Nations Educational, Scientific and Cultural Organization
WB – World Bank
WIPO – World Intellectual Property Organization

Executive Summary

Over the past ten years, the notion of the creative economy as a generator of economic growth has captured the attention of countries, regions and jurisdictions around the world. New ideas are argued to be an important driver of today's most successful economies as we shift away from jobs based largely on physical skills or repetitive tasks to ones that require analytical skills and judgment. As it grows in significance, the creative economy requires informed policy responses from all levels of government.

In this literature review:

- The key definitions and concepts related to the creative economy are summarized (see Section 2);
- Four focus areas required to foster a creative economy are defined (Investing in the Creative Core, Growing Creative Businesses, Building Creative Clusters, and Promoting Creative Places) (see Section 3);
- Using the four focus areas as a lens, a jurisdictional review of creative economy policies from around the world and Canada is provided (see Section 3);
- A gap analysis between Nova Scotia policies and the four creative economy focus areas is conducted (see Section 5).

CONCEPTS

The Creative Economy

Today the most frequently cited definition of the creative economy is from the UK Department of Culture, Media and Sport (DCMS). They define the creative economy as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998, p.3).

For the United Nations Conference on Trade and Development (UNCTAD), the creative economy is an evolving concept based on creative assets potentially generating economic growth and development (2008):

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option for innovation, multidisciplinary policy responses and inter-ministerial action.

- At the heart of the creative economy are the creative industries.

The Creative Industries

Seven models regularly encountered in literature are reviewed to illustrate ways in which the creative industries are defined and have been refined over time, including:

- ***John Howkins model.*** This model outlines 15 industries that contribute to the creative economy by generating creative products and services, ranging from the arts to science and technology. Howkins defined these industries as providing “an economic good or service that results from creativity and has economic value” (2001).
- ***UK DCMS model.*** Developed by the UK Department of Culture, Media and Sport, this model defines the creative industries as those requiring “creativity, skill and talent with the potential for wealth and job creation through the exploitation of their intellectual property” (DCMS, 1998).
- ***Concentric Circles model.*** This model asserts that creative ideas originate in the core creative arts in the form of sound, text and image and that these ideas and influences diffuse outwards through a series of layers or concentric circles, with the proportion of cultural to commercial content decreasing as one moves outwards from the centre (Throsby, 2001).
- ***WIPO copyright model.*** This model is based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted material (World Intellectual Property Organization, 2003).
- ***UNCTAD model.*** This model is based on enlarging the concept of ‘creativity’ from activities having a strong artistic component to “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible” (UNCTAD, 2004).
- ***National Endowment for Science, Technology and the Arts (NESTA) model.*** This model was created to further refine the DCMS model and incorporates greater awareness of the differences between and within sectors, and is intended to draw out commonalities based on the ways in which commercial value is created, where this value is located, and consequently how it can be enhanced.
- ***Conference Board of Canada/Statistics Canada model.*** Developed in 2008, this list of industries and activities was a first step in measuring and understanding Canada’s creative economy.

It is important that each region or jurisdiction seeking to foster the creative economy become clear on the model that best suits its context. Some agreement upon form or

definition is necessary for comprehensive policy making and the collection of comparable statistical data when the creative economy is nested within the whole economy.

Creativity and the Creative Economy

- Richard Florida's notions of the emerging creative class and creative entrepreneurs have considerably broadened the modern notion of 'the creative arts' to include a cohort of professional, scientific and artistic workers whose presence generates economic, social and cultural dynamism.
- Recent research has provided some evidence for connection between creativity and innovation, including: 1. Artistic labour has the attitudes and skills that are conducive to innovation, 2. Artistic labour impacts innovation in the way that it is organized and 3. Artistic labour impacts on innovation through the widespread 'culturalization' of activities.
- Developing an understanding of the relationship between the arts and the creative industries as a part of policy development must be done in a way that acknowledges the complexity of how the various components overlap, collaborate and coexist.

Creative Communities

- An increasing number of jurisdictions around the world are using the concept of creative cities to formulate urban development strategies for reinvigorating growth with a focus on cultural and creative activities.
- Recently, creative economy concepts have been applied to rural communities. A common argument is that rural areas have many of the place-based amenities that attract creative workers and therefore are well-situated to take advantage of the creative economy.
- These creative cities and places are approaching their creative potential in unique ways, building on already existing strengths.

THE SIZE OF THE CREATIVE ECONOMY

- **Globally.** UNCTAD states that in 2008, despite the 12 per cent decline in global trade, world trade of creative goods and services increased reaching \$592 billion and reflecting an annual growth rate of 14 per cent during the period of 2002-2008 (even taking into account the drop in world demand and international trade in the final months of 2008).
- **Nationally.** According to the Conference Board of Canada in 2007, the real value-added output by culture sector industries was over \$46 billion, roughly 3.8 per cent of Canada's GDP.
- **In Nova Scotia.** Taking into account direct, indirect and induced impacts, the culture sector contributed an estimated \$1.2 billion to GDP and 28,000 corresponding jobs in 2001.

APPROACHES AND STRATEGIES TO GROWING THE CREATIVE ECONOMY

- Numerous regions and jurisdictions are recognizing the opportunity to fuel a strong and vibrant creative economy to support and develop overall prosperity. However with the creative economy still emerging as an economic force, there is no one-size-fits-all prescription. Each jurisdiction, including Nova Scotia, needs to develop a realistic strategy to foster the creative economy based on its own strengths and realities.
- The scope of this literature review provides key examples of policy recommendations and actions from a variety of jurisdictions and stakeholders including Creative Britain, Creative Scotland, Ontario, Ontario East Economic Development, Austin, Texas Live Music Sector Strategy, Creative Communities Network and the Knowledge Impact on Society Project.

Each national, regional and jurisdiction approach is organized by categories developed for the purpose of this literature review for ease of comparison. These categories are:

Investing in the Creative Core

A key in fostering the creative economy is investing in the creative core. Here the arts are viewed as an investment rather than as something to subsidize.

Growing Creative Businesses and Industries

Here the emphasis is on efforts to support creative businesses and industries.

Building Creative Clusters

Approaches under this category aim to develop the conditions for creative clusters to form among people, firms and industries.

Promoting Creative Places

These approaches rest in the understanding that strong quality of place experience is required to attract and retain creative people and industries.

Jurisdictional Approaches

- **Creative Britain.** In Britain the creative sector has grown at twice the rate of the economy as a whole and the government considers it well placed for continued growth. Based on the government's fundamental belief in the role of public funding

to stimulate creativity and sharpen Britain’s creative edge, the Creative Britain Policy simultaneously invests in all four areas stated above – from investments in arts learning in schools, to creative businesses and developing national expertise – all with the vision of making Britain “the world’s creative hub”.

- **Creative Scotland.** The Creative Scotland Corporate Plan, launched in 2011 after three years of research and development, is still in the early stages of implementation. Creative Scotland is coordinating and working closely with enterprise agencies, skills agencies, funding councils, local authorities and business gateways to address all four categories listed above.
- **Ontario, Canada.** In 2009, the Martin Prosperity Institute published the report commissioned by the Ontario Government, *Ontario in the Creative Age*. The study addresses the changing composition of Ontario’s economy and workforce, providing policy recommendations that are focused on the importance of integrating creativity into every aspect of the economy. Here the emphasis is less on the core creative arts and more on creative businesses, clusters and places.
- **Austin, Texas.** Austin, Texas is an example of a city building on one of its key assets to foster the creative economy. While this example is focused on the live music industry in particular, it is useful in providing a detailed case study of one way to invest in the creative core that can be applied to other jurisdictions and components of the culture sector.
- **Creative City Network of Canada.** The Creative City Network of Canada is an organization of municipal staff working in communities around the country on arts, cultural and heritage policy, planning, development and strategy. It exists to create connections and share learning for cultural development and makes the case for culture contributing to quality of place and life.
- **Ontario East Economic Development.** Ontario East Economic Development, which covers 200 communities in the eastern part of the province, is implementing recommendations outlined in the Martin Prosperity Institute Report, *Canada’s Creative Corridor: Capitalizing on Creative Industries Growth and Wealth Creation for Eastern Ontario* (2009). It emphasizes the need to work with municipalities to grow creative businesses and industries, grow creative clusters and promote creative places.
- **Knowledge Impact on Society Project.** The Knowledge Impact on Society Project out of the University of Saskatchewan is seeking to assist agricultural and rural economies to adapt and innovate to changing economic realities. It outlines ways for rural communities to invest in all four categories.

NOVA SCOTIA’S CREATIVE ECONOMY

- Nova Scotia is well situated to foster a vibrant creative economy. The province has a variety of strong organizations and institutions that participate in generating and supporting our creative sector including but not limited to:

Universities

- NSCAD University
- Dalhousie School of Architecture
- Saint Francis Xavier Music Department
- Dalhousie University, Schools of Music/Theatre and Costume Design
- Acadia University School of Music
- Université Sainte-Anne, Language, Community Art and Music programs
- Cape Breton University, Art Gallery and Beaton Institute

Colleges

- Gaelic College, Language, Traditional Art and Music programs
- Nova Scotia Community College, Music Business and related technical training

Facilities

- The Ross Creek Centre for the Arts
- The Maritime Centre for the Performing Arts
- Inverness Centre for the Arts
- Judique Celtic Music Interpretation Centre
- Theatre and performance venues (Bauer Theatre, Antigonish; deCoste Centre, Pictou; Marigold Theatre, Truro; Mermaid Theatre, Windsor; Kings Theatre, Annapolis Royal; The Yarc, Yarmouth)
- The Art Gallery of Nova Scotia
- Bear River Arts Centre

Organizations

- Music Nova Scotia
- Nova Scotia Centre for Craft and Design
- Cape Breton Centre for Craft and Design
- The Cultural Federations of Nova Scotia (Dance NS, Theatre NS, NS Choral Federation, The Association of NS Museums, The Writers Federation of NS, NS Designer Crafts Council, Visual Arts NS, and The Multicultural Association of NS)
- Community Arts Councils (Alliance of Kings Artists, Annapolis Region Community Arts Council, Cobequid Arts Council, Le Conseil des arts de Cheticamp, Le Conseil des arts de la Baie, Guysborough Antigonish Pictou Arts and Culture Council, Hants County Arts Council, Inverness County

Council of the Arts, Northumberland Arts Regional Council, and Yarmouth Arts Regional Council)

- Federation (FECAN) Acadians
- Ann Murray Centre
- Rita MacNeil Centre

Production Companies

- Symphony Nova Scotia
- Neptune Theatre
- Mermaid Theatre
- The Black Cultural Centre
- The Atlantic Film Festival
- Ships Company Theatre

Festivals and Events

- Celtic Colours
- The Stan Rogers Festival
- Nova Scotia Music Week
- The East Coast Music Awards
- The Lunenburg Folk Harbour Festival
- Festival Antigonish
- Halifax Jazz Festival
- Deeps Roots Festival

BENEFITS OF THE CREATIVE ECONOMY

The core culture sector that drives the creative economy has long been regarded as a key ingredient in the quality of life for individuals and communities. More recently, and in light of the growing creative economy, studies are linking the arts, culture and the creative sectors to positive impacts in the areas of **employment growth, social inclusion, youth retention, diversity, education, and the environment**. These benefits – along with the positive economic impacts identified above – are shaping the policy directions of regions and jurisdictions across the globe that are committed to fostering the creative economy.

1.0 Introduction

Over the past ten years, the notion of the creative economy as a generator of economic growth has captured the attention of countries, regions and jurisdictions around the world. New ideas, not goods, are argued to be the source of today's most successful economies as we shift away from jobs based largely on physical skills or repetitive tasks to ones that require analytical skills and judgment (Martin Prosperity Institute [MPI], 2009). Even with the economic downturn of 2008, the UN *Creative Economy Report 2010* suggests that the world trade in creative goods and services has remained relatively robust at a time when overall levels of international trade fell. Furthermore, this UN report posits that the creative economy offers more resilient paths to recovery than other sectors. As it grows in significance, the creative economy requires informed policy responses from all levels of government in partnership with all stakeholders.

2.0 What is the Creative Economy?

2.1 Context

The rise of the creative economy is reflective of the larger shift occurring within the global economy – the shift from economies based on the production of goods to economies based on the provision of services. This change is expected to be as big and as challenging as the transformation in the 1700s from agrarian to industrial societies (MPI, 2009).

Developed countries around the world have now transitioned into functioning within a **knowledge economy** where information and knowledge are important drivers of economic growth. As we navigate this move to a post-industrial knowledge economy – from an economy solely based on the production of goods to an economy significantly fueled by ideas and innovation – the role of creativity in shaping and fueling that growth can no longer be ignored. This refined understanding of the drivers beneath the post-industrial economy has spurred the evolution of the concept of the knowledge economy into that of the **creative economy** – a notion that recognizes the greater value and desire being placed on expressive content in goods and services. In fact, as this literature review outlines, evidence suggests that the creative economy is revitalizing manufacturing, services, retail and entertainment industries. It is also changing what work people do and want to do as well as where they want to live.

2.2 Concepts

Multiple definitions of the creative economy have developed over the past ten to fifteen years which are contributing to further understanding the knowledge-based economic activities upon which the 'creative industries' are based. This literature review outlines the

key definitions and models that are informing policy decision-making around the world in developing this important sector.

2.2.1 *The 'Creative Economy'*

The creative economy concept has emerged as a means of focusing attention on the role of creativity as a force in contemporary economic life, stating that economic and cultural development are not separate but can be a part of a larger process of development.¹

The term first appeared in John Howkins' 2001 book, *The Creative Economy: How People Make Money From Ideas*, where he defined the creative economy as "the transactions of creative products that have an economic good or service that results from creativity and has economic value" (p. 8).

Today the most often cited definition of the creative economy is from the UK Department of Culture, Media and Sport (DCMS). They define the creative economy as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 1998, p.3).

For the United Nations Conference on Trade and Development (UNCTAD), the creative economy is an evolving concept based on creative assets potentially generating economic growth and development (2008):

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option for innovation, multidisciplinary policy responses and inter-ministerial action.
- At the heart of the creative economy are the creative industries.

2.2.2 *The 'Creative Industries'*

Further understanding the creative economy becomes challenging due to the debate that surrounds the term 'creative industries'. Initially used in a 1994 Australian Report entitled *Creative Nation*, the notion of the 'creative industries' gained wider exposure in 1997 when

¹ See Appendix A for more background reading on core creative economy concepts including:

- Culture, the arts and the economy
- Culture, the arts and the economy
- Creativity and the creative class
- Creative cities and urban renewal
- Rural creative economies
- The size of the creative economy globally, within Canada and within Nova Scotia
- The social, cultural, and environmental benefits of the creative economy

policy makers at the UK's DCMS set up the Creative Industries Taskforce. This term has broadened the scope of what are generally considered the 'cultural industries' beyond the arts to the potential of commercial activities (UNCTAD, 2004). What can be agreed upon however is that in whatever form the industries are defined, they lie at the centre of what can be labeled, in broader terms, the creative economy.

The following seven models were regularly encountered in the literature that was reviewed and are key in illustrating the variety of ways in which the creative industries are defined and have been refined over time. Table 1.1 outlines in more detail the categories each model offers:

- *Howkins model.* In his watershed publication in 2001, Howkins broadly outlined 15 industries that contribute to the creative economy by generating creative products and services, ranging from the arts to science and technology. He defined these industries as providing “an economic good or service that results from creativity and has economic value.”
- *UK DCMS model.* As mentioned above this model was developed by the UK defining the creative industries as those requiring “creativity, skill and talent with the potential for wealth and job creation through the exploitation of their intellectual property” (DCMS, 1998).
- *Concentric Circles model.* This model asserts that creative ideas originate in the core creative arts in the form of sound, text and image and that these ideas and influences diffuse outwards through a series of layers or concentric circles, with the proportion of cultural to commercial content decreasing as one moves outwards from the centre (Throsby, 2001).
- *WIPO copyright model.* This model is based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted material (World Intellectual Property Organization, 2003). Here the emphasis is on intellectual property as the result of the creativity invested in the making of the goods and services included in the classification. A distinction exists between industries that produce the intellectual property and those that distribute the goods and services to consumers. A further distinction is made of a category of partial copyright industries where intellectual property is only a portion of their goods and services.
- *UNCTAD model.* This model is based on enlarging the concept of 'creativity' from activities having a strong artistic component to “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible” (UNCTAD, 2004). UNCTAD makes a distinction between 'upstream activities' (traditional cultural activities such as the performing or visual arts) and 'downstream activities' (closer to the market, such as advertising or publishing). From this perspective, cultural industries are a subset of the creative industries.

- *National Endowment for Science, Technology and the Arts (NESTA) model.* This model was created to further refine the DCMS model of creative industries for policy purposes under the auspices of a national policy review for the sector entitled the *Creative Economy Program*. It incorporates greater awareness of the differences between and within sectors, and is intended to draw out commonalities based on the ways in which commercial value is created, where this value is located, and consequently how it can be enhanced. This model places the creative industries at the heart of a wider economy that increasingly relies on creative processes and services for its competitiveness. It augments analysis in the report *The Economy of Culture* prepared by KEA European Affairs for the European Commission (2006), which explores the relationship between the creative industries and the less profit-driven cultural sector.
- *Conference Board of Canada/Statistics Canada model.* Developed in 2008, this list of industries and activities was a first step in measuring and understanding Canada's creative economy. It closely reflects John Howkins' understanding of the creative industries as well as the UK's earlier DCMS model.

As mentioned above, Table 1.1 summarizes how each model understands, differentiates and defines the various aspects of the creative economy. Howkins' model, the earlier UK DCMS model, and the Conference Board of Canada's model make no distinctions between the industries included, but the other four delineate various categories to organize the industries.

Comparing these models illustrates that the relationships between the various components that make up the creative economy are not straightforward and can be understood in multiple ways. Each model can be utilized for various purposes, for instance, the concentric circles is a helpful model in understanding the role of creativity and art in relation to the more industrial facets of the creative economy whereas it is suggested that the NESTA model is more useful in the policy making realm.

It is important that each region or jurisdiction seeking to foster the creative economy become clear on the model that best suits its context. Some agreement upon form or definition is necessary for comprehensive policy making and the collection of comparable statistical data when the creative economy is nested within the whole economy.

Table 1.1: Creative Industry Models						
John Howkins, 2001	UK DCMS model, 2001	Concentric Circles Model, 2001	WIPO Copyright Model, 2003	UNCTAD, 2004	NESTA, 2007 (Refined DCMS model)	Conference Board of Canada & Stats Canada, 2008
Advertising Architecture Art Crafts Design Fashion Film Music Performing arts Publishing Software Toys and games Television and radio Video games	Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television & radio Video & computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collection societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Independent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers Photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys	Heritage Traditional cultural expressions (e.g. art crafts, festivals and celebrations) Cultural sites (e.g. archaeological sites, museums, libraries) Arts Visual arts Performing arts Media Publishing and print Audiovisual Functional creations Design (e.g. fashion, graphic) New media (e.g. video games, software) Creative Services (e.g. architecture, advertising, creative R&D)	Core creative fields Commercial outputs that possess a high degree of expressive value and invoke copyright protection. Cultural industries Activities involving mass reproduction of expressive outputs (based on copyright). Creative industries and activities The use of expressive value is essential to the performance of these sectors. The rest of the economy Manufacturing and service sectors benefit from and exploit the expressive outputs generated by the creative industries.	Advertising Archives & libraries Architecture Broadcasting Crafts Culture education Design Film industry Media Museums & art galleries Music publishing Performing arts Photography Sound recording Visual arts Written

3.0 Approaches and Strategies to Growing the Creative Economy

- Numerous regions and jurisdictions are recognizing the opportunity to fuel a strong and vibrant creative economy to support and develop overall prosperity. However with the creative economy still emerging as an economic force, there is no one-size-fits-all prescription. Each jurisdiction, including Nova Scotia, should develop a realistic strategy to foster the creative economy based on its own strengths and realities.
- It is clear from the literature that policies for the creative economy must take into account both the assets and needs that exist. It is important that cultural and social objectives be reconciled with economic objectives. These action plans must also occur in an integrated manner, from the community and municipal levels all the way to the national level. Examples of jurisdictions around the world are illustrating how the main principals to foster a creative economy can be implemented and adapted to suite any context. It is important to note however that while governments can take a leadership role in fostering a creative economy, success requires the collective action of businesses, labour, academia, the non-profit sector, community groups, and all citizens.
- According the 2010 UN Creative Economy Report:
Pragmatic policymaking requires a better understanding of who the stakeholders are in the creative economy, how they relate to one another and how the creative sector relates to other sectors of the economy. Policies and initiatives should be specific rather than generic and preferably not top-down or bottom-up but allowing for ownership and partnership involving stakeholders from the public and private sector, artists and civil society. Schemes that are more inclusive and flexible will facilitate effective and innovative measures to revitalize the creative economy.
- Both the 2010 UN Report and a 2009 Martin Prosperity Institute report state that the creative economy has proven to be resilient throughout the economic downturn of 2008-2009 – therefore acknowledging it as a sustainable way forward. Fostering a creative economy means investing in people, businesses, institutions and infrastructure – the foundations of creativity and innovation (Martin & Florida, 2009).

A number of nations are well underway in implementing comprehensive policies to foster the creative economy:

- In Britain, the importance of the creative economy has been recognized since 1998 when the first Creative Industries Task Force was created. This culminated in 2008

with the release of the *Creative Britain Strategy*, a report that sets out the government's strategy for the creative industries through 26 commitments. £70 million has been put towards supporting the strategy with departments across government and agencies working together.

- In 2006, the Australian Government's Cultural Ministers Council established a roundtable of officials from industry development, broadband, film and cultural interests and information and communications technology (ICT) to map opportunities for building a creative innovation economy around Australian creative industries. The Roundtable produced the *Building a Creative Innovation Economy Report* in 2008. In February of 2009, the Minister for the Arts and the Minister for Innovation launched a \$17 million Creative Industries Innovation Centre.
- In July 2010, Creative Scotland was launched as the national development body for the arts, screen and creative industries. Creative Scotland is implementing a three-year Corporate Plan, *Investing in Scotland's Creative Future*.

Around the world, smaller regions and jurisdictions are exploring best practices around fostering a creative economy:

- In 2009, the Martin Prosperity Institute presented the report, *Ontario in the Creative Age*, requested by the Ontario Government. The study addresses the changing composition of Ontario's economy and workforce and provides policy recommendations. The Premier of Ontario just commissioned another \$2.2 million dollar study, and released close to \$1 billion in funds to further develop the creative economy.
- Other regional areas in Ontario are creating and implementing their own action plans including Prince Edward County, Haliburton, Brampton, Durham, and Eastern Ontario's newly coined "Creative Corridor".
- A few other notable examples of emerging approaches include: the State of Maine; Austin, Texas; San Jose, California; and Broward County, Florida.
- Movements to foster creative urban and rural communities are popping up such as the UNESCO Creative Cities Network, Creative City Network of Canada, Creative Cities Copenhagen, and the Creative Communities Network in Australia.

This list provides key examples of countries, regions and jurisdictions that are shaping the development of the creative economy. For the scope of this literature review, key examples have been drawn from this list to delve further into detailed examples of policy recommendations and actions based on the information accessible including: Creative Britain; Creative Scotland; Ontario in the Creative Age; Ontario East Economic Development; Austin, Texas Live Music Sector Strategy; Creative Communities Network of Canada; and the Knowledge Impact on Society Project.

In reviewing a wide range of these documents with various headings and terminology used, four categories have been developed to organize the material. They are:

- **Investing in the Creative Core**

As emphasized earlier, a key in fostering the creative economy is investing in the creative core. Here the arts are viewed as an investment rather than as something to subsidize.

- **Growing Creative Businesses and Industries**
Here the emphasis is on efforts to support creative businesses and industries.
- **Building Creative Clusters**
Approaches under this category aim to develop the conditions for creative clusters to form among creative people, firms and industries.
- **Promoting Creative Places**
These approaches rest in the understanding that strong quality of place experience is required to attract and retain creative people and industries.

Each national, regional and jurisdiction approach will be organized accordingly for ease of comparison. As the following examples illustrate, each approach varies in its emphasis between and within the categories – often based on the recognition of what strengths the jurisdiction has to build upon.

3.1 Creative Britain

In Britain the creative sector has grown at twice the rate of the economy as a whole and the government considers it well placed for continued growth (2008). Based on the government's fundamental belief in the role of public funding to stimulate creativity and sharpen Britain's creative edge, the Creative Britain Strategy simultaneously invests in all four areas stated above – from investments in arts learning in schools, to creative businesses and developing national expertise – all with the vision of making Britain “the world's creative hub”.

The 2008 *Creative Britain Strategy* outlines the following investment strategies:

Investing in the Creative Core

- Piloting a ‘Find Your Talent’ program in partnership with the national education curriculum that provides five hours of culture a week for children and young people. This includes activities both inside and outside of school such as performances, exhibits, galleries, heritage sites and libraries, as well as lessons in theatre, music, visual arts, digital and new media, and creative writing.
- Investing to provide young musicians with opportunities to practice and perform live with 10 new rehearsal spaces equipped to professional standards.
- Formalizing 5,000 formal apprenticeships a year in partnership with creative industries.
- Promoting a more diverse workforce with education, outreach and acknowledging best practices by recognizing diverse firms.
- Developing ‘Talent Pathways’ services and mentoring programs.
- Collaborating with academic institutions to ensure students are being equipped with skills they need to make contributions to the creative economy.

Growing Creative Businesses and Industries

- Supporting research and innovation through a £10 million investment in collaborative research and development ideas for the creative industries, a knowledge transfer network helping creative businesses access expert knowledge.
- Working with Regional Development Agencies (RDAs), Arts Council England is providing venture capital to small creative enterprises and expanding management courses in the Cultural Leadership Program.
- Establishing a network of regional beacons for the creative industries with the RDAs.
- Encouraging bids from the creative industries for Enterprise Capital Funds (ECFs) to help generate increased investment flows to the sector.

Building Creative Clusters

- Piloting creative economy strategic frameworks in two regions (all areas of the *Creative Britain Strategy*).
- Launching a review to identify the barriers to investment in next generation broadband and move forward with an action plan.
- Providing a ‘menu for local infrastructure’ through the RDAs to help local and regional authorities decide which developments they might pursue to attract the creative industries to their areas.
- Developing ‘mixed media centres’ that have the potential to act as hubs of creativity for business (in partnership with the UK Film Council, Arts Council England and the Arts and Humanities Research Council).
- Implementing recommendations from the music sector to protect live music venues of a wide range of sizes.

Promoting Creative Places

- Working with municipalities to champion local festivals.
- Leading a five-year strategy to enhance the international competitive position of the UK’s creative industries. UK Trade & Investment (UKTI) is working with business and public sector bodies to develop a five-year marketing strategy for the creative industries by developing messaging that resonates with overseas markets and using global events to exploit UK industries, such as launching the World Creative Business conference with the desire to be a platform for leaders from the creative and financial sectors.

3.2 Creative Scotland

The *Creative Scotland Corporate Plan*, launched in 2011 after three years of research and development, is still in the early stages of implementation.

Investing in the Creative Core

Scotland has categorized investing in the creative core in three ways:

1. Investing in Talent
2. Investing in Quality Artistic Production
3. Investing in Audiences, Access and Participation

Investing in Talent

- Creating annual residency programs to support innovative artistic work.
- Providing mentoring, career programs and technical capacity-building.
- Engaging Scotland's elite artists to be ambassadors for Creative Scotland.
- Investing in international training, research and personal development for artists or 'creative practitioners'.
- Launching a 'Talent Program' that includes artist residencies and support to individuals around career ladders. They will explore options for the development of peer groups and external delivery partners.
- Establishing a Youth Music Initiative that supports music tuition for youth in both formal and informal settings (currently £10m for 2011/2012).

Investing in Quality Artistic Production (production, publishing and distribution of arts and culture)

- Developing programs that support work of national and international quality. Still in the early stages, one of these programs will be covering quality artistic production and the other will be covering touring, festivals and events.

Investing in Audiences, Access & Participation

- Delivering a national youth arts strategy to maximize the potential of national youth arts companies.
- Delivering the Education and the Arts Creativity Action Plan to engage cultural producers and schools.
- Establishing creative learning networks and supporting the strategic delivery of education partnerships in early years, schools and higher education.
- Targeting communities with lower arts engagement, particularly older people and geographic areas with high levels of social disadvantage through a 'Cash Back for Communities' program that provides support for projects in film, dance and music.
- Working with audience development agencies to increase attendance and develop new cultural audiences.
- Engaging communities from every local authority across Scotland in the Year of Creative Scotland 2012.

Growing Creative Businesses and Industries

Creative Scotland is coordinating and working closely with enterprise agencies, skills agencies, funding councils, local authorities and business gateways whose investment decisions are based on criteria for economic growth, business expansion and job creation. A key delivery partner is the Cultural Enterprise Office that provides specialist advice and referrals for creative businesses.

- Establishing film, TV and broadcasting investment programs with a focus on independent film and TV to increase production capacity.
- Establishing a cultural economy program where Creative Scotland provides the coordination role of funding for the creative industries that rest in others such as enterprise agencies, local government, and funding councils. They recognize this will require strategically encouraging partnerships to deliver growth in the sector. In

supporting the Business Gateway and Cultural Enterprise Office, Creative Scotland plans to provide advice to new and growing cultural businesses and funds for business start-ups.

- Launching a lottery program to support new models for financial and environmental sustainability in cultural organizations and new uses of technology.
- Working with Arts and Business Scotland and other partners to engage the private sector and maximize sponsorship, business advice and philanthropic support for the arts.

Building Creative Clusters

- Developing and supporting nationwide talent hubs and incubation spaces that allow space for experimentation and collaboration between artists, universities and other agencies (e.g. writers, apps development, new theatre companies or film production training).

Promoting Creative Places

- Establishing place partnerships (four to five a year), a tool to develop relationships with regions and local governments across Scotland. Based on conversations to identify the unique contribution of places, Creative Scotland plans to work closely with local authorities and other partners to identify and share good practice and celebrate regional uniqueness.
- Introducing a modest lottery capital program (£20m over four years) to support key gaps in cultural infrastructure and help deliver improved facilities for artists and audiences (working strategically with partners to leverage other investments in cultural buildings and areas for growth). It will prioritize projects led by independent cultural organizations and workspaces for creative practitioners.
- Expanding the ‘Made in Scotland’ program to increase the range and volume of work sold and exported.
- Investing in national events for the Year of Creative Scotland (2012) and other high profile events to capitalize on national and international benefits and to capture a sense of community celebration and engagement through the arts.
- Working in partnership with tourism and heritage agencies (e.g. VisitScotland, Event Scotland) to maximize the potential of cultural tourism, festivals and events.

3.3 Ontario in the Creative Age

In 2009, the Martin Prosperity Institute published the report commissioned by the Ontario Government, *Ontario in the Creative Age*. The study addresses the changing composition of Ontario’s economy and workforce and provides policy recommendations that are focused on the importance of integrating creativity into every aspect of the economy:

“There is no greater resource than the creativity, innovativeness, and productive talents of our people. Our goal must be to harness and use our full creative talents, to grow the businesses and industries of the future, to use our openness, tolerance, and diversity to gain economic advantage, and to invest in the infrastructure of the future in ways that enable more innovation and economic growth. Ontario can and

must take a high-road strategy for economic prosperity in which all Ontarians can participate” (Martin & Florida, 2009).

Investing in the Creative Core

- Develop a broad education system (curricula, subject matter, and teaching styles) that encourages creativity and cultivates analytical and social intelligence skills needed for the creative economy.
- Cultivate talent in the education system and encourage more high school graduates to attend secondary education and extend the boundaries of what is considered education development beyond schools.

These two recommendations illustrate the range of ways investing in individual creativity is viewed in comparison to Scotland and the UK where the emphasis is more tailored to the arts and culture sector.

Growing Creative Businesses and Industries

- Government should orient its investments and incentives toward businesses and firms that invest in and cultivate the full range of human potential and thus raise the creativity content in all occupations (e.g. Premier or Ministers of Economic Development and Labour to host a summit on redesigning jobs for creativity).
- Aim to have more than 50 percent of the province’s employment in creativity-oriented jobs by 2030.
- Strengthen creative managerial capability across the board from high-tech and arts and culture enterprises to manufacturing, service and agriculture.
- Make diversity a cornerstone of economic prosperity by recognizing and utilizing immigrant communities as key connections to the global economy.
- Provide incentives for foreign students to study e.g. normal domestic doctoral student funding to ensure the “best and brightest are attracted to Ontario” (currently foreign doctoral students have no financial support).

Promoting Creative Places

- Market Ontario as a creative province – a preferred location for creativity-oriented firms and creative people.
- Invest in new social safety nets by 1. Making early childhood development a high priority, 2. Invest in skills development for recent immigrants, 3. Consider wage insurance for longer tenure workers.
- Invest in connectivity and infrastructure that can better connect currently disconnected places and communities (the province’s development plan called ‘Places to Grow’ could serve as model). The province should set goals to reduce the time it takes to move goods, people and ideas.

3.4 Austin Live Music Task Force

Austin, Texas is an example of a city building on one of its key assets to foster the creative economy. While this example is focused on the live music industry in particular, it is useful

in providing a detailed case study of one way to **Invest in the Creative Core** that can be applied to other jurisdictions and components of the culture sector.

Recognizing its reputation as the “Live Music Capital of the World”, the City of Austin created the Live Music Task Force comprised of musicians, producers, entertainment companies and community organizations to address issues and make recommendations on behalf of musicians and the music community. The 2008 Live Music Task Force report makes the following recommendations to the city of Austin:

- Establishing a central music department within the city of Austin government structure to develop and implement the live music industry strategy
- Live music venues recommendations:
 - Reducing tax burdens through economic incentives, tax reductions and/or abatements
 - Minimizing energy costs working with Austin Energy with an emphasis on discounts for enhancing soundproofing and becoming more energy efficient
 - Minimizing city fees (as possible) for general operations, sound dampening, venue renovations, parking, safety upgrades, sound/lighting/weather structures
 - Building incentive programs for the creation of new live music venues
 - Creating a comprehensive parking plan that enhances existing parking structures, incentivizing future parking opportunity and public transportation options and providing parking vouchers to musicians
- Affordable housing recommendations
 - Offering incentives to builders to preserve or replace existing musician housing whenever possible as redevelopment occurs
 - Offering density bonuses to developers to create musician housing
 - Developing ordinances to promote more affordable housing in duplexes, cottages, cohousing projects and cooperatives
- Business Services recommendations
 - Encouraging legal assistance for the music community
 - Establishing and promoting various job training resources available within the area
- Creating a centralized information clearinghouse of links and resources for music industry professionals
- Facilitating communication between government/non-profits/for-profit groups and music industry professionals
- Educating the music community on business and education loan resources available
- Raising and promoting public awareness of financial etiquette such as musician tipping, paying cover charges, and buying music
- Developing a program in which ‘card carrying’ musicians would qualify for price breaks at participating studios and retail outlets, as well as parking benefits
- Educating the business community on the benefits of hiring music community professionals
- Developing rules or policies to boost the number of small venues (e.g. house concerts)

- Studying the infrastructure needs for individual musicians and bands (e.g. booking agencies, record labels, advertising, marketing, etc.) and the local live music industry (electricity, water and waste-water, building structural integrity, rainwater run-off, Internet and bandwidth availability)

3.5 Creative City Network

The Creative City Network of Canada is an organization of municipal staff working in communities around the country on arts, cultural and heritage policy, planning, development and strategy. It exists to create connections and share learning for cultural development and makes the case for culture contributing to quality of place and life. In their publication, *Urban Renewal and Revitalization*, they make the case for urban transformations through culture-based activities, which will in turn, foster a creative economy. They suggest projects under the heading of **Promoting Creative Places** such as:

- Street façade improvements that contribute to economic regeneration for ailing commercial streets.
- Greening initiatives and landscape art to improve the sense of place.
- Creating necessary work and living spaces for new artists and cultural workers in old, unused heritage buildings.
- Revitalizing urban spaces to provide affordable housing or work-live spaces for emerging artists as well as affordable rehearsal spaces.
- Proving permanent infrastructure for artists and cultural organizations to assist them in gaining legitimacy and a competitive edge.

The Creative City Network of Canada has created two toolkits in particular that can assist municipalities in fostering a creative economy by **Investing in the Creative Core**. The first is the Cultural Planning Toolkit, a manual that assists municipal leaders in consulting and developing a tailored cultural plan. The second is a Culture Mapping Toolkit with the purpose of investigating and creating a culture identity profile within the community. The results point out the strengths to be built upon and gaps to be addressed.

3.6 Ontario East Economic Development Commission

Ontario East Economic Development, which covers 200 communities in the eastern part of the province, is implementing recommendations outlined in the Martin Prosperity Institute Report, *Canada's Creative Corridor: Capitalizing on Creative Industries Growth and Wealth Creation for Eastern Ontario* (2009). Since the report, an online portal to support and connect communities in implementing this vision has been established.² The recommendations being implemented include the following:

Growing Creative Businesses and Industries

- Working with local municipalities to:
 - Maintain up-to-date business directories.

² www.creativeontarioeast.ca

- Work with local partners to complete annual surveys to develop a thorough understanding of the needs emerging from the sector.
- Update economic development strategies that reflect the priorities of the creative economy.
- Bring creative economy issues and policy considerations into land use and other areas of municipal planning.

Building Creative Clusters

- Funding the development of a community toolkit and web portal to support and build capacity among the economic development and planning community to build creative economies (includes communication tools, communities of practice tools, and a self-assessment tool).
- Pursuing stronger relationships with post secondary institutes and economic development associations to expand their participation in building the creative economy.

Promoting Creative Places

- Demonstrating the importance of the creative economy through the historic investment many communities have already made in their creative economy with an emphasis on quality of life and place.
- Developing local case studies that profile/promote the use and outcomes of existing government programs and toolkits (e.g. Downtown Revitalization, Main Street Ontario, Community Improvement Plans), local entrepreneurs and businesses that have been attracted to the area.
- Undertaking a cultural and creative mapping exercise that identifies creative places and spaces in the community.
- Developing a place branding marketing strategy.

Advocating for a coherent policy framework across ministries to support creative economy development, their recommendations for the province include:

- Strike a provincial leadership group to support the implementation of a creative economy strategy in other parts of Ontario.
- Develop a suite of indicators to assess progress in creative economy development.
- Support the establishment of a provincial cultural mapping system.
- Support effective integration of the creative economy with Integrated Community Sustainability Plans.

3.7 Knowledge Impact on Society Project

The Knowledge Impact on Society Project out of the University of Saskatchewan is seeking to assist agricultural and rural economies to adapt and innovate to changing economic realities. In a document entitled *Harvesting the Rural Economy* authored by Heather Hall, the following recommendations were presented:

Investing in the Creative Core

- Invest in artist performance spaces, live/work spaces, and artist centres (Markusen, 2006).
- Cultivate creativity and talent and recognize the importance of attracting and retaining creative professionals and industries (Morgan et. al, 2009).

Growing Creative Business & Industries

- Focus on growing entrepreneurs and providing a healthy environment for small business growth (Morgan et al., 2009).

Building Creative Clusters

- Create industry clusters using entrepreneurial incubators (Markusen, 2006).

Promoting Creative Places

- Focus on place-based development to capitalize on qualities of place including natural amenities and cultural or historic traditions (Morgan, Lambe & Freyer, 2009).
- Combine traditional and new materials, techniques and uses to build a new rural aesthetic (e.g. barn conversions, art farms, maize mazes, promoting local food and drink movements) (KIS, 2011).
- Develop promotions and marketing initiatives (KIS, 2011).
- Ensure that communities are linked in with broadband (Bell & Jayne, 2010).

Some cautions and challenges for rural communities include:

- Rural gentrification where the quality of life that makes a given region attractive is difficult to maintain (Stolarick, 2010).
- Tensions between current residents who value old traditions and creative professionals with new ideas (KIS, 2011).
- Industry and talent clustering may be more difficult because of lack of density and proximity to urban centres (Martin & Florida, 2009).

Recommendations on best practices for developing a strategy:

- Always develop an economic plan outlining key goals and strategies (Knowledge Impact on Society [KIS], 2011).
- Every community should be aware of their strengths, weaknesses, opportunities, and threats (SWOT Analysis) (KIS, 2011).
- Encourage all levels of government to work together towards common goals around the creative economy (KIS, 2011).

4.0 Nova Scotia's Creative Economy

As described above, the nature of our economies is changing and the concept of the creative economy is capturing global attention. Nova Scotia, like other economies, is tasked with navigating these changes in light of the province's strengths, challenges and opportunities. This section provides an overview of the culture sector – one set of indicators that relate to the creative economy – which can shed light on Nova Scotia's positioning. It also traces the assets and policies in place that relate to the creative economy, both directly and indirectly.

4.1 Culture Sector

As mentioned above, measuring the full impact of the creative industries is a challenge however statistics relating to the cultural industries can provide helpful indicators as to where both strengths and opportunities exist. With statistics for Nova Scotia to be released by the Canadian Culture Satellite Account in 2012, the figures presented for Nova Scotia in Table 1.2 will be updated. In addition, the Department of Communities Culture and Heritage has engaged a consulting firm to identify the steps required to update a comprehensive culture sector profile for the province that will further illuminate the creative industries in this region.

Culture Category	1997	1999	2001	2003
Advertising	34	34	36	41
Architecture	10	12	13	18
Broadcasting	114	115	127	139
Design	17	15	15	16
Festivals	1	1	1	1
Film industry	57	80	94	106
Heritage	30	29	35	38
Libraries	34	32	33	33
Performing arts	23	24	20	20
Photography	5	6	5	6
Sound recording	11	9	10	10
Support services	53	62	77	90
Visual arts	19	20	16	19
Written Media	163	160	184	193
Culture Output, all categories	570	597	665	730
Provincial GDP	18,380	20,324	22,922	25,093

Source: Adapted from Culture Statistics Program, Statistics Canada. Catalogue no. 81-595-MIE2006037

Note: Data may not add up due to rounding.

In 2009, the Nova Scotia Cultural Action Network (CAN) produced a report using Statistics Canada 2003 data combined with other sources in efforts to provide a recent culture sector profile outlining the following strengths:

- **Visual arts and design** contributed \$19 million to the province's economy in 2003.
- **Written media** accounted for 26% of the provinces culture output in 2003, making it the largest of all cultural subsectors.
- **Crafts** were estimated as contributing \$21 million to the provincial GDP in 2001.³

³ Statistics for this subsector are largely unavailable. The estimated \$21 million was extrapolated from national data and population ratios by Peartree Solutions, Profile and Development Strategy for Crafts in Canada, 2003.

- **Broadcasting and film industries** have shown strong signs of growth. Broadcasting increased by 31% between 1997 and 2003 and film doubled during the same time period.
- **Performing arts.** According to the 2006 census, the performing arts community is growing at a far more rapid rate than the Nova Scotia population, increasing by 21% (a total of 2,450 creative and performing artists) since 2001. In comparison, the overall population grew 1% during the same time (Statistics Canada, 2006).
 - **Music.** No data exists for Nova Scotia's music sector despite its high profile. Data from Halifax Regional Municipality indicates that employment in the music industry in HRM increased by 16% between 1996 and 2001 and in 2003 generated 6.4% of the total GDP generated by the culture sector in HRM (Pinfold, 2005).
 - **Theatre.** The economic impact of Nova Scotia's Theatre sector on the provincial economy in 2006 was estimated at 417.6 million (Theatre Nova Scotia, 2006).
 - **Dance.** Between 2001 and 2006 censuses, the number of professional dancers living in the province increased by 26% (the overall numbers modest but growing).

4.2 Creative Players

In Nova Scotia we have a variety of strong organizations and institutions that participate in generating and supporting our creative economy including but not limited to:

Universities

- NSCAD University
- Dalhousie School of Architecture
- StFX Music Department
- Dalhousie University, Schools of Music/Theatre and Costume Design
- Acadia University, School of Music
- Université Sainte-Anne, Language, Community Art and Music programs
- Cape Breton University, Art Gallery and Beaton Institute

Colleges

- Gaelic College, Language, Traditional Art and Music programs
- Nova Scotia Community College, Music Business and related technical training

Facilities

- The Ross Creek Centre for the Arts
- The Maritime Centre for the Performing Arts
- Inverness Centre for the Arts
- Judique Celtic Music Interpretation Centre
- Theatre and performance venues (Bauer Theatre, Antigonish; deCoste, Pictou; Marigold Theatre, Truro; Mermaid Theatre, Windsor; Kings Theatre, Annapolis Royal; The Yarc, Yarmouth)
- The Art Gallery of Nova Scotia
- Bear River Arts Centre

Organizations

- Music Nova Scotia
- Nova Scotia Centre for Craft and Design
- Cape Breton Centre for Craft and Design
- The Cultural Federations of Nova Scotia (Dance NS, Theatre NS, NS Choral Federation, The Association of NS Museums, The Writers Federation of NS, NS Designer Crafts Council, Visual Arts NS, and The Multicultural Association of NS)
- Community Arts Councils (Alliance of Kings Artists, Annapolis Region Community Arts Council, Cobequid Arts Council, Le Conseil des arts de Cheticamp, Le Conseil des arts de la Baie, Guysborough Antigonish Pictou Arts and Culture Council, Hants County Arts Council, Inverness County Council of the Arts, Northumberland Arts Regional Council, and Yarmouth Arts Regional Council)
- Federation (FECAN) Acadians
- Ann Murray Centre
- Rita Mac Neil Centre

Production Companies

- Symphony Nova Scotia
- Neptune Theatre
- Mermaid Theatre
- The Black Cultural Centre
- The Atlantic Film Festival
- Ships Company Theatre

Festivals and Events

- Celtic Colours
- The Stan Rogers Festival
- Nova Scotia Music Week
- The East Coast Music Awards

- The Lunenburg Folk Harbour Festival
- Festival Antigonish
- Halifax Jazz Festival
- Deeps Roots Festival

While Halifax is the hub of the province's creative economy, some pioneering rural areas are also attracting a strong a culture sector (e.g. Annapolis Royal, Victoria County).

Some of these culture sector players in Nova Scotia are explicitly stating the connection between the arts and the creative economy. NSCAD University exemplifies this in stating that "artists personify the three pillars of creative enterprise: entrepreneurship, ingenuity and engagement. In a modern world, they are among our most valuable assets, and are essential for Canada to prosper as an international leader in the creative economy" (NSCAD, p. 1).

Nova CAN has also been a player in raising awareness about the creative economy and the opportunities that exist for Nova Scotia. Its 2009 report dismantles a number of prejudices and misconceptions, revealing surprising statistics that show Nova Scotia's creative sector outperforms the provincial economy and, increasingly, the activity of Nova Scotian professionals like artists, artisans, researchers, architects and designers is driving growth and job creation in the province.

More recently in the 2010 Report, *The Way Ahead for Nova Scotia*, Donald Savoie identifies the various organizations with the wider concept of innovation on their agenda. The publication highlights Nova CAN as well as the Atlantic Provinces Economic Council (APEC), an organization that has long argued for greater emphasis on research, development and innovation as means to strengthen the region. The Greater Halifax Partnership also stresses the importance of innovation and the city's creative class to economic development.

Even as early as 2003, Novaknowledge produced a *Knowledge Economy Report Card* that made connections between innovation and a creative economy. The report card states that many of Florida's input measurements were similar to those of the innovation scorecard – a measurement tool developed by Novaknowledge to capture and track the factors that are important to innovation.

For information regarding Nova Scotia policies connected to the creative economy see Appendix C.

5.0 Gap Analysis

Table 1.3: Policy Gap Analysis – JobsHere Strategy

Policy Aims	Investigating in the Creative Core	Growing Creative Businesses & Industries	Building Creative Clusters	Promoting Creative Places
Attract and retain immigrants		✓✓		✓✓
Encourage post-secondary education and retain young people	✓✓	✓✓		✓✓
Adapt education and training systems to a changing labour market	✓✓	✓✓		
Improve employer investment and employee participation in workplace education and training		✓✓		
A new productivity and innovation partnership		✓✓	✓✓	
Access to capital for start up companies		✓✓	✓✓	
Services for investors and		✓✓		
Investing in high-value jobs and firms		✓✓		
Innovation and competitiveness fund		✓✓	✓✓	

This table maps the points where the four focus areas required to grow the creative economy align with and support the aims of the Nova Scotia JobsHere policy.

✓✓✓ Indicates that direct connections have been articulated between Nova Scotia policies and the four creative economy focus areas.

✓✓ Indicates where potential exists for connections to be made between Nova Scotia policies and the four creative economy focus areas.

Table 1.4: Policy Gap Analysis – Five-Point Plan

<u>Policy Aims</u>	Investigating in the Creative Core	Growing Creative Businesses & Industries	Building Creative Clusters	Promoting Creative Places
Introducing Status of the Artist legislation	✓✓✓			
Establishing Arts Nova Scotia	✓✓✓			
Forming the Creative Nova Scotia Leadership Council	✓✓✓		✓✓	✓✓
Developing a communications strategy for arts and culture	✓✓✓	✓✓	✓✓	✓✓
Creating an interdepartmental committee to coordinate efforts to support arts and culture development	✓✓✓	✓✓		✓✓

This table maps the points where the four focus areas required to grow the creative economy align with and support the aims of the Nova Scotia Five-Point Plan.

- ✓✓✓ Indicates that direct connections have been articulated between Nova Scotia policies and the four creative economy focus areas.
- ✓✓ Indicates where potential exists for connections to be made between Nova Scotia policies and the four creative economy focus areas.

Table 1.5: Policy Gap Analysis – 2011-2012 Statement of Mandate (Communities, Culture & Heritage)					
Policy Aims	Investigating in the Creative Core	Growing Creative Businesses &	Building Creative Clusters	Promoting Creative Places	
Invest in career development of artist and industry professionals & cultural organizations	✓✓✓	✓✓✓		✓✓	
Build export opportunities for the culture sector		✓✓✓		✓✓	
Undertake a five year creative sector strategy	✓✓	✓✓	✓✓	✓✓	
Developing benchmark data to measure creative sector	✓✓	✓✓	✓✓	✓✓	

This table maps the points where the four focus areas required to grow the creative economy align with and support the aims of the Department of Communities, Culture and Heritage Statement of Mandate.

- ✓✓✓ Indicates that direct connections have been articulated between Nova Scotia policies and the four creative economy focus areas.
- ✓✓ Indicates where potential exists for connections to be made between Nova Scotia policies and the four creative economy focus areas.

Bibliography

- Australian Government & Australia Council for the Arts. (2011). *Arts and Creative Industries: A Historical Overview and an Australian Conversation*. Retrieved from http://www.australiacouncil.gov.au/data/assets/pdf_file/0007/98431/Arts_and_creative_industries_FINAL_Feb_2011.pdf
- Bell, D. & Jayne, M. (2010). "The Creative Countryside: Policy and Practice in the UK Rural Cultural Economy", *Journal of Rural Studies*, 26(3), 209-218.
- Bunting, T. & Mitchell, C. (2008). Artists in Rural Locals: Market Access, Landscape Appeal and Economic Exigency. *The Canadian Geographer*, 45(2), 268-284.
- Carr, J. (2009). *Creative Industries, Creative Workers and the Creative Economy: A review of Selected Recent Literature*. Edinburgh: Scottish Government Social Research.
- City of Austin. (2008). *Live Music Task Force Overview & Recommendations*. Retrieved from <http://www.ci.austin.tx.us/council/downloads/lmtfreport.pdf>
- Conference Board of Canada. (2008, July). *Valuing Culture: Measuring and Understanding Canada's Creative Economy*. Ottawa, ON.
- Creative Cities Network. (2006, October). *Towards Sustainable Strategies for Creative Tourism*. UNESCO Discussion Report. Retrieved from <http://unesdoc.unesco.org/images/0015/001598/159811E.pdf>
- Creative Ontario East (Ontario East Economic Development). (2011). *Creative Economy Portal*. Retrieved from <http://www.creativeontarioeast.ca/>
- Department for Culture, Media & Sport (DCMS). (2008). *Creative Britain: Talents for the New Economy*. Retrieved from <http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/images/publications/CEPFeb2008.pdf>
- Dunphy, K., Overton, P., & Varbanova, L. (2009). *Developing and Revitalizing Rural Communities Through Arts and Culture*. Creative City Network of Canada.
- DeNatale, D. & Wassall, G. (2007). *The Creative Economy: A New Definition*. New England: NEFA. Retrieved from <http://www.nefa.org/sites/default/files/ResearchCreativeEconReport2007.pdf>
- Durand, M. (2003, December). "Profile of Culture Activities in Nova Scotia". *Culture Counts – Counting Culture Statistic Program*. Retrieved from http://www.gov.ns.ca/tch/pubs/NSReportFinal_2004.pdf

- Evans, G., Foord, J., Gertler, M., Tesolin, L., & Weinstock, S. (2006). "Strategies for Creative Spaces and Cities: Lessons Learned". Cities Institute, London Metropolitan University, Munk Centre for International Studies and University of Toronto.
- Florida, R. (2002). *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life*. New York, NY: Basic Books.
- Florida, R. (2005). *Cities and the Creative Class*. New York, NY: Routledge.
- Florida, R. (2006). *The Flight of the Creative Class: The New Global Competition for Talent*. New York, NY: Harper Business.
- Florida, R. & Stolarick, K. (2009). *Canada's Creative Corridor: Connecting Creative Urban & Rural Economies within Eastern Ontario & the Mega Region*. Retrieved from <http://ruralontarioinstitute.ca/resources-reports/>
- Florida, R., Mellander, C., & Stolarick, K. (2009). *Talent, Technology and Tolerance in Canadian Regional Development*. Working Paper Series: Martin Prosperity Research. Retrieved from [http://research.martinprosperity.org/papers/Florida-Mellander-Stolarick%20\(2009\)%20TTT%20in%20Canadian%20Regional%20Development.pdf](http://research.martinprosperity.org/papers/Florida-Mellander-Stolarick%20(2009)%20TTT%20in%20Canadian%20Regional%20Development.pdf)
- Government of Nova Scotia (2010). *Jobs Here: The Plan to Grow Our Economy*. Retrieved from <http://www.gov.ns.ca/jobshere/docs/jobsHere-ThePlanToGrowOurEconomy.pdf>
- Hagoort, G. (2009). *Creative Industries: Colourful Fabric in Multiple Dimensions*. Research Group, Faculty of Arts and Economics, Utrecht School of the Arts.
- Higgs, P. et al. (2008). *Beyond the Creative Industries: Mapping the Creative Economy in the UK*, NESTA.
- Howkins, J. (2001). *The Creative Economy: How People Make Money From Ideas*. London, UK: Penguin.
- Howkins, J. (2009). *Creative Ecologies: Where Thinking is a Proper Job*. St Lucia, Qld: University of Queensland Press.
- KEA European Affairs. (2006). *The Economy of Culture*. Retrieved from <http://www.keanet.eu/en/ecoculturepage.html>
- Knell, J., & Fleming, T. (2008, May). *Transforming Scotland's Creative Economy*. Retrieved from <http://john-knell.com/resources/>
- Knowledge Impact on Society (KIS) & Hall, H. *Harvesting the Rural Creative Economy*. Retrieved from <http://ruralontarioinstitute.ca/file.aspx?id=98719b77-02be-491f-afb2-5c545a9801ce>
- Landry, C. (2006). *The Art of City Making*. UK: Earthscan.

Landry, C. (2000). *The Creative City*. UK: Earthscan.

Markusen, A. (2006). "A Consumption Base Theory of Development: An application to the Rural Cultural Economy", *Agricultural and Resource Economics Review*, 36(1), 9-23.

Martin Prosperity Institute. (2009). *Creativity in the Rural Economy: Challenges and Opportunities*. Toronto: Martin Prosperity Institute. Retrieved from <http://ruralontarioinstitute.ca/file.aspx?id=3607ea36-0853-4bb4-9b62-50b7d1482f96>

Martin, R. & Florida, R. (2009). *Ontario in the Creative Age*. Toronto: Martin Prosperity Institute. Retrieved from <http://martinprosperity.org/media/pdfs/MPI%20Ontario%20Report%202009%202nd%20Ed.pdf>

Morgan, J., Lambe, W., & Freyer, A. (2009). "Homegrown Responses to Economic Uncertainty in Rural America", *Rural Realities*, 3(2), 1-15.

Murray, C. (2009). *Rhetoric and Reality about the Creative Economy: Prospects for Museums?* Lecture for the Canadian Museum Association.

Myerscough, J. (1988). *The Economic Importance of the Arts in Great Britain*, London: Policy Studies Institute.

NSCAD University. (2007). *NASCAD University: The Academic Leader in Canada's Creative Economy*. Retrieved from <http://nscad.ca/en/home/abouttheuniversity/default.aspx>

NESTA, (2006). *Creating Growth: How the UK Can Develop World Class Creative Businesses*. Retrieved from <http://www.nesta.org.uk/library/documents/Creating-Growth.pdf>.

NESTA, (2007). *Staying Ahead: The Economic Performance of the UK's Creative Industries*. Retrieved from <http://www.theworkfoundation.com/research/publications>

NESTA, (2008). *The Art of Innovation: How Fine Arts Graduates Contribute to Innovation*. Retrieved from <http://www.nesta.org.uk/library/documents/Report%2016%20-%20Art%20of%20Innovation%20v11.pdf>

Nova Scotia Cultural Action Network. (2009). *Building the Creative Economy in Nova Scotia*. Retrieved from <http://www.novascotiacan.ca/>

Nova Scotia Cultural Action Network. (2010). *Nova Scotia and the New Economy: A Strategy for Developing the Creative Economy as a Key Element in Nova Scotia's Economic Recovery*. Retrieved from <http://www.novascotiacan.ca/>

Oakley, K. (2009). "The Disappearing Arts: Creativity and Innovation after the Creative Industries." *International Journal of Cultural Policy*, 15(4), 403-41.

- Ontario Government. (2011). *Cultural Development Programs*. Retrieved from http://www.ontario.ca/en/business_program/categories/ONT04_036462.html?category=Cultural%20Development&sOrder=Asc&itemCount=200
- Pinfold, G. (2005). *HRM Arts and Culture Sector Economic Impact Study*. Retrieved from <http://www.halifax.ca/capitaldistrict/Publications/documents/FINALARTSCULTURE.pdf>
- PricewaterhouseCoopers. (2008). "Global Entertainment and Media Outlook Report, 2008-2012". Retrieved from www.pwc.com
- PricewaterhouseCoopers. (2011). "Global Entertainment and Media Outlook Report, 2011-2015". Retrieved from www.pwc.com
- Prince Edward County. (2010). *Canada's First Creative Rural Economy: Founded by Pioneers, Artisans and Entrepreneurs*. The Corporation of Prince Edward County.
- Porter, M. (1990). *The Competitive Advantage of Nations*. Basingstoke, Macmillan.
- Ruiz, J. (2004). A Literature Review of the Evidence Base for Culture, the Arts and Sport Policy. Edinburgh: Scottish Executive Education Department, 2004. [cited August 19, 2011] www.scottishexecutive.gov.uk/Publications/2004/08/19784/41507.
- Rural Ontario Institute. (2009). *Innovation and Creativity on the Periphery: Challenges and Opportunities in the Northern Ontario*. Retrieved from <http://ruralontarioinstitute.ca/resources-reports/>
- Sacco, P., Williams, B., & Bianco, E. (2007, January). *The Power of the Arts in Vancouver: Creating a Great City*, Vancity. Retrieved from <http://www.theholmteam.ca/votewendy/media/PowerOfTheArts.pdf>
- Scott, A. (2004). *Cultural Industries and the Production of Culture*. London, Routledge.
- Savoie, D. (2010). *Invest More, Innovate More, Trade More, Learn More: The Way Ahead for Nova Scotia*. Retrieved from <http://www.gov.ns.ca/premier/publications/Savoie-Report.pdf>
- Statistics Canada. (2006). Census Data. Retrieved from <http://ceps.statcan.ca/census-recensement/2006/rt-td/index-eng.cfm>
- Statistics Canada. (2011). *Guide to Culture Stats*. Retrieved <http://www.statcan.gc.ca/pub/87-008-g/2003001/theme-sujet/contribution-eng.htm>
- Stolarick, K., Denstedt, B., & Spencer, G. (2010). *Creativity, Tourism and Economic Development in a Rural Context: The Case of Prince Edward County*. Toronto: Martin Prosperity Institute retrieved from <http://ruralontarioinstitute.ca/file.aspx?id=74cb6052-0b10-4109-975c-54d5d2b14266>

Stolarick, K. and Smith, D. (2009). *Ontario Competes: Performance Overview Using the 3Ts of Economic Development. Benchmarking Project Overview: Ontario in the Creative Age*. Toronto: Martin Prosperity Institute. Retrieved from

http://martinprosperity.org/media/pdfs/Ontario_Competes.pdf

The Creative City Network of Canada. (2010). *Cultural Mapping Toolkit*. Retrieved from

The Creative City Network of Canada. (2010). *Cultural Planning Toolkit*. Retrieved from

The Creative City Network of Canada. (2009). *Developing and Revitalizing Rural Communities Through Arts and Creativity: An International Literature Review and Inventory of Resources*.

The Conference Board of Canada. (2008, July). *Valuing Culture: Measuring and Understanding Canada's Creative Economy*. Available for free at

http://www.conferenceboard.ca/temp/79940284-28ce-4692-8bd3-c54f6605d7bd/08_152%20Canada's%20Creative%20Economy_RPT_WEB.pdf

The Work Foundation. (2007). *Staying Ahead: the Economic Performance of the UK's Creative Industries*. London: DCMS.

Theatre Nova Scotia. (2006). *Nova Scotia Theatre Sector Strategy*. Retrieved from

<http://www.theatrens.ca/PDF/NovaScotiaSectorStrategy.pdf>

Throsby, D. (2001). *Economics and Culture*. New York, NY: Cambridge University Press.

UK Department of Culture, Media and Sport & Creative Industries Taskforce. (1998). *Creative Industries 1998: Mapping Documents*. London, UK: DCMS.

UNCTAD. (2004, June) *Creative Industries and Development*. Retrieved from

http://www.unctad.org/en/docs/tdxibpd13_en.pdf

UNESCO. (2005, October). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO. (2011). *What is the Creative Cities Network?* Retrieved from

http://portal.unesco.org/culture/en/ev.php-URL_ID=36746&URL_DO=DO_TOPIC&URL_SECTION=201.html

United Nations. (2010). *Creative Economy Report 2010: A Feasible Development Option*. Retrieved from <http://www.unctad.org/creative-economy>.

United Nations. (2008). *The Challenge of Assessing the Creative Economy: Towards Informed Policy-Making*. Retrieved from <http://www.unctad.org/creative-economy>.

World Intellectual Property Organization. (2003). *Guide on Surveying the Economic Contribution of the Copyright Industries*, Geneva: WIPO.

Appendix A: Additional Key Concepts

Culture, the Arts & the Economy

In the years since the Creative Industries Taskforce was launched in Britain in 1998, the relationships between the arts, the culture sector and the newly defined creative industries have been subject to much debate. Some of the more simplistic models above such as Howkins' and the early DCMS definitions have provoked a flurry of other models (exemplified in the NESTA, Concentric Circles and UNCTAD models) in order to tackle questions such as: Does the sector hang together? What is the relationship between 'the arts' and the creative industries? What are the differences, similarities, and connections? And most importantly, how can we place this debate on grounds more appropriate to the complex issues that confront us?

Today, the arts are generally understood as publicly funded activities and institutions such as galleries, concert halls, symphonies and literature. In light of the creative economy literature, where is the line between the arts and commercial culture? Some view it as a spectrum with art on one end and commerce on the other or in a hierarchical form such as the concentric circles model outlined above.

In developing their own understanding of the relationship between the arts and the creative industries as a part of policy development – in a way that acknowledges the complexity of how the various components overlap, collaborate and coexist – Scotland's Government concluded that:

The rather more messy, but more exciting reality is that traditional performing arts and cultural organizations are increasingly being drawn into the creative content dimensions of the creative economy – with playwrights, musicians, and a host of performers becoming more interested in how to develop intellectual property (IP) 'beyond the show', and to use the full range of social and broadcast media to reach the widest possible audience (Knell, 2008, p.7).

This illustrates the reality that most artists move between various kinds of projects, businesses, values, aspirations, techniques and products in the day-to-day aspects of their career (Australia Government & Australia Council for the Arts, 2011).

The Conference Board of Canada, along similar lines, suggests that there is a growing understanding and appreciation of the relationship between the arts, the 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 social organizations" (The Conference Board of Canada, 2008, p.3).

From these debates, the key role of the cultural sector has been more recently emphasized and recognized for its importance within this new economic landscape. The 2006 KEA

report, *The Economy of Culture in Europe* aimed to shed light on the culture sector's importance by showing how culture drives economic and social development as well as innovation and cohesion (outlined in sections 2.2.4, 3.0 and 4.0). This was reiterated by the 2010 UN report which states: "adequately nurtured, creativity fuels culture, infuses a human-centred development and constitutes the key ingredient for job creation, innovation and trade while contributing to social inclusion, cultural diversity and environmental sustainability" (p. xix). All of this rich discussion underlines how expressive value is concentrated in the core creative fields, recognizing how it permeates into the creative industries and the economy as a whole.

As described later, these debates have also influenced how the socio-economic performance of the sector is measured (see Appendix B, Measuring the Creative Economy) – also a relatively recent trend. Public perception continues to view the arts as a matter of enlightenment or entertainment – a view that has marginalized the sector in terms of its economic contribution and thus confines it to the realms of public intervention. This may explain to a large extent the lack of statistical tools available to measure the contribution of the cultural sector (KEA, 2006), as will be discussed later.

Creativity & the Creative Class

Florida's 'creative class', Howkins 'creative economy', and the UK government's 1998 'creative industries' have established themselves at the confluence of some powerful and evocative contemporary discourses. So where did the whole concept of 'creativity' come from?

The term 'creativity' gained traction in professional disciplines in the 20th century in educational theory and psychology, drawing on models of artistic practice and perception to suggest different forms of learning and understanding from those of 'linear' rationalist thinking. With the advent of the knowledge economy in the late 20th century, Richard Florida and John Howkins were placing these knowledge workers under the banner of the 'creative class' and 'creative economy' by the late 1990s (Oakley, 2009). At this time the notion of creativity became linked with innovation.

Recent research has sought to provide evidence for this connection. A 2008 NESTA report, *The Art of Innovation: How Fine Arts Graduates Contribute to Innovation*, identifies three main ways in which artistic labour is linked to innovation, including:

- Artistic labour has the attitudes and skills that are conducive to innovation – fine arts graduates are more willing to try new things, have a tolerance for ambiguity and act as social brokers across disciplines.
- Artistic labour impacts innovation in the way that it is organized – project work and portfolio work are increasingly the norm and closely resemble the organization of artistic labour (which can arguably be positioned as a model for the rest of the economy).
- Artistic labour impacts on innovation through the widespread 'culturalization' of activities – as cultural ideas and images become increasingly a part of non-cultural products and services, artistic labour provides content that requires 'artistic creativity'.

Also drawing on this recent research, the Nova Scotia Cultural Action Network (Nova Scotia CAN) produced a report in 2009 that presents the arts and cultural industries as propelling the economy in three ways:

- By driving innovation through core creativity and cultural industry activities
- By driving the economy through wealth creation
- By positively impacting the quality of life in a given region, which in turn attracts more innovators

In addition, these connections were highlighted by the UK's Cox Review of Creativity in Business based on David Throsby's work, a national report which concludes that "the ability to innovate depends on the availability and exploitation of creative skills...for sustained innovation and growth, companies need to be able to draw on the talents of a flourishing creative community" (2005).

Indeed, Richard Florida's 2002 book, *The Rise of the Creative Class*, suggests that human creativity is the defining feature of contemporary life and is powering one of the great ongoing economic changes of our time. His description of the emerging creative class and creative entrepreneurs has considerably broadened the modern notion of 'the creative arts' to include a cohort of professional, scientific and artistic workers whose presence generates economic, social and cultural dynamism. This understanding is more specifically comprised of people in science and engineering, architecture and design, education, arts, music and entertainment - whose economic function is to create new ideas, new technology or new creative content.

Criticism has been raised about Florida's work but no doubt he is playing a key role in advancing public discourse. Critics from the left argue that focus on an elite global mobile class leaves out insight into the impact of attracting such a class on the low-wage service sector required to keep them, or the growing gap between rich and poor. Some conventional labour economists have problems with his underlying premise that jobs follow people (Murray, 2009). His later work addresses these and other criticisms and his new partnership with Roger Martin and the Martin Prosperity Institute shows a compromise. The notion of the creative class continues to gain ground as characterizing successful, talented, entrepreneurial people who are able to transform ideas into creative products or services for society (Hagoort, 2007).

In his most recent book (2009), John Howkins presents a further development in creativity-led thinking. He introduces the idea of creative ecology – an approach that explores the relationship between organisms and their environment. This approach is based on applying a model of ecological conditions (particularly the cycle of diversity, change, learning and adaptation) to understanding how innovation occurs, is nurtured, and finally develops or fails.

Creative Cities & Urban Renewal

An increasing number of municipalities all over the world are using the concept of creative cities to formulate urban development strategies for reinvigorating growth with a focus on cultural and creative activities.

Charles Landry in his 2000 seminal work *The Creative City* argues that the most critical resource a city has is its people. “Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success” (p.51).

Here the understanding of creativity is broad and can come from any citizen in any profession or sector. According to Landry it includes creative bureaucracy, creative individuals, organizations, schools, universities and so on. Encouraging creativity in this wider way is key to a creative city agenda.

Creative cities are approaching their creative potential in unique ways, building on the strengths that already exist. Some function as nodes for generating cultural experiences for locals and visitors through the presentation of heritage assets while others use festivals to shape the identity of a whole city. Other cities are better suited towards the media industries to provide employment and to act as centres for urban and regional growth while in other cases a more pervasive role for culture rests on its capacity to foster urban quality of life, social cohesion and cultural identity.

The Creative Cities Network was launched by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in October 2004 with the purpose of promoting the social, economic and cultural development of cities in both the developed and the developing world. Cities apply to the network and once appointed, can access new opportunities through a global platform, notably for activities based on the notion of creative tourism⁴. According to the UNESCO Creative Cities Network, a key ingredient is the creation of public/private partnerships that help unlock the entrepreneurial and creative potential of small enterprises, which play an important role in the new economy. To underpin their development, small creative businesses also need innovative talent, and therefore cities with strong contemporary art, fashion, craft, music and design schools are most likely to flourish (2011).

In 2010, over 60 cities worldwide called themselves ‘creative’ including London (UK), Toronto, Vancouver, Ottawa, Brisbane in Australia, Auckland in New Zealand, and Cincinnati, Tampa Bay, and Washington in the US (UN, 2010). While this list spans large cities, the approach is also being applied in smaller cities, towns and rural regions. In Canada, over 100 cities and towns are members of the Creative Cities Network of Canada (2011).

Rural Creative Economies

Only more recently has the rural creative economy attracted attention and research. One common argument is that rural areas have many of the place-based amenities that attract

⁴ According to the Creative Cities Network, creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in the place and create the living culture.

creative workers and therefore are well-situated to take advantage of the creative economy (Stolarick, 2010). This has resulted in the main principles of creative cities being adapted for rural areas and disadvantaged communities.

Prince Edward County (PEC), Ontario –“Canada’s first creative rural economy” – has built on its local strengths to grow a successful agri-tourism industry of wine making, regional cuisine and specialty food products (The Corporation of Prince Edward County, 2010). Since then a variety of rural and smaller urban centres in Ontario have developed creative economy strategies including Haliburton and area, Brampton and area, Durham and area, and Eastern Ontario’s newly coined “Creative Corridor”.

The most recent Martin Prosperity Institute research on the rural creative economy concludes that focusing on tourism alone is a limited vision for rural economies. The example of PEC and others illustrate that regional amenities and quality of place characteristics can be used not only to attract tourists but also to also attract residents. Therefore, strategies focused on attracting the creative class to the region can further leverage regional amenities to attract new residents and their families to the region (2009).

Some factors that have been identified in attracting artists in significant numbers to Canadian towns and villages include: access to urban markets, local sources of employment (e.g. part-time jobs), agglomeration economies enabled by a local organizational catalyst (e.g. a university) or the overall size of the community-region, an appealing landscape, and the existence of aboriginal artistic concentrations (Bunting & Mitchell, 2001). More recently, the availability of broadband internet access is also a key enabling factor. Conversely, artists also move to smaller communities and rural areas as they flee the high rents of urban centres and seek a rural/small community “quality of life”.

Creative Clusters

The terms creative clusters, networks and districts all refer to the beneficial spillovers that occur when sectors work in close proximity to one another. As Allen Scott argues (2005) “by clustering together, firms are able to economize on their spatial inter-linkages, to reap the multiple advantages of spatially concentrated labour markets, to tap into the abundant information flows and innovative potentials that are present wherever many different specialized but complementary producers are congregated.”

In theory, groups of creative firms (e.g. music, film, visual arts, fashion and design) can converge in this way if the conditions for the development of a creative cluster exist. As Michael Porter (1990) points out, the production of creative goods and services under these circumstances can be shown to enhance efficiency and growth and promote sustainable development. This has been observed in the cities of London, Los Angeles, New York and Paris, and more recently in Shanghai, Bombay and Mexico City. It can also be applied in smaller cities, townships and rural regions (UN, 2010).

The Social, Cultural, and Environmental Benefits of the Creative Economy

The core culture sector that drives the creative economy has long been regarded as a key ingredient in the quality of life for individuals and communities. More recently, and in light of the growing creative economy, studies are linking the arts, culture and the creative sectors to positive impacts in the areas of employment growth, social inclusion, youth retention, diversity, education, and the environment. These benefits – along with the positive economic impacts identified above – are shaping the policy directions of regions and jurisdictions across the globe that are committed to fostering the creative economy.

A significant social impact of the creative economy is its **contribution to employment** with the creative industries generally accounting for around 2 to 8 per cent of the workforce in the economy (UN, 2010) (including Nova Scotia at around 4.5 per cent and Canada at 3 per cent). The creative industries are both knowledge intensive, requiring specific skills and high-level qualifications, and labour intensive (such as the theatre or film industry) where high creative output occurs. According to Florida, the quality of these kinds of jobs may provide greater work satisfaction because of the creative skills required – therefore driving innovation in the wider economy (2002).

Another important social aspect of the creative economy, particularly the cultural industries, is its role in **fostering social inclusion**. Throsby proposes that culture plays a pervasive, socially integrating role in fostering community identity, creativity, cohesion and vitality (2001). Furthering this line of inquiry, Janet Ruiz of the Scottish Executive Education Department (2004) undertook an extensive literature review of the social benefits of culture and the arts to support policy development, finding that:

- Participation in cultural activities instills self-confidence, pride and personal well-being
- Arts and culture promote personal, community and national identity
- Social networks generated through arts and cultural activities provide a sense of belonging
- Arts and culture help promote social cohesion and reduce isolation
- Arts and culture provide creative mechanisms for individuals to express their individuality, engage with others and celebrate diversity

Important links have also been made to **education**. In schools, the role of arts and culture in forming the social attitudes and behaviour of children is well recognized and in the realm of adult education it can be used to enhance the understanding of society and how it functions (Evans, 2006). The role of the education system also becomes highlighted as it is responsible for training individuals for the creative skills needed in the new workforce. This has implications for the kinds of ‘arts learning’ incorporated in K-12 education as well as post-secondary approaches. Recognizing the necessary artistic and cultural inputs into education that facilitate preparing students for the contemporary societies in which they live is needed (UN, 2008).

Youth Retention is a challenge many rural and smaller communities face and some recent literature is positing that fostering the creative economy appeals to a younger, more creative demographic. While there are few sure answers and many unevaluated efforts and strategies, jurisdictions are increasingly making connections between the creative economy and providing opportunities for youth to remain in their own communities.

Traditionally, youth engagement in the arts has been connected to cultural development and social inclusion, strengthening leadership skills and community building. While these social and community-focused aspects of meaningful cultural engagement are still important, emerging recommendations and initiatives indicate that these traditional views on the contributions of arts activities are diversifying to include the development of cultural/creative employment and enterprises (Dunphy, Overton, & Varbanova, 2009).

At the global level, the UN is linking the creative economy with the promotion of **cultural diversity**. This is considered to be of crucial importance with the fast pace of globalization and concerns around loss of cultural identity. *The Convention on the Protection and Promotion of Cultural Expressions* specifically identifies the cultural industries as essential to the achievement of the benefits of culture diversity in developed and developing countries alike (UNESCO, 2005).

The creative economy is also being linked to positive gains on the **environmental** front. From an environmental perspective, the creative sector is relatively low impact. Cultural activities are most often experience-based rather than material-based and require less infrastructure over other industries. With a more recent trend towards ethical consumerism, producers and consumers are questioning the true cultural, economic and environmental values of what they create, buy and sell. Pier Luigi Sacco takes this a step further by suggesting that “the arts and culture as an economic sector may contribute to a reorientation of economic development towards more sustainable perspectives” (2007).

The UN sums up the connection between the social, cultural and economic benefits in saying: “The creative industries that use resources [inherent in arts and culture] not only enable countries and regions to tell their own stories and to project their own unique cultural identities to themselves and to the world but they also provide these countries with a source of economic growth, employment creation and increased participation in the global economy. At the same time, the creative economy promotes social inclusion, cultural diversity and human development” (2010).

Appendix B: Measuring the Creative Economy

How Big is the Creative Economy?

Globally

Due to a number of factors, accurate data on the impact of the creative economy is difficult to ascertain, however early indicators and forecasts are extremely positive worldwide. As expressed earlier, there are a number of different approaches and classifications for the creative economy, as well as its direct and indirect impacts at regional, country and international levels. In addition, statistics of the creative industries that make up the creative economy are generally not available from national sources. With this lack of standard classifications and official data, it is difficult to estimate the creative economy's contribution to world output (UN, 2010). That being said – and in recognition of the gaps that exist – the UN uses international trade statistics as the key indicator in measuring the economic impact of the creative economy.

UNCTAD states that in 2008, despite the 12 per cent decline in global trade, world trade of creative goods and services continued its expansion, reaching \$592 billion and reflecting an annual growth rate of 14 per cent during the period of 2002-2008 (even taking into account the drop in world demand and international trade in the final months of 2008) (Pricewaterhousecoopers, 2008).⁵ From this vantage point the creative economy continues to grow at a faster pace than the rest of the economy in much of the developed world. Other key examples show similar trends such as exports in visual arts and audiovisual services which both doubled in growth between 2002-2008 (UN, 2010). To further emphasize the magnitude of the creative economy, Pricewaterhousecoopers' most recent entertainment and media industries report forecasts that global spending will rise to \$1.9 trillion in 2015, indicating a 5.7% annual growth (2011).

In addition, Richard Florida has estimated that at the beginning of the 21st century, the creative class represented almost 1/3 of the workforce in the US and that the creative sector accounted for nearly half of all wage and salary income in the country, about \$1.7 trillion, as much as the manufacturing sector combined (UN, 2010).

These numbers illustrate that the creative industries have been a dynamic player in the world economy throughout the past decade. Even in the aftermath of the 2008 financial downturn, the strong demand for creative products is a sign that many people in the world are eager for culture, social events, entertainment and leisure. Evidence suggests that even during the global recession, people continued to go to cinemas and museums, listen to music, watch videos and TV shows and play video games (UN, 2010).

In Canada

⁵ This statistic represents the music and film industries, TV and radio broadcasting, performing arts and trade in digitized creative content.

Due to the growing importance of understanding the creative economy, The Conference Board of Canada produced a report in 2008 that outlined the contribution of the cultural sector to national GDP. *Valuing Culture: Measuring and Understanding Canada's Creative Economy* examines the culture sector as a cornerstone of the creative economy, viewing the "arts and culture industries playing a vital role in attracting people, business, and investment, and in distinguishing Canada as a dynamic and exciting place to live and work".

The Conference Board of Canada estimates the following contributions by the sector⁶ in 2007:

- The real value-added output by culture sector industries was over \$46 billion in 2007, roughly 3.8 per cent of Canada's GDP.
- When the indirect effects and induced contributions of the culture sector are added, the overall contribution is estimated to be \$84.6 billion or 7.4% per cent of Canada's total real GDP.
- Employment attributed to the arts and culture industries through direct, indirect and induced impacts amounts to over 1.1 million people in 2007.

The same report states that the culture sector employs as many people as the mining, agriculture, fishing, oil, gas and utilities sectors combined.

While more recent data is not yet available, significant progress is being made as Statistics Canada is conducting a four-phase, Canada-wide Cultural Satellite Account (CSA) with early results to be released in the summer of 2012. The growing list of partners involved in the CSA include the 13 provinces and territories, Canadian Heritage, Parks Canada, The Canada Tourism Human Resource Council, Industry Canada and the Atlantic Canada Opportunities Agency (ACOA).

Phase I (with results soon to be released), has examined the feasibility of developing a CSA to measure the contribution of culture in Canada and will provide new kinds of data that will shed further light on this important sector (e.g. collaborating with the Canada Revenue Agency to measure secondary incomes as they relate to the culture sector). Because culture is not currently recognized as a separate industry according to the North American Industry Classification System (NAICS), it is not reported clearly on by the System of National Accounts (SNA) (Stats Canada, 2011). The CSA will fill this gap by providing in-depth and timely data both nationally and provincially, including Nova Scotia.

In Nova Scotia

The 2003 Culture Statistics Program *Profile of Culture Activities in Nova Scotia* states the following statistics regarding the culture sector for the province in 2001:

- Measuring direct impact, the culture sector contributed \$741 million or 3 percent to the GDP, contributing 18,900 jobs or 5 percent of all jobs.

⁶ As defined by Statistics Canada to include: written media, the film industry, broadcasting, sound recording and music publishing, performing arts, visual arts, crafts, architecture, photography, design, advertising, museums, art galleries, archives, libraries and culture education.

- Taking into account direct, indirect and induced impacts, the culture sector contributed an estimated \$1.2 billion to GDP and 28,000 corresponding jobs.

With the headway being made through the nation-wide CSA, new data will be available for Nova Scotia in 2012. The province of Nova Scotia is actively inviting additional partners to collaborate around the CSA to ensure that the most in-depth and comprehensive data is captured and shared.

Measuring the Creative Economy

It is widely recognized that measuring the creativity economy is difficult and progress towards it has been slow and disjointed. (DCMS, 2008; UN, 2010; Carr, 2009; Gauteng Department of Sport, Arts, Culture and Recreation [DSACR], 2008). It has been perennially challenging for creative economy policymakers to argue for resources because hard data is either completely absent, not comprehensive or out-of-date.

In 1987, more than twenty years ago, UNESCO released a framework for cultural statistics. Despite such a length of time, there is still no agreed-upon methodology for measuring the creative industries for a variety of reasons. First, measuring the cultural sphere is rarely allocated resources because it has been traditionally considered to exist outside of the economy. If culture and creativity is to be taken seriously however, it will require funds be earmarked for developing and tracking indicators as Canada's nation-wide CSA exemplifies. Second, developing indicators is a challenge because the creative industries represent new forms of economic, social and cultural activity and are therefore in a constant process of change. As outlined above, there is no one agreed-upon definition of what the creative industries are which makes comparing separately tracked data difficult.

Creative economy researchers and policymakers are thus caught in a difficult position, asserting the importance of this activity but unable to prove or demonstrate it using conventional means (UN, 2010). In order to demonstrate the importance of the creative economy, new data must be collected however this is both a timely and costly endeavour.

A number of isolated studies do exist, and the UN has been tracking international trade data for some time, which indicates that the creative economy is growing quickly and generating new jobs. UNESCO's framework was the first formal international classification of cultural statistics and the organization now collects a number of cultural statistics globally. In addition, countries are collecting data on themselves, albeit in a non-uniform manner. In Australia statistics are collected through the addition of pertinent questions to existing surveys (DSACR, 2008). Statistics Canada gathers data through the Culture Statistics program and is launching a new Culture Satellite Account (see section 3.2). The UK and Singapore are two countries where the relevant government department extracts information from the data collected from businesses published at the 4 or 5 digit Standard Industrial Classification (SIC) level. The benefit of this approach is that cultural statistics can then be updated as soon as the official statistics are released.

For any measurement tool, a key challenge is the inability of official statistics to keep pace with the rapid changes and consequent classification problems that occur in the creative

industries. *The Staying Ahead* report by the Work Foundation argues that the figures should be seen as estimates rather than as definitive evaluations (2007).⁷ With these limitations in mind, below are the most significant efforts to measure the creative economy.

Culture Satellite Accounts

The Culture Satellite Account (CSA) is a coherent and systematic accounting framework that presents economic information on culture. The CSA is a satellite account to the System of National Accounts (SNA), which was created by the United Nations in 1993 in collaboration with the International Monetary Fund (IMF), the Organization for Economic Cooperation and Development (OECD) and the Statistical Office of the European Communities as well as the World Bank (WB). The SNA is currently adopted by most countries, including Canada.

The UN 2010 report recommends the implementation of the CSA, a tool that consists of a comprehensive accounting framework useful for the economic measurement of the vast majority of cultural products and activities. It is designed to avoid the use of concepts and definitions presenting incompatibilities across countries or sectors.⁸

Creative Industry Mapping

The UK was the first country to pioneer the concept of creative industries and the term mapping refers to the characteristics of the sector with the publication of *The Economic Importance of the Arts in Great Britain* in the late 1980s (Myerscough, 1988). The subsequent document *Mapping the Creative Industries*, (1998) produced by the DCMS was the first systematic attempt to both define and measure the economic contribution of the creative industries and assess their opportunities and challenges. This approach was designed to provide economic data showing the current value of the creative economy, the economic potential of the sector, and where the sector needs support to grow. Mapping studies supported by the British Council have been conducted in a range of countries from Asia to South America and South Africa (DSACR, 2008).

This classification has sparked controversy because it measures industrial activities, rather than trade flow, and much of the data reflects things other than the creative economy. To remedy this situation and obtain more accurate data, the DCMS is working on a new set of standards for measuring the creative industries (UN, 2010).

UNESCO Framework for Cultural Statistics

Building on the work of the first Framework for Cultural Statistics (FCS) developed in 1986, UNESCO proposed an ambitious new framework for cultural statistics in 2009, which it hopes will become an international standard capable of recording all human cultural activities. The updated framework articulates five processes in the cultural cycle: creation,

⁷ Their study references alternative data sources for particular sectors.

⁸ Canada has currently completed Phase One of four for a CSA and Nova Scotia should be receiving updated statistics as early as mid-2012.

production, dissemination, exhibition/reception/transmission, and consumption/participation. Its definition of culture includes the widest range of sectors that comprise the creativity economy. This approach is still in its infancy and has not yet been widely applied.⁹

Creative Indexes

Other models have been used at regional levels such as Charles Landry's Creative City Index. This index was developed in collaboration with Bilbao Metropoli 30 and the Biscay Diputacion. This nine-month study assessed the city's level of creativity through a new index. An overall assessment was made through a range of ranking systems in existence. Nine cities have now undertaken a self-assessment of their creative pulse including Bilbao, Perth, Ghent, Canberra, Freiburg, Fremantle, Penang and Oulu (Landry, 2000).

Richard Florida – based on his work centering on the creative class – has also developed a number of indexes to measure the creativity of places, which he presents in the book, *Who's Your City* (2008). These include the:

- Talent Index. The proportion of the population 18 years and older with a bachelor's degree or higher;
- Bohemian Index. The proportion of the population employed in artistic and creative occupations;
- Mosaic Index. The proportion of the population that is foreign born;
- Tech Pole Index. The proportion of the population employed in high-tech jobs

Richard Florida and the Martin Prosperity Institute has developed a number of measures that comprise the "3Ts" - technology, talent and tolerance - and has established that they affect or are associated with economic development (the 3Ts include the four creativity indexes mentioned above.) In an article on the 3Ts in Canadian regional development (2009), the factors that shape economic development in Canadian regions were examined by Florida et al. The findings indicate that both human capital and the creative class have a direct effect on regional income. Openness and tolerance also have a significant effect on regional development in Canada. Openness toward the gay and lesbian population has a direct effect on both human capital and the creative class, while tolerance toward immigrants and visible minorities is directly associated with higher regional incomes. The university has a relatively weak effect on regional incomes and on technology as well. Management, business and finance, and science occupations have a sizeable effect on regional income; arts and culture occupations have a significant effect on technology; health and education occupations have no effect on regional income.

In the Martin Prosperity Institute's benchmarking study of Ontario's competitiveness against comparative US states Stolarick and Smith (2009) state that economic development is driven by the 3Ts – technology, talent and tolerance. The 3Ts include Richard Florida's previously-defined four Indexes of creativity and are defined in Appendix B of the Ontario benchmarking study.

⁹ For a more detailed account of this model see, United Nations. (2010). *Creative Economy Report 2010: A Feasible Development Option*.

Appendix C: Nova Scotia Policies Connected to the Creative Economy

JobsHere Strategy

The JobsHere Strategy outlines the directions the Nova Scotia government is taking to build a more resilient, forward-looking economy. Many of the areas outlined, while not always directly connected to the creative economy in the strategy itself, are areas that other jurisdictions are looking at with a creative economy lens. The three priorities outlined in the JobsHere Strategy include:

- Learning the right skills for good jobs
- Growing the economy through innovation
- Helping businesses be more competitive globally

The strategy makes the following connection to the creative economy stating, “the creative sector is a big contributor to the economy of Nova Scotia and to our quality of life...the government will take steps to better understand the magnitude of the contribution and, more importantly, to determine the most efficient way to help it grow” (2010).

Many of the strategy’s aims have been positively linked with the creative economy literature outlined in this report, including:

- Attracting and retaining immigrants as skilled workers and entrepreneurs
- Encouraging young people to stay in school and facilitate transitions from high school to post-secondary education (college and university) and the labour force
- Adapting our education and training system to a changing labour market
- Improving employer investment and employee participation in workplace education and training
- Enhancing the entrepreneurship, management, and people skills of our business owners and operators
- Introducing a productivity and innovation partnership
- Providing access to capital for start-up companies
- Providing services for investors and businesses
- Investing in high-value jobs and firms
- Helping businesses be more competitive globally

Five-Point Plan

In February 2011, Premier Darrel Dexter released a Five-Point Plan to support creative excellence and growth of the creative economy in response to the key findings from a consultation regarding arts and culture in Nova Scotia. The plan sets out the government’s priorities for investing in the creative core over the next several years, including:

- Developing and introducing Status of the Artist Legislation.

- Establishing Arts Nova Scotia, an independent body responsible for decisions regarding funding to individual artists, organizations and small groups. It will take over responsibility for the peer juries that review applications and make all final decisions about grants to individual artists and then communicate those decisions.
- Forming the Creative Nova Scotia Leadership Council, an evolution of the current Nova Scotia Arts and Culture Partnership Council to provide a voice for the arts to dialogue with government and lead the development of a strategy for Nova Scotia's culture sector.
- Developing a communications strategy for arts and culture, including a new interactive website that will allow for discussion and enable artists and cultural interests to showcase and market their work.
- Creating an interdepartmental committee to coordinate government efforts to support arts and culture development and address the needs and concerns of the community in a coordinated manner.

Department of Communities, Culture & Heritage Statement of Mandate

The 2011-12 Statement of Mandate is based on the implementation of the Five-Point Plan for supporting the arts and culture sector. It also reflects the JobsHere Strategy that states, “jobs here builds on our powerful assets and significant opportunities to accelerate economic growth...a rich and diverse cultural heritage supporting an expanding creative economy” (JobsHere Strategy, 2011).

The Department is committing to actions that address the creative economy widely, including:

- Growing the economy through programs that invest in the career development of artist and industry professionals and that increase stability for cultural organizations.
- Building export opportunities for the culture sector.
- Undertaking a five year creative sector strategy with the Creative Nova Scotia Leadership Council to study and make recommendations to government regarding the creative economy.
- Working toward developing benchmark data to better measure success of the creative sector.

