



THE CREATIVITY GAP:  
HOW THE

arts

INSPIRE AN INNOVATIVE  
INSPIRE AN INNOVATIVE

*"Innovation can be exhilarating and liberating, but it needs to be coupled with wisdom. That is the unique understanding that artists can bring to this discussion and it is an insight of fundamental importance."*

*Silver Donald Cameron, in his opening remarks*

## 2003 National Policy Conference - Final Report

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### "The Creativity Gap" Conference Overview

The Canadian Conference of the Arts (CCA) held its annual policy conference, "**The Creativity Gap: How the Arts Inspire an Innovative Society**", at the Neptune Theatre in Halifax, Nova Scotia from November 28th-29th, 2003. A capacity crowd of over 180 delegates gathered at the Neptune Theatre for three thoughtful "conversations" about creativity and innovation, how the arts and culture contribute to innovation, and how the intersection between the arts, innovation, and creativity should be nurtured. Smaller workshops were organized for Friday afternoon in order to explore the linkages between the arts and the sciences, the importance of creative education, collaboration across sectors, and approaches that integrate the arts into innovation. Recommendations for action, summarized in *Appendix 5* of this report, were developed in the Saturday afternoon workshop groups and presented in plenary at the conclusion of "The Creativity Gap" on Saturday afternoon. Much of the workshop discussions revolved around the draft document "Policy Guidelines for Arts Education in Canadian Schools" (also included in *Appendix 5*), which was presented to conference delegates just before the Saturday sessions by a representative from the National Symposium on Arts Education.

"The Creativity Gap" conference brought together artists, educators, scientists, policy makers, and business people, as well as representatives from various national and provincial arts, cultural, and heritage organizations. (A list of all the organizations and government agencies that were represented at the conference is provided in this report as *Appendix 4*). All ten of Canada's provinces and two of her three territories were represented, with a predominance of attendees from the Maritimes. Silver Donald Cameron, a much-admired writer and cultural activist, acted as the host and rapporteur throughout the two-day conference. His insightful comments made at the opening and closing sessions (see *Appendices 1* and *2* respectively) encapsulate the spirit of the conference discussions succinctly and elegantly.

To coincide with the conference, the CCA organized a luncheon at the Halifax World Trade and Convention Centre attended by 240 people, half of whom were from the Halifax area business community. The luncheon raised awareness in the local business community about the importance of the arts and creativity in our daily lives, built networks between the sectors, and promoted the work of the CCA. Another opportunity for outreach was realised through the CCA's collaboration with the Khyber Centre for the Arts on Barrington Street, which served as the venue for the closing reception and re-mix presentation by the conference's local video artists-in-residence. The CCA's new strategic plan was also launched at the national policy conference. It received strong endorsement from the delegates, with encouragement for the CCA to move ahead to implement the plan.

#### ***The CCA's Strategic Plan 2003-2008***

*The revised mission of the CCA is to be the national forum for the arts and cultural community in Canada, to be a leader and advocate, to be an authority on public policy, and to be a catalyst for debate and collective action. Upcoming priorities are to: strengthen links to primary constituencies, strengthen internal capacity in core processes, focus advocacy energies, and move to an arts leadership model.*

### About the Conference: Themes and Objectives

The conference set out to reinforce the cross-sectoral bridges and long-term partnerships required to ensure that the arts and artists are key players in the discourse, development and implementation of national and regional innovation strategies. Speakers and participants were leaders from a variety of spheres of influence who brought different, but complementary perspectives in highlighting the role of the arts in building a creative workforce and an innovative society.



## The Creativity Gap — continued

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The 2003 CCA National Policy Conference attracted a diversity of people and offered a cross-disciplinary and multifaceted exploration of how the arts inspire an innovative and creative society. The Creativity Gap aimed to establish the policy implications of asserting the centrality of the arts to the concepts of creativity and innovation in all aspects of Canadian society.

### The objectives of the 2003 CCA policy conference were to:

- ⇒ heighten understanding of the importance of the arts in an innovative and creative society
- ⇒ demonstrate the links between creativity in the arts and innovation in other fields, with emphasis on business and technology sectors of the economy
- ⇒ raise awareness of the importance of a creative education in fostering an innovative workforce

### The conference addressed the following themes in a creative and inquiring spirit:

- ⇒ *Role of the arts and artists in an innovative society:*
  - What is required to develop an innovative society? And how do the arts and artists contribute to it?
  - Why are the terms creativity and innovation frequently narrowly defined to exclude reference to the arts?
  - And how can we make the arts an integral part of Canada's innovation agenda?
- ⇒ *Links between the arts, creativity and innovation:*
  - How are the intersections between the arts, innovation and creativity being nurtured and promoted?
  - What are the successful examples of cross-sectoral collaborations?
- ⇒ *Importance of a creative education:*
  - Why is much lip-service being paid to creativity, when it is not explicitly made an object of investigation and reflection in the educational system, in non-formal life-long learning and in professional development?

With participation open not only to artists and cultural workers, but also to policy makers, arts administrators, researchers, business people, scientists, students and others who share an interest in the themes of the conference, the conference attracted over 180 delegates (the maximum allowed by the space in the Neptune Theatre). CCA aggressively sought the participation of delegates from non-arts fields, particularly from Atlantic Canada. A collaboration with the Khyber Centre for the Arts assisted the CCA in reaching artists of all disciplines and ages in Halifax.

### Host & Rapporteur

**S**ilver Donald Cameron was the host, commentator and rapporteur throughout the conference. Silver Donald is an animated speaker, knowledgeable in many fields and was ideal at "connecting the dots". He is the award-winning author of 15 books, more than 50 radio dramas, 20-odd TV scripts and innumerable magazine articles. Silver Donald is also an entrepreneur, a columnist with the *Halifax Chronicle-Herald* and was recently a columnist for the *Globe and Mail*. In his introductory remarks at "The Creativity Gap" Mr. Cameron noted, "We (the assembled) understand that innovation is a means, not an end, and that creative pursuits are inevitably driven by values. Fundamentally, we want a good society: rich, compassionate, generous, and fair. The arts can certainly help get us there. Innovation may help us get there, but only if it is guided by humane and generous values, if it is tempered by judgment, and pursued under the bright light of critical intelligence." Silver Donald Cameron's opening remarks from the conference are included in this report as *Appendix 1*, whereas his closing remarks are attached to this report as *Appendix 2*.



### Video/Audio Artists-in-Residence

To complement the reporting by Silver Donald Cameron, the CCA commissioned **Philip Clark** and **Christy Wade**, a team of young video and audio artists from Halifax. These artists were responsible for tracking the content and "capturing the feel" of the conference through video, to be remixed live, as a wrap-up at the end of the conference. These artists-in-residence represented the next wave of creators and innovators working across video art and new media development. Their non-traditional "documentary remix" of the conference proceedings was presented live at the Khyber Centre for the Arts on Barrington Street on Saturday, November 29th. The combination of these different approaches to reporting and perspectives on the conference was invaluable in the way they both informed the conference outcomes. The video and audio artists' performance was well-received by delegates as a creative and concrete example of the various notions of innovation and "newness" they had been discussing over the previous two days.

### Creativity Conversations & Workshop Sessions

"The Creativity Gap" program proposed an inventive and self-reflexive structure to suit the content, meet the goals of the conference and complement the ingenuity and imagination of the speakers and participants. The program was built around three "Creativity Conversations". These in-depth conversations were animated by diverse pairings of pioneers, practitioners, and leaders inside and outside the arts, in dialogue with colleagues from a variety of fields. Despite their differences, all of the conversation speakers eloquently demonstrated their beliefs that the arts must be a key feature of an innovative society, that artists bring an invaluable perspective to finding solutions and realizing dreams, and that a creative education is the backbone of a creative workforce.

These were not your typical panel discussions, where most of the "thinking" is done beforehand through the rigid preparation of speaking notes. Rather, they were intended as lively conversations between three people from different fields of endeavour, with common and divergent interests to discuss. The full conference agenda, which details the names of the conversation participants, is attached to this report as *Appendix 3*. An example of the kinds of issues raised in the "Creativity Conversation" series can be found in *Appendix 7*, which includes PowerPoint slides used by Brandon University President Dr. Louis Visentin during his talk on the necessary ingredients of a creative education.

A further example of the conversations that occurred can be found in the following exchange from "Creativity Conversation #1", which included this lively discussion between participants: **Mary Jane Lamond** (a Gaelic singer from Cape Breton), **Dr. Samuel Gaudet** (a mathematics professor and co-inventor of the 'tritar' musical instrument), and moderator **Louise Imbeault** (a broadcaster with Radio-Canada in Moncton).

**Imbeault:** "So, does 'innovation' necessarily mean something 'new'?"

**Lamond:** "In my youth, things that I considered 'innovative' were things I also considered creative. But now that I am working within a tradition where the highest compliment you can get is, 'You sing that just like me grandmother', 'innovation' takes on a whole different meaning. Someone in my position tends to see 'innovation' as loss - loss of language, loss of culture, loss of a means of communication that gets overtaken by technologies. My first question then is whether 'innovation' is necessarily a value?"

**Gaudet:** "My angle on this question of the relationship between arts and technology is, first of all, as a country, can Canada afford not to innovate? I don't think anyone wants Canada to become a third world country, so the question becomes: can we afford to not be innovative and compete in the world market? If we are going to innovate, can we include artists and would we not be a more innovative society if we did so?"



**Lamond:** "Perhaps the real challenge is, if we understand the intrinsic value of technological innovations and the good that they can be put to, how do we get the larger society to recognize the intrinsic values that the arts and creativity hold? It is a matter of finding a balance."

**Gaudet:** "There is such a rigid view of what society thinks one should and should not be doing. Even when I was doing my PhD, I would ask my supervisors if I could take music classes and they would give me the strangest looks. They would tell me, 'You are in Applied Mathematics, why do you want to do that?!' So, you are looking at a very frustrated person today (laughs), someone who has difficulty with these structures."

**Imbeault:** "Is society so highly structured then that it does not allow for creativity? Is the only way to be innovative or creative is to be an artist?"

**Lamond:** "If we accept that innovation is creativity, then the question becomes, 'how do we create more creative people?' How do we encourage people to be more creative and what are the conditions that make someone able to be so? I think it lies in a healthy ego, in the best sense of the world; the knowledge of who you are and what you have to say, what you have to communicate. But that has to be nurtured, through family, through educators, through community."

**Gaudet:** "I think in the future, scientists should receive more arts education and not just the other way around, with artists receiving science education. The main idea I would like to put forward is: why can't we collaborate? Why can't we work together more?"

**Imbeault:** "The 'co-habitation' or integration of the arts and business and, yes, science would be a healthy indicator of an innovative society."

Another important facet of the conference was the workshop sessions, which were designed to offer participants the opportunity to acquire a deeper understanding of the themes of the conference. There were four concurrent two-hour workshop sessions held on the Friday afternoon of "The Creativity Gap", which were attended by a minimum of 40 people per session. Again, the titles of these sessions and the names of the presenters are outlined on the agenda in *Appendix 3*, plus the text of Dr. Stephen B. Preece's presentation appears here as *Appendix 5*. Discussions and findings of these workshops sessions fed into the Saturday afternoon policy development sessions, during which conference participants debated and defined policy objectives and recommended advocacy activities for the CCA to undertake. A summary of the workshop participants' recommendations for action, as well as the discussion paper "Policy Guidelines for Arts Education in Canadian Schools", is included in *Appendix 6* of this report.

### **"Arts and the Innovative Society" Business Luncheon**

As the organization for the conference progressed, the CCA realized that we needed to better engage members of the Halifax business community in the discussion. We decided to tailor an event of shorter duration where business people might spend an hour or more with conference participants discussing the critical importance of investment in the arts and arts education. Therefore, we decided to organize, as an integral part of the conference, a luncheon for 240 people at the World Trade and Convention Centre in Halifax. The luncheon was advertised under the title "Arts and the Innovative Society" and featured guest speakers **Tim Brodhead**, President and CEO of the J.W. McConnell Family Foundation, and **Max Wyman**, President of the Canadian Commission for UNESCO. The CCA partnered with the Canadian Broadcasting Corporation and the Greater Halifax Partnership, which managed to sell all the tickets within the space of a few days. Since the CCA was to present **Donald Sobey** with an award that evening, we asked him to be the honorary patron of the luncheon, a role he kindly accepted.



## The Creativity Gap — continued

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*Below is the invitation we sent out:*

Donald R. Sobey, Chairman of Empire Company Limited, and the Canadian Conference of the Arts, the national arts service organization that serves as a forum for the arts and cultural community, cordially invite members of the Halifax business community to attend an important networking luncheon on Friday, November 28th. Titled Arts and the Innovative Society, the luncheon will take place from 12:30 to 2:30 PM at the World Trade and Convention Centre in Halifax.

The luncheon is one facet of the CCA's 2003 National Policy Conference, **The Creativity Gap: How the Arts Inspire an Innovative Society**, which is being held in the Neptune Studio Theatre on November 28th and 29th.

While much is made of the importance of innovation for future economic development, the creative skills that drive innovation are all too often forgotten. Addressing this "creativity gap" is the subject of both the business luncheon and the CCA conference. The goal is to bring together individuals from the arts, culture, business, academia, science, education, and government to discuss how the arts in general and arts education in particular can help to foster the creativity and innovation which are the driving forces of today's economy.

The luncheon will feature two distinguished guest speakers:

- Tim Brodhead, President and CEO of the J.W. McConnell Family Foundation, will speak on why the foundation is investing \$9.6 million in creative education.
- Max Wyman, President of the Canadian Commission for UNESCO, will discuss the global trend towards arts education as a key to building creative societies.

The results of this event were:

⇒ The luncheon served its purpose as a bridge between the business community and the arts groups involved with the conference. Many people commented on the significant conversations they had with people at their tables, after initially being dismayed that we had made a seating plan that deliberately mixed members of each group.

⇒ Tim Brodhead's message regarding the positive results that the J.W. McConnell Family Foundation's investment in arts-infused education was achieving was heard with considerable interest. The Foundation is continuing to invest (\$9 million over 9 years) because they see that broader acceptance of the importance of learning through the arts is being achieved. This message definitely resonated with the audience at the World Trade and Convention centre.

⇒ Max Wyman spoke more broadly about the arts, elaborating reasons why investment in the arts was the hallmark of creative cities and communities. His arguments were drawn from his new book *The Defiant Imagination*, which was published shortly after the November event.

⇒ Mr. Sobey's role as honorary patron served as positive reinforcement for other members of the business community who might be considering investing in creative ways in the arts.

⇒ The media picked up on the event and used it as a focus for stories about the conference and its themes.

The luncheon positioned the CCA as an advocate for greater investment in creative education and a more innovative workforce.



## *The Creativity Gap* **Conference Outcomes and Results**

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- ⇒ The conference attracted a broad range of participants to significant policy discussion on a theme that has not been explored this way before, forming links between the arts, science, and business.
- ⇒ Participants came from a wide range of areas within the cultural community including: the Acadian community, the Mi'kmaq community, from artist-run centres and industries, academics and activists.
- ⇒ The vocalists' series brought more artists into the mix and focused attention on the ephemeral side of the discussion of innovation. Among the artists were several performers from Afro-Canadian communities, a Gaelic singer and an Acadian.
- ⇒ The live video re-mix brought new artists into contact with the conference delegates and provided insight from a non-verbal perspective to delegates who attended the closing performance at the Khyber.
- ⇒ The CCA's new strategic plan was discussed and approved.
- ⇒ The newly formed Coalition for Arts and Education presented its policy paper and asked the CCA to take a leadership role in developing a national strategy for arts education. As a result, the Coalition, the CCA, the Canadian Commission for UNESCO and the Canada Council for the Arts have organized a preparatory meeting on April 2nd, 2004 to set the conceptual framework for this work and to plan a status report, action plan and a series of consultations.
- ⇒ The connection between of innovation and creativity was raised with the business community in Halifax at the luncheon event. This momentum carried forward into a January event in Halifax featuring economist Richard Florida.
- ⇒ The CCA's profile was raised through media interviews, the announcement of new ArtsSmarts funding by the J.W. McConnell Family Foundation (attended by the Nova Scotia Minister of Culture and Tourism Rodney MacDonald) the Awards event and the publicity around the conference itself.
- ⇒ The ArtsSmarts partnership with the Art Gallery of Nova Scotia and Nova Scotia College of Art and Design was strengthened. Events at the AGNS included an opening reception for a children's exhibition and a press conference.
- ⇒ Awards were presented at City Hall to Mr. Donald Sobey, M. Pierre Rafael Pelletier and Ms Wendy Lill attracting a large number of citizens.



**Appendix 1**  
**Opening Remarks from the CCA's National Policy**  
**Conference on Friday, November 28th, 2003**

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*(Transcript of speech by Silver Donald Cameron)*

**T**his is heady stuff for a country boy from Cape Breton on a trip into the city!

As you know by now, having read the various written materials prepared for "The Creativity Gap", the objectives of the 2003 CCA national policy conference are to: heighten understanding of the importance of the arts in an innovative and creative society; demonstrate the links between creativity in the arts and innovation in other fields, with emphasis on business and technology sectors of the economy; and, raise awareness of the importance of a creative education in fostering an innovative workforce.

The importance of raising awareness of a creative education is a theme that is dear to my heart. Last night at the Art Gallery of Nova Scotia, I was delighted to hear the announcement of further multi-million dollar funding for the ArtsSmarts program from the J.W. McConnell Family Foundation. I agree with Tim Brodhead's insistence that opportunities for children to use, exercise, and train their imaginations should be the birthright of every child in Canada.

I do have to tell you that I think there are 'landmines' in the other two objectives of this conference and, with luck, a few of them will explode during the next two days. I want to cut directly to the essence here: I can't help it; it's what I do for a living. Isn't the subtext of our objective simply this: we can see that a lot of money and attention is going to be spent on innovation in the next few years and we think we're entitled to some of it? Calling it by its right name does not mean that it is a bad thing.

I'm always stunned that economists and bureaucrats never seem to notice the 'economic alchemy' that artists perform every day. Consider Alex Colville, whose work I was looking at last night at the AGNS, an artist whose skill, dedication, and intensity have always been an inspiration to me. Here is a man who takes a few dollars worth of paint and canvas and turns it into an artifact more valuable than most houses. Value-added? General Motors pales in comparison. Half a dozen Colville paintings are worth as much as the annual output of a good many fair-sized Nova Scotia businesses, but it never seems to occur to anyone that it might be worthwhile to attract a few more Colville's to the province.

What artists bring to a discussion of innovation may be something much more important than their commitment to imaginative problem-solving, significant though that commitment may be. There are some assumptions built into the themes we will be discussing that really need to be held up to our noses and I'm not sure that all of them will pass the "sniff test".

Here are some examples: Who says we want an innovative society and why? Who is this 'we'? I don't recall being asked this and I doubt many of you were asked either. Words such as 'innovation' and 'efficiency' are often used these days as terms of praise and held up as laudable objectives for all of us. But perhaps innovation and efficiency are both like fire, or like capitalism; good servants, but lousy masters. For instance, has the world ever seen a fishing fleet as innovative and efficient as the one we have in Canada today? Not likely. And what's the result? No cod, no salmon, no haddock; an ocean in which 90% of the large fish have been exterminated. On the other hand, there are fisheries elsewhere, which are only allowed to be prosecuted by fishermen using engine-less sailboats and those fisheries are healthy. Was it really intelligent to foster "innovation" and "efficiency" in our fisheries?

Again, innovation is impossible in a vacuum. Innovation is a comparative term; it requires a tradition. Without the platform of tradition, innovation can hardly arise any more than a wave can arise without creating a trough. Artistic revolutionaries like Pablo Picasso and James Joyce





## *Appendix 1 - Continued*

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only began to innovate after they mastered the great traditions of their predecessors. Does it follow then that if we want innovation we also have to foster tradition? Is it possible for innovation to flower when its freedom is curtailed and its objectives are narrowly defined at the outset? Ask the scientists, who are deeply worried that corporate-funding of research means the neglect of all lines of inquiry that are unlikely to lead quickly to commercial applications. If Einstein's lab had relied on the arms industry, would its funding have been continued? And yet, its eventual result was the greatest "innovation", in armaments, of all time: the nuclear bomb. Just the kind of thing an arms manufacturer would presumably cheer, though in the end, the rest of us might have less than enthusiastic reactions.

By now you may be wondering, "Who let this skunk into the garden party?" Well, my job this morning is to get the blood boiling and the conversation started. But let me conclude by saying what I think the arts can bring to the discussion of innovation. Certainly we understand how creativity and imagination and innovation work, that is what we are doing with our lives and we can certainly contribute to the discussion at that level. That is the basic assumption of this august assembly. But I think we understand something much more important as well.

We understand that innovation is a means, not an end, and that creative pursuits are inevitably driven by values. Fundamentally, we want a good society: rich, compassionate, generous, and fair. The arts can certainly help get us there. Innovation may help us get there, but only if it is guided by humane and generous values, if it is tempered by judgment, and pursued under the bright light of critical intelligence. Innovation can be exhilarating and liberating, but it needs to be coupled with wisdom. That is the unique understanding that artists can bring to this discussion and it is an insight of fundamental importance.



**Appendix 2**  
**Closing Remarks from the CCA's National Policy**  
**Conference on Friday, November 29th, 2003**

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*(Transcript of speech by Silver Donald Cameron)*

This has been quite an enormously stimulating conference - and, I note, quite an innovative one. There have been relatively few prepared presentations; instead we've had lots of conversation, wonderful vocalists, and a video re-mix.

Some very surprising themes have emerged, notably that the great innovation in our future will be to take us back, after our long ride through the darkness of reductionism, to the place where we began. Everything is the same, says Peter Hackett. Everything on earth operates in cycles, says Lou Visentin.

We seem to have memories of earlier times when we were whole in a way that our society has almost forgotten. We seem to have a memory of an earlier time in our lives, when we were children, when 98% of us were unthinkingly creative, swimming cheerfully in a vat of Mrs. Miller's Creativity Soup - a proportion which has dropped to 2% by the time we were 30. Most of the people in this room clearly belong to that 2% which survived the depredations of formal education.

I said yesterday that I felt a great yearning for integration among us - a yearning for a bridge over the gap between the limitations which frustrate us, and the adventures that we sense await us, the imaginative opportunities we discern on the other side.

This insight isn't just about artists - it's about people. It's about the inherent creativity in every human being. It's about breaking down the barriers between subject and object. It's about participatory art, art which responds to the audience, arts which the audience helps to create. The techniques are new, but the reality is as old as the audiences which sat around the campfire and sang the choruses as the epic poet recited the narrative. Art is a social activity, and we are finding ever-new ways of communicating the old, old truths.

With respect to the links between creativity in the arts and innovation in other fields, Annalee Adair made an important point when she challenged Bastiaan Heemsbergen about the real value of training leaders in artistic methods of problem solving. If the effect of such training is simply to make exploitative commercial enterprises more effective, most people in this room would question whether it has any important value at all. But if such programs genuinely liberate the creativity of their participants and lead them into new relationships not only with their own people, but also with the artistic enterprises around them and with the community at large, they could constitute a benign virus. This would infect the key players first, and then the entire organization, and then all the people whom the organization touches.

In short, the creative problem-solving which is the daily work of an artist - and, clearly, a scientist as well - certainly can contribute substantially to the general social repertoire of problem-solving, which is central to the process of innovation in every field.

But I think we all felt a need to go beyond merely making our existing society more effective in doing what it does; we felt a need to transform what it does - to innovate not just in terms of techniques, but in terms of our values and objectives, and the way we live together as a society.

Creativity, after all, is not something that can be turned off. It is an exhilarating experience, and a person who experiences it in one field is likely to apply it in other fields. We are, in the end, integrated personalities. Right-wing politicians like to point out there is only one taxpayer, at once municipal, provincial and federal. By the same token, we are at once citizens and consumers, parents and children, leaders and followers, professionals and amateurs.

A truly innovative society will probably succeed economically, and that will be the least of its virtues. People who have the courage to innovate also have the courage to make demands on their society in every department of their lives. There is no contradiction between Wendy Lill the



## **Appendix 2 - Continued**

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playwright and Wendy Lill the influential Member of Parliament. It is the same mind and spirit, working in exactly the same way.

An innovative society, like a creative science lab or artist's atelier, will have unpredictable consequences. Not all of them will be positive; some of our innovations will be dreadful. But we will learn from all our errors - and nothing stands in the way of trying again. If it takes 2000 mistakes to make an artist, how many does it take to make an innovative society? But we might as well get started and get those mistakes out of the way.

When Lou Visentin put up that slide showing the complete literacy which is required for creativity in the emerging human society, I sensed a collective shock of recognition, because that concept of literacy is also a concept of wholeness with every part of the brain engaged with the world in which it functions. Our quest for an innovative society takes us full circle, back to our ancient and dawning perception of the unity of human life.



### **Thursday, November 27th, 2003: Pre-conference event**

**7:00-9:00** Evening Event: Opening of the exhibition of **ArtsSmarts** projects at the **Art Gallery of Nova Scotia** – 1723 Hollis Street, Gallery South; 902-424-7542

### **Friday, November 28th, 2003**

**8:00-9:30** Registration – Neptune Theatre, 1593 Argyle Street, 902-429-7300

**9:30-9:40** Opening Honour Song

**9:40-10:10** Remarks by Conference Organizers and Partners

**10:10-10:40** Opening comments by Silver Donald Cameron, Introduction of Artist-in-Residence. The video artist-in-residence will gather stories and perspectives from participants throughout the two-day conference and close the conference by performing a live remix of the video, with a DJ, at the Khyber Centre for the Arts.

**10:40-10:45** Vocalist

**10:45- 11:00** Break

**11:00-12:30** Creativity Conversation #1

#### ***Identifying the Gap: What are the challenges to building an innovative society and what role do artists play?***

⇒ **Louise Imbeault**, Radio-Canada (Moncton)

⇒ **Mary Jane Lamond**, Musician and Performing Artist

⇒ **Dr. Samuel Gaudet**, Département de Mathématiques et de Statistique, Université de Moncton

#### **12:30 – 2:30 “Arts and the Innovative Society”**

Luncheon at the Halifax World Trade & Convention Centre (1800 Argyle St.; 902-421-8686)

Speakers: **Tim Brodhead**, President and CEO of the J.W. McConnell Foundation and **Max Wyman**, President of the Canadian Commission for UNESCO

**2:30- 2:35** Vocalist

**2:35-3:00** Remarks by Conference Organizers, Silver Donald Cameron

**3:00-5:00** Concurrent Workshop Sessions

The four concurrent workshops are designed to bring participants together in smaller groups to discuss and get a deeper understanding of the themes of the conference. Findings will feed into the policy development sessions on Saturday afternoon

**1) “Art Within Science Unfolding”** is a presentation by **Dr. Cheryl Bartlett**, Canada Research Chair in Integrative Science, University College of Cape Breton and her collaborator, artist **Basma Kavanaugh**, of a program that bridges Aboriginal and western world views. They will be joined by four students from the Integrated Science program: **Stephenie Bernard**, **Dina Bernard**, **Sana Kavanaugh**, and **Nadine Lafort**.

#### **2a.) “Research in the area of Arts Integration”**

⇒ **Rita Irwin**, Professor of Art Education and Curriculum Studies, University of British Columbia

⇒ **Anne Lowe**, Dean of the Faculty of Education at l’Université de Moncton

⇒ **Ann Patteson**, Faculty of Education, Queen’s University, Kingston



## Appendix 3 - Continued

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### 2b.) "Bringing the Arts Back into the Schools"

- ⇒ Eric Favaro, Education Consultant for the Nova Scotia Department of Education
- ⇒ Nicole Fougère, Dancer
- ⇒ Richard Mueller, Nova Scotia College of Art and Design (NSCAD)

### 3) "Creative, Cross-Sectoral Collaborations"

Speakers will present new research and highlight examples of successful partnership initiatives between the arts sector and private companies and/or industries. Presenters will include:

- ⇒ **Lola Rasminsky** from the "Beyond the Box" program at Toronto's Avenue Road Arts School, ⇒
- Stephen B. Preece** from the Wilfrid Laurier University School of Business and Economics, and
- ⇒ **Annabel J.Cohen**, the Director of the ArtsNetlantic program housed at the University of PEI.

### 4) "Practice, Purpose?: Critical Approaches to 'Innovation'"

This panel is comprised of artists and thinkers who, through examples of their work and thought, can be seen as questioning how "innovation" is generally understood in contemporary Canadian society. Is it necessarily so that "innovation" must serve the forces of the market and is inherently linked to economic progress? The speakers are:

- ⇒ **Elizabeth Van der Zaag**, Vancouver BC (Artists' Software),
- ⇒ **Eric Rosenzweig**, Montreal QC (working in New York City),
- ⇒ **Julie Vandervoort**, Halifax NS (Power Lines) and
- ⇒ **Gregory Elgstrand**, Calgary AB (Creativity as Commodity)

**5:00–5:15** Reconvene in Main Theatre, Vocalist

**5:15-5:30** Silver Donald Cameron, Closing Remarks

**Evening** CCA Awards Reception -- Halifax Hall

## Saturday, November 29th, 2003

**7:30-8:30** **Networking Breakfast** (Lord Nelson Hotel)

The breakfast is designed as a peer-to-peer networking session. Breakfast roundtables will be grouped by selected topics which will provide opportunities for participants to meet with colleagues who share similar interests.

**8:45-8:55** Silver Donald Cameron, Welcoming Remarks (Neptune Theatre)

**8:55-9:00** Vocalist

**9:05-10:30** Creativity Conversation #2

***The Bridge: How can an inter-disciplinary and multi-disciplinary education better serve the needs of our creative future?***

- ⇒ **Jeffrey Spalding**, Director and Chief Curator of the Art Gallery of Nova Scotia
- ⇒ **Dr Louis Visentin**, President and Vice-Chancellor of Brandon University, Manitoba
- ⇒ **Carol Geddes**, Filmmaker and Writer, Yukon

**10:30-10:45** Break

**10:45-10:50** Vocalist

**10:50-12:20** Creativity Conversation #3

***Beyond the Gap: The role of the artist in 'Renaissance Teams'***

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## Appendix 3 - Continued

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- ⇒ **Dr. Peter Hackett**, Vice President, Research Life Sciences and Information Technology, National Research Council of Canada, Ottawa
- ⇒ **Dr. Bastiaan Heemsbergen**, internationally acclaimed facilitator, researcher, author, corporate psychologist, and faculty member of the Banff Centre Leadership Development, Alberta
- ⇒ **Catherine Richards**, Visual Artist, currently Artist-in-Residence at the Institute for Information Technology, NRC, Ottawa

**12:20-1:30** Lunch

**1:30-3:30 Concurrent Policy Workshop Sessions (Break-out Sessions)**

These policy workshops are designed to promote a moderated discussion of the policy implications of the issues raised during the conference. Participants will be asked to define policy objectives and recommend advocacy activities with actionable measures and outcomes.

**3:30- 3:45** Break

**3:45- 3:50** Reconvene and Vocalist

**3:50- 4:30** Closing Talk

**4:30- 5:15** Closing Plenary Session

**5:15- 5:30** Vocalist

**7:00** Meet at **Khyber Centre for the Arts** for video remix and closing reception; 1588 Barrington Street; 902-422-9668



## **Appendix 4** **Participating Organizations and Government Agencies**

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Acadia University  
ACTRA  
Alberta Society of Artists  
Art Gallery of Newfoundland & Labrador, The Rooms  
Art Gallery of Nova Scotia  
Arts Network for Children and Youth  
ArtsInSight  
ArtStarts in Schools  
Association of Cultural Industries, Newfoundland & Labrador  
Atlantic Ballet Theatre of Canada  
Atlantic Federation of Musicians  
Atlantic Institute for Sustainability  
British Columbia Ministry of Education, Achievement Department  
Breakthrough Learning  
Calgary Board of Education  
Canada Council for the Arts  
Canadian Artists and Producers Professional Relations Tribunal  
Canadian Commission for UNESCO  
Canadian Cultural Observatory, PCH  
Canadian Society Through Arts Education  
Canadian Broadcasting Corporation  
Centre for Art Tapes  
City of Charlottetown, PEI  
Community Foundation of Portage & District  
Cultural Human Resources Council  
Dalhousie Art Gallery  
Dalhousie University  
Dance Nova Scotia  
Dancer Transition Research Centre  
Department of Canadian Heritage, Arts Policy  
Department of Canadian Heritage, Halifax Office  
Department of Tourism, Culture and Recreation, Government of Newfoundland and Labrador  
École Francophone de Calgary  
EPCOR Centre for the Performing Arts, Calgary  
Fédération culturelle canadienne-française  
Festival Littéraire International Northrop Frye  
Foundation for Heritage & the Arts  
Ground Swell Productions  
Halifax Regional Municipality  
Independent Media Arts Alliance  
Labrador Institute, Memorial University  
Learning Through the Arts, Royal Conservatory of Music  
Lowenbe Holdings  
Manitoba Arts Council  
Manitoba Department of Culture, Heritage and Tourism  
Maple Grove Education Centre  
Mermaid Theatre of Nova Scotia  
Ministère de l'Éducation du Nouveau Brunswick  
National Film Board of Canada  
National Research Council, Institute for Maritime Biosciences  
Newfoundland and Labrador Arts Council  
Nova Scotia Arts & Culture Partnership Council



## *Appendix 4 - Continued*

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Nova Scotia College of Art & Design University  
Nova Scotia Community College  
Nova Scotia Museum  
Nova Scotia Tourism & Culture, Culture Division  
Orchestras Canada  
Professional Association of Canadian Theatres  
Province of Manitoba  
Province of Prince Edward Island  
Rogers AT&T Wireless  
Ross Creek Centre for the Arts  
Saint Cecilia Concert Series, Musique Royale  
SaskArts Alliance  
Saskatchewan Learning  
SaskCulture Inc.  
Tafelmusik Baroque Orchestra and Chamber Choir, Toronto  
The Grand Theatre, London  
Town of Port Hawkesbury  
University of Victoria  
Upstream Music Association





## **Appendix 5 - Friday Workshop Presentation "Arts Collaborations: Pushing the Boundaries of Creativity"**

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By Dr. Stephen B. Preece ([spreece@wlu.ca](mailto:spreece@wlu.ca)), Associate Professor, Wilfrid Laurier University

During the past couple of years I have been talking to artists and arts managers about collaboration. Armed with a tape recorder and suitcase, my research has lead me across Canada looking for examples of unique cooperative efforts between at least one performing arts group and a variety of other types of organizations (e.g., businesses, schools, and not-for-profits). I am currently analyzing interview transcriptions, looking for patterns, insights, and lessons that may prove beneficial to others interested in developing such collaborations. In time, these insights will be developed into a series of papers and presentations on a variety of important themes related to this topic. In keeping with the theme "The Creativity Gap: How the Arts Inspire an Innovative Society", I want to emphasize the link between cooperation and creativity, suggesting a metaphor (energy) for thinking about arts collaboration.

However, I start with a couple of assumptions. For a number of complex reasons, our communities tend to segment, categorize, and isolate our various human activities. Specialization, the argument goes, leads to efficiency and better productivity, making us all better off. Unfortunately, this has some negative side effects. With culture, for example, we tend to set the artist aside, bundling creativity up into various organizations, while the rest of us assume the passive role of arts consumers. The unfortunate consequence is that, in relation to community, the artists' position as the 'creative ones' becomes over-burdened, isolated and unnatural.

Collaboration presents an opportunity to redistribute art back into the community. When artists bridge into other segments of society, creativity can be unleashed in exciting ways leading to an unlimited variety of diverse encounters, innovations, processes, and artistic creation. While the road to collaboration is not always smooth (stay tuned), the results can be well worth the effort.

The concept of energy serves as a useful metaphor for arts collaboration. Three types of energy (potential, kinetic, and mechanical) represent the precursors, processes and products of collaboration. Examples of unique collaborations (in this case all from the contemporary dance world) illustrate these different elements. We start with the products (mechanical energy which results in actual 'work') or outputs of collaboration.

*L'Agora Dance* in Montreal has spent a number of years collaborating with a literacy organization. The rationale from the dance side was to broaden and deepen their contemporary dance audience. A first encounter had writers and choreographers purposefully paired and creating dance together. Special performances showcased these pieces, drawing interested audience members from both the literature and dance worlds. Similar audience excitement occurred in subsequent years when popular writers were put on the spot to create literary interpretations immediately viewing a dance performance. Forty minutes after the show, audience members were invited back to hear a reading inspired by the performance they had all experienced. A final evolution actually placed writers in the role of choreographer. The results from these efforts include an expanded audience, broadened profile, and interesting artistic creation.

*Kokoro Dance* from Vancouver spent a number of years working together with a folk festival. While music and dance frequently cooperate, folk music and contemporary dance are unique bedfellows. It started with the white body-painted dancers of Kokoro attending the three day festival and creating improvised performances (often along with live music) within and among the 28,000 attendees. After a couple of years doing this, the festival presented a grand finale spectacle performance (attended by 8,000 people) created by Kokoro, including drumming, stilt-walkers, bagpipes and, of course, the dancers of Kokoro. The result led to huge exposure, audience development, and an interesting artistic creation (including a \$15,000 commission).



## Appendix 5 - Continued

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*Montreal Dance* teamed up with the Vision Foundation and a financial services firm in Idaho. The dance company received support for three weeks of choreographic creation in Sun Valley, in exchange for participating in community outreach, performances, and unique creativity-building sessions with the financial services business people. The result was a valuable opportunity to focus on creation while also bridging into communities in other geographic regions and from different sectors of society.

With these examples of the products of collaboration, we probe further into the processes-patterns of interaction, which combine for very different kinds of results. Back to our energy metaphor. Kinetic is the word used to describe the process of releasing energy and comes in different varieties (i.e., vibrational, rotational, and translational). Each of the three dance examples exhibited different patterns in the actual interaction (releasing energy), to very different results. The type of interaction (kinetic energy) an organization chooses for a particular collaboration is important when considering the range of options, as well as the most appropriate fit with the organization's goals, resources, risk preferences, and key people.

Finally, we consider the precursors to collaboration (potential energy). The seeds for cooperative relationships are often planted long before the actual partnerships emerge. Collaboration building comes through a rich and complex pattern of interaction with people, places, ideas, and experience (this is called 'path dependence' in the organizational theory world). In each of the dance examples above, key people brought together a variety of experience, knowledge and contacts that combined to form an organizational collaboration. This is an important point. Arts groups tend to get in trouble chasing opportunities they pursue without purpose. If the partnership attitude is: you have money (or audience or whatever) that we need, and we are willing to do anything to get it, there is likely to be trouble. The result can be that artists become off balance or put out by being drawn too far away from their core activities and feel resentment, a diminished sense of their artistic vision, and just plain frustration. Looking to more meaningful sources of 'potential energy' for collaboration can lead to much better results.



## **Appendix 6 - Saturday Workshop Participants' Recommendations**

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### **WORKSHOP ONE RECOMMENDATIONS**

- ⇒ We want to see the National Symposium for Arts in Education policy guidelines taken up, researched, and reviewed by the CCA
- ⇒ We want a partnership established between the CCA and the new "Coalition for Arts in Education"
- ⇒ We want a national creativity agenda that supports "research and development" in both the arts and the sciences; there is a natural link between the arts and sciences communities and policy should address this more
- ⇒ CCA should be the catalyst to bring all of the partners together

### **WORKSHOP TWO RECOMMENDATIONS**

- ⇒ We want policies that encourage more cross-over projects between:
  - Artists and business
  - Artists and science
  - Artists and education
  - Artists and politics
- ⇒ The CCA must recognize that creativity is built on tradition
- ⇒ We support a National Strategy for Arts in Education; the strategy must :
  - Be Co-ordinated
  - Be Multi-level
  - Be founded on qualitative and quantitative research
  - Have a solid communications strategy

### **WORKSHOP THREE RECOMMENDATIONS**

- ⇒ Responsabilité de la CCA à l'égard
  - du milieu de l'éducation
  - il faudrait inclure dans la définition et l'aspect professionnel, et l'aspect communautaire de l'art dans la société
- ⇒ La CCA devrait être un catalyseur entre le Conseil des Arts du Canada et les différents intervenants extérieurs aux arts
- ⇒ La CCA devrait prendre l'opportunité de changer les perceptions
- ⇒ La CCA devrait tenter de briser les barrières entre les différents mondes : les arts, les affaires, les sciences
- ⇒ Faire l'éducation des différents secteurs gouvernementaux et pourvoyeurs de fonds en ce qui a trait à la culture
- ⇒ Tenter d'utiliser le modèle de Centraide pour obtenir des fonds
- ⇒ Tenter de promouvoir les collaborations
- ⇒ Tenter de faire des mariages, collaboratoires et aménager les espaces, les moments et les places pour ces collaborations
- ⇒ Tenter de s'informer sur la stratégie fédérale sur l'innovation afin de l'utiliser et l'influencer



⇒ Encourager les artistes de s'impliquer de manière active sur les différentes tribunes politiques, les encourager de devenir des acteurs vivants si ce n'est des élus

**WORKSHOP FOUR RECOMMENDATIONS**

⇒ The CCA should lead what, in "business speak", is a federal "positioning campaign" that highlights the significance of artists and art in Canada; it could be akin to what "Particip-action" was for health and body, a public awareness campaign of stories of artists and the arts by artists

⇒ The CCA should advocate/lobby to have the \$2 billion surplus in Employment Insurance (EI) reinvested in innovation skills training and not put back into general revenue

⇒ The CCA should adopt the National Strategy for Arts in Education policy guidelines and advocate for the arts in, through, and about education (which is the NSAE motto)

⇒ The CCA's new strategic plan is great and should be put into action!