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Bilateral Report

Institutional Outlook

The NSCAD Vision

Harnessing the creative process as a catalyst for change.

The NSCAD Mission

Advance critical inquiry and creative thinking.

Creativity is the foundation for innovation.

1. Describe your institution's strengths and opportunities, including areas of differentiation from other institutions.

NSCAD University is Canada's oldest fine art degree granting university offering undergraduate degrees since 1969 and graduate degrees since 1973, and the only independent institution offering a full range of undergraduate and graduate programming in visual art and design east of Ontario.

NSCAD University provides education in the visual arts, craft and design that are only offered by this institution. NSCAD is different from any other post-secondary institution in the province because of the degrees offered and its studio-based education.

Strengths

NSCAD offers a wide range of practical and theoretical studies in fine and media arts, craft and design. NSCAD educates and sustains a supportive community of students, artists, educators, galleries and creative professionals. NSCAD grants Bachelor degrees in Fine Arts, Design and Arts with a Major in Art History, graduate degrees in a Design and Fine Arts as well as three Post-Baccalaureate Certificates.

NSCAD's undergraduate programs involve four years of study, leading to professional degrees and a foundation of skills and knowledge in a specific field. Undergraduate students learn to solve problems, communicate visually with a variety of tools and techniques, and think critically in an environment that encourages individual expression. More than 1,700 children and adults participate in a variety of education programs offered by NSCAD's School of Extended Studies yearly.

NSCAD alumni hold positions in virtually every public gallery and art school across the country. Our alumni are leaders in their fields, shaping contemporary art and culture, pioneering breakthrough design and acting as catalysts for change in communities around the world. On a local level, many artisans and musicians who

collectively create the artistic business, pride and identity of Atlantic Canada have studied, been employed by, or participated in the operation of NSCAD.

NSCAD is a unique university with a storied 125-year history that boasts an international reputation in the world of visual art. The NSCAD legacy and influence in international contemporary art is unparalleled by any other art school in the country. The public lectures over the past several decades have attracted the highest caliber of international art, craft and design practitioners. NSCAD has attracted national and international participation and collaboration with art institutions by being an active and contemporary competitor in the worldwide collective of art institutions.

Throughout its storied history, NSCAD has been a leader in this area. The school is indeed a unique and special place, offering not just an education but an experience that few other institutions can boast. Over the past few months it has become clear how much NSCAD means to Halifax, to Nova Scotia, and in fact the entire country. The college may be the smallest of Canada's four arts schools, but there's no question that it has the heart and spirit of institutions twice its size.
—Darrell E. Dexter, Q.C., M.L.A. Premier of Nova Scotia

Differences

What sets NSCAD apart from other universities in the province is its program offerings and studio-based curriculum. NSCAD students enjoy a close-knit community with supportive faculty and staff with unique opportunities for exchanges, off campus study, internships, practicums, and community service learning. NSCAD arms our students with creative problem solving and entrepreneurial skills to forge their own path.

NSCAD creates an educational environment that fosters an interdisciplinary approach to intellectual investigation and the creative process. The effectiveness of the unique education and experience NSCAD offers correlates with the multifaceted facility, dedicated faculty, supportive administrative team and creative thinking, multitalented students. These four elements combine to create the unique environment and educational philosophy that make NSCAD a progressive and accomplished art school.

NSCAD's first year consists of two semesters of Foundation Studies. This experience builds a broad base of knowledge in the visual arts. A prerequisite for further study, Foundation introduces critical thinking, the development of a visual vocabulary, and

key concepts and practices in art, craft and design, exploring a wide range of ideas, approaches, processes and materials.

The NSCAD design program teaches students to communicate and solve problems across a broad range of media. Students develop a well-rounded approach to design in fields ranging from print design to product development, from interactive media to information architecture. Critical thinking and the expression of the imagination are equally important. Design courses involve the application of practical skills, such as photography and drawing, to the solution of challenging problems, as well as academic skills including research, design theory and history.

The Media Arts Division offers courses in photography, film, sound, installation, performance, video, interactive and web media and printed matter. Undergraduate degree programs include a Bachelor of Fine Arts with a major in photography, film or intermedia and an interdisciplinary Bachelor of Fine Arts, combining media arts courses with programming from other divisions. Emphasizing subjective and theoretical approaches through language, image, time, site and technology, studio work is pursued in a context of social and theoretical understandings of technology, art and culture.

It was during my NSCAD days that Andrew and I put together a band that is still recording and touring with the same line-up 20+ years later.

We always make the album art ourselves. We usually direct and often shoot and edit our music videos ourselves. Thanks for the tools and high concept, NSCAD.

—NSCAD grads Chris Murphy and Andrew Scott with the band Sloan

The Fine Arts Division comprises the areas of Sculpture, Painting, Printmaking and Drawing. The Fine Arts Major is characterized by a concentration in elected combinations of these areas, but also provides opportunity for exploration in other disciplines. Formal, contemporary, historical, material and theoretical perspectives are addressed within a spirit of interdisciplinarity.

The Historical and Critical Studies Division is integral to NSCAD's studio-based programs in art, craft and design. Courses in art history, English, film history and theory, art education and critical studies serve as both program requirements and general academic electives. Ranging from introductory surveys to senior seminars, these courses bring together students from all divisions, fostering a cross-disciplinary flow of ideas and interaction.

The Craft division offers majors in Textiles/Fashion, Ceramics and Jewellery Design and Metalsmithing. Students in the Craft programs pursue individual forms of expression while being challenged to think critically and seek innovative solutions. The major in Jewellery Design and Metalsmithing program offers students opportunities to explore the media and practices of jewellery and holloware. The jewellery faculty and alumni are very highly regarded across the country, winning many national and international awards.

If I didn't work at NSCAD, I don't know if I would have been given this honour. I feel that as a member of the faculty that I have a responsibility to my students, to my art, to be out on that edge. The students are the ones who'll advance even further.

—NSCAD professor Kye-Yeon Son, winner of the 2011 Saidye Bronfman Award for excellence in fine craft.

Opportunities

NSCAD continues to build on the strengths of its history by maintaining and intensifying the traditional arts and crafts while capitalizing on the many new technologies shaping the world and human interaction. NSCAD will continue to explore a more dynamic relationship between creativity and a methodical approach to innovation and sustainability.

NSCAD continues to leverage its innovation potential by adding to its research capabilities and by increasing the possibilities for collaboration with business institutions and other entities in the art and non-art world. Building upon NSCAD excellence in research, NSCAD will produce social, cultural and commercial innovations by fostering creative collaborations between students, faculty, government, other centres for higher education, and the broader community.

NSCAD believes in the integration of its creative principles beyond the traditional art world, changing the way society conceptualizes the relationship between creativity, research and business innovation. NSCAD is investigating further collaborations with three metro universities—Saint Mary's University, Dalhousie University and Mount Saint Vincent University—and the Nova Scotia Community College.

As the Nova Scotia demography and economy evolves to respond to changing times, innovation needs to take place across the province. Throughout our diverse communities, government and NGOs, in businesses both large and small have an opportunity to collaborate and grow through our interconnected world-class post-secondary institutions. Whether the dramatic shift from rural to urban living, the

looming realities of a silver economy or the move away from traditional to a creative/knowledge-based economy, meeting the challenges and taking advantage of the opportunities presented in the years ahead will require a creative collaboration that utilizes the strengths and assets in abundance throughout the province.

At the heart of Halifax, and Nova Scotia for that matter, is culture. It's what makes us unique, innovative, sometimes a little strange but oftentimes enviable. Here art is practically a natural resource.
—Allison Saunders, *The Coast*

Today's global marketplace is fuelled by the exchange of ideas. Ideas are generated through continuous learning and the critical and creative exploration of perceptions and understandings. Among the best equipped for this pursuit are the individuals that make up the foundation of our creative infrastructure: visual artists and designers. NSCAD University's unique approach to education focuses on encouraging balance between structure and spontaneity, and connecting practical skills with innovative thinking. Our faculty, students and alumni are at the heart of the burgeoning industry of ideas, with discovery constantly at their fingertips.

Building on its 125-year history, NSCAD University continues to embrace new technologies to better leverage the critical and creative thinking for which it is internationally known. As a creative incubator, NSCAD University is a vital link in the development of new and improved products and services. Traditional principles of art, craft and design are highly transferable and affect all areas of society, including education, heritage, commerce, health care and technology.

You can see the legacy that's been built there. It's such a huge force in the Canadian art world. I think there are so few institutions that foster that kind of experimentation and learning and legacy. It's really remarkable, both for its heyday and continuing to now.
—Denise Markonish, curator of *Oh, Canada*, a survey of Canadian art now on display at MASS MoCA (Massachusetts Museum of Contemporary Art) in North Adams, MA.

2. Please outline your institution's enrolment strategy for 2013 to 2018, including your institution's desired mix of students (Nova

Scotia, out-of-province, international).

Enrolment Overview

NSCAD has a widespread, outstanding academic reputation. Our alumni and faculty are known for their creativity, innovation and commitment to arts education. We attract highly qualified applicants and we graduate students that go on to be leaders in the visual arts field across Canada and around the world.

Over the past five years, enrolment at NSCAD has hovered around 1,000 part-time and full-time students. Enrolment success is linked to a combination of external and internal variables, like demographic changes, increased regional and international competition, a confused institutional image, or deeply ingrained institutional practices. Only the pursuit of strategic data-driven phased improvements and innovations will result in substantial and long-lasting improvements. NSCAD is committed to pursuing strategic data-driven improvements in student recruitment and retention programming moving forward.

We have recently developed a new comprehensive student recruitment plan and initiated formal retention analysis and planning. We know that we have opportunities to expand our "sales force" in a meaningful way, as currently our students, faculty and alumni are active recruiters for NSCAD without any formal programs in place. With a little effort, we expect to see increased faculty, staff and student involvement in high school outreach and increased prospective student referrals. We have opportunity for increased outreach through a new Faculty in Schools Program, a Student Ambassador Program, a new Campus Visit Incentives Program, and we will be able to generate new applications by increasing the number of articulation agreements we have with feeder colleges across Canada, including the Nova Scotia Community College. There is also potential to expand our student enrolment numbers from Ontario and Western Canada, which have untapped potential for NSCAD as we have only started to invest in sophisticated student recruitment programming in Canadian markets. NSCAD University is a unique university, and has untapped niche market potential. NSCAD remains the only visual arts university east of Toronto. Additionally, NSCAD has started to become successful in attracting international student applicants, and we project our international student enrolment will continue to diversify and increase over the next five years.

Though we are facing dramatic high school enrolment declines in Atlantic Canada, we are seeing overall numbers of students participating in post-secondary education increasing across the country. We are also seeing the number of graduates of post-secondary institutions increasing. Additionally, there are more students enrolling in and graduating from Visual & Performing Arts and Communication Technologies

degree and certificate programs across the country, according to Statistics Canada's most recent reports. We know the demography is changing and the silver economy is going to be part of our reality very soon, and know that we will have opportunities to attract older students to NSCAD to pursue courses in their quest for a lifelong education.

New Student Recruitment Initiatives

Through generous external donor funding NSCAD is moving forward with rigorous recruitment efforts. Through increased student recruitment activities and programming and the implementation of retention programs to retain students, we project that NSCAD's enrolment will increase over the next five years. New student recruitment initiatives that we are undertaking are:

- **Implement ezRecruit™ CRM:** ezRecruit™ CRM is a Web-based contact relationship management system that helps schools build and manage relationships and improve workflows. Specifically, ezRecruit™ CRM will allow us to automate, target and track all interactions with prospects, applicants, parents and counsellors.
- **Development of a Comprehensive Student Recruitment Plan by Market:** We have developed a strategy for each of our Canadian and international markets, including specific application and admit targets and tactics. We have a new focus on specific Canadian markets, namely Nova Scotia, Ontario and Western Canada. This also includes actively promoting our new scholarship & financial aid awards and bursaries.
- **Development of an Outreach Plan to Engage the NSCAD Community:** We are developing a new Faculty in Schools Program, an Alumni Student Referral Program, a Student Ambassador Program, and a Campus Visits Incentive program to engage our community in becoming active ambassadors and recruiters for NSCAD.
- **Institutional Rebranding Exercise:** NSCAD is issuing a request for proposals to secure a public relations company that can help the institution define and clarify its institutional image. All promotional materials will undergo a complete re-brand.
- **Development of an International Agent Network:** NSCAD is just beginning to work with international agents to expand our reach around the globe, without spending the amount of time and money it requires to visit all of these international markets in person.

Projected Breakdown of NSCAD's Enrolment over Five Years

Through increased student recruitment activities and programming and the implementation of retention programs to retain students, we project that NSCAD's enrolment will increase over the next five years. The projected breakdown of overall enrolment is found below by province and country. We project that:

- Students from Nova Scotia will comprise 49–50% of the student body;
- Students from Ontario will comprise 22–24% of the student body;
- Students from Alberta & British Columbia will comprise 5–6% of the student body;
- Students from PEI, Newfoundland and New Brunswick will comprise 5–6% of the student body;
- Students from Quebec will comprise 2% of the student body;
- Students from Manitoba & Saskatchewan, the Northwest Territories, Nunavut and Yukon will comprise 2% of the student body;
- International students will comprise 12–13% of the student body.

Recommendations for expanding and balancing overall enrolment at NSCAD:

- Expand overall enrolment by 3.5% per year until 2017;
- Increase incoming student class by 2% per year until 2017;
- Increase retention rate 1.5% per year to 2017; and
- Establish a five-year sustainable enrolment strategy.

Managing enrolment is not an exact science; it involves a lot of research, hard work, and some good luck. It is a constantly changing field, and is expanding rapidly in Canada and requires quick, flexible adaptation to student market demands. The development of strategic data-driven student recruitment programs and a retention strategy will allow NSCAD to increase and balance its student enrolment in a way that we have been unable to do in the past. In this report, we have outlined a number of innovative ways that NSCAD can build and balance enrolments over the next five years. NSCAD has great potential to attract and retain Canadian and international students moving forward.

3. Please outline any priority areas for teaching and research including any anticipated major changes in program delivery and areas for expansion or reduction.

NSCAD is one of four independent institutions of art and design in Canada and the first to become degree granting for both undergraduate (1969) and graduate (1973) programs. Though NSCAD has long held degree-granting capability, it also led the way in Canada by a decision to brand the institution as NSCAD University, a direction followed by Emily Carr College of Art + Design which became Emily Carr University of Art + Design and the Ontario College of Art and Design renamed as OCAD University.

Provincial governments in British Columbia, Alberta and Ontario continue to recognize and invest in the essential uniqueness of their institutions of art and design and have moved to assure and protect their independent status. In January 2013, the Government of British Columbia announced an investment of \$113 million for a \$134 million project to construct new facilities for Emily Carr University of Art + Design.

In Ontario, since 2000, the Government of Ontario has committed major funds to OCAD University for capital expansion and renewal including an annual investment of \$2 million for the cross-disciplinary Digital Futures program. In 2008, the Ministry of Training, Colleges, and Universities (MTCU) announced a \$2.15 million investment into campus renewal at OCAD. In March 2008, as part of its Ontario budget announcement, the Ministry of Research and Innovation announced \$9 million investment to establish a research and innovation laboratory in interactive and digital media which will eventually be integrated into a planned Centre for Research and Graduate Studies. In January 2010, OCAD received \$636,720 over three years to expand its Aboriginal Visual Culture Program, through the Aboriginal Post-secondary Education and Training Action Plan, a program of the Ontario Ministry of Training, Colleges and Universities. In March 2010, OCAD purchased two adjoining buildings adding an additional 114,000 ft² to the university's campus. The purchase was financed in part by a Strategic Capital Infrastructure Program grant for \$7.5 million from the Ministry of Training, Colleges and Universities. The space is the proposed home of the Digital Futures Centre, the Centre for Visual Studies and the Aboriginal Visual Culture Centre. OCAD immediately occupied 15,000 ft² within the properties while commercial tenants concluded the remainder of their leases. The government of Ontario has, over the last 10 years, invested more than \$50 million above its usual operating grant in support of its independent university of art and design.

NSCAD then, is the only Canadian independent university of art and design to find itself placed in the position of a possible affiliation and/or amalgamation with a more comprehensive HRM university, a direction that research has proven to be significantly deleterious to pedagogy and research at art institutions in Europe, Australia and New Zealand. In *Rethinking the Contemporary Art School* * it is noted that the tertiary education landscape was dramatically altered forcing publically funded (art) colleges into amalgamation with public research universities. "Eighteen years on from these amalgamations, while universities have generally flourished...art schools are the real casualties. A collapsing of art schools has led to into smaller and smaller units within larger departments so that the art school culture or ecosystem is effectively diminished or diluted and then finally lost has been apparent across Australia" (Buckley and Conomos 5).

Although this introductory analysis is far from complete, the view repeatedly demonstrated from a range of different countries is that: "...art schools are better off as stand-alone educational institutions because of their unique discursive, experimental, and pedagogic attributes, which demonstrably enhance the intellectual, social, and innovation capital of our society as it faces the challenges of the new century." (Buckley and Conomos 16–17).

Recognizing the obvious necessity of ongoing interest from prospective students in order to maintain academic programs at an optimum size, NSCAD plans to continue to offer its long-standing established suite of academic programs including: painting and drawing, printmaking, sculpture, ceramics, textiles and fashion, jewellery and metalsmithing, 2D and 3D design, film, photography and intermedia, art history, art education, as well as cultural and film studies. These programs are well-established and are the reason for NSCAD's national and international reputation for excellence. In the interest of maintaining program excellence and to assure that NSCAD's programs continue to evolve in order to meet contemporary standards and challenges, through NSCAD's Quality Assurance program, all of these programs, with the exception of Design, have completed or will, by April 2013 complete, a major Self-Study and External Review. The Quality Assurance program is intended to ensure that NSCAD academic programs function at the highest possible level. As a result of the Self Study and External Review, recommended changes to enhance each of these programs and student experience have been implemented in 2012 and 2013 with others to follow in succeeding academic years. A similar review of programs in Design is scheduled to begin September 2013 with completion by April 2014.

* Buckley, Brad, and John Conomos. "Introduction.". *Rethinking the Contemporary Art School: The Artist, the PhD and the Academy*. Brad Buckley and John Conomos. Halifax: Press of the Nova Scotia College of Art and Design, 2009.

The key for curriculum at NSCAD, as at any university of the arts, is to ensure a faculty and an extended teaching/learning community which never loses sight of the need for intelligent and ongoing evaluation and openness to and readiness for change. Since each of these program areas identified above was established, all areas, to different degrees and in different ways, have been impacted by major cultural themes and shifts including rapid advances in technology, developments in sustainability, increased recognition of cultural diversity and a shift to increasing inter-disciplinarity and multi-disciplinarity. The challenges and opportunities presented by these cultural shifts has seen pedagogy and research at NSCAD expand curriculum and research initiatives through partnerships with business, medicine, the physical and social sciences, architecture, computing science, among others. In recognition of the university's considerable success in research, NSCAD was the first independent university of the arts in Canada to be allocated a Canada Research Chair and, in 2006, NSCAD appointed a Canada Research Chair in Contemporary Film and Media Studies. As a consequence of the success of faculty in attracting federal and other grants in support of Research, NSCAD is currently conducting a search for a second Canada Research chair allocation, in this case, a CRC: Digital Materiality. In addition NSCAD currently holds two other Tier 2 allocations which will, by 2014, bring to four the total number of Canada Research Chairs appointed at the university. Together, these Chairs represent a \$4 million investment over the 10-year life of the appointment in addition to a minimum of \$1.3 million dollar investment in infrastructure. This is an exceptional outcome for a university the size of NSCAD and is evidence of the successes of faculty in securing research grants but also of a leadership which early recognized the transformative potential of research in the arts.

NSCAD must recognize the pressures, challenges and opportunities of contemporary life and ensure that we are educating graduates who not only can adapt to an increasingly complex, diverse and globally inflected culture but who will become problem solvers and leaders who make connections across disciplines and cultures.

I was practically minded and that's why I went to NSCAD for graphic design. There are some design lessons that I think back on even now.
—Bruce MacKinnon, long-time editorial cartoonist at the *Chronicle Herald*

Priority Areas for Teaching and Research

- 1.** NSCAD will continue to build connections with NSCC and other college programs across Canada to enable students, through articulated agreements, to begin their academic programs at a home institution and transfer to NSCAD for the completion of an undergraduate degree.
- 2.** NSCAD will continue discussions with a business school at a sister institution to develop a joint degree in Art, Culture and Business.
- 3.** NSCAD will continue discussions with the art galleries at three other Halifax universities to develop a Masters program in Critical and Curatorial Studies.
- 4.** NSCAD will continue internal dialogue with the goal of developing a Masters program in Art History.
- 5.** NSCAD will re-engage earlier planning to implement a Modified Residency Master of Fine Arts program.
- 6.** NSCAD will continue to develop plans for the development of a Ph.D. program in the visual arts, joining three other Canadian universities who currently offer that degree.
- 7.** NSCAD will continue to accommodate Research Fellows and Post-Doctoral Research Fellows.
- 8.** NSCAD will seek the resources necessary to implement the Master of Film program, already approved academically by MPHEC, pending the availability of appropriate resources.
- 9.** NSCAD will continue to develop programs for students of all ages through the School of Extended Studies.
- 10.** NSCAD will continue to recognize that student learning is significantly enhanced when their institutional academic life is engaged with life outside of the university through NSCAD's Community Service Learning program.
- 11.** Given that physical proximity is no longer a condition of curriculum or research, and the potential interconnectivity of diverse cultures, NSCAD will continue to explore the ways that enhance possibilities for learning and research made possible by contemporary technology.
- 12.** NSCAD will build on the success of Cineflux: A Centre for Interdisciplinary Research in Emerging Cinema and Media Arts through support to current projects and to the development of new research clusters in other areas.
- 13.** NSCAD plans to build on the success of the Centre for Cultural Technology and Innovation and the @ Lab – a \$1.073 million dollar research project through the development of other research projects with potential commercial applications.
- 14.** NSCAD and the Office of Research Services will support the development of funding applications across a range of granting partners where NSCAD faculty have experienced success.

15. NSCAD is expanding its research interests in the area of digital media including the areas of augmented reality, responsive and immersive environments, physical computing, locative media, mobile computing, critical gaming, animation, sound design, cinema, and social media.
16. NSCAD will continue to develop research programs and partnerships with business and industry through the Office of Academic Affairs and Research and the new Institute for Applied Creativity.
17. NSCAD continues to investigate increased collaboration with other universities in program delivery and cost effective partnerships and affiliations.

4. Please describe pressures that your institution may be experiencing related to infrastructure needs and deferred maintenance, including any plans to address these needs.

NSCAD has a vital presence in the downtown core of Halifax with three campus locations: the Granville Campus, the Academy building located on the corner of Sackville and Brunswick and the Port Campus located between the Farmer’s Market and Pier 21. NSCAD also maintains a rural presence with the management of the Community Studio Residency programs. NSCAD maintains sites in Sydney, Cape Breton, New Glasgow, Lunenburg and Dartmouth. These programs provide a three-tiered community outreach model of continuing education, art and culture programming and support the overall creative, economic strategy for these areas.

Granville Campus

NSCAD’s urban campuses add to the downtown’s dynamism and Halifax’s reputation as a vibrant, livable city. Significant development is building adjacent to each of our campus locations.

The university has 220,000 ft² of usable academic space available plus 30,000 ft² of commercial space. The Granville Campus and Academy Buildings are both owned by the university; and the Port Campus is leased from the Halifax Port Authority over a 40 year term.

I believe NSCAD’s influence in Halifax goes beyond the art and design that helps beautify the city. It brings a spirit to it. It draws a certain kind of person to the city’s orbit, and so it gives the city a certain wonderful feeling when you walk down the street. There’s a feeling in the air in Halifax—that it’s a creative place, that art thrives there. And NSCAD is the very source of that feeling.
—Rich Terfry, aka Buck 65

NSCAD's enrolment has tripled over the past 40 years. In 1972 NSCAD began leasing some of the Granville space property. This block of heritage buildings was purchased by the university in 2002. NSCAD's Granville Campus is home to the highest concentration of academic programming with painting studios, printmaking studios, textiles/fashion studios, jewellery studios, photography labs, a print shops, design studios, classrooms, galleries, drawing studios, the art store, the library, the Bell Auditorium and administration offices. Although used almost exclusively for classroom, studio and faculty space, the university receives commercial revenue by renting a limited amount of ground-floor space.

Designated as a National Historic Site, the Granville Campus' block of three-storey Victorian terrace-style buildings is the only one of its kind in North America. It is an interconnected row of former merchant shops and warehouses bounded by Hollis and Duke Streets and the cobblestone Granville pedestrian terrace. The facades of this campus are iconic. The buildings are cherished by students, faculty, staff and alumni despite many challenges for maintenance upkeep and mobility access.

The Granville Campus consists of 21 historic buildings four to five stories in height, linked together with a gross area of approximately 135,000 ft² excluding basements. NSCAD University occupies the bulk of the area but 12,000 ft² is leased to third party tenants.

This campus has seen substantial sustainability and construction upgrades over the past three years including: roofing, energy efficient lighting, boiler replacement, card access installation, natural gas conversion, façade restoration, wireless and wired network infrastructure upgrades, window replacements, interior classroom and lab renovations and structural repairs.

Nonetheless, this campus has a growing list of outstanding deferred maintenance projects and does not meet accessibility standards.

For the Granville campus to meet present-day building standards required for an educational institution, the cost is estimated to be \$15 to \$20 million. These buildings were valued at a range of \$11,800,000–\$14,800,000 in November 2011.

Academy Campus

In 2003, NSCAD was gifted the Academy Building at 1649 Brunswick Street at the foot of Citadel Hill. Built in 1878, the former high school houses Canada's first degree-granting film school east of Montreal. The building features distinctive dormer windows and granite accents. The Academy Building currently provides 30,000 ft² of usable space, 10,000 ft² of which is commercial space. The Acadian Building, a two-storey structure plus a basement was added as an annex in 1914.

These buildings were valued at a range of \$1,200,000–\$1,650,000 in November 2011. Although extensive renovations were undertaken last year, the Academy Building requires the completion of basement sound studios and the Cineflux research centre.

A second phase of construction renovations and expansion would involve new passenger and freight elevators serving the Academy and Acadian buildings, sustainability upgrades and retrofit of the Acadian building. The Academy campus also has the potential of creating additional space on the two adjacent parking lots.

Port Campus

In 2007 construction of the Port Campus was completed. The Port Campus is a successful brownfield development that incorporates most of the original warehouse structure while housing safe and efficient teaching spaces.

A dramatic symbol of NSCAD's significant presence in the community, the Port Campus features 18 foot ceilings, generous natural lighting, and houses many of the university's more industrial program components, including sculpture studios, a wood shop, metal shop, foundry, product design and ceramics studios. The Port Campus, as a leased facility, currently provides 70,000 ft² of usable space.

This space is leased from the Halifax Port Authority for a 40-year period ending August 31, 2045. The total base rent of \$2.5 million for the 40-year lease was prepaid upon entering into the lease in 2007. Renovations and improvements of \$16 million were invested in the building and involved internal structural customizations, sustainability upgrades and sound dampening. Further improvements should include additional sound management, insulation upgrades to the roof and sectioned areas for added classroom space. The prepaid rent balance is approximately \$2.5 million. In addition to the prepaid rent, NSCAD pays common area costs in the range of \$2 to \$6 per ft², subject to certain terms of the lease. To date, the common area costs have remained at \$2 per ft² and are anticipated to remain at this level in the foreseeable future.

Infrastructure

Similar to most Canadian universities, NSCAD has older infrastructure and outstanding deferred maintenance. Two of NSCAD's campuses also reside in historic buildings not originally designed for educational delivery purposes. Furthermore, the existing three-campus configuration, which evolved in response to growth in students and curriculum, has created unintended consequences. The isolation of the Port Campus and the physical segregation of all three campuses have created a degree of fragmentation within and among the student population, faculty and programs. Although aesthetically pleasing the Academy and Granville campuses possess the characteristics of mid-nineteenth century construction. In addition to

the restrictions associated with any potential expansion or reconfiguration of these two buildings, substantial maintenance and capital upgrades have been deferred over the years due to lack of dedicated financial resources. The university continually re-evaluates its facilities' requirements and is undertaking a comprehensive space utilization review.

Based upon the outcome of the comprehensive space utilization survey of NSCAD's three campuses, the Board of Governors will assess options for the relocation of academic programs from NSCAD's campuses. In the past, these explorations have included: a consolidated campus near the Port Campus on the VIA Rail lands or alternate; and a consolidated campus as part of a greatly expanded Academy Campus. Other reviews have suggested NSCAD could locate much of its Granville programming by developing the parking lots and the Acadian building. In addition, given that NSCAD is currently assessing the benefits of closer affiliations with Dalhousie and Saint Mary's Universities, the Board of Governors will be examining joint facilities as part of its deliberations. The space studies will also address the capability of Dalhousie or Saint Mary's to accommodate some of our space requirements.

NSCAD would need a completed facility elsewhere before a move can take place so that there is no disruption in the delivery of programs.

NSCAD does not own or operate student residences but has residence agreements with the University of King's College, Saint Mary's University and the Atlantic School of Theology.

These young people are just so juiced and excited about creating toys for kids. You think of that creative energy nurtured by NSCAD—it's trapped right in the design of our products and that gets shipped out to millions of children. That to me is very powerful.

The thing I want in my employees is for them to push the design, to go way out there ... to think of something crazy and ridiculous. You really have to travel in far-out ideas if you want to get anywhere. You can't just travel in the status quo.

—Stephen Kay, CEO, The Orb Factory. More than half of his company's 40 employees have studied at NSCAD.

5. (a) Does your institution have any planned or potential opportunities to collaborate with other Nova Scotia universities,

NSCC or Nova Scotia public schools?

NSCAD currently has collaborations with Nova Scotia Community College, Saint Mary's University, Mount Saint Vincent University and Dalhousie University. NSCAD and NSCC have established an articulation agreement which enables Design students at NSCC to transfer credit to NSCAD to complete the requirements for the Bachelor of Design degree. Further articulation agreements are planned for Film and Photography. NSCAD and Mount Saint Vincent University have a long-standing Memorandum of Understanding by which NSCAD provides art education courses to Education students at the Mount. NSCAD and Saint Mary's University are in the second year of an agreement by which NSCAD's Office of Research Services, connects to the SMU Industry Liaison Office providing services related to intellectual property and partnerships with business and industry. NSCAD is in discussion with the University of King's College on an MOU to provide a Bachelor of Fine Arts with a minor in Journalism. NSCAD also accesses the Research Ethics Board at SMU for reviews and approvals of any research involving human subjects. Further academic collaborations are anticipated with Saint Mary's University.

NSCAD has a partnership with Dalhousie University by which NSCAD students are able to access extended student services at Dalhousie including counseling, psychological and career services.

NSCAD has also partnered with Dalhousie University in a number of research initiatives involving the Department of Psychology, the Faculty of Computer Science and the Faculty of Architecture. As an example, The Drawing Lab, located at NSCAD, is a partnership between faculty members at NSCAD and Dalhousie's Department of Psychology, which examines patterns of looking when drawing from observation and considers implications for training. A collaboration between NSCAD faculty in the Film Department and faculty within the Computing Science faculty at Dalhousie University is focused on research which engages the knowledge and skills of what otherwise might appear to be divergent discipline areas.

5. (b) Does your institution have any planned or potential opportunities to collaborate with other universities, community colleges or public schools outside of Nova Scotia, including internationally?

As one of Canada's principal universities of the arts, NSCAD has developed extensive partnerships outside of Nova Scotia. As an example, a number of faculty members currently are collaborating researchers in GRAND, a federally funded Network of Centres of Excellence. GRAND houses approximately 34 research projects divided into five cross-pollinating themes involving researchers at more than 20 other universities across Canada and more than 60 industry, government, and non-profit partners. The partnership of NSCAD, OCAD University and Emily Carr University of Art + Design with larger Canadian comprehensive universities is intended to facilitate research across the broad spectrum of digital media by linking computer scientists and engineers with artists, designers and social scientists. Through explorations of the use and application of digital media in a variety of settings including entertainment, healthcare, education, environmental sustainability, and public policy, GRAND's goal is to transform the results of multidisciplinary research into user-centered solutions.

NSCAD has specific projects underway with a number of GRAND partners from the full list as follows:

Carleton University; Concordia University; Dalhousie University; École de technologie supérieure; Emily Carr University of Art + Design; McGill University; McMaster University; OCAD University; Queen's University; Ryerson University; Simon Fraser University; University of British Columbia; University of Alberta; University of Calgary; University of Manitoba; University of Ontario Institute of Technology; University of Ottawa; University of Saskatchewan; University of Toronto; University of Victoria; University of Waterloo; Western University; Université de Montréal; Laurier University; and York University.

NSCAD is also a member of the Canadian Art Colleges Consortium whose other members are: Alberta College of Art + Design, Calgary, AB; Emily Carr University of Art + Design, Vancouver, BC (also a member of GRAND); OCAD University, Toronto, ON (also a member of GRAND).

Student and faculty exchange agreements in North America are in place with the following institutions: Art Academy of Cincinnati, Cincinnati, OH; Art Institute of Boston, Boston, MA; California College of the Arts, Oakland, CA; Cleveland Institute of Art, Cleveland, OH; College for Creative Studies, Detroit, MI; Columbus College of Art and Design, Columbus, OH; Cooper Union School of Art, NYC, NY; Corcoran College of Art and Design, Washington, DC; Fashion Institute of Technology,

NYC,NY; Kansas City Art Institute, Kansas City, MO; Laguna College of Art and Design, Laguna Beach, CA; Lyme Academy of Fine Arts, Old Lyme, CT; Maine College of Art, Portland, ME; Maryland Institute College of Art, Baltimore, MD; Massachusetts College of Art and Design, Boston, MA; Memphis College of Art, Memphis, TN; Milwaukee Institute of Art and Design, Milwaukee, WI; Minneapolis College of Art and Design, Minneapolis, MN; Montserrat College of Art, Beverly, MA; Moore College of Art and Design, Philadelphia, PA ; Oregon College of Art and Craft, Portland, OR; Otis College of Art and Design, Los Angeles, CA; Pacific Northwest College of Art, Portland, OR; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Rhode Island School of Design, Providence, RI; Ringling School of Art and Design, Sarasota, FL; San Francisco Art Institute, San Francisco, CA; School of the Art Institute of Chicago, Chicago, IL; School of the Museum of Fine Arts, Boston, MA; School of Fine and Performing Arts, SUNY at New Paltz, NY; Universidad LaSalle, Mexico City, Mexico; University of the Arts, Philadelphia, PA; University of Massachusetts at Dartmouth, MA; Universidad de las Americas, Puebla, Mexico (which included a Dual Degree in Design offered for many years) and the University of Michigan, School of Art and Design, Ann Arbor, MI.

In addition, independent agreements for exchange exist between NSCAD and the following institutions:

Ar.Co. Centro de Arte e Comunicacao Visual, Lisbon, Portugal; Birmingham Institute of Art and Design, University of Central England, Birmingham, UK; Canberra School of Art (Australian National University), Canberra, Australia; College of Art, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana; Duncan of Jordanstone College of Art, Dundee, Scotland; Ecole Nationale Superieure des Beaux Arts, Paris, France; Edinburgh College of Art, Edinburgh, Scotland; Fachhochschule Bielefeld, Bielefeld, Germany; Fachhochschule Manneheim, Manneheim, Germany; Fachhochschule Pforzheim, Pforzheim, Germany; Fachhochschule Schwäbisch Gmünd, Schwäbisch Gmünd, Germany; Gerrit Rietveld Academie, Amsterdam, The Netherlands; Glasgow School of Art, Glasgow, Scotland; Jingdezhen Ceramic Institute, Jiangxi Province, China; Kookmin University, Seoul, Korea; Kunsthochschule Berlin-Weissensee, Berlin, Germany; Kyoto City University of the Arts, Kyoto, Japan; Lingnan University, Hong Kong; National College of Art and Design, Dublin; Oslo National College of the arts, Oslo, Norway; Sydney College of the Arts, University of Sydney, Sydney, Australia; University of Canterbury, School of Fine Arts, Christchurch, New Zealand; University of New South Wales, Sydney, Australia; University of Newcastle, Newcastle, Australia; and University of Ulsan, South Korea.

5. (c) Does your institution plan to collaborate with any other local, national or international group or organization not listed in 5a or b?

I had such fantastic professors who really opened my mind. I would go to class and it would literally hurt sometimes to think so hard. That's what was so valuable, to look at issues from different angles, to consider someone else's position, just to think.
—Entrepreneur Julia Rivard, CEO Norex (BDes 2003)

In addition to NSCAD's three HRM campuses, NSCAD maintains a physical presence throughout Nova Scotia in through the management of the Community Studio Residency programs. NSCAD has studios in Sydney, Cape Breton, New Glasgow, Lunenburg and Dartmouth. These programs provide a three-tiered community outreach model of continuing education, art and culture programming and support the overall creative, economic strategy for these areas. By refurbishing older buildings to host artists and community members and providing support for local programming, these Nova Scotia towns have increased the economic activity of the area, attracted and retained artists as residents, created in-migration of other residents and tourists. The Community Residency programs have created unexpected cultural and economic spin-offs to the local community. Local governments show support for arts-based rural development by donating vacant property. The Community Studio Residency Program is a solid example of how educational institutions of higher learning, municipal and provincial governments and community members can successfully work together to create opportunity for new graduates, add vibrancy to rural areas of Nova Scotia and sustain our youth who want to stay, live and work in Nova Scotia.

Through cinema, I can express my experiences, the things I have seen. By making films, it's helped me to understand what my voice is as an artist. I'm so grateful for the support and understanding of my professors.
—Fazila Amiri (BFA 2012) is filmmaker originally from Afghanistan.

Extended Studies Community Studio Residence Partnerships:

Town of New Glasgow, the Town of Lunenburg; Cape Breton Centre for Craft & Design; Bridge Centre for Arts & Technology; Halifax Regional Municipality; Ross Creek Centre for the Arts, Canning; Brigadoon Children's Camp Society, Aylesford, Nova Scotia; Halifax Regional School Board, Artist in Residency Program at JL Ilsley

High School in progress; Artist in Residency Program at Capital Health District Authority in progress.

Extended Studies Community Organization Partnerships/Projects:

Antigonish Regional Development Authority; Pictou County Regional Development Authority; Prostate Cancer Canada, National Conference held in Halifax October 2012; 4Cs Foundation; Downtown Dartmouth Business Association, Portland St. Project: Art in Windows; Shannex; Parkland Retirement Living; Programs for Seniors; HRM's Courthouse Youth Project; Waterfall project Captain William Spry Recreation Centre; Truth Project ; Youth on the Radar; Art Engage Conference; Quilt Canada Association; Culture Days; Nocturne; and Halifax Humanities 101.

Extended Studies Community Service Learning Partners and Internship Partners:

Provincial: Art Gallery of Nova Scotia: St. George's Youthnet; Khyber Arts Centre: Dalhousie Art Gallery; Shari Tucker Photography; St. Mary's Elementary School; Immigration Settlement and Integration Services; Ecology Action Centre; AIDS Coalition; Women's Collective; Halifax Refuge Clinic; Live Art Productions; Dalhousie Women's Centre; Capital Health; Corrections Canada – art in jails initiative; Peter Greene Hall Child care facility; School Arts Initiative; Phoenix House Project; CBC Maritimes Radio; Metro Guide Publishing; Craig Gallery; Alderney Landing; Viewpoint Gallery; Spencer House; Visual Arts Nova Scotia; Chester & Company; Cossette East; Extreme Group; Eyelevel Gallery; Cancer Care Nova Scotia; Capitol District Health Authority; Heart and Stroke Foundation; Veith St. Gallery, Visual Connections Project; Centre for Arts Tapes; Saint Mary's University Art Gallery; Mount Saint Vincent University Art Gallery; Visual Arts Nova Scotia; Oceanview Continuing Care Centre; Multicultural Association of Nova Scotia; Nova Scotia Centre for Craft & Design; Nova Scotia Designers Craft Council; Maritime Museum of the Atlantic; Natural History Museum; James Bradshaw Goldsmith.

National: National Gallery of Canada, Ottawa; Women's Art Resource Centre, Toronto; Elevator Films, Toronto; BLIM, Vancouver/Nova Scotia; Chloe Comme Paris, Toronto; Jenny Greco, Toronto; Circuit Gallery, Toronto; Barr Ryder Architecture, Edmonton.

International: Futura Designs, Dublin, Ireland.

Extended Studies Community outreach through Residency Programs:

Lunenburg Academy; Lunenburg Chamber of Commerce; Lunenburg Library; The Makery; Second Story Women's Centre; Be the Peace; Lunenburg Farmers Market; Laurie Swim Quilt Art; Friends of NSCAD in Lunenburg; Small Wonders Group in Bridgewater; Parkview School in Bridgewater; Chester Arts Centre; The Bridgewater Library; South Shore Public Libraries; Class Afloat; Local Lunenburg Icehouse Spinners Club; Girl Guides of Canada – Lunenburg; Fisheries Museum; Lunenburg

Women's Centre; The Academy Building Foundation; Lunenburg Art Gallery; Zion Quilters; Second Story Women's Centre; Mahone Bay Centre; St. John's Anglican Church; Lunenburg Folk Harbour Festival; New Glasgow; AG Baillie School; Northumberland High School; New Glasgow Consolidated School; NSCC Stellarton Campus; New Glasgow Farmers Market; New Glasgow Library; New Glasgow 'Art At Night'; New Glasgow Downtown Business Association.

Just before I graduated, I wove a basket around myself. It was my first attempt in years. The basket was like a cocoon where I could understand myself and my culture. And so I emerged a different creature, a little wiser. I learned who I was.
—Ursula Johnson, a Mi'kmaq artist originally from Eskasoni in Cape Breton.

6. How will NSCAD University contribute to the Province's economic priorities as described in "jobsHere"?

The jobsHere strategy prioritizes learning the right skills for good jobs, growing the economy through innovation and helping businesses be more competitive globally. The strategy seeks to grow advanced research and development, attract investment and people, increase renewable energy and grow rural economies and the creative economy. In 2011 Premier Darrell Dexter released a five point plan to support creative excellence and the growth of the creative economy.

That strategy also describes NSCAD University and our vision of building the creative economy. NSCAD attracts research support that invests in research and innovation of new media, digital technologies, product design, filmmaking and production, drawing, craft research, mobile technologies and architectural applications of materials. NSCAD graduates work in museums, galleries, web design, film, video, fashion, design, publicity, marketing and new media.

I am such a big fan of an art school education. Every day, I am immersed in the kind of decision making that we learned about at art college, about colour theory and composition and presenting ideas visually. NSCAD gives you a foundation with the basics and lets you specialize as you go.
—John Kahrs (BFA 1990), 2013 Academy Award nominee for his animated film *Paperman*.

The creative economy offers promising opportunities for Nova Scotia as this sector plays a significant role in generating new economic activity capable of employing graduates in the early stages of their careers and helps attract and retain talent.

The jobsHere strategy states “the creative sector is a big contributor to the economy in Nova Scotia and to our quality of life. According to a recent Hill Strategies Report there are 3,740 artists in Nova Scotia and 14,980 cultural workers. In 2006 Nova Scotia ranked 5th in the country for number of artists as a percentage of the workforce.

NSCAD is committed to support local economies and rural community building through our Community Artist Residency programs in Sydney, Lunenburg, and New Glasgow. Many of the participants from those programs, particularly in Lunenburg where the program has existed for seven years, have chosen to remain in the area and continue to contribute to the town’s vibrant creative scene. Self-employed NSCAD-educated artists, craftspeople and designers inject vitality and creativity to small-town and big-city economies alike, draw tourists and make them more attractive places to live. A lengthy list of community partners for Community Service Learning and Internship projects is included in Section 5.

Community projects are built into NSCAD’s curriculum. The Design division collaborates with non-profits across the province to build marketing projects and increase their potential and outreach. For example, students collaborated with the Office of Gaelic Affairs and the Nova Scotia Highland Village on a project to sustain and promote Gaelic language and culture. Currently, they are engaged in a project with the Nova Scotia Human Rights Commission.

Design for Healthy Aging has a unique focus for research and development in Nova Scotia. NSCAD students are designing better products for an aging population through collaborative research. Our silver economy is the aging demographic.

Environmental consideration is paramount in every creative undertaking. The Ecologically Centered Product Design class developed an award-winning waste separation system that has gone into production. NSCAD has partnered with Saint Mary’s University on the collaborative development of a portable water quality monitoring tool-kit for 50 community-based watershed stewardship organizations.

Fashion and fabric are becoming more exportable and sustainable thanks to a recent collaboration between NSCAD Textiles and Dalhousie University’s Faculty of Agriculture that has won the NSCAD faculty Research Award. NSCAD fashion grads are building sustainable and laudable careers here in the Maritimes and across the country. The Wearable Art Show is the annual runway show, with proceeds going to the AIDS Coalition of Nova Scotia for more than 25 years.

NSCAD is the steward of heritage craftsmanship with the magnificent Dawson Collection that marries old world typology and printing with cutting-edge design production. The NSCAD printmaking facilities are among the best in the country with the finest of lithography, intaglio, relief and screen printing facilities.

The School of Extended Studies offers courses in all creative disciplines with 350 offered this year to more than 1,700 participants. Affordable access to art, design and craft provides upgrading opportunities for young and old alike.

NSCAD graduates are the backbone of the province's \$1.2 billion creative economy. NSCAD graduates are entrepreneurial and independent in spirit; in a NSCAD 2011 alumni survey by Corporate Research Associates, 40 per cent of graduates identified themselves as entrepreneurs and 87 per cent rated their NSCAD education as extremely or moderately relevant to their career. Their education provides critical thinking skills that allow for innovation to flourish. The characteristics of the cultural workforce include dynamism, professionalism and passion for their craft.

NSCAD's student population is 47 per cent Nova Scotian. NSCAD attracts a strong coterie of applicants from across the country and around the world. Many choose to remain in the province upon graduation and have been investing and working in the local economy. NSCAD graduates have knowledge intensive skill sets and are equipped with adaptive portfolios to meet the challenges of innovation and sustainability.

There's quite an art community here, so it made the transition easy and appealing—it's tight knit and supportive.
—Artist Kat Frick Miller (BFA 2009). After doing the year-long residency with the NSCAD-Lunenburg Community Studio Residency Program, the Brampton, Ont. native decided to stay in the Lunenburg area.

There's nothing like a university presence to energize a community. The residents, most from outside the province, bring their personalities, youth and interesting backgrounds with them and that's a good thing. The residency is clearly an enhancement to the Town of Lunenburg.
—Senator Wilfred Moore

The percentage of Canadians working in the culture sector who are self-employed (26%) is more than twice as high as the percentage of self-employed people in the overall economy (12%). NSCAD graduates not only work in the creative economy jobs, they create them.

There is ample evidence that every dollar invested in the arts and culture sector provides a strong return. According to the Conference Board of Canada, for every \$1 of real value-added GDP produced by Canada's cultural industries, roughly \$1.84 is added to the overall real GDP. The real value added output by culture sector industries was \$16 billion in 2007 or 3.8 per cent of Canada's GDP. Closer to home the Cultural Statistics Program reports that the creative sector contributes 3 per cent to the GDP of Nova Scotia, or 5 per cent of all jobs.

The cultural sector gives strong returns on government funds: it has the unique ability to put funds to work within a very short period of time with low administrative costs. Even small investments in culture generally result in a rise in employment levels.

The Cultural Careers Council of Ontario claims that "artists may be models for the way we will be working in the future—independent, entrepreneurial, and more reliant on individual networks than conventional organizations."

In the new creative economic environment provided by digital technologies, artists are more than ever at the forefront of innovation and entrepreneurship. A large segment of the cultural sector is comprised of small and medium-sized businesses that are continually adapting to a changing market and evolving business models. To make a living in the cultural economy, cultural workers must develop entrepreneurial skills. Artists are entrepreneurs. The cultural businesses that they start play a significant role in rural and urban vitality.

Given the fact that Nova Scotia is blessed with a disproportionate level of artistic creativity with regards to its modest population, it is essential that the province invest in its formative cultural institution. Rooted in its increasing cultural diversity, local creativity is a non-polluting and inexhaustible natural resource helping to grow Nova Scotia's economy.

Lunenburg is trying to reinvent itself as an arts destination. We fit right into their plan without even knowing it.
—Designer Stephen Bishop (BDes 2001) opened the shop Dots & Loops on Lincoln Street in Lunenburg

7. Are there other areas that you wish to provide information about i.e., pension challenges, HR management, technology etc. which may have an impact, positive or negative, on the long term sustainability of your organization?

NSCAD has made significant strides over the past three years to increase efficiencies and to reduce overall costs. One such initiative was the implementation of the Datatel ERP system in 2011. The Datatel ERP system is a fully integrated system linking student accounts and records to finance, payroll and human resources. Datatel is used by many universities across the country including Acadia, Mount Saint Vincent University, University of Prince Edward Island, Saint Thomas University, and Mount Allison in the Atlantic Region. NSCAD has partnered with these universities for information sharing and joint training initiatives. This system was a significant investment for NSCAD, but has had positive return on investment with a reduction in administrative staffing of 28 per cent through the efficiencies gained by having a fully integrated system with more robust automation. This ERP system has vastly improved the quality and timing of reporting for key stakeholders as well as organizational controls.

So much of what I learned at art school I continue to reflect on. Things like the motivation to make art and the honesty you need to approach it, those are the kinds of things I'm talking about. Being at NSCAD helped me to discover the values that I appreciate so much.
—Novelist Ben Stephenson (BFA 2010)

In order to further reduce costs through efficiencies and to mitigate risks, NSCAD is an early adopter in the provincial higher education sector with respect to moving server infrastructure to an external service provider. NSCAD believes server maintenance is a commodity service that can be done more effectively and efficiently by a specialist agency. In December 2012, NSCAD entered into a contract with IAI to outsource the management of its servers. This arrangement will save money. NSCAD will no longer need to make capital investments in servers and staff time can be re-directed to more value added activities. This out-sourcing will also provide benefits in improved data security, lower technology costs, greener use of technology, lower business risk, improved disaster recovery, and improved back-up and maintenance efficiencies. In addition, NSCAD is moving to outsource its donor and alumni relations database and server. NSCAD is currently weighing the pros and cons of outsourcing Datatel ERP support which could enable NSCAD to reduce administrative IT resources by 33 per cent.

The university has made investments in energy efficiency measures at all three campuses with the installation of energy efficient lighting, conversion to natural gas, and new heritage approved window replacements that have reduced energy costs by 10 per cent since 2008. NSCAD has also invested in new hard wired and wireless infrastructure at all three campuses to respond to student and pedagogical needs.

NSCAD has a defined contribution pension plan. This plan structure has the benefit of not creating unfunded pension deficits for the university, however pension benefits for employees have not been as robust in recent years (as compared to those with a defined benefit pension plan) which we believe maybe causing some employees to delay their retirement.

In March of 2012, NSCAD submitted a Framework for Sustainability plan to the Province. This plan was designed to reduce NSCAD's deficits so that it could achieve sustainability in both the short and long term. NSCAD has implemented Plan A in the Framework for Sustainability plan which has involved reducing under capacity, courses, implementing an operating budget rollback, and strategically not filling some positions at the university as natural attrition has occurred. With the implementation of Plan A, NSCAD was able to reduce its budgeted deficit from \$2.4 million to \$1.36 million (or 43 per cent) in 2012-13. NSCAD is planning to further reduce its deficit in fiscal 2013-14. Progress has been made despite a 10 per cent reduction in the operating grant over the past three years while absorbing annual cost escalation in the range of three to six percent in many areas of the university. If NSCAD's operating grant had not been reduced by \$865,779, NSCAD would be very close to having a balanced budget in 2013-14. Based on our current enrollment projections NSCAD cash deficit is expected to be under \$500,000 in 2015-16, and for the following three fiscal years.

NSCAD is still waiting official word on significant aspects of the plan, for example whether the Province will enable NSCAD to charge higher fees for graduate programs similar to other universities in Canada. Currently NSCAD charges the same tuition for both undergraduate and graduate programs. NSCAD is also awaiting word on whether the university can implement a tuition reset to bring NSCAD tuitions in line with the average rates charged by the other Nova Scotia universities. Finally, NSCAD is awaiting word on whether the Province will fund either a grant or through a SOFI loan or an ERIP plan so that NSCAD can reduce its workforce through early retirements. NSCAD's plan for ERIP has a robust and quick return on investment. If NSCAD gains support for these three key pillars of the Framework for Sustainability plan, NSCAD can achieve a balanced budget and will continue to systematically reduce its debt burden over the next few years and allow the institution to regain financial stability.

In summary, NSCAD is a niche university offering a full spectrum of fine arts programming. It is one of a kind east of Toronto. A fine arts university has a unique vibe and attracts a cohort of students who want a more creative and edgy environment. NSCAD is able to offer students studio-based programming in a creative niche environment to nurture their talents. As such, NSCAD is a key pillar in the development of the creative economy in Nova Scotia and crucial to securing the financial health of the province for years to come.

Resolution introduced by the Honorable Leonard Preyra, Minister of Communities, Culture and Heritage, on December 6, 2012

Whereas the Nova Scotia College of Art and Design plays a vital role in helping students of all ages and walks of life to develop their creative talents in a mix of full-time, part-time, and continuing education programs, and continually strengthens and expands the foundation of Nova Scotia's creative economy; Therefore be it resolved that the members of this House, in the year where we celebrate Queen Elizabeth II's Diamond Jubilee, congratulate the faculty, staff, students, and graduates of the Nova Scotia College of Art and Design University in this, its 125th year, and extend our best wishes for its continued and thriving existence.