



N·S·C·A·D  
UNIVERSITY

**NSCAD UNIVERSITY  
ACADEMIC PLAN  
2020-2025**

*OPPORTUNITY &  
BELONGING*









## TABLE OF CONTENTS

EXECUTIVE SUMMARY .....	3
-------------------------	---

STRATEGIC ACADEMIC PRIORITIES .....	8
-------------------------------------	---

THE MUST-HAVES TO SUCCEED .....	8
---------------------------------	---

A: Recruitment, Enrollment, and Persistence .....	8
---	---

AAU Preliminary Enrolment as of October 1, 2011-2019 .....	8
--	---

B: Equity Diversity and Inclusion .....	12
---	----

CRC Secretariat Equity, Diversity and Inclusion Targets .....	12
---	----

C: Radical Transformation of the Built Environment .....	14
--	----

ACADEMIC PRIORITIES .....	18
---------------------------	----

1. Generation of New Ways of Seeing/Being .....	18
---	----

2. Pedagogy, Curriculum and Programs .....	22
--	----

3. Opportunity and Belonging .....	26
------------------------------------	----

4. University Life, Wellness and Workplace Culture .....	26
--	----

5. Talent Development, Faculty Recruitment and Retention .....	28
--	----

6. Internationalization, Decolonization and Globalism .....	28
---	----

7. Creative Enterprise and Economic Development .....	30
---	----

8. Government, Community and Industry Engagement .....	36
--	----

9. Communication and Digital Transformation .....	38
---	----

10. Partnerships and Giving .....	40
-----------------------------------	----

SUMMARY .....	44
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Mi'kmaq Elders Catherine Martin and Joe Michael held a talking circle with NSCAD participants during *Walking K'epa'k*, a collaborative community walk created and led by Professors Robert Bean and Barbara Lourder.

PHOTO OF CATHERINE MARTIN COURTESY OF ROBERT BEAN

# NSCAD UNIVERSITY

## ACADEMIC PLAN 2020-2025

### *OPPORTUNITY & BELONGING*

#### EXECUTIVE SUMMARY

NSCAD is Canada's longest standing specialist art and design university. But it is not NSCAD's age that suggests its importance and vitality, it is its commitment to the production of new knowledge, its function as a catalyst of creativity and its adaptability to contemporary realities which are the foundations of its academic mission.

NSCAD is a unique and beloved educational community, recognized internationally for its leadership and innovation in creative practice, research and pedagogy. NSCAD is Nova Scotia's university for creative careers, art and research. NSCAD is committed to collectively leveraging its unique strengths and resources to advance the economic, social and cultural well-being of all Nova Scotians (long-standing and newcomers).

The NSCAD community has been asked to inform and respond to the University's next strategic plan. We have been directed to move away from a front door that is hidden from passers-by to a proud and inclusive welcome, no matter the mode of delivery: NSCAD is open to the world. Moreover, we recognize that NSCAD must expand its avenues of revenue generation, as tuition and provincial grant are sensitive to systemic pressures and unable to increase with our needs or ambitions. With the changes to the structure of Senate in 2019-20 and the dedication of Faculty Forum to the probing of questions of institutional identity and process, we have great opportunities to engage the University community in a collaborative and inclusive process, so that we all participate in the development of the academic priorities. The future begins now.

The purpose of the Academic Plan is to define and guide the university's strategic and operational planning, priorities and decision-making. One of NSCAD's strengths is the relationship between its strategic academic and institutional planning. Approved by Senate, the Academic Plan serves as the common reference point for decision-making, continuous improvement, and quality assurance in the university. Aligned with NSCAD's Strategic Framework, as well as federal, provincial and municipal priorities, including the Dimensions Charter on Equity, Diversity and Inclusion, *Culture Action Plan*, *Count Us In*, and Memorandum of Understanding between Labour and Advanced Education and NSCAD, the Academic Plan is a critical university strategic document. Designed to support the university's statement of value and principles, the Academic Plan provides a concrete set of directions and metrics by which the community can evaluate our progress as we advance common goals and priorities.

In the previous plan, *NSCAD's Academic Plan: Towards 2020*, we established academic excellence and community engagement as formal strategic and academic priorities from which we will not drift. Over the past five years, we have met the milestones in the Plan. That is something to celebrate, especially since the goals were ambitious and NSCAD did not have a history of aligning activity to strategic and academic priorities. The values expressed in that plan—commitment to academic excellence, research and creative practice, recognition of the place of community engagement, and the importance of cultural reciprocity in the livelihood of the institution—will continue to guide the next phase of academic planning.





Dr. Ann-Barbara Graff champions a path for NSCAD that pivots away from reserved confidence towards bold, public facing engagement and response. *"NSCAD must define its impact in community (local, regional, national and global) and celebrate it at each opportunity. Moreover, NSCAD must be prepared to adapt, as we listen to community. We are entering a period of urgent sectoral reform and reinvention; we must embrace humility as an integral part of co-creative, reciprocal relations if we are to advance with our partners and communities."*

PHOTO OF DR. ANN BARBARA GRAFF COURTESY OF DAVID SIMMONDS

NSCAD's success at delivering on the objectives of *NSCAD's Academic Plan: Towards 2020* has inspired a renewed confidence at NSCAD. *NSCAD's Academic Plan: Opportunity and Belonging, 2020-25* is rooted in *NSCAD's Academic Plan: Towards 2020* and the university's statement of value and principles. Its function is to frame an action plan for the university during a period of transformational change and disruption. Over the past five years, we have been able to understand the value of the four pillars of the Strategic Framework (Nurture, Curiosity, Connect, Steward) not as distinct elements of our planning, but as values embedded across all areas of our work.

In *Opportunity and Belonging, 2020-25*, the four pillars operate not as organizing principles, but rather to inform two mutually dependent ambitions: (1) Excellence in Research, Creative and Artistic Practice, and Teaching and (2) Sustainability: Future-Proofing NSCAD. The plan's constitutive elements are defined not by administrative function or structure, but by the university's priorities, values, principles, and objectives. This structure distributes ownership, agency and responsibility for NSCAD's success across the university community, internal and external. This recognizes that NSCAD's brightest future is not dependent on any individual, but on our collaborative efforts to ensure that the shared vision is delivered. If we make good decisions collectively, both Excellence in Research, Creative and Artistic Practice and Teaching and Sustainability will be achieved.

Over the course of the last year, I have been meeting with students, faculty and staff, with Senate, community stakeholders, alumni, and University governors to identify what needs to happen over the next five years, once we establish that Excellence in Research, Creative and Artistic Practice, and Teaching and Sustainability are the priorities, to support these twin ambitions. We have defined 10 areas of focus; some overlap, some must inform all priority areas, but they all must function in harmony, if we are to succeed with the larger objectives. All of the strategic focus on NSCAD must be built on a clear commitment to equity, diversity and inclusion.



The next decade will (must) be NSCAD's decade. It is clear to those contributing to discussions of both "the future of work" and "the future of the university" that creativity, resilience, adaptability, collaboration, and compassion are singled out as the hallmarks of the new age.<sup>1</sup> As a function of their experiences at NSCAD, NSCAD's graduates are uniquely placed to thrive in the emerging creative structures globally. At NSCAD, creative thinkers foment new ideas. With its studio-based, experiential, work-integrated, iterative, collaborative, technology-enabled, and critique-based andragogies, NSCAD is the ideal preparation for the anticipated futures and the attendant surprises. NSCAD must be ready to take a leadership role in articulating the values and principles of the emerging reality (first among these values is sustainability—environmental, fiscal, creative, and social) and advocating for creative futures. We must lead by example.

What I am describing is a pivot away from reserved confidence towards bold, public facing engagement and response. NSCAD must define its impact in community (local, regional, national and global) and celebrate it at each opportunity. Moreover, NSCAD must be prepared to adapt, as we listen to community. We are entering a period of urgent sectoral reform and reinvention; we must embrace humility as an integral part of co-creative, reciprocal relations if we are to advance with our partners and communities.

The goal of the academic plan is to set a course for sustainable leadership in art, craft and design. This plan will see NSCAD transform its built environment respecting the principles of design justice and its practices of teaching and learning, research, and community engagement mindful of the demands of the future. The goal of this work is to be a demonstrably inclusive community with robust enrolment and measurable impact: we will produce no boring art; everyone will understand what is possible and relevant as a function of being in community.

A handwritten signature in black ink, appearing to read 'Ann-Barbara Graff', with a large, looping flourish at the bottom.

Dr. Ann-Barbara Graff  
Vice-President (Academic and Research)  
Provost  
NSCAD University

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1

See Conference Board of Canada, Cathy Davidson, Stephen Kossleyn and Ben Nelson, etc.





NSCAD professor Gary Markle is part of a team leading research into protecting healthcare workers during the COVID-19 pandemic.

The project, Innovations in Sustainable PPE Fabric: Local Solutions for a Global Issue, is a joint endeavor with Dr. John Frampton and his team at Dalhousie University. Markle and Frampton have been awarded \$50,000 from the Nova Scotia COVID-19 Health Research Coalition funding competition to investigate the prospect of a personal protective equipment (PPE) fabric that is sustainable and locally produced on demand, with a much-reduced supply chain.

The goal is to develop a prototype textile that can be used to locally manufacture and distribute personal protective equipment, such as surgical masks and garments, to deal with shortfalls in global supply chains.

PHOTO OF PROFESSOR GARY MARKLE COURTESY OF GARY MARKLE

## STRATEGIC ACADEMIC PRIORITIES

NSCAD University is a unique community; its focus is on academic excellence, creative practice and on making the future sustainably. NSCAD academics, artists, designers and makers challenge the status quo and do not accept the mundane. We will not be content to accept that the future is predetermined; the work produced in this community has impact, it makes and requires change. The goal of the academic plan is to set a course for leadership in the arts, craft and design. Sustainability will be the result.

## THE MUST-HAVES TO SUCCEED

While it is ambitious and aspirational to focus on the possibilities for the future, NSCAD has identified three MUST-HAVES to ensure success that must be addressed contiguous to commitment to university mission, future planning and forward-thinking; namely (a) reliable and effective recruitment and enrollment; (b) structural reform for equity, diversity and inclusion; and (c) radical transformation of the built environment.

### *A: Recruitment, Enrollment, and Persistence*

As a function of investment in strategic planning, analytics and structural reform under *NSCAD's Academic Plan: Towards 2020*, NSCAD has begun to attenuate a period of declining enrollment. NSCAD does not have the financial capacity to absorb even modest disruption to student enrollment in its programs. At a very simple level, independent of the need to diversify the cohorts of students who participate in NSCAD's programs as a requirement to renovate, innovate, and continuously improve our offerings and the reflectivity of our community, NSCAD's ongoing financial sustainability is dependent on secure enrollment and diverse revenue streams.

### *AAU Preliminary Enrolment as of October 1, 2011-2019*

	2011	2012	2013	2014	2015	2016	2017	2018	2019
Undergraduate FT	794	768	752	767	648	598	654	709	728
Undergraduate PT	192	174	173	183	149	151	136	145	146
<b>Undergraduate Total</b>	<b>986</b>	<b>942</b>	<b>925</b>	<b>950</b>	<b>797</b>	<b>749</b>	<b>790</b>	<b>854</b>	<b>874</b>
Graduate FT	27	29	25	25	29	34	40	47	61
Graduate PT	0	0	0	0	0	0	0	9	5
<b>Graduate Total</b>	<b>27</b>	<b>29</b>	<b>25</b>	<b>25</b>	<b>29</b>	<b>34</b>	<b>40</b>	<b>56</b>	<b>66</b>
<b>All Students Total</b>	<b>1,013</b>	<b>971</b>	<b>950</b>	<b>975</b>	<b>826</b>	<b>783</b>	<b>830</b>	<b>910</b>	<b>940</b>
First Year FT Undergraduates	115	131	121	105	75	84	112	123	123
New Transfer Students (FT & PT)	111	95	117	213	184	159	172	166	134
Undergraduate Visa Students	82	105	110	135	121	117	156	217	211
Graduate Visa Students	8	13	11	10	14	19	14	23	40
<b>Total Visa Students</b>	<b>90</b>	<b>118</b>	<b>121</b>	<b>145</b>	<b>135</b>	<b>136</b>	<b>170</b>	<b>240</b>	<b>251</b>

Despite three years of modest enrollment increases, NSCAD has not returned to the enrollment levels of 2011.

Every assumption at a university is predicated upon meeting enrollment targets. With the uncertainty attendant to the COVID-19 pandemic, it is even clearer how precarious recruitment and enrollment are and how fragile all planning assumptions remain.





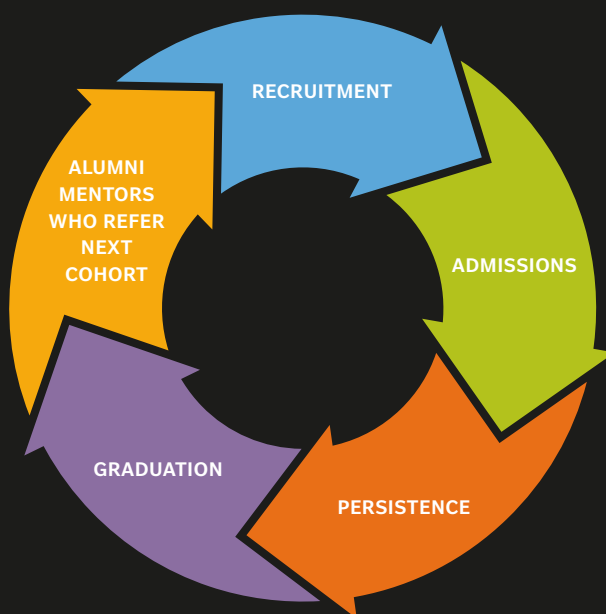
NSCAD celebrates the many achievements of its Alumni as well as introduces the faces of NSCAD to our community through the alumni recognition campaign.

PHOTO OF NSCAD ALUMNI BANNER CAMPAIGN SHOWING ALUMNI AKSHAY TYAGI AND URSULA JOHNSON COURTESY OF DEVON BERQUIST

**Action #1:** Moving forward, NSCAD requires ongoing careful attention, planning and strategy, from which to project and manage enrollment and persistence. NSCAD commits to strategic enrollment management (SEM) and a recognition that recruitment, enrollment and persistence are meaningfully measurable, distinct, and, most importantly, shared responsibilities of all members of the NSCAD community.

In order to ensure that there is greater alignment between recruitment/enrollment activities and the academic mission, as of January 2, 2020, the recruitment staff have moved to a new reporting structure. To ensure that recruitment aligns with strategic and academic priorities, NSCAD is adopting a new model for recruitment that sees it as part of a “strategic enrollment management” life cycle where everyone takes ownership and responsibility for the goal.

Our goal is academic excellence that continuously evolves as a function of new and continuing (persistent) students who are drawn to NSCAD by virtue of its reputation for excellence and its innovative and challenging curriculum. NSCAD, in this vision, is **accessible** to sufficient numbers of **satisfied** students who we **retain** and who become **successful** alumni.



**Action #2:** Analysis of NSCAD’s recruiting strategy has revealed that we have historically recruited within 6% of the available student body. We have recruited primarily in high school arts programs. We are not reaching prospective students who have a passion for art, craft and design and have been disenfranchised in communities where there is no art education, who have left school or formal education, who are seeking reskilling opportunities. We need to broaden our reach in order to ensure that we are available to those for whom art, craft and design presents the opportunity to be creative, to build career, connect to each other, and to express themselves meaningfully. Furthermore, we have to adapt our processes and culture to be welcoming to non-traditional learners.

In this configuration, we have developed a new Strategic Recruitment Plan titled “ELEVATE” which will provide a blueprint for measurable and achievable success.





Erica Mendritzki, Assistant Professor in NSCAD's Division of Fine Arts, is the co-principal investigator of a federally-funded project that examines the volatile and growing issue of climate grief. Dr. Melanie Zurba of Dalhousie University joins Mendritzki as co-principal investigator on the project.

Given the lack of understanding of how the effects of climate change are transforming artistic practice and artistic legacy, Mendritzki will research how artists deal with climate grief in their work, while studying art work that deals directly with climate grief. Joining Mendritzki and Dr. Zurba on the research team are Dr. Andy Park from the University of Winnipeg, and Dr. Roberta Woodgate from the University of Manitoba.

This project was awarded \$249,955 by the Government of Canada's New Frontiers in Research Fund (NFRF), a program that supports high-risk, high-reward and interdisciplinary research.

PHOTO OF PROFESSOR ERICA MENDRITZKI COURTESY OF UFUK GUERAY

## B: Equity Diversity and Inclusion

NSCAD as a community has a deeply felt ethic of social justice. NSCAD's *Strategic Research Plan, 2019-22*, embeds equity, diversity, and inclusion (EDI) as a value into our academic mission:

An inclusive campus is an environment where every member is a valued contributor. It is a campus that encourages diverse perspectives and recognizes that it is through diversity that creativity and innovation can flourish. Fostering a culture of inclusion is a process that begins with acknowledging the diversity among us and the fact that some members of our community experience barriers to education, employment, and full participation due to systemic factors. An institution that is committed to fostering a culture of inclusion continually designs, reviews and rebuilds structures (policies, programs, practices) that are inclusive, equitable, and accessible to all, thereby reducing the necessity for accommodation and remediation.

NSCAD University unanimously approved its Equity, Diversity, and Inclusion Action Plan (December 2018) through both Senate and the Board of Governors. An integral part of the EDI involves university research and the ways in which faculty appointments and the working environments respond to and reflect the broad diversity of the community. In this *Strategic Research Plan 2019-21*, we committed to work to three objectives as set out in the EDI Action Plan.

- Objective 1: Meet or exceed CRC Program institutional targets for all four designated groups (women, persons with disabilities, aboriginal peoples, and visible minorities) by December 2019
- Objective 2: Demonstrate the value of diversity, inclusion, and equity throughout the management, implementation, and promotion of the university's CRC program
- Objective 3: Make the campus environment demonstrably more inclusive

And we have an action plan to set and meet targets to redress systemic barriers to participation of the four designated equity seeking groups through the CRC program.

### CRC Secretariat Equity, Diversity and Inclusion Targets

Women	2
Persons with Disabilities	0
Members of Visible Minorities	1
Indigenous People	0

We do not yet have robust systems of data collection in which to record demographic data from self-declaration for staff or students and from which to identify barriers to access or successes. As a small organization, we rely on the bonds of community, but we must recognize that much of what could be shared to help the organization make barriers visible will only be shared once we produce a fully safe space.

While there are external pressures on all universities to formally address barriers to equity, diversity and inclusion, specifically from the Canada Research Chair (CRC) Secretariat, the Report of the Truth and Reconciliation Commission (TRC), and provincially in Bill 59, the will to remove the barriers to access, participation, persistence, retention, and curricular reform must come from within.





The Treaty Space Gallery is one of the initiatives NSCAD has undertaken in response to the Truth and Reconciliation Commission. The gallery has been developed under the guidance of the Anna Leonowens Gallery and NSCAD professor Dr. Carla Taunton.

The Treaty Space Gallery will continue NSCAD's commitment towards Indigenous knowledge mobilization and ongoing support of Indigenous contemporary art. Working in the spirit of the Anna Leonowens Gallery, in which the work of leading artists is shown alongside NSCAD students, this new space will foster the merging of current Indigenous community-based knowledge with productive academic and artistic research.

PHOTO OF MI'KMAQ ELDER DOUGLAS FREEMAN KNOCKWOOD AND GLENN KNOCKWOOD WHO OFFERED AN OPENING PRAYER AND PERFORMED A SMUDGING CEREMONY AT THE OPENING OF THE TREATY EDUCATION GALLERY COURTESY OF KATHERINE NAKASKA

We must boldly demonstrate commitment to social justice and historical wrongdoing in an integrated/holistic way. EDI must permeate all facets of governance, administration, and academic life – curriculum design, recruitment (student, faculty and staff), registration processes, teaching and learning approaches, student life, evaluation and strategic decision making. We do so knowing that NSCAD will be more innovative, interesting, creative and welcoming as a function of our efforts to decolonize and transform ways of thinking and being in culturally responsive and inclusive ways.

It is absolutely crucial that every member of the NSCAD community reflect on the barriers to access, participation, persistence and retention. It will not be easy to redress the barriers; many are insidious, invidious, structural and will challenge what is held to be essential. The very nature of institutional and systemic issues related to EDI will challenge the very structure of the university for the better.

Inclusion, access and accessibility—understood as concerns of spatial/facilities planning—may be the simplest to address. NSCAD must move from facilities that no longer serve the academic mission to facilities that promote creativity and support the acquisition of knowledge in a way that is universally accessible.

**Action #3:** We must expand the EDI Action Plan (2018) to an EDI Institutional Plan addressing student experience, research and knowledge outreach, workforce and physical space. This will require the creation of an Ad Hoc Equity, Diversity and Inclusion Working Group made up of members who are broadly representative of the community at large, who will host meaningful consultation, and deliver the institutional plan with implementation framework and targets within one year of the adoption of the Academic Plan.

The EDI Institutional Plan will require us: (1) as individuals and collectively in groups throughout the University to identify and redress the systemic and structural barriers to EDI that are impediments to access and success defined in our own terms. This is a *cri de coeur*—**there must be urgency and action:** there must be an immediate effort to build a comprehensive framework from which to set targets, track progress, and celebrate our success, and (2) to commit to move away from design for accommodation to universal and inclusive design, whereby accommodation will be rarely needed. As a community of problem solvers, contiguous to facilities planning and design, NSCAD must reexamine the strategies of recruitment, means of welcome, programs of engagement, curricula, modes of evaluation, work-integrated opportunities, program and degree structures, and alumni relations all under the lens of universal design for learning (UDL), inclusive design, culturally responsive pedagogies, and belonging. The results of our work will be embedded in the fabric of the institution; they will not be reactive, procedural, and siloed in one office, nor assumed to be one person's responsibility—they will be transformative.

### ***C: Radical Transformation of the Built Environment***

At the time of writing, NSCAD has one campus with three sites in downtown Halifax. The Fountain Campus is a beautiful arcade of 19 Victorian mercantile buildings that were not designed to house an art school; the Academy Campus, a Victorian schoolhouse, which houses the University's media arts programs; and the refurbished Port Campus which houses the University's industrial studio-based programs. In 2016, the Board of Governors of NSCAD University recognized the need to move programming from the Fountain Campus, as the deferred maintenance is prohibitive and new provincial accessibility legislation signal that the need for purpose-built, accessible facilities is pressing. The opportunity to decant from the Fountain Campus presents the University with the challenge and opportunity of rethinking the institutional built environment and program. We would not consider building like for like, we would not replicate the Fountain Campus. The question is, what are the spatial and programmatic needs of an art school in the twenty-first century? What spatial considerations support the creativity and aspirations of the next generations of art students?

**Action #4:** Engage broadly on the spatial and programmatic needs of the art school of the future.





Alberta Rose W. creating a chandelier in the NSCAD studio using beaded and lazer cut droplets.

PHOTO COURTESY OF STEPHEN BROOKBANK

The future of work and the future of the University are not wedded to mid-nineteenth or twentieth-century industrial assumptions that dictated the characteristics and expectations of the built environment, including disciplinary divides that informed University campus master plans. The realities of climate change and inclusive design have decoupled assumptions about size, space and power, and instead think about sustainability, accessibility, and utility. The COVID-19 pandemic has highlighted the precarity of space and of social relations. Our discussions must wrestle with what are the fundamental elements of a post-COVID-19 campus.

The vision for NSCAD is greater than the inventory of its buildings. The vision links the NSCAD campus sites and informs and articulates its authentic identity as an art school where creativity is boundless as well as the institutions values through the lens of design justice and integrative models of innovation, bringing together collaboration across sectors: private, public, social enterprise, community, for example, equitable mobility projects. What this looks like, feels like and how this functions for everyone at NSCAD is our responsibility to solve.

NSCAD has articulated a vision whereby it transforms its built environment in alignment with the place-making of the city and as part of an economic redevelopment engine, such as those seen at RDM Rotterdam (2011)—a campus where education, research, design, business, and manufacturing, come together in collaboration under one roof, providing cross-pollination between education and enterprise that propels innovation; or The Toronto Carpet Factory, a former industrial manufacturing complex transformed into commercial office space, primarily geared to innovation firms.

For NSCAD to seize its role as a creative engine, NSCAD's facilities must ensure and enrich the academic core programming which is increasingly rooted in partnership and collaboration (research, community, and industry-based) and generate revenue to support that programming beyond the current capacity of tuition and grant revenues.

The success of this plan will be measured on NSCAD's ability to address the MUST-HAVES. What does success look like. In part, we will be able to answer that question when we can point to what difference NSCAD graduates make and how the world better for us being here.





In 1969, the NSCAD Lithography Workshop was established, earning international recognition and redefining the artistic potential of print in the 20th century. Fifty years later, the legacy continues with eight new lithographs by eight Canadian artists created in collaboration with Master Printer Jill Graham. Participating artists were Shuviani Ashoona, Jordan Bennett, Shary Boyle, Brendan Fernandes, Amy Malbeuf, Ed Pien, Derek Sullivan and Ericka Walker.

PHOTO OF SHUVIANI ASHOONA, PARTICIPATING ARTIST FROM CAPE DORSET, NU COURTESY OF WEIBKE SCHROEDER

# ACADEMIC PRIORITIES

## 1. *Generation of New Ways of Seeing/Being*

The primary mission of an academic community, especially one rooted in creative practice, is the generation of new knowledge that leads to new creative, economic, and social possibilities. What gives an academic-creative community the space and opportunity to focus on future possibility is its alertness to community responsibility and a strategic appreciation of the changing landscape. Universities are responsive to new generations of students, to their communities and their histories, and to those unable to attend university by virtue of systemic barriers to participation.

Unique to universities are the professoriate who have responsibilities to teaching, research and creative practice, and service. NSCAD values the unique contribution of faculty as artists-creators, subject matter experts, mentors to students, and community leaders. NSCAD's faculty has had a long and estimable history of teaching and creative practice. The faculty has moved purposefully into claiming a space in research, specifically in scholarly, pure, developmental, and applied modalities of research in the creative arts and design. NSCAD faculty have been at the forefront of research-creation, an approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media.

*NSCAD's Strategic Research Plan, 2019-21* enumerates the research priorities of the University—the Academic Plan is not designed to dislodge the central place of the Strategic Research Plan. However, as a function of social and economic disruption that has resulted from the COVID-19 pandemic, there is an urgency to articulate clearly the role of arts, craft and design in the emerging reality that will culminate in a reconceptualization of relationship, ways of being, ways of knowing, and of ecological co-existence. What this means is that the pandemic has challenged the means, modes and models of being in community. One of the values of art is that it builds social cohesion and understanding. Moreover, new materials research, remote and digital communications, inclusive design, critical analysis and cultural production are areas of research that will respond to the conditions of rapid change and transition. The spotlight will be on faculty to respond to ongoing and speculative challenges through their research and to encourage students to participate in that research and creative practice through mentorship, work-integrated learning, internship, and residency opportunities.

**Action #5:** NSCAD will support research into COVID-19 related projects and those which respond to the conditions of rapid change and transition.

NSCAD's research ethos is informed by a deep commitment to social justice. When NSCAD Research Fellow Jutta Treviranus visited Halifax in February 2020, in her public lecture, she told us about Alice. Alice is in a wheelchair. Alice navigates streets by pushing her chair backwards. As part of Jutta's research in the Inclusive Design Centre, she was asked to study driverless cars. In each scenario Jutta ran, Alice would be struck by a driverless car in an intersection; Alice's difference could not be programmed for. In fact, with greater tweaking of the AI algorithms, Alice would be struck with greater predictability. This is but one clear example of the dangers of design conformity. NSCAD identifies inclusive design as a rich area of research to contribute to innovation but it is also demonstrated the rooted possibility of research.

**Action #6:** As part of a larger commitment to inclusion, NSCAD will work with NSCAD Research Fellow, Jutta Treviranus, to advance research in the area of inclusive design for educational technologies.





NSCAD was pleased to welcome Dr. Jutta Treviranus to its panel 'Designing for the future: How inclusive design impacts the now economy' today.

This panel explored the design challenges of making communities inclusive, and discussed business adaptations, technology infrastructure, physical infrastructure and design. Dr. Treviranus is considered one of the world's foremost experts in the field of inclusive design and has made appearances at the White House and United Nations to discuss the topic. She is the founder and director of the Inclusive Design Research Centre (IDRC) at the Ontario College of Art and Design (OCAD) in Toronto. Dr. Treviranus also heads the Inclusive Design Institute, a multi-university regional centre of expertise on inclusive design.

The panel was moderated by Dr. Ann-Barbara Graff, Vice-President (Academic & Research), NSCAD University. Dr. Treviranus was joined by Gerry Post, Executive Director, Accessibility Directorate, Nova Scotia Department of Justice; and Jim Mullan, Project Manager, Bird Construction.

PHOTO OF DR. JUTTA TREVIRANUS

Most recently, NSCAD was awarded a CRC Tier 1 in Transatlantic Black Diasporic Art and Community Engagement. Given NSCAD's long history, its leadership in the study of art history and its commitment to social justice, NSCAD is ideally suited to the establishment and support of such a Chair. We recognize that African Nova Scotians are underrepresented in NSCAD's student, staff and faculty populations. NSCAD is actively trying to build strong bonds with this community and we identify this Chair, which is seeking to make visible the history of slavery and the ongoing structural racism, as one step towards reconciliation. Moreover, the intention of the institute to make visible the lives of those who experienced slavery in the Canadian context is resonant with the need to make art, as it will be through creative means as well as more conventional research practices of knowledge mobilization that those experiences will be animated to a new audience.

**Action #7:** NSCAD must assume a leadership role amongst the local and national transatlantic Black diasporic community. The CRC chair will play a vital role in furthering the university's community engagement and support of black scholarship and art making for local, national and international communities. NSCAD is hosted on Mi'kmaw lands which have also been home to a diverse Black presence for over 400 years. These distinct communities have extensive histories of resistance and resilience which have been activated/mobilized in dynamic visual, performing, oral, and craft productions since forced and free arrivals and settlement in Nova Scotia. The first Black graduate of NSCAD University was Audrey Dear Hesson in 1951. There was a critical mass of students and community leadership in the late 1980s and 90s exemplified by the Anna Leonowens Gallery 1990s *In this Place: Black Art in Nova Scotia* curated by David Woods which was the first attempt to represent and contextualize the tradition of Black Nova Scotian art making. Other notable graduates from the 80s and 90s include Donna James (*Eight Men in a Big House*, 1989), Buseje Baily (*Body Politic*, 1992) and Derril Robinson and Andrea Arbour (*Facades*, 1995). In 2017, Jade Peek curated at the Anna Leonowens Gallery, *We are the Griots* which explored contemporary Black Nova Scotia art in Halifax. Most recently, Letitia Fraser exhibited her large-scale painting inspired by Black Nova Scotia quilting practices and community leaders (February 2019). As one of Canada's leaders in fine arts education which hosts the only art history department in the Atlantic region, NSCAD has an urgent/significant role to play in shaping, mentoring and supporting the next generation of black artists and scholars in Canada.

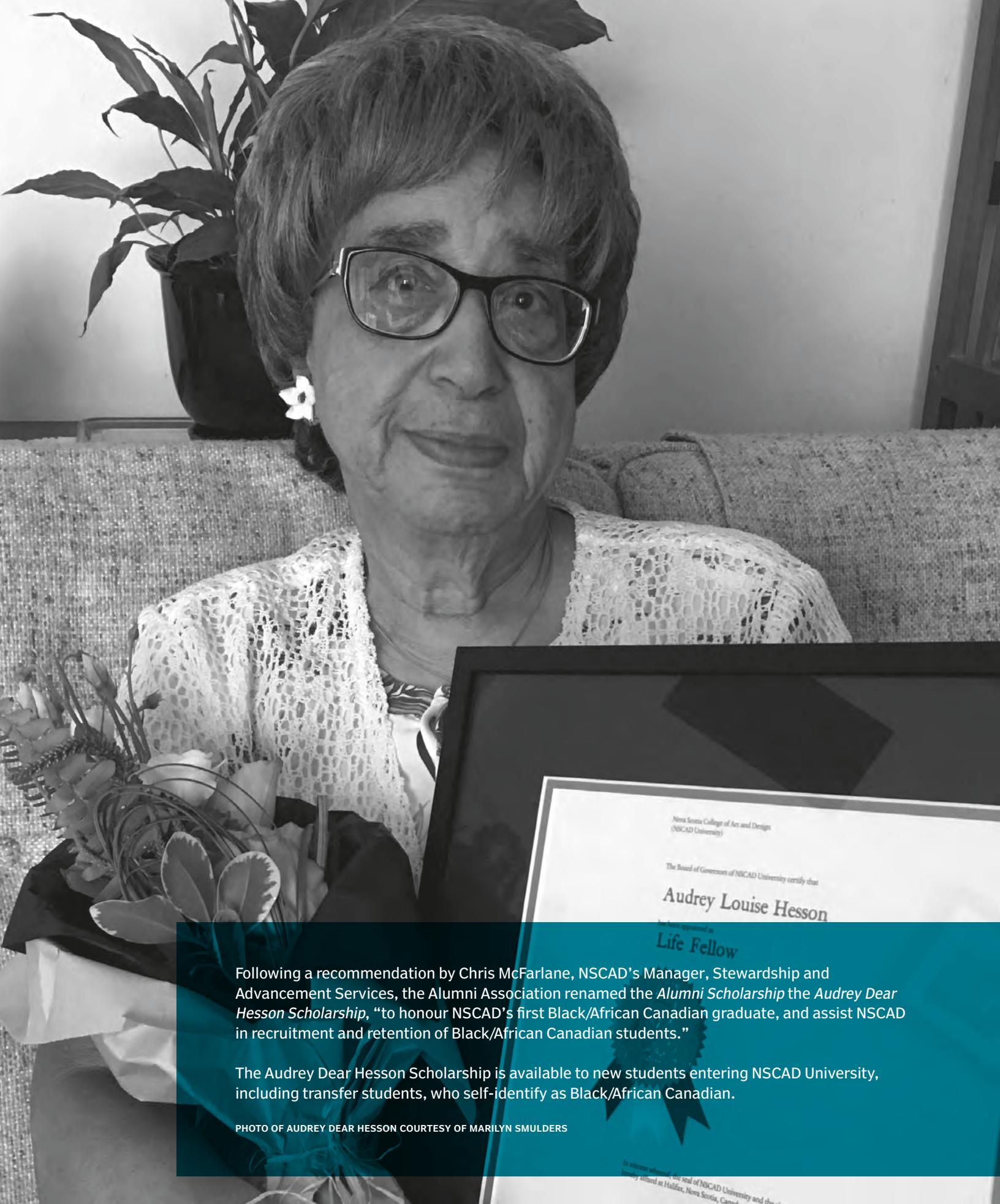
As a function of success through the *Academic Plan: Towards 2020*, NSCAD is eligible for funding under all three national granting councils. NSCAD faculty have had research success through the tri-agency (SSHRC, CIHR, NSERC), as well as through MITACs, Canada Council, ACOA and NSBI, among other peer reviewed funding bodies. CRC and CERC chairs are awarded based on tri-agency research success; as well, Research Support Fund (RSF) funding is based on a three-year average of tri-agency success in select competitions. In 2020-21, NSCAD was awarded its first CRC Tier 1. At NSCAD, the RSF fund is used to support the Library and research office (grant writing, research financial management, etc.)

**Action #8:** In recognition of the importance of the research and the value NSCAD places on the RSF to support and seed future research, the target over the next five years is to increase tri-agency research funding year-over-year by 20%.

NSCAD Actual Eligible Tri-Agency Funding (74.5%)				NSCAD Proposed Target for Tri-Agency Funding <sup>2</sup>				
2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	2023-24	2024-25
\$82,002	\$115,612	\$102,656	\$149,022	\$187,420	\$224,903	\$269,884	\$323,860	\$375,000

<sup>2</sup> For purposes of comparison, OCAD received \$390,766; \$374,282 and \$558,151 in SSHRC funding (2015-2018) and Emily Carr received \$393,332, \$413,951 and \$312,686 in SSHRC funding (2015-18).





Following a recommendation by Chris McFarlane, NSCAD's Manager, Stewardship and Advancement Services, the Alumni Association renamed the *Alumni Scholarship* the *Audrey Dear Hesson Scholarship*, "to honour NSCAD's first Black/African Canadian graduate, and assist NSCAD in recruitment and retention of Black/African Canadian students."

The Audrey Dear Hesson Scholarship is available to new students entering NSCAD University, including transfer students, who self-identify as Black/African Canadian.

PHOTO OF AUDREY DEAR HESSON COURTESY OF MARILYN SMULDERS

NSCAD's Library is Atlantic Canada's largest academic resource centre dedicated to supporting research and creative practice in the areas of fine arts, craft, design, and art history. The Library also includes the Visual Resources Collection (VRC) which is home to NSCAD's special collections. The VRC holds a significant collection of artists' books and printed matter, and a growing archive that documents the historic and current activities and events of NSCAD and its communities. NSCAD's Institutional Repository, an open digital space, exists to preserve and provide access to digital surrogates of analogue and born digital archival and scholarly collections. NSCAD's expert Library staff have stewarded the Library through a period of complex infrastructure change and changing service demands.

**ACTION #9:** NSCAD's Library strives to be the leading visual arts library in Canada that inspires and supports the creation and discovery of knowledge in all forms. NSCAD's Library will develop and implement a strategic plan to guide its actions and collection development for the next three years.

## 2. Pedagogy, Curriculum and Programs

The academic courses and programs offered by NSCAD reflect and define the ethos and identity of the school. They are markers of our history and of our future. Keeping the academic courses and programs lively, engaging, challenging and innovative requires the formal attention and processes of Senate to truth-test assumptions about the appropriateness of material, the relevance of approach, and the value to student learners. Future-proofing the institution means reflecting on current offerings, assumptions and practices, modalities of delivery and the inclusivity of our curricula and a keen understanding of new directions and evolution in arts-based thought and practice.

Over the period of this *Academic Plan: Opportunity and Belonging, 2020-25*, the Dean will lead a review of pedagogy and andragogy as well as curriculum and programs with the goal of ensuring that NSCAD is a leader in andragogical innovation; that curriculum design aligns with and defines best practice as well as the requirements of MPHEC among other recognized accreditation bodies who set pertinent standards; and that NSCAD's programs continue to evolve and reach audiences who would most benefit from arts, craft and design education. Importantly, recognizing that andragogy, curriculum, and program offerings are the essential core of NSCAD's existence, we need to maximize our efforts to future-proof these core elements against the uncertainties in which we live.

### Pedagogy and Andragogy

**Action #10:** In order to respond to the needs of adult learners and to reflect best practices in art, craft and design education,

- NSCAD will review the balance between face-to-face, blended and online courses, studio and non-studio dependent pedagogy, credit and non-credit offerings, and synchronous/asynchronous modalities with the objective of delivering the most engaging and compelling curriculum in the most appropriate modalities, and to reach a broad and diverse audience of learners.
- NSCAD will expand its andragogical models of delivery to include Indigenous land-based practices, site-specific and environmental interventions, as well as language-based practices to reflect contemporary and regional practices and conventions.<sup>3</sup>
- NSCAD will explore the value of intensive, multi-modal, and slow learning, as well as different models of learning, including technology enabled and experiential learning (in partnership with public, not-for-profit, and private sector).
- As part of the annual workforce planning assessment, NSCAD will review the need for a dedicated instructional designer to support innovative developments in pedagogy and andragogy.

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<sup>3</sup> Here I draw attention to Emily Davidson's graduate work *Letterpress Relations: Dawson Print Shop as a Treaty Space as a model for critical engagement with linguistic practices*.





NSCAD's Library is Atlantic Canada's largest academic resource centre dedicated to supporting research and creative practice in the areas of fine arts, craft, design, and art history. The Library also includes the Visual Resources Collection (VRC), which is home to NSCAD's special collections.

NSCAD's Library is leading the way to making sound, image, and visual collections discoverable to students and researchers. NORA AV, (NSCAD Open Research Archive +Audio Video), is activated! Lelland Reed, our Systems Librarian, is busy adding content and conducting usage testing. NORA is where we will host moving image and other media collections for teaching and research. This will become an even more important part of our institutional research repository as so much focus has been placed on online access to collections. The development of NORA was supported with CFI Funding.

PHOTO OF STUDENTS IN THE NSCAD LIBRARY COURTESY OF DEVON BERQUIST



N.B. The COVID-19 pandemic revealed how dependent NSCAD is on one mode of delivery (face-to-face), and within that mode, dependent on terms that have been defined temporally, rather than on outcomes and more creative modes of delivery informed by best practice (blended, intensive, block) that align with the needs of students who may not be able to travel, or who may not be able to afford extended periods of personal or shared residential accommodation. One of the opportunities that has been revealed is the need for native-born online, blended, intensive, problem-based curricula. Senate will be charged with advancing the policy framework to ensure the academic quality of an inventive and responsive curriculum.

## Curriculum and Programs

**Action #11:** Over the first year of this Academic Plan, NSCAD will move to outcomes-based program and course design in order to effectively move away from the time-on-task models and, more importantly, to support a new approach to student learning that will not depend on accommodation (addressing individual exceptionality) but instead focus on inclusive approaches. Moreover, NSCAD will align with best practices for higher education by developing a program architecture comprising competencies and learning outcomes for each degree, program and course.

As an institution, we need to reflect on the implications of students' choices in the ways we design and offer curriculum and programs. For example, there are more students in the Interdisciplinary Arts major than in any other studio major at NSCAD. Interdisciplinary Arts is largely a self-directed program of study; it is flexible and rigorous. What can we distill from the success of this major?

**Action #12:** NSCAD must develop new programs and refine current programs in order to respond to a dynamic world where art, craft and design inform changing disciplines, conventions, ontologies, and practices. We need to move from ideas about programs in book arts, expanded media, arts management, arts therapy, creative circular economies, furniture, and inclusive design to well-built programs at the graduate and undergraduate level, certificates, non-credit certificates and short course offerings that lead to qualifications, and vice versa.

Over the period of the last academic plan, NSCAD's Academic Senate has made gains in ensuring that the MPHEC Self-Study process has routine and meaningful annual progress reviews. With this process in place, the following action is now possible:

**Action #13:** NSCAD will undertake an evidence-based review of current programs to ensure highest quality and relevance, with the aim of strengthening quality of our curricular offerings, addressing gaps, curriculum mapping, including program-based competencies, exploring new programmatic areas for art, craft, design; technology-enriched instruction; outreach to non-traditional students and communications strategies. The goal is to enhance the effectiveness and student focus of our program offerings; increase retention and degree completion; and, foster and support innovation in program development in alignment with efforts at pedagogical and andragogical innovation.

This Academic Plan is designed to be aspirational and set parameters to direct activities. There are a few practical milestones that must be met and, as an institution, we must get in the habit of establishing, meeting, and, where possible, exceeding targets. Over the next five years, the goal will be to develop one new non-credit certificate per year; 20 new partnerships (degrees, certificates, collaborations, articulations) per year; and two new graduate, post-baccalaureate, post-degree programs, and undergraduate majors over the term of the plan.





As co-lead of the Innovative Design and Entrepreneurship Academy (IDEA) with Dalhousie Engineering and Business, Professor Glen Hougan helped run a six-week product development and innovation bootcamp involving NSCAD and Dalhousie students.

Prof. Hougan presented research into design for an aging population at the Federation of Aging's 14th Global Conference on Aging in Toronto and as part of St. Mary's University TEDTalks series.

Prof. Hougan also presented research into design thinking at Dalhousie's Population Institute's Healthy by Design seminar and at Acadia University's Creative Connections Symposium. He is the recipient of the Nova Scotia Business' Productivity and Innovation Voucher Tier 2 award.

PHOTO OF PROFESSOR GLEN HOUGAN PRESENTING AT TEDxNSCAD

### 3. Opportunity and Belonging

NSCAD will restructure the current Office of Student Experience and build it as the Office of Opportunity and Belonging. To be more successful as a university designed by charter to advance the arts in the province, we must establish meaningful relationships and partnerships between NSCAD locally, nationally and internationally. Our work must be recognized, have impact, and be felt to be important to those with whom we share this community (internally and outward facing). We will develop culturally appropriate and respectful community engagement strategies and deliver on our mandate.

**Action # 14:** NSCAD will build and strengthen a culture of opportunity and belonging across all aspects of the community. We pledge to develop and maintain productive relationships with key external stakeholders including Mi'kmaq, Indigenous and African Nova Scotian organizations, Acadian, and LGBTQ2S+ individuals who do not always perceive NSCAD as a safe and welcoming space.

**Action # 15:** NSCAD will create a culture of opportunity and belonging for cohorts of students that we recognize to be most vulnerable, including first-year students and international students whose initial experience of NSCAD will sometimes determine their sense of affinity for the community.

The Director of Opportunity and Belonging will be given the mandate to design and lead consultative processes with the goal of creating and influencing a culture of engagement across the University community and provide strategic direction and support for the development of new student engagement opportunities across the University.

By focusing on students' opportunity and belonging, NSCAD will work to identify and seize opportunities for external collaboration, partnership, student internships, work-integrated-learning, and project-based inquiry led by and with community. Though a primarily undergraduate institution, the opportunities for research and creative practice tied to project-based inquiry produce authentic paths to significant contribution. NSCAD will develop a student mentorship program to engage students in the opportunities provided by new and emerging creative careers and foster an inclusive working environment across the university.

Focusing on opportunity and belonging means pivoting to a culture that privileges wellness, core competencies, and facilitates, coordinates, and delivers various activities, events and workshops to foster inclusivity and diversity for all campus stakeholders.

### 4. University Life, Wellness and Workplace Culture

NSCAD continues to broaden health and wellness initiatives throughout the university community. The experience of a pandemic has highlighted the need to expand policies and protocols that ensure the health and wellness of all members of the NSCAD community. NSCAD is committed to health and wellness and the addition of a health and safety coordinator in 2019 will broaden the University's ability to respond to this dynamic need.

**Action #16:** NSCAD will develop a revised health and safety plan and implementing wellness strategies that strengthen the University life and culture of NSCAD for staff, students, and faculty.

NSCAD seeks to build a workplace culture that empowers its members. What we want is a culture where:

- faculty and staff have the freedom to be creative, innovative, feel trusted and are given responsibility
- collegial culture is grounded in diversity and inclusiveness, as well as mutual respect and value
- virtual/remote working is widely available and is common practice
- training is provided to keep its employees' skills relevant at times and in formats that are flexible
- everyone is comfortable reporting sexual discrimination/harassment incident(s)
- leaders have a positive attitude towards productive failure
- NSCAD sets a positive example around work-life balance

By the end of this plan, NSCAD will have made progress on building a workplace where no one feels excluded.





NSCAD Professor, David B. Smith and Dr. Michael Whitfield (Stellenbosch University and the University of Antwerp) were awarded a R500,000 (\$50,000) grant from Stellenbosch University's Faculty of Biomedical and Health Sciences for a new program – the *Healthy Living in Schools Initiative*. This new program, is modelled upon Professor Smith's existing *Art in Schools Initiative* but with health-related outcomes such as communicable disease prevention, diet and exercise knowledge, substance abuse awareness, etc. as the focus.

PHOTO OF GRADE 8 LEARNERS GATHERED IN THE STELLENBOSCH UNIVERSITY ART GALLERY FOR THE OPENING OF THEIR EXHIBITION  
COURTESY OF DAVID B. SMITH

## 5. Talent Development, Faculty Recruitment and Retention

This plan addresses student recruitment earlier in the document. Student recruitment and retention are addressed in Project “Elevate,” which is a standalone recruitment plan.

As a university, talent development and recruitment are integral to the sustainability of long-term staff and faculty bonds. NSCAD’s ambition is to rank among the top 20 arts universities in the QS World Ranking. In order to meet this ambition, NSCAD must recruit, support, develop and reward the talent of an adaptable, flexible, future ready workforce.

**Action #17:** As part of this effort, NSCAD will move to a core competencies model to articulate the key values and capabilities that form the University’s distinct culture and edge. Core competencies are shared by everyone—from entry level to the President—and bring greater unity, purpose, and coordination to the organization.

## 6. Internationalization, Decolonization and Globalism

NSCAD is Nova Scotia’s university for creative careers, art and research. NSCAD is recognized internationally for our leadership and innovation in creative practice, research and pedagogy. The University is committed to leveraging NSCAD’s unique strengths and resources to advance the economic, social and cultural well-being of all Nova Scotians.


The University’s International Engagement Strategy (IES) is designed to support these goals. The University recognizes that the creative industry sector is increasingly important to the success of Nova Scotia’s export economy, regional economic development goals, cultural action plan, and economic diversification, and to social and community cohesion. NSCAD’s IES focuses on building relationships, opportunities and partnerships that will support the future of work in Nova Scotia and the development of new and innovative creative careers, enterprises and businesses across the province.

This Academic Plan also recognizes that this moment is predicated on a history of colonial exploitation and slavery. NSCAD’s future must be predicated on working towards reconciliation and supporting the resilience and resurgence of those communities who have experienced diaspora: the Mi’kmaq, African Nova Scotian, Acadian, and Gaelic communities.

**Action #18:** We commit to the following measurable goals for internationalization, decolonialization and globalism:

- a) Develop meaningful partnerships between local First Nations, Inuit and Métis communities in order to incorporate local and Indigenous values into each program.
- b) Increase the impact of NSCAD’s investment in international engagement by aligning our partnership efforts with new and emerging provincial and federal priorities.
- c) Foster new international educational, research, entrepreneurial and employment partnerships in the creative sector; partner with Nova Scotia’s business, infrastructure, manufacturing, export, tourism, health and education sectors to build awareness of the breath of new and emerging creative career opportunities in Nova Scotia.
- d) Leverage international student and research mobility programs to position Nova Scotia’s creative economy as a valuable partner in the global marketplace.
- e) Heighten global awareness of Nova Scotia’s creative output (products, performances, processes, events, etc) by showcasing work by Nova Scotian creatives on the global stage (trade missions, cultural festivals, biennales, conferences, exhibitions, creative industry events).
- f) Internationalize the curriculum, to include reference to and analysis of other ways of knowing, other cultural norms and approaches through international internships and articulation agreements.





NSCAD teamed with the University of King's College on research into research memory activism. Artists, art historians and contemporary culture theorists from the universities received a \$235,000 insight grant to advance the project.

The grant was awarded by the SSHRC, and will involve interdisciplinary research and creation between artists, museologists, curators and scholars of genocide and memory studies. Solomon Nagler, associate professor of media arts at NSCAD, is the project's principal investigator.

The project will look at public commemorations of such historical events as the Holocaust, and what public spaces have been designated for commemorations. While its reach will be international, the roots of the project's activities will be in Poland, where the team has community partners and ongoing research projects. Over three years, they will refine and focus their work with The Zapomniane Foundation, which researches unmarked mass graves of Jews in locations outside death camps such as forests, villages and rural areas.

The co-applicants for the grant include Dr. Dorota Glowacka – King's; Dr. Sarah Clift – King's; Dr. Carla Taunton – NSCAD; and Angela Henderson – NSCAD. Dr. Karin Cope – NSCAD, is a collaborator on the project.

PHOTO OF SOLOMON NAGLER COURTESY OF ULYSSE DEL DRAGO

We commit to the following measurable priorities for internationalization, decolonialization and globalism:

- a) Expand Mi'kmaq and global Indigenous networks and extend existing relationships between NSCAD and creative professionals, educators and institutions in circumpolar communities and Indigenous communities in Australia, the United States, New Zealand and encourage new partnerships and collaborations.
  - i. Increase discrete and integrated content of undergraduate curriculum to reflect Indigenous practices;
  - ii. Recognize that Indigenous art practices are a specialist area and require experts, such as Indigenous faculty, local Indigenous community members and national Indigenous resources to develop and teach culturally appropriate Indigenous curriculum content and context.
- b) Establish new partnerships with the creative education, research and industry sectors in the USA (NE and SE) with the goal of introducing African-American students and creative professionals, (including undergraduates currently enrolled in two-year HBCU, and students in four-year HBCU's interested in graduate programs) to Nova Scotia's African-Canadian culture and heritage and the opportunities afforded by our growing creative economy.
- c) Help make real the goals of the *Nova Scotia Cultural Action Plan and Count Us In*. In 2019, when NSCAD had the opportunity to designate its Tier 1 CRC Chair in Transatlantic Black Diasporic Art and Community Engagement, we recognized that we could direct our institutional weight to the development of an institute led by a strong chair to reframe contemporary understanding of the history of legacies of slavery. Dr. Charmaine Nelson, globally recognized scholar of the visual culture of slavery, will lead NSCAD's efforts to address questions and provide opportunities for the next generations of scholars and citizens to redress systemic racism and its legacies.
- d) Reach out to the international Gaelic communities, to youth, educators and creative entrepreneurs from across the Gaelic districts of Ireland, Scotland and Brittany, including those active in rural economic regeneration and transformation (resource extraction to knowledge economies) to advocate for the unique advantages of Nova Scotia as a destination for Gaelic-speaking creatives looking to develop international experience and networks.
- e) Engage with Acadian youth, educators, creative institutions and entrepreneurs from across the Francophonie, including Louisiana (USA), Caribbean (Haiti, Guadeloupe, St Martin) to promote Nova Scotia as a place of Acadian heritage and a dynamic destination for the development of creative careers.
- f) Steward NSCAD's relationships with existing international partners, collaborators and alumni, including those working in India, China, Vietnam, South Korea, Indonesia, USA, UK and the EU; continue to focus these relationships on opportunities for study, research and careers in inclusive and sustainable design; fashion and textiles; and art education.
- g) Respond to Brexit. Engage alumni, the creative industry and education sectors who will be impacted by post-Brexit changes to tuition and mobility in the United Kingdom, and for whom there is little available infrastructure in their home countries.

## 7. Creative Enterprise and Economic Development

NSCAD has the opportunity to define creative enterprise over the next decade through the unique Canadian Center for Creativity, Discovery and Innovation (CCDI), a multifunctional nexus for creative critical enquiry and solutions.

**Action #19:** NSCAD defines Creative Enterprise as an institutional priority and seeks to achieve impact through the development of a Canadian Center for Creativity, Discovery and Innovation which brings with it valuable research, incubator, and revenue generating opportunities for both credit and non-credit programming including but not limited to professional certifications.





In June, 2020, NSCAD University announced Dr. Charmaine A. Nelson as its Tier 1 Canada Research Chair (CRC) in Transatlantic Black Diasporic Art and Community Engagement. It is NSCAD's first CRC Tier 1 award, the highest award that a university can receive from the tri-agency initiative of the Social Sciences and Humanities Research Council (SSHRC), the Natural Science and Engineering Research Council (NSERC) and the Canadian Institutes of Health Research (CIHR).

Dr. Nelson, formerly a full professor of art history at McGill University who researches and teaches subjects related to postcolonial and black feminist scholarship, transatlantic slavery studies and black diaspora studies, brings to NSCAD a passion and scholarly record of addressing histories of social justice to build futures of resilience and resurgence. Dr. Nelson will use the funded, seven-year (renewable) position to work with NSCAD to develop the Institute for the Study of Canadian Slavery.

The Institute will collect, preserve and access important information regarding Canadian slavery and its legacies; training and mentoring undergraduate and graduate students in the fields of transatlantic slavery studies, Black diaspora studies, Black Canadian studies and studies of Canadian Slavery, and; educating the lay public about the existence and nature of Canadian slavery and its ongoing relevance to contemporary lived experience.

The Institute's infrastructure is funded by the Canadian Foundation for Innovation and the Nova Scotia Department of Communities, Culture and Heritage.

PHOTO OF DR. CHARMAINE A. NELSON COURTESY OF CHARLES MICHAEL

The CCDI will be a next-wave concept on the Canadian creative enterprise landscape. By fuelling integrative models of innovation, bringing together collaboration across sectors—private, public, social enterprise, institutions and communities—it will address and respond to critical socio-economic and environmental problems; for example, equitable mobility projects, housing, and integrated design. Strategically located in downtown Halifax, it will constitute a vital hub for the sparking of new ways of thinking, living and working, and revitalization of the Halifax Regional Municipality’s city centre. The City Repair Program in Portland, Oregon is an excellent model, which celebrates the interconnections between community and ecology, through art, creativity and civic engagement.

Though as yet in an early conceptual stage, we imagine that CCDI will comprise multiple networks and hubs extending deep into the rich fabric of community, commercial and public spaces, in an interconnected web of activity. The Anna Leonowens Gallery Systems (ALG) will support the physical exhibition needs for the CCDI in designated spaces across the site.

**Interdisciplinary research:** Intersectoral and interdisciplinary research projects will bring together futurists and strategists from government, industry, social enterprise, and the institutional sector, to spark innovative concepts related to socio-economic and environmental problems, like housing, transportation, future of work, twenty-first century workplaces, community spaces, sustainability, and others.

**Translation of research into practice:** NSCAD students will be integrated in real-life creative, problem-solving, working with professionals from other sectors in socio-cultural and ecological projects.

**Professional Development:** CCDI will offer certificate programs in the following areas, through both blended and online platforms. These programs will provide a significant revenue stream for NSCAD:

- **Certificate in Creativity, Innovation and the Entrepreneurial Mindset**
  - The program will appeal to individuals who currently have or are anticipating responsibilities for innovation in their organizations, and those with entrepreneurial mindsets and ambitions seeking a skillset that will allow them to generate original ideas and contribute to the success of their enterprise, organization or institution. (undertaken in partnership with Faculty of Management, Dalhousie University)
- **Certificate in Arts Management**
  - The Arts and Culture Leadership program is designed for individuals working or seeking to work in the arts and culture sector. This program will provide a broad introduction to the leadership skills and managerial capabilities needed to build a successful career in the arts, or to manage creative enterprises, such as for-profit or not-for-profit arts and cultural organizations, social enterprises, or entrepreneurial ventures in the sector.
- An MBA in Creative Enterprise (in partnership with London School of Economics or equivalent international partner) idea to be developed into a suite of four courses that could constitute a specialization for MBA students in creative enterprise.
- Consultancy – work with small and medium-sized businesses, locally and regionally, as well as with multinational corporations, and government to design new products, services and experiences. NSCAD students could be integrated into these projects as interns to acquire real-work experience and marketable skills.
- Creative Labs and Incubators – working with enterprises, CC will provide social entrepreneurship capabilities, support enterprise, entrepreneurship, business support for start ups, spin offs and reconfiguration.
- Co-located partnerships with retail and social enterprises – allowing small innovative new generation business concepts to test, develop and sell products in specially designed spaces (e.g. green textiles, circular fashion, inclusive and sustainable products).
- Art Bar +Projects – an accessible venue for the community to gather to collaborate, share and experience art and culture.





What would happen if an exhibition never stopped? Since it began in 1993, with this question being asked by Hans Ulrich Obrist and artists Christian Boltanski and Bertrand Lavier, *do it* has become the longest-running and most far-reaching exhibition to ever to have happened – constantly evolving and generating evermore relevant new versions of itself. Since ICI's launch to mark the exhibition's 20th anniversary, *do it* has toured to venues from New York to Manchester, Budapest to Salt Lake City, and Kosovo to Moscow.

PHOTO OF PARTICIPANTS ENACTING A SOL LEWITT DRAWING FOR "DO IT" AT THE ANNA LEONOWENS GALLERY COURTESY OF GRACE LAEMMLER

NSCAD has within its auxiliary units models of creative enterprise: the Anna Leonowens Gallery (ALG) Systems, the School of Extended Studies, and the Art Store. By 2021, the ALG will have a robust digital platform to support the exhibition programming beyond the physical space. This will enable the gallery to exhibit native-born digital work for which an online format is more suitable than a gallery exhibition. As well, with on-going social distancing protocols and with global audiences for our exhibitions, the possibilities of translating exhibitions to online formats in interesting and innovative ways is an exciting and immediate challenge. We will offer students a “fourth gallery” to exhibit online. This will also give NSCAD more space to extend exhibitions, alleviating pressure on staff and the schedule.

**Action #20:** The ALG will develop exhibition, communication, and infrastructure plan that will respond to its mandate to exhibition space across platforms and for all divisions.

The ALG received a Canada Council Grant to relaunch the Lithography Workshop (2018-20). What the ALG staff recognized was the potential to develop revenue streams that are directly in alignment with its core mission: ALG will work to open a commissioning program within a new commercial gallery, where the commissioned multiples will be sold, along with original works by NSCAD students, staff and alumni.

**Action #21:** The ALG will develop a business plan for a commercial gallery operation.

The COVID-19 pandemic provided the ALG with the opportunity to support students and recent graduates by developing a certificate in gallery practice. Offered exclusively online, pertinent to both artists and arts workers, this certificate will provide practical training required for effectively working in galleries, artist-run centres and other presenting spaces.

**Action #22:** The ALG will develop a comprehensive non-credit programming plan.

**Action #23:** The ALG will transition the highly sought after NSCAD Archive & Collection (Lithography Workshop fonds, Mezzanine Gallery fonds, NSCAD Press fonds and ALG Exhibition fonds and the NSCAD Permanent Art Collection) online, including NSCAD’s teaching collections, by 2023. As part of the CCDI, and in collaboration with the Library, the ALG will oversee a research centre and touch collection focused on Atlantic arts and crafts, made up from the NSCAD archive collections.

The School of Extended Studies, like the ALG, works from a set of mandates and core principles in order to provide access to art for all. The objective of the School of Extended Studies is to meaningfully connect NSCAD to the community and the community to NSCAD; in so doing we increase public awareness and interest in NSCAD, public access to high quality professional studios and instructors at NSCAD and public exhibitions and events like the Make Art Project. Over the next five years, the priority audiences for Extended Studies programming include adult, youth, professional artists, and underrepresented communities. Extended Studies has the added benefit of supporting NSCAD through direct income to the Art Supply Store; employment to students, graduates and faculty; employee training; and maximizing capacity and use of facilities.

The Extended Studies program is flexible in that it is able to respond to opportunities and changing community needs almost immediately. It is also able to test the market for programs before they become credit offerings. Through the *smART Classrooms* program, Extended Studies provides professional development programs for NSCAD’s feeder schools. Certainly, as the job market changes, there is an increased demand and interest in up-skilling, gaining education through certificates and micro credentials, and executive education that focuses on art, creativity, and innovation (see CAUCE). Developing and fostering an early interest in art is integral to NSCAD’s success and future. For the youth market, we are aware that in order to maintain a competitive advantage NSCAD must invest in staff training.

**Action #24:** The School of Extended Studies will develop a five-year comprehensive strategic plan that maximizes NSCAD’s distinct competitive advantages.





Melanie Colosimo, Anna Leonowens Gallery Director/Curator was one six contemporary artists in the international exhibition *Maud Lewis and the Nova Scotia Terroir*, curated by Sarah Fillmore which toured southern China throughout 2019 – making stops in Guangzhou (April), Zhuhai (July) and Shenzhen (December). She was a featured artist at Charlottetown, PEI's *Art in the Open*; co-curated the 2019 exhibition *//RESPONSIVE: International Light Art Projects*; and debuted a solo exhibition of new work at the Grenfell Art Gallery in Cornerbrook, NL. She was artist-in-residence at Grenfell College of Art and Eastern Edge Gallery in January. In April she was one of the 25 winners of the 2020 Sobey Art Award, representing Atlantic Canada.

PHOTO OF MELANIE COLOSIMO COURTESY OF CAMILLE VALCOURT-SYNNOTT

Extended Studies' flexible program structure enables it to develop programming and bring the professional resources of NSCAD into the community. NSCAD can expand its brand recognition and create positive opportunities through mutually beneficial community engagement. Extended Studies had great success with the NSCAD Art Factory project in collaboration with Phoenix House and Immigrant Services of Nova Scotia (ISANS).

**Action #25:** The School of Extended Studies will pursue funding opportunities to invest in new programs that meet the needs of underrepresented populations and help to build the creative economy of Nova Scotia.

**Action #26:** As part of the reorganization of the University's Recruitment and Admissions, Extended Studies will develop programming in collaboration with NSCAD's language education partners using an "Art 101" model. As well, Extended Studies will continue to offer *Portfolio Prep* as a direct recruitment tool.

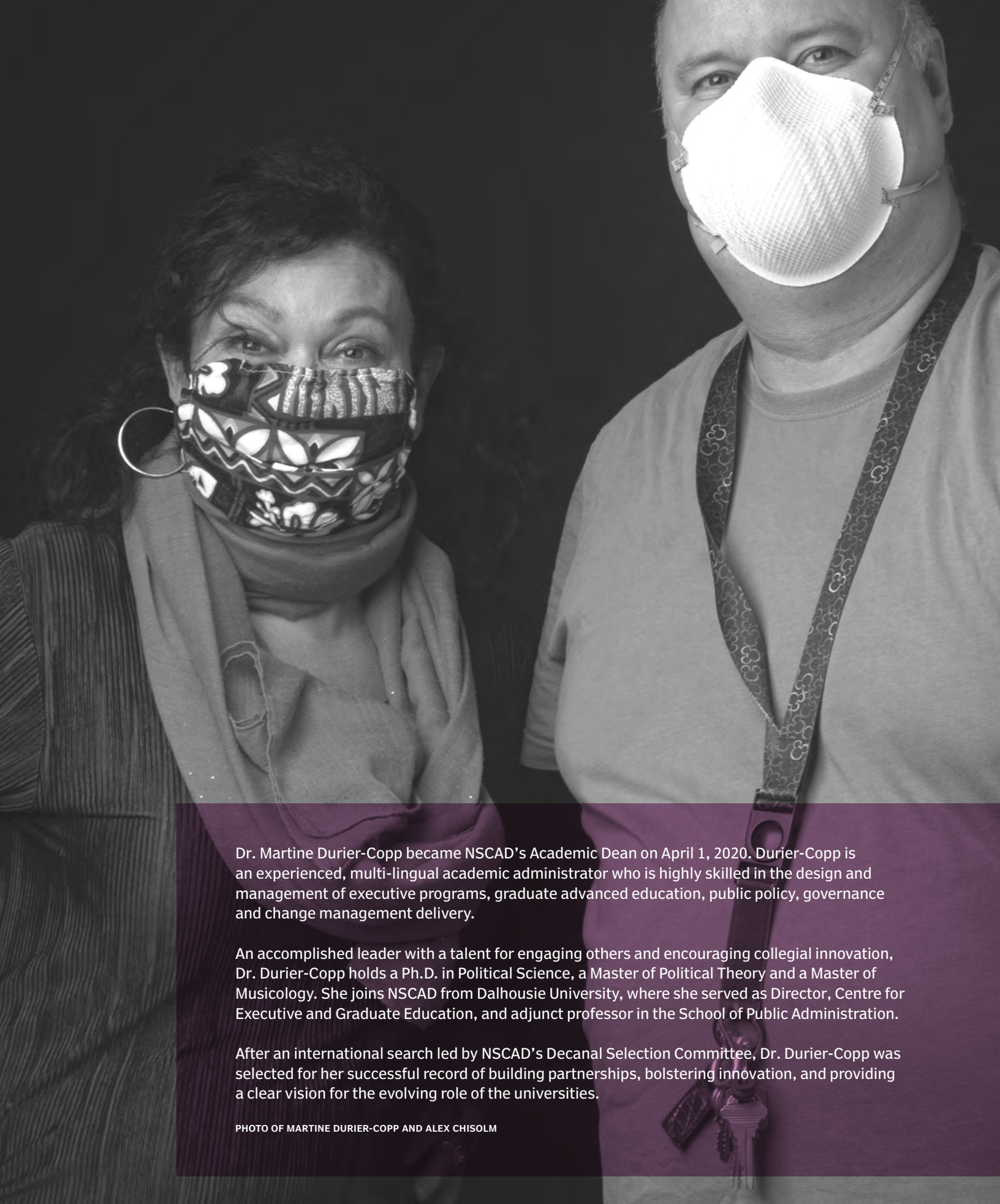
## 8. Government, Community and Industry Engagement

To increase new sources of revenue while decreasing reliance on increases in student tuition, NSCAD must with intention and purpose, work with federal, provincial and municipal levels of government, with the not-for-profit sector, and with industry to identify opportunities to expand opportunities for art making, design and creativity. The members of this community share the view that art making, design and creativity are the vehicles for social change and provide new ways of redressing issues of access, equity, and enfranchisement. If we look at the impact of the Art Factory project which was generously supported by the Nova Scotia Department of Communities, Culture and Heritage, we see how NSCAD provides the necessary expertise, infrastructure, talent pool, and enthusiasm to make meaningful change in community. The Art Factory opened NSCAD's professional art studios to a wider community of people. In this project, NSCAD's School of Extended Studies along with Phoenix Youth and with Immigrant Services Association of Nova Scotia (ISANS), helped at-risk members of the community to experience and expand the possibilities of art making. As well, the Art Factory program provided senior level NSCAD students with employment, training and support in workshop development and delivery. We created a micro-scale circular economy that enriched the possibilities for everyone who participated.

The possibilities exist to work at the federal level with every ministry of government. Everyone who reads this plan should be inspired by the opportunities for collaboration, partnership, internship, secondment, and projects with the Ministries of Crown-Indigenous Relations; Innovation, Science and Industry; Transport; Justice; Agriculture and Agri-Food; Economic Development, Infrastructure and Communities; National Defense; Rural Economic Development; Women and Gender Equality; Employment, Workforce Development and Disability Inclusion; Diversity and Inclusion and Youth; Health; Foreign Affairs; International Development; International Trade; Seniors; Canadian Heritage; Immigration, Refugees and Citizenship; Fisheries and Oceans; Environment and Climate Change; Families, Children and Social Development.

The possibilities exist to continue to work at the provincial level of government. Labour and Advanced Education (LAE) is NSCAD's home department, and we are grateful for their ongoing support and commitment to arts education in Nova Scotia. When LAE established Research Nova Scotia as an arm's length not-for-profit corporation in 2019, they were responding to the reality that the provincial government funds university research to greater levels than in other provinces, and that Nova Scotia universities are the incubators of research across departmental mandates. The opportunities for meaningful engagement exist with every department in the provincial government. The *NS Culture Action Plan* has clearly demonstrated the commitment to arts and culture as a roadmap for improving the wellbeing of all citizens of the province. Moreover, *Count Us In: Nova Scotia's Action Plan in Response to the International Decade for People of African Descent, 2015-2024* outlines specific actions and priorities to help government end the many challenges facing African Nova Scotians which align with NSCAD's commitment to the wide range of research goals of the CRC Tier 1 in Transatlantic Black Diaporic Art and Community Engagement and the broader community goals through EDI. The NS Departments of Business, Justice, and Gaelic Affairs are keen to work in collaboration with NSCAD.





Dr. Martine Durier-Copp became NSCAD's Academic Dean on April 1, 2020. Durier-Copp is an experienced, multi-lingual academic administrator who is highly skilled in the design and management of executive programs, graduate advanced education, public policy, governance and change management delivery.

An accomplished leader with a talent for engaging others and encouraging collegial innovation, Dr. Durier-Copp holds a Ph.D. in Political Science, a Master of Political Theory and a Master of Musicology. She joins NSCAD from Dalhousie University, where she served as Director, Centre for Executive and Graduate Education, and adjunct professor in the School of Public Administration.

After an international search led by NSCAD's Decanal Selection Committee, Dr. Durier-Copp was selected for her successful record of building partnerships, bolstering innovation, and providing a clear vision for the evolving role of the universities.

PHOTO OF MARTINE DURIER-COPP AND ALEX CHISOLM

At the Municipal level, NSCAD is working with the Halifax Partnership, with the Halifax Regional Municipality and with Halifax Regional Centre for Education, and the University sees the ongoing meaningful collaboration post-COVID-19 as being integral to the city emerging stronger from the pandemic.

**Action #28:** Collaboration, partnership, internship, secondment, and projects with all 3 levels of government are a strategic priority of this plan. Within the first year of the academic plan, NSCAD will develop a strategic plan to deliver on this priority with targets that ensure the maximum participation of student and faculty.

## *9. Communication and Digital Transformation*

NSCAD must pivot to be a communication organization. Internal and external communications have been ineffective in recent years. When communication struggles, workplace culture and the ability to build strong bonds with students and other stakeholders also suffers. The website (NSCAD.ca – where most students first encounter the University) does not accurately reflect the institution and is not easily navigable. NSCAD also maintains a second website (my.NSCAD.ca) for purposes of recruitment that is outside the responsibility of the University's marketing and communications functions.

**Action #29:** NSCAD will develop and implement an effective, comprehensive strategic communications plan.

Concerns around data access and security have been heightened through the twin realities of remote working and a pandemic. NSCAD must take this opportunity to review how we collect, store, protect and strategically use information for decision making.

**Action #30:** NSCAD commits to a comprehensive strategic review of data systems and analysis in which we will

- a) Establish appropriate data governance, data warehouse, and business intelligence tools to support data-driven decision-making.
- b) Capture, store, analyze, and report on data in a streamlined, transparent, and consistent fashion.
- c) Deploy a centralized, student CRM system to foster data driven collaboration campus-wide to enhance recruitment, enrollment, and student success.
- d) Enact policies and procedures that enable timely review and reinforce student-centered technologies and ensure campus-wide adoption and compliance
- e) Develop digital brand messaging, include redesigning the website that is consistent with this NSCAD strategy and the value proposition/s to target philanthropic efforts, appeal to industry, and attract a diverse student population





NSCAD was the first Canadian degree-granting institution to offer a degree in Art History. Decades later, the Art History and Contemporary Culture Division is still on the cutting edge of conceptual art criticism and practice. With a strong emphasis on theory, the Division offers courses in art history, literature, film history and theory, art education, and critical studies. Ranging from introductory surveys to senior seminars, these courses bring together students from all Divisions, fostering a cross-disciplinary flow of ideas and interaction.

Dr. Mandrona is developing NSCAD's new graduate program in Art Education. She received her doctorate in Art Education from Concordia University in Montreal, Quebec, and was a SSHRC postdoctoral fellow at McGill University in the Department of Integrated Studies in Education. She has published articles and book chapters on young people's visual culture, rurality, ethics, and participatory visual research. She recently guest edited a Special Issue of *Girlhood Studies: An Interdisciplinary Journal*, "Ethical Practice and the Study of Girlhood." Her co-edited volume, *Visual Encounters in the Study of Rural Childhoods* (Rutgers University Press) will be released in the Spring.

PHOTO OF DR. APRIL MANDRONA

## 10. Partnerships and Giving

NSCAD has not traditionally included partnership and giving in its academic planning. NSCAD is now aligning fund development with academic programming and deliverables. As a result, the academic priorities will direct the fund development priorities. As well, NSCAD has historically been passive in its approach to partnerships and giving. It is with gratitude that NSCAD has received gifts and supported partners; however, NSCAD must adopt a more proactive approach in order to ensure that its programs and students are well supported.

**CONTEXT:** For the last two fiscal years, 2018-2019 and 2019-2020, NSCAD has received approximately \$450,000 in fundraising income. It is with gratitude that NSCAD has received donations and supported its partners.

NSCAD University has four revenue streams:

- Government grants
- Tuition/fees
- Rent
- Philanthropy and partnerships

NSCAD must enhance its commitment to philanthropy and partnerships. In recent years, and for most of its history, NSCAD has been passive in its approach to philanthropy and partnerships. NSCAD has identified the need adopt and invest time, effort and resources in a more proactive approach in order to ensure that its programs and students are well supported, and so its facilities meet the needs of its students, faculty and the community.

In 2018, the University invested in a feasibility study to determine NSCAD's readiness to launch major fundraising initiatives and investigate potential funding targets. Work is underway to address the issues identified by the study consultants' assessment of NSCAD's campaign readiness and philanthropic culture. Specifically, efforts to re-engage with NSCAD's alumni and identified friends, reconnect with past larger-scale supporters, and develop a major gifts prospect pipeline to support have been initiated. Based on the scenario for facilities investment at that time, the consultants estimated with 80 per cent certainty on the funding project and donor prospects they were researching that NSCAD would be able to raise \$30 million over five years. Stretch goals of \$40 million and \$50 million had lower degrees of certainty (60 per cent and 40 per cent respectively).

**OPPORTUNITY:** Philanthropy and partnerships will be a key feature of realizing the vision identified in this Academic Plan. Successful fundraising is contingent on establishing a strong narrative with which donor and partner prospects can engage. NSCAD must align its story with the donor's social and community objectives. *NSCAD's Academic Plan: Opportunity and Belonging* presents a differentiated vision for degree and non-degree approaches to content and delivery of programming in art, craft and design. NSCAD University's audience and impact extend beyond the Halifax Regional Municipality, reaching nationally and internationally.

By integrating Advancement considerations into the Academic Plan, NSCAD will be more successful in engaging with prospects and stewarding donors.

**APPROACH:** The following funding priorities will be supported through focused mid-level (\$5,000 - \$50,000) and major gifts (\$50,000 and up) programs directed to corporations, foundations and high-net-worth individuals. To succeed, NSCAD will need to:

- Provide appropriate structures and resources to manage aggressive fundraising programs
- Identify strong, networked leadership level volunteers
- Extend its thinking beyond regional players and traditional arts funders

Underpinning this work will be mission-centric alumni engagement programming and individual level fundraising throughout our community.

Funding from government sources will be sought concurrently for other elements of the Academic Plan. New models of financial partnerships will be explored to maximize revenues (space rental, incubation labs, and production studios).





NSCAD University's Alumni Association is continuously creating innovative opportunities for engagement with it's members, the broader community and other stakeholders. Events such as Artist for a Day, Mentorship sessions for alumni & current student body, and the Art Bar + Projects gathering and performance space provide touchstones for interaction and education.

PHOTO OF PARTICIPANTS IN ARTIST FOR A DAY COURTESY OF DEVON BERQUIST

## **FUND-RAISING PRIORITIES (five-year targets)**

### **Endowment, \$35 million**

NSCAD has determined it would be strategic to grow its endowment fund to create stability to weather market variability and take a more long-term approach to financial management.<sup>4</sup> Specifically, NSCAD intends to secure graduate scholarships and research chairs in areas highlighted in the Strategic Research Plan (2019-21). Scholarships and faculty salaries are now funded through the regular operating budget with a few exceptions.

Endowed Scholarships – \$10 million (generates conservatively \$300,000 in annual income)

Endowed Chairs – \$20 million (supports two named research chairs in perpetuity)

Endowed Maker in Residence – \$5 million (generates conservatively \$150,000 in annual income)

### **Port Intensification, \$15 million**

The approach will be to optimize NSCAD's utilization of the space at the Port Campus, to enable great value from the resource and better serve NSCAD students, faculty and community in the context of the Academic Plan, and to support the objective of accessibility, decolonization, sustainability and equity, diversity and inclusivity.

### **Andragogy and Accessibility, \$5 million**

Identifying and supporting new ways of teaching and learning is key to NSCAD's sustainability. The vision in the Academic Plan results in many potential outcomes and approaches. Increasing NSCAD's reach as a teaching institution on campus and off requires investment in people and technologies beyond our regular operating budget, and before they can be financially self-sustaining. NSCAD will work with donors to help us implement new ideas, some of which can be monetized in future.

### **Programming and Paraphernalia, \$2.5 million**

NSCAD has a \$2.5 million fund to support projects that emerge from the Academic Plan. New ideas may be driven by Academic and Research leadership and/or emerge from faculty. This fund will enable NSCAD to be nimble and responsive in a rapidly evolving post-secondary environment. This fund can also support projects and initiatives emerging from the Anna Leonowens Gallery Systems.

**Action A:** Increased focus on endowment growth for long-term sustainability. Direct 10 per cent of every donation to the endowment, ideally for undesignated purposes unless negotiated differently with the donor.

**Action B:** NSCAD seeks support for ongoing research to leverage the support of the tri-agency and other funding bodies. This is outside the \$35 million in funding identifying for philanthropy and partnerships (advancement) but will be important leverage and support to engage donors.

**Action C:** Annual giving/direct response program – A 12-month strategy to support student awards, scholarships and bursaries. These types of donations (up to \$5,000) are compelling and appealing to donors as they feel they have direct impact on individual students. The Annual Giving program will focus on building a list of house donors (loyal, reliable supporters from the community).

**Action D:** Mid-level giving program – individuals drawn from the immediate NSCAD community including alumni, friends, parents, board, and faculty. The key message: you do not have to be rich to have a significant impact. Solicitation focuses on areas of influence rather than named opportunities.

**Action E:** Major Gifts program – individuals, corporations, foundations, locally, nationally and internationally. These are large-scale, named opportunities. Partnerships may extend beyond the funding to opportunities for collaboration involving students and faculty.

**Action F:** Implement planned giving program to engage current loyal donors in the notion of leaving a legacy. This would be endowment focused as it does not create predictable revenue streams. Prospects can be sourced from the annual and mid-level streams.

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4 NSCAD's endowment was \$8.5 million at the end of the 2018/2019 FY.





Dr. Carla Taunton received a PhD from Queen's University where her thesis "Performing Resistance/Negotiating Sovereignty: Indigenous Women's Performance Art in Canada" received the Governor General's Gold Medal. Her areas of expertise include Indigenous arts and methodologies, contemporary Canadian art, museum and curatorial studies, as well as theories of decolonization, anti-colonialism, and settler responsibility.

PHOTO OF DR. CARLA TAUNTON COURTESY OF K.C. ADAMS

## SUMMARY

As I have written in this plan, the next decade must belong to NSCAD.

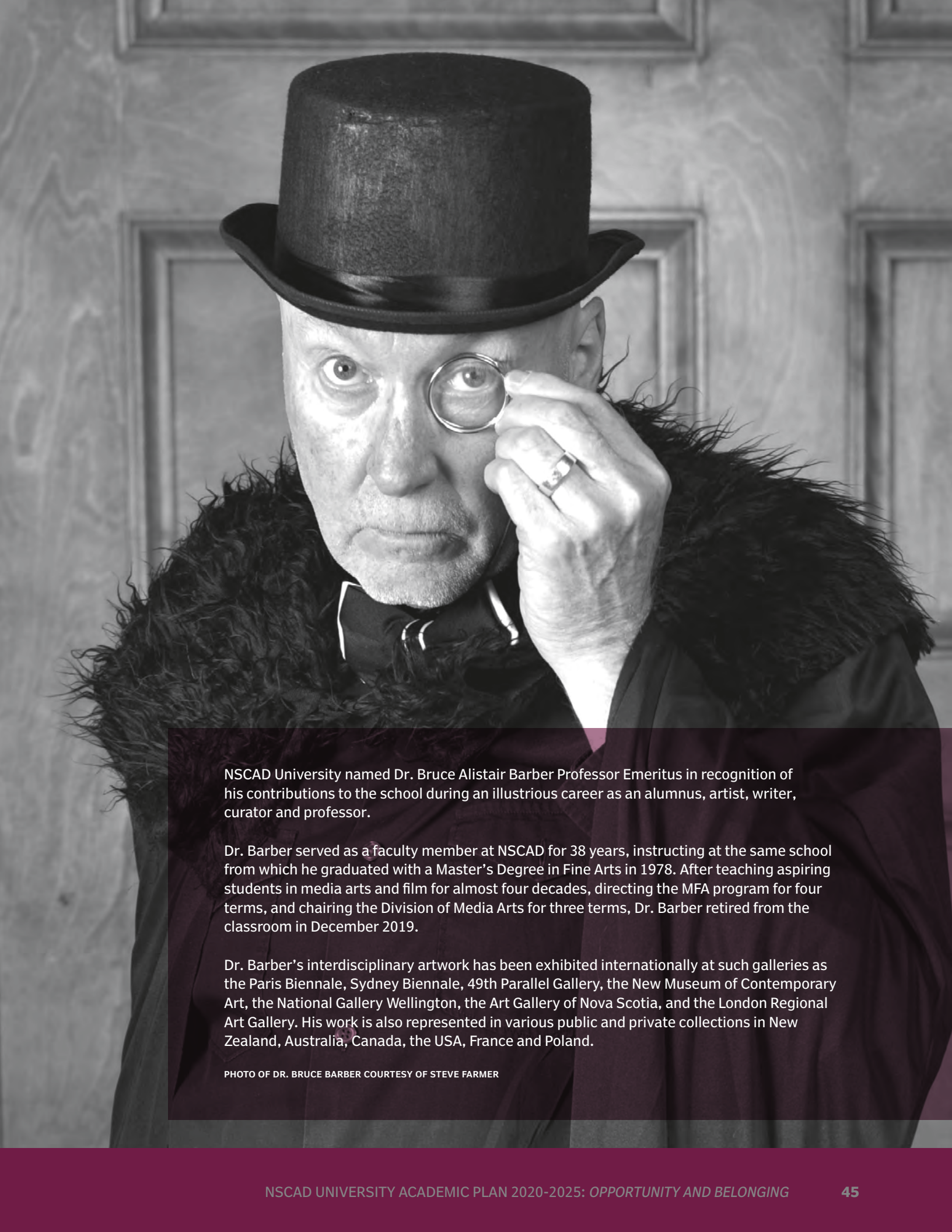
The goal of this plan is to focus the attention and energy of people, place and programs to ensure that the community works together on a common set of priorities where academic excellence and future-proofing the institution are the foundation.

If I were to summarize the plan, I would say that what we are working to is the following:

- NSCAD's Act of Incorporation assigned NSCAD certain unique obligations in community. Given the global disorder that has resulted from COVID-19, art, craft and design are even more important to the social fabric of communities in the process of reinventing themselves with new rules about physical distancing. We must foster a spirit of outreach and reciprocal engagement within the community at large.
- We seek to grow a vibrant, challenging and stimulating learning environment with the services required to allow for student engagement, achievement, personal growth, academic success and career readiness, including elders and knowledge keepers as well as social, learning and transition supports.
- We will recognize the achievements of faculty in teaching, research and creative practice and recruit based on the potential to define their fields of practice.
- We must decenter colonial ways of knowing in curriculum, process and practice. To do so we must explore innovative possibilities of knowledge mobilization and strategies of dissemination and focus on inclusive design, indigenous practice, the histories of slavery and its legacies, and other modalities of research that change the conversation and include those for whom barriers to scholarship have been historically difficult to overcome.
- We must work to remove barriers to four recognized underrepresented groups and additionally African Nova Scotians, Mi'kmaq, and LGBTQ2+.
- We will work to foster an inclusive school community that builds on the strengths of its diversity. We will be measured by whom we include.
- We want to attract students, regardless of means, to ensure the NSCAD experience for all. To this end, we will work tirelessly to secure scholarship and paid internship opportunities.
- We owe our students and our benefactors the assurance that our graduates are prepared to make real-world choices. We also can help define the nature of those careers, roles, and opportunities in a creative economy. Here we must take a leadership role.
- We recommit to and celebrate a practice-based andragogy: its iterative process, feedback, critique, in studio/lab has advantages of resilience, compassion, cognitive flexibility, criticality that are privileged in the fourth industrial revolution.
- Through Academic Senate, we will revise processes to ensure transparent and collegial review of academic programs, andragogies and structures to support curricular leadership and innovation. We must create opportunities for external experts to collaborate on innovative research, curriculum, and program development, as well as external placements in internship, work-integrated learning, project-based, inquiry-led, and community-based research.
- We are and will continue to be a community of dedicated and passionate students, alumni, staff, and faculty who embrace our responsibilities to serve and engage our diverse peoples and communities in the pursuit of well-being and pride of place. This means that we will audit to ensure that we adopt environmentally sustainable practices.

There are 30 actions identified in the plan. There is a great deal of work to do.





NSCAD University named Dr. Bruce Alistair Barber Professor Emeritus in recognition of his contributions to the school during an illustrious career as an alumnus, artist, writer, curator and professor.

Dr. Barber served as a faculty member at NSCAD for 38 years, instructing at the same school from which he graduated with a Master's Degree in Fine Arts in 1978. After teaching aspiring students in media arts and film for almost four decades, directing the MFA program for four terms, and chairing the Division of Media Arts for three terms, Dr. Barber retired from the classroom in December 2019.

Dr. Barber's interdisciplinary artwork has been exhibited internationally at such galleries as the Paris Biennale, Sydney Biennale, 49th Parallel Gallery, the New Museum of Contemporary Art, the National Gallery Wellington, the Art Gallery of Nova Scotia, and the London Regional Art Gallery. His work is also represented in various public and private collections in New Zealand, Australia, Canada, the USA, France and Poland.

PHOTO OF DR. BRUCE BARBER COURTESY OF STEVE FARMER

## **APPENDIX A: Statement of Values Guiding *Academic Plan: Towards 2020 (2015)***

First principle: NSCAD is dedicated to fostering a healthy, vital and respectful academic-creative community in which the work, learning, scholarship, creative practice, and teaching of every member may flourish.

### **Nurture**

1. NSCAD commits to being a university with excellent and rigorous undergraduate, graduate, and professional programs and to providing a relevant mix of distinctive courses and programs.
2. NSCAD is dedicated to fostering to a rich, positive experience, for all members of the academic community, both inside and outside the classroom, and to supporting students in the achievement of their academic and creative goals throughout their lives.
3. As a primarily undergraduate institution, NSCAD values excellence in teaching, aiming always to recruit and encourage faculty committed to teaching of the highest quality, and offering supports to all instructors striving for pedagogical and instructional excellence and innovation.
4. NSCAD commits to supporting students, recognizing the needs of first generation, EAL students, and mature students, and the value of teaching and learning spaces that will enrich and enliven the academic experience.

### **Curiosity**

1. NSCAD is committed to being a university that promotes and supports nationally and internationally significant research and creative production.
2. NSCAD is committed to encouraging a research culture that creates opportunities not only for faculty but also for students to engage in research, experiential learning and creative activity.
3. NSCAD will strive to develop new and distinctive programs rooted in emerging areas of research and creative inquiry.
4. NSCAD will strive to ensure that graduates understand that they are global citizens who are capable of acting in and on the world in its complexity.

### **Connect**

1. NSCAD values the inclusion and involvement of all members of the community who contribute to the ongoing livelihood and vitality of the institution. NSCAD's community extends beyond its physical campuses.
2. NSCAD wishes to diversify its student body and curriculum, as diversity enriches the educational experience.
3. NSCAD seeks the benefits of a Learning Management System (LMS), like D2L's Brightspace, that will provide the opportunity of online and blended course pedagogy as well as support asynchronous instruction. An integrated LMS represents such an opportunity for greater ease of engagement with material and each other.
4. NSCAD will be made stronger through targeted research, teaching and creative partnerships and collaborations. Students will benefit from articulation, transfer and pathway agreements, which will simplify the routes to pursuing their aspirations.

### **Stewardship**

The principal mission of the University is the delivery of its academic programs. We are all cognizant of the resources involved in delivering on the mission and the responsibilities attached to its academic aims.

1. NSCAD values the many contributions of its administrative staff, academic staff, and librarians to the academic mission and to the academic experience of students and faculty.
2. NSCAD will strive to clearly articulate the (social, local, regional, national, global) value of an arts-based education and preserve the legacy of an institution with historical and ongoing cultural value.
3. NSCAD espouses an ethic of social justice. In 2015, the Truth and Reconciliation Commission of Canada produced its report and posted 94 recommendations. NSCAD is committed to responding to those recommendations with a 10-point action plan, and participating in a national dialogue on transformative change.
4. NSCAD will be a good steward of resources. NSCAD may close programs during the Academic Plan period. Programs may be closed for a number of reasons, primarily when enrollments are low or when faculty research



and teaching interests have shifted to other areas and can no longer support them. Programs may also be closed when program enrollments are very low and require the institution to offer courses we would not otherwise offer. [N.B. This planning exercise has identified the need for a standard use of the word *program*.]

## **APPENDIX B: University Mission and Mandate**

### **Vision**

From *NSCAD's Academic Plan: Towards 2020*

#### *Guiding Principles for Master Planning*

The Plan will allow NSCAD to deliver on its mandate in modern, fit for purpose facilities that improve spaces for teaching and research, and ensure room for programs to thrive and develop over time and in response to changing pedagogical and creative practices. The Academic Plan sets priorities that are to be delivered and supported through academic space planning and usage.

The principles for a new campus or renovation to current facilities, include:

1. Facilitate a dynamic intellectual and creative community through collaboration across all fields of curricular study and production.
2. Design all projects to contribute to the needs of the campus as a whole, in addition to meeting the needs of a particular user group.
3. Where possible, maintain and reinforce the continuity of academic programme space
  - a. by locating teaching and research/creative production facilities in physically linked or proximate facilities.
  - b. As teaching, research, studio and office facilities are planned or redeveloped, the location of such facilities will be selected based on the potential for useful overlap and collaboration with adjacent academic programmes.
4. The sharing of programme space by adjacent users will be considered, encouraged and where possible, related disciplines will be located in combined or adjacent facilities.
5. To further support a vibrant interconnected university community, locate academic and nonacademic programmes in areas of related activity and intensity.
6. Facilities which are used over extended hours, such as common computer labs, library collections, and study areas, will be clustered in central areas which offer convenient and safe access at night.
7. Provide new or improved common amenities at key nodes of interaction to facilitate informal contact on campus.
8. While existing campus buildings may be maintained and intensified, the University may further strengthen its campus structure through judicious acquisition of additional properties. The University must reinforce the special and identifying qualities of each campus and build a sense of community and cohesion.
9. The University must recognize its outward facing responsibilities to community (to cultivate an appreciation of art and culture) and to welcome members of the community and prospective students into its campuses. For example, a Welcome Centre is a model of a space from which the university would benefit.
10. Support additional opportunities for the growth and enhancement of academic pursuits through links with outside agencies, including peer organizations, allied industry and government, whose interests are aligned with the academic priorities of NSCAD.
11. Support the achievement of excellence through the provision of appropriate facilities and infrastructure. Prioritize facilities that support excellence in research/creative production, teaching and learning, and that foster the close relationship between these activities.
12. Support a rich academic experience through investment in student, administrative and support services.

13. Improve the access both to and within the campuses:
  - a. to provide safer, more useable and more beautiful campus spaces; and
  - b. to follow exemplary standards of environmental sustainability at the stage of implementation and in the continued operations and management.
14. Consider location, capacity, teaching support infrastructure, configuration, seating, accessibility, and other environmental factors such as appropriate ventilation and natural light.
15. Support learning through the construction of spaces that support informal learning for a diverse student body, as well as formal academic facilities.
16. Enhance the Library and archive and support the diverse traditional and emerging functions served by these facilities.
17. As a function of the Fountain donation, intensive consultation was performed around the Library and learning commons. The following spaces and services will be provided in the Library/learning commons to support their use as learning, research and social spaces:
  - a. a range of seating, including comfortable, casual, movable seating; and group and individual study arrangements
  - b. segregated quiet and noisy spaces
  - c. appropriate lighting, including task lighting
  - d. appropriate ventilation and climate control, including specialized facilities for archival non-standard format material
  - e. computers for individual and group use, as well as wired and wireless network access and power connections
  - f. access to related support equipment such as projection, printers, copiers and scanners as well as other equipment necessitated by specialized collections
  - g. access to food and drink
  - h. display and exhibition areas
18. Encourage the creation of meeting spaces that support the University's collegial and collaborative decision-making processes.
19. Improve space utilization at all campus locations. These include the following approaches:
  - a. Maintain and expand central registry for classroom space.
  - b. Reorganize and refurbish existing facilities to optimize their use.
  - c. Consider potential shared developments between departments or faculties.
  - d. Relocate programmes to maximize adjacencies and proximity to technical infrastructure supports.
20. Reduce unnecessary duplication of space.
21. Implement environmentally responsible practices and facilitate safe handling of materials by technical staff, students, and faculty.
22. Enhance orientation and wayfinding and provide a clear destination for visitors.
23. Give high priority to developing barrier-free access to all parts of the University. Make every effort to ensure access for people with disabilities in locations where universal access has not yet been achieved.
24. Design and manage buildings, landscapes, and lighting to promote personal safety.





A fundraiser as well as a celebration, NSCAD university's Fashion Show allows students to showcase their works to the broader community while connecting with special guests such as Jeanne Beker, Parris and Chloe Gordon, and the Honorable Mayann Francis, former Lieutenant Governor of Nova Scotia.

The show has been live-streamed and many of the works hold true to the sustainable philosophy of sow to sew with the material often dyed, woven or embellished prior to garment creation.

PHOTO SHOWING BEHIND THE SCENES AT THE NSCAD FASHION SHOW COURTESY OF KATHERINE NAKASKA





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