

2011-14 **Business Plan**

“In the post-modern reality, a decade is a lifetime. The New Brunswick College of Craft and Design should act quickly to fashion a story that is an ambitious model about potential, about inventing a new future, creating rather than responding to the status quo.

“The College should be part of the agenda that changes the world. Culture is the core, for defining ourselves and others; it is what will have economic meaning in the future. Invest in the intellectual heart and soul of creating the new world. Talk about art and culture and craft and design in your own story within the context of the arts and crafts movement in New Brunswick – that is as strong as any other in the country.

“Define your richness. Become the community of vision!”

*- John McLaughlin, President Emeritus, UNB, and Chair,
College of Craft and Design Advisory Council.*

2011-2014 Business Plan

New Brunswick College of Craft and Design

2010.12

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Table of Contents

| | |
|---------|---|
| 1..... | Executive Summary |
| 6..... | Vision, Mission and Values |
| 7..... | Transformation |
| 8..... | Institutional Overview |
| 9..... | Operations |
| 11..... | Advisory Council |
| 11..... | Student Demographic |
| 12..... | Competitive Advantage |
| 13..... | Human Capital |
| 14..... | New Program Mix |
| 15..... | Partnerships |
| 16..... | Marketing |
| 16..... | Capital Investments |
| 17..... | Implementation |
| 19..... | Appendices |
| 19..... | A. Advisory Council |
| 20..... | B. Organizational Chart |
| 21..... | C. Creative Economy |
| 24..... | D. Demographics and Labour Force Trends |
| 27..... | E. A Sustainable Future |
| 34..... | F. Benefits of Investing in NBCCD |
| 36..... | G. College Facts |
| 37..... | H. Projected Capacity |
| 38..... | I. Student Demand |
| 39..... | J. Services and Fees |
| 40..... | K. Fredericton and the Creative Economy |

1. EXECUTIVE SUMMARY

ON MAY 30, 2010, as part of the provincial government's action plan for post-secondary education, the **New Brunswick College of Craft and Design** (NBCCD) was separated from the community college system, remaining under the umbrella of the Department of Post-Secondary Education, Training and Labour.

As part of the strategy, the NBCCD has a mandate to ultimately achieve further autonomy from government and reach a goal of becoming a provincial centre for artistic and creative excellence.

The desire and commitment of NBCCD's team to fulfil this important mandate is not to be doubted, and it is understood that in the process of continuing to be distinctive, success will only be achieved through collaborative work. **The College's growth will strengthen and enhance its contribution to the province as an impressive asset in the creative economy.**

Nonetheless, the current reality of the college in terms of resources, infrastructure and positioning must be carefully examined as the groundwork is prepared for growth. Political championing of the College's efforts will be essential if targets are to be met.

Some of the challenges outlined by consultant Raymond Daigle in a 2009 report include:

1. The NBCC is a small institution, comprised of 16 full-time and 17-part-time instructors and a small component of technicians, support staff and administrators.
2. The College operates on a very modest operating budget, of which 85% is a provincial grant and 15% comes from student tuition.
3. Despite its successes and excellent reputation, the NBCCD remains a vulnerable and fragile institution due in great part to its size, its limited budget, and its restricted physical facilities.'

Not explicit in Mr. Daigle's report, but a fact nonetheless, is how the years the NBCCD spent within the NBCC network protected its unique mandate and focus, but also disadvantaged it. Financial resources were allocated based on enrolment, so compared to other campuses the NBCCD was never able to hire the staff, improve facilities or establish systems needed to attract and graduate more students.

It is unrealistic to expect the NBCCD to grow enrolment to almost 500 students (the target identified for a sustainable operating model) without strengthening its current assets, as well as developing and implementing the right procedures, systems and infrastructures necessary to professionally recruit, support and retain students. As well, expanded and current academic programs and highly trained faculty are essential for such growth, and form the underpinning of its reputation for excellence (currently the College has funding for 206 full-time students, and a total of 272 Continuing Education students).

Four key areas need to be considered in the overall planning strategy. These include:

1. The NBCCD's **physical infrastructure** – offices, design and craft studios and facilities, and student facilities.
2. The **administrative infrastructure** – recruiting and hiring enough qualified professional staff to effectively manage the expanding College.
3. Excellence-based and driven **academics** – updating and adding new programs, training, recruiting and building a team of qualified, professional faculty.
4. The **technological infrastructure** – devising the means for the College to make the best use of educational technology and export its programs and expertise to the world community.

What is needed is **new funding**, above and beyond the normal amounts allotted per seat within the NBCC system, to properly develop the four areas listed above. With this in mind, the NBCCD has developed a **3-Year Business Plan** to guide it on this ambitious journey of growth and excellence. The Plan projects full enrolment in existing fine crafts studios, introduces new programs in design disciplines, and outlines strategies for facility renovations and institutional growth.

The NBCCD has a proud 72-year history, and is currently the only college in Canada that focuses entirely on fine crafts and design. Since the early eighties it has been part of the New Brunswick Community College system, and must now look to establishing itself as a stand-alone institution.

It has new international agreements with **Brazil and China**, a range of full-time programs that includes a four-year **Bachelor of Applied Arts (BAA)** in partnership with the **University of New Brunswick**, and an **enviable track record for graduate employment**. 91% of all graduates rate programs as 'good or excellent', and 90% are employed within two years of graduating. Each year brings with it news of NBCCD students winning **national and international awards** for their work.

There is a solid foundation on which to build the future. With appropriate funding, the initiatives outlined in the Business Plan will help create an institution that is sustainable in the long term. There has never been a more important time to invest in an institution that prepares graduates for successful careers in the province's growing "creative economy."

New Brunswick's culture sector growth is following a sky-rocketing North American trend that sees the dawning of the age of imagination. The province is evolving from one that is primarily resource-based to one featuring creativity, innovation and collaboration.

“How do you build a truly creative community – one that can survive and prosper in this emerging age?” asks economist **Richard Florida**, author of *The Rise of the Creative Class and How It’s Transforming Work*. “The key can no longer be found in the usual strategies. Recruiting more companies won’t do it; neither will trying to become the next Silicon Valley. While it certainly remains important to have a solid business climate, having an effective people climate is even more essential,” he says, encouraging governments to invest more heavily into educating their creative people.

Heavier investment in the training of craft and design workers also boosts tourism and innovation as well as urban regeneration. The United Nation’s Conference on Trade and Development in 2005 noted that “the harnessing of creativity brings with it the potential of new wealth creation, the cultivation of local talent and the generation of creative capital, the development of new export markets, significant multiplier effects throughout the broader economy, the utilization of information communication technologies and enhanced competitiveness in an increasingly global economy.”

A report by Dr. Catherine Murray and Mirjam Gollmitzer, a doctoral candidate, for the Canadian Conference of the Arts, suggests that in Canada, the creative economy is growing faster than many other sectors. According to the Conference Board of Canada, **arts and culture industries employ 3.9% of the national workforce, and contribute 7.4% to our total real GDP, placing them ahead of many primary resource sectors**. The Canadian Crafts Federation estimates the crafts industry is worth well over \$1-billion annually in this country, employing in excess of 22,000 professional craftspeople. Art and design is also a key element in New Brunswick’s quality of life.

Underlying the ‘nuts and bolts’ of the NBCCD’s business plan is an awareness of these trends and a longer term, **more ambitious vision for the NBCCD** which sees it truly developing into a provincial centre of artistic and creative excellence, a cultural resource, and a key driver of local and regional economies.

New Brunswick is already showing its leadership in adapting to the changing economy. The province is currently one of the most Internet-connected jurisdictions in the world, with broadband access in 100% of its schools and institutions, and more than 90% of its homes and businesses. Two of its cities are among the top seven technologically “smart cities” in the world.

Creativity, innovation, collaboration and risk taking are no longer words of rhetoric. They represent individual and collective ways of thinking and learning, generating ideas and solutions related to the significant economic challenges currently facing the province and the global community.

The New Brunswick College of Craft and Design is well positioned to play a key role within this evolving economic landscape, and to become **an engine of the new creative economy**. It will focus on developing artists, designers and media practitioners who **will help harness opportunities for the province**. Members of the NBCCD community – students, faculty and graduates – are uniquely qualified to act as catalysts for the next advances in culture, technology and quality of life for all Canadians. From artists and craftspersons to entrepreneurs and small business owners, to designers of websites and corporate brands, NBCCD graduates are, and will continue to be, among Canada’s most highly-regarded creative professionals.

For many years, the NBCCD has been instrumental in developing a rich and diverse craft production in the province. The “Craft School” as it is still referred to, has acquired an enviable reputation both as a training institution and as a flagship, a rallying point, for craft production and promotion in New Brunswick. **Craftsmanship** is the foundation of the College and will continue to be a key pillar as it looks to the future. Building on this strength, **it must now expand and diversify its Design stream**, where the potential for growth is highest, developing programs to meet the province’s need from technicians to professionals. **Professionalising Design is central to NBCCD’s long term strategy for growth, autonomy and excellence.**

The high return on investment for believing in and nurturing an arts and design institution in a given region has been proven again and again through the examples of institutions such as the Ontario College of Art and Design, NSCAD University, and the Design Centre, Tasmania. All of these institutions play a vital role as catalysts for creative inquiry and cultural development, participating in **industry-education-research partnerships** that grow the emerging imagination economy, and open the door to **greater innovation, collaboration, research and wealth.**

Along with craftsmanship and design, **educational and strategic partnerships** will be the third pillar in the NBCCD’s long-term growth and positioning plan, one which is already bearing fruit. In his 2009 report, Raymond Daigle recognised that the present Director (Michael Maynard) “has managed to build a multifaceted network with a number of leaders of the artistic and cultural communities and also with a number of institutions like the University of New Brunswick, the Renaissance College and the Beaverbrook Art Gallery. He has put together an impressive Advisory Council, a first for the institution, and introduced beneficial exchanges and programs both with the fine arts and crafts communities, and with other post-secondary institutions in the province.”

Maynard is leading the NBCCD through a period of focused resource development and strategic planning. Current educational partnerships and pathways include:

1. The Bachelor of Applied Arts (BAA) degree, offered jointly by the University of New Brunswick (UNB) and the New Brunswick College of Craft and Design;
2. Credit transfer between the College of Craft and Design and Renaissance College, at the University of New Brunswick;
3. Co-operative Education and Dual Enrolment programs with Leo Hayes and Fredericton High Schools.

As well, on July 22, 2010, special guests the Honourable Graydon Nicholas, Lieutenant Governor of New Brunswick, and Elder Maggie Paul of St Mary's First Nation, helped launch the NBCCD's Aboriginal Visual Arts program to the public, designed for students with an interest in exploring Aboriginal art and design, both traditional and contemporary.

Such a program, along with the NBCCD's commitment to increase participation of Aboriginals at the College and to create an Aboriginal Gathering Place to enhance and nurture the educational, cultural and physical needs of Aboriginal learners, can be a first step for the College in **establishing an expertise in Aboriginal arts and crafts, not only in New Brunswick or Canada, but at the international level**. Such a **knowledge niche** will advance the NBCCD's cultural and educational leadership position as well as help it stand apart as a unique contributor to the world's arts and design sectors.

With new resources and new institutional capacity, NBCCD can be transformed into an **educational and cultural jewel** of Atlantic Canada and Eastern North America, a destination of choice for local, national and international students looking for a unique educational experience. A transformed College of Craft and Design will position graduates in fine craft and design for challenging and satisfying personal development and growth, successful careers, and leadership roles within the culture sector and beyond. It will also better position the College to work with **public and private money**, through fundraising campaigns and potential endowments. In sum, **NBCCD can become a driving, innovating force for New Brunswick**.

But while keeping the end in mind, it is important to start with first things first. That is, ensuring that the College has the **necessary resources** to bring its academic, administrative and technological systems and infrastructures in line with **its mandate and long term vision**, creating an operational model similar in size and scope to other New Brunswick college campuses with comparable student enrolment. This will require fiscal support for a student population almost twice as large as current enrolment, new funding to stabilize staffing positions, and capital funding to facilitate the expansion of College facilities.

2. VISION

To be a centre of excellence, building a community of professional practice through applied and entrepreneurial learning in craft and design.

Mission

We are a learning-centered cultural community providing an excellent foundation for professional practice and personal development, fostering creative enterprise and applied learning in craft and design.

Values

We value:

- The principles of learning-centered education
- The power of imagination and the receptiveness of an open mind
- The fostering of a personal voice and vision, within an atmosphere of collegiality and mutual respect
- The entrepreneurial spirit
- Skill development as fundamental to the creative process
- Personal growth and transformative development through challenging and nurturing learning experiences
- Accessibility to flexible opportunities in art, craft and design
- The contribution of the arts to society's cultural, social and economic development
- Professionalism, integrity and transparency in communications, policies, practices and programs
- The pursuit of excellence in a spirit of joy and celebration, in all endeavours
- The creative spirit and its openness to change
- The role of technology in advancing art, craft and design practice

Guiding Principles

- Engaging in collaborative projects with other members of the cultural, business, educational and government communities
- Allocating the appropriate and dedicated resources necessary to deliver quality programs based on learning-centered principles, and the foundational principles of art, craft and design
- Optimizing accessibility through the provision of a variety of core and supplementary programs that utilize a variety of delivery models
- Establishing and maintaining policies and procedures that reflect transparent fiscal, operational and administrative accountability
- Developing, designing, implementing and evaluating curriculum that reflects the purposes and principles of learning-centered education, and emphasizes transformational learning experiences
- Creating curriculum that encourages all learners to maximize their potential
- Establishing quality assurance processes in both the operational and program components of our institution

(All written by NBCCD faculty and staff in facilitated workshops, 2008)

3. TRANSFORMATION

SINCE ITS FOUNDING in 1938, the story of the New Brunswick College of Craft and Design (NBCCD) has been woven into the fabric of this province. It's a story of vision and tenacity within an evolving economy and a changing educational landscape, grounded in a conviction that the arts are important to New Brunswick, and its cultural, social and economic development. It's a story of student success, even as the College has struggled to maintain the integrity of its operations with limited resources.

Recent independent research, especially “*NBCCD: Options for the Future*” (R. Daigle, 2009), support a new direction for the College, offering specific recommendations related to future growth and governance.

Earlier this year the College of Craft and Design left NBCC, with a mandate to increase enrolment, build an effective and sustainable operational model and plan on becoming more independent of government within three years, with Board governance. Financial and resource allocations associated with the College's relationship with NBCC have left its current operational capacity severely limited, so new levels of funding and significant capital investments are required to help the College realize its full potential and advance its competitiveness. Fine craft studios will be maintained and new programs in the design disciplines will be introduced to grow enrolment and generate more revenue. The College will continue developing its learner-centred, performance-based curriculum, including a proposed joint degree with Renaissance College at UNB.

The recent departure from NBCC is part of a transformation process initiated two years ago, when the College developed the new vision statement (previous page) and embarked upon an institutional transformation process. To date, this has included rebuilding and expanding its senior management team; renewal of program curricula to higher standards; upgrades to classroom and studio facilities; the launch of a successful Continuing Education program, and four new full-time programs; forging new local and international partnerships; and the creation of award-winning marketing and recruitment material, including a new website. **The results have been dramatic: a 53% increase in full-time enrolment since 2007.**

Funding associated with enrolment growth in the first year of the Plan is needed to support marketing and recruitment initiatives, build new capacity in administrative systems and course delivery, and introduce results-oriented faculty development activities. Additional capital investments will be needed to expand the campus to accommodate a growing student population.

By 2013 these investments will result in full-time enrolment of almost 500 students, and a wider range of programs preparing graduates for successful careers in provincial, regional and international culture sectors. The College has the vision and the will to reinvent itself, asserting its place as a major contributor to the province's growing creative economy. The timing is right to create a dynamic and sustainable post-secondary institution of the visual arts, contributing in tangible and meaningful ways to New Brunswick's cultural, social and economic development.

Overview

Since the early eighties, the New Brunswick College of Craft and Design has been part of the New Brunswick Community College system. Although it benefitted from that system's operational and logistical support, budgets were allocated on enrolment, so with a small student population the College was under-resourced. The impact on campus administration, technology infrastructure, program marketing, facility improvements and professional development activities was profound, relegating the College to a marginal existence.

This year the College left NBCC to chart its own destiny as an independent school of the visual arts. The vision is to expand its program mix and significantly enhance its operational capacity. In the process, creating a responsive and sustainable post-secondary institutional model, recognized nationally and internationally.

With new management, professional faculty, renewed curriculum and new program development, the College of Craft and Design is well-positioned to play a key role within an evolving economic landscape, one featuring creativity, innovation and collaboration: the creative economy.

New Brunswick is currently one of the most internet-connected jurisdictions in the world, with broadband access in 100% of its schools and institutions, and more than 90% of homes and businesses. The Information and Communications Technology sector is the second-largest sector in the province, with more than 700 innovative new-economy companies, employing over 30,000 people and generating revenues of over \$2.1-billion annually. Relevant to the College's future direction, Fredericton is home to over 70% of the province's knowledge industry and 60 research and development organizations. Fredericton was voted "One of the World's Top Seven Intelligent Communities" by the Intelligent Community Forum, a New York City-based think tank, and is Canada's first free, wireless city, with its 'Fred-eZone'. Fredericton has also been recognized as the one of the Cultural Capitals of Canada in 2009 by the federal Heritage Department; ranked 'Fourth Best City for Families in Canada in 2009' by Richard Florida; consistently ranked 'One of Canada's Best Places to Live' by 'MoneySense Magazine'; and picked as 'One of the North American Cities of the Future' in 2007 by the 'Financial Times of London'.

Canada's culture sector is continuing to grow in importance, both in terms of economic value-added and in the currency of idea-generation. The Conference Board of Canada estimates the economic footprint of Canada's culture sector at \$84.6-billion in 2007, constituting 7.4% of Canada's Gross Domestic Product (GDP). The Conference Board's findings estimate over 1-million jobs in the Canadian economy (more than forestry and mining combined). Clearly, a dynamic culture sector is central to Canada's growing knowledge-based economy. The culture sector also serves as a magnet for skilled and creative people, an important factor as Canada – and New Brunswick – becomes increasingly dependent upon immigration to sustain the size and relevance of its labour force. There is also growing recognition of the important linkages between arts and culture industries and professions, and urban and rural development.

The creative economy is changing the way in which education is perceived, designed and

delivered. **Innovation, collaboration, risk-taking – these no longer constitute mere rhetoric.** They represent individual and collective ways of thinking and learning, generating ideas and solutions related to the significant economic challenges faced locally, nationally and internationally. Within this context, with an expanded program mix, local and international partnerships and a renovated downtown campus, the College of Craft and Design has a unique opportunity to become not only a leading educational and cultural centre of excellence, but a driver of provincial economic development.

Investing in the College also represents a unique opportunity for government, with many benefits. The culture sector stimulates growth in the economy by making regions more attractive for future investment, therefore investing in NBCCD will further develop the culture sector in Fredericton and New Brunswick, leading to increased business development. A thriving cultural sector and creative economy is proven to make a city or province more attractive to businesses, investors and immigrants, also contributing to economic growth.

NBCCD contributes to consumer spending in the City of Fredericton by employing over 70 faculty and staff. Local consumption by students from out-of-province or out-of-country also injects money into local and provincial economies for the duration of their studies. Research indicates that students of arts schools (who are not from the area) are more likely to remain in urban areas upon graduation than students from other types of programs.

Ultimately, NBCCD prepares its graduates for careers in creative occupations, helping build the human capital needed to enhance the regional creative landscape. As Fredericton and New Brunswick continue to develop as cultural centres, a pool of qualified artists, designers and creative workers will be in demand.

A vibrant culture sector is associated with many social benefits for communities and residents. According to the United Nations Development Programme (as cited by the Conference Board of Canada) “culture provides the social basis that allows for stimulating creativity, innovation, human progress and well-being”.

The College of Craft and Design currently provides its students with a strong foundation in visual arts theory, and skill development in fine crafts and design. Creative problem-solving and entrepreneurship continue to be important elements in all program curriculum. An enhanced and expanded College of Craft and Design will more effectively position graduates for challenging and satisfying careers, and leadership roles within the culture sector.

“The College of Craft and Design’s small size and specialized mandate should not belie the importance of its contributions,” wrote Raymond Daigle in his 2009 report. “It is literally a small jewel that needs to be cherished and nurtured. It needs to be able to develop. After all, its core business is creativity. It will need time and it will need support, but we believe the goal is worth fighting for.”

Operations

The College of Craft and Design currently delivers post-secondary visual arts programming to 206 full-time students. **This represents a 53% increase in enrolment since 2007,** mak-

ing the projection of 474 students by 2013 a matter-of-fact as much as a goal. That boost in large part reflects the College's concerted efforts to modernize its curriculum to more contemporary standards, raise its public profile, and aggressively market its programs to high school students.

Leading those efforts has been the College's entirely new and expanded senior management team. Establishing new standards for administrative effectiveness and accountability, the College presented its first balanced budget in 2010. To further that agenda, and to help ensure all staff are aligned and engaged in the transformation process, four senior managers are currently enrolled in The Chair Academy, an international training program for academic leaders. The senior management team, comprised of Director Michael Maynard, Director of Administration Donna Boudreau and Dean Keith McAlpine, all bring extensive academic and administrative experience to their roles, are aligned in the vision of the College as a centre of artistic and creative excellence, and are committed to this Business Plan's goals and objectives.

Like all educational institutions, the quality of its graduates largely depends on the quality of its faculty, and College instructors are recognized nationally for their professional practice. Three are elected members of the prestigious Royal Canadian Academy of Arts, many exhibit their own artwork regularly, and several have received professional arts grants, including the provincial Strathbutler Award. There are currently 16 full-time and 17 part-time instructors; of these, 12 hold graduate degrees, including 3 Master of Fine Arts.

Students and graduates regularly win provincial, regional and national awards for their artwork and academic achievement. In 2010, that recognition has included a winner of the Nel Oudemans Award; a provincial winner of BMO's national 1st Art! competition; a winner of a Garfield Weston Award, 1 of only 25 awarded each year to Canadian university and college students; and a winner of a national student art competition celebrating Canadian veterans of WWII.

In terms of outcomes, full-time students graduate with Certificates, Diplomas and Advanced Diplomas in various disciplines including fine crafts, fashion design, photography, graphic design, integrated media and Aboriginal visual arts. A Bachelor of Applied Arts degree, offered in partnership with UNB, is delivered in a unique 2+2 format, granting students full credit for two years of study at the College. All programs feature applied skill development and critical thinking, with an entrepreneurial focus.

Two years ago, the College launched its inaugural Continuing Education programming, including evening courses at the Fredericton campus, and weekend workshops at the Saint John Arts Centre. At the same time, the College partnered with the City of Fredericton to launch edVentures, a summer program of workshops in craft, design and culture. In 2009 the Tourism Industry Association of Canada awarded this program "National Innovator of the Year". In 2010, 272 new participants took part in extra-curricular College programming.

All this growth means the College is bursting at the seams when it comes to the size and functionality of its facilities and infrastructure. Since the eighties the College's

studios and labs have been located in a 1920s era warehouse in Fredericton's downtown Historic District. Planned expansion into the adjacent Soldiers Barracks will help alleviate some of the crowding, but additional space is required to accommodate the growing student population.

Advisory Council

An external **Advisory Council** was created in 2007 to bring a strategic and dispassionate perspective to College operations, and to advise on professional and employment trends. Leading representatives from post-secondary education, government, and the culture sector continue to meet regularly, chaired by Dr. John McLaughlin, President Emeritus of the University of New Brunswick.

When the College gains more autonomy from government, the Advisory Council will be replaced by a Board of Governors, with responsibility for governance including policy development, fiscal management and strategic planning.

Student Demographic

While part of NBCC, the College of Craft and Design's public profile was that of a small regional training facility, providing hands-on skill development in traditional fine crafts. Small classes taught by professional artists and craftspeople appealed to motivated and mature applicants, whose career objective was to become a self-employed craftsman. This public image was reinforced in the title most used by the public, a holdover from the 70s: "The Crafts School".

But outreach and promotional initiatives over the past three years to align the public's image of the College with its programming (i.e., craft **and design**) is beginning to generate results, with the highest ever first year enrolment this year, mostly direct from high school. Since 2007 the ratio of applicant to available program seats has risen dramatically, from 0.9 to 1.4 in 2010.

The majority of current students are from rural areas throughout New Brunswick (46%), and greater Fredericton (32%). The rest come from other cities in the province, and from across Canada. But New Brunswick's population is declining (forecast to drop 20% by 2030, to 744,100), so while recruitment strategies are still focused on provincial high schools, international and Aboriginal students will become increasingly important.

The College currently has several international students (from Bermuda, China, England, Mexico, Poland and South Korea) but is building profile and capacity to attract many more. Over the past two years new agreements have been signed with colleges in Brazil and China, an international coordinator position has been created, and a graduate program in international arts management is planned. The new College website has a dedicated international section, and a Summer School of the Arts is being planned with the objective of recruiting more international students.

In 2010 the College introduced a Diploma program with input from an Aboriginal advisory committee, designed specifically for Aboriginal students. A mid-summer public launch, with Lieutenant Governor Graydon Nicholas in attendance, helped raise the program's public profile, unique in Canada. The hiring of a new Aboriginal coordinator and Aboriginal instructors, and creating a lounge dedicated to Aboriginal students, are strategies in place to promote Aboriginal student success and increase Aboriginal applications.

An inaugural online course is being developed, Business for the Arts, with a planned launch this academic year. The College will be using this experience to build capacity in online delivery, and to explore the market potential for additional courses. These will be designed to reach a new demographic of rural, part-time and international students, and help position the College for further technological advances.

Competitive Advantage

The New Brunswick College of Craft and Design is rooted in a regional crafts culture and for many years has been associated with short-term skill training within the provincial community college system. But its institutional focus on the visual arts, and its curriculum inclusion of critical thinking and entrepreneurship in its curriculum, makes it qualitatively different to the pedagogical emphasis of NBCC.

For the same reasons, a College education is different to that of publicly-funded Mount Allison University (fine arts), or the private sector's Centre for Arts and Technology (technical skill development). These are the only New Brunswick post-secondary institutions with similar program clusters.

In fact, the College is more similar in pedagogical approach and program content to the four Canadian visual arts colleges: Nova Scotia College of Art and Design University (NSCAD University), Ontario College of Art and Design University, Alberta College of Art + Design, and Emily Carr University of Art + Design.

However, the absence of dedicated marketing support as a campus within NBCC, minimal administrative staff, and outdated facilities meant that applicants often had no idea of the rich learning experience at the College of Craft and Design. New Brunswick students seeking a quality education in the visual arts often attended other institutions, in particular NSCAD University in Halifax, with its undergraduate and graduate degrees in design and fine arts. **Over the past decade these four Canadian arts colleges have attained degree-granting, university status, with a commensurate growth in stature, influence and enrolment.**

Those who attend the College of Craft and Design love it, and for many years student satisfaction has consistently been ranked at 90%. But word of mouth has not been enough to change attitudes and attract a greater number of applicants.

Low annual tuition (\$2,600) at the College of Craft and Design, set to provincial guidelines, has been championed as a competitive advantage. But domestic and international students are willing to pay higher fees if they perceive their education is worth the investment

(there are 8,000 international students in Atlantic Canada, but only 236 are enrolled at community colleges; international tuition at New Brunswick colleges is \$5,200). The association of low quality with low price elsewhere in the marketplace, and the obvious impact of low fees on the College's operating budget, are concerns going forward.

Establishing a creative incubator for recent graduates has been a College priority for several years, but the project has yet to be implemented. With appropriate resources, the incubator concept could be properly researched and funding proposals submitted. With downtown studio facilities and the logistical support required to establish themselves as self-employed artists, designers and designer/makers, recent graduates could develop their professional entrepreneurial skills and present work to the public for sale. This formal approach to entrepreneurship and professional practice would set the College apart from any other arts college in North America, and add value to Fredericton's cultural and tourism experience.

The recent growth in student enrolment validates the success of initiatives designed to address issues of identity and integrity, and confirms an applicant pool ready to attend a renewed and rebranded institution. The College of Craft and Design has often been described as a 'small jewel' or 'hidden gem'. If local, regional and international markets can continue to be informed of the uniqueness and integrity of the College and its programming, **a transformed and adequately resourced institution will have little if any regional competition for an increasing number of undergraduate students** – from this province, and around the world.

Human Capital

A priority for College leadership over the past three years has been to re-engage faculty and staff in the life of the campus. Campus governance issues have been addressed and new program administrative systems have been introduced.

Enhancing the College's administrative capacity represents a shift in institutional culture. During its tenure with NBCC, a small administrative team had looked to senior instructors for help in managing studio operations, in addition to their teaching assignments. Going forward, instructors will continue to be involved in curriculum development and studio promotion, but their focus will more appropriately be on course delivery and student success. Full-time and experienced administrative staff will be responsible for administration.

To maintain the current change momentum and achieve enrolment targets forecast in this Business Plan, funding is needed to allow for further enhancement of the College's administrative capacity, with an accompanying investment in professional development initiatives to build new strengths in course delivery, project management and leadership.

As the College continues its transformation from a crafts training centre into a comprehensive and responsive post-secondary institution of the visual arts, human capital will continue to be its greatest strength. Supporting the development of new teaching and administrative capacity is critical to the success of this vision. Wherever possible, postings for new

hires – in administration as well as faculty – should reach not only a provincial audience, but a national and international one, attracting applicants with fresh and knowledgeable perspectives on post-secondary visual arts education.

As the faculty mix is renewed (the average age of instructors is currently 47), new programs introduced and class sizes continue to grow, training workshops and technology infrastructure improvements will be needed to support the integration of laptop computers, SMART Board classroom technology and online course delivery into the instructional paradigm. The College has an existing degree partnership with UNB and is working on another with Renaissance College, so professional development for instructors will also be needed to support the attaining of Master of Fine Arts and other graduate degrees. All these initiatives will require higher levels of professional development funding, and dedicated administrative support for project management.

New Program Mix

It has been suggested by Labour Market Analysis research, and a private sector survey conducted on behalf of the College by the New Brunswick Innovation Foundation, that **the College of Craft and Design has significant growth potential with a new program mix featuring the design disciplines** (such as graphic, advertising and product design, interior decorating and visual merchandising). The provincial creative economy is growing, and will need an increasing number of skilled workers. The proposed program mix at the College will create a **provincial centre of excellence in the visual arts, with almost double the current full-time enrolment**, generating revenue from grants and tuition to allow it to become operational in the long-term as an independent, publicly-funded post-secondary institution.

With a more secure financial outlook, new programs can add a more academic approach to the visual arts, attracting a wider student demographic interested in applied research and critical thinking.

Online course delivery in many current and proposed programs will allow students in rural areas of the province, and around the world, to benefit from the College's unique curriculum, and position the College as current, responsive and flexible in its programming.

An entrepreneurial research centre is proposed as part of the academic plan. It will be developed to support applied research projects; to provide administrative support for extra-curricular course and workshop development; to attract provincial and federal funding; to support the publication of an academic journal; and to provide new Continuing Education opportunities for local, national and international students, faculty and staff.

Proposed expansion of programming is contingent upon funding support for labour market research, curriculum development, facility expansion, marketing, and review and approval by PETL management.

Partnerships

In the late nineties the College established its first partnership, with the University of New Brunswick, permitting students to complete a joint Bachelor of Applied Arts (BAA) degree in two years, after completing two years of study at the College. UNB grants full credit to College courses, validating the integrity of curriculum and instructors' academic credentials. Enrolment in the four-year program has grown from a total of 14 students in 2007 to a first-year intake of 11 in 2010, reflecting higher levels of College promotion and confirming student interest in a 4-year program of study. But although it created a unique educational pathway, students complain they lose out on the full College experience, and the College loses two years of tuition.

The only current option in New Brunswick for students looking for a baccalaureate degree in the arts (BFA) is Mount Allison University, and the closest design degrees (BDes and MDes) are out-of-province, at NSCAD University. Diploma graduate Philip LeBlanc, recipient of the 2010 Governor-General's Medal, was forced to leave the province, with his working wife, to pursue a degree at NSCAD University in Halifax. Unfortunately, this is a story all too familiar to New Brunswickers – the College of Craft and Design would like to help reverse the outmigration of talented people.

Meetings with NSCAD University, Mount Allison University and St Thomas University have been initiated to propose articulation agreements (to date there are no formal agreements). The College is currently working with Renaissance College at UNB to develop a degree proposal in design leadership, envisioned as an integrated curriculum, where courses are offered at both institutions over four years, and both institutional logos are displayed on the certificate.

Attaining degree-granting status must therefore be a strategic objective if the College hopes to attract a larger domestic and international student population, all of whom are looking for an appropriate return on their investment in post-secondary education. And a degree will be needed if the College intends to become a destination for the best and most motivated students in the visual arts, to avoid being simply a 'feeder' institution for students looking for alternative (i.e., easier, cheaper) pathways to a university credential.

Over the past two years the College has forged additional partnership agreements, with Fredericton's Leo Hayes and Fredericton high schools, the City of Fredericton and its ed-Ventures summer program, the University of Fredericton, the Saint John Arts Centre, and colleges and universities in China and Brazil. The College's work in Brazil on a project organized by the Association of Canadian Community Colleges and funded by the Canadian International Development Agency, providing curriculum expertise to help empower disadvantaged women with skill development in crafts, has been recognized internationally. Partnerships are clearly helping raise the College's profile and creating new opportunities for local, regional and international student recruitment, off-site and online course delivery, and international student and staff exchanges.

Marketing

Following near anonymity during its tenure as a campus within NBCC, the College has implemented many promotional and marketing initiatives over the past three years. These have been co-ordinated to date by Director Michael Maynard, an experienced graphic designer; as the College grows, new and additional staff will be needed to maintain the volume, direction and distinction of marketing and recruitment strategies.

Initiatives to date include a new visual identity (a typographic wordmark), applied to new stationery and promotional literature. A new institutional website (www.nbccd.ca) has logged over 25,000 visits since its launch in April, and the College's Facebook site is used regularly to connect with potential and current students. Promotional posters have won prestigious international design awards and have been distributed to every high school in the province; College advertisements have been produced for local and national publications; and banners, celebrating recent student work, have been installed on the main building's exterior. An informative e-newsletter is produced every month and distributed throughout the province and around the world, to almost 1,000 recipients.

Within the next three years the College's name must be changed to better reflect the scope of programming, and to make it easier to remember and pronounce. The 'New Brunswick College of Craft and Design' is a mouthful, and the acronym 'NBCCD' is impossible to pronounce quickly, and sounds too bureaucratic. Most people prefer to use 'Craft School' or 'Craft College' because they're easier to say quickly (two and three syllables respectively). Neither reflects the true scope of current or proposed programming. But such a name change will require extensive research and consultation.

This past year a new Marketing Coordinator was hired to represent the College at provincial high school fairs, conduct campus tours and respond to requests for information on program options; and a new Information Technology technician has helped maintain currency of the new website. These positions, together with new graphic designer, web designer and recruiter positions, will be critical as marketing strategies become increasingly important, complex, and accountable.

Capital Investments

The College campus is located in a 90-year old building located in downtown Fredericton. Over the past thirty years the building has been gradually retrofitted to accommodate dedicated facilities for the delivery of fine craft and design programming, and related spaces such as administrative offices, library, store and public gallery. But retrofits were completed on an *ad hoc* basis, resulting in small, cramped rooms, inadequate storage, and a dated and eclectic visual aesthetic.

Within the past six years, space audits and accommodation studies have been conducted by Educational Consulting Services Corp. (2004) and John Leroux Architect Ltd. (2009), and the latest is by the Department of Supply and Services and ADI Architects Ltd. **All**

have identified the challenges of delivering contemporary and competitive visual arts programming in existing facilities.

Even with renovations and expansion into the adjacent Soldiers Barracks, the current downtown location will need to expand to accommodate projected enrolment growth over the next three years.

Implementation

This 3-year Business Plan documents compelling reasons for investing in NBCCD:

- The College has left NBCC and must establish its own administrative and operational capacity;
- Independent reports, including labour market analyses, suggest an exciting future for the College as an educational and cultural resource;
- Recent enrolment growth demonstrates the commitment and capacity of College management;
- The provincial creative economy is growing, and will need increasing numbers of skilled culture sector workers;
- The College is forging new local, regional and international partnerships;
- With its unique program mix the College has a competitive advantage over other post-secondary institutions;
- A renovated campus will make the College even more competitive, and create a destination for the public, visitors and tourists.

With secure and appropriate funding and a growth mandate formally approved, the College will be ready to implement and manage action items associated with the following institutional Goals and Objectives:

1. Foster a learner-centered post-secondary learning environment.

- Continue to promote teaching excellence and associated professional development.
- Continue to promote alternative course delivery.
- Continue to promote student success

2. Be proactive and responsive in our programming.

- Define process and methodology to ensure we have the best and most relevant programming possible.
- Create programming to exceed employers' expectations.
- Ensure our programming is reviewed using research and relevant data as criteria.
- Increase participation of Aboriginals and other under-represented groups.
- Make credit transfer easier between post-secondary institutions.
- Develop alternative delivery initiatives for post-secondary courses.
- Introduce more applied learning programs.

- Continuing Education.
- Applied Research.

3. Promote the integrity and profile of the College brand.

- Ensure all internal and external stakeholders are aware of core values and vision.

4. Strategically manage enrolment growth.

- Strategic enrolment management.
- Increase enrolment and retention in existing and new program offerings.
- Monitor and continuously improve the total student experience, from initial interest through alumni.
- Become more student-focused and increase the participation of Aboriginals and other under-represented groups.
- Increase the number of international students in New Brunswick
- Foster a culture of lifelong learning.
- Support for students with disabilities.
- Student life coordinators.

5. Enhance our national and international reputation and activity in fine craft, arts and design education.

- Internationalization of the College.
- Pursue opportunities in Brazil, China and India.
- Pursue partnerships through ACCC in the Caribbean.

6. Increase capacity for resource accountability and development.

- Embrace fiscal responsibility in support of academic excellence.
- Standardize financial practices, accountability and monitoring.
- Utilize our resources to maximize our competitiveness.
- Attract and develop staff.
- Develop our environment and align our team to a common organizational vision.
- Secure adequate funding for the College.
- Address facility needs.

Government investment in the College of Craft and Design over the next three years is a long-term investment in the provincial economy. The size and impact of Canada's culture sector is well documented, and the College's reputation for excellence positions it for growth and quantifiable contributions to the provincial creative economy. With new programming, more appropriate resources and expanded facilities, enrolment will continue to grow and an increasing number of highly-skilled College graduates will be finding employment or starting their own small businesses.

Appendices

A. Advisory Council (2010-11)

Members

Raymond Daigle, *Consultant*

Nathalie Dubois, *Director, Wellness, Culture and Sport*

Ryan Francis, *Communications Officer, Aboriginal Affairs Secretariat*

Lise Hansen, *Alumna and Designer*

John McLaughlin (*Chair*), *President Emeritus, University of New Brunswick*

Doug Motty, *CEO, Enterprise Fredericton*

Peter Powning, *Artist*

Shanie Stozek, *Alumna and Artist*

Chet Wesley, *Director of Communication and Marketing, New Brunswick Innovation Foundation*

Ex-Officio

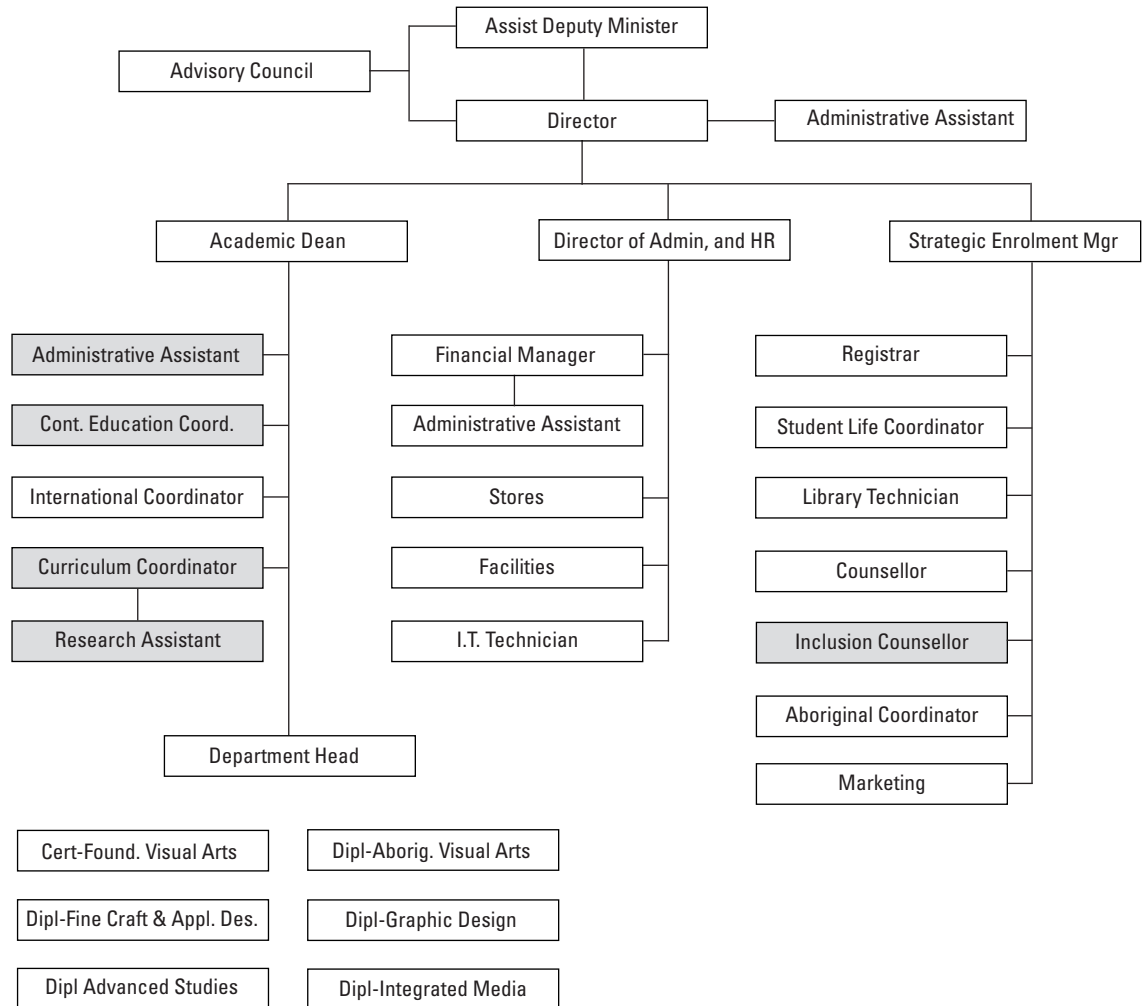
Michael Maynard, *Director, New Brunswick College of Craft and Design*

Keith McAlpine, *Dean, New Brunswick College of Craft and Design*

Noreen Lobban, *Senior Consultant, Post-Secondary Education, Training and Labour*

Yves Pelletier, *Assistant Deputy Minister, Post-Secondary Education, Training and Labour*

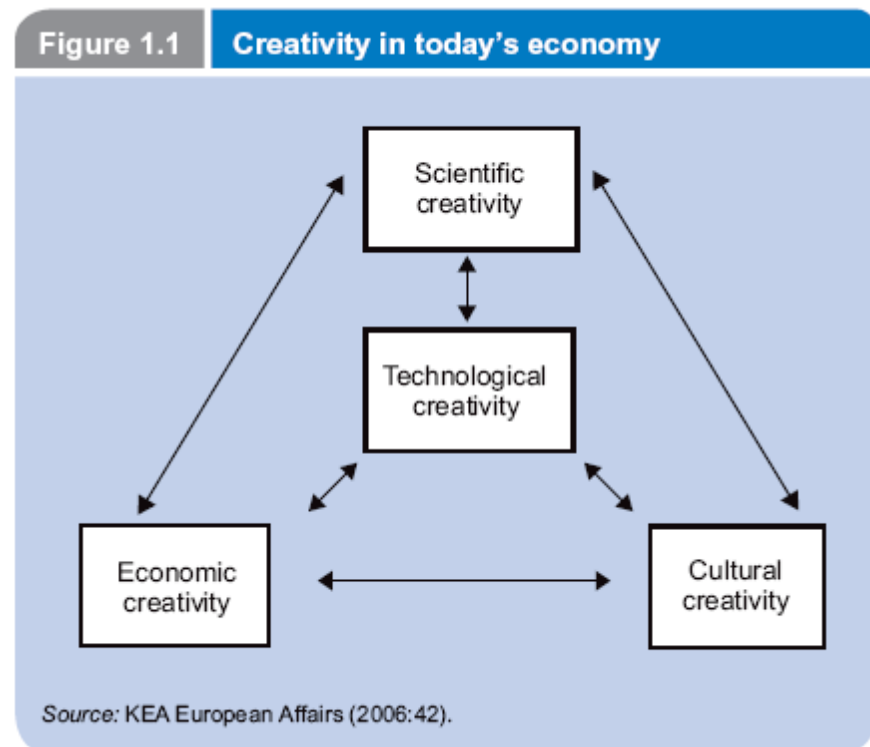
B. Organizational Chart (2010-11)



Note:
 Gray shading indicates vacant positions
 as of December 13, 2010.

C. Creative Economy

The concept of the ‘creative economy’ is an evolving one that is gaining ground in contemporary thinking about economic development. It entails a shift from the conventional models towards a multidisciplinary model dealing with the interface between economics, culture and technology, and centered on the predominance of services and creative content.

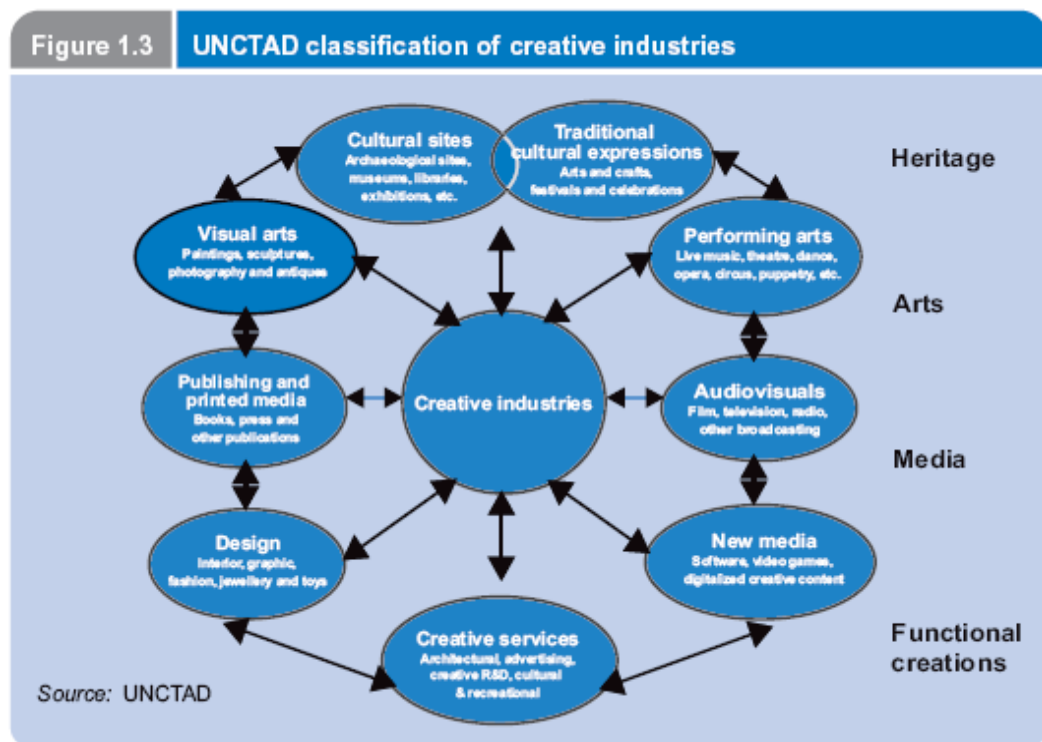


Fundamental to an understanding of the creative economy – what it comprises and how it functions – are the evolving concepts of “cultural industries” and “creative industries”. Much debate surrounds these terms. There is no simple definition of “creativity” that encompasses all the various dimensions of this phenomenon. Nevertheless, the characteristics of creativity in different areas of human endeavour can at least be articulated:

- Artistic creativity involves imagination, and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image;
- Scientific creativity involves curiosity and a willingness to experiment and make new connections in problem solving;
- Economic creativity is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy.

All of the above involve technological creativity to a greater or lesser extent and are inter-related, as shown in figure 1.1. Regardless of the way in which creativity is interpreted, there is no doubt that, by definition, it is a key element in defining the scope of the creative industries and the creative economy.

Creative industries constitute a vast and heterogeneous field dealing with the interplay of various creative activities ranging from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and services-oriented groups of activities such as film, television and radio broadcasting, new media and design. The creative sector has a flexible and modular market structure that ranges from independent artists and small-business enterprises at one extreme, to some of the world's largest conglomerates at the other.



The United Nations Conference on Trade and Development (UNCTAD) classification of creative industries is divided into four broad groups: heritage, arts, media and functional creations. These groups are in turn divided into nine subgroups, as presented in figure 1.3.

HERITAGE. Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and

societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. Associated with heritage is the concept of “traditional knowledge and cultural expressions” embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities.

This group is therefore divided into two subgroups:

- Traditional cultural expressions (arts and crafts, festivals and celebrations);
- Cultural sites (archaeological sites, museums, libraries, exhibitions, etc.).

ARTS. This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:

- Visual arts (painting, sculpture, photography and antiques, etc.);
- Performing arts: (live music, theatre, dance, opera, circus, puppetry, etc.).

MEDIA. This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):

- Publishing and printed media (books, press and other publications);
- Audiovisuals (film, television, radio and other broadcasting).

FUNCTIONAL CREATIONS. This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:

- Design (interior, graphic, fashion, jewellery, toys);
- New media (software, video games, and digitalized creative content);
- Creative services (architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services).

There is an ongoing debate about whether science and R&D are components of the creative economy. Besides the issue of including the economic gains derived from intellectual property stemming from scientific research, there is hardly any empirical research analyzing the interactions between research, science and the dynamics of the creative economy.

UNCTAD makes a distinction between “upstream activities” (traditional cultural activities such as performing arts or visual arts) and “downstream activities” (much closer to the market, such as advertising, publishing or media related activities) and argues that the second group derives its commercial value from low reproduction costs and easy transfer to other economic domains. From this perspective, cultural industries make up a subset of the creative industries.

D. Demographics and Labour Force Trends

The population of New Brunswick is estimated to be 752,800 for 2010. It has grown modestly over the past five years (+4,900) and is projected to grow from 2010 through to 2030 (+58,500). Most of that population growth is expected to come from those of working age (15+).

The core working age population (25-54) is projected to decline between 2010 and 2030. Meanwhile, the senior population (65+) is projected to grow by 90%, increasing in share of the population from 15.9% in 2010 to 28% by 2030.

Studies show that the senior population tends to consume more creative goods than other age cohorts. Therefore, the significant increase in the senior age groups in New Brunswick may suggest an increased level of future consumption of creative goods.

The population in the three biggest cities in New Brunswick accounted for approximately 46% of the total population in 2006. The Moncton CMA had the largest population of the three cities, with 126,425 people, followed by Saint John (122,385) and then Fredericton (85,690).

The New Brunswick College of Craft and Design is located in Fredericton, New Brunswick. NBCCD is only college in Canada that focuses entirely on fine crafts and design. NBCCD draws students from a wide variety of regions. Fredericton's population is younger than the provincial average, with a median age of 38.4 years compared to 41.5. The city has a comparatively large concentration of residents between 20 and 54 years of age. The city has a number of universities, community college campuses and private training institutions, resulting in a skilled workforce.

The economy in New Brunswick, like in Canada as a whole, has been shifting over time and becoming more concentrated in the services-producing sector. The goods-producing sector accounted for 22.2% of total employment in New Brunswick in 2009, down from 34.6% in 1976, after many years of decline. The New Brunswick economy is transforming more slowly to a (high skilled) knowledge economy than Canada as a whole.

Due to the aging population and the out-migration of skilled workers and youth, the New Brunswick labour force is not expected to expand significantly in the future.

Over the last five years, the labour force participation rate has remained stable, while the unemployment rate declined slightly and the employment rate increased slightly. Over the next twenty years (2010-2030), the participation rate and employment rate are expected to decline (to 60% and 55.8% respectively); however, the unemployment rate is also projected to decline.

| | Labour force participation rate | Employment rate | Unemployment rate |
|---------------------------------------|--|------------------------|--------------------------|
| Total, all education levels | 64.7 | 59.0 | 8.9 |
| 0-8 years | 24.8 | 20.0 | 19.2 |
| Some secondary | 46.9 | 39.3 | 16.3 |
| High school graduate | 70.1 | 62.8 | 10.6 |
| Some post-secondary | 67.4 | 60.7 | 9.9 |
| Post-secondary Certificate or Diploma | 74.2 | 69.1 | 6.9 |
| University Degree | 81 | 77.9 | 3.9 |
| <i>Baccalaureate Degree</i> | 81.1 | 77.6 | 4.3 |
| <i>Graduate Degree</i> | 80.9 | 78.5 | 2.9 |

Educational attainment is correlated with stronger labour market attachment and success (see chart, above). Labour market indicators (participation, employment and unemployment rates) improve significantly with higher levels of educational attainment. The labour force participation and employment rates raise and the unemployment rate declines steadily as the level of education rises.

Increasing access to post-secondary education is a top priority in New Brunswick. In 2008, the Government of New Brunswick released an Action Plan for PSE. In 2007, there were 22,386 students enrolled in New Brunswick universities, 70% originally from New Brunswick. According to enrolment projections from the Maritime Provinces Higher Education Commission, the number of students expected to enrol in New Brunswick universities is declining over time, to 18,998 students in 2031. In 2008/09, approximately 5,501 students enrolled in the NBCC/CCNB. The average enrolment for NBCC/CCNB between 2004 and 2009 was 5,393 students. In addition to university and community colleges, approximately 3,500-4,000 students enrol in a private occupational training institution each year.

Occupational Forecast

According to the LMAB adjustment of the Canadian Occupational Projection System (COPS) forecast, total employment growth over the next five years (2009-2014) in select (relevant to programming at NBCCD) cultural occupations is expected to be less than 300 job opportunities. Over half of these opportunities are the result of expected attrition.

The largest occupations considered in the cultural sector (at the 4-digit NOC level) are Graphic Design & Illustration Arts, and Artisans & Craftspersons. Graphic Design & Illustration Arts has the strongest outlook, with a projection to gain 149 jobs (+6.2% growth) between 2009 and 2014, roughly half of which is expected to be new growth.

Photographers have the weakest outlook, with 0% annual employment growth forecasted and only a small number of job openings, all the result of expected attrition.

Most of the relevant cultural occupations are projected to have a higher annual employment growth rate than the New Brunswick economy in general; however it is very small to begin with. In order to sustain a significant increase in students from NBCCD, this sector would need to be much further developed to absorb a larger number of graduates each year. Currently, there is labour market demand for no more than 300 new opportunities from now to 2014.

Notes:

Historical Figures come from Statistics Canada Labour Force Historical Review for 2009 and Statistics Canada Demography Division; 2010 Figures forecasted using year to date figures from the monthly labour force survey; Population and working age population projections based on Statistics Canada 2009-2061 Population Projections for Canada, Provinces and Territories (medium growth scenario); Labour Force Participation rates, Size of Labour Force, Numbers of Employed, Unemployed, the Unemployment and Employment rates were calculated by LMAB.

E. A Sustainable Future

The Creative Economy – The Cultural Economy

“Creative Economy” is a relatively new term with rapidly developing connotations. It presents a change in ways of thinking about economic development away from resource development into value-added modes and technologies. More often than not, it presents a blend of previously separate notions with much debate around terms and categories.

There is established understanding around scientific or cultural creativity, and thanks to a rapidly shifting world economy, there is new understanding about needing economic creativity. The leap to a creative economy hinges on symbiotic (often technological) relationships among areas of economy, science and culture that did not previously mix. At the desired extreme, a creative economy is geared to economic ventures based on development and marketing of intellectual property rather than goods and resources.

There is considerable latitude for the New Brunswick College of Craft and Design to creatively explore and develop within a “Cultural Economy”. At the heart of the argument is the recognition that a cultural sector plays a key role in attracting people, business and investment to a community. It reflects a dynamic, cosmopolitan and creative atmosphere that in turn stimulates attitudes and conditions across all other areas of a community.

Canada Council for the Arts makes a strong case for investments in the arts based on the intrinsic value to individuals and society. Quality of life issues are very important to businesses and communities in order to attract and retain employees and their families. A cultural economy takes this further in that “arts” are not only for their intrinsic value, but also as businesses which sustain the artists and lead to wealth creation for the community.

The New Brunswick College of Craft and Design has an established reputation in the visual arts. Emerging technologies will enhance those realms of creativity. The students in this evolving world will need expanded skill sets, not only in their artistic skills, but in technology and entrepreneurship.

Areas of potential growth for graduates in New Brunswick touch a number of sectors, in Tourism, Education, Theatre and Film Design, Video Arts and Gaming, and all sorts of Information and Communications Technologies (I.C.T.). Many of these sectors are presently small in New Brunswick, but with an appropriate strategic plan there is considerable opportunity for expansion, both at home and abroad.

A favourable aspect of the changing demographic profile is that people spend their time and money differently as they get older. In general they are less involved in strenuous sports and more interested in activities like walking, birding, golf, theatre, museums and art galleries. This bodes well for visual arts as well as the full spectrum of culture, heritage and arts.

The Conference Board of Canada notes that seniors, in particular those aged 65-74, will double in number over the next two decades. Generally this group is better off than their predecessors, they are better educated and they are internet-savvy. This group is increasing their online activities in huge proportion: taking training, shopping and participating in interactive

gaming. They are participating in forums like Facebook in huge numbers, interacting with both family and “friends” with similar interests worldwide.

Through social networking platforms, interest groups are forming across huge geographic dispersions, allowing a completely new opportunity in niche marketing.

These trends bode well for creativity in the cultural sector. They represent a consuming market with increased interest in cultural products, and an ability to reach them in new, innovative and lower cost ways. Statistics concerning this sector in New Brunswick are often withheld for reasons of confidentiality, but a quick look at the success in Nova Scotia should lead the NBCCD to be optimistic about future potentials.

Networking, combined with the power of the internet creates opportunities in ways never before available. Traditional marketing required entrepreneurs to undertake massive advertising campaigns across broad audiences to find their clients. For this reason, many activities were only found in large urban centres where “enough” specific clients could be found within the general population. The strength of the internet allows entrepreneurs to “make it available” with appropriate technology and the interested clients themselves will search to find firms/products of interest or use.

Clients across widely dispersed geographic areas can be served, allowing the proliferation of niche markets in unprecedented numbers. Thanks to networking, expanded clients bases can be accumulated across widely dispersed areas with relatively low cost. Consumers are participating in “virtual communities” of like-minded individuals, and this transcends online games, purchasing, lobbying, and information seeking.

Proliferating niche markets allow distribution of products that might never have appeared in local stores. It is estimated by industry sources that 25% of sales by online-sales companies like Amazon are not available in “offline” or traditional stores.

This niche market trend bodes well for cultural industries. Activities can be undertaken in small or even remote centres but marketed worldwide with the use of technology.

Government Spending on Culture in Canada

Governments at all levels in Canada support cultural activities and resources. For the fiscal year 2007/2008, the federal government spends the largest amount (\$3.74 billion), provinces and territories collectively spent \$2.83 billion, and municipal governments spent \$2.61 billion. Removing the duplications of inter-provincial transfers, the collective spending of all three levels of government was \$8.74 billion in 2007/2008. How governments spend their funding is vastly different among the levels.

Broadcasting is the largest component of federal cultural spending (46.2%), followed by the heritage sector (27.2%). When the subject of broadcasting is more loosely combined with film & video, literary arts & sound recording industries the proportion of spending increases to 59.4%. Federal funding is primarily directed at capital or operating expenditures (80.8%).

Provincial and territorial spending on culture is firstly directed at libraries for the public, schools, colleges and universities (34.3%), followed closely by spending in the heritage sector (30.0%). These expenditures are addressing operating & capital uses (38.5%) but the larger proportion of expenditures are directed to grants, contributions and transfers (61.5%). The main recipients of these grants, contributions and transfers are libraries, the heritage sector, and the performing arts.

Municipal cultural spending is dominated by libraries at 68.3%. The nature of that spending is primarily current expenditures (85%) and only 15% to capital expenditures.

Household Spending on Cultural Activities in Canada

As mentioned elsewhere, demographic shifts bode well for spending on cultural activities and pursuits. Data from Statistics Canada indicates the shift in spending has begun: Household spending on cultural activities in Canada increased 45% between 1996 and 2003. As with all trends, there are certain outliers to the common shift. Unfortunately for the NBCCD, it would seem that the visual arts experienced a 12% reduction during this survey period.

Even though the market for visual arts may be shrinking in Canada, it's still a substantial sector. Competition may be a stronger factor, but it remains a fairly large sector. Worldwide, the market conditions may be different, as too will be the competitive factors.

International Trade in Cultural Goods in New Brunswick

While the new technological paradigm of the creative economies opens the world to our citizens, it would appear that several shifts and trends are happening that need further examination. It might be expected that trade in cultural goods would decline during a recession, but these data show that trade reductions in both directions were taking place long before 2008. Relative to Canada as a whole, neither New Brunswick nor Nova Scotia is competing well in this broad sector.

Performance Statistics on Cultural Industries in New Brunswick

It is difficult to glean a lot of information from these presented data. In several cases, the industry is too small, or too few players involved for the required anonymity in published information.

Some sectors seem to be achieving a certain amount of profit (for example Books & Periodical Publishing) while others might be expected to achieve cost recovery (for example Performing Arts and Sound Recording). Other sectors require close examination to determine if these reflect a static situation or a trend of some sort.

In light of the already-noted increases in household expenditure on cultural goods, much further examination is warranted. While the sector is relatively large and could accommodate competitive players, significant analysis is required.

| Household spending on cultural activity (\$ millions) | 1996 | 2003 | Percentage change (1996-2003) |
|---|---------------|---------------|-------------------------------|
| Cultural activity | | | |
| Heritage | 213 | 493 | 132 |
| Broadcasting | 3,260 | 6,542 | 101 |
| Performing arts | 765 | 1,170 | 53 |
| Written media | 3,874 | 5,315 | 37 |
| Libraries | 125 | 155 | 24 |
| Photography | 1,191 | 1,466 | 23 |
| Film industry | 3,711 | 4,484 | 21 |
| Visual arts | 915 | 804 | -12 |
| TOTAL | 14,054 | 20,430 | 45 |

Source: Culture Statistics Programme, Statistics Canada, Economic Contribution of the Culture Sector to Canada's Provinces, p.89.

| Trade in cultural goods (\$ thousands) | New Brunswick | Nova Scotia | Canada |
|---|----------------------|--------------------|---------------|
| Import | | | |
| 2002 | 4,011 | 18,396 | 4,025,365 |
| 2003 | 2,926 | 15,503 | 4,061,904 |
| 2004 | 2,823 | 17,302 | 3,930,519 |
| 2005 | 2,790 | 18,420 | 4,041,508 |
| 2006 | 4,346 | 17,281 | 3,920,429 |
| 2007 | 3,833 | 18,349 | 3,961,013 |
| 2008 | 3,666 | 14,862 | 4,061,879 |
| PERCENTAGE CHANGE (2002-08) | -9 | -19 | 1 |
| Export | | | |
| 2002 | 8,740 | 7,662 | 2,458,042 |
| 2003 | 10,965 | 8,024 | 2,465,968 |
| 2004 | 8,700 | 5,417 | 2,398,422 |
| 2005 | 6,548 | 2,556 | 2,374,104 |
| 2006 | 5,308 | 3,022 | 2,072,455 |
| 2007 | 3,175 | 2,033 | 1,955,670 |
| 2008 | 2,190 | 1,073 | 1,710,083 |
| PERCENTAGE CHANGE (2002-08) | -75 | -86 | -30 |

Source: Statistics Canada Catalogue 87-007-X

| Performing Arts (2008) | New Brunswick | Nova Scotia | NAICS |
|-------------------------------|----------------------|--------------------|--------------|
| Operating Revenue | (data withheld) | 10,658,000 | 711111 |
| Personnel Costs | | 4,802,000 | 711112 |
| Operating Expenses | | 10,588,000 | 711120 |
| Operating Profit Margin | | 0.7 | 711130 |

Source: Statistics Canada Catalogue 87F0003X

| Film, TV and video production (2008) | New Brunswick | Nova Scotia | NAICS |
|---|----------------------|--------------------|--------------|
| Operating Revenue | 8,700,000 | 59,800,000 | 512110 |
| Personnel Costs | 3,500,000 | 11,800,000 | |
| Operating Expenses | 9,800,000 | 61,900,000 | |
| Operating Profit Margin | -13.3 | -3.5 | |

Source: Statistics Canada Catalogue 87-010-X

| Film, TV and video post-production (2008) | New Brunswick | Nova Scotia | NAICS |
|--|----------------------|--------------------|--------------|
| Operating Revenue | (data withheld) | 7,532,000 | 512190 |
| Personnel Costs | | 3,870,000 | |
| Operating Expenses | | 6,286,000 | |
| Operating Profit Margin | | 16.5% | |

Source: Statistics Canada Catalogue 87-009-X

| Sound recording industries (2008) | Atlantic Canada | NAICS |
|--|------------------------|--------------|
| Operating Revenue | 1,943,000 | 512290 |
| Personnel Costs | 344,000 | |
| Operating Expenses | 1,659,000 | |
| Operating Profit Margin | 14.60% | |

Source: Statistics Canada Catalogue 87F0008X

| Heritage Institutions (2008) | New Brunswick | Nova Scotia | NAICS |
|-------------------------------------|----------------------|--------------------|--------------|
| Operating Revenue | 12,902,000 | 24,274,000 | 712111 |
| Personnel Costs | 7,238,000 | 13,180,000 | 712119 |
| Operating Expenses | 12,961,000 | 25,909,000 | 712120 |
| Operating Profit Margin | -0.5% | -6.7% | 712130 |

Source: Statistics Canada Catalogue 87F0002X

| Periodical Publishing Industry (2008) | Atlantic Canada | NAICS |
|--|------------------------|--------------|
| Operating Revenue | 45,370,000 | 51112 |
| Personnel Costs | 13,088,000 | |
| Operating Expenses | 41,997,000 | |
| Operating Profit Margin | 7.4% | |

Source: Statistics Canada Catalogue 87F0005X

| Book Publishing Industry (2008) | New Brunswick | Nova Scotia | NAICS |
|--|----------------------|--------------------|--------------|
| Operating Revenue | 6,251,000 | 5,829,000 | 51113 |
| Personnel Costs | 2,171,000 | 1,157,000 | |
| Operating Expenses | 5,786,000 | 5,115,000 | |
| Operating Profit Margin | 7.4% | 12.3% | |

Source: Statistics Canada Catalogue 87F0004X

F. Benefits of Investing in NBCCD

The College of Craft and Design (NBCCD) stimulates economic growth

Developing a vibrant and sustainable culture sector has many benefits. One benefit of investing in this sector is that it can stimulate economic growth. The creative economy and culture sector indirectly stimulate growth in the economy by making areas more attractive for future investment and they lead to economic spin-offs. The Conference Board of Canada estimates that the direct real value-added output of the culture sector industries in Canada totalled \$46-billion in 2007, while the direct, indirect and induced effects together contributed a much higher value of \$84.6-billion. Although comparable figures are not available for the local level, similar indirect effects are expected to hold. Investments in NBCCD will further develop the culture sector in Fredericton and New Brunswick and may lead to increased business development in the area. A thriving cultural sector and creative economy make a city or province more attractive to businesses, investors and people and may therefore lead to economic growth.

NBCCD raises consumer spending

NBCCD contributes to consumer spending in the City of Fredericton by employing 48 FTE faculty and staff. The local consumption by students from out of province or out of country also injects money into local and provincial economies for the duration of their programs at NBCCD. Research indicates that students of arts schools (who are not from the area) are more likely to remain in urban areas post-graduation than students from other types of programs.

NBCCD helps to develop a creative workforce

NBCCD prepares its graduates for careers in creative occupations, resulting in the human capital needed to enhance the creative landscape of the region. As Fredericton and New Brunswick continue to develop as cultural centres, a pool of qualified artists and creative workers will be trained.

NBCCD Social Benefits

A vibrant culture sector is associated with many social benefits for communities and residents. According to the United Nations Development Programme (as cited by the Conference Board of Canada) “culture provides the social basis that allows for stimulating creativity, innovation, human progress and well-being”. Other research included in the Conference Board report “Valuing Culture” lists the following social benefits of the culture sector:

- Increased personal and community identity;
- Social cohesion;
- Pride;
- Networks;
- Self-confidence;
- Creative thinking;
- and has overall positive effects for an aging population.

NBCCD provides a solid foundation for creative workers

The College of Craft and Design provides its students with a strong foundation in visual arts theory, and skill development in fine crafts and design. Creative problem-solving, entrepreneurship and business are important elements of all program curriculum. The College prepares its graduates for success as small business owners, as employees in creative industries, and within the global marketplace.

G. College Facts

| | 2007-08 | 2008-09 | 2009-10 | 2010-11 |
|---|---------|----------|----------|-----------------|
| Full-time Equivalent (FTE) Faculty and Staff | 28.4 | 28.4 | 28.4 | 37.4 |
| FTE 'Casual' staff | 10.1 | 10.1 | 10.1 | 10.3 |
| Instructors with graduate degrees | 11 | 11 | 11 | 11 |
| Full-Time students | 135 | 151 | 167 | 206 |
| Continuing Education participants | - | 78 | 163 | 272 |
| Inceased seat capacity | - | 5 | 30 | 50 |
| Countries represented in College partnerships | - | - | 1 | 2 |
| Revenue from Continuing Education | - | \$33,402 | \$41,232 | \$56,234 |

H. Projected Capacity

| | 2010-11 | 2011-12 | 2012-13 | 2013-14 |
|---|------------|------------|------------|------------|
| 1-yr Dipl of Advanced Studies | 5 | - | - | - |
| 1-yr Graduate Certificate | - | 40 | 45 | 45 |
| 2-yr Dipl-Fine Craft & Applied Design | 111 | 50 | - | - |
| 1-yr Cert-Foundation Visual Arts | 90 | 90 | 90 | 115 |
| 2-yr Dipl-Aboriginal Visual Arts | - | 28 | 28 | 28 |
| 2-yr Dipl-Graphic Design | - | 33 | 42 | 46 |
| 2-yr Dipl-Integrated Media | - | 37 | 42 | 46 |
| 2-yr Dipl-Fashion Design | - | 15 | 33 | 42 |
| 2-yr Dipl-Fine Craft | - | 24 | 42 | 42 |
| 2-yr Dipl-Photography | - | 15 | 28 | 38 |
| <i>2-yr Dipl-Interior Decorating</i> | - | 15 | 27 | 32 |
| <i>1-yr Grad Cert-Int'l Arts Management</i> | - | - | 15 | 20 |
| <i>4-yr Bachelor of Design</i> | - | - | - | 20 |
| Totals | 206 | 347 | 392 | 474 |
| New Seat Expansion | - | 141 | 45 | 82 |

I. Student Demand vs 1st year Seat Availability

| May 4, 2008 | Unique applicants 2008-09 | 1st year seats available | Waiting list 2008-09 | Applicant to seat ratio |
|------------------------|--------------------------------------|-------------------------------------|---------------------------------|------------------------------------|
| Specialty Photography | 18 | 1 | - | 18.0 |
| Foundation Visual Arts | 103 | 90 | - | 1.1 |
| Fine Craft | 1 | 43 | - | 0.0 |
| Visual Arts | 1 | 5 | - | 0.2 |
| TOTAL | 123 | 139 | - | 0.9 |

| May 4, 2009 | Unique applicants 2009-10 | 1st year seats available | Waiting list 2009-10 | Applicant to seat ratio |
|-----------------------------|--------------------------------------|-------------------------------------|---------------------------------|------------------------------------|
| Dipl of Advanced Studies | 10 | 5 | - | 2.0 |
| Fine Craft & Applied Design | 45 | 74 | - | 0.6 |
| Foundation Visual Arts | 113 | 90 | - | 1.3 |
| TOTAL | 168 | 169 | - | 1.0 |

| Sep 20, 2010 | Unique applicants 2010-11 | 1st year seats available | Waiting list 2010-11 | Applicant to seat ratio |
|------------------------------|--------------------------------------|-------------------------------------|---------------------------------|------------------------------------|
| Dipl of Advanced Studies | 11 | 5 | - | 2.2 |
| Fine Craft & Advanced Design | 80 | 61 | - | 1.3 |
| Foundation Visual Arts | 169 | 90 | - | 1.9 |
| Aboriginal Visual Arts | 11 | 15 | - | 0.7 |
| Graphic Design | 12 | 15 | - | 0.8 |
| Integrated Media | 10 | 20 | - | 0.5 |
| TOTAL | 293 | 206 | - | 1.4 |

Sources:

May 2008 data from Monday reports on Terminus

May 2009 data from May 3-year comparison

September 20, 2010 data from weekly NBA046B report for current year

J. Services and Fees

2010-11

| Tuition and Fees | |
|---|--------------------------|
| Application fee | 25 |
| Application fee (International) | 100 |
| Student Council fee | 75 |
| Tuition, Regular | 2,600 |
| Tuition, International | 5,200 |
| Part-time students (per credit) | 150 |
| Part-time students (per course, no credit) | 75 |
| Part-time students (maximum per year) | 2,600 |
| Part-time international students (per credit) | 300 |
| Part-time international students (maximum per year) | 5,200 |
| Practicum (per week) | 65 |
| Practicum (per week, international students) | 130 |
| Auditing courses | 50% course fee |
| Technology fee for laptop programs | 300 |
| Consumable (studio) fee | reflects studio activity |
| Leases and Rentals (minimum per day) | |
| Classrooms | \$20 or market |
| Studios | \$30 or market |
| Audio-visual equipment | \$25 or cost |
| Computer equipment | \$20 or cost |
| Sales and Services | |
| Reproduction (Certificates, Diplomas) | 5 |
| Reproduction (Transcripts) | 5 |
| Inventory Sales | |
| College store | cost plus 20% |

Note:

All international fees in Canadian dollars

K. Fredericton and the Creative Economy

This is an abridged transcript of a speech delivered by Michael Maynard, Director of the New Brunswick College of Craft and Design, at the Annual General Meeting of the Fredericton Heritage Trust, November 17, 2010, at the Charlotte Street Arts Centre. It was published in “The Daily Gleaner” on Monday, November 22, 2010.

UNB Chancellor Richard Currie spoke recently about the province’s grim fiscal situation, outlining some of the challenges facing New Brunswick. He championed public investment in provincial colleges and universities as an investment in our workforce, and our future.

But his message wasn’t just about enhancing and expanding post-secondary education.

It was about fostering a culture where critical thinking and innovative problem-solving can help transition our economy from dependence upon declining industries such as agriculture, fishing and forestry, to those featuring knowledge and innovation – the creative industries.

Our birthrate is declining, talented young people continue to leave the province, and our population is aging. Fewer people are paying taxes just as an increasing number of us need more government-funded healthcare. One answer might be immigration, and 2,000 people arrived in New Brunswick last year (Manitoba, with only a slightly higher population, attracted 15,000 immigrants). Our dependence upon federal transfer payments, 41% of provincial revenue, positions our economy as one of the most vulnerable in Canada. Over half our adult population has less than minimum literacy skills needed to cope with the demands of a global, knowledge-based economy. And we have some of the highest levels of inactivity and obesity, and the highest smoking rate per capita, suggesting even higher healthcare costs in the future.

Ever the optimist, I’d like to offer what I believe is a compelling argument.

The culture sector may not be able to solve all the problems facing us over the coming years, but based on what’s happening in other jurisdictions, public and private investment in New Brunswick culture – broadly defined by Statistics Canada as architecture, advertising, the visual and performing arts, film and television, design, heritage, written media, arts education, libraries, music publishing, museums, art galleries – offers the opportunity to build a highly-skilled workforce and create new jobs, helping transform the New Brunswick economy.

Current research confirms that creative industries are growing faster than the overall labour force, with over 1,000,000 Canadians currently working in the culture sector, more than forestry or mining combined. Significantly, culture contributes \$84-billion to our annual GDP.

Fredericton has almost 2,000 culture sector workers. The city is attractive to what social theorist Richard Florida calls the ‘creative class’, with a mix of historic buildings, public and

private universities and colleges, and a world-class public art gallery. We have an active theatre, music, film and literary scene, successful festivals and public events, the Boyce Farmers' Market, fine crafts studios, and edVentures Fredericton, the award-winning summer program of culture and craft workshops. We have walking trails and the Saint John River. We were the first community in Canada to offer free downtown wireless access. We have affordable housing, and designation as a Cultural Capital of Canada.

Although the local culture scene is healthy, with New Brunswick's overall labour force in decline we have to look at ways to reinvent our economy. Whether it's investing in post-secondary education, 'one-percent-for-art' policies for art in new public buildings, tax incentives for creative industries, or promoting design in fine craft, fine dining or furniture, we have to capitalize on our strengths and rebuild the provincial economy featuring innovation and creativity.

There are many successful examples we can look to for inspiration.

Savannah, Georgia, once known as a sleepy town with historic tourist attractions, is now home to the Savannah College of Art and Design and a mix of art and technology businesses including web design and digital media.

Winnipeg Mayor Glen Murray supported investments in the city's culture sector. He moved a Red River College campus to the inner city, bringing students and their programs in media and business to the Princess Street neighborhood and its vacant warehouses. Today the neighborhood is alive with new bookstores, cafés, galleries, condominiums and start-up businesses.

Tacoma, Washington is where the \$63-million Museum of Glass opened in 2002, designed by Canadian architect Arthur Erickson. The city's economic strategy, with a focus on the arts and a 'one-percent-for-art' policy, has seen nearly \$1-billion of public and private funding invested in the city over the past 5 years. Tacoma was recently identified as one of 'America's Most Livable Communities'.

In Toronto, a group of private sector developers has restored that city's Distillery District, for many years a collection of derelict industrial buildings. Today it's home to theatre companies, art galleries, boutiques, restaurants and two new condominiums. Architectural projects, cultural events and other initiatives have made Ontario's creative cluster a major – and growing – source of revenue. It's now larger than the provincial energy industry, generating \$12.2-billion in GDP and employing over 130,000 people.

Innovative industrial design adds value to manufactured products. Designer Karim Rashid visited Saint John recently to speak about his design of casual seating and plastic water bottles, helping generate millions in sales. He jumpstarted his career with Umbra, co-founded in 1979 by Paul Rowan, a graphic designer. Umbra is a Canadian company firmly rooted in a contemporary business ethos, one based on creativity and innovation.

And graphic design plays a key role in the creative economy, creating distinctive and

memorable visual communications, in various media. Canadian designer Heather Cooper created the Roots logo in 1973, featuring an illustration of a Canadian beaver. Thirty-seven years later, the logo is still helping Roots sell a range of clothing and fashion accessories, worldwide.

These and other strategies are driving the 21st century creative economy. When Alexander ‘Boss’ Gibson built his cotton mill here in 1883, he followed a proven 19th century business model: build the factory and workers will come. But the world has changed. In a global economy and a digital world, businesses can locate anywhere they want to. And they’re moving to where the talent is – creative, highly skilled talent.

With support and promotion we can nurture that talent, attract business and create jobs. If one believes the current economic and demographic forecasts, the status quo is not an option.

Acknowledgements

This 3-year Business Plan has been prepared by senior management at the College of Craft and Design with input from government and the private sector:

Donna Boudreau, *Director of Administration, New Brunswick College of Craft and Design*

Bonnie Carson, *Financial Manager, New Brunswick College of Craft and Design*

David Godfrey, *Labour Economist, Post-Secondary Education, Training and Labour*

Loisanne Gregan, *Administrative Assistant, New Brunswick Community College*

Noreen Lobban, *Senior Consultant, Post-Secondary Education, Training and Labour*

Julie Mason, *Department of Supply and Services*

Michael Maynard, *Director, New Brunswick College of Craft and Design*

Keith McAlpine, *Dean, New Brunswick College of Craft and Design*

John McLaughlin, *Chair, NBCCD Advisory Council*

Chet Wesley, *Member, NBCCD Advisory Council*

The following reports provided context, research and recommendations related to the 3-Year Business Plan:

“The Action Plan to Transform Post-Secondary Education in New Brunswick”

(Province of New Brunswick, 2008)

“NBCCD: Options for the Future”

(Raymond Daigle, 2009)

“New Brunswick College of Craft and Design: 2010-2015 Business Plan”

(NBCCD, 2009)

“New Brunswick College of Craft and Design: Master Plan”

(NBCCD, 2009)

“Design Leadership Program: Market Potential”

(Orion Marketing Research, 2010)

“Private Sector Labour Market Survey”

(New Brunswick Innovation Foundation, 2010)

“New Brunswick Labour Market Analysis”

(PETL, 2010)

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