Universities
Canada.

Mobilizing people and ideas: Supporting the creative economy and fostering Canadian culture in the digital world

November 2016

Universities Canada welcomes the Government of Canada's review of federal cultural policy as a tremendous opportunity to assess the strengths of our cultural ecosystem and to identify where greater supports and new orientations would enable the mobilization of people and ideas to expand Canada's creative economy. This review offers an opportunity for Canada to be ambitious: to enhance our competitive position for global creative and cultural excellence; to build on existing strengths to boost Canada's innovation, ingenuity and cultural leadership; and to enable Canada's creators and cultural entrepreneurs to reach international audiences. Canada can be a leader in the global creative economy and harnessing universities' strengths and expertise can help get us there.

Universities are places where students foster their creativity, researchers follow their curiosity and communities learn ingenuity. Universities build Canada's creative capacity through cultural infrastructure, developing the next generation of cultural leaders, ambitious research projects and community outreach programs. They offer education and training in more than 3,000 distinct academic programs that cover the entire gamut of culture, including the fine and performing arts, design, journalism and communications, as well as the humanities. Canada's campuses are connected to the world, building international audiences for Canadian content and acting as ambassadors for Canadian culture.

Nurturing Canada's creative and innovative capacity will not only expand Canada's stake in the creative economy, it can make Canada an innovation leader in many fields. As noted in our September 2016 submission to the Innovation Agenda, Universities Canada advocates that a broad interdisciplinary approach to innovation, leveraging the full spectrum of expertise across STEAM+D disciplines (science, technology, engineering, art, math and design), is crucial to Canada's future success both within the creative economy and beyond.

To achieve these goals, Universities Canada makes the following recommendations.

Mobilizing discovery and ideas: universities as cultural hubs

1. Make significant and transformative investments in discovery research through the federal granting councils and ensure sustained investment in the Canada Foundation for Innovation.
2. Provide additional support for multidisciplinary research to enable Canadian researchers to work in partnership across disciplines, including design research.
3. Create a new, nimble international research collaboration tri-agency fund to bolster Canada's position as a partner of choice for collaboration.
4. Take steps to address the digital research infrastructure needs of the research community across Canada.

"Creativity will become one of the top three skills workers will need [by 2020]. With the avalanche of new products, new technologies and new ways of working, workers are going to have to become more creative in order to benefit from these changes."[1]

NSCAD grads have the opportunity to spend the year after their graduation in the NSCAD-Lunenburg Community Studio Residency Program. Participants share a big, light-filled studio with high visibility in the town while living in a three bedroom apartment above. They host art exhibitions and guest lectures, and volunteer with art programs at local schools. For both NSCAD and Lunenburg, it's an ideal arrangement. Young artists fresh out of art school act as ambassadors for the university while developing their body of work. For the town, the program acts as an injection of youth and enthusiasm into a community which recognizes the value of art and culture to the local economy especially in light of the decline of the traditional fishing industry. Similar NSCAD residency programs have also been set up with the Town of New Glasgow, the Centre for Craft and Design in Sydney, and the MacPhee for Creative Learning in Dartmouth.

[1] World Economic Forum report, January 2016

Mobilizing people: the next generation of creators and cultural entrepreneurs

5. Invest in new federal measures to incentivize all employers—including those in the creative economy—to create more paid co-op and internship placements across disciplines.

6. Continue to support business incubators and accelerators—many of which involve Canada's universities—given the key role they play in fostering entrepreneurship and assisting the growth of Canadian businesses, including in the cultural sectors.

7. Celebrate Canada's sesquicentennial by investing in our next generation of leaders and increasing the outbound mobility of university students to 50,000 students abroad per year by 2022.

8. Increase investment in the branding and marketing of Canadian higher education abroad to position Canada as the top destination of choice for cultural talent.

9. Enhance support for Indigenous university students through more student financial assistance; scale up institutional initiatives that promote Indigenous student retention and success; and increase support through the federal granting councils to enable more Indigenous students to pursue graduate and post-graduate studies.

Supporting a vibrant cultural ecosystem

10. Universities Canada strongly recommends that the government continue to maintain an appropriate balance between owners' and users' rights during the upcoming parliamentary review of the Copyright Act by preserving: 1) the existing fair dealing provisions for education, research and private study, and 2) the existing provisions for educational institutions.

Mobilizing discovery and ideas: universities as cultural hubs

Universities play an important role in the cultural lives of Canadian communities and in linking those communities and Canadian content to global audiences.

Cultural spaces at universities are important to Canadians. Universities offer significant opportunities for creators to showcase and amplify their work and engage new audiences. Audiences, for their part, take in university performances and exhibitions in-person and online. University cultural events add to the dynamism of campuses, bringing people together to create and blur disciplinary boundaries.

Canada's universities play a critical role in drawing top talent to our communities, directly boosting our creative potential and strengthening our international cultural connections. They raise Canadians' quality of life and help build local communities that are more socially, civically and culturally engaged.

Universities are also leaders in linking Canada to the world and supporting Canadian culture in reaching global audiences. Webcasting performances, mounting online exhibits and digitizing Canadian books and artifacts are all efforts that help the world access top quality Canadian content. Person-to-person connections between countries, between faculty and international collaborators, out-bound students travelling abroad and in-bound international students being welcomed to Canadian campuses, also strengthen international links and opportunities for building audiences for Canadian culture.

In the spirit of reconciliation and Canada 150, several universities are presenting special exhibitions. Western University's McIntosh Gallery is presenting a photo-based installation titled *Battlefields of My Ancestors* in which, First Nations artist Shelley Niro explores locations of historic battlefields which hold significance for her people. Beginning in her birthplace of New York state, she traces the echoes of previous villages eliminated during the American Revolutionary War travelling through time and conflicts, the final image depicts the Canadian memorial at Vimy Ridge where many First Nations men died during the First World War.

Universities' cultural infrastructure, resources and facilities are diverse and include:

- Archives, libraries and digitized collections
- University presses, literary magazines and newspapers
- Live and online galleries, museums and exhibition spaces
- Theatres, concert halls, and performance spaces
- Radio and television stations and webcasting facilities
- Cinemas, screening rooms and film and audio-visual editing suites
- Sound recording studios, digital music laboratories
- Fine art and design studios and equipment, such as kilns, 3D printers, darkrooms, multimedia studios and video game computer labs
- Rehearsal spaces for dancers, musicians and actors
- Flexible multimedia spaces for interdisciplinary collaboration and creation
- And more…

Outside the most dense and populous Canadian cities, universities' cultural spaces and specialized creative infrastructure are often the only amenities of their kind in their region. For many Canadians, these university spaces are where they go in their community to be part of a live audience and enjoy a range of genres of performance and fine arts.

From the Festival Theatre at Acadia University in Wolfville, Nova Scotia to the University Centre for the Arts in Lethbridge, Alberta, university theatres, concert halls and stages are important performance spaces for Canadian communities. Performances range from canonical classics to cutting edge works from emerging artists using the latest digital world innovations to seasoned professionals. Programs are varied and adventurous because, unlike other community arts organizations, university facilities are not strictly bound to translating popular appeal into ticket sales. These public spaces are places for universities to advance cultural policies that benefit Canada and reflect all Canadian voices.

Investing in cultural discovery and talent

Cultural infrastructure and ambitious cultural research projects at Canadian universities rely on federal funding including, but certainly not limited to, the Department of Canadian Heritage. For example, the Canada Foundation for Innovation, the Social Sciences and Humanities Research Council and the National Science Engineering Research Council are among the most significant federal contributors. For example, large-scale multi-year cultural research projects at Canadian universities rely on CFI and SSHRC funding, like the Dictionary of Old English project in Toronto and the Centre for Interdisciplinary Research in Music Media and Technology in Montreal, which are contributing to leading research, creation and innovation of culture. World class infrastructure attracts and retains leading creators, cultural contributors and audiences to Canada and Canadian universities.

The Dictionary of Old English (DOE) is a massive undertaking originally conceived of in the 1960s.
Though students and faculty at the University of Toronto persistently toil away at defining every word used in the first six centuries of the English language (600 to 1150 CE), the dictionary is currently only 60% completed. The beneficiary of CFI and SSHRC funding, this project has also received international grants from organizations like the American National Endowment for the Humanities and the Mellon Foundation. Once completed, the DOE, combined with the Oxford English Dictionary and the Middle English Dictionary, will provide a full description of all English vocabulary ever used from the emergence of the language until today.

The Centre for Interdisciplinary Research in Music Media and Technology, jointly run by McGill University, l'Université de Montreal, and l'Université de Sherbrooke, is a world class music research group with several facilities and laboratories supported in part by CFI grants.
Studying the very nature of sound, performance and music, the CIRMMT is developing technologies related to how musicians interact with each other and their audiences. Investigating long-distance performance using telecommunication to bring musicians and audiences in different places together for a performance, researchers are on the cusp of breakthroughs that might one day make big stadium concerts a thing of the past.

Sandeep Bhagwati, Canadian Research Chair for Inter-X Art at Concordia University in Montreal, is an internationally recognised Indian-German-Canadian composer of mostly stage, chamber and multimedia works that are performed worldwide.
He directs the matralab at Concordia, a research node for interdisciplinary, intercultural, intermedia art. He is also an active conductor, theatre director, curator, performer, visual artist and writer. He has held prestigious academic and artistic positions at top institutions and festivals around the world.

The cultural lives of university campuses are not simply about buildings, spaces and ambitious projects: campuses revolve around talented people. Campuses are full of top talent conducting research across disciplines in which Canadian creators find inspiration. But there are also people learning, teaching and researching in fields like art conservation, working to identify and protect culture for future generations. There are also faculty in schools of management, business, and administration who are uncovering how best to promote culture or manage creative enterprises. In professional programs, faculty are advancing knowledge and the practice of using art and music in therapeutic and clinical situations; and faculties of education are engaged in developing the best pedagogical tools to train future creators.

Canadian universities employ many creators as teachers and research-creators[2] and host others as artists-in-residence. University teaching jobs and artist-in-residence programs, like the writer-in-residence program at McMaster University and the string-quartet-in-residence at the University of Victoria, contribute to sustainable livelihoods and enable creative work both on and off campuses. Teaching and residency programs also encourage many creators to live in regions outside of bustling urban centres. Students and the local community benefit from engaging creators on campus who have active creative careers and are aware of creative industry developments.

Universities Canada recommends the government ensure sustained investment in the Canada Foundation for Innovation and make significant and transformative investments in discovery research through the federal granting councils to enhance support for research, facilities and talent which contribute to Canadian culture and the Canadian creative economy.

Viviane Dohle graduated from the National Theatre School of Canada in 2006 before embarking on a career in production and design in Montreal, Calgary and Halifax.
Noticing a lack in her industry of sharing best practices, she returned to school to study and research arts administration at HEC Montréal. The HEC is a leader in teaching arts management in a business school setting in both English and French. Students can choose from several arts cultural management programs. Collectively, HEC arts management professors are the most prolific internationally in their field in terms of publishing in peer-reviewed journals on topics related to cultural management. Dohle hopes to make a significant contribution to the theatre production community with her graduate research.

Charity Marsh is the Canada Research Chair of Interactive Media and Popular Music at the University of Regina.
Canada Foundation for Innovation grants allowed her to develop the Interactive Media and Performance (IMP) Labs and the Centre for Indigenous Hip Hop Cultures and Community Research. Marsh's work at these facilities includes a large element of community outreach. Two mornings a week, 15 Indigenous students in grades 10 and 11 spend time in her lab, writing hip-hop rhyming lyrics and learning to record and edit music. Her research has shown the positive impact on Indigenous youth, like improved academic achievement, by giving them the skills and space to express themselves using hip hop, traditional culture, and their current experiences.

[2] Research creation is defined by SSHRC as "an approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms)."

Harnessing research at the intersection and frontiers of disciplines

Many of the most promising opportunities for Canada and its creative industries are found at the intersection of design, technology and art. Research in this area, however, often falls in the gaps between funding agencies' purviews. Currently there are significant barriers facing Canadian researchers wanting to engage in multidisciplinary research initiatives, both small and large-scale, and in particular when focusing on design thinking, design work or design research. As the Global Research Council's 2016 "principles on inter-disciplinarity" highlight, granting councils have a critical role in creating funding, policy and programming environments that promote the growth of multidisciplinary teams and enable joint initiatives across traditional funding agency divides.

Within these multidisciplinary approaches, particular support is needed to ensure perspectives from the academic community that are engaging design are brought to bear on promising commercialization opportunities emerging with new technology.

Universities Canada recommends additional support be provided through the granting councils for multidisciplinary research to enable Canadian researchers to work in partnership across disciplines, including design research.

The Department of English at McMaster University hosts one or two writers-in-residence each year, bringing established writers into the Hamilton Bay area for consultation with new and aspiring writers. These writers participate in significant community outreach activities and help build a bridge between the university and the broader Hamilton writing community.

Daniel Pearson Hirdes credits his interdisciplinary degree in Digital Media, Psychology and Business from the University of Waterloo with giving him the ideal foundation for co-founding his start-up. His undergraduate studies gave him a solid understanding of user interface design and experience, mental health issues, and business all of which Daniel is drawing on as he builds an app based solution called HealthIM meant to assist police officers intervening in mental health crises. HealthIM is currently benefitting from the University of Waterloo's Velocity Garage business incubator, the largest of its kind in the world, where Daniel and his co-founder receive free space and mentorship. When speaking about his interdisciplinary education, Daniel says it gave him a leg up in being able to identify problems and solutions that traditional disciplines would probably overlook.

Building international networks and Canadian cultural ambassadors

Building connections between Canadian creators and international audiences, Canadian faculty members collaborate with international colleagues and engage with global knowledge and creative networks. International engagement imports the latest ideas and cultural movements to Canada while building new audiences for Canadian culture abroad. International links are strengthened by international research collaboration between Canadian creators and researchers and their international counterparts.

The world wants to partner with Canada; our researchers co-publish with thousands of institutions in more than 180 countries around the world.[3] Yet, we could do more. Canada lacks a dedicated, robust and flexible mechanism to respond effectively to other countries' interest in collaboration and to advance our own strategic priorities. For example, the largest research funding program in the world, the European Union's Horizon 2020, has named Canada as a target partner for several research areas and has backed this commitment with funding. Other countries, including Israel, Germany, France, India, Brazil, China and Mexico have all also signalled concrete interest in increased strategic collaboration with Canadian researchers. To our detriment, we have not been able to respond.

Universities Canada recommends the creation of a new, nimble international research collaboration tri-agency fund to bolster Canada's position as a partner of choice for collaboration.

Such a fund should enable researchers and research-creators to respond to timely international opportunities. It should also support Canadian involvement in projects with other national and regional agencies (such as Horizon 2020) and support pre-research and pre-creation activities (i.e. workshops, dissemination events, conferences, travel grants) to develop collaborative international projects. Such a fund will also enable Canadian university researchers and creators to work more closely with experts from around the world and enhance early-career mobility.

Digital research infrastructure and digital audiences

Universities' galleries and exhibition spaces not only contribute to Canadians' access to culture, they also reach out to the world to share Canada's stories and artifacts over the internet. In recent years university gallery curators and directors have mounted parallel online and off-line exhibits, several of which are now included in the Virtual Museum of Canada (www.virtualmuseum.ca) which operates under the auspices of the Canadian Museum of History. University projects like these are contributing to our national effort to build global audiences for Canadian content, stories and voices.

"Beyond the strictly economic, however, is the notion of soft power in international relations… In a global economy it is important to know how to use culture to reach out, attract attention and persuade."

Simon Brault, Director and CEO of the Canada Council of the Arts, keynote address at Universities Canada's The Future of the Liberal Arts workshop, March 2016

In 2013, the Galerie de l'UQAM presented Painting Project, a major exhibit taking stock of present-day painting in Canada.
For two years, curators travelled the country, visiting studios, galleries and art fairs before selecting 60 artists who best represented contemporary painting in Canada. A resounding success in-person, the exhibit continues to be publicly available online through the Virtual Museum of Canada.

A Queen Elizabeth II Diamond Jubilee Scholarship enables Canadian students to travel abroad, further their experience related to their studies, and gain valuable skills by immersing themselves in a new culture.
Jordan Culver, a game development student at the University of Ontario Institute of Technology, was able to expand his skill set in 3D modelling and artificial intelligence while working for Coded Arts in Trinidad and Tobago thanks to a Queen Elizabeth II scholarship.

3 Universities Canada, Canada's Universities in the World: AUCC Internationalization Survey, 2014.

In the new digital world, university performances are reaching out beyond their local audiences through webcasting and livestreaming, building audiences thousands of kilometres away beyond the shores of Newfoundland and British Columbia. At McGill University, graduate students in the Sound Recording and Music Technology program are producing professional quality livestreaming and webcasting of concerts that range from Baroque to Contemporary music.[4]

University libraries and archives have also expanded access to their collections through large-scale digitization projects, making it possible for global audiences online to access rare Canadian printed materials that are in the public domain. For example, the University of Toronto has digitized over 200,000 books that are out of copyright, including books like a rare 19th century multi-volume illustrated Canadian botany reference text. It has also digitized artifacts that tell Canadian stories from the past, like a collection of Canadian broadsheets and pamphlets from before 1930 as well as letters, notebooks and maps related to Arctic explorations in the 1890s.[5]

Digitization projects have been embraced by Canada's universities because they recognize the importance of making knowledge and texts available to a broad base of users at no cost. At the juncture of education, discovery and creation, universities understand the importance of the free flow and exchange of ideas to society. Students and researchers need barrier-free access to the best materials to study and learn from, and for their part, Canadian creators need access to the same material so that they can engage with new ideas and find inspiration and material upon which to innovate.

A strong national research ecosystem requires a coordinated digital research infrastructure strategy. Canada's current DRI system is complex and fragmented, due in part to a diffuse delivery system with unaligned funding structures and a lack of coherent system-wide planning.

For Canada's universities to be globally competitive and for graduates to develop the necessary digital skills, Canada needs to develop a DRI strategy that is data-centric, restructures and streamlines the DRI delivery system, and is based on a governance structure focused on collective and coordinated action. This will need to include alignment and cohesion among a broad spectrum of players, and policy and planning for the overall digital research environment system.

Universities Canada supports the Government of Canada's efforts to address the DRI needs of the research community across Canada, and is an active participant of the Leadership Council for Digital Infrastructure working to inform the government's strategy.
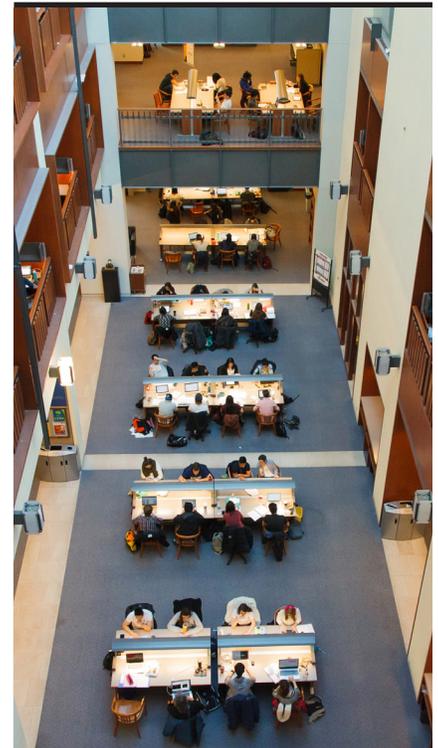
[4] For more information about upcoming webcasts see the website for McGill University's Schulich School of Music.

[5] For more information about these special local digital collections, see The University of Toronto's Libraries website.

Mobilizing people: the next generation of creators and cultural entrepreneurs

Universities are committed to building the next generation of creators and cultural entrepreneurs by nurturing the skills necessary for success: ingenuity, creativity, flexibility, adaptability, risk-taking, design thinking, communication skills and teamwork.

Just as the proverbial expression says "the way to Carnegie Hall is through practice, practice, practice" so too is the way to Canada's great cultural institutions. Filmmakers do not just appear at the NFB and rarely is an author's first story a Scotiabank Giller Prize winner. Universities are a training ground—places for students to challenge themselves and grow—all while trying out new experiences and expanding one's knowledge of the world. A university education, though not the only path to being a great filmmaker, journalist or author, has been paramount for many of Canada's top creators. Canadians like Emma Burkeitt have learned important skills through university studies—and experiential learning opportunities—that helped them launch careers in a creative industry.

Emma Burkeitt turned a class project into a prize winning video game now widely available for purchase.
As a third year student in the Digital Futures program at OCAD University, Burkeitt worked on a group project building Pitfall Planet. That game went on to win the "best in showcase" award at the Level Up Showcase in Toronto – in front of 1,800 people and leading industry representatives— beating out 80 other student games from 16 Ontario postsecondary institutions. Pitfall Planet went on to be a finalist in an international video game competition, at GDC, the industry's most important annual conference. Today it is available for purchase on the PC online game store Steam. As for Burkeitt, since graduating in the spring of 2016, she has gone on to work as a game designer for Canadian indie game studio Reptoid Games.

Graduate student Gabrielle Leduc-Lebeuf can speak at length about the personal satisfaction she felt in combining her two passions, visual arts and social sciences, in pursuit of a career in art therapy through the art therapy program at l'Université du Québec en Abitibi-Témiscamingue. Experiential learning is a core tenant of the program's pedagogy.
All courses include an active component, ensuring students self-reflect, explore the creative process, develop therapeutic skills that are unique to art-therapy, and a critical understanding of the discipline.

Work-integrated learning: hands-on learning for new creators

Canada's universities are committed to providing their students with hands-on learning opportunities to complement their learning in the classroom. Currently, 55 per cent of undergraduate students graduate with an experiential learning experience, such as co-ops, internships, or research placements. However, student demand continues to grow and outpaces supply. Financial barriers are the key reason cited by employers at SMEs and non-government organizations. Universities Canada supports the call by the Canadian Business/Higher Education Roundtable for access to work-integrated learning for 100 per cent of Canadian postsecondary students.

Universities Canada, along with national business and student groups, recommends investment in new federal measures, such as vouchers, to incentivize employers, including those in the creative industry, to create more paid co-op and internship placements across disciplines and to address barriers employers face in offering such placements.
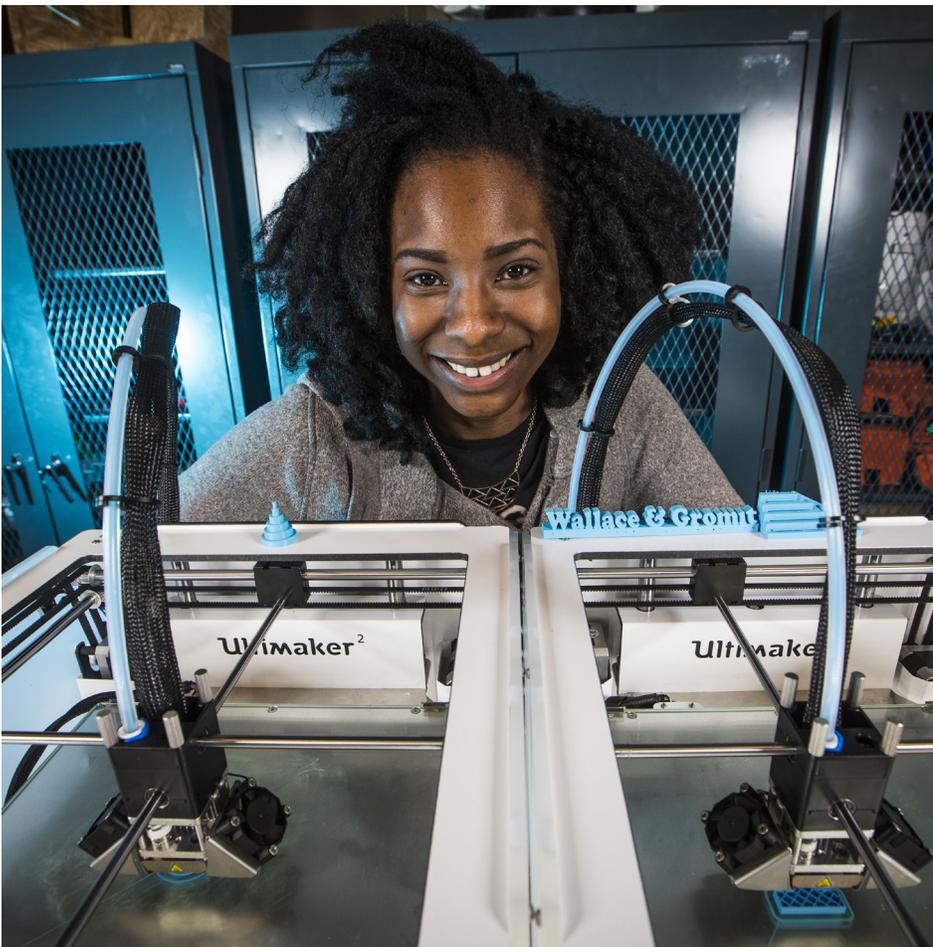
" Academic institutions need partners with real problems to work with and mentor students… This experiential learning is not simply a curriculum change, it's an evolution in the way we teach. It requires partners who are there for the long term and who have skin in the game."

Richard Smith, Director of the Centre for Digital Media[6]

Shawn DeSouza-Coelho used his graduate studies at the University of Waterloo in the Experimental Digital Media (XDM) program to examine the intersection between narrative, structure, and spectatorship in digital media.
Thanks to a Mitacs Accelerate internship, he was able to gain work experience while still a student. Working with the Stratford Shakespeare Festival he designed an app to better engage theatre audiences.

[6] Startup Canada, Building a Creative and Entrepreneurial Canada, November 2016

Fostering cultural entrepreneurs

Canadian universities are helping students and recent graduates hone their entrepreneurial skills and learn how to bring their creative and digital content and concepts to market. Approximately 275 entrepreneurship courses, programs, centres and other entrepreneurial activities, such as competitions like hackathons and game jams, workshops and mentorships are on offer at Canada's universities.

Entrepreneurial skills are being harnessed at close to 60 incubators, accelerators and start-up programs offered on Canadian university campuses across the country. For example, DMZ Ryerson, TEC Edmonton (University of Alberta) and Innovate Calgary (University of Calgary) supported over 300 start-ups in 2015 alone with an average of five new jobs per start-up. Emily Carr University of Art and Design's Launch Academy has incubated over 180 companies that have fundraised over $25 million and created over 400 jobs, twenty of which have been accepted into premier accelerator programs.[7]

Graduates from Canadian university design and creative arts programs report high rates of entrepreneurialism and business ownership; for example, of those that are employed, close to a third (29 per cent) of alumni from Emily Carr University of Art and Design report being self-employed or running their own business—this is far above the national workforce average of approximately 15 per cent. Canada's university graduates are creating Canadian cultural content and starting creative businesses.

Universities Canada recommends that the federal government continue to support business incubators and accelerators—many of which involve Canada's universities— given the key role they play in fostering entrepreneurship and assisting the growth of Canadian businesses, including in the cultural sectors.

"The best way we can engage youth, women and newcomers to start participating as entrepreneurs and leaders is to show them examples of others... and mirror back all of the different ways we identify ourselves... If you see someone who you relate to, who has managed to do something—that clears a path for you and inspires you to dream bigger."

Shingai Manjengwa, Founder and Director, Fireside Analytics Inc. in Waterloo[8]

Since 2014, OCAD University has been fostering business development skills through its Imagination Catalyst entrepreneurship hub. The one-year free program includes up to two-dozen start-ups at once sharing studio space, equipment and mentorships. Start-ups have a broad range of business interests ranging from one designing an app to match users with mental healthcare professionals (TranQool) to a product design company making an electricity-free human-powered washing machine (Yirego). CineFocus Canada, a recent graduate of the Imagination Catalyst program, is creating AwareTV to provide monetization and distribution tools/services to documentary makers to give documentary lovers ease of access to documentaries from across Canada and around the world.

[7] For more information about Emily Carr University's entrepreneurship programs, see their website.

[8] Startup Canada, Building a Creative and Entrepreneurial Canada, November 2016

Developing globally-connected young creators

Studying abroad helps young Canadians develop the cross-cultural competencies that are essential to helping our country become a leader in world-class content creation. From test-playing the newest game platform at the Tokyo Game Show, taking in an exhibit at the Metropolitan Museum of Art in New York City or learning to drum in Ghana, international learning experiences build students' global fluency, understanding and appreciation of other countries' cultural content, processes and objects while also building their international networks. By exposing our next generation of creators and cultural entrepreneurs to cross-border learning opportunities in emerging economic powers and strategic partners, we will sharpen Canada's competitive edge in the creative economy.

Yet, only three per cent of Canadian university students (approximately 25,000) go abroad in any given year, despite 97 per cent of universities offering international experiences. Canada needs to do more to encourage a culture of mobility among Canadian students and to support international opportunities.

Universities Canada recommends the government use the Canada 150 celebration to invest in our next generation of leaders by increasing the outbound mobility of university students to 50,000 students abroad per year by 2022.

International students as Canadian cultural ambassadors

Canada's international connections are further strengthened by international students who enliven host communities with their global perspective—while contributing almost $11.4 billion to the Canadian economy each year[9] — and return home as ambassadors for Canadian culture. Top international students are attending our arts and design schools across the country—bringing with them new expertise, talent and perspectives to enhance Canada's creative economy and society. Given the geo-political realities of Brexit and the U.S. election, Canada has a real opportunity to seize and promote our diverse, open and dynamic country.

Universities Canada recommends that the government significantly increase its investment in the branding and marketing abroad of Canadian higher education— including the excellence of our art and design institutions—to position Canada as the destination of choice for top cultural talent.

> "Young Canadians … need to know that the world is their classroom, and they need to go abroad to get a full education – one that will prepare them for the future."

David Mulroney, president, University of St. Michael's College and former Ambassador of Canada to the People's Republic of China, in *The Globe and Mail*, August 22, 2016

The University of British Columbia's International Reporting Program is an initiative aimed at teaching and producing enterprise global journalism.
Housed at the University of British Columbia's School of Journalism, the program offers journalism graduate students the opportunity to report on under-covered global stories, which are shared with the public through partnerships with major media and a growing creative commons library. Each year, the International Reporting Program partners with major media to take on a story that might not otherwise be covered. A team of IRP fellows work with faculty members to find a topic, partner with local stakeholders, and travel to report and document stories that will be turned into written, audio, video and/or multimedia projects. The yearlong program offers students invaluable learning opportunities, and has produced award-winning journalism. The raw material collected in the field is storied in a publicly-accessible creative commons library, and is available for non-commercial use.

[9] Canadian Trade Commissioner Service, Economic Impact of International Education in Canada – 2016 Update, July 2016

Reflecting Indigenous perspectives, identities and voices

Canada's universities are playing a vital role in the national project of reconciliation and are committed to improving Indigenous peoples' access to and success in higher education and research.

Well before the TRC released its findings, universities across the country had already recognized a need to put Indigenous cultures, histories, languages and knowledge on a new footing within the academy. Many universities are making a conscious effort to bring Indigenous peoples, as well as their philosophies and cultures, into strategic plans, governance roles, academics, research and recruitment. This commitment is reflected in Universities Canada's 13 Principles on Indigenous Education, which, among other things, aim to encourage intercultural dialogue and "the cohabitation of Western science and Indigenous knowledge on campuses."

Language and culture are central to Indigenous communities and must feature in meaningful reconciliation. Universities Canada urges significant investment by the Department of Canadian Heritage in the national effort to revitalize Indigenous languages across the country.

In support of a renewed relationship between Indigenous and non-Indigenous peoples, Canada's universities are growing their capacity to reflect Indigenous language and culture in their academic programs. Canadian universities offer 233 undergraduate programs and 62 graduate level programs with a focus on Indigenous issues and culture or are specifically designed for Indigenous students—a growth of 33 per cent since 2013. These programs include OCADU's new Bachelor of Fine Arts in Indigenous Visual Culture and the University of Saskatchewan's certificate in Aboriginal Theatre, among many more. Courses in more than 30 Indigenous languages are offered at more than half of Canada's universities.

The Indigenous community in Canada is young, full of potential and growing quickly, but also faces significant barriers to joining and succeeding in Canada's economic and social prosperity. Only 11 per cent of Indigenous people aged 25 to 34 in Canada have a university degree, compared to 33 per cent of non-Indigenous Canadians in the same age group.[10] If we consider graduate attainment rates alone, these numbers are much lower with only 1.4 per cent of Indigenous people having a graduate degree.[11] Investment and support are needed to increase Indigenous student access to undergraduate, graduate and postgraduate studies. These graduates will become the next generation of Indigenous leaders, including a new cohort of Indigenous researchers and faculty. Education plays a vital role in the reconciliation process with this new cohort of Indigenous researchers, faculty and graduate students helping ensure the places they work and study are reflective of their cultures and peoples.

Universities Canada recommends enhanced support for Indigenous university students through more student financial assistance; the scale-up of institutional initiatives that promote Indigenous student retention and success; and support through the federal granting councils to enable more Indigenous students to pursue graduate and post-graduate studies.

In Ontario last year, Brock University appointed Cree filmmaker Shirley Cheechoo as its Chancellor. This appointment plays no small part in the institution's reconciliation efforts—as Cheechoo was a Residential School student. In her current leadership position, she hopes to further reconciliation efforts, developing at Brock a First Nations history curriculum and building partnerships with Indigenous organizations. Cheechoo's career in film has already inspired a partnership between Brock and the Weegushk Film Institute, a not-for-profit film and television-centred training centre based on Manitoulin Island that helps Indigenous and at-risk youths develop career skills or return to school. This includes a certificate in film production that will be taught at Weengushk and serve as a good entry point into postsecondary education for First Nations students.

Andrea Walsh is a visual anthropologist and curator working at the University of Victoria. Her research specialises in how museums and galleries curate and exhibit pieces of material culture with an emphasis on Indigenous objects. Walsh also directs the visiting artist program out of the Department of Anthropology, bringing artists of Salish ancestry into the classroom to teach students about their practice. Over a series of weekly class and studio visits with the invited artist, students have worked with artists on ideas and concepts of culture, land, identity and residential schools, as part of a series of dialogues and roundtables, and they have learned hands on techniques through interactive sessions with various artists.

[10] Statistics Canada, National Household Survey, 2011

[11] Ibid

Supporting a vibrant cultural ecosystem

Canada's cultural ecosystem – and the contributions made to it by Canadian students and researchers – is strengthened by facilitating access to the latest and highest quality information and knowledge for the purposes of education and research.

Researchers need access to content in order to be aware of cultural trends and developments. Students need access to content so that they can learn to be creators by seeing, imitating, experimenting, listening, practicing and watching. And creators also need access because they are among the most avid consumers of cultural content and media as part of growing their creative practices.[12]

The recent American election highlighted the growing need in the digital world for reliable, accurate information given its role in promoting a sound democracy. Universities offer some buttresses against the advent of 'fake news' and personally tailored social media news feeds. A university education challenges students to broaden their perspectives and to develop information literacy, research and critical thinking skills. University researchers are required to make fulsome contributions that build knowledge while taking into account all available information and possible interpretations.

Fair dealing for education was introduced into the Copyright Act in 2012 by Parliament. This followed nearly a decade of Supreme Court decisions that supported this change and underlined the importance of having a legal balance between copyright owners and users. Access to research and information is absolutely necessary to ensure students have the opportunity to challenge their assumptions, to allow researchers to build upon the newest evidence and to enable innovators to transform ideas into new products and services.

A vibrant and innovative cultural ecosystem in Canada—involving education, research, innovation and creation – requires the exchange and movement of the newest ideas, publications and knowledge. Canada's future prosperity and success in the creative industries depends upon a flow of ideas and knowledge.

Universities Canada strongly recommends that the government continue to maintain an appropriate balance between owners' and users' rights during the upcoming parliamentary review of the Copyright Act by preserving the existing fair dealing provisions for education, research and private study.

Indigenous artists in BC are combining traditional carving techniques with new computer reproduction technology in an innovative business model at the Aboriginal Door program, a collaboration between postsecondary institutions (including Emily Carr and the University of British Columbia) and industry partners. Artists take up to eight weeks to create their original door carvings which are then scanned and reproduced within a few hours by computer numerical control machines. Thanks to this new technology, reproductions are of the highest quality and can be sold for more affordable prices to people who want to have a piece of authentic First Nations artwork. The program is an exciting new opportunity for Indigenous creators and entrepreneurs made possible by new digital technology.

Canada's universities are contributing to open access initiatives in publishing. For example, institutions including Athabasca University, Concordia University, the University of Calgary, and the University of Ottawa have open access scholarly presses. Other steps include supporting OA journals and platforms like Érudit (sponsored in part by l'Université de Montréal, Université Laval, and the Université du Québec à Montréal). Or providing an OA fund to pay Author Processing Charges as Memorial University currently offers its community members.

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[12] Canadian Copyright: a citizen's guide, 2nd edition, by Laura J. Murray and Samuel E. Trosow, page xi.

Universities' impact on Canadian culture

Universities' imprint on Canadian culture is far reaching and multi-dimensional.

Direct engagement with Canadian culture for universities includes hosting creators on our campuses, training the next generation and inviting Canadian and global audiences into our spaces and collections.

While growing the world's access to Canadian content, universities are also mobilizing people and ideas by inviting international students to our campuses, sending Canadian students abroad and encouraging our researchers to connect with international colleagues. With increasing international traffic through our lecture halls, Canadian faculty and students are cultural ambassadors.

Canada's universities are also making space for Indigenous voices, Indigenous ways of knowing and research and providing support for Indigenous youth pursuing higher education, contributing to a revitalization of Indigenous cultural traditions and languages.

Canadian researchers are also positioning themselves as important cultural influencers: challenging creative currents, improving best practices for production and conservation and harnessing the healing effects of music and art.

Canada's universities are also making exciting spaces and opportunities for cultural entrepreneurs and researchers working at the disciplinary intersections using STEAM+D to see solutions and opportunities emerging with new technology.

The future is bright for Canada, its cultural ecosystem and its potential impact on the creative economy. Canada's universities are ready to be at the forefront of seizing exciting opportunities.

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