

NGO-90452-03

NGO accreditation ICH-09 – Form

M.T/EC

Reçu CLT / CIH / ITH

Le 14 MAI 2019

N° 0373

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2019

Instructions for completing the request form are available at:

https://ich.unesco.org/en/forms

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Beaton Institute, Cape Breton University

1.b. Name in English or French

Please provide the name of the organization in English or French.

Beaton Institute, Cape Breton University

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Beaton Institute, Cape Breton University

Address: 1250 Grand Lake Road
PO Box 5300
Sydney, Nova Scotia
B1P 6L2
Canada

Telephone number: 902 563 1690

Email address: beaton@cbu.ca

Website: <https://www.cbu.ca/campus/beaton-institute/>
<https://beatoninstitute.com/>

Other relevant information:

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.): Ms.

Family name: Arnold

Given name: Jane

Institution/position: Archivist

Address: 1250 Grand Lake Road
Sydney, Nova Scotia
B1P 6L2
Canada

Telephone number: 902 563 1690

Email address: jane_arnold@cbu.ca

Other relevant information:

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.

local

national

international (please specify:)

- worldwide
- Africa
- Arab States
- Asia & the Pacific
- Europe & North America
- Latin America & the Caribbean

Please list the primary country(ies) in which it is active:

Canada

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Although the current parent body was incorporated in 1974, the Beaton Institute began operations in 1957 as the library and archives of Xavier Junior College. In 1974, the Beaton Institute was moved to the new campus and has since been funded by the parent body, now Cape Breton University. The archive has operated as a special collections and archive for over sixty years. Its founding mandate included documenting intangible culture in the form of language, song tradition, dance, and custom. As a collecting focus, folklore was a foundational discipline for the archive and continues to shape its academic and community programming. Community partnerships and collaborations are essential to the operations of the archive. The Beaton Institute is distinctly unique from other university archives, due to this community-based work and its identity as a regional archive for Cape Breton Island, rather than simply a repository for CBU's records. Currently, the Beaton Institute is found under Cultural Resources along with the CBU Art Gallery.

In the provided Organizational Chart, you will see Cultural Resources listed - rather than the individual archive.

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

Safeguarding intangible cultural heritage was one of the primary reasons for the founding of the Beaton Institute. The archive, established by Sr. Margaret Beaton, was developed in response to the noted loss of Gaelic song, language and traditions. In addition to textual collections, oral histories were a core activity of the archive. The staff actively collected in homes and community halls around Cape Breton Island. Staff regularly conducted fieldwork with the express purpose of capturing intangible cultural content such as stories, songs, myths, customs, and of course language. In addition to working with Gaels, the archive soon began focusing on other cultural groups such as the Mi'kmaq (L'Nu), Acadians, and Eastern Europeans among others. The rich cultural diversity of Cape Breton Island can be attributed to waves of immigration over a period of 400 years. Examples of settler culture and Indigenous culture are both collected and held in the archives' collections. Our industrial past in coal and steel has created ethno-cultural pockets of intangible culture that is a cornerstone of the archival holdings. In 1988, the archive funded an Ethno-cultural Resources Inventory which identified various types of records at the archive originating from 28 different ethnic groups. In 2008, a similar project focusing on the impact of the former steel plant, discovered over 52 distinct cultural groups who came to Cape Breton in the early 20th century. The holdings cover thousands of oral histories, examples of song and poetry, foodways, descriptions of traditions, customs and mythology.

In addition to extensive documentation, the focus for the past decade has been on preservation via digitization and long-term digital storage, working with tradition bearers and native speakers to promote, make accessible and revitalize many aspects of intangible cultural heritage. We have also spent a great deal of time placing content online in order to reach wider audiences - or the cultural diaspora that would benefit from these initiatives. The Beaton Institute works each

day toward the same goals and objectives as stated in the Convention.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

Not to exceed 550 words; do not attach additional information

The Beaton Institute collects and preserves the social, economic, political and cultural history of the Island and through this mandate supports and fosters research related to Cape Breton – its people, its industry, its history, and its rich cultural heritage. The Beaton Institute is the repository for its parent body, Cape Breton University, but the majority of its work is focused on the wider communities and cultural groups of Cape Breton Island.

The staff at the Beaton Institute participate in community partnerships that focus on the safeguarding and promotion of Intangible Cultural Heritage, but also complete daily work that focuses on research and dissemination of knowledge. Courses and student assignments are held on-site at the archive and faculty often base their course-work on the collections from the Beaton Institute. Dr. Ian Brodie recently included an oral history assignment as part of his FOLK

2701- Ethnography course which instructed students to work with and interview members of the community about their cultural heritage. Depositing the work at the archive was part of the assignment. Many courses like this help to teach students about the importance of intangible cultural heritage.

We provide reference requests to over 5000 people annually and generally accept between 20-30 donations per year. These can range from donations of over 500 rare and unique house recordings of Gaelic song and stories to large donations of video documenting Indigenous dance traditions in local Mi'kmaq communities. Core archival functions to accession, appraise, arrange and describe, preserve and make available our cultural heritage is part of the daily work of the Beaton Institute archive.

As part of 8.c. we have included a past Annual Report as well as a Community Impact Report that details some of the archive's significant past partnerships and connections with cultural groups across the Island and beyond. A copy of our annual report will also help to detail the work with intangible cultural heritage at the archive.

6.d. Description of the organization's competence and expertise

Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.

Not to exceed 200 words; do not attach additional information

Jane Arnold: Archivist

Jane Arnold has worked as an Archivist at the Beaton Institute for over 10 years. As Archivist, she follows best practices for digital stewardship and collections management, provides academic programming, supervises student placements and internships, manages special projects and staff, and oversees digitization efforts.

Richard MacKinnon: Vice President, Academic and Provost

Dr. MacKinnon has been researching, writing and teaching in the field of heritage and culture for over 30 years. Dr. MacKinnon holds both a MA and Phd in Folklore from Memorial University. In 2006 Dr. MacKinnon was awarded the prestigious Tier 1 Canada Research Chair in Intangible Cultural Heritage recognizing his influential work in folklore and long career.

Heather Sparling: Associate Professor of Ethnomusicology / Tier 2 Canada Research Chair

Dr. Sparling teaches a range of music and language courses. Her research interests include the role of music in language and cultural revitalization; exhibiting music; change in traditional culture; competition; and genre theory.

Ian Brodie: Associate Professor, Folklore

Ian is an Associate Professor in Folklore. He has served as President of the Folklore Studies Association of Canada and is the newly appointed editor of Contemporary Legend, the journal of the International Society for Contemporary Legend Research.

7. The organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words; do not attach additional information

Although the archive has been very active safeguarding intangible cultural heritage for decades, most recently we have completed successful partnerships and collaborations with other local researchers and organizations. For the past few years, we have employed project archivists who are Gaelic speakers to work on the project Language in Lyrics. The project is a three-year partnership between Cape Breton University, Nova Scotia Gaelic Affairs and the Digital Archive of Scottish Gaelic (DASG). In addition to preserving (through digitization, re-housing, and documentation), we have also employed the use of social media and our digital archive to highlight and promote some of our intangible culture online. Most recently, we will be celebrating the Gaelic song tradition in our province with the theme of "Brìgh na Bardachd | The Power of our Songs." We will be posting archival audio recordings of songs throughout Nova Scotia Gaelic Month and asking for crowd-sourced information about the content.

We are also just beginning a project with a local Indigenous community, Potlotek (Chapel Island), around the historical use and meaning of oysters (mntnu) in their community. The Beaton Institute is working with CBU researchers and community members in Potlotek to document the history and folklore about the oyster. Ultimately, the project team hopes to create a documentary about the community and its work to save the oyster population along with its historical value to the Mi'kmaq.

Another recent initiative involves working with a local historical society, the Old Sydney Society. Over a span of two years, the Beaton Institute worked with the Old Sydney Society to plan renovations and exhibitions to transform a significant piece of built heritage into a local cultural hub. Archival content informed almost all aspects of the exhibition including a virtual reality experience of working in the Open Hearth and also an audio experience featuring sound recordings of those who lived and worked in the Sydney area over a span of a century.

An on-going two year project is based in Eskasoni First Nation. We are working with content specialists and tradition bearers to help identify and preserve copies of L'nu songs and stories and dance traditions from the Sarah Denny Cultural Collection. For this project, we are following recommendations by the Truth and Reconciliation Commission through the Call to Action. We are adopting a 'decolonial' approach and trying to work in a way that honours and includes an Indigenous

8. Documentation of the operational capacities of the organization

*The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. **Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.***

8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

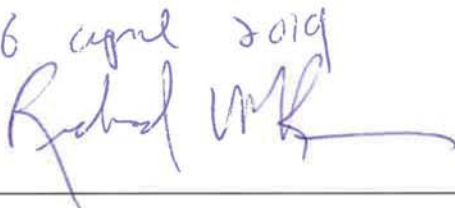
Name: Dr. Richard MacKinnon

Title: Vice-President, Academic (Provost) / Professor, Folklore

Literature & Folklore & the Arts, President's Office, School of Arts and Social Sciences

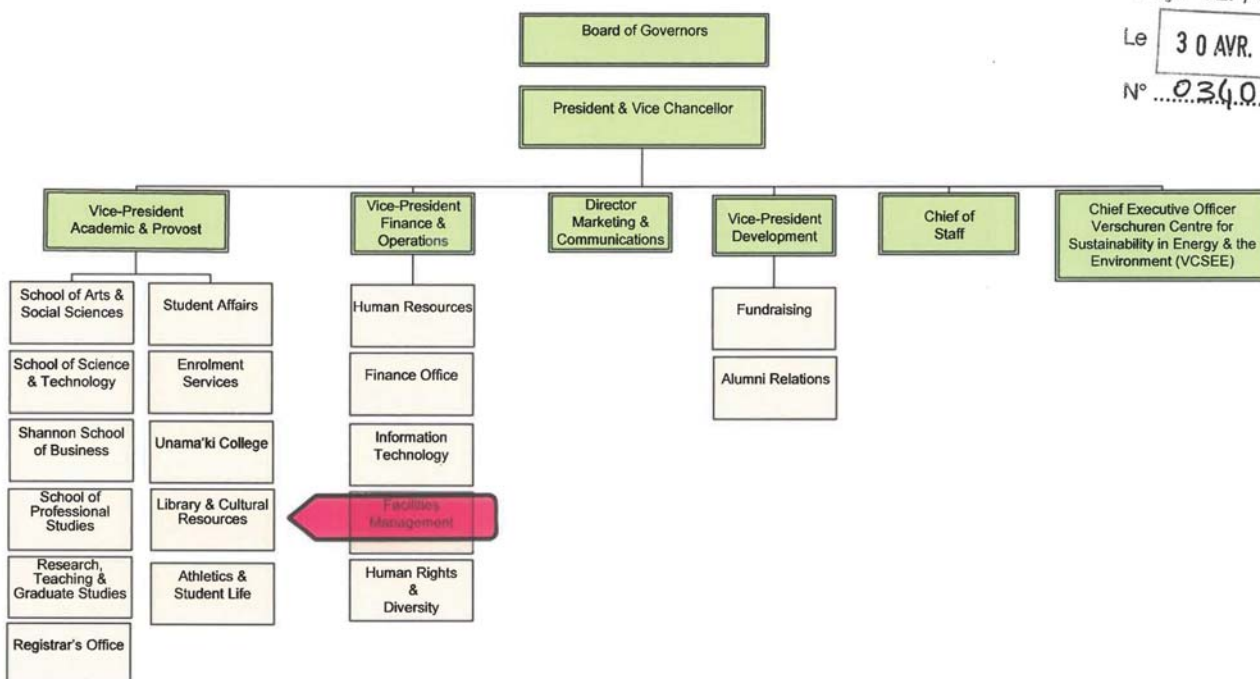
Date: 16 April 2019

Signature:



Cape Breton University

Reçu CLT / CIH / ITH
Le 30 AVR. 2019
N° 0340





Reçu CLT / CIH / ITH

Le 30 AVR. 2019

N° 0340

Cape Breton University Act

CHAPTER 484

OF THE

REVISED STATUTES, 1989

amended 1993, c. 48; 2005, c. 30, ss. 2-7

NOTE - This electronic version of this statute is provided by the Office of the Legislative Counsel for your convenience and personal use only and may not be copied for the purpose of resale in this or any other form. Formatting of this electronic version may differ from the official, printed version. Where accuracy is critical, please consult official sources.

An Act to Establish Cape Breton University and Incorporate its Board of Governors

title amended 2005, c. 30, s. 2

Short title

1 This Act may be cited as the Cape Breton University Act. *R.S., c. 484, s. 1; 2005, c. 30, s. 3.*

Interpretation

2 In this Act,

- (a) "Board" means the Board of Governors of the University;
- (b) "by-laws" means by-laws enacted by the Board;
- (c) "faculty" means the persons employed by the University to carry out teaching or research responsibilities or both, and such other employees of the University as may be given such status by the by-laws but does not include students employed as teaching or research assistants or otherwise;
- (d) "President" means the President of the University;
- (e) "property" means real and personal property and any right, power or authority thereto pertaining;
- (f) "University" means Cape Breton University. *R.S., c. 484, s. 2; 2005, c. 30, ss. 4, 7.*

University and its Board of Governors

3 (1) Cape Breton University is hereby established and created and the Board of Governors thereof is hereby created a body corporate.

(2) The Board shall have perpetual succession and a common seal and shall have all the powers and privileges necessary and incidental to the carrying on in the County of Cape Breton of the University and the carrying on either alone or in association with others of related or subsidiary institutions, programs or activities either within or outside of the said County of Cape Breton.

(3) The government, conduct, management and control of the University and of its property, revenues, expenditures, business and affairs, shall be vested in the Board and the Board shall have the power, capacity and authority to

(a) purchase or take by donation, deed, devise, bequest, lease, gift, grant or otherwise, real or personal property of any and every description, and hold, sell, lease, mortgage, pledge, charge or hypothecate the same;

(b) borrow money for the purposes of the University and secure the repayment of the same by any form of debenture, bond, mortgage, pledge, charge, deed of trust, hypothecation, promissory note or other security;

(c) draw, make, accept, execute, issue and endorse bills of exchange, cheques, promissory notes, hypothecation forms or such other instruments, as may be found necessary or convenient;

(d) take security by way of mortgage or otherwise for any money from time to time owing to the University, including interest thereon;

(e) subject to any provision to the contrary contained in any trust instrument, invest its money and funds in any bonds, debentures, mortgages, stock, shares and other securities that it may consider proper for investment;

(f) co-operate with any university, college, school or other institution, body or person to achieve the objects of the University and enter into any agreement for that purpose;

(g) charge fees for instruction, tuition, board, lodging or any other privileges furnished by it, and collect and recover the same by action or suit, if necessary.

(4) The Board may, if and when it sees fit, make such by-laws, rules and ordinances as are not inconsistent with this Act or any other law of the Province for

(a) the management and conduct of the business of the Board;

(b) the general management of the University and its related or subsidiary institutions, programs and activities;

(c) the appointment of the President, who shall be the Chief Executive Officer and Academic Head of the University and the determination of the powers and authority of the President and the duties and responsibilities and other terms of employment of the President;

(ca) the appointment of a Chancellor and a Vice-chancellor and the determination of the duties, responsibilities and terms of appointment of the Chancellor and the Vice-chancellor;

(d) the appointment, selection, and qualifications of employees of the Board and the regulation of salaries or wages to be paid them;

(e) the management and investment of funds entrusted to it, and the expenditure of the proceeds therefrom;

(f) the regulation of the Board's own meetings and the procedure and order of business to be followed thereat;

(g) the constitution and personnel of the faculty of the University and its committees, and the regular holding of meetings thereof;

(h) the duties and powers of committees of the Board;

(i) all such other matters as may appertain to or be deemed expedient in the best interests of the University. *R.S., c. 484, s. 3; 1993, c. 48, s. 1; 2005, c. 30, ss. 5, 7.*

Agreements

4 Without limiting any power or authority otherwise conferred by this Act, the Board may enter into and carry out agreements with the Board of Governors of St Francis Xavier University, Antigonish, or the Province, or both, to acquire for the uses and purposes of the University property that on the twenty-eighth day of June, 1974, was vested in or held by the said Board of Governors of St Francis Xavier University in Cape Breton County in relation to Xavier College and vested in or held by the Province comprising the site of the Nova Scotia Eastern Institute of Technology and adjacent lands and lands in the immediate environs thereof owned by the Province, and the legal title to such property shall, upon such acquisition, be vested in the Board. *R.S., c. 484, s. 4; 2005, c. 30, s. 6.*

Legal proceedings

5 The Board may sue and be sued in its corporate name in connection with all matters touching the property of the Board, and in all and in every matter in that the said Board may or shall be directly or indirectly interested. *R.S., c. 484, s. 5.*

Composition of Board

6 (1) The Board shall consist of not more than thirty-six members, and shall be composed of the following:

- (a) the President and a senior administrator designated by the President, *ex officio*;
- (b) twelve persons appointed by the Minister of Education, eight of whom shall be from Cape Breton Island;
- (c) repealed 1993, c. 48, s. 2.
- (d) four persons appointed by the faculty of the University in the manner prescribed by the by-laws of the Board adopted pursuant to subsection (4) of Section 3;
- (e) four students appointed in the manner prescribed by the by-laws of the Board adopted pursuant to subsection (4) of Section 3;
- (f) two persons appointed by the Cape Breton Development Corporation; and
- (g) up to twelve persons appointed by the members first appointed pursuant to clauses (a) to (f).

(2) The Board shall be deemed to be originally constituted with power to adopt by-laws pursuant to subsection (4) of Section 3 upon appointment of the members mentioned in clauses (b), (c) and (f) of subsection (1).

(3) The persons appointed before the twenty-eighth day of June, 1974, to the Advisory Committee on Post Secondary Education in Cape Breton by the Minister of Education, by the Board of Governors of St Francis Xavier University, Antigonish, and by the Cape Breton Development Corporation shall respectively be deemed hereby to be the first persons appointed to the Board pursuant to clauses (b), (c) and (f) of subsection (1). *R.S., c. 484, s. 6; 1993, c. 48, s. 2; 2005, c. 30, s. 7.*

Term of office, eligibility and vacancies

7 (1) The term of office and eligibility of members for appointment or re-appointment to the Board shall be prescribed in the by-laws of the Board adopted pursuant to subsection (4) of Section 3, but, with the exception of the President [and] a senior administrator designated by the President, no member shall be eligible to serve as a member of the Board for more than two consecutive terms.

(2) At a regular meeting of the Board, any vacancies among the members thereof appointed by the Board pursuant to clause (g) of subsection (1) of Section 6 shall be filled.

(3) If a member of the Board who was appointed otherwise than by the Board itself ceases for any reason to be a member thereof, the person or body who or that appointed the member shall appoint another person to serve the unexpired term as a member of the Board. *R.S., c. 484, s. 7; 1993, c. 48, s. 3.*

Officers and personnel

8 Subject to the provisions of the by-laws adopted pursuant to subsection (4) of Section 3, the Board shall elect a Chair, and shall appoint a Secretary, a Treasurer and such other officers and such employees and technical and professional advisers as it considers necessary for the proper conduct of its activities. *R.S., c. 484, s. 8; 1993, c. 48, s. 4.*

Annual audit

9 (1) The Board shall annually cause the accounts of the University to be examined and audited by a chartered accountant or accountants, appointed annually for that purpose, and may pay the accountant or accountants such salary or remuneration as the Board determines.

(2) Such accountant or accountants shall have access during regular business hours, or upon reasonable notice, to all sources of information under the control of any officer or person or employee of the University.

(3) The accountant or accountants so appointed shall report in writing to the Board respecting such examination and audit and shall submit a copy of any reports to the Minister of Education. *R.S., c. 484, s. 9; 1993, c. 48, s. 5; 2005, c. 30, s. 7.*

Meetings

10 (1) The Board shall hold at least four meetings each year at such time and place as the by-laws may provide.

(2) The Secretary of the Board shall call a meeting of the Board upon the order of the Chair or upon the written request of not less than six members of the Board and, in the event that the Secretary shall for any reason fail to call such a meeting in accordance with such order or request, a meeting may be called by the Chair or such members of the Board.

(3) Notice of each meeting shall be mailed to all members of the Board not later than five days before the date of the meeting and, in the case of a special meeting, shall state the purpose of the meeting.

(4) Subject to such conditions as to the representative composition of a quorum as may be prescribed in the by-laws adopted pursuant to subsection (4) of Section 3, ten members shall constitute a quorum of the Board. *R.S., c. 484, s. 10; 1993, c. 48, s. 6.*

Vacancy does not impair

11 The acts and votes of the Board shall be deemed to be legal and valid notwithstanding the existence of vacancies on the Board at the time of such acts or votes, and the act and vote of a majority of those present and voting at any regularly held meeting shall be deemed to be the act and vote of the Board. *R.S., c. 484, s. 11.*

Committees

12 The Board may appoint such committee or committees as may be deemed necessary or convenient, and may, from time to time, delegate to such committee or committees such powers and duties as may be deemed necessary or advisable. *R.S., c. 484, s. 12.*

Contracts

13 The Board may enter into all contracts as may be necessary or incidental to the carrying out of the objects for which the Board was created, whether such contracts be with individual members of the Board or otherwise. *R.S., c. 484, s. 13.*

Diplomas, certificates, degrees and courses of instruction

14 (1) The University may grant

- (a) diplomas;
- (b) certificates;
- (c) degrees in respect of courses of study approved by the Maritime Provinces Higher Education Commission.

(2) The Board shall by by-law

(a) designate the manner in which courses of instruction given or provided by or in connection with the University and its related or subsidiary institutions, programs and activities shall be prescribed, regulated and controlled; and

(b) make regulations concerning the granting of all diplomas, certificates and degrees. *R.S., c. 484, s. 14; 1993, c. 48, s. 7; 2005, c. 30, s. 7.*

Apparent gifts

15 (1) In case any gift, bequest, devise, donation, grant or deed appears to have been made or intended for the benefit and advantage of the University, or to assist the University, or any of its departments or schools, and such intention is reasonably clear from any document or instrument, such intention shall take effect and shall vest in the Board any property or fund that the donor, testator or grantor obviously desired and intended to give to the Board or to the University.

(2) The Board shall take, possess and use in accordance with the apparent intention of the donor, as nearly as may be, any and every gift, bequest, devise, donation, grant or deed which the donor, testator or grantor appears to have intended to make to or in favour of said Board of the University.

(3) The Board may make application to the Supreme Court under the Variation of Trusts Act in respect of any trusts which appear to have been created or intended for the benefit of the University, and the Supreme Court, upon hearing such application and such evidence as it deems fit, may vary or revoke all or any of the said trusts or enlarge the powers of the Board or any other person as trustee in the management or administration of any of the property of the said trusts so long as the proceeds thereof are used or applied for the benefit of the University. *R.S., c. 484, s. 15; 2005, c. 30, s. 7.*

Execution of documents

16 Any deed, mortgage, lease, assignment of mortgage, bond, debenture, promissory note, bill of exchange or other document or security, that in the course of business may have to be executed by the Board, shall be signed by the Chairman and the Secretary or by an officer or member of the Board authorized in that behalf by resolution, regulation or by-law, and the seal of the Board shall only be necessary on such documents as would require to be sealed if executed by private individuals. *R.S., c. 484, s. 16.*

Personal liability

17 No member or officer of the Board shall be personally liable for the debts or liabilities of the Board unless he shall have made himself personally liable therefor. *R.S., c. 484, s. 17.*

N.S. Eastern Institute of Technology

18 (1) In this Section, "person" includes the person appointed to replace a person who has ceased to be employed but does not include a person appointed to a position which was not included in the Nova Scotia Eastern Institute of Technology immediately prior to the incorporation of the Board.

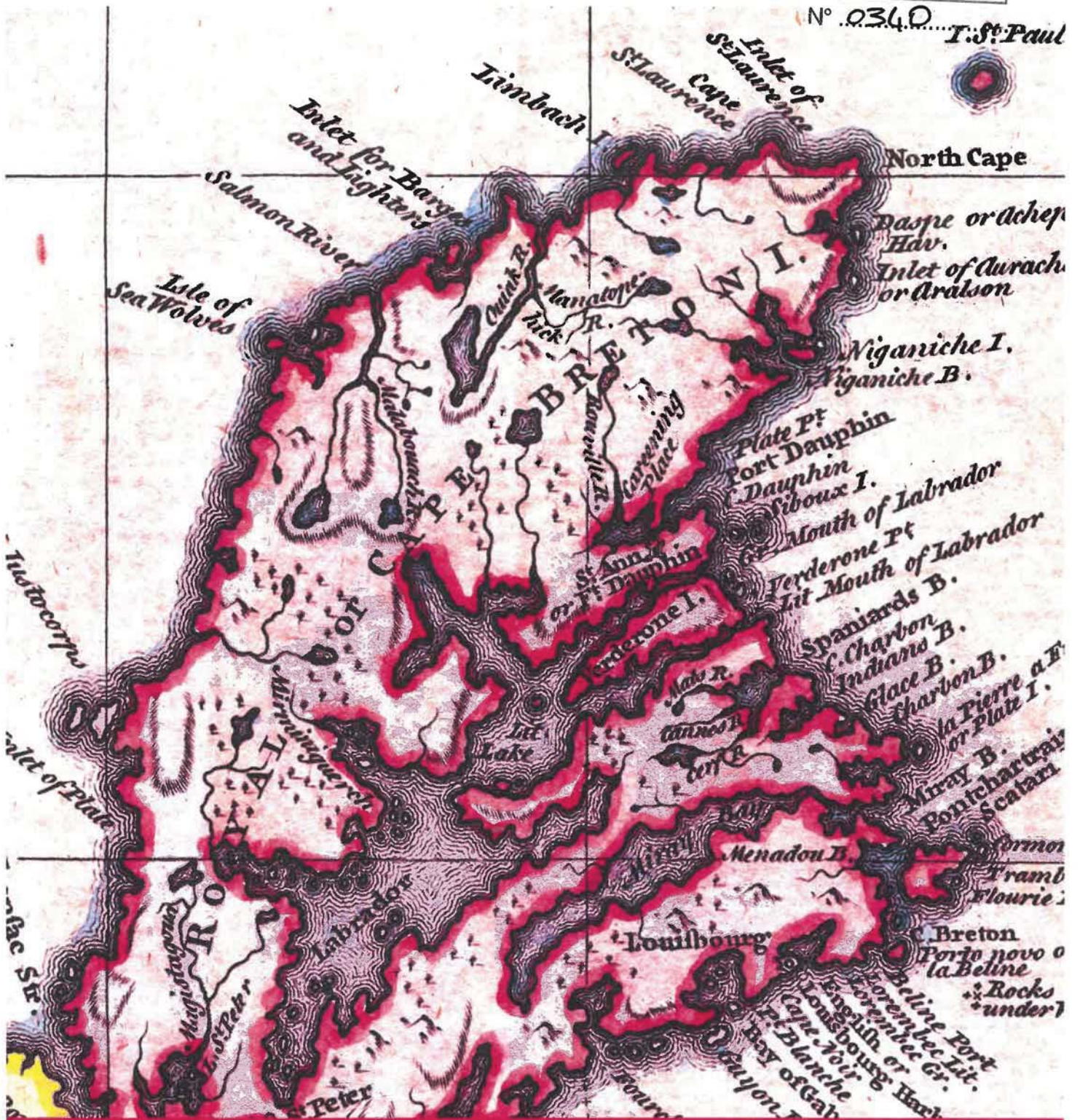
(2) Persons who, immediately prior to the incorporation of the Board, were employed by the Province in the Nova Scotia Eastern Institute of Technology, and receiving benefits set out in agreements concluded between the Province and the Nova Scotia Government Employees Association shall be entitled to continue to receive the same benefits for a period of not more than two years from the date of incorporation of the Board, unless, by majority vote of those employees in each of the classifications, such employees agree to other terms and conditions of employment.

(3) In all other respects, such employees shall be and become employees of the Board and shall be subject to its direction, supervision and control. *R.S., c. 484, s. 18.*

19 repealed 1993, c. 48, s. 8.



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BEATON INSTITUTE ARCHIVES
COMMUNITY IMPACT REPORT

MARCH 2016

VISION

The Beaton Institute is recognized as a regional archive of excellence for Cape Breton Island and Cape Breton University. We support both scholarly and community-based research through three inter-related priorities: collection, publication, and education & training.



MISSION

We are an archives and research centre mandated to collect and preserve the social, economic, political, and cultural history of Cape Breton Island. Material is organized and made available for the use of students, academics, researchers, and the general public.

VALUES

The Beaton Institute values community. As part of an Island culture sector, we strive to work in partnership with organizations and associations to advance the work and issues of the heritage and culture sector. We value our community clients and strive to provide service to the public, the researcher, and the learner.

2.5 KM of ARCHIVAL HOLDINGS



300,000+ photographic records

3,500 fonds and collections

5,500 sound recordings

3,000 reference books

2,000 moving images

3,500 maps & plans



2014-2015 PARTNERSHIPS

Alexander Graham Bell National Historic Site
 Cape Breton Genealogy & Historical Association
 Cape Breton-Victoria Regional School Board
 British North American Legislative Database
 Fortress of Louisbourg National Historic Site
 North Sydney Museum & Historical Society
 Baile nan Gàidheal | Highland Village
 Celtic Colours International Festival
 Genealogy Association of Nova Scotia
 Bras d'Or Biosphere Reserve
 Heritage Cape Breton Connection
 Fortress Louisbourg Association
 Isle Madame Historical Society
 North Atlantic Fiddle Convention
 Cape Breton Regional Library
 Congregational Sons of Israel
 Cape Breton Miners Museum
 Museum of Industry
 Old Sydney Society
 Boardmore Theatre
 CBC Cape Breton
 Unama'ki College
 CBU Art Gallery
 Breton Books
 CBU Press

PROFESSIONAL SERVICE (2015)

Council of Nova Scotia Archives
 Cape Breton Culture Sector Team
 Heritage Cape Breton Connection
 Clan MacNeil in Atlantic Provinces
 Lumière Arts Festival Association
 Nova Scotia Archives Board of Trustees
 Library and Archives Canada - Acquisition Advisory Committee
 Sydney Architectural Conservation Society
 Celebrate Women 2016
 Old Sydney Society
 MemoryNS



283.0K Pageviews (2015)

DIGITAL ARCHIVES

150.9K Impressions (2015)

TWITTER

932.3K Reach (2015)

4.0K Followers

FACEBOOK

629.5K Views

FLICKR

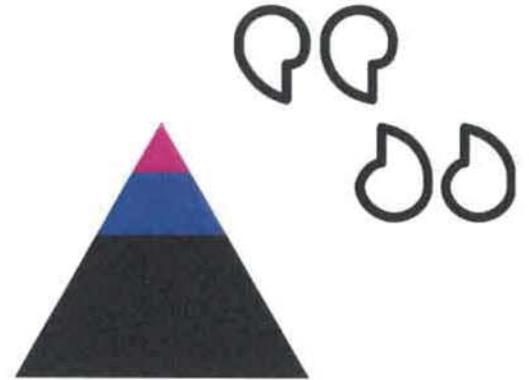
12.5K Views

YOUTUBE

2016 SURVEY RESULTS

2016 User Engagement Survey conducted online January 27-February 15, 2016; 83 anonymous respondents (sample size)

"An excellent resource for all of Cape Breton and an important means of preserving our cultural materials and increasing the scope of research on all aspects of the Island. It should have the recognition and support within the university it so richly deserves. Its value as the custodian of a people's history is beyond measure and should be respected as such."



Public (56%) Academic (24%) Other (20%)

CLIENT PROFILE

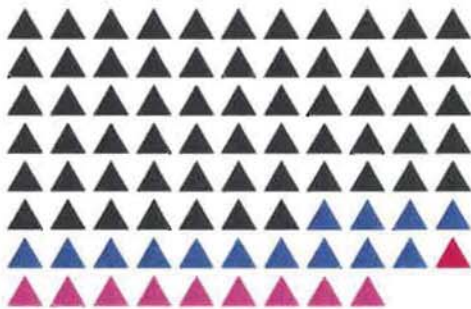
"The Beaton Institute is a crown jewel providing essential services to Cape Breton Island and abroad. The staff are excellent and will help in any way they can."



Very satisfied (72%) Satisfied (20%)
Neutral (7%) Dissatisfied (0%)
Very dissatisfied (0%)

CLIENT EXPERIENCE

"The Beaton is an invaluable tool for Cape Breton research and for genealogy resources. As there is no other archives of its size in Cape Breton, I send visitors there, refer them to resources found in the guides to holdings and online."



Excellent (72%) Good (16%) Fair (0%)
Poor (1%) Don't Know (10%)

CLIENT SERVICE

"The Beaton Institute does exemplary work with its current funding limitations. Fewer people work there now than ten years ago but expectations and demands are not reduced - if anything, they are greater. More financial support would mean more staff to increase its hours of operation and expansion of research and other services such as conservation."



- > Partnership with CBU History
- > Six-credit senior level course
- > 14 participants since 2010
- > Work placement/project plan
- > 9 hours a week
- > 8 interns continued to graduate & professional studies

"The Beaton Institute internship gave me an opportunity to conduct practical, hands-on work in an archival setting. Through the internship, I gained an appreciation of the inner-workings of an archive, and was able to engage with primary source materials on a level not normally experienced by most researchers. The internship provided me with a unique, engaging and exciting learning experience, taking me out of the classroom and into the workplace. Because of this, the program is a valuable educational resource for current and future students."



ANNA MACNEIL, BA, MA
BEATON INSTITUTE INTERN, 2011-2012

CONTACT US



(902) 563-1329



1250 Grand Lake Rd.
Sydney, Nova Scotia
B1P 6L2



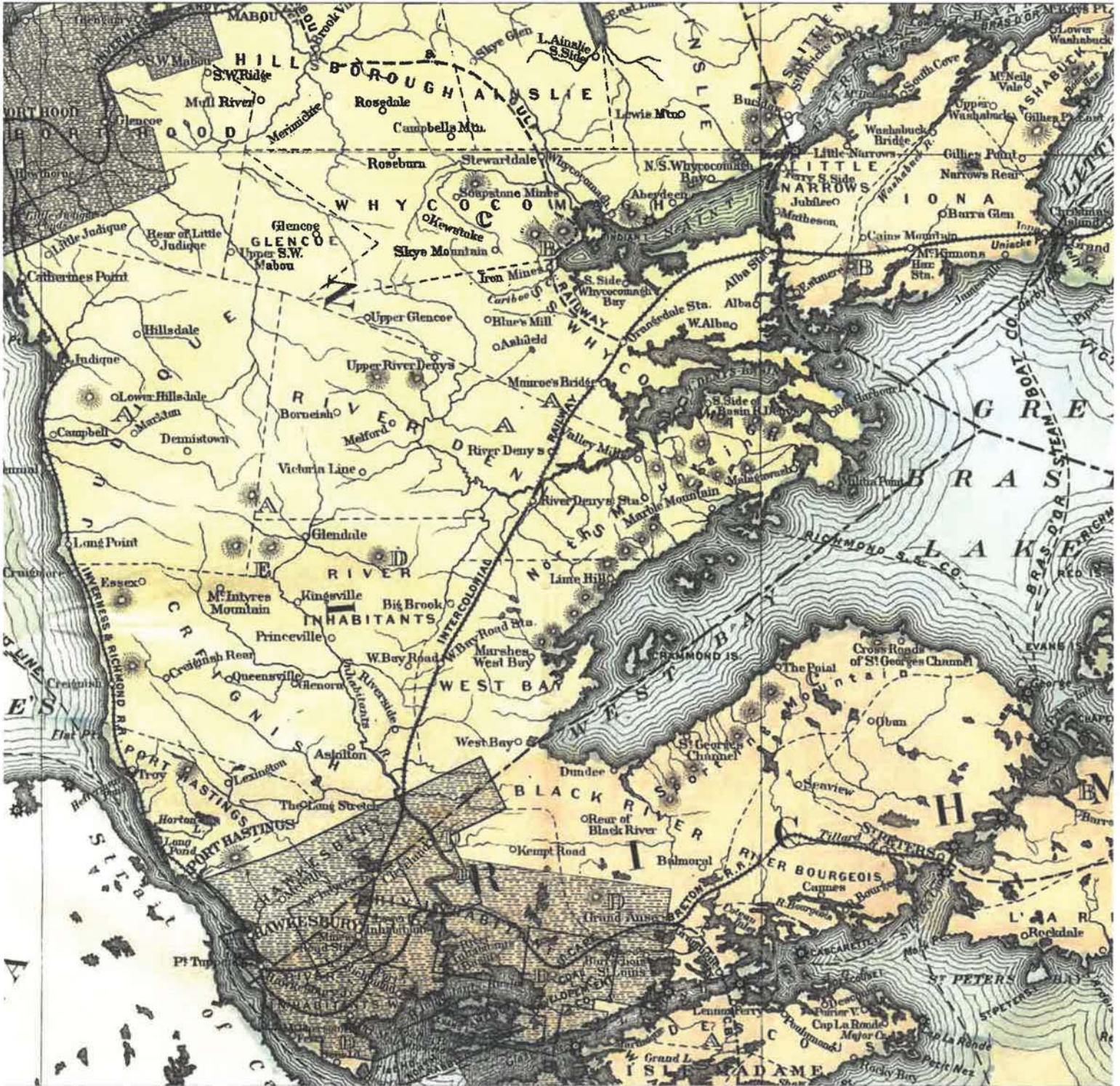
beaton@cbu.ca



/thebeatoninstitute

CULTURAL RESOURCES

2017-2018 ANNUAL REPORT

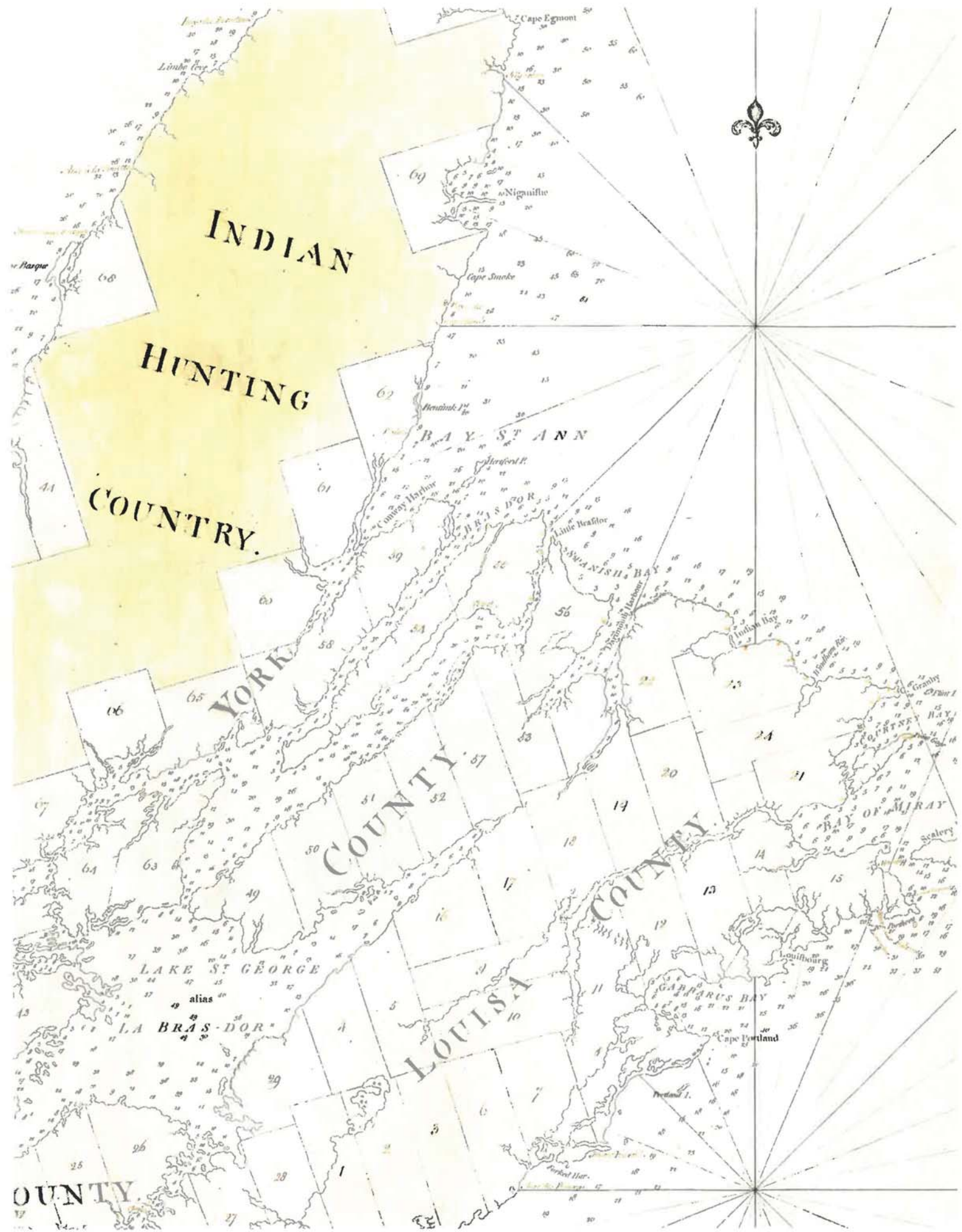


Cape Breton University

Cape Breton University recognizes its foundation on Mi'kmaw Territory and traditional homelands and is committed to honouring and embracing the knowledge, wisdom, and traditions of the Mi'kmaq throughout its teaching, research and community engagement.

The Treaties of Peace and Friendship, which Mi'kmaq and Wolastoqiyik (Maliseet) People first signed with the British Crown in 1725, cover this territory. The treaties did not deal with surrender of lands and resources but in fact recognized Mi'kmaq and Wolastoqiyik (Maliseet) title and established the rules for what was to be an ongoing relationship between nations.

We acknowledge the Beaton Institute, Cape Breton University Art Gallery, and CBU Press were founded and operate in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We honour and embrace the stewardship, knowledge, traditions, and territorial rights of the Mi'kmaq – past, present, and future.

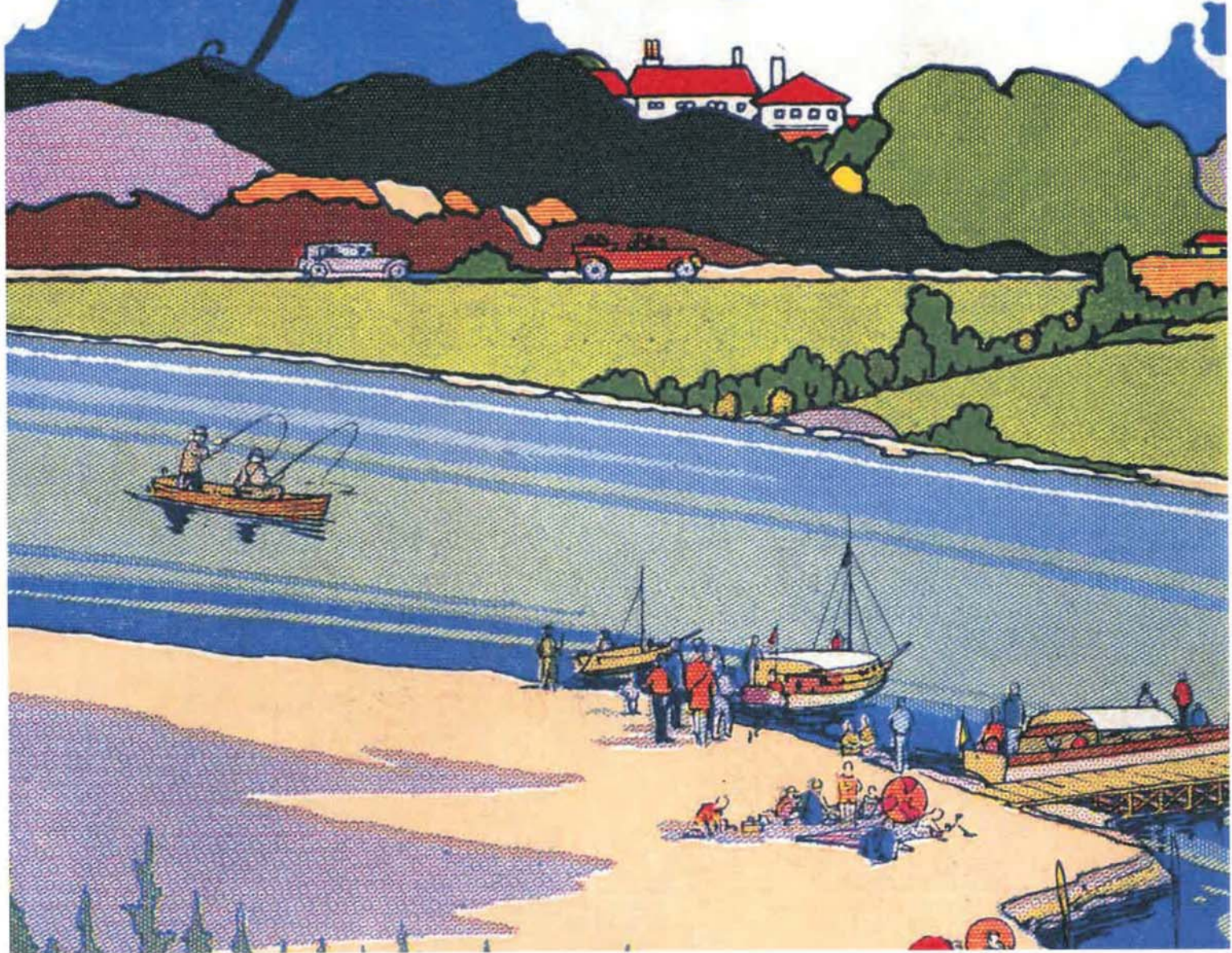


Cape Breton

The Unspoiled

SUMMERLAND

of AMERICA



Beaton Institute

Mission

The Beaton Institute is a cultural and heritage archive that collects and conserves the social, economic, political, and cultural history of Cape Breton Island. As the University Archive, the Beaton Institute is the repository for historically significant documents of Cape Breton University.

Vision

The Beaton Institute is a regional archive of excellence for Cape Breton Island and Cape Breton University. As stewards of the documentary heritage of Cape Breton, we support and engage scholarly and community research through collection, publication, education, programming, and training.

Values

The Beaton Institute values the **cultural heritage** of Unama'ki, Cape Breton Island. The Beaton Institute seeks to collect and conserve documented heritage in various media and of the diverse cultures representing the Island's history. As part of an Island community, the Beaton Institute works in partnership with social and cultural organizations and associations to advance the work and issues of the heritage and culture sector.

The Beaton Institute values excellence in **archival practice**. The Beaton Institute strives to attain and maintain an archive of national standard. The Beaton Institute participates fully in the Canadian Archival System through the Council of Nova Scotia Archives, the Canadian Council of Archives, and the Association of Canadian Archivists. The Archive must ensure appropriate and permanent care for records of historical value, in order to make them available for use both now and in the future.

The Beaton Institute values the **community** it serves. Therefore, the Beaton strives to provide service to the public, the researcher, and the learner. Collection activities and service to our patrons must be second-to-none. All research, publication, education, and outreach activities will adhere to the highest standards. The Beaton Institute values the academic community it serves through Cape Breton University. The Beaton Institute strives to work collaboratively with **faculty and students** to promote scholarly research and learning.

Beaton History and Staff

The Beaton Institute, and its predecessor Cape Bretoniana, has served as the regional archives for Cape Breton Island since 1957. In 2017, we celebrated the 60th anniversary of the Beaton Institute. Sister Margaret Beaton, as Librarian of Xavier Junior College recognized the need to preserve Cape Breton's documentary history. With an emphasis on Gaelic language and culture, the collecting process began in 1957. Initially collecting was sporadic and unplanned – more serendipitous in nature. By 1964, Sister Beaton had turned her full attention to building Cape Bretoniana and the College of Cape Breton Archives. Today, the Beaton Institute – renamed in 1976 after the collection's foundress – is supported by Cape Breton University with strong ties to the communities throughout Cape Breton Island.

Staff

- Director, Cultural Resources
- Archivist
- Archival Research Assistant
- Digital Archivist (contract)
- Secretary (casual)

Beaton Institute Collections

Archives, as the foundation to the cultural heritage industries of Nova Scotia and Cape Breton Island, offer exciting opportunities for academic and public research, programming, and growth. A professional Code of Ethics disseminated by the Association of Canadian Archivists governs our collections management activities. These guidelines inform the Beaton Institute policies and procedures. The collections consist of two distinct parts: a) Cape Breton University Records, and; b) Unama'ki, Cape Breton Collection – Regional Records.

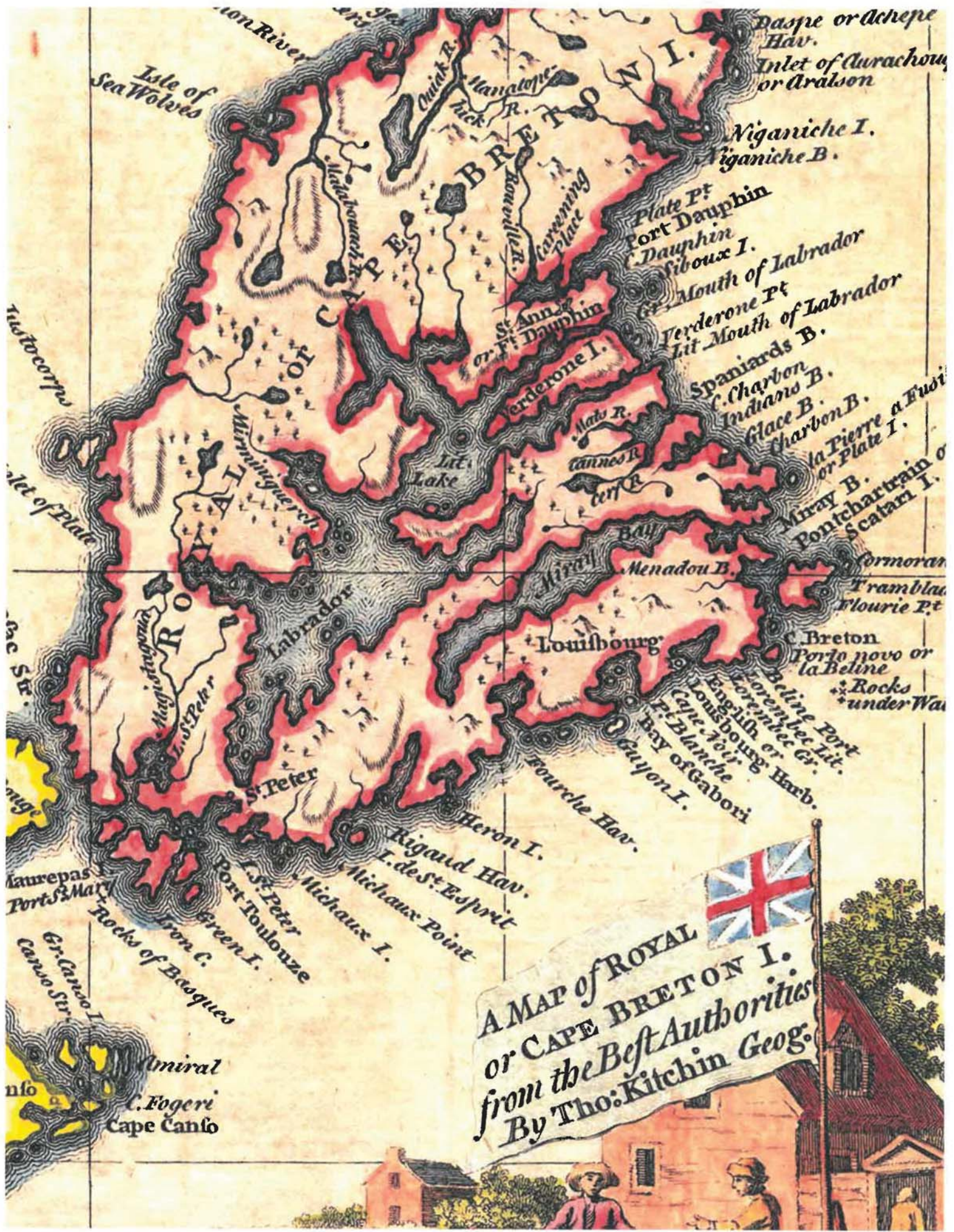
The collections are significant and essential to Cape Breton University for the following reasons:

- As a public body, CBU is legally required to, "manage the records in their custody or under their control so that they meet their obligations under the Government Records Act and the Public Archives Act." <https://novascotia.ca/treasuryboard/manuals/PDF/300/30401-01.pdf>
- The collections support extensive academic programming at CBU including course delivery, integrated assignments and presentations, internships, and faculty community outreach projects.
- The collections support academic research and publication connected to internal and external grants and projects, undergraduate and graduate student research, post-doctoral and visiting scholar research.
- The collections from the Beaton Institute serve all four Cape Breton counties, and are accessed and used on a regular basis for personal research, publications, community projects, municipal projects, and collaborative initiatives.
- The collections help the staff perform a variety of outreach initiatives that raise the visibility of the Archive and Cape Breton University in community and beyond. Social media, presentations, workshops, committee work, and conferences are examples of collections-based outreach.
- The Archive has gained a provincial, national, and international reputation for excellence in the preservation of the unique cultural heritage of Cape Breton Island. The Archive is widely recognized as being at the foreground of archival digital preservation practice and management and is often cited as a leader in digital collections and collaborative projects.

About the collections:

- Only regional archive of its size in Nova Scotia with all four counties of Cape Breton Island represented.
- Collections tell the story of the political, social, cultural, and economic history of the Island dating from mid-sixteenth century to present day.
- Over 2.2 kilometres of material consisting of thousands of maps and plans, sound recordings, moving images, books, and rare publications. The collection features hundreds of thousands of photographs and millions of pieces of textual records.
- Collections reflect the linguistic and cultural diversity of Cape Breton Island with over 30 cultural groups represented including Mi'kmaq, African Nova Scotian, Jewish, Acadian, Ukrainian, Lithuanian, Polish, and Italian communities. Substantial Gaelic material including original manuscripts, oral histories, songs, plays, sermons, a reference library, and newspapers.
- Collections are housed in a 17,000 sq. ft. facility, purpose built to house the Archive, on the campus of Cape Breton University. The facility includes a research room, staff offices, environmentally controlled vaults (photographic, textual, and sound and moving images) and collections processing space. The Archive provides a secure, monitored environment for the preservation and safekeeping of Cape Breton's documentary heritage.





Isle of Sea Wolves

BRETON I.

HO
MUNINGUERCH

RO
LABRADOR

A MAP of ROYAL
OR CAPE BRETON I.
from the Best Authorities
By Tho: Kitchin Geog.



Daspe or Achepe
Hav.
Inlet of Aurachou
or Aralson

Niganiche I.
Niganiche B.

Plate Pt
Fort Dauphin
C. Dauphin
Siboux I.

Mouth of Labrador
Terderone Pt
Lit Mouth of Labrador

Spaniards B.
C. Charbon
Indians B.
Glace B.
Charbon B.

la Pierre a Fusi
or Plate I.
Miray B.
Pontchartrain
Scatam I.

Cormoran
Tramblac
Flourie Pt

C. Breton
Porto novo or
la Beline
Rocks
under Wa

Beline Port
Forembec Lit.
English or
Lonsbourg Harb.

Cape Jour
Pt Blanche
Bay of Gabori
Guyon I.

fourche Hav.
Heron I.

Rigaud Hav.
I. de St: Esprit

Michaux Point
Michaux I.

Port St: Peter
Green I.

Port Toulouze
Rocks of Blagles
Iron C.

Amiral
C. Fogeri
Cape Canso

Maurepas
Port St: Mary
Rocks of Blagles
Gr. Canso I.
Canso Str.

Info

The Beaton Institute receives between 40 and 60 donations per year. A donation can range from one discrete item to large collections many meters in size. Examples of recent donations include:

- Viola Desmond & Wanda Robson Collection
- Sarah and Joel Denny Cultural Collection (NS Innovation Fund project forthcoming)
- Colaisde na Gàidhlig / The Gaelic College Sound and Moving Image Collection
- Shedden Studios Photographic Collection - designated Canadian Cultural Property in 2017
- Murphy Family fonds - featured in the Beaton Institute Virtual Museums of Canada Project
- Roy Cameron Celtic Music Collection – significant for the artists represented and rarity of some recordings; high research potential for scholars and community researchers
- Ski Ben Eoin fonds – digital content from the collection was featured during the 50th Anniversary retrospective celebrations and video created in partnership with CBU

Over the past number of years, the Archivist has worked with faculty to incorporate collections into classes and assignments. The 2017-2018 academic year has been very active in terms of student and faculty engagement in the Archive. In total, over 100 students from SASS, SST, and SSOB worked with staff and resources at the Beaton. In addition to receiving general orientations to primary source materials, many students completed course assignments directly connected to archival collections and assets. Over ten faculty from all CBU Schools have either hosted classes at the Archives or worked directly with staff during the last academic year. Archival content has been contributed directly to course preparation and delivery, as well as to internal Research Grants. The Archives has collaborated and/or provided resource material for SSHRC applications and SSHRC-funded projects during the previous academic year and forthcoming application cycle.

Collections Environment Controls

With new data loggers purchased in 2017 (Onset Hobo RH/Temp), we have been able to note where environmental controls are problematic. During the summer months, despite using de-humidifiers in all vaults, the relative humidity (RH) fluctuates between 20 and 30 percentage points over a span of two months. The average per vault is 45% RH in the spring months and 72% during the summer months. This is an improvement over past years where the relative humidity soared over 80% with greater fluctuations.

Digital Collections and Statistics

In recent years, we have invested in our digital infrastructure including enhanced storage capabilities and the purchase and development of a collections management software application (AtoM – 'Access to Memory'); this software also serves as the [Beaton Institute Digital Archives](#). Digital access to the collections is now an integral component of how the Beaton Institute's mandate is fulfilled and has been embraced by patrons, faculty, and students. The Digital Archives is a web-based digital database that contains archival descriptions from the collections but it features only a sampling of the total archival records in our holdings.

Through 2017-2018 provincial and federal external project funding, the Archivists supervised students as they entered a significant amount of legacy collections data into AtoM, which has increased efficiency in many collections areas. In the summer of 2017, we hosted two Young Canada Works student positions (Digital Archives Assistant and Digitization Technician) followed by a Young Canada Works Internship position (Legacy Data Technician) in the fall academic term.

Since the public launch of the Digital Archives in March 2015, the website has received over 797,000 unique page views. Content from the Digital Archives has been shared on various social media platforms since the launch, printed for personal and academic use, and facilitated countless research programs. During the 2017-2018 year, over 17,084 users visited and used the Digital Archives in 24,916 sessions, with an average of 10 pages per session and duration of 7 minutes per session. In total, there were 246,301 page views on the Digital Archives in the last fiscal year.

The website traffic originates from the following Canadian cities: Sydney, Halifax, Glace Bay, Dartmouth, Toronto, Ottawa, Truro, Montreal, and Calgary. We also had international sessions from the United States, United Kingdom, Australia, France, Germany, and China in 2017-2018.

There are over 10,000 archival descriptive records available via the Digital Archives, with 5,400 accessible to the public. There are 7,700 digital objects (files of photographs, maps, and textual material) available to the public, as well as 1336 authority records and 371 keyword tags in order to retrieve accurate research results. These numbers represent a very small percentage of the overall holdings; many archival descriptions in the Digital Archives are in draft form, requiring significant editing or review before they can be made public.





Research and Reference

Archives underpin virtually all other aspects of heritage. They support the work of educators, students, historians, journalists, filmmakers, urban planners, marketers and salespeople, the publishing industry, archaeologists, engineers, genealogists, the built heritage community, museum workers, lifelong learners, immigrants, cultural groups, and tourism operators.

The Beaton Institute prides itself at providing exemplary service. Staff work with each patron to ensure personalized service and excellence in their profession. The Beaton's Reference Desk works with public and community researchers, as well as CBU faculty, staff, and students, to facilitate patron research requests. During the 2017-2018 fiscal year, the Archival Research Assistant received and responded to over 2,100 inquiries via telephone, email, and in-person requests. Archivists received over 1,000 additional requests from patrons, community organizations, and CBU faculty, schools, and students. Due to staff retirements and position eliminations in 2013 and 2016, we have reduced our public research hours which has impacted the number of in-house patrons and walk-ins. Some of the research and reproduction requests from the local community include the Old Sydney Society, the Cape Breton Post, the Highland Arts Theatre, Colaisde na Gàidhlig / The Gaelic College, MacDonald Auto Group, Strathspéy Performing Arts Centre, Potlotek School Board, Eskasoni School, local parish offices, Ski Ben Eoin, and the CBC.

Staff work to liaise and build capacity in other schools and departments within Cape Breton University. During the 2017-2018 year, a special #TBT (Throwback Thursday) social media campaign was developed in partnership with Marketing and Communications, while one of the Internships included working with the Boardmore Theatre. Requests and collaborations were facilitated from CBU faculty including Lachlan MacKinnon, Andy Parnaby, Ian Brodie, Anne Marie Hatcher, Elizabeth Beaton, Todd Hiscock, Andrew Reynolds, and Paul MacDougall.

Research enquiries came from other post-secondary institutions including: Dalhousie University Archives and Special Collections; University of New Brunswick; NSCC Centre of Geographic Sciences; University of Winnipeg; University of Edinburgh, Celtic & Scottish Studies; Memorial University; University of Western Ontario; Acadia; University of King's College; McGill, Chair in Canadian-Scottish Studies; and the University of Toronto.

The Beaton Institute hosts events in the Reading Room throughout the year. In 2017-2018, we hosted the launch of Dr. Tom Urbaniak's *Dignity, Democracy, Development: A Citizen's Reader* (February 2018), the Spark Reception for the Parks Canada Hub (November 2017), and launch of Sam Migliore and A. Evo DiPierro's *Italian Lives, Cape Breton Memories* on International Archives Day (June 9, 2017). The Archives was very excited to host Prometheus Productions in June 2017 as they filmed scenes and reviewed archival material for the popular History Channel television show, *The Curse of Oak Island*. Staff also worked with the Bank of Canada during the planning and announcement of Viola Desmond as the first Canadian woman and person of colour to be featured on Canada's next regularly circulating \$10 bank note. Dozens of reproduction requests were received and fulfilled for the use of material from the Wanda Robson & Viola Desmond Collection.

In October 2017, the Beaton Institute hosted a North Atlantic Fiddle Convention workshop on-site at CBU. Dr. Anna Birch, lecturer at the Royal Conservatoire of Scotland, facilitated the workshop focused on introducing performance studies to a group of scholars and performers. The staff at the archive, with guidance from Dr. Birch, selected archival collections to inform discussion and workshop activities. The Beaton's social media continues to play an integral role as an outreach tool to the local and regional community – as well as the Cape Breton Island diaspora - reaching over 6,600 followers on Facebook and 1,391 followers on Twitter. We also launched our Instagram account in November 2017. We reached over 2 million people through our social media channels in 2017-2018.

2017-2018 Projects and Partnerships

The cultural collections of CBU are a source for external funds through external granting agencies such as Nova Scotia Government Department of Communities, Culture and Heritage; Government of Canada - Canadian Heritage; Canadian History Museum; and the Canada Council for the Arts.

Beaton Institute External Funding 2017-2018	
Virtual Museum of Canada: Cape Breton and the First World War Exhibit	\$60,452.70
<i>Stòras Gàidhlig Cheap Bhreatuinn</i>	\$14,925.00
Young Canada Works – Summer Term Students (2)	\$10,548.72
Young Canada Works – Internship	\$ 7,500.00
Young Canada Works – Fall Term Student	\$ 5,292.00
Gaelic Language in Communities Program	\$ 2,520.00
Total	\$101,238.42

Art Gallery External Funding 2017-2018	
Arts Nova Scotia – Teresa Marshall, <i>Red Rising Hood</i>	\$2,455.00
Young Canada Works – Summer Term Student	\$ 4,545.45
Young Canada Works – Internship – ArtSci Exhibition and Events Coordinator	\$ 9,550.00
Total	\$16,550.45

Virtual Museum of Canada Exhibit 2016-2018

In 2016, the Archives received a grant from the Canadian Museum of History for \$172,000 to complete a Virtual Museum of Canada exhibit, launching in November 2018. The Beaton Institute, along with its partners and project team, is developing the virtual exhibit, *Cape Breton and the First World War | Cap-Breton et la Première Guerre mondiale*. The exhibit will be a dynamic, interactive, and bilingual experience based on archival records and original content. The focus of the exhibit will be stories of Cape Breton individuals who served overseas during WW1. The primary audience will be the Canadian public, with a focus on public school students (7-12), with accompanying learning resources customized to meet the established Nova Scotia General Curriculum Outcomes (GCOs). The Beaton Institute will work with other Cape Breton University departments and local organizations to leverage a diverse range of cultural, historical, technical and educational expertise. The overall project will demonstrate a thoughtful approach to the commemoration of WWI.

Isle of Story Festival 2017

The first annual Isle of Story Festival was hosted in Sydney, Cape Breton from March 19-25, 2017. The festival was a collaborative effort of Cape Breton University (faculty, Beaton Institute, and Centre for Sound Communities), the Cape Breton Regional Library, Membertou Heritage Park, Breton Books and Parks Canada. Funding for the festival was secured from Canada 150, The Province of Nova Scotia, Communities, Culture & Heritage through their Support 4 Culture funding, CBRM (Cape Breton Regional Municipality), Membertou Governance and Storytellers of Canada. The festival included a variety of story-focused activities from workshops, story circles, and story slams to a closing mawiommi in Membertou. The 2018 Festival is schedule to take place May 1-5, 2018

Historic Nova Scotia 2017-2018

The Beaton Institute is collaborating on a digital humanities project based out of Dalhousie University Library. Digital objects from the Beaton Institute collections will aid in telling the story of Kun'tewiktu, the former King's Road Reserve, Petersfield in Westmount, Kolonia in Whitney Pier, and the 1901 Great Fire of Sydney.

at 1101111way,
rgaree. Leave New York
Saturday, fish for Salmon,
return on Monday.



Quebec 595, Montreal 710
Fort Arthur 787 Miles

MOTOR HIGHWAY
CAPE BRETON ISLAND

(Scale, 10 miles to 1 inch)

Legend:
 MAIN TRUNK HIGHWAYS - - -
 TRUNK HIGHWAYS - - -
 GOOD MOTOR ROADS - - -
 FAIR CONDITION - - -
 UNDER CONSTRUCTION - - -



Katharine McLennan Award 2017

The Katharine McLennan Award recognizes the exceptional contributions of an individual who has, through community, life and volunteer work, made a significant and lasting difference in the arts, culture, and/or historical preservation of Cape Breton Island. The award grew out of a yearlong project which focused on the life and legacy of Katharine McLennan. The goal was to bring the wealth of documentary heritage held by the Beaton Institute, the McConnell Library, and the Louisbourg Museum to broader public awareness through a single on-line access point; a virtual exhibit entitled [Through Her Eyes: Katharine McLennan](#). Margie MacInnis of Mabou was the 2017 recipient of the Award, recognized for her 25-year commitment to the West Mabou Family Square Dances.

Provincial Archival Development Program and Gaelic Language in Community Program 2017-2018

In 2017, the Beaton Institute celebrated 60 years as a regional archive for Cape Breton Island and as the Archives for Cape Breton University (*Eachdraidh Colaisd Cheap Bhreathuinn*). Gaelic speaker and teacher, Stacey MacLean, has been working on *Stòras Gàidhlig Cheap Bhreathuinn*, a project funded through the Provincial Archival Development Program. The project has been focused on completing an assessment of the holdings, identification of hidden or unprocessed Gaelic collections, arrangement and description, improved quality control of legacy data, data entry into AtoM (collections management system), keyword tagging, and consulting with partners and culture bearers. *Stòras Gàidhlig Cheap Bhreathuinn* will map the music, language, and cultural traditions of Gaelic culture from the eighteenth century to the present, making these rare resources discoverable and used in community and by Gaelic learners, speakers, and those interested in the Nova Scotian Gaelic culture, as well as for CBU faculty and students.

Vanguard Exhibit – Nova Scotia Museum 2017

The Beaton Institute collaborated with the Nova Scotia Museum (NSM) on a recent sesquicentennial exhibition titled: *Vanguard: 150 Years of Remarkable Nova Scotians*. The exhibit features a variety of artifacts and interpretation to celebrate exceptional Nova Scotians and their achievements. Staff at the archive worked with NSM to deliver information and artifacts related to a range of notable Cape Bretoners including; Sister Margaret Beaton, Nina Cohen, Viola Desmond, Jonathan G. MacKinnon, James Bryson (J.B.) McLachlan, and Dr. J.J. 'Father Jimmy' Tompkins.

Old Sydney Society – Exhibition Development 2017-2018

The Archivist and other staff at the Beaton Institute are assisting with a significant renovation and exhibition development project at the Old Sydney Society. The Beaton Institute is providing project leadership, research assistance, and a range of images, sound recordings, and moving images for inclusion in the exhibit. The museum is now located in the former Bank of Montreal building on Charlotte Street and will be an anchor property for the Sydney Waterfront District.

Parks Canada Cape Breton Field Unit – Cape Breton University HUB and MOU

Parks Canada and CBU has a well-established history of collaboration through the Louisbourg Institute and the Alexander Graham Bell Institute. However, to support the ability to work at the institutional and field unit level, a Memorandum of Understanding was signed on 22 November 2017 to support mutually agreeable opportunities for research and education in natural and cultural heritage conservation and visitor experience. The agreement is aimed to strengthen and broaden current relationships where outcomes benefit students, research, visitor experience programming and product development.

Bank of Canada – Viola Desmond \$10 Bank note

The Beaton Institute, in partnership with Dr. Graham Reynolds, has worked with the Bank of Canada over the past two years providing access to archival material to inform the design, artwork, and story of Canada's new \$10 bill. The unveiling took place in Halifax, 8 March 2018, and the bill will be in circulation April 2018.

What Remains Exhibit (May-November 2017)

The Beaton provided research support, curatorial assistance, and exhibit design and installation for *What Remains*, the first exhibit presented at the Old Sydney Society's new location at the former Bank of Montreal building. The curatorial theme of the show was to explore, through art and science, the remains of organisms after death and the stories they tell. Kellie White of the Department of Biology, Cape Breton University, curated the exhibit, which featured specimens from the CBU Cameron Zoological Museum and from collections by current faculty in the Department of Biology, as well as artistic representations of natural history by CBU faculty and students. The Archivists researched the University records to provide previously unknown information about former Science faculty and programs, which was used in the exhibit and shared at the opening reception with the community.

Lumière 2017

Lumière is an annual contemporary arts festival held in downtown Sydney, Nova Scotia that brings a variety of art forms to the public, free of charge. Lumière began as a partnership the Cape Breton University Art Gallery, the Centre Étoile de l'Acadie, and the Cape Breton Centre for Craft and Design. Now in its eighth year, the festival has grown into an independent, non-profit, board-run entity – both the Digital Archivist and Curator are Directors of Lumière, with the Digital Archivist acting as the outgoing Artistic Director and Secretary for the Board. An estimated 15,000 people attended festival events in 2017 and programming took place across the CBRM and Inverness County. The Beaton Institute also collaborated with Dr. Brann Barrett (CBU Dean of Research) on a SSHRC-funded event that featured as a part of the Lumière festival programming.

Colaisde na Gàidhlig / The Gaelic College

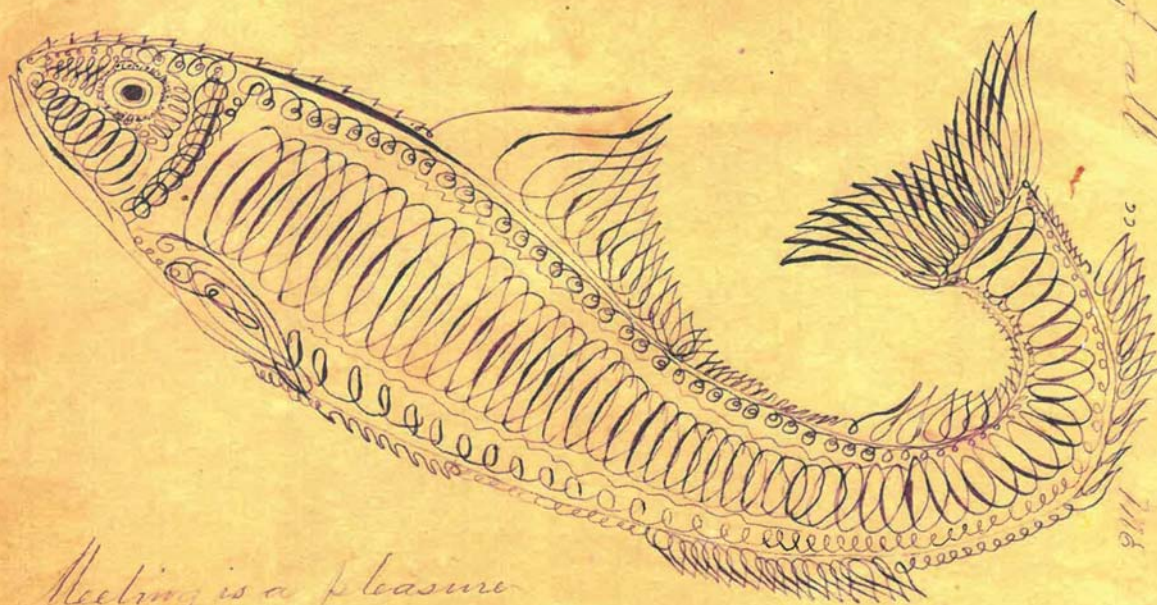
The Beaton Institute has entered into a collections management agreement with the Gaelic College whereby the Beaton will be the permanent repository for their sound and moving image records with the understanding that digital copies, shared back with the College, will allow for a local distributed access point in St Ann's. This agreement allows for best practices and professional standards in collection management to be observed for the archival (original) records while ensuring in-situ access for those learners and instructors with a high degree of interest.

Beinn Bhreagh – Trustees

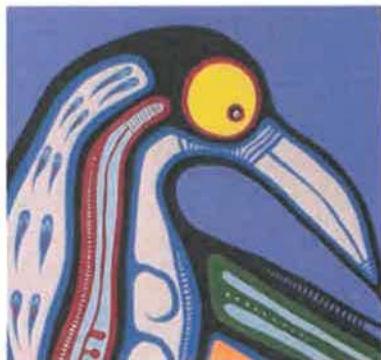
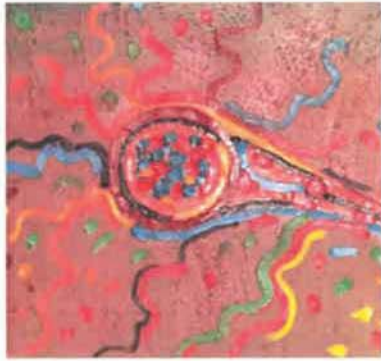
The Beaton Institute and the Art Gallery, at the request of the Beinn Bhreagh Trustees, provided in-kind professional services regarding the preservation and management of the Bell estate, Beinn Bhreagh, now designated a National Historic Site of Canada. The focus of the request was to provide advice and oversight to the winter closing procedures and to initiate an assessment of the art holdings within the estate. Staff wrote and circulated a report to the Trustees, which included recommendations on winter closure for 2017. The project served as a case study for a CBU student within the 2017-2018 Beaton Institute Internship Program, which included site visits and community liaison (Beinn Bhreagh Trustees, AGB Museum, and AGB Foundation), collating information about the estate collections into a single database, and researching and drafting a policy statement on archival outreach.

I see I thee Read see that we
am may love is up may I'll love
in you but that and you love you
love as one and down and you if

Remember November 20
Best price of all
1788



Meeting is a pleasure
Parting is a pain
May God protect both you & I
that we may meet again



Cape Breton University Art Gallery

The CBU Art Gallery houses a permanent collection of over 2,000 works, which it holds in trust for the community at large. Consisting principally of paintings, drawings, prints and sculptures, the collection offers a spectrum of culturally-significant works reflecting the history of art within Canada and the Indigenous communities of this land. The Gallery recognizes its important role as the only public art collection within Unama'ki, Cape Breton Island and, as such, is committed to the preservation and presentation of these works while engaging with contemporary artists locally, nationally and internationally to bring quality programming to the public.

Throughout the year, the CBU Art Gallery hosts visiting and collections-based exhibitions, artists' talks, panel discussions and workshops. The Gallery also hosts a monthly Unicorn Café event as an outreach initiative, providing safe social space for members of the local LGBTQ+ communities and allies. This is a regular, free event for all ages offering an open mic for participants to showcase their talent and share their creative energy.

Gallery History and Operations

Established in the late 1970s, the Cape Breton University Art Gallery was originally located in the Campus Centre, adjacent to the Boardmore Playhouse. In 1997, it moved to its current location in the Great Hall in the Student, Culture and Heritage Centre. The Gallery is a hub for visual arts activity and education on Cape Breton Island and remains committed to promoting arts appreciation, visual literacy, and critical scholarship. By providing members of the university and the community at large with exposure to a wide variety of artistic practices and interests, the CBU Art Gallery works to broaden and enhance the knowledge, understanding, enjoyment and appreciation of contemporary and historical accomplishments in the visual arts.

Permanent Collection & Learning Resources

The care and preservation of the permanent collection is an important function of the Gallery, and every consideration is given to its safekeeping for the enjoyment of future generations. Public access to the collection is available through our public database and through select exhibitions, which highlight and offer interpretation of works in our holdings. As an academic support unit, the CBU Art Gallery also acts as a teaching and learning resource for the university and broader community. Group visits to the Gallery are often scheduled between the curator and faculty or community group leaders to increase student and community access and exposure to the resources we have. Group visits frequently include a talk or exhibition tour to enrich the experience of visitors. A small art library and comfortable research area are also available for student and public use.

Volunteers: Volunteers are a vital important part of Cape Breton University Art Gallery. Gallery volunteers perform a variety of tasks as part of the public face of CBUAG. These tasks include front desk reception and gallery monitoring duties, working at openings and events, and maintaining notice boards. For front desk reception duties, we ask a basic commitment of one three-hour shift at a regular time each week. The Gallery staff provide training.

Summer Students and Interns: Every year, the CBU Art Gallery offers a limited number of student employment opportunities with the assistance of Young Canada Works in Heritage. The Gallery also seeks out funding for internship opportunities whenever possible to provide financial support and valuable, 'on-the-job' learning experiences for students.

Recent & Upcoming Exhibitions, Events and Initiatives

In 2017, the CBU Art Gallery hosted some innovative exhibitions and saw important changes in its direction. Among the highlighted shows of that year were the visiting and permanent collections exhibits, *In Our Time: The Political Cartoons of Josh Silburt (1942-1947)*, *Abstracted Flight*, and *ArtSci*. The work of Josh Silburt, editorial cartoonist for the Sydney Post Record in the 1940s was presented in the former show, drawing attention to issues that shaped Cape Breton culture in the past and continue to shape it today. A public presentation at the Gallery by Josh Silburt's son, Allan, was given on the opening day. *Abstracted Flight* offered the public a glimpse of non-figurative works from the permanent collection with the unifying themes of birds and flight. Over the course of its presentation at the CBU Art Gallery saw several CBU class visits with faculty taking the opportunity to introduce students to the facility, collection, and alternative ways of seeing the environment through the eyes of the artists represented.

The *ArtSci* exhibition was a collaborative show extending from the *Avatars of Human Creativity: Exploring the ArtSci Connect* project initiated and directed by principal investigator, Dr. Barb Glassey of the CBU Department of Biology; Social Sciences and Humanities Research Council of Canada provided funding for this larger project. The Gallery's new curator, Greg Davies, co-curator Dr. Barb Glassey, and Faryal Shehzad (*ArtSci* Events and Exhibition Coordinator, an internship funded through the Young Canada Works Building Careers in Heritage) managed the exhibition. *ArtSci* featured the work of three visiting artists: Jennifer Willet (Ontario), Elizabeth Goluch (Nova Scotia) and Jordan Bennett (Taqamkuk / Newfoundland). An exhibition catalogue was published by the Gallery with contributing essays by contributing authors and scholars, accompanied the project's conference (held on November 18, 2017 at CBU) and workshops led by Dr. Jennifer Willet.

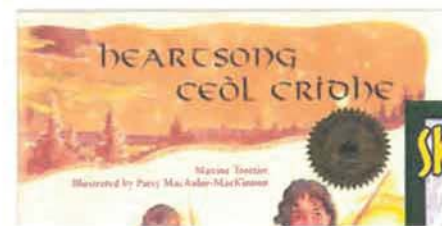
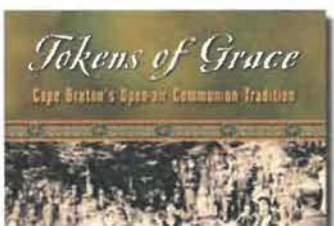
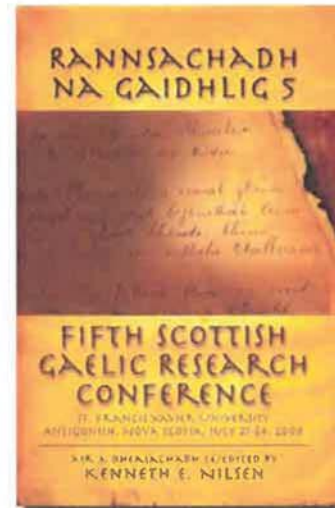
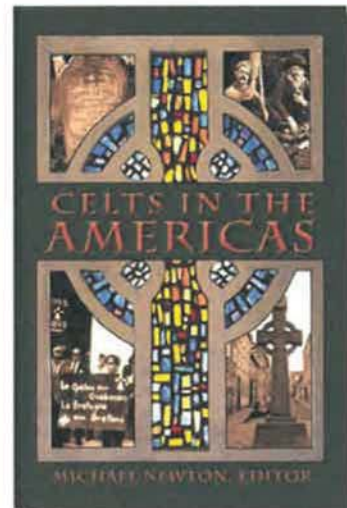
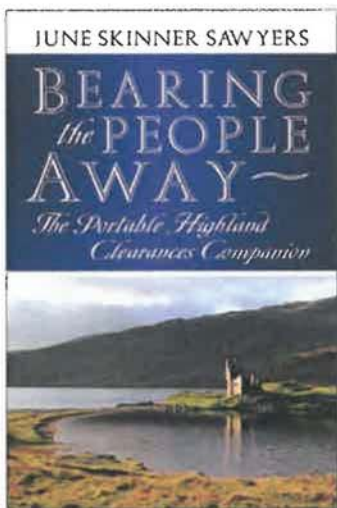
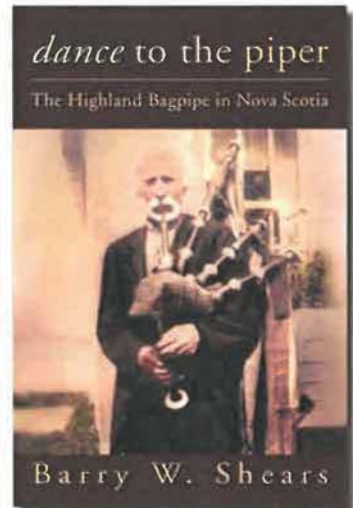
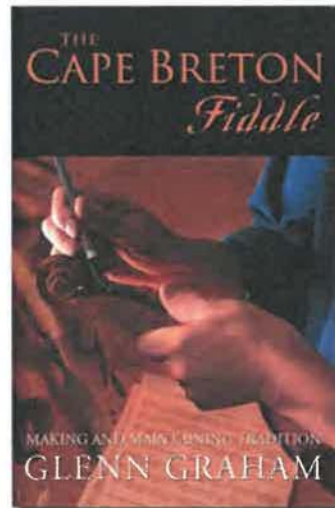
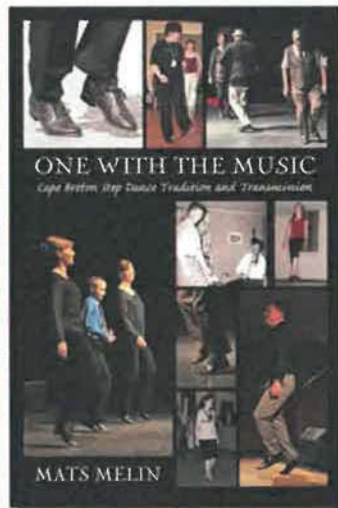
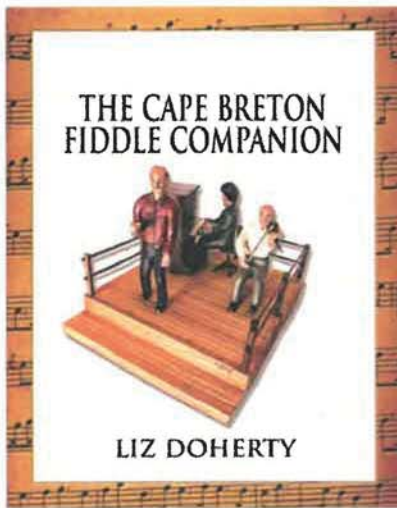
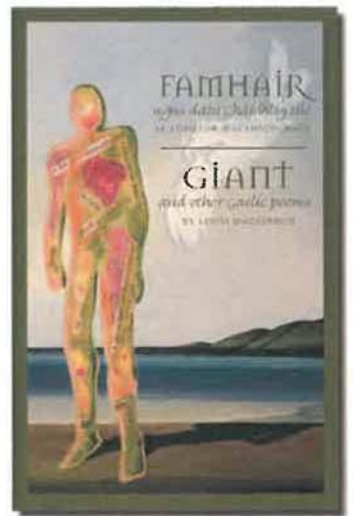
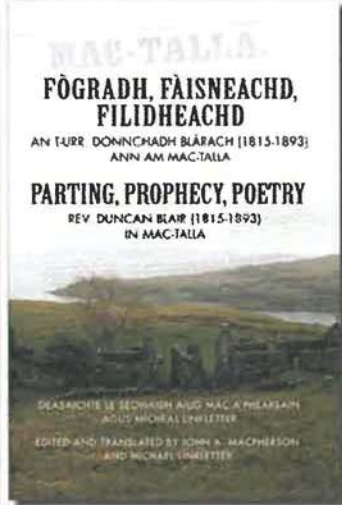
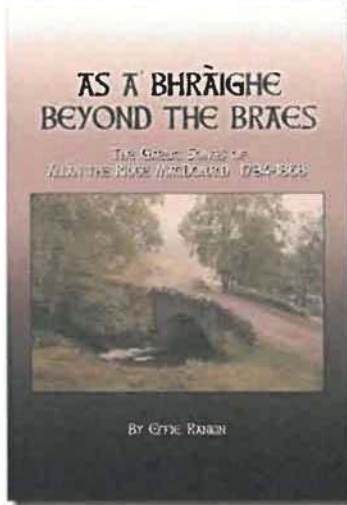
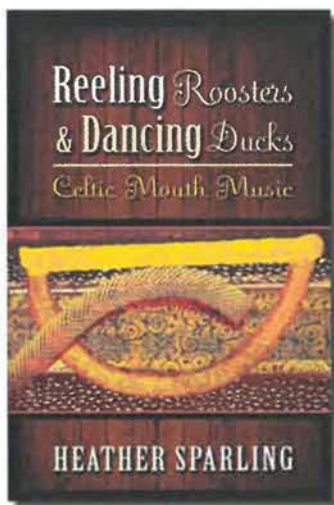
For 2018, the Gallery will be presenting a range of exciting, new exhibitions including the current *ProletariART 2018* show (closing April 20). Exhibitions by local photographer Steve Wadden, critically-acclaimed English musician and photographer Steve Jansen, Puppeteers, animators and sculptors Jamie Shannon, Jonathan Royce and Callum Donovan-Grujicich, and visiting artist Teresa Marshall. Information and details are provided in the Gallery's promotional 2018 exhibitions programme.

In 2018, the CBU Gallery will also be organizing and presenting artists' panel discussions and workshops, both in-house and in conjunction with CBC Radio, Lumiere Arts Festival, and New Dawn. Recent discussions with Unama'ki College, Cape Breton Centre for Craft and Design, and the Inverness County Centre for the Arts have also focused on developing partnered programming and events in the coming months and beyond.

Looking forward to 2019 and beyond, The CBU Art Gallery anticipates increased partnerships within CBU and across Cape Breton to enhance its outreach and build stronger relationships with local organizations in the arts and culture sectors.



Skull Stories Jordan Bennett
ArtSci Winter 2017/18



CBU Press: Covering Cape Breton Since 1974

CBU Press - founded with the College of Cape Breton in 1974, and later the University College of Cape Breton Press (1984) - was not envisioned as a scholarly press, nor has it operated as such. In keeping with the "College's" founding vision, it was created in order to use the institution's resources (human and otherwise) and influence to benefit Cape Breton arts and culture by giving artists a voice. The Press published books in a wide range of genres, including award-winning children's books (including young adult) and adult fiction. As a trade publisher (as opposed to scholarly), even books rooted in academic research (some of which have earned writing awards) have mostly been edited for a general audience.

In its early days, the Press also published recordings, marshalling its resources to produce sound recordings unique to Cape Breton - among them: Rita MacNeil, the Cape Breton Symphony, the *Rise and Follies of Cape Breton Island*, and the *Cape Breton Summertime Revue*. Recordings aside, CBU Press published more than 170 books between 1974 and 2017, earning accolades and royalties for countless authors, while contracting other creators such as artists, photographers and editors.

In 2003, the Press's first dedicated editor-in-chief was appointed. Cape Breton authors were promoted to a wider audience by publishing adult fiction, beginning, notably, with Frank Macdonald's best-selling *A Forest for Calum* (2005) and David Doucette's *North of Smokey* (2006), and the remarkable novel, *Cibou*, by Susan Young de Biagi, all of who were runners-up for Atlantic Book Awards. *A Forest for Calum*, one of Cape Breton's most endearing novels, was long-listed for the International IMPAC Dublin Literary Award, the world's richest literary prize for a single work. Macdonald's second novel, *A Possible Madness*, was also long-listed for the IMPAC.

In 2012 and 2013, the University agreed to support a second full-time position, that of an assistant editor, who also provided support for the CBU-based journal, *Material Culture Review*. (This position manifested a leap in quality and in promotion, but was not renewed after two years.) The Press began publishing Cape Breton historical fiction for young adult readers: *Trapper Boy*, by Hugh R. MacDonald; *Blood Brothers in Louisbourg*, by Nova Scotia writer Philip Roy; *Me & Mr. Bell*, also by Philip Roy; and *The Manager*, by Ontario author Caroline Stellings. These latter two were both shortlisted for TD Canada Trust Children's Book Awards. Hugh R. MacDonald recently (2016) published a stand-alone sequel to *Trapper Boy*, titled *Us & Them*, also from CBU Press.

Historical fiction was a literary niche for CBU Press. When award-winning historian A.J.B. Johnston retired from Parks Canada ca. 2011, he chose CBU Press for three Thomas Pichon novels—fictionalizing the larger-than-life persona of one of the 18th-century's most enigmatic figures.

There is plenty of Celtic and Gaelic material in Cape Breton, resulting in an impressive catalogue of books on music, dance, poetry and language. The Press was mindful of the need to include all of Cape Breton and sought to publish works by and for the Mi'kmaw and Acadian communities, with some success.

For most of its history, CBU Press was one of only two conventional publishers focused on the island's literary output. Recognizing this fact, the University was been continually supportive of the activity—including one-offs like writing workshops for teens, conferences and helping to found a popular monthly book pub in Sydney. CBU Press focused on getting local voices heard, on using the University's resources for worthwhile projects that many mainstream publishers would typically reject. In recent years, the Press published as many as a dozen new books in the run of a year, from 17th & 18th-century French gastronomy, to solving the mystery of Oak Island, to the *Naughty Little Book of Gaelic*.

For a number of years, it was the Press's plan to gradually increase the volume of scholarly publications and thus better support the University's core mission of teaching and research. Scholarly books required more subsidization due to their limited appeal, and a thriving trade list was to support the necessary

critical mass to branch out. Additional resources would be needed, however, and it was decided to focus on what it knew best, on trade.

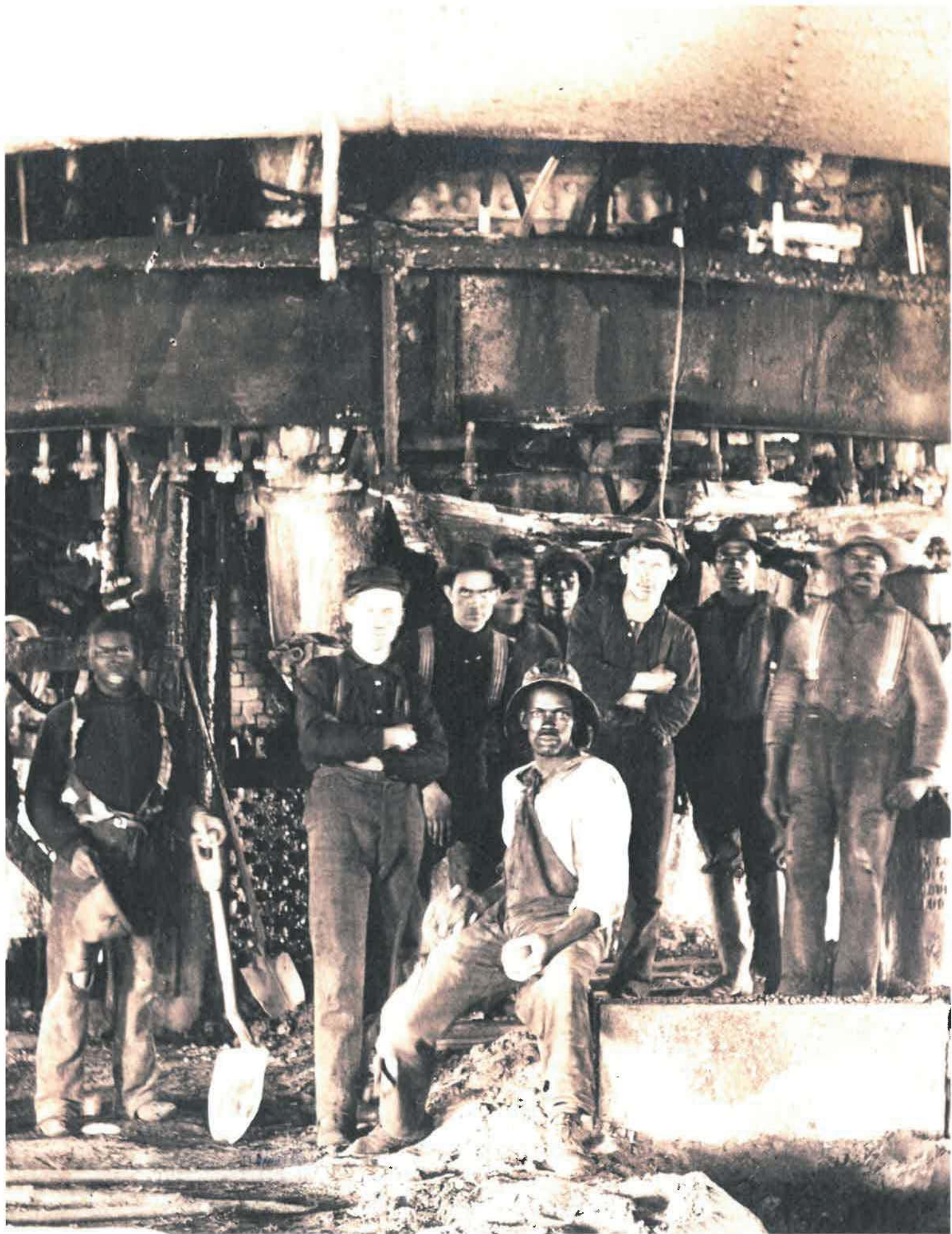
There are many more avenues for Island writers today than there were in 1974. Those avenues make it easier to be in print; at the same time, there are more and more new books, meaning that greater effort is needed to promote and market. In order to sustain its publishing program, the University would have to devote still more resources to its Press.

In 2014, in the face of a host of larger issues facing the University, the decision was made to terminate CBU Press as we know it today. There may be future publications on an ad hoc basis, under co-publication arrangements, but after forty-plus years covering Cape Breton, it was time for others to work with creators to bring the Island's considerable literary talents to the world.

Projects and commitments already in the works were fulfilled, and responsibility for all books in print were taken over by the Press's long-time distribution partner, Nimbus Publishing, of Halifax, ensuring that active books remain available and authors receive royalties. As with the authors, CBU's investment in the books will be returned in the form of royalty payments based on sales.

In 2016, the Press was required to give up its storeroom and office space in the library. Inventory and files were temporarily given space in the then decommissioned Canada Games arena and work began on rationalizing the inventory and sorting through administrative records. With respect to that inventory, the goal is to have it fully transferred to Nimbus by the end of April 2018—the delay was to allow sales to stabilize in order not to overwhelm them with [possibly] unnecessary inventory. With respect to files and documents, many of the Press's past administrative tasks were for years performed by a member of library staff who retired in 2016. That absence and the transfer of files in bulk to its temporary home made for difficult transition of records management. The finalization of records is ongoing.





Cultural Resources Community Partnerships & Collaborations

Alexander Graham Bell National Historic Site
Association of Atlantic Universities
Association of Nova Scotia Museums
Baile nan Gàidheal | Highland Village Museum
Bras d'Or Biosphere Reserve
Breton Books
Canadian Council of Archives – Taskforce on Workforce Development
Canadian Federation of University Women
Cape Breton Centre for the Arts and Culture
Cape Breton Centre for Craft and Design
Cape Breton Genealogy and Historical Association
Cape Breton Highlanders Museum
Cape Breton Miners Museum
Cape Breton Partnership – Culture Team
Cape Breton Regional Library
Cape Breton-Victoria Regional Centre for Education
CBC Cape Breton
Celtic Colours International Festival
Chestico Museum
Clan MacNeil in Atlantic Provinces
Colaisde na Gàidhlig / The Gaelic College
Congregational Sons of Israel
Council of Nova Scotia Archives
Eastern Counties Regional Library
Fortress Louisbourg Association
Fortress of Louisbourg National Historic Site
Gaelic Affairs Nova Scotia
Genealogy Association of Nova Scotia
Heritage Cape Breton Connection
Inverness County Centre for the Arts
Isle Madame Historical Society
Katharine McLennan Award Committee
La Société Saint-Pierre and Les Trois Pignons Cultural Centre
Library and Archives Canada – Acquisitions Advisory Committee
Lumière Arts Festival Association
Museum of Industry
North Atlantic Fiddle Convention
North Sydney Museum & Historical Society
Nova Scotia Archives Board of Trustees
Old Sydney Society
Saint George's Church Preservation Committee
Sydney Architectural Conservation Society

2017-2018 STATISTICS

CBU ART GALLERY

3,584 VISITORS

30+ Vendors HANDMADE HOLIDAY

1,596 Followers SOCIAL MEDIA

236K Pageviews

DIGITAL ARCHIVES

443K Impressions

TWITTER

1.9 Million Reach

6.6K Followers

FACEBOOK

812.8K Views

FLICKR

19K Views

63K Minutes Watched

YOUTUBE

4,000+ PATRONS & REQUESTS

300+ Hours DIGITIZED

150+ GB SHARED

BEATON INSTITUTE ARCHIVES



2017-2018 NOTABLE PATRONS

Canadian Museum for Human Rights
Heritage Trust of Nova Scotia
Nova Scotia Museum
Waterloo Region Museum
Fortress of Louisbourg National Historic Site
Museum London, UK
Canada's History Society
Black Loyalist Heritage Centre
Hidden Histories Society of the Yukon
Guysborough Historical Society
Lake Charlotte Area Heritage Society
West NS Regiment Association
Industrial Heritage NS
Middle River Historical Society
Nova Scotia History of Nursing Society
Canadian Museum of History
Pier 21

Legion, Canada's Military History Magazine
Canada's History Magazine
Nimbus Publishing
The Canadian Encyclopedia
Editions Grand Duc
Bayard Canada Presse
Heinemann Publishing
CanadooDaDay (CBC Kids)
St. Thomas University, Fredericton
University of Toronto Press
Postmedia.com/Ottawa Citizen
The Seagull, Louisbourg
Scholastic

Museum of Modern Art, Warsaw
Vancouver Art Gallery
Ryerson Image Centre
Inverness County Centre for the Arts
Mental Floss
CBC, The Story of Us
Bell Media "The Social"
USA Today
Prometheus Studios
Untitled Oak Island Descendants
Communications Nova Scotia
Journeyman Film Company
Found Images Research
MacTV, Isle of Lewis
Open-Cell Consulting Group Inc.

Cape Breton Biosphere Reserve
Bank of Canada
Justice Canada
Roots Canada
100 Huntley Street
Canadian Arts Productions
McInnes Copper Law Firm, Halifax
Halifax Municipal Archives
PEI, Department of Aboriginal Affairs
Library and Archives Canada
Archaeology & History Branch, Parks Canada
Antigonish Library
Sydney Downtown Development Association
Digital Oral Histories for Reconciliation
Runrig



A TABLE OF DISTANCES