

CULTURE + TOURISM IN PRINCE EDWARD ISLAND

An Initial Exploration of the Collaborative Potential

*Prepared for the Cultural Human Resources Sector Council**



**PEI CULTURAL HUMAN RESOURCES
SECTOR COUNCIL**

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EXECUTIVE SUMMARY

In PEI, as in other jurisdictions, the culture and the tourism sectors have often worked together successfully, but have also been sometimes reluctant bedfellows. This report is an initial exploration of the relationship between the culture and the tourism sectors in PEI and in particular, how the two can best collaborate to mutual benefit.

While there are already many examples of successful collaboration between the two, there are also areas where improvements can be made. To begin, the culture sector in PEI is not well defined: a drawback in terms of ensuring a strong relationship with the tourism sector. Further, the disparity of funding and resources between the provincial government bodies responsible for the two sectors contributes to other problems, one of which is a communication gap. This gap extends to industry as well, where the tourism sector overall is relatively well represented by strong industry groups, but the culture sector is not.

While it is clear that more comprehensive work needs to follow this initial exploration, within the above-noted and other areas the consultants make a series of twelve recommendations, three (the first is a combination of two) of which are key:

- That the CHRSC, the Culture, Heritage and Libraries Division of the Department of Communities, Cultural Affairs and Labour (CCAL), and other members of the culture sector, work together to better define its membership and activities;
- That the Province investigate the merits of placing responsibilities for the two sectors under the auspices of one government department;
- That the culture sector create a new body (or restructure an existing body) to act as a representative umbrella group. This group would ideally:
 - Help to create an identity for the culture sector, as noted above;
 - Work to close the communication gaps within the culture sector itself, as well as with the tourism sector;
 - Act as a governmental lobby group;

- Initiate or otherwise support marketing initiatives of cultural products and activities.

It is worth noting that some issues affecting the collaborative potential of the culture and the tourism sectors are common to both. Highlighted in sections 2.5 and 2.6, these include issues related to the labour force, seasonality, and formative education and training.

1. INTRODUCTION

Cultural activity has always been a vibrant and dynamic part of life in Prince Edward Island; important for Islanders as well as a draw for tourists, who appreciate the unique quality, sense of place, and enjoyment brought forward by those who work in the culture sector.

Cultural tourism can be defined several ways, but in general it refers to tourist participation in cultural activities at a travel destination, whether or not it is the prime motivation for the trip. Recent reports generated from Statistics Canada's *Travel Activities and Motivations Survey* (TAMS) have identified cultural tourists as an important segment of the overall tourist market in Canada (Lang Research, 2008, et. al.).

Regarding cultural tourism in PEI, a recent study by researchers at UPEI's Tourism Research Centre (TRC) suggests that cultural tourists account for approximately one-quarter of all visitors to the province, and make a contribution to the Island economy that is higher than the average visitor (Hennessey, Yun, MacDonald, 2009). Tourism PEI has also deemed culture one of its three key areas of focus for 2009. Thus, the relationship between the culture and the tourism sectors in PEI is worthy of further investigation.

1.1. BACKGROUND

The Cultural Human Resources Sector Council (CHRSC) is a not-for-profit federally funded organization whose general mandate is to support the workforce in the culture sector.

Recognizing the importance of good relations between those working in the tourism and the culture sectors, the CHRSC put out a call for proposals in February 2009 for a consultant to:

explore the relationship, through research and facilitated sessions, between the tourism and cultural sectors on PEI to gain a shared understanding of the needs of the sectors and to look at ways that the sectors can better work together.

The goal of this project is to explore the links between tourism and culture and to propose ways in which the two

sectors can work together to address challenges such as labour issues, seasonality, and growing demand for tourism product. The project will provide for a relationship between tourism related groups and the cultural sector.

Following the successful response of the TRC to the RFP, representatives of the two entities met to discuss goals and methodology. The CHRSC represents members from eight cultural sub-sectors: visual arts; crafts; live performing arts; museums, archives, libraries and heritage; music and sound recording; new media; film and television; and writing and publishing. Given the limited scope of the project, and since some of these sub-sectors lend themselves more readily to collaboration with the tourism sector, the TRC and the CHRSC decided to focus on the first four: visual arts; crafts; live performing arts; and museums, archives, libraries and heritage.

The main goal was to conduct an initial exploration and report on findings on the collaborative potential of the two sectors, as well as make recommendations to further that end. In addition, the consultant was to attempt to identify opportunities for collaboration or further collaboration between the two sectors, and issues that may be preventing the two from working more closely together.

1.2. METHODOLOGY

Sections two to four of the following report are based on five discussion groups held with workers in the culture and tourism sectors, as well as eight “key-informant” interviews, and nine electronic submissions. In the former two instances, those invited to participate were chosen in collaboration with the CHRSC.

The discussion groups were comprised of 37 participants in groups ranging from five to twelve participants. They were held from April 1 to April 8, 2009, in the following regions: North Shore (North Shore and Western PEI), South Shore, Eastern PEI, and Charlottetown (two sessions). Due to the low number of responses indicating attendance from those in the North Shore and Western PEI regions, one combined session was held for both. Participants were asked to self-identify as working in culture (9), tourism (16), or both (12).

The consultants interviewed eight key informants working in both sectors. All of those invited agreed to participate. Nine electronic submissions were also received via email or via a blog that ran throughout the duration of the project. In all instances – discussions, interviews and electronic submissions – responses were prompted by a set of four general questions (see Appendix C). Further comments were received during a question/commentary period following a presentation of progress on the project at the CHRSC Cultural Forum on May 8, 2009.

The consultations were informed by a literature review of published material directly related to the subject and published by government and industry over the last ten years. In addition, the consultants provided a general environmental scan of stakeholders in the tourism industry and culture sector in PEI, as well some examples of successful practice in culture and tourism collaboration, mostly in Canada.

The report is comprised of six sections, of which the first is this introduction. In section two are the areas in which the key findings are outlined. Section three lists some of the further suggestions offered by participants of how the culture and the tourism sectors could collaborate. After the conclusions in section four, section five is the background research comprised of the environmental scan, the literature review, and the “best practices.” Four appendices comprise section six.



2. KEY FINDINGS

From the discussion groups, key informant interviews and electronic submissions, the consultants identified six themes within which key findings are grouped. Each theme outlines areas where improvements would allow the culture and the tourism sectors in PEI to better collaborate. Within each are also highlighted examples of practices that are already supportive or potentially supportive of collaboration, and that may provide suitable models. In each theme we have also included a sampling of representative comments by discussion participants, interviewees, and commentators (hereafter “participants”).

2.1. WHAT IS THE CULTURE SECTOR IN PEI, AND HOW IS IT DIFFERENT FROM THE TOURISM SECTOR?

One of the fundamental issues that became clear from the consultations is that there are many different understandings about culture and the culture sector in PEI, and that a common understanding, at least in terms of collaboration with the tourism sector, would be beneficial. There are various definitions of culture, in the UNESCO definition it is “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a social group” (Mexico Declaration on Cultural Policies, 1982). It includes ways of life, values, creative expression, community practices, and material or built forms. In short, culture is inherent in the life of any society.

But this broad meaning does little to help define the culture sector in PEI. Does it include heritage? Culinary products and experiences? Tourism? More than one participant saw the culture and tourism sectors as one in the same, though others viewed them as very different.

In addition to the problem of definition, misunderstandings about the different motivations and goals of the two sectors is a further impediment to collaboration. Participants noted that the motivation for cultural work is often different than that for tourism. A passion to create and express oneself is at the core of the culture sector and for those in the heritage sub-sector, a passion for understanding the past and how it affects the present. Work in these areas is inherently valuable; not necessarily connected with a price tag.

Culture is not a commodity, but can be made into a commodity. For the tourism industry this commoditization is essential, and can sometimes cause tension with the culture sector. This is not necessarily related to the commoditization itself, but to the extent of it, and to the choice of which products and experiences are exploited as such. There is a perception from some PEI tourism operators, for example, that culture workers need to think more like “business people” in terms of marketing, organization, hours of operation, signage and public engagement. This is especially so at the moment, as Tourism PEI and the PEI tourism industry are currently focussed on product, product development, and “market-ready” experiences.



Many working primarily in culture, however, seem to have little problem with the idea of their work as a tourism product or visitor experience – one potter, for example, said that she works hard to encourage tourists to her shop because they are her main consumer base. It is important to note that many working in the culture sector *are* business-minded, that their creativity extends to their marketing and outreach practices, and that they are interested in keeping abreast of developments that will help their businesses thrive. In short, many working in culture are, as one participant noted, “already there.” There are many, on the other hand, who are not, and while this is also true of individual tourism operators, it is individuals working in culture who are key to the cultural products and experiences that are important to tourism.

A traditional difficulty between the two sectors, particularly with the heritage sub-sector, is the importance of authenticity. Parks Canada, for example, which owns and operates several historic sites in PEI, has a mandate to not only promote and encourage a positive visitor experience at its PEI attractions, but also and first, to preserve and protect them. At sites like Province House and Fort Amherst, historical integrity and authenticity is paramount. But difficulties can arise with the tourism industry when, for example, Parks must consider making aesthetic changes to the Green Gables house in order to make it more historically accurate. Other areas of culture too, sometimes have to walk a fine line between authenticity and mass appeal.

As the desires of the cultural tourist become more apparent, however, there is some evidence that this difficulty is becoming better understood. Cultural tourists are being increasingly courted: one recent study by the Tourism Industry Association (2003) noted that they spend more money than the average visitor and stay longer at their destination. Cultural tourists are also discerning customers and place high value on authenticity. In a 2007 presentation on cultural tourism by a Tourism PEI employee, the importance of attention to authenticity concerning products and experiences was highlighted by the following stipulations:

- Produced, whenever possible, on PEI
- Do not compromise the integrity of the cultural experience in order to appeal to a mass market
- Do not misrepresent historical fact
- In the case of heritage artifacts, are clearly labelled as reproductions, if reproduced

Indeed, much more could be known about culture and heritage tourists, the specifics of what attracts them to PEI, and what could potentially attract them. In the heritage sub-sector, for example, more detailed information could be gathered about the users of archives (genealogy tourism is important in some places), libraries and museums. Parks Canada conducts such visitor research at its historic sites, and is planning surveys for some of its PEI sites in 2010.

Growing attention to the cultural tourist may provide the impetus needed for attempts at better collaboration between the two sectors. As one tourism operator noted, though it underscores the differing motivations alluded to above, in the past he did not pay much attention to the arts and culture. He does now, however, because in his opinion people are much more discerning about their travel experiences.

What We Heard

The understanding of each others' mandate and scope is essential for good partnerships.

Tourism has done a bad job of defining what culture is.

We think of our crafters as part of the tourism industry, we don't think of them as separate.

Tourism benefits more from cultural programs than culture benefits or is supported by tourism.

Culture needs tourism more than tourism needs culture.

Tourism can survive without culture but not the vice-versa.

Tourism priorities often override historical ones.

The two sectors seem like two solitudes.

[Culture] should be treated like other sectors like the fishery – yes there is a product but it is a way of life too.

Tourism is seen as a business, culture is seen as something warm and fuzzy.

The mandate of tourism is to create wealth.

Until the cultural sector does a better job of culture, and how it is represented by product, [the tourism sector will not understand it].

One example where the cultural sector has not defined the tourism product, is theatre.

I work in the agriculture sector. I identify agriculture as being a large component of PEI culture.

In the Right Direction...

- The CHRSC is currently conducting an Inventory Mapping Project in order to identify the various groups in the culture sector in PEI, as well as the various programs they offer. The aim is to better connect these groups with each other, as well as to identify potential leaders, and gaps in programs and resources.

We Recommend:

- 1) **That the Culture, Heritage and Libraries Division of the Department of Communities, Cultural Affairs and Labour (CCAL) create a strategy, building on its 2003 “Towards a Cultural Strategy” report, expanding on its current Heritage Strategy, and similar to the Nova Scotia Culture Sector Strategy (1999), for its areas of responsibility under the Culture umbrella.**
- 2) **That the provincial archives, museums and library system undertake visitor surveys and analysis in order to better understand their users, as well as the tourism potential of their services.**

2.2. PROVINCIAL COMMITMENT TO THE CULTURE SECTOR

During the consultative process a frequent refrain was the seeming paucity of funding in support of the culture sector (on its own, apart from tourism). Among other things, this hampers the ability of the Culture, Heritage and Libraries Division of the CCAL, as well as sector groups and individual creators, to initiate projects or programs that would allow them to better collaborate with the tourism sector.

Much of the culture sector in PEI, especially in heritage, is or has been supported by federal funds. This includes, for example, most of the initial capital costs of establishing the provincial museum system, a percentage of the operating budget of the Confederation Centre of the Arts, and part of the support to the PEI Community Museums Association (CMA). Federal funds also support major one-off projects such as the forthcoming new exhibit space at UPEI’s Robertson Library. This space will house and display its Lucy Maud Montgomery collection, unique in the world and somehow little-known in PEI given the popularity of the author’s literary offspring. This support is particularly welcome because of the generally poor state of what might be called the PEI cultural infrastructure.

Long term and over-dependence on Ottawa for the support of culture in PEI is unhealthy. This becomes evident especially when key programs expire. The Arts & Heritage Stabilization

Program, for example, which began in 2004 as a support to various selected cultural organizations like the Indian River Festival, the PEI Symphony and the Jubilee Theatre, and was funded in equal parts by the Province, the Department of Heritage, the Bronfman Family Foundation, and private support, ended in 2007. The Historic Places Initiative, which allows for the registration of historic places across Canada according to a national set of standards, and which supports one of only two positions in the Provincial Heritage unit, will end in 2010. And the cancellation in 2008 of the federal Canada-wide Exhibit Transportation Service, which covered most of the costs of transporting travelling exhibits, made it more difficult for cultural institutions and organizations to mount shows not produced in-house.

New initiatives in the culture sector have a difficult time acquiring funding, and existing funding programs may not be flexible enough. The Festival of Small Halls, for example, an original program of music, dance and visual arts, which began in June 2008, was funded by a variety of sources including Tourism PEI and ACOA. It was successful by most standards but was not able to receive enough support for its needs for the second year from CCAL, nor did it receive any through the “Building Communities through Arts and Heritage” Program of Canadian Heritage. Individual workers in the culture sector also have difficulty attaining outside funding. Those offered by ACOA, for example, generally support initiatives that are more easily recognized as potential generators of revenue.

The Culture, Heritage and Libraries Division attempts to accomplish much with scant resources. Its Community Cultural Partnership Program, for example, administered through the Council of the Arts, mainly supports community cultural and heritage projects by not-for-profit groups. Another is the funding program for musicians administered through Music PEI, a not-for-profit industry group whose main aim is to support Island musicians in building their careers.

As noted in the 2007 Iris Group study, years of insufficient government funding in the heritage sub-sector has resulted in a lack of long-term planning. The same can be said for the culture sector overall. The recent announcement of a centrally-located provincial museum is a positive step, but the message needs to be more consistent, permanent and evident that the Province regards culture as both as a public good, and as an economic good.

What We Heard

Funding from government tends to go to tourism because it is seen as a revenue generator. Culture is seen more as a “hands out” group.

Invest in more product to create legacy and positive long term effect in culture.

Culture needs investment, the province has not invested as they should have. Cape Cod is an example: people go for the art scene, the artists.

High rate of non-profits in cultural industry rely on government funding which ties hands to think like a business.

Just consider if, say, half that money [as spent on the 2008 Alanis Morissette concert] were used to fund a major three-day Gene MacLellan festival, featuring all sorts of local and outstanding regional (and national) performers, honouring the work of a local hero and one of North America’s finest and most successful song writers.

Heritage is not just something that a few zealots speak about once a year every February on Heritage Day – it needs to be seen as vital to the future growth of our communities and part of their ongoing charm.

In the Right Direction...

- The Culture, Heritage and Libraries Division has formed a committee (including representatives from other departments, including Tourism PEI) to create a strategy to guide the future direction of overall heritage in the province. Central to it is the creation of a new provincial museum facility.
- 2009 is the second year of the Summer Studio Residency Program funded by the Province through the PEI Council of the Arts. The studio is located in the Guild in downtown Charlottetown, and the program will accommodate between six and ten residents from early July to mid-September. Artists are provided with a small stipend for materials and related expenses and in return, are asked to be available a set number of hours daily in order to meet with interested public.
- The Art Bank. While in PEI there is no provincially-funded permanent gallery devoted solely to Island artists (the Confederation Centre Gallery has a national mandate, the

gallery at the Guild exists as an exhibit space for self-curated exhibitions), there is a publicly-owned collection of work by Island artists called the Art Bank. Works from the Art Bank adorn the walls of government buildings and other public, and some private spaces. It is administered by CCAL.

We Recommend:

- 3) That the Province, in recognition of the social and economic importance of the culture sector to Prince Edward Island, increase the budget for the Division responsible for culture (Culture, Heritage and Libraries Division).**

2.3. COMMUNICATION BETWEEN THE CULTURE AND THE TOURISM SECTORS

One of the most prevalent overall themes to emerge from the discussion groups, interviews and electronic submissions on the relationship between the PEI culture and tourism sectors, was that good communication is necessary in order to fulfill collaborative potential.

2.3.1. Government Level

Communication between the Provincial Department and Division responsible for tourism and culture, with some exceptions, is weak. A key factor here is the disparity of human and financial resources between the two. It tends to put the Culture, Heritage and Libraries Division at a disadvantage and renders communication, as one participant put it, “not a conversation between equals.”

Regarding the relations between government and the labour force in the sectors, there was some comment that Tourism PEI, especially with its current focus on culture, was not doing enough outreach to those working in that sector.

Some participants believed that these situations might be improved if government responsibilities for the two areas were placed in one Department, as they are in Nova Scotia and Newfoundland. Others, on the other hand, were adamant that they remain separate.

What We Heard

I think this separation is a weakness, which leads to a bigger distinction between the two... Culture would be a winner [If Culture and Tourism came under one Department].

There should be one Department: Tourism and Culture – one Minister, not two.

We need to find out what is already functioning well on the Island – there are so many developments in culture that would benefit tourism... it comes down to communication on a provincial level.

Participant 1: It should come from the Provincial Government...if they are interested in culture they should be courting us, if they are interested in culture that much.

Participant 2: Going to be a long wait if you are waiting for them!

In the Right Direction...

- The Federal-Provincial-Territorial Culture/Heritage and Tourism Initiative is a vehicle supporting collaborative efforts in culture/heritage and tourism. This is an intergovernmental group with a representative from each province or territory from culture and heritage, or tourism. PEI alternates between the two: currently a Tourism PEI employee is the PEI member for this group; recently it was an employee of the Culture, Heritage and Libraries Division.
- Experiential tourism development by Tourism PEI. Tourism PEI has recently begun working with culture and heritage workers across the Island to help develop high quality and authentic visitor experiences. In the winter of 2008, employees developed a series of rural experiential workshops so that culture and heritage workers could create a ½ day visitor package. In the winter of 2009, for the same target producers/providers, the Department held a series of workshops on marketing using social media.

We recommend:

- 4) That the Province investigate the merits of placing the responsibilities for culture and tourism under the auspices of one government department.**

2.3.2. Industry Level

Perhaps the most prevalent comment on the state of the relationship between the culture and tourism sectors, at least at the industry level, was the lack of a strong umbrella organization for culture. Participants envisioned it as ideally fulfilling several functions, but perhaps most fundamentally to help improve communications within the culture sector itself. It was also seen as useful for providing for its members a service similar to the Tourism Industry Association of PEI (TIAPEI), in relation to the tourism industry.

Participants suggested that TIAPEI's cultural equivalent could also act as a marketing or marketing support agency for cultural products (for example, similar to the Golf PEI model); strengthen the lobbying role of the culture sector and provide it with a "voice"; serve as a representative body of the culture sector with which tourism groups like TIAPEI could communicate; and work to improve communication between the culture sector and the Department of Tourism, as well as the Department of Communities, Cultural Affairs and Labour. Currently, TIAPEI has a position on its Board for a representative each from the PEI Council of the Arts and the PEI Crafts Council (though there was indication that the actual representation is not consistent); representatives from TIAPEI and perhaps from the Tourism Advisory Council (TAC) could likewise sit on the board of the cultural umbrella organization.

There are existing cultural organizations that could fulfill this role: The PEI Council of the Arts (though it does not cover heritage) was discussed, but participants did not see it as effective enough in this sense. The CHRSC (which does cover heritage) may not be seen by some as having been in operation long enough to be effective in this role, and it is currently not part of its mandate *per se*. There was some comment that the culture sector was too diverse and too broad

to have an effective umbrella organization, but more supported the idea that it would be useful, particularly in the context of collaborating with the tourism sector.

Such an umbrella organization would not undermine the existence of the smaller culture councils, such as the regional arts councils and sub-sector-specific organizations like Music PEI or the PEI Crafts Council. Rather, it would help bring them together. Indeed, the PEI Council of the Arts, in its 2007-2010 Strategic Plan, identified the need to bring together the myriad of PEI arts groups into a cohesive community.

Another important difference between industry groups in the culture and tourism sectors is the lack of a body in the culture sector equivalent to the Tourism Advisory Council (TAC). A primary role of TAC is as advisor to the Minister of Tourism, and its Executive Director works out of an office in the Department. Thus, TAC acts as an effective bridge between industry and government.

In addition, while in the culture sector there are regional arts councils like the West Prince and South Shore Arts Councils, comparatively they lack the strength of the Regional Tourism Associations (RTAs). The Cavendish Beach & the Dunes Shore Tourist Association, for example, develops, delivers and promotes regional festivals and activities, as well as the coastal drive, manages the visitor information centre, and has been successful in securing outside support and funding from sources like ACOA. It has a membership committee that actively recruits members from both the tourism and the culture sectors. Indeed, it was evident that many participants in the consultations who worked primarily in the culture sector, were also members of their RTA.



What We Heard

Is there value in joining a tourism organization [RTA]?

Participant 1: Why not bring them [various cultural groups] together and find common ground?

Participant 2: We don't need it.

Participant 1: Then you are not going to get anywhere with the Province. How are you going to get a voice if you don't get together?

TIAPEI probably does a good job of connecting tourism industry operators in comparison [to the PEI Council of the Arts].

No communication is happening right now [with the culture sector] because no one knows who to communicate to.

If there was a voice then the government could go calling on someone, but there is no voice for arts and culture.

Conversation needs to happen between the two sectors but the culture sector as a group needs to get organized.

Communication among concert organizers, festival events management and music organizations doesn't look to work very well as someone who looks on.

I've never thought of TIAPEI having cultural sector workers.

Members of associations form partnerships, help members, but not non-members.

In the Right Direction...

- Regional Tourism Associations (RTAs). The PEI RTAs are strong representatives for their regions. They partner with all sectors, including culture, to create things like touring itineraries that incorporate music and food, or artisans, as well as one-off events that highlight PEI culture.
- The TIAPEI Cultural Heritage Tourism Product Committee. This committee (its precedent, the Cultural Tourism Working Group), formed as a result of a

recommendation in the Burnett Thorne study, *The Prince Edward Island Cultural Heritage Corridor* (2007). The Committee, including a representative each from the arts, human heritage, agricultural and industrial heritage, natural history, cuisine, and “other” cultural attractions, is currently devising a three-year plan with the overall aim of increasing the profile and potential of the PEI cultural and heritage tourism product.

- Music PEI. In its short life this organization has emerged as a strong advocate for the PEI music industry. A major focus of its programs is professional development, helping artists with the business development as well as the presentation side of their careers.

We recommend:

5) That the culture sector create an industry umbrella group, or restructure an existing group, to strengthen communications within the sector, to represent the sector in its relationship with the tourism sector and with the Province, and to initiate or otherwise support the marketing of cultural products and activities.

6) That the industry umbrella group organize annual meetings between the regional arts councils and their corresponding RTAs to combine efforts and strengths, and explore ways to better communicate, cooperate and collaborate.

2.3.3. Operator/Creator Level

Communication and cooperation between the culture and the tourism sectors was seen to be most feasible at the level of individual operator/creator. This is not usually realized in an official or formal manner, but rather, informally through personal knowledge and network connections such as arise in smaller communities. At the same time, participants felt a need for a much better awareness of all the cultural offerings in their communities at any given time.

What We Heard

If you are dealing on an individual basis and not as a group, it is hard to get heard.

We're not advocating for each other, or for ourselves – we're too self-absorbed.

In the absence of co-operation within sectors, we are left with the task of attempting to forge relationships between individual operators from different sectors. This may be successful as far as it goes, but it misses to [sic] larger opportunities.

If there was more of a culture, more support embracing the lifestyle, there would be [more interest in pursuing the crafts]. The cultural people feed off each other.

In the Right Direction...

- Artisans PEI began as a grass-roots initiative led by a group of artisans somewhat frustrated by the difficulties in marketing and outreach associated with being an individual creator. With support from the PEI Crafts Council and the PEI Business Development Program, it currently supports 35 participants, all of whom have a retail outlet and an open studio. Visitors have an opportunity to see the artisans at work, and special demonstrations and events are regularly scheduled. The studios also display digital photo presenters that show pictures of group members, their products and where they are located. Artisans.PEI has its own logo, website, and suggested tour itinerary.
- Experience PEI. Bill and Mary Kendrick, owners of the Briarcliffe Inn B&B, in 2008 began to assemble a range of unique Island visitor experiences. Each experience features an Islander(s) who guides visitors through activities like oyster fishing and processing, making paper from seaweed and Island flora, and creating unique pieces of folk art. The operation runs throughout the year. In 2008, the Kendricks received the Parks Canada Sustainable Tourism Award, and in 2009, the TAC Brand Essence Award.

We recommend:

- 7) That the CHRSC expand the Inventory Mapping Project to include individual workers in the PEI culture sector, for use by those in both the culture and the tourism sectors, and other stakeholders.**

2.4. PROMOTION OF PEI CULTURE

As mentioned in section 2.1, in perhaps its broadest meaning culture can be defined as a wide range of features that characterize a social group. In this sense, culture in PEI has been well advertised. Advertising PEI takes various forms: from word-of-mouth, which we know from tourism studies is an important information source concerning travel, to the mass-market efforts by Tourism PEI.

Tourism PEI is perhaps the most prolific direct promoter of the Province. In its 2009 Marketing Strategy, of its six “Strategic Thrusts,” one is a focus on culinary, golf and culture, intended as the three vertical markets. Another is experiential-based packaging and sales. For the culture vertical, the strategy outlined is to continue to build upon the 2008 anniversary of the publication of *Anne of Green Gables*. Participant commentary on this topic, on other Tourism PEI promotion strategies, and on the promotion of PEI culture in general, included the following concerns:

- An over-emphasis (felt also by some in the tourism sector) on *Anne of Green Gables* and to a lesser extent, golf;
- A distaste for the tag “The Gentle Island” which was seen as, among other things, lacking dynamism;
- A lack of specific information on Island culture in the pages of the *Island Guide* (more commonly known as the visitors’ guide) and on the accompanying website;

And overall:

- Not enough marketing and promotion of culture extending into the shoulder seasons;
- Too much focus on culture and cultural happenings in Charlottetown;

- An over-emphasis on the traditional, for example in the visual arts and music, resulting in a lack of attention to contemporary art and music.

In addition to the emphasis on Anne, the *Gentle Island* brand and the *Island Guide* were seen by some participants as not necessarily reflective of what the Island has to offer in terms of cultural activities. Indeed, the above-noted study by TRC researchers suggests that the *Gentle Island* promotions may only be appealing to approximately one-third of the visitors to PEI. Concerning the *Guide*, the problem may again be one of definitions of culture since the 2009 *Guide* does include listings of festivals and events (though it is difficult to keep these current in an annual print publication), as well as short sections on crafts, heritage and lighthouses. Cultural organizations and facilities like museums, on the other hand, are not widely featured in the book. This is largely because the ads cost money and small or non-existent budgets for marketing and promotions are endemic in the culture sector. Even the seven-site provincial museum system is represented only by one half-page paid advertisement.

Participants also noted that with a hard-copy publication like the *Island Guide* and the early date that contributors must submit their information, it is not very useful as a guide to current cultural happenings. Current cultural events are listed and updated regularly on the Tourism PEI website, but the level of awareness about this may be a problem. Several discussions revolved around other means to provide this information to visitors. Some participants do research and create their own lists for guests, for example, and several praised the *Buzz* for this reason.

Participants also shared ideas about the promotion of Island culture in general (not necessarily promotions by Tourism PEI). The focus on tradition—in music and the visual arts in particular – was noted as sensible, but possibly detrimental to the development of the contemporary music and arts scene in the province. While it is important to continue to cultivate the popularity of Celtic and Acadian music, for example, and of artistic scenes of beaches, boats and lobsters, some tourists may be interested to know about alternative forms of Island music and visual arts.



Islanders themselves do a good job of promoting culture, and several individuals in the areas of music, theatre, and the visual arts, in particular, were cited as leaders in this sense. On the other end, some working in the culture sector were noted as being “invisible,” leaving Islanders and visitors alike with little knowledge of what they do. Thus the word-of-mouth reference, which is so valuable to the tourism industry, is lost.

What We Heard

People’s pride in their own province is your nugget and how your province is unique and special.

All Anne all the time.

Packaging alone won’t do it. People are willing to pay for customization... Tourism will need to be more flexible.

I am suggesting that Tourism PEI expand beyond the 50+ golf market... Tech-savvy Gen Xers have young kids now. If we can encourage them to come here and bring the family, not only are we building Tourism now but we are potentially winning the allegiance of those kids as future tourists.

In the Right Direction...

- The *Buzz*. The *Buzz* lauds itself as Prince Edward Island’s “art and entertainment newspaper.” With its accompanying website, buzzon.com, readers are kept up to date on cultural happenings across the Island. One tourism accommodations operator in Charlottetown described sending a copy of the *Buzz* to guests as soon as they book. Though the information is often out of date when they actually arrive, she suggested that the *Buzz* is nevertheless able to convey a sense of the kinds of cultural activities on offer. Another suggested that the Province could invest in the *Buzz* to have it expand and be searchable by region.

- The Fall Flavours campaign/Artist Studio Tours promotion. In 2008 the (mostly) culinary campaign included promotion of the tours of artisan workshops and studios, both of which took place at locations around the Island, and in the shoulder season. One discussion group noted that the buzz around Fall Flavours may have resulted in an overshadowing of the Studio Tours, though the idea itself may have been sound.
- The ECMAs. The East Coast Music Association began as a grass-roots group with its primary activity the organization of the East Coast Music Awards (formerly the Maritime Music Awards). Hosted by a different city in the Atlantic Provinces each year, the event now has national and international recognition, and is an event of choice for many travelling to and within Atlantic Canada.

We recommend:

8) That the new or restructured cultural umbrella group organize and sponsor with TIAPEI or the RTAs a cultural FAM (familiarization) tour that would introduce tourism stakeholders and the media to cultural creators in each of the regions.

9) That in future marketing strategies, Tourism PEI, as well as other tourism industry stakeholders promoting PEI culture, consult with the new or restructured cultural umbrella group in order to explore additional opportunities in promoting PEI culture.

2.5. EDUCATION, TRAINING AND RENEWAL

Participants from both the culture and tourism sectors expressed concern about education and training. In the former, schools were thought to be inconsistent in delivering art and crafts programs, though music programs were considered to be adequate. Outside of schools there are several initiatives in cultural education like the UPEI art camps and the Confederation Centre theatre, dance and specialty camps. In the heritage sub-sector, one gap is the paucity of school programs that in other provinces are offered by museums.

Other than in music, higher education in terms of degree or diploma programs for PEI culture sector workers is difficult to attain, especially with the demise, noted by several participants, of

the School of Visual Arts some years ago. This is interesting given that PEI culture sector workers as a whole, according to the labour supply and demand study done for the CHRSC in 2008, have a higher-than-average level of education.

While there is some limited funding available for students in culture to study off-Island (for example, the PEI Business Development's Craft Education Award Program), it does not encourage potential artisans to stay in the province for their education. One participant noted the success of the Culinary Institute at Holland College and connected it with the expansion in PEI of high-quality restaurants. He opined that a similar situation could happen with the inauguration of a new School of Visual Arts.

Aside from schools, universities and colleges, education and training, of course, take many forms. This includes workshops and other short-term courses, apprenticeships, and mentorships. The CHRSC and Tourism PEI offer such workshops and short-term training sessions. The CHRSC, for example, is currently developing a mentoring and apprenticeship program, the aim of which is to assist the younger generation of culture workers with both the creative and business aspects of their craft. One problem may simply be awareness of what is being offered.

Though they do not fully answer the need for secondary or more sustained educational opportunities in culture, apprenticeships and mentoring may provide a partial answer to the educational development of the next generation of culture workers. As indicated in the CHRSC labour supply and demand study, it may also respond to the "greying" of the sector due to a disinclination by the younger generation to develop a career in the field.

Regarding the tourism sector, in PEI there is a similar paucity of courses in schools, but secondary education is relatively better with the Tourism and Travel Management Program at Holland College, and the option to combine this program with an undergraduate Business degree at UPEI. Neither, however, provides much training in culture or cultural tourism, with the 2009 schedule at Holland College featuring, out of 35 courses, only two (Heritage Interpreter, and World Cultures).

What We Heard

[Regarding historical animation] There's a whole skill set required for that.

I see Tourism, Culture, Agriculture + Fisheries, and Education all working together some day towards our common goals.

Part of the challenge here is that artists don't see themselves as business people.

Business Development should not be the only source for crafts and training - it should go into other areas.

In the Right Direction...

- The CHRSC is currently developing a model for a mentorship program for workers in the culture sector in PEI. The Council is also developing a series of professional development sessions, and has just released a training strategy for the sector with the aim of, among other things, addressing recruitment, retention and skills development issues, encouraging life-long learning, and ensuring the existence of a well-qualified workforce.
- The PEI School of the Arts. This series of workshops began in North Rustico in the summer of 2006, with Suzanne Hastings-James organizing and funding week-long art workshops for adults. The courses are taught mostly by Island artists and range in artistic discipline: acrylics, watercolours, drawing, cartooning, mosaics, etc., and aim to have tourists connect to locals, and also allow them to participate in extra-curricular experiences.
- PEI Community Schools. The PEI Community School Association has long offered courses in the culture sector, in crafts and the visual arts in particular. The courses are offered across the Island, are affordable, and the many offerings include basic painting, rug hooking, square dancing, weaving, and jewellery-making.

We recommend:

10) That the CHRSC make it a priority to maintain, update, and raise awareness about its Training Database of educational opportunities in culture in the Atlantic Provinces.

2.6. LABOUR AND SEASONALITY

Another set of interconnected issues common to both the culture and tourism sectors, and which may hamper collaboration, is the nature of the labour force, and the short seasons.

In PEI, workers in culture are relatively highly-educated but the sector, particularly in heritage, also relies heavily on volunteers and students. This can raise difficulties, particularly where they are front-line employees like interpreters, as they may not be adequately educated or trained in the field to explain complex situations or answer questions “outside the box.” It also happens that the information, for example in the case of fact-based historical interpretation, may not be consistent from place to place. This can be a problem for cultural tourists who expect authenticity.

It is difficult for those in both sectors, with tight budgets, to hire even summer help. Student funding programs are available but do not usually cover wages into the spring (May/June) or fall (September/October) tourism seasons. And other funding programs can be restrictive, for example requiring that workers are receiving EI benefits. In the culture sector overall, the average remuneration is quite low, and since most are self-employed (as in tourism), few receive paid benefits.

Participant discussion often turned to the problem of the short tourism season. This obviously affects those in the tourism sector, though there are encouraging recent efforts by Tourism PEI and other stakeholders to entice visitors to travel to PEI in the shoulder seasons. This benefits the culture sector as well: while many culture workers use the winter to create, the consumer base for their offerings still currently arrives, for the most part, in June/July.

What We Heard

Our problem is that we don't have a market on PEI [for the arts]. This probably comes, in part, from being an Island.

Without a tourist trade, the existing arts and culture sectors could not be sustained by the local market.

Piggy-backing wine and art show didn't work, because they were thinking of wine, not viewing. Gallery owners need access to buyers.

In the Right Direction...

- The marriage of the PEI Studio Tour and the Fall Flavours campaign (mentioned above). In an encouragement of fall-season shopping, visitors to the studios were able to save the Provincial Sales Tax on all items purchased between September 30 and October 5.
- The Province, through the Department of Fisheries, Aquaculture and Rural Development, is providing funding for a three-year strategy and business plan in support of the shoulder-season events, the Festival of Small Halls, and its Christmas-season parallel, "Deck the Small Halls."

We recommend:

11) That the Province explore ways, like with the Canada-PEI Labour Market Development Agreement employment subsidy program that closed in 2006, to encourage enterprises in the culture and/or tourism sectors to extend operations into the tourism shoulder seasons.

3. WHAT WE HEARD...

FURTHER SUGGESTIONS:

- Create a program whereby a group of musicians and/or entertainers moves around the Island to play at different venues [perhaps similar to the Festival of Small Halls, and to the Celtic Colours International Festival in Cape Breton].
- Encourage the Province to contribute tour funding to an Island musician or group of musicians, with the purpose of having them act as PEI cultural ambassadors.
- Include a “Meet the Musicians” or “Meet the Performers” time built into performing arts pieces.
- When a major concert or festival seeks substantial support from the Provincial Government, the inclusion of local musicians/performers should be part of the requirements.
- Take advantage of the burgeoning cruise ship industry:
 - To reach people who may not be inclined to leave the ship, or for cruises that do not allow much onshore time, find a way to bring musicians and artists onboard.
 - Expand (geographically and in number) the stops in the excursion packages.
- Inaugurate a wine and distillery tour by motorcoach.
- Create an art and antiques directory with a map; perhaps one for book dealers (both current and non-current titles) as well.
- Establish a “Come Home” year to draw and reconnect with the Island diaspora, with an added emphasis on genealogy.
- Provide (Tourism PEI) forthcoming visitors, through the electronic booking system, electronic updates as to what cultural activities will be happening in PEI when they arrive.

- Provide a communal space for artists in a high-traffic area like the Charlottetown waterfront, with stipulations of engaging the public á la the Guild studio residency.
- Support film and television projects that use PEI as a setting.

4. CONCLUSIONS

Though the scope of this study is limited, it became immediately obvious from the research and consultations that there is tremendous collaborative potential between the culture and the tourism sectors in PEI. Nevertheless, during the consultations, several issues with this relationship also emerged. The overall willingness of both sectors to address them, however, and to find ways to cooperate for mutual benefit, is also clear. Already there is evidence, through encouraging and successful initiatives, projects and programs, that this is happening. The challenge in realizing full collaborative potential will be for those working in both culture and tourism to examine first their own sectors, then look to the other, and continue to build on these first steps.

We recommend:

- 12) That the CHRSC initiate a wider-ranging and in-depth study that will enable a more comprehensive exploration of the collaborative potential of the culture and tourism sectors in PEI.**

5. BACKGROUND RESEARCH

5.1. ENVIRONMENTAL SCAN

Introduction

This general environmental scan provides a snapshot of the roles and responsibilities of some of the key government departments and divisions, and industry groups, in the culture and the tourism sectors in PEI.

Government

Provincial

*The Department of Communities, Cultural Affairs and Labour (CCAL)
Culture, Heritage, and Libraries Division*

The Culture, Heritage and Libraries Division of CCAL manages the provincial responsibilities in the areas of cultural development and heritage, as well as the Public Archives and Records Office, and the Provincial Library system. The Division also provides liaison between the provincial government and representative sector organizations (www.gov.pe.ca/commcul/chal-info/index.php3).

The 2009-2010 budget estimate for cultural affairs overall was \$3,343,100. The budget estimate for the Public Archives and Records Office (PARO), which includes archives and records management services, in 2009-2010 was about \$456,500. For provincial libraries, the estimate for the same year was \$2,794,600. The budget for the PEI Museum and Heritage Foundation (PEIMHF), which includes the operation of six museums and one interpretation centre, as well as the production of *Island Magazine*, for 2009-2010 was \$1,136,200 (Provincial Treasury Board, 2009).

Tourism PEI

Tourism PEI is the provincial government department responsible for tourism. Its mandate is to work with all industry stakeholders to promote the province as a premier destination, and to enhance the economic benefits of tourism through the initiation and the marketing of products and services (<http://www.gov.pe.ca/tourism/index.php3>).

Tourism PEI's budget is estimated at \$24,542,400 for the 2009-2010 fiscal year. Marketing and communications commands the largest share of the budget (\$10,019,400) and oversees business development, visitor services, marketing, media relations, editorial, fulfillment, publications and travel/trade sales (Department of the Provincial Treasury, 2008).

At the joint TAC-TIAPEI presentation in March 2009, Tourism PEI outlined its strategic thrusts for the 2009-2010 year. These included meetings and conventions; a focus on key "vertical" markets such as culinary, golf and culture; improvements to its website; social media and public relations; experiential based packaging and sales; and the integrated tourism solution which includes integrated consumer, marketing sales and operator needs.

Federal

Canadian Heritage

The mandate of Canadian Heritage is broad, but in general, according to its website this federal government department "is responsible for national policies and programs that promote Canadian content, foster cultural participation, active citizenship and participation in Canada's civic life, and strengthen connections among Canadians." Canadian Heritage publishes the *Guide to Canadian Heritage Financial Support Programs* – these programs are funded by grants and contributions, bursaries, tax credits, and other means (www.pch.gc.ca).

Parks Canada

Parks Canada is an agency of the Government of Canada within the Ministry of the Environment. Its mandate is to protect, present and promote examples of Canada's natural and cultural heritage that are nationally significant, and encourage public understanding and appreciation about them (Parks Canada, 2009).

The National headquarters of Parks Canada is in Ottawa. PEI's regional administrative headquarters are in Halifax, NS, and local administration is the PEI Field Unit in Charlottetown. National historic sites, persons and events are designated as such by the federal Minister of the Environment on the advice of the Historic Sites and Monuments Board of Canada (HSMBC).

In 2009 Parks Canada announced \$10 million in new funding for some of its PEI sites. Most is destined for the resurfacing of the Gulf Shore Parkway, while \$1 million each will be used for beach facilities and to renovate the facilities at Port-la-Joie/Fort Amherst, as well as improve its capacity for historical interpretation (the *Guardian*, 17 April 2009).

Atlantic Canada Opportunities Agency (ACOA)

The Atlantic Canada Opportunities Agency (ACOA) was established in 1987 as the federal government department responsible for economic development efforts in Atlantic Canada. Its general goal is to increase economic development in the Atlantic region in terms of “productivity, competitiveness and growth” (ACOA, 2009).

ACOA partners with industry associations at various levels, from departments and agencies of provincial governments, to community groups. It provides various programs, sources of funding and tools to businesses and organizations, including those in culture and tourism (www.acoa-apecca.gc.ca).

Canada Council for the Arts

The Canada Council for the Arts was created to foster and promote the production of works in the arts, and to operate at “arm’s length” from government. Its primary function is to provide funding to artists, scholars and arts organizations through grants, endowments and prizes. To support its mandate it also conducts research, and undertakes communications and promotions in the field (www.canadacouncil.ca).

PEI Sector/Industry Organizations

Prince Edward Island Council of the Arts (PEICA)

PEICA was established in 1974. Since then, it has broadened its original mandate, which originally focused on the visual arts, to include a variety of artistic activities such as theatre, dance, music and literary activities, as well as multi-media works. The mandate of the council is to encourage and support the development of the arts and to make the arts “integral to the lives of all Prince Edward Islanders” (<http://www.peiartscouncil.com/OurWork/tabid/54/Default.aspx>).

PEICA is a not-for-profit organization that is sustained through grants, donations and self-generated income. It is governed by a Board of Directors along with an Executive Director. Some of its activities include the management and distribution of arts grants, and organizing and hosting various artistic and cultural events. It also established the PEI Arts Awards.

Cultural Human Resources Sector Council (CHRSC)

The PEI Cultural Human Resources Sector Council is one of several not-for-profit sector councils in PEI. Established in 2006, the CHRSC was created to serve the cultural community in the province primarily by identifying and addressing human resources and related issues in the

sector. It represents the following disciplines: crafts; film and television; live performing arts; museums, archives, libraries and heritage; music and sound recording; new media; visual arts; and writing and publishing.

The CHRSC is governed by a Board of Directors and an Executive Director. Funding for the Council is provided by the Canada/Prince Edward Island Labour Market Development Agreement, co-managed by Service Canada and the provincial Department of Development and Technology.

Community Museums Association of Prince Edward Island

The primary overall goal of the Community Museums Association (CMA) is to support historical societies and community museums in the province, and to assist them in better liaising with each other, and with government bodies and other organizations. Central to this is to increase quality by assisting operators in acquiring the relevant skills and knowledge pertaining to their field(s) (<http://www.museumspei.ca/about.html>).

The CMA is governed by an Executive Board and an Executive Director. Members include organizations and individuals in the PEI museum and heritage community.

Music PEI

Music PEI began life in 2001 as the PEI Music Awards Association. It is a non-profit organization created to help advance and promote the careers of Island musicians and the overall PEI music industry. It administers a funding program and other support through the assistance of the Department of Communities, Cultural Affairs and Labour. Music PEI is governed by a Board of Directors and an Executive Director (<http://www.musicpei.com/about>).

Tourism Industry Association of PEI (TIAPEI)

The Tourism Industry Association of PEI (TIAPEI) is a membership-based organization that is dedicated to assisting tourism operators in all sub-sectors and regions of PEI by organizing conferences and providing training opportunities, by conducting research, and through professional development services. As the main lobby group for tourism in PEI, It also works to develop tourism facilities and services in the province, to promote the industry in general, and to provide a link between operators and various levels of government.

TIAPEI is governed by a Board of Directors (and an Executive Committee) and an Executive Director. The regional tourism associations each have Board representation. TIAPEI is funded largely by membership fees, and also by support from various funding bodies

(<http://www.tiapei.pe.ca/section.cfm?pageid=134&cat=1>).

Tourism Advisory Council of PEI (TAC)

The Tourism Advisory Council (TAC) is an industry organization that acts in an advisory capacity to the Minister of Tourism. It is dedicated to strengthening tourism as an economic generator for PEI and, as such, most of its work is in the area of market research, marketing and product development.

TAC is governed by an 18-member Board and an Executive Director. As part of its work it establishes taskforces and committees in response to various industry initiatives. TAC and TIAPEI work with governmental and other partners to encourage continued growth of the industry in PEI (www.peitac.com).

Regional Tourism Associations (RTAs)

Regional Tourism Associations are smaller bodies representing the tourism industry in each of the PEI regions. They are membership-based and also hold a seat each on the TIAPEI Board. The RTAs generate revenue through a combination of membership fees, self-generated income, private and public support. Among other activities, several operate visitor information or destination centres, and manage the coastal drives in their regions.

There are currently eight RTAs in PEI: Island East, Tourism Charlottetown and the Beaches, Cavendish and the Dunes Shore Tourist Association, Kensington Tourist Association, The South Shore Tourism Association, The Evangeline Tourism Association, Tourism Summerside, and Western PEI Tourism Association.

5.2. LITERATURE REVIEW

Introduction

Following is a review of literature, prepared within the last ten years, that addresses or relates to the relationship between culture and tourism in PEI. While not comprehensive, the review includes economic assessments, reports on issues facing various cultural disciplines, tourism industry strategies, and government strategies centred on the culture/tourism relationship. Included at the end are various report recommendations that pertain especially to the topic of this study.

Economic Impact of Culture and Tourism

In terms of employment and gross output, cultural activity is an important and significant part of the PEI economy. IRIS Group et al. (2006) reported that the economic impact on PEI of the major arts, heritage and culture sectors totalled over \$100 million in gross output in 2000. The sub-sectors included in this assessment were publishing, film and motion pictures, broadcasting, the performing arts, heritage, and the applied arts such as architecture and graphic design.

To put this in perspective, IRIS Group et al. likened the economic impact of the culture sector to the lobster harvest, or to tourism spending on accommodations. In terms of employment, approximately 2,000 PEI residents are employed within the culture sector, 60 percent of whom work in the greater Charlottetown area. The culture sector accounts for 5 percent of the jobs in the Charlottetown region and 3 percent of the jobs in PEI.

While these results indicate the importance of the culture sector, the economic impact increases by tens of millions more when additional culture sub-sectors including government, libraries, crafts, festivals, photography, sound recording and arts education, are included. Separate economic data for these sub-sectors were not provided in the IRIS Group study.

Tourism in PEI is also a significant contributor to the economy. The TRC (2008) reported that approximately 366,000 travel parties, accounting for 1,045,000 people, visited PEI for pleasure for at least one night during the one-year period July 1, 2007 to June 30, 2008. These visitors spent about \$315 million in PEI during this period. The greatest expenditures were on accommodation and food and beverage, with shopping and recreation and entertainment each accounting for over 10 percent of spending per person per night.

Issues Facing Cultural Disciplines

Some individual cultural disciplines have released reports outlining issues affecting their further development in PEI. Following is a review, from these reports, of the issues facing the film, television and new media, heritage, and handcrafts sub-sectors.

Film, Television and New Media

TCI Management Consultants (2003) documented the contribution of film, television and new media to the PEI economy, including how it impacts tourism. In 2002, these together accounted for 225 full-time equivalent jobs with total economic impact of approximately \$9 million. In terms of wholesale revenues, the film, television and new media industry is comparable to the PEI craft industry.

TCI Management (2003) stated that productions in PEI have contributed significantly to the economy. For example, the filming and broadcasting of *Emily of New Moon* directly contributed about \$29 million to PEI in local spending and \$44 million in total spending over 3.5 years. According to TCI it also helped to boost tourism to PEI, increasing it by at least 2 percent. The industry in general strongly supports the province's tourism sector, as well as builds on PEI's story-telling traditions.

While PEI has favourable characteristics suited to this industry, such as a long and vibrant tradition for storytelling, attractive scenery, an artistic community, a low-cost labour force, a growing base of producers and significant government support, there are some important limitations or challenges for its further development. Such challenges include a lack of skilled crew, limited production financing, lack of scenic variety, winter weather, no large sound stages, and the fact that PEI is not a well known location and is expensive, difficult and costly to access.

Heritage

In 2006, the provincial government announced plans to create a storage facility in Murray River to replace the Artifactory, the storage building used to house the provincial collection of museum artifacts. The Institute of Island Studies at UPEI held public meetings on the issue and published the results in 2007. The Institute of Island Studies (2007) reported that participants were interested in the idea of a central provincial museum. More specifically, they favoured an overall system whereby a central provincial museum would form the "hub" and the existing museums and sites would form the branches or "spokes." This new provincial museum would help ensure the retention and preservation of tangible heritage, provide educational services in cultural and natural history, and be adequately staffed with professional museum personnel. The participants

also suggested that the government undertake a study of “museum policies and operations,” to expand on the public meetings initiated by the Institute of Island Studies.

After reviewing the literature concerning the heritage sector from 1972 to 2007, the IRIS Group (2008) concluded that most longstanding problems have not changed, and there have been few resolutions. The problems include the unimportance of heritage relative to other governmental sectors, the inadequacy of funding and resources, the lack of overall vision and resulting haphazard planning, the imbalance in the idea of heritage for the public good compared to heritage for economic benefit, and the absence of a strong provincial museum able to function as other provincial museums.

Handcrafts

In its 2002 Strategic Plan, the PEI Crafts Council argued that the crafts sector reflects the culture of PEI, and is intimately tied to tourism. The report states that there is a major shortage of quality Island-made handcraft products for the provincial retail tourism trade. This has negatively affected the development of this discipline in relation to cultural tourism. The industry has also been affected by a lack of diversity among Island-made crafts. In addition, the authors of the report argue, since tourists frequently purchase locally-made items that reflect their vacation experience, the tourism industry may be negatively affected by the lack of diversity in crafts.

In particular, the most pressing problems facing the craft industry were identified as:

- The lack of market ready Island-made craft products.
- The aging of the resident craft producer population.
- The absence of a training facility in PEI.
- The lack of a developed handcraft mentorship program.

Labour Force – all disciplines

MacPherson Roche Smith and Associates (2008) identified a number of human resources-related issues that have the potential to affect the continued growth of the cultural sector in PEI. These issues included:

- Incohesive management,
- Scarce resources, particularly in terms of funding sources,
- Inattention to the sector by the government,
- Lack of an on-Island training facility and entrepreneurial training and support,
- Lack of a clear marketing and promotion strategy, and
- Lack of culture education in the school systems.

The report identified festivals and events, and tourism, along with technology and public awareness, as the main drivers of demand in the PEI cultural sector. Despite this, only a few existing and future projects were identified as being an opportunity for increasing the demand for cultural products in PEI. These included the 2009 Canada Games, artisan web projects, Avonlea Village projects (Avonlea artist studio, Anne 2008 celebration) and the East Coast Music Awards. Developments in crafts, new media, and music and sound recording were also identified.

The report stated that there is an “explicit and undeniable” link between the tourism and cultural industries in PEI but the authors caution that to be successful as a tourism product, the PEI cultural industries must be authentic; this is the true value that it brings to tourism. Tourism offers “payback” by generating exposure to the cultural industries.

The Incorporation of Culture into Tourism Initiatives

The Prince Edward Island Tourism Advisory Council (TAC) (2005) developed a five-year tourism competitiveness strategy with a vision for PEI to become the Canadian destination of choice for consumers seeking escape, enjoyment and personal enrichment. TAC stated that new travel trends and motivators are emerging and as the population ages, travellers are seeking personally-enriching experiences. Travellers are becoming more interested in themed and immersion tourism products relating to authenticity, personal enrichment and wellness, learning experiences, and history and culture.

The strategy identified a number of opportunities and challenges for further development of the tourism sector in PEI. The opportunities centre on PEI’s natural landscape and environment – the coastlines, beaches, pastoral settings along with its tranquility and safeness. Opportunities also exist in further developing and promoting the province’s cultural products such as lighthouses, Anne of Green Gables, Lucy Maud Montgomery, the Acadian culture and Aboriginal heritage. PEI also has sufficient capacity in terms of accommodations, culinary experiences, and meeting venues.

The report outlined four tactics necessary in making PEI’s tourism industry more competitive, including:

- Structure industry and government such that roles and accountabilities of tourism departments and organizations are clearly defined and support trust and cooperation.
- Become a Centre of Excellence in terms of tourism research.
- Develop new products and experiences as well as strengthening and revitalizing existing core product.
- In cooperation with new product development, enhance the marketing strategy to communicate PEI’s messages to the consumer.

Burnett Thorne Cultural Tourism (2007) developed a Cultural Heritage Corridor for PEI that included a SWOT analysis. Burnett Thorne devised the term “Cultural Heritage Corridor” to describe the outcome of the company’s 10-Step Process for planning, developing and marketing cultural tourism destinations.

The report identified the strengths, weaknesses, opportunities and threats to the success of the PEI Cultural Heritage Corridor, but overall, it was determined that PEI has the opportunity to establish itself as the leading cultural tourism destination in Atlantic Canada. No other Atlantic province has integrated its cultural tourism assets within a single brand, nor have they developed marketing campaign themes targeted at culturally-oriented travellers. By doing so, it is believed that PEI will realize a significant economic development opportunity while preserving, nurturing and celebrating the Island’s heritage and culture for the ongoing benefit and enjoyment of its own citizens.

Following the release of Burnett Thorne’s report, the Tourism Industry Association of PEI announced the creation of a new Cultural Heritage Tourism Steering Committee to champion cultural heritage tourism in profile and product. The Steering Committee works with provincial marketing partners to integrate culture and heritage tourism into the provincial marketing campaign and will be responsible for increasing the profile of cultural heritage tourism product across sectors in PEI.

Government Support of Culture and Tourism

“A Cultural Policy for Prince Edward Island” (2002) identified the commitments of the provincial government to support the development of cultural activities in PEI. Specifically:

- Provide funding to support the arts, cultural industries and heritage through grants, purchases and commissions.
- Assist, operate and support cultural institutions in a manner that encourages continuity and consistently high standards of achievement.
- Offer programs and services that encourage and support the growth of cultural activities.
- Recognize the benefits of cultural initiatives in the education system.
- Involve the community in cultural decision-making through consultation and arms-length mechanisms.
- Co-operate with and help co-ordinate the efforts of other participants in the cultural sector.
- Ensure that funds invested in cultural activities return benefits to the residents of PEI.

Mayne (2008) writing for the Department of Innovation and Advanced Learning, recognized the significance of the tourism sector in PEI and how authentic quality products and experiences can

enhance the sector. The report stated that the creative industries such as film, music, visual and performing arts, crafts, new media, architecture, communications design and product design, have long enriched PEI's society and culture and its tourism product, and are growing rapidly.

The author noted that PEI has major advantages in the tourism sector, including an outstanding natural product of landscape and beaches, a distinctive and authentic culture, heritage, lifestyle, a friendly and hospitable population, and a large and loyal community of former Islanders and their descendants.

Despite these strengths, visitation declined for six successive years in the current decade, affected by several factors including threats of terrorism and disease. Other factors were a decrease in PEI's competitiveness as a destination as other jurisdictions moved to modernize and refresh their tourism products and approaches. Fresh, imaginative product development is needed, tapping into the province's unique social and cultural attributes and targeted to specific market segments.

Participation in Cultural Activities by PEI Tourists

The Tourism Research Centre has conducted numerous surveys of travellers to PEI. The survey results show that cultural activities are an important part of visitors' pleasure trips to PEI. In a 2008 survey of attendees of seven festivals and three ongoing events in PEI, it was found that visitors were generally aware of the festivals prior to travelling and the festivals played a role in their travel planning decisions (Tourism Research Centre, 2009).

In addition, nearly 70 percent of respondents indicated the festival they attended had an impact on their decision to extend their vacation and/or return to PEI. Although the festival area was the primary destination for 55 percent, the respondents spent more nights in other areas than in the festival area. Most festival-goers stayed in paid accommodation, a key component of the tourism industry. These findings showcase the link between cultural activities and tourism – visitors to PEI attend and support the province's festivals and events, generating revenue for the festivals and events as well as tourism operators.

Interest in cultural activities is further highlighted in the TRC's Overall Results for the 2007-2008 Exit Survey. The survey was distributed at three exit points from July 1, 2007 to June 30, 2008 and was completed by pleasure visitors who had spent at least one night in PEI. One cultural icon, Anne of Green Gables, was particularly important as activities and sites connected with her attracted 12 percent of first-time visitors to PEI. The top ten travel activities for visitors to PEI included shopping for local crafts, souvenirs, antiques; visiting historical/cultural attractions; going to a lobster dinner; attending live theatre; and visiting Anne attractions. High

participation rates in culture-related activities indicates that cultural tourism plays a crucial role for visitors.

The Exit Survey was not the only report in which visitors to PEI indicated a preference for cultural activities. The TRC's Travel Experience Survey 2008 was completed by an online panel of individuals who had been to PEI for an overnight pleasure trip within the past five years. Panel members indicated that one of the top five primary reasons for visiting PEI was to eat (or taste) local food and beverage. Shopping for local crafts, souvenirs and antiques was also a popular activity for panel members. US respondents especially had strong participation rates in visiting museums and/or historic sites and tasting/sampling local food and beverage. The most popular activities for panel members were visiting museums and/or historic sites; attending a concert, festival, fair or event; visiting a local farm, orchard or farmers' market; and enjoying local music and/or dancing.

The survey also asked the respondents to rate the activities in comparison to those offered at similar destinations, in order to give an indication of the areas in which PEI is doing well and the areas in which the province is weak. The activities that were rated the lowest when compared to other destinations were those in which PEI may not be perceived to have a lot of variety or uniqueness. This pertains particularly to cultural and historical activities such as visiting art galleries, government centres, religious sites, and museums and/or historic sites. The report suggests that more infrastructure and variety may be needed for PEI to be competitive with other destinations.

Recommendations from the Literature Review

Film, Television and New Media Sectors (TCI Management, 2003)

- Encourage the establishment of strong, well-funded producers, and the growth and development of a well-qualified labour pool.
- Focus on marketing to communicate and promote the industry.
- Attract more funding from local and federal government.
- Encourage private sector investment.
- Develop a strong industry association, enabling support for skill development, the establishment of a Film Institute in PEI and the development of a large-scale sound stage.

This will result in the development of a vibrant indigenous industry to position the province to be able to attract guest productions.

Crafts Sector (PEI Crafts Council, 2002)

- Establish education and training programs at an independent Craft Centre to increase the number of craftspeople, increase the production capacity of existing craft businesses, and increase the availability and variety of Island-made crafts.
- Establish incubator and mentoring facilities for new craftspeople to develop their first product lines.
- Continue the craft-specific business development programs.
- Ensure that the programs and criteria meet the changing needs of the sector.
- Offer a “one-stop-shopping” point of contact with respect to available programs, services and financial assistance.
- Increase the awareness of the relationship between craft and the Island’s history and heritage.
- Heighten an understanding of the value of crafts with both retailers and consumers.
- Promote PEI as a “craft destination,” a place to experience living crafts. This may encompass the development of vacation packages that incorporate studio tours; workshops at an independent Craft Centre; visits to crafts exhibits; tours of venues with craftspeople at work such as museums, heritage attractions, and permanent studio learning facilities at an independent Craft Centre; and opportunities to visit retail venues featuring Island crafts.
- Create an independent Craft Centre under which the craft industry can work in partnership with Tourism, Culture and Heritage, Business Development and educational bodies.

Linking Culture and Tourism (MacPherson Roche Smith and Associates, 2008)

- Initiate a Memorandum of Understanding between the Canadian Tourism Commission, Tourism PEI, ACOA, Provincial Tourism, the Tourism Industry Association of PEI and the PEI Human Resources Sector Council with the purpose of publicizing the opportunities in tourism product development through the Island’s growing cultural industries.
- Identify opportunities for sharing resources and expertise between tourism and culture in preparation for the increasing demands of the cultural tourist for experiential tourism attractions.
- Explore the best practices of other jurisdictions with respect to the sharing of resources and expertise between tourism and culture.
- Host facilitated sessions with tourism operators to gain a shared understanding of their needs and the potential offerings of cultural industries in PEI, and to create pilot projects that would form the foundation of new training and employment producing activities for participants and new entrants to any one of the cultural industry sub-sectors.

PEI Cultural Heritage Corridor (Burnett Thorne, 2007)

The cultural typology for the PEI Cultural Heritage Corridor led to the recommendation of six cultural themes for interpreting the Corridor to cultural tourists. Each of these themes are briefly described below.

- This is Abegweit – collectively the attractions captured in “This is Abegweit” tell the story of the settling and development of PEI. When these attractions are positioned appropriately to each other in the Corridor, this theme will offer cultural tourists to PEI an engaging journey through PEI’s history and heritage.
- Adventures with Anne – a theme that caters exclusively to the “Anne-motivated” cultural tourist; it includes 11 attractions and a variety of other visitor experiences on the Island that can support and amplify the story of Anne through editorial sidebars, photographs and “fast facts” in the print collateral and web site to be developed for the Corridor marketing campaign.
- Kiln & Canvas, Loom & Lathe – visual arts experiences including art galleries, artist-run centres, artist studios and heritage artisans.
- Island Showtime! – performing arts festivals, theatre and musical events and programming staged at several performing arts venues.
- Our Island, Our Livelihood – PEI’s agri-tourism and aquaculture experiences that showcase land-and-sea based industries that remain active today.
- Garden of the Gulf – natural history experiences such as the Confederation Trail, PEI’s Scenic Heritage Roads, Victorian gardens at Ardgowan Historic Site, Greenwich Interpretation Centre, demonstration woodlots, Sailor’s Hope Bog, nature trails, scenic vistas and provincial parks.

5.3. “BEST PRACTICES”

Introduction

As mentioned above, there are already many examples demonstrating that the culture and the tourism sectors can successfully collaborate. These “best practices,” or instances where the benefits of collaboration seem to be mutual and fruitful, can act as stimuli or even as models for others. Following are a few (mostly) Canadian examples.

Nova Scotia

Nova Scotia has long recognized the strength and importance of cultural tourism. In 1997 ARA Consulting Group et al. assessed the demand for Nova Scotia’s cultural tourism products and identified opportunities for developing them in response to market demand. The report contains a variety of ideas to stimulate the development of cultural tourism in Nova Scotia and presents them within the context of a long-term strategy to more closely link the culture and tourism sectors. Thirty recommendations were provided within four categories to establish a strategic basis for development of cultural tourism in the province.

Over a decade later, cultural tourism is still a key part of Nova Scotia’s tourism strategy. In 2006, the Department of Tourism, Culture and Heritage released a new tourism strategy, “New Realities, New Directions.” The strategy introduced a new brand positioning for Nova Scotia tourism reflecting on its Maritime culture, both modern and traditional, that appeals to today’s “cultural explorer” wanting to experience the way of life in the places he/she visits. The strategy included “core experiences” as one of the key pillars, and the Department announced its support by helping to develop unique, authentic experiences that meet the needs of a changing marketplace.

The Department has continued to embrace this theme and in its 2009 strategy, supporting cultural tourism was again identified as a priority, achieved through the firsthand, tangible and interactive experiences of Nova Scotia’s culture.

The Tourism Development Investment Program will help achieve this. One role of this program, in its overall strategy to assist communities in tourism initiatives, is to support the bringing to life of culture and heritage for visitors by supporting animation and living history projects interpreting the province’s rich cultural heritage.

The 2009 tourism strategy also outlines a plan to continue investment into the expansion of *Economusee: Artisans at Work*. *Artisans at Work in Atlantic Canada* is a network of artisans who represent a traditional trade or craft and in Nova Scotia includes a small museum, workshop and boutique. In Quebec and Atlantic Canada, over 40 artisans and craftspeople are involved in

Artisans at Work. In Nova Scotia, seven artisans are part of the network. There are six in New Brunswick, one in each of PEI and Newfoundland and Labrador and 32 in Quebec.

In addition to the Tourism Development Investment Program and investments in *Artisans at Work*, the Department of Tourism, Culture and Heritage supports cultural tourism through an Annual Tourism Research Forum. Held annually, the forum provides industry partners with opportunities to obtain the latest information from Nova Scotia Tourism, Culture and Heritage, while sharing ideas and learning about best practices and opportunities within Nova Scotia.

Ontario

The Province of Ontario has committed to investing in cultural infrastructure and resources as part of its tourism strategy. The province is working to revitalize its tourism industry which has seen declining visitation in recent years. In winter 2008 a “Tourism Competitiveness Strategy” was conducted to identify challenges and opportunities and to provide recommendations to revitalize and grow tourism across the province. As part of the process, 13 external studies were commissioned to better understand the broader issues that have an impact on tourism and to help inform the recommendations of the final report. One of these external studies, prepared by Lord Cultural Resources et al. (2009), focussed on Ontario’s cultural and heritage tourism product.

Among the recommendations was the creation of partner forums that would provide education focusing on improving linkages and partner development. Potentially funded and executed by the Ministry of Tourism and Ministry of Culture, the authors suggest that Ministry field representatives determine the current status of linkages within a particular destination, and that those that require direction and encouragement become target communities for partner forums. Other recommendations include upgrading and enhancing cultural heritage sites, offering support to field representatives in culture and tourism to better serve their clients, reward the development of cultural tourism experiences through an attractive partnership funding formula that allows a larger number of destinations and cultural attractions to participate, identify experiences that could be clustered and packaged together to the cultural traveller, and improve the collection and dissemination of pertinent tourism research.

The study outlines some examples of ways in which cultural tourism is able to benefit by strong linkages and integration amongst varying stakeholders. Some of these are located in Ontario, for example the Cultural Access Pass. The Institute for Canadian Citizenship gives out the Cultural Access Pass to new Canadians. The pass provides free admission to six major museums in Toronto for new citizens and their family for one year.

There are several prominent examples of successful cultural tourism initiatives in Ontario. One is the Rideau Heritage Route (RHR). RHR is an initiative of the Rideau Heritage Route Tourism

Association (RHRTA), a Destination Marketing Organization mandated to promote the RHR by developing marketing and promotional programs. The Rideau Heritage Route is comprised of the Rideau Canal, its adjoining towns and villages, and the cities of Ottawa and Kingston. It features a variety of authentic arts, cuisine and natural history experiences. The RHRTA maintains a website for industry partners that features tourism news, marketing opportunities, research and resources. The association works with local tourism partners to develop and deliver integrated, research-driven marketing programs that promote the region's world class travel destination. Tourism operators in partner municipalities along the Rideau receive free listings on the website and for a fee, they have the opportunity to have an enhanced website listing and/or to take part in a marketing program.

A second example of a successful cultural tourism experience is in Prince Edward County. The County is known for its focus on culture and heritage including agriculture, arts and its wine region. In recent years it has been very successful in promoting itself as a culinary destination. The wine region has enjoyed success due in part to the work of the Prince Edward County Winegrowers Association (PECWA). The Association's membership includes over 50 grape growers and 14 wineries and these members have worked together to promote the Prince Edward County wine region and their wines.

Taste the County, an incorporated not-for-profit destination marketing and quality enhancement organization for Prince Edward County, has been successful in promoting the area as a unique destination offering unique culinary experiences. The organization hosts an annual one-day wine and culinary event, an annual Maple in the County maple syrup festival and promotes the Taste Trail, Route des Saveurs, a trail through Prince Edward County highlighting various dining establishments including restaurants, breweries, cafes, and wineries.

Quebec

The province of Quebec is very successful at marketing its unique culture. Bienvenue Quebec is one such initiative – it provides an opportunity for Quebec tourism-based businesses to position the province as a tourist destination. It is a three-day gathering allowing for attendees to meet new clients, develop new markets and learn about the latest industry trends. Familiarization tours and a one-day tourism trade show precede a two-day marketplace featuring an average of 120 buyers and 250 exhibitors.

“Bienvenue Quebec 2002” is an early example of a Canadian tourism trade show and marketplace created to focus on culture and provided a forum for the tourism and culture sectors to actively build bridges and work closer together. Among other sessions, the event included a trade show which featured the Marquee, an exhibition tent that served as a showcase for more

than 80 sectoral associations, festivals, international cultural events, museums, gardens, interpretation centres and exhibition spaces.

Canadian Tourism Commission

At the national level, the Canadian Tourism Commission (CTC) has been instrumental in encouraging and supporting collaboration between the culture and tourism sectors. “Packaging the Potential: A Five-Year Business Strategy for Cultural and Heritage Tourism in Canada” (1999) was the product of a series of six regional roundtables held across the country in 1997 on cultural and heritage tourism, followed in 1998 by a “wrap-up” roundtable. The consultations identified a number of opportunities and issues for cultural and heritage tourism and the need for a concerted national effort to realize the potential offered.

Two outcomes of the recommendations from this report were “Canada: Destination Culture” and an annual conference on Heritage Tourism. “Canada: Destination Culture” was a symposium that brought together a select group of key trade stakeholders (Canadian receptive packagers and international buyers) in a discussion focusing on visitor demand and the appropriateness of Canadian cultural and heritage tourism products to the international marketplace.

The event, held in Montreal on May 1, 2004, was attended by 14 Canadians offering cultural tourism products, 15 buyers and planners from the US, the UK, Italy, France, Germany, Japan and Australia, and as observers, 15 key Canadian tourism, culture and heritage stakeholders. The event allowed for a productive exchange of ideas in an open, constructive and forward-thinking discussion. The key themes were product development, enhanced product offerings, branding, marketing and collaboration.

In 2002, the Heritage Canada Foundation held its first annual conference on Heritage Tourism in Halifax and Lunenburg, Nova Scotia. Experts from the tourism industry and heritage preservation fields from across Canada and abroad came together to explore new ways to develop and strengthen heritage tourism rooted in historic places. At the conference, delegates from the conservation-preservation field heard experts from the public and private sectors discuss ways for tourism and heritage to collaborate successfully.

International

In Maine, the formation of the Arts and Heritage Tourism Partnership in the late 1990s, set out to promote and strengthen arts and heritage and other cultural resources across the state. In the beginning it held state-wide tourism workshops and training sessions, compiled an inventory of arts and heritage groups; created the Mid-Coast Arts and Heritage Map and an out-of-state marketing campaign; and formed a strong partnership with the Maine Office of Tourism.

Tourism contributed by including an arts and heritage calendar of events on its official web site, and created a staff position to handle cultural tourism. It continues to strengthen cultural tourism in the state.

In North Carolina, the formation of HandMade in America in 1993 saw the development of a network of (sometimes) backwoods trails leading visitors to artisans' homes, studios or workshops. Participants adhered to strict criteria and standards, and an accompanying guidebook contained information about them and their products. Participants were then trained in basic tourism hospitality, display, marketing and entrepreneurship. HandMade in America was then used as a model to develop other self-guided multi-state tours.

As a final example, the International Trade Fair for Tourism in Berlin (ITB) is renowned as the world's leading travel trade show. In 2001, the event debuted the Hall of Cultural Tourism. The Hall of Cultural Tourism features exhibitors from theatres; orchestras; festivals; musicals, variety and circuses; museums and exhibitions; thematic years; events; cultural offices; organizations and associations; travel organizers; media culture; tourist offices from cities, regions and countries that try to raise their cultural profile; and service providers (reservation systems, marketing, consultants, publishers).

6. APPENDICES

A. LIST OF RECOMMENDATIONS

- 1) That the Culture, Heritage and Libraries Division of the Department of Communities, Cultural Affairs and Labour (CCAL) create a strategy, building on its 2003 “Towards a Cultural Strategy” report, expanding on its current Heritage Strategy, and similar to the Nova Scotia Culture Sector Strategy (1999), for its areas of responsibility under the Culture umbrella.
- 2) That the provincial archives, museums and library system undertake visitor surveys and analysis in order to better understand their users, as well as the tourism potential of their services.
- 3) That the Province, in recognition of the social and economic importance of the culture sector to Prince Edward Island, increase its annual budget for the Division responsible for culture (Culture, Heritage and Libraries Division).
- 4) That the Province investigate the merits of placing the responsibilities for culture and tourism under the auspices of one government department.
- 5) That the culture sector create an industry umbrella group, or restructure an existing group, to strengthen communications within the sector, to represent the sector in its relationship with the tourism sector and with the Province, and to initiate and/or support the marketing of cultural products and activities.
- 6) That the industry umbrella group organize annual meetings between the regional arts councils and their corresponding RTAs to combine efforts and strengths, and explore ways to better communicate, cooperate and collaborate.
- 7) That the CHRSC expand the Inventory Mapping Project to include individual workers in the PEI culture sector, for use by those in both the culture and the tourism sectors, and other stakeholders.
- 8) That the new or restructured cultural umbrella group organize and sponsor with TIAPEI or the RTAs a cultural FAM (familiarization) tour that would introduce tourism stakeholders and the media to cultural creators in each of the regions.

- 9) That in future marketing strategies, Tourism PEI, as well as other tourism industry stakeholders promoting PEI culture, consult with the new or restructured cultural umbrella group in order to explore additional opportunities in promoting PEI culture.
- 10) That the CHRSC make it a priority to maintain, update, and raise awareness about its Training Database of educational opportunities in culture in the Atlantic Provinces.
- 11) That the Province explore ways, like with the Canada-PEI Labour Market Development Agreement employment subsidy program that closed in 2006, to encourage enterprises in the culture and/or tourism sectors to extend operations into the tourism shoulder seasons.
- 12) That the CHRSC initiate a wider-ranging and in-depth study that will enable a more comprehensive exploration of the collaborative potential of the culture and tourism sectors in PEI.

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C. GUIDELINE QUESTIONS

The PEI Cultural Human Resources Sector Council (CHRSC) has commissioned the Tourism Research Centre (TRC) to conduct preliminary research into the relationship between the culture and tourism sectors in PEI. Acknowledging the overlap between the two sectors, this project aims to achieve a deeper understanding of their needs as they relate to each other, and to look at ways they can better work together for mutual benefit.

Thank you for participating in this discussion group. Your participation is strictly voluntary, and you can opt out at any time. The session will be audiotaped only for the purposes of writing the final report, after which the tape will be destroyed. Please be assured that your name, position, and other identifying information will not be included in the report unless permission is given by you.

The following questions are meant only to guide discussion and not to limit commentary.

1. Are there ways in which you think the culture and the tourism sectors have worked well together in PEI? Some areas to think about are:
 - Communication between the sectors
 - Advocacy
 - Education, training and other labour issues
 - Funding
 - Marketing and promotions
 - Seasonality issues
 - Programs and projects
 - Tourism product/creative works

These areas may be considered at the industry/sector level, the governmental level, and the individual operator/creator level.

2. Are there ways in which you think the two sectors have not worked well together in the past? If so, what do you think may have accounted for this? Some areas to think about are:
 - Communication between the sectors
 - Advocacy
 - Education, training and other labour issues
 - Funding

- Marketing and promotions
- Seasonality issues
- Programs and projects
- Tourism product/creative works

These areas may be considered at the industry/sector level, the governmental level, and the individual operator/creator level.

3. Are there any recent or emerging developments (products, programs, services, etc.) in the tourism sector that could be beneficial to the culture sector? Are there any recent or emerging developments (products, programs, services, etc.) in the culture sector that could be beneficial to the tourism sector?
4. Please discuss any issues concerning the relationship between the culture and the tourism sectors in PEI that have not been addressed thus far.

If you have any further questions or comments about this study, or wish to submit additional feedback, contact us at:

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550 University Avenue
Charlottetown, PE C1A 4P3
Tel.: (902) 566-6096
Website: www.trc.upei.ca
Blog: <http://trc-research.blogspot.com>

D. REQUEST FOR PROPOSALS



PEI CULTURAL HUMAN RESOURCES SECTOR COUNCIL
CONSEIL DES RESSOURCES HUMAINES DU SECTEUR CULTUREL DE L'ÎPÉ

REQUEST FOR PROPOSALS

OVERCOMING CHALLENGES THROUGH COLLABORATION: THE RELATIONSHIP BETWEEN CULTURE AND TOURISM

Date of Request: January 26, 2009
Deadline: February 10, 2009

Contact: Julia D. Pike
Executive Director
141 Grafton Street, Suite 202
Charlottetown, PE C1A 1K9
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E-Mail: jpike@peiculture.ca

1. Overview

The PEI Cultural Human Resources Sector Council (CHRSC) is seeking a consulting firm/or professional researcher(s) on a contractual basis to explore the relationship, through research and facilitated sessions, between the tourism and cultural sectors on PEI to gain a shared understanding of the needs of the sectors and to look at ways that the sectors can better work together.

The goal of this project is to explore the links between tourism and culture and to propose ways in which the two sectors can work together to address challenges such as labour issues, seasonality, and growing demand for tourism product. The project will provide for a relationship between tourism related groups and the cultural sector.

The winning firm/individuals will collaborate with CHRSC's Steering Committee on this project.

Deliverable: A report that summarizes findings and makes recommendations for continued collaboration and growth of both sectors.

Proposal Presentation:

In the proposal, the consultant(s) should provide an initial work plan indicating: how they will undertake the work; priorities and timelines; duties and relative proportion of resources applied to each component by each member of the team; a proposed detailed budget; and a description of potential challenges. Corporate information including experience in similar projects and a minimum of three references and a sample of your work must be provided.

Submissions should demonstrate the consultant(s) knowledge and understanding of the cultural sector, and outline past experience in undertaking similar projects. Submissions should include curriculum vitae of personnel and details on their relevant expertise. Excluding c.v's, the submission should not exceed 10 pages.

1.1 Background and Scope of the Study

The PEI Cultural Sector Council completed a supply and demand study for the cultural sector on PEI in July 2008. The results of the study show that there is an explicit and undeniable link between tourism and culture on PEI. The report recommends that the CHRSC host facilitated sessions between the two sectors to gain a shared understanding of their needs and the potential offerings of cultural industries on PEI.

To address this issue, the CHRSC has commissioned this study to explore the relationship between tourism and culture on PEI and to propose ways in which the two sectors can work together to address the challenges they face. Under the direction of a steering committee, the consultants will undertake the following:

- Review best practices in other jurisdictions with respect to sharing of resources and expertise between culture and tourism. The goal will be to find examples that are similar in size and characteristics of PEI.

- Identify and promote ways for culture and tourism to work together for mutual benefit.
- Through facilitate sessions gather information about needs, goals, and opportunities for collaboration and growth.
- Gather input by consulting with tourism providers and cultural stakeholders from across the province.
- Analyze the issues and opportunities and make recommendations/observations.
- Identify actions needed for long term growth and success of both sectors.
- Identify tourism product/project needs that are not being met.
- Identify opportunities for expansion of cultural tourism on PEI.
- Identify pilot projects that could form the foundation of new training and employment producing activities for cultural stakeholders and new entrants to the cultural sector.
- Prepare a report with key findings and an Executive Summary document that will provide a full picture, findings will be reported for both the cultural sector at large as well as for individual disciplines.
- Present findings at the Cultural Forum on May 8, 2009.

1.2 Objective of Study

To undertake research related to the link between culture and tourism on PEI. This research will form the basis of a comprehensive report that recommends ways that the two sectors can work more closely together to mutual benefit.

2. About the PEI Cultural Human Resources Sector Council

The PEI Cultural Human Resources Sector Council is a sector driven, not-for-profit organization committed to strengthening PEI's cultural work force by studying work-force related needs and developing viable solutions (www.peiculture.ca). The Council works with the cultural community to identify and address issues related to workforce attraction and retention, career awareness, skills upgrading and training.

3. Deliverables

- Meeting with the Steering Committee.
- Research methodologies and data collection (survey/interview) instruments approved by steering committee.
- Interim reports provided at appropriate intervals with regular progress updates.
- Draft of the final report providing research results and suggested strategies.
- Final report. The final report must be submitted in electronic format (PDF) and hard copy (20 copies), with one bound copy for the CHRSC's library. An executive summary document will also be provided which highlights the main findings of the study.
- Electronic presentation package to support the briefing of the Board, Training Steering Committee and other interested stakeholders.
- Presentation of findings at the Cultural Forum, May 8, 2009.

Delivery dates will be negotiated with the successful bidder. However, the final document is to be presented by June 2009.

4. Tentative Schedule

Distribution of RFP: 26 January 2009
Deadline for submission of proposals by 4 p.m. 10 February 2009
Notification to bidders by 23 February 2009
Delivery of interim findings at Cultural Forum May 8, 2009
Delivery of final document by June 2009

5. Anticipated Project Costs - Schedule of Payments

The proposed budget for the project should not exceed \$18500 including all applicable taxes, printing and all other related costs. Please provide a breakdown of the budget including professional fees (categories, daily rates) and any related honorariums.

Payment schedule:

30% After approval of methodology
30% After receipt of draft report
40% Upon satisfactory completion of final report & presentation

No payment will be made for costs incurred in the preparation and submission of a proposal in response to the RFP.

6. Evaluation Criteria

Content: Knowledge of the Cultural and Tourism Sectors on PEI and ability to create innovative ways of studying the link between the two industries. Bidders are encouraged to provide their own ideas or additional benefits that will provide added value to the project.

Proposed methodology: Adequacy of the work plan and demonstrated understanding of the project requirements.

Capacity: Experience/expertise of the team, ability to obtain and produce results and liaise with the sector, and management and quality control.

Cost of bid: Credibility of costs analysis within a budget up to \$18,500.

Submissions will be assessed on the above criteria. The PEI Cultural Sector Council reserves the right to not award a contract if it judges that effective submissions have not been received.

7. Proposal Submissions

Firms wishing to submit proposals should do so no later than 4 pm on **February 10, 2009** and should provide four complete copies of the Proposal.

Submit proposals to:

Julia D. Pike, Executive Director

PEI Culture Sector Council

141 Grafton Street., Suite 202

Charlottetown, PE, C1A 1K9

For technical support of this RFP please contact: Julia Pike at 902-367-4460

***NOTE:** The PEI Culture Sector Council reserves the right to not select any proposal and reject any or all proposals received in response to this RFP, to enter into negotiations with any provider on any or all aspects of their proposal, to accept any proposal in whole or in part and to cancel or reissue this RFP at any time. This RFP should not be considered as a contract to purchase services. The above-noted will not be obligated in any manner until a written agreement relating to an approved proposal has been executed. The PEI Cultural Human Resources Sector Council is funded by the Canada/Prince Edward Island Labour Market Development Agreement [www.lmda.pe.ca].*