

MARCH 8, 2007

■

THE PRINCE EDWARD ISLAND CULTURAL HERITAGE CORRIDOR

■

SITUATION & SWOT ANALYSIS



■

**BURNETT
THORNE**
CULTURAL TOURISM

PLANNING, DEVELOPING AND MARKETING CULTURAL TOURISM DESTINATIONS

- TABLE OF CONTENTS -

1.0 THE PROJECT

1.1 Project background1
1.2 Project definition2
1.3 Project objective2
1.4 Project terms2

2.0 CULTURAL TOURISM

2.1 A growing market segment4
2.2 Factors influencing the growth of cultural tourism5
2.3 The future of cultural tourism6

3.0 CULTURAL TOURISTS

3.1 A demographic profile8
3.2 Cultural cohorts8
 3.2.1 Heritage tourism enthusiasts 9
 3.2.2 Visual arts tourism enthusiasts 10
 3.2.3 Wine and culinary tourism enthusiasts 11
 3.2.4 Performing arts tourism enthusiasts 12
3.3 Size of the cultural cohorts to 2025 13

4.0 THE PEI CULTURAL HERITAGE CORRIDOR

4.1 The jurisdiction of the Corridor 14
4.2 Corridor transportation 14
 4.2.1 Road 14
 4.2.2 Bus 14
 4.2.3 Rail 15
 4.2.4 Air 15
4.3 Segmenting the Corridor 15
4.4 The Corridor’s cultural products 16
 4.4.1 The arts 16
 4.4.2 Human heritage 16
 4.4.3 Agricultural and industrial heritage 17
 4.4.4 Natural history 17
 4.4.5 Cuisine 18
 4.4.6 Other cultural attractions 18
4.5 The Island’s cultural typology 19

5.0 THE CORRIDOR'S THEMES

5.1	This Is Abegweit	21
5.2	Adventures With Anne	22
5.3	Kiln & Canvas, Loom & Lathe	23
5.4	Island Showtime!	23
5.5	Our Land, Our Livelihood	24
5.6	Garden of the Gulf	25

6.0 SWOT ANALYSIS

6.1	Strengths	26
6.2	Weaknesses	28
6.3	Opportunities	29
6.4	Threats	32

7.0 CURRENT TOURISM CLIMATE

7.1	Anticipating 2007	33
-----	-------------------------	----

8.0 A VISION FOR THE CORRIDOR IN 10 YEARS

8.1	Envisioning 2017	35
-----	------------------------	----

1.1 PROJECT BACKGROUND

Prince Edward Island has long been a favoured destination for family vacationers originating in Central Canada, Atlantic Canada, and the New England states. PEI's superb beaches, idyllic landscapes, quaint towns, diverse family attractions, and the Island's friendly, leisurely paced lifestyle have established PEI as a summer, seaside vacationland of choice. Beyond North America, the appeal of Anne of Green Gables to the Japanese has established Japan as an international market of note. More recently, PEI's golf tourism initiative has diversified the Island's tourism industry, establishing PEI as a popular golf destination.

Tourism represents more than 10 percent of the GDP generated by PEI. Accordingly, given the rise in demand for cultural tourism experiences across North America, Tourism PEI determined that a product development initiative focused on PEI's cultural tourism assets held significant promise to further diversify the Island's tourism economy. In response to a presentation made by Burnett Thorne Cultural Tourism in Charlottetown in June of 2003, Tourism PEI facilitated the formation of the Cultural Tourism Working Group to advise it on options to realize PEI's cultural tourism potential. Comprised of a variety of cultural tourism representatives from arts and heritage stakeholder groups, the Cultural Tourism Working Group subsequently advised that Burnett Thorne Cultural Tourism be awarded a contract to develop a Cultural Heritage Corridor¹ for the Island. In early 2005, Burnett Thorne signed a contract with the Tourism Industry Association of PEI (TIAPEI), which then assumed responsibility for overseeing the initiative.

Work on the PEI Cultural Heritage Corridor began in the spring of 2005. Since that time, more than 164 of PEI's cultural tourism experiences have been inventoried and entered into the project's master database. The inventory process has involved on-site visits to each cultural tourism asset identified by Burnett Thorne, along with the administration of a standardized questionnaire. Concurrent with the inventory process, Stephen Burnett toured the entire Island, noting strengths, weaknesses, opportunities and threats to establishing a cultural tourism industry on PEI. These observations became the basis for the SWOT analysis contained in this report. Additionally, a cultural typology was developed for PEI.

¹ A Cultural Heritage Corridor is the terminology used by Burnett Thorne to describe the outcome of the company's 10-Step Process for planning, developing and marketing cultural tourism destinations. The term "Cultural Heritage Corridor" is a registered trademark of Burnett Thorne Cultural Tourism.

The intent of the PEI Cultural Heritage Corridor is to identify if there is a critical mass necessary to establish PEI as a viable cultural tourism destination, beginning with an integration of cultural heritage themes into the marketing campaign envisioned for the 2008 tourism season. Our intent is that this Situation Analysis will provide TIAPEI and Tourism PEI with a detailed overview of the cultural tourism market segment and an understanding of how best to package PEI's cultural tourism assets, enabling the development of an integrated theme in the provincial marketing strategy to penetrate the Island's targeted cultural markets.

In our view, Prince Edward Island 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 and marketing campaign themes targeted at culturally oriented travelers. By so doing, we believe the Island 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.

1.2 PROJECT DEFINITION

The PEI Cultural Heritage Corridor is an initiative to develop, package, and market the cultural heritage tourism experiences located on Prince Edward Island. These experiences will be branded and marketed as a single tourism product. Cultural and heritage tourism would be integrated into the provincial marketing campaign envisioned for 2008.

1.3 PROJECT OBJECTIVE

The objective of the PEI Cultural Heritage Corridor is to position Prince Edward Island as a cultural destination by promoting the Island's authentic, market-ready arts, heritage, agri-tourism, cuisine, and natural history experiences. Through this activity, PEI will diversify its tourism industry, grow its short and long-haul markets, and increase visitor volume and revenues for communities and attractions across the Island.

1.4 PROJECT TERMS

Cultural tourism means travel that is motivated wholly or in part by an interest in:

- 1. The arts** (i.e., performing arts events and festivals, visual arts events and festivals, literary arts events and festivals, media arts events and festivals, multi-disciplinary arts festivals, public art, public art galleries, commercial art galleries, artist and artisan studios)
- 2. Human heritage** (i.e., human heritage museums, historic sites, architecture, heritage festivals, cultural and historic districts, ethnically distinctive neighbourhoods, aboriginal heritage experiences, miscellaneous heritage attractions)

3. **Agricultural and industrial heritage** (i.e., agricultural museums, industrial museums, open farms and orchards, farmer's markets, agricultural festivals, food processors, factory tours)
4. **Natural history** (i.e., natural history phenomena, natural history museums, nature interpretation centres, nature trails, indigenous flora and fauna, decorative gardens, scenic landscapes and vistas)
5. **Cuisine** (i.e., dining, food and beverage festivals and events)

Cultural tourists are individuals whose travel is motivated wholly or in part by an interest in cultural tourism, and who consume cultural tourism experiences on trips taken, whether for business or pleasure, having a minimum one-way distance of 80 kilometers.²

Market ready means that the quality of a cultural tourism experience is such that, when clustered with other experiences within the PEI Cultural Heritage Corridor, the aggregate can be marketed as a lure in PEI's tourism markets. The term "market-ready" implies that the cultural experiences are produced by institutions, businesses or individuals whose primary income is derived from the sale of said experiences. The PEI Cultural Heritage Corridor is not intended to market amateur or recreational cultural activity.

Authentic means that the cultural tourism experiences marketed through the Corridor are: (a) produced, wherever possible, on PEI, (b) do not compromise the integrity of the cultural experience in order to appeal to a mass market, (c) do not misrepresent historical fact, and, (d) in the case of heritage artifacts, are clearly labeled as reproductions, if reproduced.

² It is recognized that a portion of the market for the PEI Cultural Heritage Corridor is the resident market. Strictly speaking, residents who travel less than 80 km. are not defined as tourists.

2

CULTURAL TOURISM

2.1 A GROWING MARKET SEGMENT

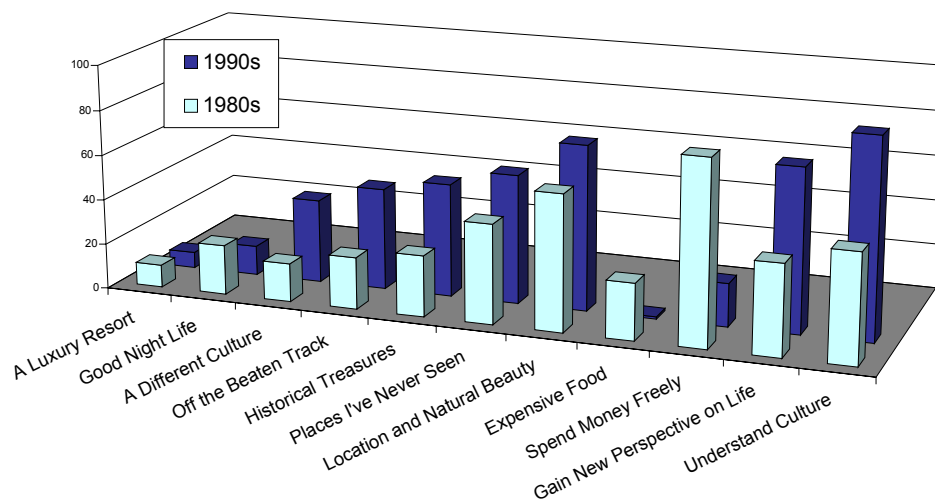
Cultural tourism is a fast-growing and lucrative segment of the global travel market. In North America, its growth is linked to a variety of factors. Foremost among these factors is the growth of affluent, well-educated baby boomers in the travel population (educational attainment is positively correlated with an interest in culture), and, as a corollary to the above, a growth in demand for experiential and learning-based travel.

Travel and Leisure magazine first popularized evidence of the growth in demand for cultural tourism products. In 1982, and again in 1992, the magazine commissioned Lou Harris & Associates to survey the travel behaviours of frequent adult American travelers. Interviews of 801 individuals were conducted by telephone. Issues included means, destinations, types of pleasure travel, vacation options, and the perceptions, knowledge, and motivations of frequent travelers.

The bar graph (below) presents the findings of the Lou Harris research with respect to travel motivations. Of the 11 travel motivators tested in the research, 7 motivators that tested the respondent's interest in culturally enriching travel show significant growth between 1982 and 1992.

LOU HARRIS POLL FOR TRAVEL & LEISURE MAGAZINE

What is very important when planning your trip?



Source: Lou Harris & Associates, 1992.

Lou Harris interpreted his research as representing a "paradigm shift" away from escapism (which Harris characterized as the travel motivator of the 1980's) toward enrichment (which Harris characterized as the travel motivator of the 1990's and beyond).

2.2 FACTORS INFLUENCING THE GROWTH OF CULTURAL TOURISM

A detailed analysis of the factors that are positively impacting the demand for cultural tourism products is found in the article, "Tourism Trends for the 1990's", written by Kathleen Brown. The following text is excerpted from Ms. Brown's article:

Rising Education Levels: The single most significant factor that influences cultural participation, environmental concern, affluence - and travel.

Increasing Age: Many baby-boomers are in their mid-forties. Participation in cultural and heritage activities increases through middle age, peaks between forty-five and sixty-five, and subsequently falls off. This group also has more available time than they had previously, and those with older children choose to expose them to enriching educational experiences. They are at the peaks of their careers and possess the highest earning power of their lives, resulting in the highest level of discretionary income. In twenty-five years, 54 percent of the population of the United States will be over the age of fifty. The median age will be 54 compared to forty today.

Increasing Economic Role of Women: More women are working, earning more money, and controlling more discretionary income. Women typically make the decisions regarding the educational experiences of their children and set vacation plans. They also account for a large majority of bus tour passengers, trip planners, and elementary school teachers who make decisions on field-trip destinations for their students. Women account for 60 to 65 percent of museum attendance and are more likely to support and participate in heritage and cultural activities. As more women move into positions of power and influence, funding and policies for these interests will tend to be more supportive. These demographic trends suggest that tourism will have the largest, wealthiest, and best-educated market for the next twenty years.

Less Leisure Time: A Lou Harris study, "*Americans and the Arts*", reported that leisure time in the United States dropped from just over 26.2 hours per week in 1963 to 16.2 hours per week in 1989. This implies that greater emphasis will be placed on shorter trips, mini-vacations and weekend escapes, as opposed to the longer vacations of the past. People may be inclined to maximize their vacation experiences by visiting historical sites more often during these kinds of trips than they would during their usual hectic home routines.

Importance of Quality: Spending "quality time" requires quality space. Increasingly sophisticated consumers will require increasingly sophisticated tourism infrastructure, such as good roads, hotels, and other necessary amenities.

Changing Leisure Patterns: With all of the publicity about exposure to ultra-violet radiation and ozone depletion, visitors may not want to spend all of their vacation on the beach or outdoors. Activities are likely to include indoor pursuits, such as those afforded by historic homes and reconstructed sites.

Advances in Global Communications: The age of information has brought about an increasing awareness of social issues. Visitors will be better informed and more demanding of accountability.

Increasing Importance of International Tourism: The rise of international tourism represents a tremendous opportunity to access and affluent, educated, sophisticated consumer.

Proliferation of Travel Options: Competition will be keen for resort states such as Florida to retain its tourist market. Caribbean basin countries are establishing significant tourism programs capitalizing on their natural and cultural attributes and are promoting them effectively.

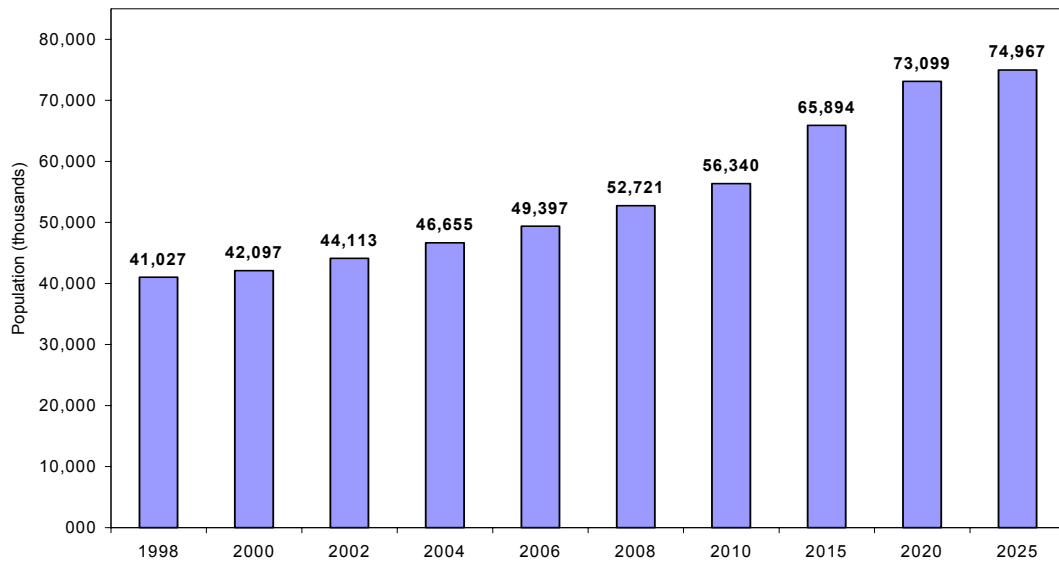
The Global Economy: With the rising importance of international tourism, historical attractions have become part of the world economy. Economic variability will be diffused somewhat because weak and strong economies co-exist throughout the world. ... By attracting an international market, historical attractions can broaden their bases of support and benefit from a range of world currencies.

2.3 THE FUTURE OF CULTURAL TOURISM

Today, there are 49 million Americans between the ages of 55 and 74. By the year 2025 - due to the aging baby boom - there will be 75 million Americans between the ages of 55 and 74. The additional 26 million Americans in the 55-to-74 age cohort by the year 2025 will be *53 percent above current values* (see graph, below).

In Canada, where the size of the baby boom is proportionately larger than in the U.S., there are approximately 6.5 million Canadian in the 55-to-74 age cohort. By the year 2025, there will be 10 million Canadians in the same age cohort – an increase of 50 percent. When the U.S. and Canadian statistics are combined, there will be a total of 29.5 million more North Americans in the 55-to-74 cohort by 2025.

U.S. POPULATION DISTRIBUTION, 55 - 74 AGE COHORT, 1998 to 2025



In total, by 2025, there will be 85 million North Americans in the 55-to-74 cohort – the entire, retired, North American baby boom. Possessing health, leisure time, and the financial resources to enjoy both, boomers are expected to travel widely, further driving the market demand for cultural tourism experiences.

3

CULTURAL TOURISTS

3.1 A DEMOGRAPHIC PROFILE

Research that profiles the cultural tourist is extensive. Although present in all age and income cohorts, the typical cultural tourist is a well-educated, affluent baby boomer or a member of the “matures” (i.e., 55-plus) market. Overall, when compared with other leisure travelers, cultural tourists earn more, spend more, stay longer in the communities they visit, and are more likely to choose commercial accommodation than to stay with family and friends.

The following table, containing data collated by the Travel Industry Association of America, offers a demographic profile of U.S. cultural tourists. We believe that comparable data, were it available, would also apply to Canadian cultural tourists.

CULTURAL TOURISTS: A DEMOGRAPHIC PROFILE

- Have higher education levels (41% university graduates vs. 32% among other leisure travelers)
 - Spend more money (U.S. \$615 per trip vs. U.S. \$425)
 - Take longer trips (4.7 nights vs. 3.3 nights)
 - Prefer hotels, motels, or B&B’s (56% vs. 42%)
 - Shop more (45% vs. 36%)
 - Tend to be baby boomers and “matures” (i.e., the 55-to-74 market)
 - Have managerial or professional occupations (31% vs. 24%)
 - Tend to be pleasure travelers
-

Source: Travel Industry Association of American. TravelScope Survey.1998. National Travel Survey. Aug. 1998, Jan., 2001.

3.2 CULTURAL COHORTS

The term “cultural tourist” denotes tourists who are motivated to consume arts, heritage, and cuisine experiences. However, not all cultural tourists consume the same experiences. Different cultural tourists have different preferences. The *Travel Activities and Motivation Survey* (TAMS), an extensive study of the travel behaviours of North Americans that was released by the Canadian Tourism Commission in 2001, segregates the cultural tourist into four “cultural cohorts”:

- Heritage Tourism Enthusiasts
- Visual Arts Tourism Enthusiasts
- Wine and Culinary Tourism Enthusiasts
- Performing Arts Tourism Enthusiasts

3.2.1 HERITAGE TOURISM ENTHUSIASTS

According to the recent TAMS research, heritage tourism enthusiasts are travelers who, during the past two years, engaged in a minimum of any four of the following: a museum visit, a visit to an historic site, a heritage celebration, a local festival or fair, a French Canadian cultural experience, an aboriginal cultural experience, a visit to a farmers' market, a U-pick operation or other agri-tourism attraction. Heritage tourism enthusiasts represent the largest of the four "cultural cohorts" cited above, with a combined Canadian and U.S. market of 10.5 million travelers (2.2 million in Canada, 8.3 million in the U.S.).

It should be noted that, although their primary interest is heritage, heritage tourism enthusiasts exhibit significant crossover participation in other cultural activities.

Among Canadian heritage tourism enthusiasts:

- 40 percent are also visual arts enthusiasts
- 25 percent are also performing arts enthusiasts
- 48 percent enjoy wilderness hiking and backpacking

Among U.S. heritage tourism enthusiasts who travel to Canada:

- 50 percent are also visual arts enthusiasts
- 30 percent are also performing arts enthusiasts
- 33 percent enjoy wine and culinary activities
- 33 percent enjoy nature-based tourism activities

A comparison of the demographics of Canadian and U.S. heritage tourism enthusiasts reveals a similar profile, except for the household income of U.S. heritage tourism enthusiasts, which is significantly higher.

HERITAGE TOURISM ENTHUSIASTS: A PROFILE

Canadian heritage travelers in Canada	U.S. heritage travelers to Canada
<ul style="list-style-type: none">• 45 average age• 28 percent university graduates• \$60,000 average household income• 66 percent travel without children	<ul style="list-style-type: none">• 49 average age• 34 percent university graduates• \$71,100 (US\$) average household income• 70 percent travel without children

Note: In each category of demographic data shown above, except the percentage of U.S. travelers to Canada who travel without children, figures and percentages cited exceed those among other leisure travelers.

3.2.2 VISUAL ARTS TOURISM ENTHUSIASTS

In the TAMS data set, visual arts enthusiasts are defined as individuals who, during the past two years, engaged in a minimum of any two of the following: a visit to an art gallery, a visit to an art and craft studio, attendance at an international film festival. Visual arts tourism enthusiasts represent the second largest of the four “cultural cohorts”, with a combined total market of 8.7 million travelers (1.7 million in Canada, 7 million in the U.S.).

As with heritage tourism enthusiasts, visual arts tourism enthusiasts exhibit considerable crossover participation in other cultural activities. Among Canadians:

- 50 percent are also heritage tourism enthusiasts
- 40 percent are also performing arts tourism enthusiasts
- 38 percent are also nature-based tourism enthusiasts

The demographic profile of Canadian visual arts tourism enthusiasts is similar to Canadian heritage tourism enthusiasts. The average age of Canadian visual arts enthusiasts is slightly younger (43.3 years), while the average income is somewhat higher (\$63,100). Average education is also higher for Canadian visual arts tourism enthusiasts (36 percent university graduates vs. 28 percent). 74 percent of Canadian visual arts enthusiasts travel without children, vs. 66 percent among Canadian heritage tourism enthusiasts.

When the demographics of U.S. visual arts tourist to Canada are compared with the demographics of U.S. heritage travelers to Canada, the profiles are similar except for education. 41 percent of U.S. visual arts travelers to Canada possess a university degree, compared with 34 percent of U.S. heritage travelers to Canada.

VISUAL ARTS TOURISM ENTHUSIASTS: A PROFILE

Canadian visual arts travelers in Canada	U.S. visual arts travelers to Canada
<ul style="list-style-type: none">▪ 43.3 average age▪ 36 percent university graduates▪ \$63,100 average household income▪ 74 percent travel without children	<ul style="list-style-type: none">▪ 47.4 average age▪ 41 percent university graduates▪ \$72,500 (US\$) average household income▪ 75 percent travel without children

Note: In each category of demographic data shown above, except the age of Canadians traveling in Canada, figures and percentages cited exceed those among other leisure travelers.

3.2.3 WINE AND CULINARY TOURISM ENTHUSIASTS

In the TAMS data set, wine and culinary tourism enthusiasts are defined as travelers who, during the past two years, engaged in at least one of the following: stayed at a cooking school, stayed at a wine tasting school, stayed at a gourmet restaurant with accommodation on the premises, or, during the past two years, engaged in a minimum of any two of the following: dined at an internationally acclaimed restaurant, toured a region's wineries, traveled to wineries for day visits.

Wine and culinary tourism enthusiasts represent the third largest of the four cultural cohorts, with a total market of 7 million travelers (1.5 million Canadians, and 5.5 million Americans).

Wine and culinary tourism enthusiasts participate in other cultural activities, but less so than do other cohorts. Among Canadian wine and culinary tourism enthusiasts:

- 39 percent are also nature-based tourism enthusiasts
- 32 percent are also heritage tourism enthusiasts
- 30 percent are also visual arts tourism enthusiasts
- 20 percent are also performing arts tourism enthusiasts

The demographic profile of Canadian wine and culinary tourism enthusiasts mirrors that of Canadian visual arts tourism enthusiasts. The one demographic anomaly is education. Among Canadian wine and culinary tourism enthusiasts, 27 percent possess a university degree, compared with 36 percent of Canadian visual arts enthusiasts. Among U.S. wine and culinary travelers to Canada, the demographic profile resembles that of U.S. visual arts travelers to Canada, although U.S. wine and culinary travelers to Canada possess a slightly higher level of education and household income.

WINE & CULINARY TOURISM ENTHUSIASTS: A PROFILE

Canadian culinary travelers in Canada	U.S. culinary travelers to Canada
<ul style="list-style-type: none">• 46.5 average age• 27 percent university graduates• \$65,500 average household income• 76 percent travel without children	<ul style="list-style-type: none">• 48.2 average age• 37 percent university graduates• \$76,600 (US\$) average household income• 78 percent travel without children

Note: In each category of demographic data shown above, except the percentage of U.S. travelers to Canada who travel without children, figures and percentages cited exceed those among other leisure travelers.

3.2.4 PERFORMING ARTS TOURISM ENTHUSIASTS

In the TAMS data set, performing arts tourism enthusiasts are defined as travelers who, during the past two years, engaged in at least three of the following: a theatre performance, a classical music concert, a jazz concert, a music festival, a theatre festival, a ballet, an opera, a literary festival or event. Performing arts tourism enthusiasts represent the fourth largest of the four “cultural cohorts”, with a combined market of 4.9 million travelers (1.1 million Canadians, 3.9 million Americans).

As with other cultural cohorts, performing arts enthusiasts exhibit considerable crossover participation in other cultural activities. Among Canadian performing arts tourism enthusiasts:

- 66 percent are also visual art tourism enthusiasts
- 53 percent are also heritage tourism enthusiasts
- 25 percent are also wine and culinary tourism enthusiasts
- 35 percent are also nature-based tourism enthusiasts

Among U.S. performing arts travelers to Canada, crossover participation is even more pronounced than among Canadian performing arts tourism enthusiasts for all activities except those that are nature-based. In other words, U.S. performing arts travelers to Canada are particularly interested in other cultural activities.

The demographic profile of Canadian performing arts tourism enthusiasts is scarcely distinguishable from that of Canadian visual arts tourism enthusiasts. Average household income among Canadian performing arts enthusiasts is slightly lower than among Canadian visual arts enthusiasts (\$56,000 vs. \$63,100), otherwise, the demographic profile is virtually identical.

Among U.S. performing arts travelers to Canada, there is no significant difference with the demographic profile for U.S. visual arts travelers to Canada.

PERFORMING ARTS TOURISM ENTHUSIASTS: A PROFILE

Canadian perf arts travelers in Canada	U.S. perf arts travelers to Canada
<ul style="list-style-type: none">▪ 43 average age▪ 36 percent university graduates▪ \$56,000 average household income▪ 77 percent travel without children	<ul style="list-style-type: none">▪ 49 average age▪ 41 percent university graduates▪ \$71,900 (US\$) average household income▪ 78 percent travel without children

Note: In each category of demographic data shown above, except the age of Canadians traveling in Canada, figures and percentages cited exceed those among other leisure travelers.

3.3 SIZE OF THE CULTURAL COHORTS TO 2025

The aging of the North American population has specific implications for the future market size of each of the four cultural cohorts cited above. The *Travel Activities and Motivation Survey* (TAMS) uses population projections to estimate the market size of each cohort until 2025, for both Canadians and U.S. travelers to Canada.

In Canada, the projected adult population in 2025 is 29.6 million, representing a 27 percent growth rate when compared with the Canadian adult population of 2000.

Currently, each of the four cultural cohorts is growing at a rate that exceeds the rate of growth in the Canadian population. By 2025, performing arts enthusiasts will have grown in number by 44 percent to 1.5 million, followed by visual arts enthusiasts (39 percent, to 2.4 million), heritage tourism enthusiasts (37 percent, to 3 million), and wine and culinary enthusiasts (36 percent, to 2 million).

THE FOUR CULTURAL COHORTS (CANADA) - PROJECTED SIZE TO 2025

	2000 size	2025 size	Growth rate
Canadian adult population	23.3 million	29.6 million	27%
Canadian heritage enthusiasts	2.2 million	3 million	37%
Canadian visual arts enthusiasts	1.7 million	2.4 million	39%
Canadian wine and culinary enthusiasts	1.5 million	2 million	36%
Canadian performing arts enthusiasts	1.1 million	1.5 million	44%

In the U.S., the projected adult population in 2026 is 254.3 million, representing a 27 percent growth rate compared with the U.S. adult population of 2000. As in Canada, each of the four cultural cohorts in the U.S. is growing at a rate that exceeds the rate of growth in the U.S. population.

THE FOUR CULTURAL COHORTS (UNITED STATES) - PROJECTED SIZE TO 2025

	2000 size	2025 size	Growth rate
U.S. adult population	23.3 million	29.6 million	27%
U.S. heritage enthusiasts	2.2 million	3 million	37%
U.S. visual arts enthusiasts	1.7 million	2.4 million	39%
U.S. wine and culinary enthusiasts	1.5 million	2 million	36%
U.S. performing arts enthusiasts	1.1 million	1.5 million	44%

4

THE PEI CULTURAL HERITAGE CORRIDOR

4.1 THE JURISDICTION OF THE CORRIDOR

The jurisdiction of the PEI Cultural Heritage Corridor is the entire territory of Prince Edward Island.

4.2 CORRIDOR TRANSPORTATION

4.2.1 ROAD

The PEI Cultural Heritage Corridor is accessible via a latticework of highways and secondary roads that traverse the entire Island, following its coastline and crisscrossing its interior. These roads include provincially highways that are branded for tourism purposes (i.e., the North Cape Coastal Drive, the Blue Heron Coastal Drive, and the Points East Coastal Drive), Highways 3 and 4 that traverse the interior of Kings Country, Highway 2 that bisects Prince County and demarcates the boundary between Upper Queens County and Lower Queens County, and the Trans-Canada Highway that links the Confederation Bridge at Borden-Carleton to Charlottetown and to the Wood Islands Ferry Terminal.

As with most tourists to Prince Edward Island, touring the Island by road will be the natural choice for most visitors to the PEI Cultural Heritage Corridor. The Island's road system is well maintained, providing pastoral and seaside vistas across much of the Island.

4.2.2 BUS

Prince Edward Island is served by a variety of bus lines and charters. SMT/Acadian, of Moncton, N.B., offers access to or from the Island with pick-up and drop-off terminals at Borden-Carleton, Charlottetown, Summerside and Kensington. Connections are offered via Moncton to most other destinations in Atlantic Canada and beyond. In addition to SMT/Acadian, two shuttle operators, PEI Advanced Shuttle and PEI Express Shuttle, provide direct service between Charlottetown and Halifax.

A variety of tour bus operators offer group tour packages and sightseeing excursions of Prince Edward Island. These include Charlottetown-based operators such as Abegweit Tours, Prince Edward Tours, Picture Perfect Island Tours, and Trius Tours, and a number of national or international operators that are based off-Island, including Gray Line's Ambassatours, and Tauck Tours.

Shuttle service on the Island is not well established, with the exception of the Charlottetown to Cavendish Shuttle, which transports passengers between these two tourism hubs, and the East Connection Shuttle, which transports passengers from Charlottetown to Souris, to Montague, and to the Wood Islands Ferry Terminal.

4.2.3 RAIL

Via Rail and Amtrak both service the Atlantic region, with Moncton, N.B., offering the nearest terminus to PEI. From Moncton, SMT/Acadian offers Island-bound bus transportation.

4.2.4 AIR

Daily flights from Halifax to Charlottetown are offered by Jazz (Air Canada). Jazz also has daily direct service from Montreal to Charlottetown throughout the year, while extra direct flights are scheduled from Toronto and Montreal during the peak tourism season.

For its part, WestJet offers direct flights to and from Toronto, 3 days a week, year-round, with seasonal daily flights from Montreal and Toronto (May to October). Additionally, Northwest Airlines is now providing direct daily service from Detroit, with additional seasonal flights scheduled from June to October.

Delta now operates seasonal service direct daily service from Boston to Charlottetown from June to October. Sun Wing Airlines offers direct service from Toronto to Charlottetown, twice weekly from July to September.

Corporate charter air service to and from the Island is available through Prince Edward Air. Airports in Charlottetown and Summerside are available for private pilots.

4.3 SEGMENTING THE CORRIDOR

Given the geographic size of the Island, the PEI Cultural Heritage Corridor maybe segmented into regions. This segmenting would facilitate the profiling of each region in Corridor marketing vehicles, and assist visitor exploration of the Island.

In our view, PEI's four tourism regions – the North Shore, the South Shore, the Points East Coastal Drive, and the North Cape Coastal Drive – should also be the regions that demarcate the PEI Cultural Heritage Corridor. By so doing, PEI's cultural tourism initiative will dovetail with PEI's overall marketing effort, strengthening the Island's regional brands.

4.4 THE CORRIDOR'S CULTURAL PRODUCTS

The PEI Cultural Heritage Corridor consists of five product clusters: the arts, human heritage, industrial and agricultural heritage, natural history, and cuisine. The characteristics of each of these product clusters, along with representative examples of each product cluster (except cuisine), are broadly profiled below. (Note: It is the client's responsibility to determine which cuisine experiences will be included in the PEI Cultural Heritage Corridor.)

4.4.1 THE ARTS

The PEI Cultural Heritage Corridor boasts a total of 57 diverse arts experiences. These experiences include the many activities at the Confederation Centre for the Arts, significant festivals in Charlottetown, Summerside, and Indian River, and a variety of commercial art galleries and artist studios situated across the Island, with the North Shore and the South Shore being especially well represented.

Overall, the visual arts (i.e., visual art galleries, visual arts festivals, artist studios and studio tours) represent the single largest grouping of arts attractions in the Corridor. Forty visual arts experiences are available across the Island. Chief among these are the Confederation Centre Art Gallery, more than a dozen commercial art galleries, an equal number of artist studios and artist-run centres in Charlottetown, Bedeque, Ellerslie-Bideford, and Abram Village.

The performing arts (i.e., performing arts festivals and events) represent the second largest grouping of arts attractions within the PEI Corridor. Twenty festivals, performing arts producers, or performing arts presenters are located from Charlottetown, to Rollo Bay, to Abram Village. Foremost among these are the Charlottetown Festival, the Indian River Festival, and the Celtic Festival staged by the College of Piping.

4.4.2 HUMAN HERITAGE

The human heritage experiences of the PEI Corridor effectively tell the cultural history of Prince Edward Island. Human heritage represents the largest cluster of cultural experiences in the PEI Cultural Heritage Corridor, with a total of 51 attractions. Each of the Corridor's four regions is well represented.

Prominent attractions range from Government House and Founders' Hall in Charlottetown, to the Green Gables Heritage Site in PEI National Park, to the Greenwich Interpretation Centre, to the many lighthouse museums around the PEI coastline.

The Island is also rich in a variety of more modest human heritage assets with tourism appeal, ranging from the Union Corner School House to the Log Cabin Museum at Murray Harbour.

Museums and related venues are the most plentiful of the Island's human heritage assets, comprising 33 of the attractions in this product cluster. By contrast, festivals are underrepresented in this product cluster, providing a product development opportunity. Overall, the Island's human heritage assets could benefit from increased animation and interactivity, which, at present, the budgetary constraint of most heritage institutions generally precludes.

4.4.3 AGRICULTURAL AND INDUSTRIAL HERITAGE

The agricultural and industrial heritage assets of the Corridor number 30, and range from the PEI Potato Museum, to The Charlottetown Farmers' Market, to the Provincial Ploughing Match and Agricultural Fair. Given the predominance of agriculture and aquaculture on PEI as opposed to industry, it is not surprising that most of the Island's assets in this product cluster are not industrial. Only five industrial attractions were inventoried on the Island: the Elmira Railway Museum, the Green Park Shipbuilding Museum, Belfast Mini-Mills, MacAusland's Woolen Mills, and Bishop's Machine Shop (which is in development).

In common with the Island's human heritage assets, most of its agriculture and aquaculture tourism assets would benefit from investments to increase animation and interactivity, and to enhance the interpretive experience overall. To this end, we are hopeful that the economic utility of these assets as demonstrated by cultural tourism may provide a compelling argument for increased investment.

4.4.4 NATURAL HISTORY

Nine natural history assets were inventoried through on-site visits. These include PEI National Park, the Confederation Trail (which intersects a variety of natural history assets), and seal watching tours in Montague and Murray River.

Because a comprehensive inventory of the Island's natural history assets would number dozens of attractions and phenomena, additional natural history assets warrant inclusion in the corridor. These natural history assets have yet to be identified.

Along with other natural history phenomena such as Elephant's Rock, Sailor's Hope Bog, and the Tryon Salt Marsh, other assets might include PEI's demonstration woodlots, community trails, other nature trails, scenic vistas, and provincial parks.

4.4.5 CUISINE

The client has assumed responsibility for determining the restaurants and cuisine experiences to be included in the PEI Cultural Heritage Corridor. We anticipate that these experiences will range from the Culinary Institute of Atlantic Canada, to numerous dining establishments across the Island, to the many lobster suppers on PEI.

These cuisine experiences are not included in this situation analysis, but will need to be identified for inclusion in the Corridor.

4.4.6 OTHER CULTURAL ATTRACTIONS

PEI is rich with heritage architecture, intriguing villages and harbours, historic markers and monuments, and an abundance of community festivals and fairs, ceilidhs, and kitchen parties. In our view, these cultural experiences help to define the unique cultural character of PEI, and should be included in corridor initiatives. Sidebars and matrices in print vehicles, and a search engine on the project web site, can promote these experiences in an appropriate and effective manner. Attractions that we recommend be promoted in this manner include:

- Community festivals and fairs
- Ceilidhs & kitchen parties
- Public art (e.g., Alberton murals)
- National Historic Monuments
- Heritage churches
- Architecturally significant buildings
- Fishing villages & harbours

4.5 THE ISLAND'S CULTURAL TYPOLOGY

The cultural typology of PEI is a description of the “cultural character” of the Island. Through reviewing the inventory of cultural tourism experiences of the PEI Cultural Heritage Corridor (as described above), and through our research of the history and culture of the Island, we define the cultural typology of PEI as follows:

The cultural typology of Prince Edward Island is distinguished primarily by its human heritage assets. These assets range from the city of Charlottetown (the cradle of Canadian confederation, home to Province House, Peake's Wharf and the historic Charlottetown waterfront, Beaconsfield Historic House, Canada's Birthplace Pavilion at Founder's Hall, and an impressive collection of classic Georgian and vernacular heritage architecture), to the numerous Anne of Green Gables and Lucy Maude Montgomery attractions concentrated in the "Anne's Land" touring region, to the Wyatt Heritage Properties in the city of Summerside, to the Island's many human heritage museums, historic churches, villages and harbours.

Along with a wide variety of human heritage assets, the Island's people - possessing a warmth, humour, and idiosyncratic friendliness - are an equally compelling feature of PEI's human heritage experience. The Acadian population located in the Evangeline and Rustico regions, and the First Nations' population of Lennox Island, are also noteworthy features of the human heritage of PEI.

Complementing the Island's human heritage assets is a lively artistic environment, whose anchor attractions (principally music events and festivals, visual art and craft studios, and live theatre) are concentrated in Charlottetown, Summerside, and Victoria-by-the-Sea, but are also spread across the Island. Music is a particular strength of the Island's artistic environment. Strongly Celtic in its character (although not exclusively), the Island's musical activity ranges from ongoing festivals and events hosted by Summerside's College of Piping, to the Indian River Festival in Indian River, to the iconic PEI musical Anne of Green Gables (staged annually at the Confederation Centre), to the Rollo Bay Fiddle Festival, to numerous ceilidhs found across the Island from Orwell Corner to Monticello.

Together, the heritage and arts assets of Prince Edward Island are set against a backdrop of the Island's natural history. The Island's natural history experience - most notably, its ocean coastline, pastoral vistas, and characteristic flora and fauna - are showcased by the Confederation Trail,

by PEI National Park, by PEI's Scenic Heritage Roads, and by a variety of conservation areas, nature trails, and nature interpretation centres. Whether traveling by automobile or by bicycle, the Island's roadways also afford access to PEI natural history.

For its part, the industrial heritage of PEI is represented by Green Park Shipbuilding Museum, the Elmira Railway Museum, Belfast Mini-Mills, MacAusland's Woolen Mills, and Bishop's Machine Shop (which is in development). With respect to agricultural heritage, this expression of the Island's culture is somewhat under-developed, given the central role that agriculture and aquaculture have played in the Island's economy. That said, a modest variety of agriculture and aquaculture attractions contribute a welcome texture to the Island's cultural tourism experience.

Finally, concerning the culinary component of PEI's cultural typology, cuisine falls outside the scope of the inventory that we have undertaken. However, from the International Shellfish Festival, to lobster suppers, to the dining experience available at the Culinary Institute of Canada, we anticipate that cuisine will figure prominently in PEI's cultural tourism offering.

5

THE CORRIDOR’S THEMES

The cultural typology defined for the PEI Cultural Heritage Corridor (Section 5.6) has guided us to recommend six cultural themes for interpreting the Corridor to cultural tourists. Each of these themes is cited below, including a list of the cultural experiences that correspond to each theme, and a brief thematic overview.

When designating these themes, attention was paid to ensuring that each theme would target at least one of the four cultural tourism cohorts described in Section 3.2. We have provided designations for each cultural experience as “lead”, “supporting”, or “sustaining”.

5.1 THIS IS ABEGWEIT

Because human history museums, festivals, and related heritage attractions are the Island’s most abundant cultural assets, and because much of the cultural experience of the Island references its past, we propose a theme entitled, “This Is Abegweit”, as an interpretive window for 42 cultural experiences that correspond to this theme. These experiences range from the tour programs at Province House, to the Walking Tours staged by the Capital Commission, to the experience of the Green Park Shipbuilding Museum and other industrial museums, to the programming at the Greenwich Interpretive Centre, to the exhibits found at the many community museums across the Island. This theme also captures the human heritage festivals of Island’s First Nations, and human heritage festivals of the Island’s Acadian population.

In addition to these individual attractions, we recommend that the existing “Lighthouse Lover’s Tour” be retained and positioned as an aggregate attraction within this theme, with special focus given to the six lighthouse museums that were inventoried by Stephen Burnett.¹

We also recommend that, within this theme, archives and museums that cater to genealogical research be specifically highlighted.²

Collectively, the attractions captured in “This Is Abegweit” tell the story of the settling and development of Prince Edward Island. 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.

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore		Farmers’ Bank & Doucet House	Fanning School House Keir Memorial Museum
South Shore	Beaconsfield Historic House Festival of the Fathers Founders’ Hall Government House Province House	Ardgowan National Historic Site Port-la-Joye / Amherst Walking Tours / Re-Enactments	Gateway Village Centre

THIS IS ABEGWEIT, CONT'D

Points East Coastal Drive	Andrew MacPhail Homestead	Basin Head Fisheries Museum	Matthew & McLean Museum
	Elmira Railway Museum	Cape Bear Lighthouse ¹	Monticello Schoolhouse
	Greenwich Interpretation Centre	Court House Museum	Roma at Three Rivers
	Highland Games	East Point Lighthouse ¹	The History Room ²
	Orwell Corner Village	Log Cabin Museum	
		Panmure Island Lighthouse ¹	
		Panmure Island Pow-Wow	
		Wood Islands Lighthouse ¹	
North Cape Coastal Drive		Acadian Museum of PEI ²	Alberton Museum ²
		Eptek Arts & Cultural Centre	Bishop's Machine Shop
		Green Park Museum	Tignish Cultural Centre
		International Fox Museum	Westpoint Lighthouse Museum ¹
		Lennox Island Spiritual Gathering	Lennox Island Centre
		MacNaught History Centre ²	
		Union Corner Schoolhouse	
		Wyatt House	

Product count: 42

Target cohort: Heritage Tourism Enthusiasts

Notes: (a) Bishop's Machine Shop is in development. (b) The client may wish to determine other human heritage experiences (i.e., community festivals and fairs, national historic monuments, heritage churches, architecturally significant buildings, fishing villages & harbours) to complement the experiences designated for this theme (see Section 4.4.6).

5.2 ADVENTURES WITH ANNE

Anne of Green Gables is the principal cultural icon of Prince Edward Island. It is also a literary and entertainment phenomenon that cuts across generational lines. Accordingly, we recommend dedicating a theme that caters exclusively to the "Anne-motivated" cultural tourist. In total, we have identified 11 attractions that are oriented to Anne or which have a significant "Anne content".

In addition to these 11 attractions, there are 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.

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore	Anne of G. G. – The Musical Avonlea Village Green Gables Heritage Site	Bideford Parsonage Museum G. G. Museum at Sliver Bush L. M. Montgomery Birthplace L. M. Montgomery Cavendish Home L. M. Montgomery Heritage Museum	L. M. Montgomery Festival
South Shore		Lower Bedeque Schoolhouse Museum	
North Cape Coastal Drive	Anne & Gilbert (Jubilee Theatre)		

Product Count: 11

Target Cohort: Heritage Tourism Enthusiasts, Performing Arts Tourism Enthusiasts

Note: The L.M. Montgomery Lower Bedeque Schoolhouse Museum was not inventoried.

5.3 KILN & CANVAS, LOOM & LATHE

The PEI Corridor features an array of visual arts experiences. In total, 41 commercial art galleries, public art galleries, artist-run centres, artist studios and heritage artisans met the criteria for participation. This concentration of visual arts experiences ranges from The Confederation Centre Art Gallery (the Island’s sole public art gallery) to an array of potters, woodworkers, glass and fabric artists, to four artist-run centres and one school of visual art. We propose a theme entitled, “Kiln and Canvas, Loom and Lathe”, to showcase these visual arts experiences.

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore		Dunes Pottery Studio Gaudreau Fine Woodworking Pottery By the Sea Stanley Bridge Studios The Toy Factory Trout River Pottery Village Pottery PEI School of the Arts	Fleur de Liz
South Shore	Confed Centre Art Gallery	Dog River Woodworking Ewe & Dye Fibre Studio Inuit Art Gallery Island Crafts Shop Mermaid Art Gallery Morrison Folk Art Centre Pilar Shephard Art Gallery Royal Glass Design Stanley Pottery Stoneware Pottery The Showcase Victoria’s Glass Studio	McAskill’s Woodworking The Guild Gallery The Studio Gallery Walker Studios
Points East Coast Drive		Hedwig Kolezar Pottery Studio The Fiddle Farm	Cardigan Craft Centre Old General Store
North Cape Coastal Drive		Back Road Folk Art Indian Arts & Craft Gallery Old Mill Craft Company Thompson’s Woodcraft Basket Weavers of PEI	Bedeque Craft Centre Malpeque Fine Iron The Quilt Gallery Abram-Village Handicrafts West Island Gallery
Island-Wide	PEI Studio Tour		

Product Count: 41

Target Cohort: Visual Arts Tourism Enthusiasts, Heritage Tourism Enthusiasts

Notes: We recommend that the Studio Tour be included in the Corridor, *but that only those studios cited above be profiled in the inventory*. We encourage the client to determine other visual arts experiences (e.g., public art) to complement the experiences designated for this theme (see Section 4.4.6).

5.4 ISLAND SHOWTIME!

The PEI Cultural Heritage Corridor boasts 20 performing arts festivals, along with theatre and musical events and programming staged at several performing arts venues. This activity ranges from the Charlottetown Festival to the Victoria Playhouse, from the Indian River Festival to the Rollo Bay Fiddle Festival, from the Acadian Dinner Theatre to the many ceilidhs that are held across the Island, PEI has a surprising range of performing arts activity relative to its resident population. To capitalize on the Island’s performing arts activity, we propose a theme entitled “Island Showtime!”

ISLAND SHOWTIME!, CONT'D

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore	Indian River Festival		Fiddlers & Followers Weekend
South Shore	Charlottetown Festival Confed Centre – PEI Presents	Feast Dinner Theatre Guild Performing Arts Irish Society Concerts Jazz & Blues Festival Victoria Playhouse	
Points East Coastal Drive		Bluegrass & Old-Time Music Festival King’s Playhouse Rollo Bay Fiddle Festival St. Peter’s Court House Theatre	
North Cape Coastal Drive	Celtic Festival – Highland Storm Highland Gathering	Atlantic Fiddlers’ Jamboree Acadian Dinner Theatre Evangeline Music Festival Feast Dinner Theatre Harbourfront Jubilee Theatre	

Product Count: 20

Target Cohort: Performing Arts Tourism Enthusiasts

Notes: (a) Feast Dinner Theatre operates in both Charlottetown and Summerside. (b) We encourage the client to determine other performing arts experiences (e.g., ceildhihs) to complement the experiences designated for this theme (see Section 4.4.6).

5.5 OUR LAND, OUR LIVELIHOOD

“Our Land, Our Livelihood” is a theme we propose for PEI’s agritourism and aquaculture experiences that showcase land-and-sea-based industries *that remain active today*. These experiences range from the PEI Potato Museum, to Belfast Mini-Mills, to farmers’ markets in Charlottetown and Evangeline, to the CheeseLady’s Gouda. In total, 21 experiences are captured by this theme.

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore		Rustico Fisheries Museum CheeseLady’s Gouda PEI Preserve Company	Sou’west River Farms
South Shore	PEI Shellfish Festival	Charlottetown Farmers’ Market Robinson’s Corm Maze & Tours	Island Chocolates Co.
Points East Coastal Drive	Ploughing Match & Agricultural Fair	Belfast Mini-Mills Red Lane Gardens Rossignol Estate Winery	Prince Eddy of PEI Springwater Farm
North Cape Coastal Drive		PEI Potato Museum MacAusland’s Woolen Mills Evangeline Farmers’ Market L’Exposition agricole et le Festival Acadien Irish Moss Interpretation Centre	PEI Shellfish Museum Cackleberry Farms

Product count: 21

Target cohort: Heritage Tourism Enthusiasts, Wine and Culinary Tourism Enthusiasts

5.6 GARDEN OF THE GULF

We propose a theme entitled, "Garden of the Gulf", for 14 natural history experiences that were inventoried by Stephen Burnett. These experiences range from the Confederation Trail, to PEI's Scenic Heritage Roads, to the Victorian gardens at Ardgowan Historic Site, to the Greenwich Interpretation Centre in PEI National Park.

The full range of natural history experiences available to Island visitors is considerably greater than the 14 experiences cited here. It includes such natural history phenomena as Elephant's Rock, Sailor's Hope Bog, and the Tryon Salt Marsh, along with other assets such as demonstration woodlots, community trails, other nature trails, scenic vistas, and provincial parks. We encourage the client to determine other natural history experiences to complement the experiences designated for this theme (see Section 4.4.6).

<u>Region</u>	<u>Lead</u>	<u>Supporting</u>	<u>Sustaining</u>
North Shore	PEI National Park	New Glasgow Country Gardens	
South Shore		Ardgowan National Historic Site	Peake's Wharf Cruises
Points East Coastal Drive	Greenwich Interpretation Centre Andrew Macphail Homestead	Hillsborough River Eco-Centre Manada Seal Watching Marine Adventures Seal Watching Red Lane Gardens	
North Cape Coastal Drive		Irish Moss Interpretation Centre North Cape Interpretive Centre	
Island-Wide	Confederation Trail	PEI's Scenic Heritage Roads	

Product count: 14

Target cohort: Heritage Tourism Enthusiasts

Notes: (a) The Sir Andrew Macphail Homestead, the Greenwich Interpretation Centre, and the Victorian gardens at Ardgowan are also captured in the "This Is Abegweit" theme. (b) The Irish Moss Interpretation Centre and Red Lane Gardens are also captured in the "Our Land, Our Livelihood" theme. (c) We encourage the client to determine other natural history experiences to complement the experiences designated for this theme (see Section 4.4.6).

The following is our analysis of the strengths, weaknesses, opportunities and threats to the success of the PEI Cultural Heritage Corridor.

6.1 STRENGTHS

- The mix of cultural tourism assets on PEI is well balanced among all five cultural product clusters (i.e., the arts, human heritage, agricultural and industrial heritage, natural history, cuisine), with “marquee” products found within each product cluster. As such, the PEI Cultural Heritage Corridor will appeal to each of the four cultural cohorts (i.e., performing arts enthusiasts, heritage enthusiasts, visual arts enthusiasts, and wine and cuisine enthusiasts), as cited in Section 3.2. The strategic advantage enjoyed by a cultural destination that appeals to all four cultural cohorts cannot be overstated. This represents a significant strength for the PEI Corridor.
- The absence of a competing, high-profile cultural tourism initiative elsewhere in Eastern Canada is a strength of the PEI Corridor. Although Quebec, Ontario, New Brunswick, Nova Scotia and Newfoundland all possess significant cultural tourism assets, none of these provinces have aggregated their cultural assets inside a single packaged cultural corridor, either regionally or province-wide. Accordingly, the PEI Corridor will enjoy a unique competitive advantage when targeting culturally oriented travelers.
- Anne of Green Gables is a Canadian cultural icon that is synonymous with PEI. It is also a cultural tourism product with a prominent national profile. In any campaign that would introduce the PEI Corridor to Visitors, the brand recognition associated with “Anne” will greatly assist marketing initiatives.
- Cultural tourism initiatives do not commonly embrace natural history, despite the role of natural history in shaping human culture, and evidence of the crossover consumption of natural history experiences by culturally oriented travelers. The fact that much of the PEI Corridor offers outstanding natural history experiences and compelling natural beauty, and that these experiences are dispersed throughout the entire Island, strengthens the appeal of the Corridor to culturally oriented travelers.

- The allure of PEI as an island destination is a strength of the PEI Corridor that affords a significant marketing opportunity. Islands are often more culturally distinctive than mainland destinations and are commonly perceived as such.
- The unaffected friendliness of the Island population has long been recognized as a key asset of PEI's tourism industry. That said, among all tourism market segments, cultural tourism is the market segment that facilitates the greatest contact between visitors and the resident population. As such, the PEI Corridor will showcase the Island's inhabitants as much as it showcases the Island's attractions, greatly enhancing the experience of cultural tourists to PEI.
- PEI's visual art and craft product is highly developed relative to its resident population, and is a strong feature of the Island's cultural product mix.
- Although they require further product development, PEI's Acadian culture and its First Nation's culture are notable Corridor strengths.
- The availability on the Island of fresh, locally caught seafood (especially shellfish) provides the Island with a culinary cachet that should not be understated. In the marketing campaign for the PEI Corridor, the allure of seafood (in particular, PEI's lobster suppers) can be used to great advantage.
- The growing demand in the tourism marketplace for reliable, trustworthy, safe-and-secure travel destinations is ideally suited to PEI. At the same time, the growing demand in the tourism marketplace for cultural tourism experiences can readily be met by PEI. The confluence of these two marketplace demands – the demand for reliable, trustworthy, safe-and-secure travel destinations, and the demand for cultural tourism experiences – advantages the PEI Corridor.
- Having suffered through the post-9/11 tourism downturn, cultural attractions and tourism operators throughout PEI are keen to identify a means to assist the industry's recovery. The desire to regain the Island's pre-911 volume of visitation – along with the opportunity to establish the Island as a premier cultural destination – are industry conditions that support the Corridor's success.

- The road system on PEI is generally excellent, with low traffic volume that is a definite selling feature for the Corridor. Coupled with an abundance of charming, small towns (Victoria-by-the-Sea, Tyne Valley, and Georgetown are notable examples), PEI affords cultural travelers who originate from large, urban centres a slow-paced 1960's-style motoring destination featuring an array of arts and heritage attractions.
- The principal demographic markets for the PEI Corridor are boomers and the 55-plus market. Increasingly, these markets are using the Internet for travel planning, decision-making, and booking reservations. According to the Ipsos-Reid polling firm, 60 percent of Canadians over the age of 55 now have Internet access, a 12 percent increase in the past year alone. With respect to marketing, the Internet affords the Corridor a potent, cost-effective vehicle for reaching its targeted demographic, both in Canada and abroad.

6.2 WEAKNESSES

- Many of PEI's museums are undercapitalized. As a result, these museums lack interactivity, many exhibits appear tired, and the interpretive experience is less than ideal. Investment will be required to enable these museums to realize their potential both as heritage resources, and as economic assets to be realized through cultural tourism.
- As a specific example of the observation noted above, the Basin Head Fisheries Museum has been forced to close its display of historic boats for want of funding. Particularly in the Bays and Dunes region, which has the least concentration of cultural tourism assets on the Island, every effort should be made to preserve and enhance existing heritage resources.
- Charlottetown does not possess a level of street-based animation, busking, and cultural programming that is commensurate with its status as a provincial capital and the Island's cultural hub, or the pivotal role that it can play in tourism on the Island.
- Given Charlottetown's status as the cradle of Canadian Confederation, there is a lack of interpretive signboards on Peake's Wharf and throughout the downtown that recounts the founding of the nation.

- According to *Economic Impact: Tourism 2004, Final Report* (Tourism PEI), craft/souvenir shopping is rated as the third most popular activity among the Island's pleasure visitors. Given the value of PEI's arts and crafts community to the Island's tourism economy, it would behoove both the Province and the City of Charlottetown to institute a public art program to raise the profile and appreciation of visual art on the Island.
- Some of the Island's craft centres are producing technically competent but outdated products with limited market appeal. This circumstance needs to be addressed, perhaps through a series of product development workshops with a focus on product/market matching.
- The Province's signage laws appear not to assist art and craft studios that are located "off the beaten track". A variety of art and craft studios are difficult to locate. During the inventory process, the frustration of artists with provincial signage laws was a commonly encountered complaint.
- In preparation for a trip to PEI, many cultural tourists will use the Internet to visit the web site of individual attractions and thereby plan their itinerary. Currently, many Corridor attractions do not yet have web sites, while others have web sites that are rudimentary. This represents a significant weakness for promoting the Corridor's assets.
- Most accommodation providers have not yet converted to wireless Internet. In an era in which business is often mixed with pleasure, the presence of wireless Internet has become a necessity, not an option.

6.3 OPPORTUNITIES

- An opportunity exists to develop a "Corridor Ambassador's Program" that could harness the abundant retired talent from various industries on the Island. By pre-arrangement with Corridor visitors, Ambassadors could be available for tours of agritourism or aquaculture operations, or Acadian or First Nation's settlements, or the architectural icons of downtown Charlottetown. A visitor could be given the opportunity to spend an afternoon with a lobster fisherman and his family, or have an up-close look at a potato farm, or enjoy morning coffee in the home of an Acadian family. A retired member of the PEI legislature or from a retired professor at UPEI could orient American visitors to Confederation. The Island Ambassador's Program could be promoted in all the marketing collateral for the PEI Corridor, where it would contribute significantly to the appeal of the Island as a cultural destination.

- We encourage the City of Charlottetown, Tourism Charlottetown, the Province, the Department of Canadian Heritage, the Island's cultural community, and all other relevant players to invest in a program designed to significantly increase the quotient of street-level animation in the provincial capital throughout the tourism season. Music and dance concerts, busking, poetry readings, theatrical performances, and the vending of quality art and crafts would establish a vibrant street-level cultural ambience that is sought by cultural travelers.
- We encourage a public art program for the City of Charlottetown, and a public art program for the Province of PEI, to showcase the Island's visual artists.
- We recommend the installation of interpretive signage from Peake's Wharf to Province House, up Great George Street, to recount the "Walk of the Fathers" and the political steps that led to Confederation.
- Over time, as resources permit, we encourage the development of more heritage-based festivals and events that express the unique cultural history of the Island. Such experiences need not be professional in status. For example, the start of the annual spring and fall lobster seasons could be organized as community-based celebrations in selected Island communities.
- In preparation for the new cruise ship development in Charlottetown, we encourage that the wharf and terminal be conceived as a cultural capital project. Such a development would serve as a gateway to the Island's history and an expression of its arts.
- So that cultural tourists can learn more about PEI and interact with local residents, we encourage the expansion and promotion of an Island-wide "History Alive" lecture series. (Lectures already take place at the MacNaught History Centre, at the Presbyterian Church in Malpeque, at the Green Park Shipbuilding Museum, at the Bideford Parsonage Museum, and in Charlottetown at the Benevolent Irish Society.)
- We recommend that a "Taste of PEI" initiative be considered for the Island, designed to highlight local produce, link farmers and producers to the table, and enhance the experience of Island cuisine. In pursuit of these objectives, "Taste of Nova Scotia" has been one of the more successful Canadian initiatives that PEI may wish to investigate.
- We recommend that an effort be undertaken with local farmers whose fields adjoin the Confederation Trail to erect signboards that interpret crops that are currently under cultivation, and the history of agriculture across the Island.

- There is currently no Island-wide transportation system that caters to Island tourists. We recommend that the Government of PEI consider issuing a tender for a seasonal, on-demand, “stop-and-go” minibus service to serve selected routes, intended to facilitate non car-rental visits.
- In each of the Island’s four travel regions, we recommend that operators of Corridor attractions design pre-season FAM tours *for themselves* to gain familiarity with all the other attractions and operators who are participating in the Corridor in the same region. We anticipate that the exchange of ideas and information among Corridor operators would engender a variety of mutually beneficial partnerships.
- We recommend developing a “spark plug” interest group of operators of Corridor attractions, with representation from all five Island tourism regions, and from all five cultural product clusters. Its purpose would be to build equity in the Corridor among all its stakeholders, learn more about cultural tourism and cultural tourists, encourage the development of new cultural tourism experiences, liaise with Tourism PEI concerning Corridor marketing initiatives, and help ensure the Corridor’s success.
- We recommend developing a Concierge Outreach Program. Those individuals responsible for concierge duties at the Island’s inns, hotels and B&B’s would be invited to an evening that introduces the PEI Corridor. Information would be provided about cultural tourism and cultural tourists, with the intent of helping each establishment better understand and promote the Corridor, and increase their guests’ length of stay.
- We encourage the partners to develop the genealogy tourism component of the PEI Corridor, which is an unrealized opportunity for cultural tourism on the Island.
- An opportunity exists to grow the market for cultural tours that include the Magdelene Islands and the PEI Corridor, working in partnership with the Magdelenes for the benefit of both.
- Given the appreciation and regard for cultural expression among much of the Quebec population, Air Canada’s direct flights from Charlottetown to Montreal afford a significant opportunity for packaging and marketing the PEI Corridor to the Quebec market.

- WestJet's year-round direct flights to Toronto afford an opportunity for a strategic partnership with Tourism PEI in support of the Corridor.
- The opportunity exists for operators of Corridor attractions to develop learning-based experiences that create new revenue streams for their business or organization. Examples of such learning-based experiences include backstage tours and post-performance discussions with performers, customized gallery tours, meetings with museum curators to discuss a specific exhibit, and hands-on workshops offered by Corridor artisans.

6.4 THREATS

- Pressures will arise to relax market-readiness standards and include more attractions. Some will argue that the PEI's recreational tourism assets should be integrated into the cultural product mix. Without a sophisticated understanding of the cultural tourism market segment and the motivations and behaviours of culturally oriented travelers, a strong commitment to the integrity of the Corridor, and a set of governing policies and principles to guide the work of the entity that oversees the Corridor, the quality, the appeal, and the success of the Corridor may well be compromised.
- U.S. leisure travel to Canada remains in decline. Issues affecting reduced U.S. travel to Canada include post-9/11 concerns related to personal safety, an increase in security protocols for international travel (see Section 8.1), and rising gasoline prices impacting both air and rubber-tire traffic. Next to the Canadian domestic market, the U.S. market is the principal source of potential Corridor visitors. Weak U.S. demand for travel to Canada does not advantage the Corridor's success.
- Historically, the low value of the Canadian dollar has secured Canada's reputation among U.S. travelers as a value-for-money destination, encouraging U.S. visitation. Conversely, the high value of the U.S. dollar has inhibited Canadian travel to the U.S., encouraging domestic vacations. Of late, the rise in value of the Canadian dollar is reversing these travel behaviours. Fewer Americans are choosing Canada as a travel destination, while more Canadians are choosing to travel to the U.S. Although cultural oriented travelers are less price conscious than other leisure travelers, the rise of the Canadian dollar vis-à-vis its American counterpart does not advantage the Corridor.

7

CURRENT TOURISM CLIMATE

7.1 ANTICIPATING 2007

According to the CTC's *Tourism SnapShot* (January, 2006), U.S. travel to Canada has now reached a five-year low, with 10 consecutive months of decline. In January of this year, U.S. trips to Canada declined by 5.1 percent. Meanwhile, spurred by an increase in the value of the Canadian dollar, Canadians continue to travel abroad more frequently, especially to the United States, which, in January, captured 81 percent of the increase in Canadian outbound travel (a rise of 11.2 percent vs. January 2005).

With respect to international travel to Canada, visits from key non-US markets increased 3.7 percent in January of this year to reach a five-year high. Mexico posted a growth rate of 38 percent to lead all countries of origin, followed by China (9 percent) and France (7 percent). However, growth in international visits to Canada does not begin to offset the drop in U.S. visits. While Canada saw a gain of 3,000 visits from its key non-US markets in January of 2006 vs. January of 2005, 30,000 visits were lost from the U.S. during the same period.

In short, early 2006 indicators show a decidedly mixed picture in Canada's tourism recovery, with the U.S. market remaining weak, while the overseas market is returning near to 2002 levels. Domestic retention remains problematic, with the ever-rising value of the Canadian dollar luring more Canadians to the US.

Looking ahead, the U.S. requirement for Americans to hold passports when returning from travel abroad (January 2007 by air, January 2008 by road), will further erode Canada's U.S. markets, as will rising gasoline prices. With Ontario, Nova Scotia and New Brunswick as PEI's top three pleasure markets of origin, generating 24 percent, 18 percent, and 16 percent of pleasure visitors respectively (*Economic Impact: Tourism 2004 Final Report*, Tourism PEI), PEI will require a marketing campaign that lures culturally oriented travelers within these markets to offset the likelihood of further U.S. declines. Quebec ranks as the 5th origin market for PEI's pleasure visitors (behind the New England States), generating 9 percent of pleasure visitors. Given the cultural sensibility of many Quebec travelers, Quebec may also be a market that can be grown substantially.

2005 saw the decline in visitor traffic to the Island halted and stabilized at 2004 levels. As such, PEI's tourism economy is performing better than that of Canada as a whole. It is our believe that, given the growing market demand for cultural tourism experiences and the absence of a branded cultural tourism product elsewhere in Atlantic Canada, the PEI Cultural Heritage Corridor can make a significant contribution to PEI's tourism economy.

That said, assessing the likely tourism climate for 2007/2008 is fraught with difficulty. Global political, economic, and environmental events ranging from 9/11 to SARS, from West Nile Virus to the Indonesian Tsunami, from rising gasoline prices to dollar exchange rates, have repeatedly compromised travel projections made during the past several years. Nonetheless, we believe the strength of the Corridor product will prove a powerful travel incentive such that - although factors that negatively effect travel will continue to plague the tourism industry - the PEI Cultural Heritage Corridor will outperform its competition in virtually any tourism industry environment.

8

A VISION FOR THE CORRIDOR IN 10 YEARS

8.1 ENVISIONING 2017

The year is 2017. The PEI Cultural Heritage Corridor has been in the tourism marketplace for 10 years. During this time, PEI's reputation as a cultural destination has been well established in the Island's domestic and export markets. The Corridor is responsible for significant growth in visitor volume and revenues. At the same time, the success of the Corridor has spurred restaurateurs and hoteliers to upgrade existing properties or establish new properties to meet the growing demand generated by discriminating cultural travelers.

Long-haul travel to PEI has increased substantially. Montreal and Toronto-based tour operators routinely offer package tours of the Corridor's arts and heritage offerings. At the same time, PEI's market share of Atlantic Canadian travel has increased markedly.

US travel to the PEI has also rebounded, particularly among Americans originating in the New England states. Profiled extensively in travel publications and web sites in New England and beyond, the PEI Cultural Heritage Corridor has brought about a significant increase in U.S. awareness of the Island, along with increased visitations from international destinations.

Across the Island, the economic impacts attributed to cultural tourism have engendered a new political willingness to invest in PEI's cultural assets on the part of local governments, the Province of PEI, and the Government of Canada. As a result, the quality and variety of the Corridor's cultural experiences have increased substantially. Experiences initially not ready for market have been capitalized and developed as tourism assets. Of note, civic governments in both Charlottetown and Summerside have increased their investment in their cultural assets well beyond current levels.

A range of marketing vehicles, promotions, and communications strategies facilitate the visitor encounter with the Corridor. Across the Island, visitor information centres highlight Corridor products, visitor guides profile Corridor offerings, and there is a high level of visibility for the Corridor in hotels, motels, and restaurants throughout PEI. Above all, the visitor experience of the Corridor is one of quality and authenticity. The PEI Cultural Heritage Corridor is a success story in cultural tourism development, and serves as a model for like initiatives elsewhere in Canada and abroad.