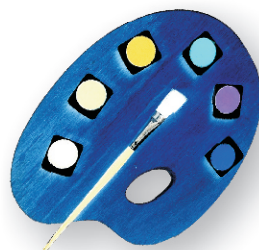


City of Summerside, Prince Edward Island

Municipal Cultural Plan



TCI Management Consultants

May, 2012

Table of Contents

Executive Summary of Recommendations	2
1. Introduction and Background.....	6
1.1 Purpose of the Study.....	6
1.2 Study Process	7
1.3 Caveats.....	7
1.4 Approach and Philosophy Taken to Cultural Planning.....	9
2. Situation Analysis	11
2.1 Demographic Context of Summerside.....	11
2.2 Municipal Policy Context.....	15
2.3 Arts, Culture and Heritage Context of the Community	19
2.3.1 Wyatt Heritage Properties.....	19
2.3.2 Other Arts, Culture & Heritage Assets in Community	20
2.3.3 Programs and Activities.....	21
2.3.4 Financial Support for Arts, Culture and Heritage Activities.....	22
2.3.5 Staffing Structure of Culture Summerside.....	23
2.4 Results from the Consultation Process	25
2.4.1 Survey of the Community.....	25
2.4.2 Survey of the Business Community.....	28
2.4.3 Benchmarking of Other Communities.....	30
2.4.4 Summary of Key Findings and Conclusions: SWOT Assessment.....	39
3. Recommendations	49
3.1 A Vision for Arts, Culture and Heritage in Summerside	49
3.2 Framework for Recommendations.....	51
3.3 Administrative Recommendations	52
3.4 Facilities.....	53
3.5 Built Heritage	55
3.6 Programs and Services.....	58
3.7 Public Art	59
3.8 Collections and Archives	61
3.9 Festivals and Events.....	63
3.10 Natural Heritage.....	65
3.11 Marketing and Awareness-Building	66
3.12 Cultural Tourism.....	69
3.13 Organization and Staffing.....	73
3.14 Funding	74
4. Implementation	79

Executive Summary of Recommendations

Note: One of the recommendations below is to change the name of the arts, culture and heritage function in Summerside to '**Culture Summerside**'. This term is used in the recommendations below. Note that the acronym CS is **not** used, in order to avoid any potential confusion with the Community Services Department of the City.

There are 51 recommendations contained within the Strategy. These are listed below:

Overall Administration

- (1) The City should adopt this Strategy in principle as a guide to its future investment in cultural programming, and refer it to staff for implementation.
- (2) The City should undertake an annual review of the implementation of this Strategy as well as the overall progress made on cultural planning and related activity.
- (3) As existing municipal policies are revised and updated (e.g., the Strategic Plan, the Sustainability Plan, the Official Plan, etc.), and new ones developed, they should be influenced by this Strategy, and reference it accordingly.

Facilities

- (4) The City should continue to maintain and develop its existing facilities (the collection of properties known as Wyatt Heritage Properties) for community use, and for the development of tourism.
- (5) The City should continue to explore opportunities to celebrate its industrial roots and economic history and support facilities such as Bishop's Machine Shop.
- (6) The feasibility of a City of Summerside Museum should be assessed.
- (7) Explore a program that incentivizes Island artists and craftspersons to establish live/work studios, either in the upper floors of buildings in the downtown, or in a vacated industrial complex.
- (8) Summerside's 'artist-in-residence' program should be continued, and, if feasible, expanded.
- (9) The City should support the establishment of a tourist information centre somewhere in the downtown – possibly associated with a Summerside Museum, or with a display of representative heritage artifacts.
- (10) Summerside should support efforts by the SRDC to establish the provincial museum in the city.
- (11) Examine ways and means of enabling greater community utilization of Harbourfront Jubilee Theatre.

- (12) Develop a plan to relocate the artifacts and exhibits of the Sports Hall of Fame to Credit Union Place.

Built Heritage

- (13) The City should consider how it supports heritage initiatives by investigating the creation of a Heritage Incentive Program, along the lines of that in the City of Charlottetown. As part of this assessment, a review of the City's Heritage Conservation Strategy (which is due for its 5-year review in 2013) should be undertaken
- (14) The Heritage Incentive Program should be promoted to all property owners in the Heritage District.
- (15) The Heritage District boundaries should be periodically reviewed to determine the desirability of expanding the area.
- (16) Summerside should investigate an Incentive Program to help fill vacant space.

Programs and Services

- (17) Continue to offer programs and services currently offered by Culture Summerside.
- (18) Continue to explore and develop new and innovative programs and services.
- (19) Promote specific, unique heritage and related programs and services to a wider audience.
- (20) Improve marketing and awareness-building of services and programs.
- (21) Develop specific return-on-investment metrics for programs and activities.

Public Art

- (22) Establish a funded Public Art Program.

Collections and Archives

- (23) Continue current MacNaught Centre programs and activities.
- (24) Clarify the position of MacNaught History Centre and Archives with respect to its civic archives function.
- (25) Encourage promotion and programming to help raise the profile of MacNaught Centre and market Summerside's heritage resources.
- (26) Continue to explore innovative revenue generation possibilities.

Festivals and Events

- (27) Develop a Special Events Policy.

- (28) Use the number of attendees as the key performance indicator.
- (29) Continue to position events as 'edutainment' with a focus on experience.
- (30) Continue to distribute events throughout the community.
- (31) Investigate further partnering opportunities with the Acadian and First Nations communities.
- (32) Identify high-impact cultural events for branding purposes.

Natural Heritage

- (33) Incorporate the use and appreciation of natural history into Culture Summerside programming and activities – making specific use of the ecological resources of the area in certain events and activities.
- (34) Continue to assist in interpreting the area's natural history through signage (e.g., interpretive signage along the Baywalk).

Marketing and Awareness-Building

- (35) Re-name the City's arts, culture and heritage function as 'Culture Summerside'.
- (36) Continue to focus marketing messages on events and programs, not on facilities.
- (37) Prepare a long-term arts, culture and heritage branding strategy.
- (38) Measure 'impressions' as well as 'usage'.
- (39) Prepare an information program for municipal staff, media and stakeholder groups.

Cultural Tourism

- (40) Commission a cultural tourism development and marketing strategy.

Organization and Staffing

- (41) Strengthen the communications relationship between Culture Summerside and CAO / Council.
- (42) Focus and restrict the structure and mandate of the Heritage Advisory Committee to advising Council on matters relating to the implementation of the heritage bylaw only.
- (43) Establish a Cultural Innovation Opportunity Fund to encourage innovative arts, culture, and heritage initiatives in the community.
- (44) Continue the Heritage and Culture Awards.

- (45) Create 'SACHAC' (Summerside Arts, Culture & Heritage Advisory Committee) to advise Council (and staff) regarding various aspects of the arts, cultural, and heritage life of the community.
- (46) Undertake a staff review within Culture Summerside to ensure that job descriptions are clear, are strategically necessary to the implementation of this Strategy, and are being met.
- (47) Retain Wyatt Heritage Properties Inc. as a charitable organization for issuing tax receipts for Culture Summerside projects requiring fundraising.
- (48) Re-establish Curator position.

Funding

- (49) Continue funding the College of Piping.
- (50) Continue funding the Harbourfront Jubilee Theatre.
- (51) Place monies raised through fundraising efforts of Culture Summerside into a special reserve fund for specific cultural purposes, over and above the City's allocation for cultural activity.

Budget Implications

The implications of these recommendations in terms of budget are shown below. Note that these budget implications would be in addition to the current \$626,000 budget for arts, culture and heritage programs and activities.

Immediate (to end of 2012)	\$0 (budget allocations already determined)
Short-term (2013)	\$71,000
Medium-term (2014)	\$61,000
Long-term (2015)	\$66,000
On-going (2016 and on – annually)	\$66,000

Of course, in the later years of the Strategy (medium-term and beyond) these budget implications may change as a result of the conclusions from some of the various assessments and studies recommended in order to continue the Strategy's momentum. As well, other opportunities will arise and circumstances will change – all of which will affect the estimates presented here.

1. Introduction and Background

1.1 Purpose of the Study

In June of 2011, the City of Summerside issued a Request for Proposals to undertake the development of a Cultural Strategy. This municipal policy would complement various other municipal policy initiatives recently undertaken by the City including an overall community-wide strategic plan; a parks and recreation strategy; an economic development plan; a sustainability plan; and a transportation plan.

Fundamentally, the Cultural Strategy was to answer the following key questions with respect to arts, culture and heritage in the community:

1. *Where are we now?*
2. *Where do we want to be?*
3. *How do we get there?*

In order to encourage participation and commitment, the strategy was required to:

- be action oriented
- engage a variety of stakeholders from the private and public sectors throughout the planning process.
- utilize current, accurate, and comprehensive data
- incorporate best practices with regards to cultural development, planning, and sustainability
- provide a compelling vision that will capture and enhance the strengths of our existing cultural assets, authenticity and sense of place; and
- identify Summerside's position, as it relates to heritage and culture, regionally and provincially

The scope of the consulting work was to include, but not be limited to the following:

- a review of all relevant plans and documents impacting the city
- an assessment / SWOT analysis of Summerside's existing cultural resources, assets, initiatives
- assess how arts, heritage and culture (ACH) can play a larger role in the growth of the Summerside community
- identify cultural development goals, determine strategic priorities, and develop strategies and an implementation plan including action plans, responsibilities, timing and costs for execution of the cultural strategy. Identify key results and performance measures for each action item (measurable outputs/outcomes), and an overall evaluation process for the Strategy
- identify the framework and methods for measuring outcomes of the Strategy
- prepare the final planning document to complete the assignment
- assess the opportunities for cultural growth and diversification in the community; and
- meet with City officials throughout the course of the process

1.2 Study Process

A study process was developed that contained a number of data collection and evaluation tasks. These included:

- a household survey of residents of Summerside (this survey had actually been developed by the City and posted on its website some time prior to this study actually commencing; however, the results were clearly very useful to the development of the Strategy)
- a survey of the business community that probed its awareness of arts, culture and heritage activities; the extent to which the business community saw that cultural activities could act as economic drivers for Summerside; and views about what the municipality should be doing to further support the sector
- a benchmarking review of what other comparable communities were doing to support the growth and development of arts, culture and heritage
- interviews and focus groups sessions with the staff of Culture Summerside; other municipal representatives; individuals associated with other arts, culture and heritage organizations; and key community stakeholders
- a survey of arts, culture and heritage organizations
- workshop sessions with Council; and municipal staff
- a Strengths, Weaknesses, Opportunities and Threats (SWOT) assessment to inform the development of this Strategy
- a review session with senior management of the City following the SWOT assessment; and
- the development and review of a final document containing the Cultural Strategy

1.3 Caveats

As with any project of this type, a number of key caveats and assumptions need to be borne in mind that are foundational to the Strategy's implementation. These are briefly listed below, first concerning general overall assumptions relating to the economic environment and demographic context within which the Strategy will be implemented, and second, concerning the data collection process which has helped to shape the Strategy.

Key assumptions relating to the economic and demographic context of the implementation of the Strategy are:

- **continuing slow economic growth:** While the worst of the recent economic recession may be behind us, the broad expectation is for continuing slow economic growth nationally. This means that households will continue to be cautious in their expenditures on a range of expenditure items. Expenditure priorities for arts, culture and heritage activities will be lower than for other staples such as food, heating and transportation. Cultural activities will need to demonstrate social benefit to continue to be supported by the population.

- **cautious municipal expenditures:** The economic caution and uncertainty referenced above will also be felt in municipal expenditures. While cities like Summerside realize the importance of the provision of arts, culture and heritage opportunities to residents, they also recognize the need to demonstrate value to the community and return on investment to taxpayers. Accordingly, while further investment in arts, culture and heritage may be warranted, the City will need to be convinced of the need to continue to invest in the sector and of the potential for arts, heritage and culture to provide benefits to taxpayers and residents.
- **continuing immigration:** The recent Census data has shown surprisingly strong population growth in Summerside, and it appears that this growth is coming from demographic segments representing new cultural traditions and opportunities for the community. The Strategy developed here should recognize this reality and take advantage of it where possible.
- **slow growth in tourism:** Tourism growth will continue to be slow across PEI. With the increasing costs of travel (gas, air fares), border crossing restrictions, and the increase in the strength of the Canadian dollar, tourism growth has declined in PEI generally. This is expected to continue for the foreseeable future. While tourism is a key sector earmarked in the City's economic development strategy, and there is no doubt that many arts, culture and heritage activities offered by the City are appealing to tourist markets, the primary rationale to engage in these types of activities cannot be tourism. Rather, cultural development must be undertaken primarily for the benefit of current and future residents; increased tourism (if it happens) is a 'bonus'.

Key caveats relating to the data collection aspects of the study include:

- **representativeness of surveys:** Typically, when conducting the types of on-line surveys undertaken for this project, a certain amount of self-selection occurs among respondents. In other words, while all residents, and all businesses, had an *opportunity* to provide input to the survey process, not all did so. Frequently, the most keen and supportive factions in the community take the time to respond, as do the most negative ones. (Recognizing this, what is useful to examine in these situations is the *ratio* between the negative and the supportive factions and their comments.) Even though the results of on-line surveys may not be a statistically representative sample of the community, it is noteworthy that everybody had a chance to respond, and that those who did respond offered useful ideas and suggestions that contributed to the development of the Strategy.
- **limited personal consultation process:** In a similar vein, the personal consultation process (e.g., one-on-one interviews, focus groups and workshop sessions, etc.) were necessarily limited by the time and budget available to undertake the work. Regrettably, not every group and organization, or individual involved in arts and culture, or heritage, could, in reality, be consulted. However, in the view of the consultants, those consultations that occurred, coupled with a review of the extensive background information and the consultants' experience in similar communities, has identified all relevant issues and opportunities that need to be addressed.
- **not a full municipal organizational review:** One issue that arose in the interview process was the question of the appropriate organizational 'home' for the arts, culture, and heritage function. At the moment, Culture Summerside is housed within the economic development department, which offers some advantage but possibly some drawbacks as well. As the development of this Strategy did not include a review of the efficiency and effectiveness of all municipal departments, it cannot prescribe the most appropriate organizational placement for Culture Summerside. Rather, we will

recommend the kinds of resources and the organizational context that is required for the optimal functioning of Culture Summerside. Subsequently, the City must determine the precise organizational structure.

- **primary focus on Culture Summerside:** The document is the Cultural Strategy for the City of Summerside. The primary organizational vehicle for developing and implementing the Strategy is Culture Summerside. While, for example, the library, school system, and even Credit Union Place unarguably contribute to the cultural life and vitality of the City, they are not the main focus of this Strategy. Rather, this Strategy is the 'job description' for Culture Summerside as the City's main cultural agency. In essence, the Strategy is a road map for Culture Summerside, guiding its work with Summerside's cultural assets (such as Harbourfront Theatre), with key non-cultural organizations (such as Tourism Summerside) and with the community overall.

1.4 Approach and Philosophy Taken to Cultural Planning

Here we outline our approach to cultural planning that underlies the development of our recommendations and the Strategy developed here. A complete understanding of cultural planning requires addressing three inter-related questions:

- 1) *What is culture?*
- 2) *What is cultural planning?*
- 3) *Why undertake cultural planning?*

Answering these questions will also address many of the issues raised in the Terms of Reference for the project.

What is culture? The word 'culture', which is used extensively in this document, is an umbrella term that covers a broad range of concepts. We use it here as a convenient shorthand for the phrase 'arts, culture and heritage', referring to the expression of artistic and cultural activities in the community, including those programs and services that preserve and interpret the community's heritage resources. (At the most fundamental level, 'heritage' and 'culture' are intertwined, and can be thought of as two faces of the same coin.)

Another aspect of the umbrella term 'culture' lies in the *specific activities* that 'culture' includes. We see at least three levels of activity. The first level is 'high culture' that people commonly associate with ballet, symphony, classical theatre, public art galleries, opera, and museums. The second level is the more vernacular culture of, for example, pop, rock, and folk music; outdoor concerts and festivals; and community heritage celebrations. A third level is the contribution of different ethnicities to the community as expressed in multicultural events, festivals, music, and dance, and cuisines from different traditions. All three levels of activity are encompassed in the umbrella phrase 'culture'.

What is cultural planning? Proceeding from this understanding of the word 'culture', the next question is what is the function of cultural planning, at least *from a municipal perspective*? We define the function as determining what sorts of investments (in facilities, programs, budgets, staffing, etc.) are appropriate for a community to make in order to support and develop its cultural sector. In this regard, we contend that the role of the municipality is not to **create** the city's culture, but rather to respond to the needs of the community, and facilitate the fulfillment of these needs. In some cases, this may mean providing facilities

and programs that respond to the community expressed needs. In others, it may mean providing some other types of resources (funding, staffing) to enable groups and organizations in the community to meet their own needs. The municipality's role is to listen, evaluate, and, to the best of its ability, provide resources to enable the cultural life of the community to flourish. An enlightened and healthy community sees that this activity is as important as providing other types of community amenities, including parks, sports facilities and activities libraries, and schools. Indeed, the very commissioning of this Strategy demonstrates that the City of Summerside understands and is acting upon this belief.

What are the benefits of cultural planning? An important facet of the discussion above is the notion of 'return on investment'. We see expenditures on the development of the cultural life of the community not as an expenditure drain, but an investment in the present and future life of the community. The payoff is an enhanced quality of life and a more vibrant, more interesting, and more socially and economically resilient community.

Across North America, a debate exists as to whether cultural planning is primarily as an economic development strategy, or whether it is primarily a community-building activity. The economic development argument is powerful on several levels. First, cultural activities (in the broadest sense, as defined above) attract tourists to a community who then spend and create economic benefit. Second, the development of cultural facilities can be a catalyst to the development of other enterprises in the community (for example, the creation of a new museum will often stimulate the subsequent development of restaurants, hotels, bed and breakfasts, new shops, etc.). Third, the development of cultural facilities and programs increases the perceived attractiveness of a community (i.e., improves its brand image) which, in turn, can attract new residents, entrepreneurs, and investment. (This is the 'creative class' argument put forth by urbanists such as Richard Florida and Charles Handy.)

While the economic dividends of municipal cultural investments have been demonstrated repeatedly, the countervailing argument is that healthy cities should be responding to the cultural needs of their citizens in any event. Just as libraries, schools, arenas, etc. are not normally thought of as economic development strategies, neither should culture.

Our view is that culture's 'economic benefit or social benefit' establishes a false dichotomy. Cultural planning serves both ends.

Finally, to address a point to which we will return in this Strategy, culture's economic utility does not mean it should be seen solely through the prism of economic development and housed in an economic development department. However, neither does it mean the opposite. The best location to house the 'culture' within a municipal government depends on specific circumstances that are unique to the community. Some municipalities treat culture as a separate function. In other communities, culture is housed within 'parks and recreation, or 'community services'. Others, such as is currently the case in Summerside, house culture within economic development. We have seen culture flourish in all three situations. What is key is that the importance of cultural planning is recognized, its relevance to economic development is acknowledged, it is resourced appropriately, and that lines of communication with other municipal departments and decision-making are clear and effective.

2. Situation Analysis

This section presents the current situation analysis for this Strategy. First, the basic demographic and economic context of the City and region is discussed, along with their implications for cultural planning. Next, an overview is presented of the municipal and provincial policy context underlying the development of the Strategy. This is followed by a review of the facilities, programs and activities that constitute the current cultural offering of the City. This contextual information is followed by a discussion of the key findings and implications from the consultation process, which is summarized in the form of a Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis.

2.1 Demographic Context of Summerside

Here we present some key findings from the 2011 and 2006 Censuses that describe the current and recent demographic and economic conditions of Summerside and the surrounding region, and outline some of their implications.

Highlights from the 2011 Census

Note: At the time of writing, only population and dwelling-count data is available from the 2011 Census of Canada. (Additional data are not due to be released until June of 2012). Highlights are:

- slight growth in both the City of Summerside and the wider census agglomeration over the 2006 – 2011 period; this reverses a population decline that was seen in the previous 5-year period (i.e., 2001 – 2006)
- prior to that, there was slight depopulation in Summerside, compared to growth in Charlottetown and essentially static population growth in the province overall over the 2001 – 2006 period
- this population growth in Summerside is part of a wider pattern seen across the Island, with much stronger population growth in this latest five-year period than in the previous period (i.e., 2001 to 2006). In particular, Charlottetown has seen very strong growth over this period (more than three times the previous rate).

Highlights from the 2006 Census

The following highlights describe the City and region as of 2006:

- fewer seasonal households: about half of the proportion seen in Charlottetown and one-third of the provincial ratio
- about the same proportion of persons under age 20 as Charlottetown and the province (approximately 25%), but a slightly higher proportion of persons over age 65

- lower average household income than Charlottetown (about 80% of the Charlottetown average) but slightly higher than the overall provincial average
- lower levels of educational achievement than Charlottetown (28% of adults without high school certificate in Summerside, compared to 19% in Charlottetown and 26% for the province overall). 10 percent of Summerside residents possess a university degree or higher compared to nearly 20 percent in Charlottetown.
- slightly fewer management occupations in Summerside compared to Charlottetown (7% vs. 9%), combined with a much higher proportion of processing, manufacturing and utilities jobs (7% in Summerside vs. 2% in Charlottetown, and about 6% in the province overall)
- a higher concentration of manufacturing jobs in Summerside (over 12%) compared to 5% in Charlottetown and 9% in the province overall
- a smaller proportion of Summerside's labour force works in the educational and business service sectors compared with the province overall

Summerside, Charlottetown and PEI Comparative Demographic Profiles (based on 2011 and 2006 Census Data)

	Summerside, City	Summerside, Census Agglomeration (CA)	Charlottetown, CA	Province of PEI
Population, 2011	14,751	16,488	64,487	140,204
Population Growth, 2006 - 2011	1.6%	2.1%	8.7%	3.2%
Population, 2006	14,500	16,153	58,625	135,851
Population, 2001	14,654	16,200	57,234	135,294
Population Growth, 2001 - 2006	-1.1%	-0.3%	2.4%	0.4%
Permanent Households	5,928	6,556	26,193	63,753
Seasonal Households	370	412	2,816	9,669
Total Households	6,298	6,968	23,377	53,084
% of seasonal households	5.9%	5.9%	10.7%	15.4%
Population density (persons per sq. km.)	511	176	81	24
% of population under age 20	24.6%	24.6%	24.1%	25.0%
% of population under age 20	24.6%	24.6%	24.1%	25.0%
% of population over age 65	17.3%	16.9%	14.1%	14.8%
Median age of the population	41.4	41.3	39.9	40.8
Median household income, 2005	\$41,988	\$42,300	\$49,364	\$40,778
% of population immigrants	3.3%	2.9%	4.4%	3.6%
% visible minority population	1.7%	1.5%	2.2%	1.4%
% mother tongue English	91.7%	91.6%	94.6%	93.3%
% mother tongue not English	8.3%	8.4%	5.4%	6.7%
% first generation Canadian (of population age 15+)	3.9%	3.6%	5.6%	4.6%
Mobility Status				
lived at the same address 5 years ago (pop 5+ years of age)	56.0%	58.2%	60.4%	67.7%
lived in the same municipality or jurisdiction 5 years ago, but changed address (pop 5+ years of age)	35.5%	33.7%	30.1%	24.7%
lived outside the municipality or jurisdiction 5 years ago (pop 5+ years of age)	8.5%	8.1%	9.5%	7.6%
Educational Achievement				
No certificate, degree or diploma	28.3%	29.3%	19.2%	26.5%
High school certificate	25.8%	25.8%	25.2%	25.6%
Apprenticeship or trade diploma	10.2%	10.3%	9.6%	10.2%
College, CEGEP or other non-university diploma or certificate	20.9%	20.7%	21.9%	19.7%
University certificate or diploma below bachelor level	3.5%	3.4%	4.6%	3.8%
With university certificate, diploma or degree	11.1%	10.4%	19.5%	14.1%
Labour Force Participation				
Labour Force	7,680	8,625	32,860	75,210
Participation Rate	65.7%	66.1%	68.8%	68.2%
Unemployment Rate	12.2%	12.3%	8.4%	11.1%

	Summerside, City	Summerside, Census Agglomeration (CA)	Charlottetown, CA	Province of PEI
Occupational Breakdown				
Management occupations	7.1%	7.1%	9.2%	7.6%
Business, finance and administration	19.3%	19.0%	18.2%	16.2%
Natural and applied sciences	3.6%	3.4%	6.7%	4.8%
Health occupations	7.1%	7.0%	7.2%	5.9%
Social science, education, government service, religion	7.1%	7.3%	9.9%	8.0%
Art, culture, recreation or sport	1.6%	1.5%	3.0%	2.2%
Sales and service occupations	27.7%	27.0%	25.4%	22.6%
Trades, transport and equipment operators	13.1%	13.7%	12.9%	14.9%
Occupations unique to primary industry	5.8%	5.9%	5.2%	12.1%
Processing, manufacturing and utilities	7.4%	7.9%	2.3%	5.7%
Industrial Breakdown				
Agricultural industry	6.8%	6.7%	5.1%	12.8%
Construction	4.2%	4.6%	6.3%	6.5%
Manufacturing	12.4%	13.4%	4.9%	9.4%
Wholesale trade	2.3%	2.4%	2.5%	2.1%
Retail trade	13.5%	13.3%	12.6%	10.9%
Finance and real estate	4.0%	4.1%	4.5%	3.6%
Health care and social sciences	11.6%	11.9%	10.8%	9.6%
Educational services	5.3%	4.9%	7.6%	5.8%
Business services	11.6%	11.3%	15.5%	13.0%
Other services	28.1%	27.1%	30.2%	25.8%

Source: 2011, 2006 Census of Canada

2.2 Municipal Policy Context

There are various policy documents in Summerside that provide the background and context for the development of the Strategy created here. These include:

City of Summerside Policies and Plans

Summerside Economic Development Action Plan (2011): This document outlines the economic development plan for Summerside. Three major components of the economy where Summerside has a competitive advantage are: 1) transportation and logistics infrastructure; 2) aerospace and advanced manufacturing; and 3) agriculture and food. Thus third area is clearly one where arts, culture and heritage resource development can help inform and propel the economic development strategy forward.

Summerside East-West Connector Street Plan (2008): This is a secondary plan that outlines ways and means of improving east-west traffic flow in the community and that has resulted in the street improvements on Water St. (the Big Dig).

A Sustainable Community Plan for Summerside (2008): This is an Integrated Community Sustainability Plan (ICSP) for the City of Summerside. 'Integrated Community Sustainability Plans' are plans that will support the development of sustainable healthy and vibrant communities. The purpose of ICSPs is to advance the environmental, economic, social, and cultural sustainability of PEI's communities, as shown in the diagram below:



Summerside’s Sustainable Community Plan defines several key initiatives that collectively comprise its sustainability strategy; these are:

Area of Community Well-Being	Policies and Plans Referenced
Community Development and Strategic Management	- Summerside Official Plan
Community Development	- Summerside Connector Plan (transportation)
Community Health and Wellness	- Summerside Recreation and Green Plan - Summerside Active Transport Plan
Environment	- Summerside Wind Energy Plan - Summerside Co-Generation Plan - Summerside Biomass Strategy - Summerside Wellfield Management Plan - Summerside Sludge Management Plan

What is notable in the Sustainable Community Plan is that there is very specific little reference to arts, culture, or heritage. (The word ‘arts’ is not mentioned at all, for example.) Future revisions of the Sustainability Community Plan should clearly reference this Cultural Strategy as a key element of the Sustainability Plan.

Heritage Conservation Bylaw SS-20: This document sets up the provisions for heritage conservation of built structures in downtown Summerside. It identifies an area encompassing and adjacent to the downtown (Heritage District Overlay [HDO] zone), and provides the authority to create a Heritage Planning Board consisting of three councilors, three citizen representatives and the Mayor and CAO (both ex officio). A property tax incentive is also provided to heritage property owners. Heritage designation enables the City to protect heritage properties and also benefits owners of heritage properties through an increase in property values.

Summerside Official Plan (approved 2006): The OP outlines the official land use policies for the City. Statements contained within the plan that specifically reference the importance of arts, culture and heritage include:

- Long-term Goal #14:** Provide for adequate and cost-effective institutional facilities to serve community needs for education and training, culture, recreation, health care, public safety and government, taking account of how population changes will affect demands for certain services.
- Long-term Goal #15:** Provide for an adequate and cost-effective network of active and passive parks and open areas interconnected by trails and greenways, which serve different user groups and conserve natural resources.
- Long-term Goal #17:** Conserve and enhance the City’s rich resource of heritage buildings and streetscapes for their cultural and aesthetic values, and for housing supply and economic development purposes.

In addition, particular policies and statements that could have implications for the Cultural Strategy are:

- *allowance for home occupation activities:* residential home occupations (which could well be cultural-related businesses such as artist studios and music lesson spaces) are encouraged (Section 6.10 of the OP)

- *joint residential / commercial uses allowed downtown*: again, these could be arts and culture-related businesses (Section C1)

Finally, Section 11.1 is dedicated to the preservation of heritage buildings.

As in the Community Sustainability Plan, there is very little reference to arts and culture (although, as indicated above, 'heritage' is amply represented). Future updates of the OP should reference this Cultural Strategy.

Summerside Recreation and Green Plan (2005): In this policy document, the parks and recreation vision for Summerside is set out as: '**to excel as a recreation and green community**'. There are several strategic thrusts identified in order to achieve this vision. These are: (1) to build on achievements, (2) to meet diverse needs, (3) to adapt to change, and (4) to advance community sustainability. The fourth strategy (advancing community sustainability) outlined four means by which this will be achieved: (1) ensuring that parks and recreation development advances **economic development** in the community, (2) providing **social** benefits and opportunities to all demographic groups in the community, (3) sustaining the natural **environment**, and, (4) making efficient and effective use of **financial** resources. These are all strategic thrusts that could equally apply to a cultural strategy for the community. The plan specified future parkland and recreational facility needs (including the now-completed boardwalk [Baywalk Trail]) in order to respond to anticipated future population growth in Summerside, as well as mechanisms to pay for parks (e.g., parkland dedication).

Summerside Strategic Plan (2004): The 2004 City of Summerside Strategic Plan sets out seven major priorities for the City of Summerside. This plan states a mission for Summerside to be Atlantic Canada's premier city. The priorities are as follows.

- 1) Service Delivery** – This priority's aim is to provide more and better quality customer services and save costs at the same time. The strategies are to target City services to changing customer needs; plan effective use of available financial and human resources; and monitor, evaluate, and improve service delivery with community input.
- 2) Healthy Community** – The City's role as a healthy community is to provide quality water and sewer infrastructure, supply recreational facilities and parklands, and protect the natural environment. The City's strategies are to serve the community and visitors with modern recreation facilities, enhance Summerside's reputation for high-quality drinking water, and partner in a community-based and holistic approach to community health.
- 3) Workplace Health** – This priority is aimed at promoting a healthy and productive City work force.
- 4) Economic Development** – The priority's vision is to have a sustainable Summerside economy with balanced growth across all sectors. The strategies are to promote collaboration between the City and its partners for the common economic benefit of the community and region, expand Summerside Electric to serve customer growth and pursue business opportunities, revitalize the Downtown and promote the overlapping Heritage District as a cultural tourism destination, promote the recreation and eco-tourism values of Summerside's waterfront assets, promote diversified business opportunities (particularly in exporting), and facilitate more education and

training opportunities.

5) Communications – This priority addresses the effective sharing and use of information whether it be understanding citizen needs, fostering good staff relations, providing decision-makers with timely information, promoting a positive image to investors, or communicating with media.

6) Financial Management – The City is pressured to balance demands for infrastructure, public safety, economic development and recreation with taxes rates that satisfy taxpayers and encourage future growth. Infrastructure investments will ensure that the City does not fall behind its needs and will secure a future competitive position for attracting new businesses and residents. The strategies are to sustain adequate revenue growth to finance City operations and capital investments, exercise prudent management in controlling expenditures and debt, and protect the long-term sustainability of capital assets.

7) City Planning – This priority is aimed at Summerside being a planning innovator by containing compact, fully-serviced urban growth within areas most suitable for development, avoiding urban sprawl and protecting agricultural lands. Although not all priorities are directly related to economic development, the economic development priority emphasizes strategies and initiatives to help foster sustainable economic growth, a diversified economy, a skilled labour force, and an expanded tax base. It is noteworthy that the 2004 Summerside Strategic Plan intended to advance and more thoroughly articulate the above-mentioned strategies and initiatives. In addition, the City's new strategic planning process will need to integrate strategies and initiatives that stem from the Plan.

Other Related Plans and Strategies

Island Prosperity: A Focus for Change (2007): This report sets out the new direction for the Province, recognizing the new government elected in May 2007. It outlines a broad \$200 million strategy to invest in people (\$40 million), innovation (\$100 million) and economic infrastructure (\$60 million). Key emerging sectors of focus for the Island economy were seen to be bioscience, aerospace, information technology, renewable energy and tourism. The authentic and distinctive Island culture was seen to be a key component of the overall tourism industry – clearly an element to which the development of arts, culture and heritage in Summerside can contribute.

East Prince Labour Market Strategy (February, 2006): This analysis, by Baker Consulting Inc., was undertaken for the Greater Summerside Chamber of Commerce and focused upon the Summerside Census Agglomeration (CA) area. Its purpose was to examine trends and patterns in the labour force and to identify any key gaps or shortages in labour that would be constraints to growth in the region. Key findings related to the fact that there was an influx of younger immigrants into the community, and that this needed to be reinforced and build upon to continue economic growth in the region. A strategy was developed that had specific elements aimed at education and training, capacity and productivity building, recruitment and retention, immigration employment, and workplace inclusion. The implications for cultural planning are clearly that the City should be receptive to and incorporate in programming and activities, some outreach to these new immigrants and cultural traditions where possible and appropriate.

2.3 Arts, Culture and Heritage Context of the Community

In this section we discuss the various arts, culture and heritage facilities currently available to residents and visitors to Summerside. First, the various resources available through Wyatt Heritage Properties are described, followed by other key arts, culture and heritage facilities in the community.

2.3.1 Wyatt Heritage Properties

Website: <http://www.wyattheritage.com/mainsite3/>

Wyatt Heritage Properties (WHP) is umbrella term used to describe the set of physical facilities owned by the City of Summerside and operated for the benefit of residents and visitors. (WHP is also the separately incorporated entity that the City uses to raise funds for cultural and heritage programs. The corporate entity WHP, however, does not own the Wyatt Heritage Property facilities – that ownership is vested in the City of Summerside.)

The enterprise began with Dr. Wanda Wyatt, a local philanthropist, who had assembled her childhood home, her grandparent's home, and a neighbouring property into a not-for-profit charitable organization called the Wyatt Foundation devoted to cultural and heritage-related activities. When she passed away in January 1998, discussions soon commenced between the Foundation and the City of Summerside regarding how her wishes might be fulfilled.

In the summer of 1999, an agreement was reached to transfer two properties to the City of Summerside (the third was acquired later). The City was to establish a separate arm's-length corporate entity to manage the properties and raise funds for continuing restoration and programming. (In effect, this represented a transfer of the foundation to the City.) The contents of the Wyatt and Lefurgey houses were included in the arrangement. A capital renovation and start-up payment, together with an endowment trust fund, was conservatively estimated at \$2.2 million. An annual operating subsidy was to be drawn from the trust fund.

The City began to actively manage the properties in January 2000. Since then, other properties have been added, so the complex now consists of the following assets (these descriptions were adapted from the City's web site):

Lefurgey Cultural Centre (205 Prince St): This restored historic home offers art classes and studio space, music and performing arts classes, children's programming, rug hooking, musical performances and more.

MacNaught History Centre & Archives (75 Spring St): This facility is a centre for genealogical research for all of PEI. The public can access newspapers, census and church records, on-line databases, PEI Genealogical Society data, research assistance and more.

Wyatt Historic House (85 Spring St): Wyatt Historic House animates the heirlooms and stories of the prominent Wyatt family. Begin in the 1890s, and exit the authentic 1950s kitchen. Special themed visits also offered.

Bishop Machine Shop (101 Water St): This relatively recent facility is an intact old-fashioned machine shop, which boasts an amazing collection of lathes and machining tools and gadgets – a tangible

reminder of early industrial Summerside. It is the remnant of the landmark Bishop's Foundry where four generations of metal workers plied their trade.

International Fox Museum (33 Summer St): The International Fox Museum and Fox Hall of Fame is a tribute to the Silver Black Fox industry that was centered on Summerside in the early 20th century. The industry attracted buyers from around the world and created great wealth in Summerside. It is located in the historic 1911 Armoury that also houses Gallery 33 in its upper floor.

Gallery 33: Gallery 33 was designed to stimulate and promote visual arts activities in Summerside by providing an opportunity for emerging and established artists to exhibit their work publicly, therefore celebrating creativity and fostering artistic development. It strives to enhance and foster greater appreciation, understanding, and enjoyment of the arts.

PACE Artist-in-Residence Cottage: This residence at 471 Notre Dame Street hosts an Artist-in-Residence program jointly sponsored by the City of Summerside and the Prince Edward Island Council of the Arts.

Summerside Heritage Murals: Also overseen by WHP, the Mural Program was started in 1996 when a partnership between the City and Tourism PEI lead to the commissioning of a 400 sq. ft. mural depicting the Great Fire of 1906 (located on the Fire Hall, 248 Fitzroy St., west wall, behind the Community Services Building). The mural is the work of artist Greg Garand and is one of 10 murals in Summerside completed by Island artists.

2.3.2 Other Arts, Culture & Heritage Assets in Community

Summerside boasts many other cultural facilities not directly owned or operated by the City. These are listed below (descriptions are adapted from website information provided):

Wyatt Centre: The Wyatt Centre (not to be confused with Wyatt Heritage Properties) is the waterfront facility owned by the Summerside Waterfront Development Corporation (SRDC). It houses two major cultural facilities: the Harbourfront Jubilee Theatre and the Eptek Art and Culture Centre.

Harbourfront Jubilee Theatre:

Website: <http://www.harbourfronttheatre.com/AboutUs.html>

The Harbourfront Theatre is a medium-sized (527-seat) performing arts venue located in Summerside's waterfront. It is owned by the Regional Cultural Events Centre, a registered non-profit organization managed by a board of directors, general manager, and director of operations, and boasts a friendly, knowledgeable, professional staff and a core of over 70 volunteers. Its mandate is to provide a continuous live entertainment service to the Island community and its visitors, featuring both local and touring productions. It sees itself as the driving force within the community to encourage and nurture the development and appreciation of the performing arts. The facility is ideally suited to a myriad of uses, including plays, concerts, opera, ballet, comedy & magic shows, conferences, seminars, receptions, business mixers, trade shows and public forums. Beautifully appointed and state of the art equipped, the Harbourfront Theatre represents the best of both worlds – large enough to host renowned touring acts, yet small enough so that every one of its 527 seats captures a uniquely intimate performer/audience experience.

Eptek Art and Culture Centre:

Website: <http://www.gov.pe.ca/peimhf/index.php3?number=1015694&lang=E>

This facility is one of seven sites operated by the PEI Museum and Heritage Foundation. It offers a diverse array of exhibits and programs featuring themes dedicated to history, science and the fine arts. In the winter months, Eptek Centre is the home of a permanent collection of paintings by the late Island artist, Dr. Georgie Read Barton. Eptek Centre derives its name from the mi'kmaq word for 'warm spot'. Dedicated to using its high-standard exhibition space to promote interest in our cultural heritage, Eptek hosts national, local and in-house exhibits and displays.

College of Piping and Celtic Performing Arts:

Website: <http://www.collegeofpiping.com/aboutus.php>

This facility was established in 1990 and is an international school teaching Highland bagpiping, Scottish-style snare drumming, Highland Dancing, and Island step dancing. The student body of the school has grown since 1990 to its current complement of approximately 350 students. In addition to its teaching mandate, the College hosts several major piping events each year, including the Highland Gathering in June, the Highland Storm throughout July and August, and various 'mini-concerts' throughout the summer season.

Prince Edward Island Sports Hall of Fame and Museum: This cultural facility was incorporated in 1968 and in 1988 moved into The Wyatt Centre. However, as of this year it has closed.

2.3.3 Programs and Activities

In addition to these venues in the community, Summerside also offers a wide variety of arts, culture and heritage programs and services to residents and visitors. These include:

Annual

- Heritage Week Activities:
 - Flag Day celebration (hosted by a different school each year)
 - Mayor's Heritage Tea (normally includes a performance with a different theme each year)
 - City Heritage and Cultural Awards (annual as of 2011)

- Volunteer appreciation event
- International Museum Day Celebration (annual event featuring new thematic content)
- Olde Fashioned Carnival (annual event, featuring new thematic content)
- 28 days Arts in Motion (annual arts festival held in the downtown)
- Youth Summer Camps (annual programs with yearly rotation)
- 60 Days of Fame Art Exhibits (4 exhibits per year)
- Storytelling Festival (annual event featuring differing themes; 2011 event featured radio dramas)
- Ghostwalk (annual even featuring new content)
- Christmas Tranquility (annual event)
- Christmas School Program for 700 + Students (annual event featuring new content)

In addition to the regular schedule of annual events and programs in 2011, the following new programming was also undertaken:

- Celebrated 100th anniversary of Armoury (including production of film documentary, summer vignettes, signage board, culture day celebration, newspaper articles)
- Participated in the Festival of Small Halls
- Hosted of High school student art exhibit
- Participated in Fall Flavours
- Presented a series of House Concerts
- Conducted school, bus, and group tours
- Provided judging for various Heritage Fairs
- Provided outreach presentations (manors, community school, churches, youth groups)
- Facilitated Walking Tours
- Provided luncheons / program combination experiences
- Provided outside writing contract
- Provided tour guiding of museum sites (off-season)
- Hosted writing workshops and book launches

2.3.4 Financial Support for Arts, Culture and Heritage Activities

The table below shows the budget associated with Summerside’s current arts, culture, and heritage initiatives. For the purposes of this strategy we have excluded funding to the Credit Union Centre, both because it has a heavy sports and recreation focus and because it is funded by the Department of Community Services. However, it should be noted that the Credit Union Centre has served as a venue for a number of cultural activities, such as concerts.

Wyatt Heritage Properties operating budget for 2012 is \$400,000 and is shown in the Table below.

Wyatt Heritage Properties	2012 Budget	2011 Actual
Salaries and Benefits	\$327,830	\$304,724
MacNaught Archives and History Centre	15,060	15,374
Wyatt House Museum	9,050	8,547
Lefurgey Cultural Centre	18,400	15,890
Wyatt Heritage Properties General	92,486	93,572
Bishop's Foundry Building Operation	5,900	5,340
Armouries Building Operation	15,489	16,183
475 Notre Dame Street Building Operation	6,300	4,224
	490,515	463,854
Less recoveries	89,600	80,593
Wyatt Heritage Properties, Net of Recoveries	\$400,915	\$383,261

Source: City of Summerside 2012 Budget (<http://www.city.summerside.pe.ca/files/2012BudgetDocument.pdf>)

In addition, the Municipality provides grants to several cultural organizations. Harbourfront Theatre receives the largest grant, (\$168,000 budgeted for 2012) followed by the College of Piping (\$59,300). Together these cultural grants amount to \$243,000.

Grants and Donations	2012 Budget	2011 Actual
Air show	\$5,000	\$0
Atlantic Motorcade	10,000	0
College of Piping	59,300	59,240
Harbourfront Theatre	168,000	170,256
Lobster Carnival	0	12,000
PEI Sports Hall of Fame	1,000	1,000
Total Cultural Grants	\$243,300	\$242,496
Total Wyatt Heritage Properties and Cultural grants	\$644,215	\$625,757

Including Wyatt Heritage Properties and the grants and donations, the grants to arts, cultural and heritage organizations amount to \$644,000 budgeted for 2012.

The table below shows the trend in the City's budget for arts, culture and heritage activities over the last decade (excluding grants). Note that this budget information includes both capital and operating monies¹. As shown, while the total funding envelope has grown over time, the allocation to culture has remained in the 2 to 4 percent range.

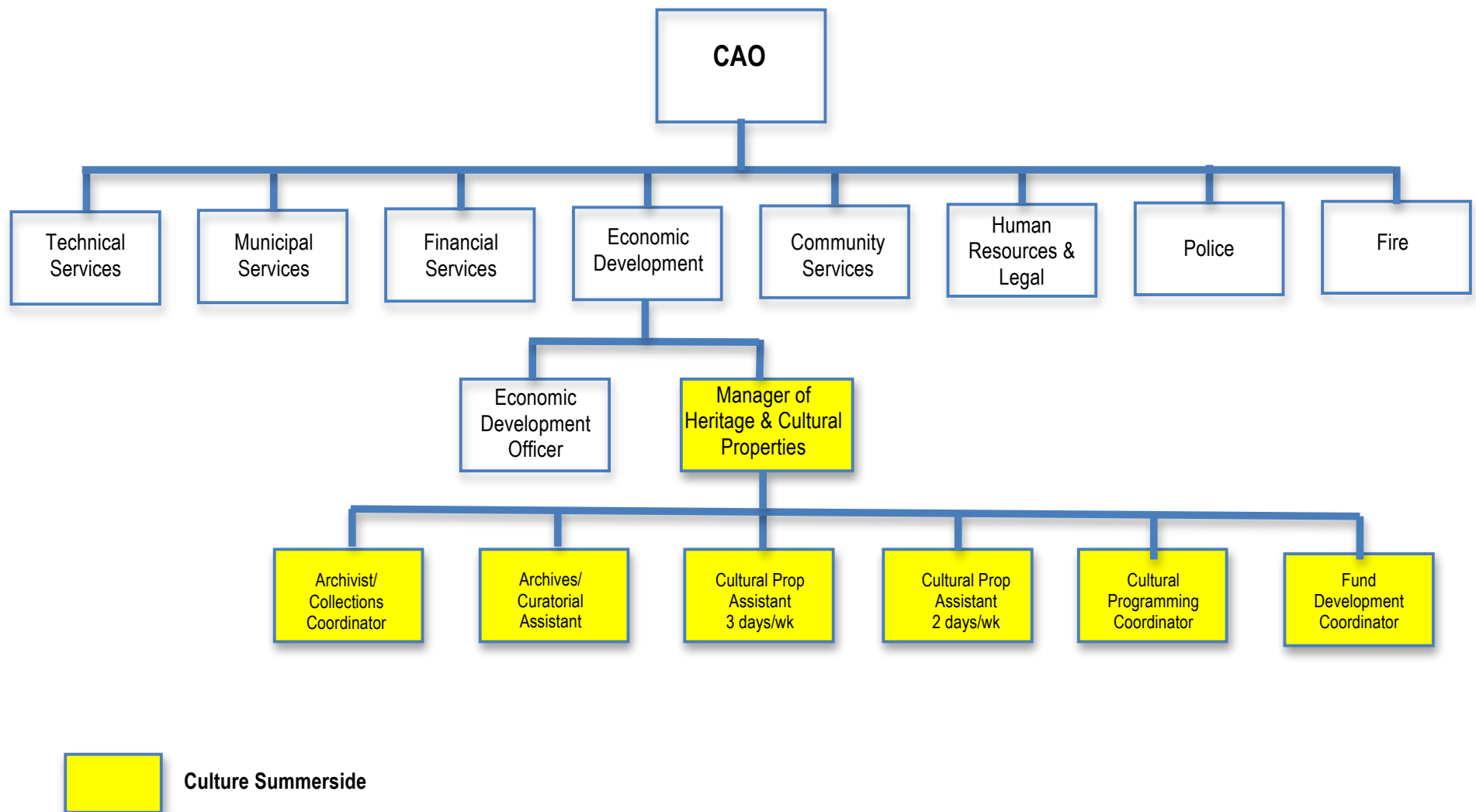
Year	City Contribution Amount	% of City Budget
2012	\$452,115	2.60%
2011	\$424,338	2.39%
2010	\$362,681	2.27%
2009	\$387,487	2.62%
2008	\$333,415	2.33%
2007	\$343,476	2.70%
2006	\$378,847	3.06%
2005	\$435,908	3.55%
2004	\$375,228	3.19%
2003	\$240,704	2.00%
2002	\$235,487	2.11%

2.3.5 Staffing Structure of Culture Summerside

The chart on the page following shows the staffing structure for Culture Summerside.

¹ For example, the 2012 budget is comprised of the \$400,915 in operating budget, as shown above, plus \$51,200 in capital funds, making a total of \$452,115.

Organization Chart Showing Position of Heritage and Culture within Municipal Administration, Summerside



2.4 Results from the Consultation Process

A number of data collection activities were undertaken during the development of this Strategy. These included interviews with key stakeholders; surveys of residents, businesses, and cultural organizations; workshops; and benchmarking reviews of other communities. This section of the document reports on the findings from this consultation process. First, results of an on-line community survey are presented. Next, highlights from an on-line survey of residents are reviewed. Third, research is discussed from a benchmarking review of other municipalities. Collectively, these findings are then presented in the form of an integrated SWOT (**S**trengths, **W**eaknesses, **O**pportunities and **T**hreats) assessment.

2.4.1 Survey of the Community

An on-line community survey was undertaken in 2011. Prior to this Strategy being commissioned, a questionnaire was developed by the City and made available on-line to community residents. As well as being available to residents prior to the initiation of this project, the survey was continued during the development of this Strategy. Several of the survey's findings are especially relevant.

Highlights from the Community Survey

- 100 respondents
- fairly even split in respondent base: 49% male; 51% female
- fairly well-educated respondent base: 57% had a college or university degree
- response base somewhat skewed to an older demographic (28% age 65 or older, compared to 17% for the population generally)
- 35% of the sample considered themselves to be 'an artist' in some sense (visual, literary or performing arts)
- 87% use cultural facilities and cultural spaces in Summerside; 70% use cultural facilities and cultural spaces outside of the city
- most respondents did not have children living at home (71% reporting no children living in the household)
- most respondents were either employed (39%) or retired (also 39%)
- 56% of respondents were from Summerside; 44% moved to the city from elsewhere
- 91% of respondents favour some sort of 'welcoming' program from the City for new residents
- main reasons that people come into Summerside from surrounding areas:
 - *purchase groceries:* 80%
 - *retail shopping:* 70%
 - *dine at restaurants:* 67%

- Harbourfront Theatre: 53%
- MacNaught History Centre and Archives: 47%
- Boardwalk: 43%
- Wyatt Heritage Properties: 40%
- Library: 40%
- Farmer's market: 40%

- perceived importance of arts, culture, and heritage activities in Summerside:
 - very important: 76%
 - important: 20%
 - somewhat important: 4%
 - not important: 1%

- perceived number of arts, culture, and heritage opportunities available for teens:
 - just right: 15%
 - plenty, but should be more: 20%
 - not enough: 54%
 - no opinion: 13%

- perceived number of arts, culture, heritage opportunities available for young adults (20 – 30):
 - just right: 6%
 - plenty, but should be more: 16%
 - not enough: 55%
 - no opinion: 24%

- perceived number of arts, culture, heritage opportunities available for seniors:
 - just right: 14%
 - plenty, but should be more: 24%
 - not enough: 33%
 - no opinion: 29%

- major media through which people find out about arts, culture and heritage activities:
 - Journal Pioneer: 65%
 - Word of mouth: 57%
 - CBC Radio: 42%
 - Websites: 34%
 - The Buzz: 28%
 - not enough: 33%
 - no opinion: 29%

- importance of protecting natural environment areas: 97% yes; 0% no; 3% no opinion
- importance of tourism for economic sustainability of region: 92% yes; 4% no; 4% no opinion
- preference for locally-grown produce: 92% yes; 3% no; 5% no opinion

- utilization of major arts, culture and heritage facilities:

Statement	often	occasionally	seldom	never
- Boardwalk and Parks	34%	37%	15%	14%
- Credit Union Place	33%	43%	9%	14%
- Spinnakers Landing	23%	44%	23%	11%
- Wyatt Heritage Properties	22%	47%	13%	18%
- Harbourfront Theatre	18%	59%	9%	15%
- Centre Belle Alliance	11%	11%	23%	55%
- Eptek Art and Cultural Centre	10%	50%	21%	19%
- College of Piping	6%	47%	23%	24%
- Queen Elizabeth Park	7%	26%	25%	43%
- PEI Sports Hall of Fame	2%	23%	27%	64%

- 84% had visited one or more facilities of the Wyatt Heritage Properties. Specific utilization:

- <i>Wyatt House Museum:</i>	75%
- <i>Lefurgey Cultural Centre:</i>	70%
- <i>Concerts in the Garden:</i>	53%
- <i>International Fox Museum:</i>	51%
- <i>Research at MacNaught History Centre:</i>	49%
- <i>Program at MacNaught History Centre:</i>	47%
- <i>Website PEIancestry.com</i>	44%
- <i>Storytelling Festival:</i>	36%
- <i>Halloween Ghost Walk:</i>	29%
- <i>Bishop Machine Shop Museum:</i>	24%
- <i>Heritage Walking Tour:</i>	21%
- <i>Gallery 33 exhibit:</i>	15%
- <i>30/60 Days of Fame art exhibit:</i>	15%

Implications of Community Survey

- there is a strong constituency of support for arts, culture and heritage programs in Summerside; this core group of supporters tend to be older than the average and have higher education levels
- there is a high degree of support from for the on-going development of the arts, culture and heritage sector in Summerside
- certain core facilities have high reported levels of utilization (e.g., Wyatt House Museum: 75%; Lefurgey Cultural Centre: 70%)
- the major strategic priorities that respond to the needs of the business community that should be reflected in this Strategy are: (a) a greater marketing focus, (b) festivals and events; (c) 'capacity building', and (d) public art

2.4.2 Survey of the Business Community

An on-line survey of Summerside and area businesses was undertaken in 2011. This questionnaire was developed by the consultants and distributed via the Chamber of Commerce. All businesses were invited to take part.

Highlights from the Business Survey

- 51 respondents
- good mix of established and new businesses responding: 46% had been in business for over 20 years; 14% had been established for less than 2 years
- in total, responding businesses represent 729 full-time employees and 205 part-time employees
- responding businesses reasonably dependent upon walk-in traffic:
 - *very dependent:* 24%
 - *somewhat dependent:* 40%
 - *not at all dependent:* 36%
- responding businesses dependent upon local residents for sales:
 - *permanent residents of Summerside:* 62%
 - *seasonal residents of Summerside:* 9%
 - *tourists:* 16%
 - *other (e.g., on-line):* 13%
- more than half of businesses see themselves as part of the arts, culture and heritage sectors:
 - *strongly related to or involved in the sector:* 20%
 - *somewhat related to or involved in the sector:* 32%
 - *not at all involved in the sector:* 41%
 - *can't say / don't know* 7%

- arts, culture and heritage is seen to be part of a strong and diverse local economy, as shown by the extent to which businesses agree with the following statements:

	Agree Strongly	Agree Somewhat	Disagree Somewhat	Disagree Strongly	Can't Say / Don't Know
<i>A strong cultural sector in Summerside and area is good for my business because it draws more potential customers</i>	48%	41%	5%	7%	0%
<i>A strong cultural sector in Summerside and area is more likely to attract new businesses and investment</i>	46%	49%	2%	2%	0%
<i>A strong cultural sector in Summerside and area is more likely to provide a strong and positive brand image and identity for the City</i>	60%	37%	2%	0%	0%
<i>A strong cultural sector in Summerside and area is more likely to attract new residents and potential employees</i>	46%	44%	7%	0%	2%
<i>A strong cultural sector in Summerside and area is more likely to attract new tourists and visitors</i>	72%	26%	2%	0%	0%

- businesses believe that the City should invest in a vibrant arts, culture and heritage sector, as shown by the extent to which they agree with the following statements:

	Agree Strongly	Agree Somewhat	Disagree Somewhat	Disagree Strongly	Can't Say / Don't Know
<i>Arts, culture and heritage are at least as important as parks, sports and recreation in providing a balanced set of opportunities and amenities for residents</i>	56%	37%	7%	0%	0%
<i>The City should invest to a greater degree in providing arts, culture and heritage opportunities and amenities for residents</i>	45%	48%	7%	0%	0%
<i>The City should scale back on its support of arts, culture and heritage, and rely to a greater extent upon community groups, non-profit organizations, and the private sector to provide arts, culture, and heritage</i>	7%	14%	31%	48%	0%

- businesses believe that the City should be doing more in a number of key areas, especially marketing, festivals and events, and ‘capacity building’:

Potential Strategy Area	Would like to see more being done: what?	We’re already doing enough	Other: what?
Marketing	85%	13%	3%
Festivals and Events	82%	15%	3%
Support and ‘Capacity Building’ for Community Arts & Heritage Groups	74%	26%	0%
Public Art	66%	34%	0%
Programming	63%	32%	5%
Visual Arts Facilities	54%	40%	6%
Fundraising	51%	46%	3%
Museums and Historical Facilities	47%	53%	0%
Performing Arts Facilities	47%	45%	8%
Archives	39%	58%	3%

Implications of Business Survey

- the business community sees arts, culture and heritage activities as contributing to a strong local economy
- businesses support municipal investment in arts, culture and heritage activities, and would like to see more activity in marketing, festivals and events, and ‘capacity building’

2.4.3 Benchmarking of Other Communities

Five communities of different sizes and at different stages of their cultural development were identified as possible models from which Summerside might draw lessons. Each of these communities has much to admire and each is often seen as a beacon for communities wanting to emulate their processes and successes. The communities examined were:

- + **Charlottetown, PEI** — PEI’s capital, the City of Charlottetown has a population of 64,000 in 2011 and is just over an hour’s drive from Summerside. As the ‘Birthplace of Confederation’ the city is home to several well known cultural and tourism institutions including Province House, Confederation Centre of the Arts (which plays host to the Charlottetown Festival each summer) and includes the Confederation Centre Art Gallery. Last year, Charlottetown was one of three communities in Canada to be designated Cultural Capitals of Canada, 2011. The \$500,000 contribution from Canadian Heritage was enhanced by contributions from the City and Province for a total cash and in-kind budget of \$875,000. Tourism is an important component of the local economy which supports a lively downtown, local arts facilities, and a variety of accommodations and restaurants.
- + **Fredericton, New Brunswick** — As the provincial capital, it is home to numerous cultural events and civic and provincial facilities as well as several arts-related college and university programs. Greater Fredericton had a population of approximately 94,000 in 2011.
- + **Huntsville, Ontario** — With a population of approximate 19,000, Huntsville is located in the popular Muskoka tourism area, two hours from Toronto. It is a cultural centre with a thriving artistic community, 250-seat theatre, a

community centre much like Summerside's Credit Union Centre, and an active heritage and historical community. Huntsville completed a cultural plan in 2011.

- ✦ **Lunenburg, Nova Scotia** — The picturesque Town of Lunenburg, situated on the south shore of Nova Scotia was designated a UNESCO World Heritage Site in 1995. The designation protects the architecture associated with the British colonial site. Lunenburg is home to the Fisheries Museum of the Atlantic. The schooner replica *Bluenose II* is operated by the Museum. Lunenburg is home to the privately operated Halifax and Southwestern Railway Museum and the Knaut-Rhuland House Museum. The Town has a population of 2,300 and supports a lively local arts scene, many of whom have their own galleries.
- ✦ **Santa Fe, New Mexico, USA** — Approximately 68,000 people call Santa Fe home (150,000 in the metropolitan area). It is famous as a centre for visual art and has been designated a UNESCO Creative City. It is the location of several world-class museums and galleries, numerous music, opera, and dance companies, as well a large number of renowned visual artists.

The tables on the following pages summarize the discussions held with municipal staff responsible for their community's cultural services.

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
Strategic Importance of Arts, Culture, Heritage					
Department responsible for ACH	<ul style="list-style-type: none"> No separate dept., ACH falls under Economic Development Person was hired to coordinate Cultural Capitals 2011 	<ul style="list-style-type: none"> Division of Heritage and Cultural Affairs reporting to the Department of Development Services (along with Planning, Tourism, and several others Divisions) 	<ul style="list-style-type: none"> Department of Arts, Culture & Heritage reporting to Community Services Administration 	<ul style="list-style-type: none"> None. A variety of staff undertake some heritage functions, particularly with respect to community heritage education A Committee of Council advises with respect to built heritage issues only 	<ul style="list-style-type: none"> City of Santa Fe Arts Commission More like a city division than separate organization Heritage not formally part of the mandate
Personnel dedicated to ACH	<ul style="list-style-type: none"> Is a tourism and an events person; also a heritage planner 	<ul style="list-style-type: none"> One full-time cultural development officer Works closely with heritage planner 	<ul style="list-style-type: none"> Manager of Arts, Culture & Heritage One full time manager and seasonal employees (varies) 	<ul style="list-style-type: none"> None. (One staff member will soon be hired to deal with built heritage <u>only</u>.) 	<ul style="list-style-type: none"> Four and ½ FTE, including the executive director and staff responsible for grants, programs, and art in public places, administrative assistant, office manager, and community gallery manager
Municipal ACH plans and policies	<ul style="list-style-type: none"> Official Plan is under review; culture identified as an area of importance; no separate ACH plan 	<ul style="list-style-type: none"> Arts Policy 2003 (not a comprehensive cultural policy) Review of the policy is now underway 	<ul style="list-style-type: none"> Unity Plan (the community's sustainability plan) Cultural Plan (2011) 	<ul style="list-style-type: none"> Two major plans: <i>The Heritage Conservation District Plan and By-Law</i> (2001) and <i>The Heritage Sustainability Strategy</i> (2010) No plans or policy documents specific to the arts 	<ul style="list-style-type: none"> Community strategic plan No cultural plan

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
Operations					
Budget	<ul style="list-style-type: none"> • 2012 budgets: • Tourism \$273,000 • Arts, culture \$109,000 • Heritage \$170,000 • Last year, Cultural Capitals had a cash and in-kind budget of \$875,000 with \$500,000 from Canadian Heritage, \$50,000 from the City and the balance from the Province 	<ul style="list-style-type: none"> • 2011 cultural funding: ~\$709,500 excluding staff salaries, plus spending on events by the tourism division, and annual \$50,000 capital grant to the Beaverbrook Art Gallery through to 2021 (\$500,000 in total) • 'Council Fund' (discretionary grants for festivals, events, and other projects): \$206,500 	<ul style="list-style-type: none"> • 2012 approved — \$300,000 	<ul style="list-style-type: none"> • No official annual budget for ACH activities. About \$2,000 is expended annually to support ACT activities and programs 	<ul style="list-style-type: none"> • \$1.2 mil.; was \$2 mil. in 2008 • Budget up and down as bond money comes in • Arts Commission receives 1% of the lodgers' tax (which is 7% in total) since 1987 • Art and public places – 2% of the City bond for capital improvements • Public art program
Related Policies					
ACH related policies	<ul style="list-style-type: none"> • No public art policy or artists in residence; however public art program was part of Cultural Capitals • October 2011 Mayor has established a Task Force on Arts and Culture Charlottetown to make recommendations and develop a strategy 	<ul style="list-style-type: none"> • No public art policy • No special zoning policies for ACH • \$5,000 grant provided for an artist-in-residence program at Fredericton's artist-run centre: Gallery Connexion 	<ul style="list-style-type: none"> • No public art policy 	<ul style="list-style-type: none"> • No public art or enabling zoning for studio space. • Lunenburg does have an artist-in-residence program, of a sort. (See 'Old Firehall Building', under 'Programs and Events', below.) 	<ul style="list-style-type: none"> • Grant programs • Poet laureate program • Mayor's arts awards • Common ground: art exhibit and prize • ArtWorks • Santa Fe Creative Tourism • Santa Fe Sister Cities • Community Gallery • City Historian
Support for ACH Groups, Organizations in Community					
Direct support for ACH groups and orgs	<ul style="list-style-type: none"> • \$15,000 in grants budgeted for 2012 plus \$35,000 for Cultural Initiatives 	<ul style="list-style-type: none"> • Grants available • Minimal staff support • In-kind support such as supplying barricade, portables toilets, bleachers, garbage bins 	<ul style="list-style-type: none"> • Minimal event staff support on case-by-case basis • Assistance to arrange City services 	<ul style="list-style-type: none"> • The Knaut-Rhuland House Museum (owned by Lunenburg Heritage Society) is taxed by the Town at a residential (not commercial) rate • The Heritage Bandstand is tax exempt and receives \$2,000 annually for the Sunday Heritage Bandstand Series 	<ul style="list-style-type: none"> • \$650,000 in grants to 50 or 60 arts organizations • Extensive private and corporate funding owing to 100 percent deductibility of charitable donations under US tax law

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
ACH directory	<ul style="list-style-type: none"> • Culture PEI has a directory 	<ul style="list-style-type: none"> • No 	<ul style="list-style-type: none"> • No • Small mailing list for internal use 	<ul style="list-style-type: none"> • A list of artists and art galleries appears on the Town's website. A separate directory is not maintained 	<ul style="list-style-type: none"> • Directory discontinued – too hard to keep current • Internal email list
Marketing of organizations	<ul style="list-style-type: none"> • Do some partnering but not in the business of marketing culture 	<ul style="list-style-type: none"> • No promotional website run by City, or by a Fredericton cultural organization exclusively for promoting arts and cultural activity. • Fredericton Arts Alliance circulates a weekly events e-newsletter • Tourism Fredericton has a Festivals and Events website and calendar of events 	<ul style="list-style-type: none"> • Not directly but through joint promotions for specific events • City website and Muskoka Tourism website • No calendar of events 	<ul style="list-style-type: none"> • The Town's website includes a calendar of events, listings for restaurants, and a listing of artists and galleries. • The Board of Trade is responsible for tourism marketing 	<ul style="list-style-type: none"> • None other than through City website • No calendar of events – too hard to maintain
Facilities					
Facilities municipally owned	<ul style="list-style-type: none"> • Don't own or operate specific facilities but provide some assistance 	<ul style="list-style-type: none"> • Fredericton Playhouse (home to Theatre Fredericton); non-profit Fredericton Playhouse Society manages and programs the venue • No MOUs in place with other cultural orgs 	<ul style="list-style-type: none"> • Canada Summit Centre (art displays hung here) • Algonquin Theatre • Muskoka Heritage Village 	<ul style="list-style-type: none"> • The Town owns the Captain Angus Walter House Museum, which is given rent-free to the Lunenburg Heritage Society in return for operating it (including maintaining its upkeep) 	<ul style="list-style-type: none"> • Own and operates gallery in the convention centre
Other community ACH facilities municipality supports	<ul style="list-style-type: none"> • \$58,000 to Confederation Centre Public Library • City currently provides funding through tax abatement or grants to Holland College, the Confederation Centre for the Arts, the Boys & Girls Club, Sport PEI, the Seniors Active Living Centre, & the Arts Guild. 	<ul style="list-style-type: none"> • The Beaverbrook Art Gallery • The Fredericton Regional Museum • The Charlotte Street Arts Centre 	<ul style="list-style-type: none"> • Huntsville Library • 40 outdoor murals 	<ul style="list-style-type: none"> • As mentioned above, The Knaut-Rhuland House Museum is taxed by the Town at a residential rather than commercial rate 	<ul style="list-style-type: none"> • Indirectly support facilities through grants to arts organizations • Leases buildings to the SF College of Art and Design which is a for-profit institution • Arts district in rail yards • Canyon Road Arts District

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
Other facilities municipality does not support	<ul style="list-style-type: none"> There are a number of local institutions and organizations which do not receive direct municipal support 	<ul style="list-style-type: none"> New Brunswick College of Art and Design (provincial) 	<ul style="list-style-type: none"> Haliburton School of Arts 	<ul style="list-style-type: none"> The Fisherman’s Museum of the Atlantic is a major provincial museum owned and operated by the Province of Nova Scotia The Lunenburg Art Gallery, an artist-run centre, is privately owned and operated Halifax and Southwestern Railway Museum, operated by a non-profit society. 	<ul style="list-style-type: none"> There are a number of local institutions and organizations which do not receive direct municipal support
Programs and Events					
ACH programs and events municipality stages (alone or in partnership)	<ul style="list-style-type: none"> Jazz and Blues festival, DiverseCity run by newcomers, Summerfest, Jack Frost festival, various events 	<ul style="list-style-type: none"> No major events except two small projects Tourism Division stages a variety of programs and events with a cultural component 	<ul style="list-style-type: none"> Huntsville Festival of the Arts 	<ul style="list-style-type: none"> The Old Firehall Building is owned by the Town and rented to graduates of the Nova Scotia School of Art and Design (NASCAD) at a cost of \$500 a month for three artists. In exchange, the artists help with school programs, give community lectures, place works of art in civic venues, and open their studios to the public 	<ul style="list-style-type: none"> Funding for SF Chamber Music Festival International Folk Art Festival

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
'Famous' programs or events that help create image for municipality	<ul style="list-style-type: none"> Charlottetown Festival recognized everywhere including Japan and China 	<ul style="list-style-type: none"> The Harvest Jazz and Blues Festival Institutions that create community's cultural image: <ul style="list-style-type: none"> New Brunswick College of Art and Design Beaverbrook Art Gallery Craft Council of New Brunswick New Brunswick Film Cooperative Canadian Heritage designated Fredericton as a 'Cultural Capital of Canada' for 2009 	<ul style="list-style-type: none"> Huntsville Festival of the Arts 	<ul style="list-style-type: none"> Renowned for its built heritage, reinforced by its status as UNESCO World Heritage Site Lunenburg's built heritage is key to its image and identity In addition, the Fisheries Museum of the Atlantic is an iconic heritage attraction and a significant draw, with as many as 90,000 visitors per year 	<ul style="list-style-type: none"> Known particularly for visual arts Museum of New Mexico Symphony Indian market International Folk Art SF opera SF Chamber music
Private Sector					
Municipal ACH programs for private sector or individuals artists	<ul style="list-style-type: none"> Cultural Capitals included funding for local artists; challenge to create legacy projects and replicate 	<ul style="list-style-type: none"> None 	<ul style="list-style-type: none"> None 	<ul style="list-style-type: none"> The Old Firehall Building (described above) serves this objective 	<ul style="list-style-type: none"> None
How 'vibrant' is the private sector in your community in terms of ACH activities?	<ul style="list-style-type: none"> Growing awareness on part of business of role of arts and culture 	<ul style="list-style-type: none"> Not especially vibrant 	<ul style="list-style-type: none"> Moderate to high depending on the event or cultural activity 	<ul style="list-style-type: none"> The private sector recognizes the critical role of the arts to the Town's tourism appeal It is difficult to know with certainty, but some landlords may be giving subsidized rents to some smaller galleries and studios 	<ul style="list-style-type: none"> Fair amount of monetary support from private sector – 3,500 people supporting Professional development workshops and networking for artists

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
Image, Branding, Economic Development					
Importance of ACH in creating image, identity for community	<ul style="list-style-type: none"> think it's very important, from positioning standpoint, remains to be seen more work still to be done 	<ul style="list-style-type: none"> Never been thought about strategically or capitalized on 	<ul style="list-style-type: none"> Very. Working towards branding Huntsville as THE arts and culture destination of Muskoka 	<ul style="list-style-type: none"> Critical. Lunenburg's image and identity is built on its heritage appeal 	<ul style="list-style-type: none"> 'Huge'
Is ACH reflected in 'official' brand or corporate identity for your community?	<ul style="list-style-type: none"> Charlottetown Centre word mark being used now – contemporary look 	<ul style="list-style-type: none"> Culture is not included meaningfully in the City's corporate identity or branding 	<ul style="list-style-type: none"> Yes 	<ul style="list-style-type: none"> Yes. 	<ul style="list-style-type: none"> No
Other issues					
Your involvement with cultural tourism	<ul style="list-style-type: none"> Cultural Capitals was very successful; challenge to build on the success 	<ul style="list-style-type: none"> Tourism Fredericton leads cultural tourism. Culture is a strong piece of Fredericton's tourism offering, but there is not a cultural tourism campaign that targets cultural travelers, per se. Instead, culture is integrated into the overall leisure marketing campaign. 	<ul style="list-style-type: none"> Huntsville works with the Muskoka Tourism Marketing Agency (Muskoka Tourism) 	<ul style="list-style-type: none"> Lunenburg <i>is</i> a cultural tourism destination Tourism is the sole responsibility of the Board of Trade, supported by the business community 	<ul style="list-style-type: none"> Trying to focus more on international activities to bring in more tourism (e.g. artists' exchange) Results in more of their artists' work being sold elsewhere The Santa Fe Indian Market funded by the Southwestern Assn. for Indian Art has been very successful – run once a year for two days, awards program, native artists from everywhere including Canada – showcase their best art Also have a native American film festival Business people interested in an antique Indian arts show Huge show – lots of

	Charlottetown, PEI	Fredericton, NB	Huntsville, ON	Lunenburg, NS	Santa Fe, NM
					tourists – builds town up
What is the most innovative thing you are doing in your community to stimulate or support ACH?	<ul style="list-style-type: none"> Cultural Capitals was highly successful The Mayor’s Task Force on Arts and Culture was created and announced on February 24th, 2012. As part of its terms of reference, the task force will review the City’s Cultural Policy, the Cultural Capitals of Canada events of 2011, review best practices in other municipalities, and recommend a strategic direction going forward which should include the relationship the City has with stakeholders in the arts and culture sector. 	<ul style="list-style-type: none"> New Brunswick College of Arts and Design – which is idle in the summer – began offering ‘Edventures’: A series of arts-based learning vacations designed for tourists. The program has been a great success, while providing employment for teaching staff who are otherwise unemployed during summers at the College. 	<ul style="list-style-type: none"> – 	<ul style="list-style-type: none"> A lot on innovative things. Competed to win Communities in Bloom for their population category Also, the rental of the Old Firehall to NASCAD graduates is innovative. Was very aggressive in bringing high-speed Internet services to the community very early on, a strategy that attracted HB Studios here (with 70 employees) – a company that supplies the gaming company EA SPORTS. Thus, Lunenburg has been planning for the cultural industries too Although the Town is not directly responsible, it believes that, indirectly, it has helped to attract a variety of quality restaurants to Lunenburg. The town is now well-known for its excellent dining 	<ul style="list-style-type: none"> Arts Alive workshop for children at the Museum of Spanish Colonial Art and the Allan Houser Foundation to preserve his work Indian Arts activity

2.4.4 Summary of Key Findings and Conclusions: SWOT Assessment

A **Strengths, Weaknesses, Opportunities and Threats (SWOT)** assessment is the logical place to begin in developing this Cultural Strategy. This approach ensures that the Strategy is grounded in a clear understanding of the advantages possessed by, and challenges and opportunities facing, a community. Below we discuss the underlying logic of a SWOT approach, and then present the specific findings relevant to Summerside (drawing upon the consultation as outlined above).

As in other sections of this document, the arts, culture and heritage function of the City is referred to as Culture Summerside.

The Logic of the SWOT Approach

A SWOT analysis can provide the basis for a strategic plan. Different elements (strengths, weaknesses, and so on) will logically imply different types of strategic actions and initiatives, as shown in the chart below:

	How Defined Strategically?	Strategic Actions
Strengths	<ul style="list-style-type: none"> • unique or very strong factors that provide current advantages or benefits in the provision of services to residents and visitors 	<ul style="list-style-type: none"> • protect an advantage • further develop or capitalize on an existing advantage
Weaknesses	<ul style="list-style-type: none"> • areas of current disadvantage in the provision of services to residents and visitors 	<ul style="list-style-type: none"> • strengthen areas of weakness • reposition to eliminate weakness (in reality, or through the creation of alternative perceptions)
Opportunities	<ul style="list-style-type: none"> • situations that present opportunities for future advantage or benefit 	<ul style="list-style-type: none"> • feasibility testing • implementation planning
Threats	<ul style="list-style-type: none"> • situations that present dangers of future disadvantage 	<ul style="list-style-type: none"> • risk assessment • contingency planning

Strengths

Key strengths emerging from the consultation process were:

- **this Strategy:** The fact that the City was undertaking the development of a Cultural Strategy was seen to be a key strength and opportunity.

- **key facilities and programs:** Many individuals referenced that the fact that the City had major cultural facilities such as Wyatt Heritage Properties, Credit Union Place, Eptek, the Piping College, and the Harbourfront Theatre. Even though not all of these are owned by the municipality, they do provide for a range of opportunities and experiences for residents.
- **staff:** there was widespread acknowledgement during the interview process of the enthusiasm and innovation of key staff of Culture Summerside. Many of the programs and activities received high ratings from participants and users.
- **continuing population growth:** As evidenced by the most recent Census data, Summerside is continuing to grow (at an even more rapid pace than previously). This bodes well for the development of arts, culture and heritage activities, which helps to meet the needs of this expanding population.
- **Heritage and Culture Awards program:** Last year (2011) was the inaugural Heritage and Culture Awards program. Several individuals mentioned that this event raised the profile of arts, heritage and culture and should continue to be held.
- **scenic setting:** The natural beauty of the Summerside area, and the municipal access to natural areas (through the Baywalk, and access to the coast and adjacent natural resources) was cited as a key asset for the community and a natural inspiration for, and complement to, its arts, culture, and heritage assets.
- **community and business support:** Both the business and the resident surveys demonstrated strong support for the further development of arts, culture and heritage as being not only good for the community overall, but also beneficial for the economic growth and development of the community.
- **existence of fundraising entity:** Despite some concern regarding the need for on-going fundraising (see note in the 'Weaknesses' section), the view was expressed that, on balance, it was likely a positive feature that the City had control over a fundraising entity (Wyatt Heritage Properties Inc.) that can issue tax receipts for donations and raise funds for programming. (However, this may be a two-edged sword – see next section.)
- **PElancestry.com:** Several interviewees mentioned that the innovative work being undertaken by the City under the auspices of PElancestry.com (which makes City genealogical and other records available on-line) as a key strength. Related to this, the archival records and other materials available at the MacNaught History Centre is a draw for certain residents and visitors who are particularly interested in this resource.

Weaknesses

Key weaknesses emerging from the consultation process were:

- **need for fundraising:** Culture Summerside is mandated to collect a certain amount of funding each year to support operating funding for its on-going programs in a variety of areas. This is quite unusual for a municipality (fundraising may occur for certain capital items, but not normally for operating funding). Fundraising to support basic operations does not occur in other municipal programs in the City (e.g., parks and libraries), and it seems inconsistent and off-message that it occurs here. The other difficulty that fundraising of this type imposes is that when staff is spending salaried time on fundraising activities, that may not secure as much funding as the value of the time spent pursuing the

funds. In addition, staff may conceivably neglect programming and service provision to the public, thus being detrimental to the entire operation.

- **lack of effective communications within municipal structure:** Two issues relating to the effectiveness of internal municipal communication were raised. First, the interdepartmental communications flow between Culture Summerside and the rest of the Economic Development, (of which it is a part) is minimal and strained. Secondly, there is no direct communications link between Culture Summerside and Council as would normally be expected, given that Culture Summerside is a very vital municipal function on the front lines of the community. This is likely a result of Culture Summerside being a 'junior portfolio' within Economic Development as well as indirect and uncertain communications links between Culture Summerside and Council.
- **brand identity of Wyatt Heritage Properties:** Several interviewees indicated that it was not immediately obvious to outsiders (and possibly even some city residents) that Wyatt Heritage Properties was, in effect, the arts, culture and heritage department of the City (i.e., Culture Summerside). Some were not even certain it was a municipal entity, confusing it with a property development company or other private sector concern.
- **perceived lack of importance of arts, culture and heritage:** Several individuals mentioned that arts, culture, and heritage appear to be not recognized as important and significant in the community – certainly not on the same level as parks, recreation, and sports.
- **lack of awareness:** Although this did not emerge as an issue in the resident survey (which, as previously mentioned, may have involved a self-selecting bias towards those more knowledgeable about arts, culture, and heritage in the community) several interviewees did mention that a relative lack of awareness of arts, culture and heritage facilities and programs was a weakness in the community. Some felt that this lack of awareness extended to some Council members as well.
- **Heritage Advisory Committee:** Some have perceived that the current Heritage Advisory Committee is not able to be optimally effective as a result of an unclear mandate, lack of clear reporting and accountability relationships with the City, and some stagnation in its membership.
- **lack of advisory committee for arts, culture and heritage activities:** Some interviewees mentioned that the lack of an 'arts advisory committee' deprived Council of input from a potentially valuable source of input regarding arts and cultural issues.
- **not well understood performance metrics and accountability measures:** The measurement metrics for arts, culture, and heritage programming go beyond simple financial and cost recovery targets, and embrace other dimensions such as awareness (measured by impressions as will be subsequently discussed), participation and involvement, audience and user satisfaction, and programming innovation. While Culture Summerside measures its effectiveness using these multidimensional metrics, there appears not to be a good understanding at the Council level, within other municipal departments, or in the general community, concerning these metrics and their importance. (Cost recovery appears to be the major consideration in their view.) There is a need to better communicate the rationale for this type of measurement system (i.e., beyond just cost recovery) and as well as the performance metrics themselves, to elected officials, other municipal staff, and the community overall.

- **lack of understanding of economic impact of sector:** Related to the previous point, some suggested that the economic impact of culture in Summerside was little understood and that an assessment of the economic value of the sector to the community should be undertaken. (Those mentioning this as a weakness by and large saw that there was a significant positive effect, but were suggesting that if it could be quantified it would have greater currency and perceived relevance.)
- **staff issues:** There were some comments to the effect that the skills of staff in some areas might not be utilized to the best extent, given the demands for on-going program and service development. Regardless of the veracity of this perception, the job descriptions of staff and their skills match should be reviewed after the acceptance of this Strategy to ensure that staff has the skills and training required to deliver on the Strategy's promises.
- **lack of coordination of marketing messages:** Some interviewees have mentioned, and the consultants have noticed, a lack of coordination in the various marketing messages promulgated to visitors and potential new residents and investors concerning what Summerside is, the advantages of the community, etc. While the logos of the various operations have now been harmonized to a great extent, there is still perhaps some room for increased coordination and improvement:



- **no affordable mid-sized performing arts venue:** One issue heard several times was the need for an affordable mid-sized (on the order of 200-300 seats) performing arts venue for community use. (An issue heard a few times was the relative lack of affordability of the Harbourfront Theatre from a community use standpoint.)
- **public art:** According to some interviewed, the murals in downtown Summerside were 'tired' and in need of refreshment (cleaning and repainting in some instances).

Opportunities

The major opportunities emerging from the consultation process are listed below. Note that insofar as some of the 'weaknesses' outlined in the previous section represent opportunities to be addressed, these weaknesses are not reiterated here. The items listed below are 'new' opportunities not previously cited.

- **greater focus on the industrial and ‘working class’ history of Summerside:** Some mentioned that there may be longer-term opportunities to develop historical exhibits and interpretation with a greater focus on the industrial and working class history of Summerside (such as Bishop’s Machine Shop).
- **venue needed to tell the integrated history of Summerside:** Some felt that the complete history of Summerside and area remains untold, and that a future (perhaps longer-term) opportunity would be to develop a City of Summerside Museum.
- **opportunities for greater use of social media:** One opportunity heard several times was that there is a greater scope and opportunity to use social media to create awareness and interest in the variety of cultural programs, activities, and events currently available. While this may be true (and certainly several of the benchmark communities that we have examined are very active in this regard), it does require a dedicated commitment to create and sustain the various social media vehicles (Facebook, Twitter, blogs, etc.) that would be required.
- **opportunity to develop a provincial museum:** The idea for a provincial PEI Museum has long been in the formative stages and there are some indications that action may soon be taken on this front. Some felt that the time would be to convince the province that Summerside had a case as the location of choice for this institution.
- **art rental program:** Some suggested that a municipally-sponsored art rental program would be an ideal way to showcase and support local and regional artists.
- **more visual arts space:** There may be an opportunity for an additional visual arts space downtown, using a vacant storefront operation to display and possibly sell local and regional artwork. This is a model that some communities – for example, Chatham, Ontario – have pursued successfully.
- **opportunities for more natural heritage interpretation:** Some interviewees would interpret ‘heritage’ to include ‘natural heritage’ and suggest that there may be opportunities to explore a wider range of interpretation and artistic possibilities associated with Summerside’s scenic beauty and access to the outdoors. The Baywalk has been cited most frequently as a resource in this regard. Suggestions have included more natural history interpretation along the Baywalk, for example, or encouragement of photography and art creation through events like a ‘Baywalk photo contest’.
- **greater range of programming:** There are various avenues for expanded programming that staff would like to pursue and that would meet the needs of residents. Programming areas to be considered in this regard are youth programming, architectural programs (based upon the heritage building stock extant in Summerside), and on-line programming.
- **opportunity for a natural science museum:** An opportunity exists for the City to become involved with a new international school that may be established in the Summerside area, catering primarily to Chinese nationals who have come to Canada for an international experience and to learn English. Preliminary discussions have taken place regarding the potential for the City and the school to develop a science teaching / interpretation facility that could double as a ‘science museum’ and educate visitors to Summerside on various aspects of its natural environment.
- **opportunities for more festivals and events:** Certain key events in Summerside have been very successful (Arts in Motion, Ghostwalk) and there is some feeling that more events would help provide an even greater offering to tourists at other times of the year. (On the other hand, it should be

recognized that events take a huge amount of staff and volunteer time to organize and administer, and so the cost-benefit of putting on any additional events must be weighed carefully.) Specific suggestions have included a busker festival, a film festival, and events that draw upon the history of Summerside. Some have suggested that seed funding for new events sponsored by other organizations in the community should be explored.

- **opportunity to develop public art policy:** A frequently cited opportunity is for Summerside to develop a public art policy. (Numerous North American municipalities have adopted a policy that 1% of the budgets of new public capital facilities must be dedicated to the purchase and installation of public art.
- **opportunity to develop more live-work facilities for artists:** The PACE program of the PEI Council of the Arts (i.e., the facility at 471 Notre Dame St.) has been very successful. It is the opinion of some that a significant opportunity for such a development exists in the City.
- **opportunity to develop cultural tourism strategy:** In the view of the consultants, there is a significant opportunity for Summerside to develop a cultural tourism industry. We propose pursuing an approach to cultural tourism that would capitalize on the unique historic and cultural resources of Summerside to create a 'place-based' cultural tourism product. Such a product would attract visitors to Summerside for the unique experiences that only Summerside could offer. This approach to tourism development and marketing would complement the tourism offerings of Charlottetown and other Island destinations. It would enhance the value proposition to visitors and the Island's overall tourism competitiveness. Wyatt Heritage Properties could work closely with Tourism Summerside to develop such an approach.

Threats

Some threats to the implementation of the Cultural Strategy are:

- **continuing decline in tourism:** There is a fear that if Island tourism continues to decline, few tourists will explore the Island beyond the Charlottetown-Cavendish corridor. Summerside's industry would then decline more than the overall provincial decline. A further decline in tourism may seriously negatively affect the economy of Summerside.
- **increasing political resistance to investing in arts, culture and heritage:** Some expressed fear that, in an uncertain economy, expenditures on arts, culture, and heritage by the municipality might be perceived as unnecessary and frivolous, and that support for municipal programs and facilities might be reduced.

Strategic Implications of SWOT findings

The chart below takes each of the SWOT findings and discusses the strategic implications of each. Ultimately, this will provide a foundation for the Strategy that follows.

STRENGTHS

SWOT Finding (reference previous text)	Potential Strategic Implications
Development of the Cultural Strategy	<ul style="list-style-type: none"> - ensure widespread awareness among elected officials (including at the provincial level), businesses, cultural organizations, and Summerside residents of the existence of this Strategy - ensure widespread circulation of the Executive Summary of this Strategy
Key facilities and programs	<ul style="list-style-type: none"> - continue to maintain and support facilities and to grow and develop program offerings
Staff	<ul style="list-style-type: none"> - ensure that key staff are retained, and kept motivated - where possible, convert proven contract positions to full-time positions
Continuing population growth	<ul style="list-style-type: none"> - ensure that the Culture Summerside offerings grow and evolve, keeping pace with overall population growth - also, monitor the types of new residents coming into the community (demographics, cultural affiliation, etc.), and ensure that new program offerings respond to their needs and to opportunities that they may present - also, ensure that new residents are embraced and made to feel welcome in the community
Heritage and Cultural Awards program	<ul style="list-style-type: none"> - ensure that this continues; expand the categories and range of awards provided - look for corporate or other sponsors for awards
Scenic setting of Summerside	<ul style="list-style-type: none"> - incorporate natural areas into Culture Summerside programming where possible
Community and business support	<ul style="list-style-type: none"> - ensure awareness of this Strategy (as previously mentioned) - explore ways and means to involve business sector more actively in programming (sponsorship, art rental, public art, etc.)
Existence of fundraising entity (Wyatt Heritage Properties Inc.)	<ul style="list-style-type: none"> - this is a key strategic advantage; ensure that it is utilized most effectively - possibly explore use of this fundraising vehicle for other municipal projects (e.g., parks and recreation)
PElancestry.com	<ul style="list-style-type: none"> - this also is a strategic advantage over other Island communities - ensure that this advantage is kept; explore ways and means of covering costs through sponsorships, user fees, etc. - promote its existence and potential use to a greater extent - explore revenue-generation possibilities

WEAKNESSES

SWOT Finding (reference previous text)	Potential Strategic Implications
Need for fundraising	- articulate rationale for fundraising in Culture Summerside activities (as opposed to other areas of municipal endeavor) and determine if logic for this still holds
Lack of clear reporting relationships	- development of set of principles underlying the reporting and communications relationships that would be ideal in order for Culture Summerside to have maximum impact - ultimately, depending upon the perceived environment in which Culture Summerside operates, undertake an overall review of efficiency and effectiveness of all municipal departments (i.e., an organization review of the entire municipality)
Brand identify of Wyatt Heritage Properties	- it is possible that the real value of the 'Wyatt' brand is as a fundraising vehicle and not as a separate brand for the provision of municipal arts, culture and heritage services; strategic implication would be to re-brand ACH activities as part of the City's offering and keep the WHP designation strictly for fundraising purposes
Perceived lack of importance of arts, culture and heritage	- again, ensure that the completion, acceptance / endorsement and adoption of this Strategy receives prominent publicity - encourage Council members to support Culture Summerside activities through education and persuasion, and ensure that due recognition is given when support is received
Lack of awareness (effective marketing plan)	- redouble efforts to promote and market Culture Summerside activities and events - engage in social media promotion where appropriate - encourage word of mouth promotion wherever possible
Heritage Advisory Committee	- review mandate and operations of this organization with a view to ensuring transparency and maximum effectiveness - ensure reasonable turnover and refreshment of membership of committee
Lack of advisory committee for arts and culture	- create a 'SACHAC' (Summerside Arts, Culture & Heritage Advisory Committee) - alternatively, consider separate but 'equal' committee concentrating on arts & culture issues - develop concrete Terms of Reference for Committee (or both committees if the structure so evolves)
Lack of clear metrics and accountability measures	- develop and adopt set of metrics (using this Strategy as the base) - develop 'scorecard' based on metrics and promote to community
Lack of understanding of economic impact of sector	- undertake an economic impact assessment of the size of the sector
Staff skills issues	- after acceptance of this Strategy, review (and revise if necessary) job descriptions for the key functions required to implement the Strategy as presented here - undertake staff review to ensure that each has required skills to fulfill duties (i.e., form follows function)
Lack of coordination of marketing messages	- develop procedure for coordinating messages and ensuring consistency; at a minimum thus would likely involve quarterly coordination meetings between the municipality (Culture Summerside, Economic Development, Community Services, SRDC and Tourism Summerside) to share information and discuss areas of mutual support and cooperation
Lack of affordable mid-sized performing arts venue	- review statistics relating to community use of performing arts venues in community (including Harbourfront Theatre) - look at ways and means of more effectively using Harbourfront Jubilee Theatre (currently underutilized) for greater community use, including reducing rental rates
Lack of public art policy or plan	- develop public art program as part of this Strategy - consider approaches of other communities (i.e., 1% policy)

OPPORTUNITIES

SWOT Finding (reference previous text)	Potential Strategic Implications
Opportunities for greater focus on industrial and working class history of Summerside	<ul style="list-style-type: none"> - identify subject / topic areas of 'prosaic history' that could provide content for new exhibits (including in new spaces and facilities); possibly hold community-wide contest to solicit ideas and input - identify short list of suggestions and develop plans to pursue
Development of 'City of Summerside Museum'	<ul style="list-style-type: none"> - undertake specific needs assessment and feasibility study for this opportunity
Opportunities for greater use of social media	<ul style="list-style-type: none"> - incorporate as appropriate into new marketing strategy (see above)
Summerside as location for new provincial museum	<ul style="list-style-type: none"> - develop and present a case for Summerside to the provincial government
Develop art rental program	<ul style="list-style-type: none"> - investigate market for this initiative; investigate potential operation (examine models elsewhere) and determine practicality, feasibility, and benefits
Develop more visual arts space	<ul style="list-style-type: none"> - investigate demand and opportunity for storefront exhibit spaces (likely downtown location) - examine other models in this regard (e.g., Chatham)
Opportunities for more natural heritage interpretation	<ul style="list-style-type: none"> - assess potential for more activities and events using the Baywalk and other natural heritage assets of Summerside and area - undertake study of possibility to expand natural heritage appreciation through tours, interpretive signage, nature-based experiences, etc. - explore partnership opportunities with Tourism Summerside, SRDC, Community Services, etc.; focus of Culture Summerside involvement would be upon the arts, culture ,and heritage aspects in interpretation and education
Lack of awareness of new program development	<ul style="list-style-type: none"> - this is happening (i.e., continuous development of new programs) but there is lack of awareness - articulate policy to continuously innovate and develop new programs aimed at key target segments: youth; new residents; on-line audience; special interest areas (e.g., architecture); etc. so that current efforts are understood in policy context - develop specific target for 1-2 new programs per year - ensure widespread awareness of new (as well as on-going) programs - monitor and evaluate participation and interest
Opportunity for a natural science museum	<ul style="list-style-type: none"> - monitor events relating to development of new school; investigate opportunity for a science museum component of same - develop set of criteria determining nature and scope of participation
Opportunities for more festivals and events	<ul style="list-style-type: none"> - approach in a similar manner to development of more opportunities for natural heritage interpretation
Opportunity to develop public art policy	<ul style="list-style-type: none"> - see above (under 'weaknesses')
Opportunity to develop more live-work facilities for artists	<ul style="list-style-type: none"> - determine demand among Island artists, economic value, and social-cultural benefits of live-work studios - assess demand for additional facilities in association with the PEI Council for the Arts
Opportunity to develop cultural tourism strategy	<ul style="list-style-type: none"> - with Tourism Summerside and possibly SRDC, develop Terms of Reference for a cultural tourism strategy; focus should be on ways and means to grow and further develop the industry - undertake study and implement recommendations

THREATS

SWOT Finding (reference previous text)	Potential Strategic Implications
Increasing local political resistance to arts, culture, and heritage expenditures	<ul style="list-style-type: none"> - emphasize economic value of arts, culture, and heritage through economic impact assessment; demonstrate the value of the sector in terms of a 'return on investment' to the community - continually reinforce message that healthy communities provide a wide range of arts, culture, and heritage opportunities to their residents - solicit to a greater degree sponsorships and contributions from the private sector and other organizations - ensure that measurement metrics include community awareness and satisfaction ratings - ensure elected officials are invited and welcomed at cultural activities and events - ensure a representative and vocal SACHAC (Summerside Arts, Culture & Heritage Advisory Committee) to advocate for needs of the sector
Continuing decline in tourism	<ul style="list-style-type: none"> - focus to a greater extent upon the 'staycation' market in PEI and Atlantic Canada

The next section of this document outlines our recommendations, building upon this SWOT assessment and its strategic implications as outlined above.

3. Recommendations

3.1 A Vision for Arts, Culture and Heritage in Summerside

The City of Summerside already has articulated a Vision and Mission to govern its provision of arts, culture and heritage activities. These are:

Vision

A city renowned for its cultural energy, flavor and cultural tourism opportunities where arts, culture and heritage thrive and are highly valued from a regional, provincial and national perspective.

Mission

Arts, culture and heritage play a vital role in making Summerside a center of creativity and culture in many forms creating a remarkable place to live, work and visit. The cultural community presents and defines the soul of our city, along side its capacity for cultural tourism, educational experiences, economic vitality, quality of life and celebration of diversity.

We promote the value of arts and culture in our communities throughout Summerside. By highlighting our rich heritage and showcasing the creativity of our citizens and communities, we cultivate creativity, knowledge and relationships with our residents to maintain and build a healthy and vibrant population.

The usual understanding of a Vision is that it is an expression of an end state that is desired at some future point in time – usually 5 to 10 years hence. A Mission is a description of how the organization operates and what it does at the present time, in order to reach the Vision articulated. A further refinement on the Vision and Mission statements outlined above: the Vision refers to an end point for the entire City while the Mission refers to the activities of the arts, culture and heritage sector – specifically those directed by the City – as a means by which the Vision is achieved.

The consultants have reviewed this Vision and Mission and concluded that it presents a solid and useful footing for the Strategy articulated here. In particular, there are certain key phrases and words that resonate:

In the Vision:

- the terms '***cultural energy***' and '***flavour***' convey in slightly different but distinct ways the image of activity and sensation – particularly in terms of culinary expectations through the use of the word 'flavour'

- the phrase '**cultural tourism**' conveys the notion that unique place-based product development and marketing (the essence of cultural tourism) will play an important role moving forward
- '**thrive**' is a very evocative word, implying that the arts, culture, and heritage sector will not only sustain itself (i.e., continue to exist) but grow and evolve in complexity and interest
- '**highly valued**' is a useful term, suggesting that there is an economic as well as emotional connection and value associated with arts, culture, and heritage. It also suggests that, from an economic perspective, this value is measurable and could be used to calculate a return-on-investment
- finally, the phrase '**regional, provincial and national perspective**' suggests that benefits from the operation of the cultural sector are not restricted to Summerside and its immediate environs, but permeate across the Island and beyond

In the Mission:

- '**centre of creativity and culture**' clearly conveys the idea that the city is the focal point, and, to some extent, gives an impression that the downtown area that will be the focus for cultural activity (downtown is the centre of Summerside, and Summerside is the centre of the region)
- '**remarkable place to live work and visit**': this phrase echoes the previous discussion about how the arts, culture and heritage sector can be both community-serving as well as an economic development driver
- '**soul of our City**': this phrase also reflects the previous comments regarding the nature of place-based tourism in portraying the unique aspects ('soul') of a community
- '**celebration of diversity**': this phrase demonstrates an understanding of the growth and demographic changes that Summerside is going through (and will continue to go through), and implies a culture of welcoming and embracing these changes (opportunities)
- '**citizens and communities**': showing an understanding that it is not just individuals who benefit from cultural activities, but citizens coming together in various organizations and groups ('communities')
- '**cultivate creativity, knowledge and relationships with our residents**': the term 'cultivates' suggests the notion of planting the seed and watering the garden (i.e., providing the conditions for creativity to flourish) but then ultimately standing back and watching the plant grow (i.e., the community respond by creating cultural activity). As is suggested by the term, the results of cultivation are increased knowledge (understanding) and community connectedness ('relationships with our residents')
- '**healthy and vibrant population**': this phrase shows an understanding that the end result of cultural investment is a psychologically healthy community (in the same way that one of the end-point benefits of parks and recreation planning is a physically health population)

Thus, our review of the Vision and Mission of cultural activity in Summerside concludes that it is a firm basis upon which to build the Strategy articulated here. The only suggestion for change would be that the Vision and Mission as stated are presented on the City's web site as pertaining to Wyatt Heritage Properties, and not for the City of Summerside per se. Those confused as to the ownership, responsibility and overall positioning of Wyatt Heritage Properties may not fully grasp that this is the City's mandate governing the provision of Culture Summerside activities and facilities. We suggest that this should be clarified and clearly presented as the City's Vision and Mandate with respect to the arts, culture, and heritage sector (ACH sector) in the community.

3.2 Framework for Recommendations

This Strategy consists of eleven 'building blocks' that constitute an integrated approach to the growth and development of Summerside's cultural sector in order to meet the Vision and Mission articulated above. Collectively, these ten 'building blocks' comprise all of the areas that would typically be considered in a municipal cultural strategy. They are:

- 1. Facilities:** These are the 'places' in which cultural activities take place. Clearly Summerside has within its purview several of these (e.g., the Wyatt complex, which is clearly dedicated to cultural activities) as well as several other civic facilities (e.g., Credit Union Place). In addition, there are other facilities located in the municipality that are owned and operated by others that provide cultural opportunities to the community. Strategies here will relate to the optimal use of existing spaces, and the development of new spaces.
- 2. Built Heritage:** This is the stock of historic buildings in Summerside, which is quite extensive for a community of its size. This component of the Strategy relates to the ways in which heritage conservation in the City's Historic District is promoted and incentivized.
- 3. Programs and Services:** This building block relates to the programs and activities that are developed and offered to the community, often using the cultural spaces and facilities mentioned above, but also other public areas and facilities such as parks, public squares, downtown, etc. Programs are oriented towards learning, fun, and creativity, and (ideally) are oriented towards those of all ages. (Note that on-going programming in this regard, which is oriented more towards the needs of residents, is distinct from festivals and events, which are oriented more towards visitors to the community.)
- 4. Public Art:** Public art is a highly visible and public expression of the value of art in society. It constitutes a statement by the municipality that art is worthwhile, valued, and part of a healthy civic society. This building block of the Strategy is oriented towards how, when, and to what degree, the municipality should embrace public art.
- 5. Collections and Archives:** Many municipalities include archives, artifacts and museum collections and as part of their cultural resources, and Summerside is no exception. (In fact, with the innovative PEIancestry.com project, the City is more advanced than most in this regard.) This building block of the Strategy considers how the City should most effectively use this aspect of its resource base for cultural education and promotion.

- 6. Festivals and Events:** This aspect of the Strategy is oriented towards the sustaining and growing the cultural festivals and events that form a big part of the image and identity (i.e., the brand) of a community. When developing a cultural tourism plan, for example, festivals and major events typically feature prominently in the promotion and development aspects of the Strategy.
- 7. Natural Heritage:** Many communities do not consider 'natural heritage' to be part of their cultural offering, but we heard much about the importance of this aspect of arts, culture, and heritage in Summerside where the natural environment is seen as an integral part of the cultural expression of the community. Many opportunities to fuse cultural expression with the natural environs of the regions were mentioned – the Baywalk being probably the most frequently-mentioned in this regard. Accordingly, 'natural heritage' is a focal point of the Strategy.
- 8. Marketing and Awareness-Building:** The various initiatives undertaken in (1) through (6) above are all for naught if the community is not aware of and interested in the various opportunities made available. Accordingly, a key component ('building block') must be local marketing and interest generation.
- 9. Cultural Tourism:** The obverse of marketing to local residents is marketing cultural assets and opportunities to tourists: cultural tourism. This component of the Strategy reinforces the unique place-based attributes of an area to the tourist market and examines ways and means to capitalize on these resources.
- 10. Organization and Staffing:** The critical aspect of the resources required to implement the Strategy leads to the organization structure and staffing complement to undertake all of the initiatives outlined above. This aspect of the Strategy examines the suitability of the organization structure and staffing complement / mix to deliver on the Strategy's goals. This module also examines issues and opportunities associated with governance and accountability of the Culture Summerside function.
- 11. Funding:** Finally, money - like organization and staffing - is a key resource. This aspect of the Strategy examines the financial allocations to cultural planning to support the building blocks outlined above.

The Strategy articulated here considers all 10 'building blocks' in sequence.

3.3 Administrative Recommendations

Before dealing with the '10 building blocks' as outlined above, there are three key fundamental recommendations relating to the overall adoption and implementation of this Strategy. These are:

- (1) *The City should adopt this Strategy in principle as a guide to its future investment in cultural programming, and refer to staff for implementation.*** This Strategy contains advice on how it may be implemented over a five-year period. However, because unforeseen events arise, circumstances change, and priorities alter, the implementation of a complex and integrated strategy such as this one seldom proceeds as smoothly as is originally anticipated. Accordingly, the recommendation is that Council approve this Strategy in principle, and refer it to staff for advice on detailed implementation.

- (2) **The City should undertake an annual review of the implementation of this Strategy as well as the overall progress made on cultural planning and related activity.** The City should establish an annual review of progress made on cultural planning and the work of Culture Summerside, including progress made towards the implementation of this Strategy. This report should be made to Council. In addition, consideration should be given to some form of public report or scorecard. (Note that the implementation section of this Strategy contains suggestions on the types of metrics and evaluation measures that might be useful in monitoring the Strategy's implementation).
- (3) **As existing municipal policies are revised and updated (e.g., the strategic plan, the sustainability plan, the Official Plan, etc.), and new ones developed, they should be informed by this Strategy, and reference it accordingly.** Once the Strategy is approved in principle, it will then become a foundational municipal policy, and should therefore become part of the context in which future municipal planning is undertaken. This means that future plans and policies should, where appropriate and relevant, reference this Strategy. As well, as existing plans are reviewed and updated, they too should be linked to this Strategy where fitting.

Note: One of the recommendations below is to change the name of the arts, culture and heritage function in Summerside to '**Culture Summerside**'. This term is used in the recommendations below. Note that the acronym CS is **not** used, in order to avoid any potential confusion with the Community Services Department of the City.

3.4 Facilities

Situation Overview

This aspect of the Strategy addresses the facilities (spaces and places) available to the City for housing arts, culture and heritage activities. The focus is on those properties collectively known as Wyatt Heritage Properties. While there are other venues and facilities available to the City for cultural activities and events (e.g., Credit Union Place) the emphasis in this section is upon these facilities that are most closely associated with the activities of Culture Summerside.

Our investigations and surveys revealed that these facilities were reasonably well used, well regarded by community residents, and strongly supported (see the community and business survey results).

Key Recommendations and Rationale

- (4) **The City should continue to maintain and develop its existing facilities (the collection of properties known as Wyatt Heritage Properties) for community use, and for the development of tourism.** Wyatt Heritage Properties was an outstanding and generous gift to the City, providing Summerside residents and visitors with a unique set of facilities for programs, exhibits, archival storage, administration, and storage space. It is the 'home' of Culture Summerside and as such occupies a special place in the hearts and minds of residents. This unique complex should continue to be dedicated to cultural and heritage activities and be used for programming and events (although not necessarily all events: see the subsequent section on 'Festivals and Events').

From the perspective of the City, these properties should be regarded as municipal assets like any others, and treated equally in terms of maintenance and upkeep, liability and insurance, accessibility standards, etc.

- (5) The City should continue to explore opportunities to celebrate its industrial roots and economic history and support facilities such as Bishop's Machine Shop.** Bishop's Machine Shop represents a facet of Summerside's industrial and working class history. Of interest to visitors as well as Summerside residents, it has the potential to become a viable heritage attraction. The City should continue to develop this attraction over time (using volunteers where appropriate and possible). In addition, the City should pursue other opportunities as they may become available to showcase other facets of Summerside's industrial history.
- (6) The feasibility of a City of Summerside Museum should be assessed.** Several interviewees suggested that a City of Summerside Museum would portray the various historical and cultural chapters of the community, and provide a home for representative artifacts. While the Silver Fox Museum successfully portrays one chapter of Summerside's history, other chapters are comparatively neglected (e.g., the Base, the aerospace industry, the fixed link, the CRA). Assessing the feasibility and potential for a Summerside Museum should be a longer-term initiative investigated under this Strategy.
- (7) Explore a program that incentivizes Island artists and craftspersons to establish live/work studios, either in the upper floors of buildings in the downtown, or in a vacated industrial complex.** Live-work studios where the artist and the creative process can be viewed, and where art works and craft items can be purchased, are significant attractions for visitors and residents alike. Several communities have approached such developments as a means to revitalize downtowns and other commercial areas (e.g., Artscape in Toronto and Halifax). The intent of such a program would be to create a critical mass of artists living and working in Summerside, which would also serve the City's cultural tourism goals.
- (8) Summerside's 'artist-in-residence' program should be continued, and (if feasible) expanded.** The artist-in-residence program is a commendable. It generates significant positive 'press' and word-of-mouth for Summerside. Discussions should be initiated with the PEI Council on the Arts with a view to expanding the program in the City. Locating this program in proximity to the live-work studios discussed above should also be considered.
- (9) The City should support the establishment of a tourist information centre somewhere in the downtown – possibly associated with a Summerside Museum, or with a display of representative heritage artifacts.** In the immediate future, the tourist information desk will be staying in Harbourfront Theatre and the office function relocating to the recently vacated Sports Hall of Fame. However, in the longer-term the City should support the establishment of a tourist information centre in a more visible downtown location – possibly associated with a Summerside Museum, or with the display of representative heritage artifacts. The old Burger King property (owned by SRDC) should be considered in this regard. Culture Summerside should initiate discussions with Summerside Tourism to determine the practicality of this initiative. (On a related note, Culture Summerside should explore with Tourism Summerside the advisability of having a formal link between the two organizations in the form of Tourism Summerside having a representative from Culture Summerside on its Board. This is outside the formal scope of this Report, so is not presented as a recommendation *per se*, but is an area that should be explored.)

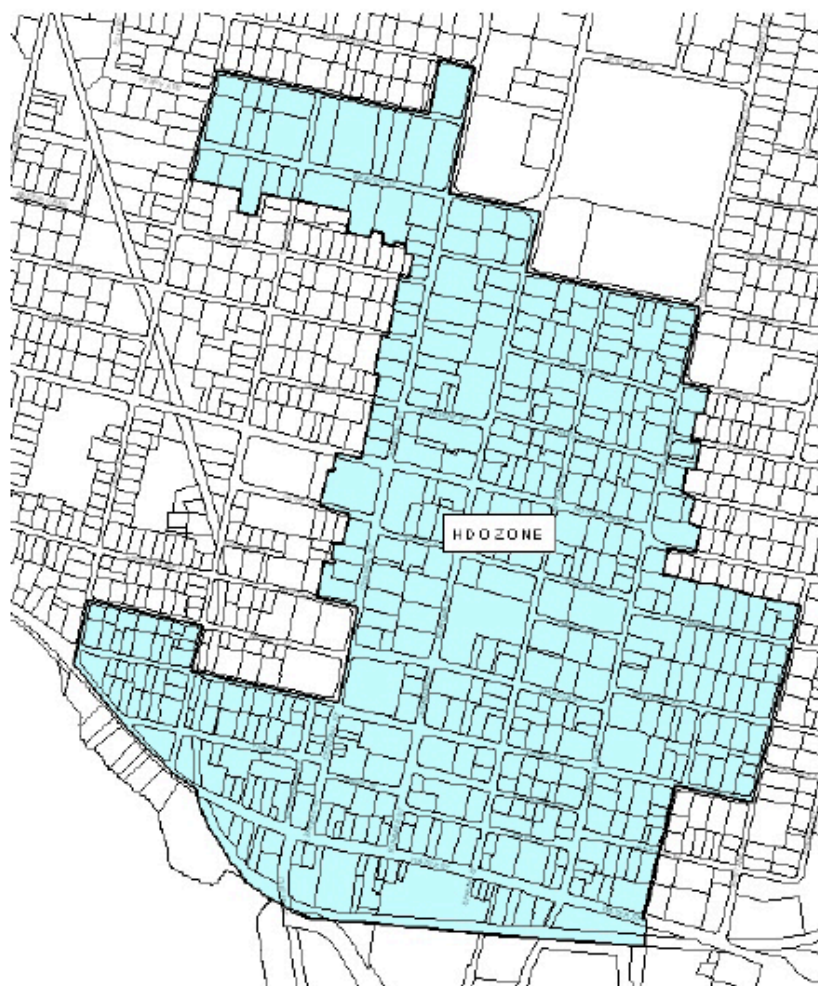
- (10) Support efforts by the SRDC to establish the provincial museum in the City.** For years there has been talk of a new provincial museum for PEI. Of late, this discussion has been re-ignited, with some thought that Summerside would be a logical location for such a facility. Summerside has a good case: it is closer to the tourist traffic flows across the Confederation Bridge than Charlottetown, it has plenty of available land and space where the museum could be located, it has better access to the natural resource base of the Island, and it represents a perfect opportunity to de-centralize the economic benefits of provincial cultural assets. Culture Summerside should assist and support the case for Summerside being the home for this new Island institution.
- (11) Examine ways and means of enabling greater community utilization of Harbourfront Jubilee Theatre.** Our interviews and focus groups revealed a small but significant minority of residents who felt that a small to medium-sized performing arts venue was needed (probably on the order of 200-300 seats). In part, this need was expressed because Harbourfront Theatre was seen to be too costly. Given that the overall utilization of Harbourfront Theatre is not high, and until such time as the development of a smaller performing arts venue is deemed feasible, a policy should be developed by Harbourfront Theatre to enable and promote greater community use of the venue. At the same time, the City should consider increasing its subsidy to Harbourfront Theatre to help cover the Theatre's costs in making the venue available for community use at a reduced rate.
- (12) Develop a plan to relocate the artifacts and exhibits of the Sports Hall of Fame to Credit Union Place.** In early 2012, the Sport Hall of Fame ceased operations. Its artifacts and exhibits are currently stored by Culture Summerside. Given that the subject matter of the Hall of Fame (i.e., sports) is closely associated with the events and activities occurring at Credit Union Place, a logical home for a relocated Sports Hall of Fame would be at that facility. The City should actively explore ways and means to this end, and Culture Summerside should be involved in these discussions.

3.5 Built Heritage

Situation Overview

Summerside is a city blessed with an abundance of built heritage, particularly residential architecture from the nineteenth century and early twentieth century, in styles that include Victorian, Queen Anne Revival, Gothic Revival, and Colonial Revival. Summerside's concentration of heritage structures, especially those located in the City's Heritage District (see below), is among the highest in Maritime Canada. Altogether, 121 individual heritage structures in Summerside are listed on the Canadian Register of Historic Places. This figure surpasses even that of Lunenburg, Nova Scotia – a UNESCO World Heritage Site, which, although considerably smaller than Summerside, is often considered synonymous with heritage preservation among the Atlantic provinces.

SCHEDULE 'B' MAP OF HERITAGE DISTRICT OVERLAY (HDO ZONE)



CITY OF SUMMERSIDE HERITAGE CONSERVATION BYLAW SS-20

Summerside's stock of heritage structures is, at one and the same time, a social, cultural, and economic asset of which Summerside's residents should be proud, and which the City should make every effort to protect, to preserve, and to capitalize upon.

As a social asset, Summerside's heritage buildings provide the city with a tangible link to its past. From its origins as a shipping depot for agricultural produce, to its ascendancy as a ship-building centre, to its one-time position as the global centre of the Silver Fox industry, Summerside's heritage buildings provide a social and psychological mooring that helps to connect its residents' lives to that of their forbearers, and to that of generations yet to be born.

As a cultural asset, Summerside's varied styles of residential architecture shape entire streetscapes which are graceful, bucolic, and layered with the patina of time – attributes which contribute strongly to Summerside's sense of place. Sense of place is a civic asset that cannot be manufactured. It is what we immediately feel when a city, town, or region is distinctly different from another. Call it an atmosphere or an

ambience: an amalgam of the landscape, the townscape (especially its built heritage), and the community's inhabitants, expressed through unique sights, sounds, and 'goings-on' that intrigue and captivate us.

As such, the cultural value of Summerside's built heritage is an economic asset as well. Communities with a distinctive sense of place draw cultural tourists, attract retirees, and help to lure the 'creative class' of mobile, knowledge-based workers and entrepreneurs for whom quality of life – of which sense of place is a notable component – plays a key role in their decision-making when choosing where to work and live.

In summary, Summerside's built heritage is a precious asset, worthy of every effort by the City and the community to safeguard for the public good and to leverage to its advantage. However, a theme heard in some of the interviews was that the City does not do enough to pro-actively recognize and nurture this asset, especially when compared with the City of Charlottetown which has an active built heritage program in place.

Key Recommendations and Rationale

- (13) The City should consider how it supports heritage initiatives by investigating the creation of a Heritage Incentive Program, along the lines of that in the City of Charlottetown. As part of this assessment, a review of the City's Heritage Conservation Strategy (which is due for its 5-year review in 2013) should be undertaken.** A Heritage Incentive Program is a way of supporting the owners of heritage assets who are stewards of these assets for their own benefit and for the community's benefit. Supporting heritage conservation in this way would be a pro-active initiative designed to encourage recognition and restoration of the rich asset base of historic properties in the Historic District of the City. Like Charlottetown's program, Summerside's program could include grants for exterior improvements to designated properties including, for example, appropriate signage and window repair or replacements where necessary (30% of eligible costs to a maximum of \$4,000). Alternatively (or additionally) Summerside should consider a property tax rebate program, such as was advocated in the 2001 Heritage Conservation Strategy. All such interventions or improvements would require the prior approval of the Heritage Planning Board. As part of this assessment, a review of the City's Heritage Conservation Strategy (which is due for its 5-year review in 2013) should be undertaken.
- (14) The Heritage Incentive Program should be promoted to all property owners in the Heritage District.** Information should be provided to those potentially affected by the Heritage Incentive Program to ensure that they are (a) aware of the Program; (b) see it as a key benefit and support; and (c) understand the procedures for application and approval. Also, part of the monitoring and evaluation of this initiative should include the extent to which the Program is taken up by property-owners in the Historic District.
- (15) The Heritage District boundaries should be periodically reviewed to determine the desirability of expanding the area.** After the Heritage Incentive Program has been in place for a few years, the desirability of expanding its boundaries should be considered to include more eligible properties. This expansion will depend in part upon the degree of awareness and enthusiasm regarding the Program, especially on the part of property owners on the periphery of the existing District.

(16) Summerside should investigate an Incentive Program to help fill vacant space. In addition to the Heritage Incentive Program designed to encourage appropriate heritage preservation, Summerside should investigate an Incentive Program to help fill vacant space in the Heritage District. This could include property tax abatements, property tax credits or relief following investment in a heritage project. Summerside may wish to engage in a discussion with the Government of PEI about sales tax relief associated with heritage restoration along the lines of Nova Scotia's program (see <http://www.heritagecanada.org/en/issues-campaigns/financial-incentives/municipal/tax-relief>).

3.6 Programs and Services

Situation Overview

Programming consists of those activities and opportunities made available to residents using the staffing and facilities available to the municipality. The indications from the interviews and surveys were that current programming activities are appreciated and meet a small but growing demand. A number of suggestions were put forth in three areas: 1) expand the range and variety of programs available (as well as continuing with existing programs); 2) increase community awareness as to the programs on offer; and 3) undertake more rigorous monitoring and evaluation of those programs that are made available.

Key Recommendations and Rationale

- (17) Continue to offer programs and services currently offered by Culture Summerside.** The overall community reaction to the nature and types of programs and activities available through Culture Summerside is generally positive. Current programs should continue, and, as they have done in the past, change and evolve over time to meet community needs.
- (18) Continue to explore and develop innovative programs and services.** Culture Summerside continually develops new programs and services to meet community demand. In the interviews, there were various suggestions made for new types of programs and activities for Culture Summerside to consider. These include exploring the potential for more on-line programs, youth-oriented programs, and activities to meet the needs of new niche audiences. Examples could be as follows:
- the Acadian and First Nations communities near Summerside each offer excellent cultural programs and events that attract visitors from outside the area. Culture Summerside could explore partnering with these communities to build critical mass, enhance events and programming, and extend visitor stays.
 - youth in the focus group were extremely interested in having their own radio station. A starting point would be to approach local radio station(s) to investigate establishing such an initiative.
- (19) Promote specific, unique heritage and related programs and services to a wider audience.** The highly specialized information and resources made available through PEIancestry.com is a unique service that, to our knowledge, is not available through any other Canadian municipality. This service should be promoted to a wider audience, and the municipality should take greater credit for having the foresight to develop this resource.

(20) Improve marketing and awareness-building of available services and programs. As will be discussed in a separate set of recommendations, an enhanced effort should be initiated to market Culture Summerside services and programs to residents and visitors. A goal of 100% awareness of facilities and services should be established, and this target should be measured through an awareness and satisfaction study (see Section 3.9, Marketing and Awareness-Building).

(21) Develop specific return-on-investment metrics for programs and activities. At present, Culture Summerside tracks various metrics related to the return-on-investment for programs and services (e.g., cost recovery, attendance and utilization, user satisfaction). These metrics are routinely collected, however are only reported back to the elected officials or the community annually through annual reports. The philosophy underlying this recommendation is that the municipality, through tax levies, makes arts, culture, and heritage *facilities* available to residents and visitors. However, for the provision of services and programs that require staff time over and above the provision of facilities, some sort of return-on-investment data should be captured and then reported. The goal here need not be 100% cost recovery, but simply establish some formula and metrics that communicates effectively the value of investment over and above financial contributions alone. (Programs and services with the broadest public appeal may be exempt from this criterion, while those that appeal more to a narrow niche audience may have higher cost-recovery targets. The services associated with PElancestry.com may fall into this latter category.)

3.7 Public Art

Situation Overview

Public art plays a critical role in progressive cities. It enlists artists as co-creators of a city's public spaces, enlivening and animating the built environment with colour, creativity, and imagination. Public art, whether in the form of sculptures, murals, façade treatments on public buildings, geometric patterns of paving stones on sidewalks or in public plazas – or any of public art's myriad other forms – makes a clear statement: **This is a city whose urban landscape is highly valued, and worthy of the presence of art.**

Sometimes, public art tells reveals the community's heritage and history; sometimes, public art beautifies; sometimes public art challenges and provokes; and sometimes, public art is pure whimsy. But always, public art enriches a community, for residents and visitors alike. As more and more North American cities pursue the status of a 'creative city' – building their creative economies by attracting 'creative class' white-collar entrepreneurs; pursuing well-heeled, culturally inclined retirees; and luring up-market cultural tourists – public art is a key indicator of a city's commitment to its cultural development.

Key Recommendations & Rationale

(22) Establish a funded Public Art Program. To capitalize on the many benefits that accrue from public art, we recommend that, in common with scores of other North American cities, Summerside establish a publicly funded Public Art Program. Such a program would focus on new civic construction projects, existing public buildings, and public spaces managed by the City, where, on an ongoing basis, permanent works of public art would be commissioned and maintained.

(a) Use the '1 percent' formula for funding public art. It is a truism of public art programs that a figure of less than 1 percent of a city's annual budget for new capital

construction projects does not permit the creation of works of public art of sufficient quantity or quality, such that, over time, public art becomes a visible feature of the urban landscape. Accordingly, we recommend the '1 percent' formula for funding public art. In terms of implementation, many North American cities require that an amount equal to 1 percent of any new capital construction project be dedicated to public art *associated exclusively with the construction project*. In our view, such an approach 'ties the hands' of a city, requiring it to include a public art component in construction projects that may not have high public visibility, thus minimizing the impact and benefit of public art. Accordingly, we recommend that the '1 percent' funding formula not be tied exclusively to new construction projects. Instead, we recommend that Summerside create a '1 Percent Public Art Fund', in which a figure equal to one percent *of the City's annual capital budget* is used to commission public art projects in locations that are deemed to have the highest public visibility and maximum aesthetic impact. In addition, works of public art require maintenance. Accordingly, within the '1 Percent Public Art Fund', we also recommend that an amount equal to 10 percent of the Fund's total value be set aside as a Maintenance Reserve Fund.

(b) Create a Public Art Advisory Committee. Successful public art programs rely on a volunteer public art advisory committee to help draft proposal calls, to help determine the budget range associated with the proposal call, to help review submissions received, and to assist the City with the adjudication and selection of the artist or team of artists who are awarded the public art commission. Such public art advisory committees typically include the representation of local architects, design professionals, citizens with a passion for visual art, and professional artists (although the latter would absent themselves from the committee should they choose to compete for a commission). We recommend that the Summerside create a Public Art Advisory Committee similar to that described above.

(c) Assign a member of city staff to be responsible for administering the Public Art Program. While a volunteer Public Art Advisory Committee will make invaluable contributions to a public art program, ultimately, a member of staff is required to administer the program on the City's behalf: drafting contracts with artists; overseeing adherence to the contracts; liaising with the City's public works, parks, engineering, or other departments involved in the project, etc. *We caution that the extent of work involved in administering a successful public art program should not be underestimated. A public art program cannot be managed 'off the side of a desk'.* While many cities employ full-time public art planner, it may be possible for Summerside, particularly during the initial phase of a public art program, to allocate the management of public art on a part-time basis to an existing member of staff (usually, a member of the planning department, who would liaise with staff in Culture Summerside).

(d) Draft a public art policy. A public art program as described here will require a policy framework to function effectively. Accordingly, we recommend that the City draft a public art policy. To this end, the wheel need not be re-invented. There are scores of Canadian cities with public art policies that can be accessed and emulated. The Creative City

Network of Canada (CCNC) is an excellent networking resource to access public art policies from other jurisdictions.

- (e) **Avoid ‘plop art’.** ‘Plop art’ is a phenomenon in which cities equate public art *exclusively* with sculpture, and ‘plop’ sculptural art works in front of public buildings, or in the centre of public plazas or squares. Plop art is the sign of an immature public art program, but it is surprisingly common. In contrast to ‘plop art’, we recommend ‘integrated public art’ – an approach in which public art works are integrated into the design process for new civic construction projects, or are integrated into existing public spaces in a manner that is sensitive and site-specific.
- (f) **Anticipate controversy.** Public art is the most controversial of all art forms. Where many residents praise one work, other residents may revile the same work – particularly if the work is conceptual or abstract, or if residents are unaccustomed to the presence of public art in their community. Inevitable, some residents will rail at ‘our taxpayer dollars being wasted on art’. Such controversy is inevitable and predicable in the domain of public art. That said, we recommend that the City resist ‘safe’ public art in an attempt to avoid any controversy. One of the primary purposes of all visual art is to challenge our understanding of aesthetics, to provoke discussion, and to deepen an appreciation of visual art in all its forms.

3.8 Collections and Archives

Situation Overview

As with many municipalities, Summerside possesses archives, artifacts and museum collections among its cultural resources. The archival function resides in the MacNaught History Centre and Archives. The house at 75 Spring Street was acquired by the Wyatt Foundation in 1998 and is the third building in the Wyatt Heritage Properties. The ground floor serves as a venue for changing exhibits and the history research area and reading room is contained on the second floor. The building was carefully restored in 2000.

The MacNaught Centre plays a central role in Summerside’s initiatives to preserve, interpret, and program its rich heritage. The Centre contains important archival materials of many of Summerside’s early residents, including the diaries of Dr. Wanda Wyatt, local newspapers, photographs and oral history as well as fonds relating to the City of Summerside. It also houses records of regional and provincial interest including the PEI Genealogical Society’s unique Master Name Index of the Island’s families, Census records, and cemetery transcripts.

Collections include a reference library, maps, videotapes, microfilm as well as many original documents and materials. Many of the materials have been donated by the Wyatt family. The valuable collections of the Summerside and Area Historical Society are also housed here.

The MacNaught Centre has been digitizing some of its historic collections, using grants from Canadian Heritage and the National Archives of Canada and the Canadian Council of Archives. Unfortunately, grants from federal sources for digitization projects are no longer available to continue these activities.

MacNaught has been very innovative in developing the PEIancestry.com project that has resulted in digitization of several of the MacNaught Centre's records. The PEIancestry.com project recovers some of its costs through membership sales that are estimated to be \$4,000 per year. It should be noted that charging for access to public records tends to be viewed as contrary to the mandate of most public archives in Canada that view access to records as a public right. The decision to charge for access to records may also restrict MacNaught's ability to participate with other archival institutions on the Island on joint digitization initiatives.

MacNaught's Archivist and Collections Coordinator has been active in participating with provincial archival institutions and served as the past President of the Archives Council of PEI that administers the PEI Archival Information Network (or Archives PEI). As such, MacNaught has been an important contributor of archival materials to the Island and has uploaded an index of its holdings onto the Archives PEI database.

Regarding collections management, typically, municipal archives play a dual role that includes preservation of important municipal records in addition to preserving non-governmental records of cultural significance. The preservation of municipal records is a mandated activity under the City of Summerside Act, which specifies that the Chief Administrative Officer shall keep the minutes, documents and financial records of the City and maintain a register containing the originals of all bylaws adopted by Council. To date, archiving of municipal records has been somewhat passive and ad hoc. Municipal staff bring records to MacNaught that they believe to be important.

In our view, the MacNaught History Centre and Archives has done an effective job at fulfilling its cultural function but needs to ensure it has a plan and sufficient resources to ensure it preserves the City's municipal records effectively. These records while typically not in high demand are often used by the municipality and others for legal purposes.

Key Recommendations and Rationale

(23) Continue current MacNaught Centre programs and activities. The MacNaught Centre and its activities are not well known amongst residents and visitors; however, the Centre plays an important role in preserving and promoting Summerside's history and heritage. These Centre and its activities and should continue.

(24) Clarify the position of MacNaught History Centre and Archives with respect to its civic archives function. The mission / mandate of the MacNaught History Centre and Archives needs to be clarified to outline what role MacNaught should play in acting as the archives for the City of Summerside ensuring the City's public records management mandate is fulfilled. If MacNaught is indeed mandated to archive the City's public records, an archives collections management and preservation plan needs to be developed in conjunction with municipal departments. The plan would include appraisal and acquisition strategies to take into account the City's changing information environment which will need to collect both print and digital materials. This plan would ensure those government records of historical importance representing the City's corporate memory are retained, preserved, and made accessible over time. This clarification should also address issues relating to scope of collections, relations with City's IT management, public programs, facilities and resourcing needs.

(25) Encourage promotion and programming to help raise the profile of MacNaught Centre and market Summerside's heritage resources. The MacNaught Centre in conjunction with other

local heritage and tourism attractions has played a central role as a key venue and focus for large family reunions for those with ancestral roots in PEI and the Summerside area. Genealogical tourism and the use of MacNaught as a venue and resource for family gatherings is an area that should be explored and encouraged in partnership with appropriate organizations.

(26) Continue to explore innovative revenue generation possibilities. If it is determined that the MacNaught Centre should continue to fundraise, the Centre and PEIancestry.com should continue to seek resources through innovative mechanisms such as memberships, sponsorships, fundraisers, etc.

3.9 Festivals and Events

Situation Overview

Festivals and special events animate the story of Summerside's culture, enhance the lifestyle of residents, and are often a key ingredient that attracts visitors and investors to a community. Summerside offers festivals and special events at various times through the year, sometimes organized and 'owned' by the City, sometimes organized by third-parties (such as the BIA, community groups, and out-of-town promoters).

From the point-of-view of the City, the goals of Summerside's festivals and special events are fourfold (regardless of the nature of the event or its theme):

- Education and appreciation of the community's culture by local and regional residents
- Creating pride in the community and improving residents' wellbeing
- Encouraging tourism to Summerside
- Branding Summerside for industrial and economic development

The City is both an organizer of its own festivals and special events and is often an important player in those organized by third parties. It plays a variety of roles including coordinating and scheduling events, assisting other City departments and third-party organizers to stage their events through coordinating City services and providing advice to organizers, and marketing City-sponsored events

Note that for the purposes of this section of the Strategy we make a distinction between 'festivals and special events' and Culture Summerside programming. In common with Culture Summerside programming, festivals and events also have an educational component. Wedded with their strong focus on entertainment, festivals and special events might best be described as 'edutainment'. That is the approach that we take for the recommendations presented in this section.

Recommendations

(27) Develop a Special Events Policy. 'Special events' in the City of Summerside are offered primarily by two departments: Culture Summerside and Community Services. Recognizing the significance of special events to the city's cultural life and brand identity, and given the economic impact of special events, a Special Events Policy should be developed. (Other communities have developed such policies in order to ensure *consistency* in the development, provision, and support of events;

optimum coordination of events run by different departments; and *objectivity and transparency* to elected officials and the public concerning what events are supported and why.) Accordingly, under Council's direction, Culture Summerside and Community Services should meet and develop a Special Events Policy.

- (28) Use the number of attendees as the key performance indicator.** Rather than measuring financial profit in the short and medium term, the number of attendees at events should be used as the key measurement indicator. In the immediate future, Summerside's focus should be on involvement and commitment by residents in the cultural life of the community and on a better understanding of the role of culture in their welfare and lifestyle. The emphasis should be encouraging residents to participate in the events rather than achieving financial returns.
- (29) Continue to position events as 'edutainment' with a focus on experience.** Underlying Culture Summerside's mandate is an educational function that it has delivered through events such as its annual art auction. Events such as these are a combination of entertainment and education (thus the term 'edutainment'). The target audiences we identify in the marketing section appreciate these types of activities. Our experience from work for other communities and organizations is that edutainment encourages non-traditional audiences to participate in the event. We would encourage Culture Summerside to continue to employ this tactic when staging all future events (as well as in its other programming generally).
- (30) Continue to distribute events throughout the community.** So doing gives Culture Summerside an opportunity to expose Culture Summerside messages to a wider audience, including non-traditional audiences. It also allows Culture Summerside to take advantage of the location where the event is held, with the potential to attract larger audiences because of the higher visibility, drive-by and walk-by traffic, while generating more media opportunities. A wide distribution of events would also enable better coordination with the events organized by the Acadian and First Nations communities noted below.
- (31) Investigate further partnering opportunities with the Acadian and First Nations communities.** The Acadian and First Nations communities near Summerside each offer excellent cultural programs and events that attract visitors from outside the area. Culture Summerside should explore partnering in some creative way with these communities to build critical mass, possibly using Harbourfront Theatre in connection with such programs and events. Representatives of both communities noted that they would welcome greater involvement and cooperation with their events, which could extend visitor stays for those interested in Acadian and First Nations, arts, culture, culinary arts, and music.
- (32) Identify high-impact cultural events for branding purposes.** We recommend that the City identify a select number of cultural events or activities that define the City's brand for visitors and potential investors and use these 'signature' events to differentiate Summerside from its competitors. (This recommendation does not imply that the City abandon smaller scale community events.) Summerside's strong concentration of local visual artists and the College of Piping offer excellent opportunities to develop unique messages related to signature events.

Tactical Advice

Below we offer further thoughts on the more tactical aspects and implications of these recommendations.

- a) Immediate and short-term focus (Culture Summerside):
 - Create relationships with other organizations with access to their own communications networks
 - Continue with existing special events while planning for the medium-term
 - Use the City website (and Culture Summerside pages) as main tools to promote events
 - Use a Facebook page as the main tool for organizing volunteers and groups
- b) Medium and long-term focus (City):
 - Identify a small number of signature events that the City will focus on for branding purposes
 - Identify partners and third-party organizers for these events
 - Create a one-shop stop (i.e. one location or office where all for festival and event resources and decisions would be made) – note that this would be one of the aspects covered in the Special Events Policy discussed above
 - Offer training to new (and existing) event organizers

3.10 Natural Heritage

Situation Overview

Summerside is located in an area of natural splendour where the land meets the water at the narrowest part of the Island, on both the south end of the city (Bedeque Bay) and the north end (Malpeque Bay). This location provides not only scenic beauty but also features areas of natural and ecological interest. Baywalk, which stretches 9 km. along the shoreline and passes through the downtown, is a good example of how a nature-based asset can be used to advantage.

Several interviewees and survey respondents indicated that the concept of 'heritage' in Summerside should be expanded to embrace natural history. These individuals felt that the City's arts, culture and heritage-related activities should capitalize on this environmental legacy.

Key Recommendations and Rationale

(33) Incorporate the use and appreciation of natural history into Culture Summerside programming and activities – making specific use of the ecological resources of the area in certain events and activities. In the development of new activities and events (see the sections on 'programming' and 'events'), the potential for greater use of natural heritage should be explored. Such explorations could involve, for example, photography contests ('favorite view from the Baywalk' on a specific day), watercolour painting, outdoor concerts, buskers and troubadours on the Baywalk, etc. Other possibilities include nature walks and bird watching. These sorts of activities could be developed by Culture Summerside unilaterally or in partnership with other natural history organizations and experience-providers.

(34) Continue to assist in interpreting the area's natural history through signage (e.g., interpretive signage along the Baywalk). A second area where Culture Summerside would have a logical role would be in the interpretation of natural features in the community (along Baywalk and elsewhere). Just as Culture Summerside would become involved in the development of heritage

interpretation, so too natural heritage interpretation could be a logical area of involvement as well. This might be done as well in cooperation with other organizations in the community and beyond.

3.11 Marketing and Awareness-Building

Situation Overview

The marketing strategy for arts, culture and heritage in Summerside has several complementary goals. These goals are designed to inform residents of the community's cultural amenities and corresponding quality of life, and to enhance the appreciation of arts, culture and heritage activities available through participation in Culture Summerside programs. The marketing strategy also has goals related to the City's economic development and tourism aimed at attracting investment and visitors. In brief, the goals are:

- to help Summerside residents understand and appreciate the city's arts, culture, and heritage offerings
- to generate increased participation in Culture Summerside programs and activities, and in the offerings of other cultural organizations
- to support the City's brand (for tourism and investment attraction)

The following, based upon the surveys and interviews as well as the professional opinion of the consultants, need to be taken account in the preparation of a marketing strategy:

- **Resource constraints.** We are given to expect no significant increase in financial or staff resources for marketing. As a result, the marketing strategy uses staff and volunteer labour and relationships with third-party partners to meet its goals. The marketing strategy also is implemented over an extended period of time.
- **A focus on marketing cultural experiences as 'edutainment'.** 'Culture' is sometimes a difficult sell to those who are not cultural consumers. 'Edutainment' (entertainment + education) may be the best means to convey culture-related marketing messages.
- **Controlling the message.** We suggest a number of tactics such as use of social media and email blasts. At the same time, responsibility for day-to-day media updates must to be determined, while ensuring consistent 'on-message' content.
- **The name 'Wyatt Heritage Properties' is likely an impediment.** Our view is that this current moniker does not convey what Culture Summerside is, or its relationship to the City.
- **Direction of the information flow.** Generally, current marketing efforts are a one-way conversation from Culture Summerside to the consumer. To encourage greater engagement by residents and visitors with Culture Summerside we recommend a two-way conversation employing different media and communications channels.

Recommendations

(35) Re-name the City's arts, culture, and heritage function as 'Culture Summerside'. Changing 'Wyatt Heritage Properties' to 'Culture Summerside' will better describe Culture Summerside's activities; and alleviate the public, media, and tourism industry's confusion regarding Culture Summerside's mandate. (Note that the WHP Inc. designation would still remain intact as the fundraising entity for ACH programs and activities.) As a companion recommendation, the title of the manager of this function would be changed to **'Manager of Culture Summerside'**.

(36) Continue to focus marketing messages on events and programs, not on facilities. Marketing and communications messages should continue to focus on experiences such as special events and programs rather than on facilities and venues. Culture Summerside should adopt the following principles for cultural marketing:

- be a story teller
- frame the stories as 'edutainment'
- encourage the preservation and valuing of Summerside's cultural heritage

(37) Prepare a long-term arts, culture and heritage branding strategy. A longer-term branding strategy, integrated with the cultural tourism strategy subsequently discussed, would articulate Summerside's special and unique story, the visitor and resident experience, the messages Culture Summerside wants to convey, the cultural services that Culture Summerside is selling, and the priority of the target audiences. The target audiences for the **branding** work should be the following:

- Primary

- Community groups
- Media
- Summerside heritage/culture organizations
- Service clubs and social conveners

- Secondary

- Trade media such as business-oriented tourism magazines, industry trade shows, etc.)

(38) Measure 'impressions' as well as 'usage'. With a goal of educating Summerside residents concerning culture and its place in their lives, the focus of the marketing effort is placed on messages that affect residents' behaviours and beliefs rather than the number of visits to a Culture Summerside site or to another cultural venue. Accordingly, success is measured by the number of 'impressions' created rather than the number of visitations. This approach measures the number of contacts with cultural messages and de-emphasizes the depth of any particular contact. For instance, Culture Summerside should *generally* be more interested in measuring the number of people who have seen an advertisement than on how long a person spends reading the advertisement. The supposition is that, in changing attitudes towards culture, measuring frequency and reach is more important than time spent per individual in contact with a message. This can be done using statistics on reach provided by media (broadcast and print) as well as web analytics. The real use of this information becomes apparent over time, as the number of impressions relating to Culture Summerside grows year over year, and can be associated with increased awareness and utilization.

(39) Prepare an information program for municipal staff, media and stakeholder groups. The launch of this Cultural Strategy presents an ideal opportunity to create an information program (which may take the form of a 'launch day' or internal workshop) regarding the cultural plan. This will to clarify Culture Summerside's new name, its mandate, services, and programs.

Tactical Advice

Below we present further thoughts on the more tactical aspects and implications of our marketing recommendations.

- a) Adjust the target audiences for programs and events more narrowly. Generally, Culture Summerside's main audiences are local seniors (~65+) and children (pre-teens) who are reached through their parents. This later group might be characterized as 'parents dragging the kids' to the event or activity. Because of the size and influence of the Boomers and X-ers markets (born mid-1940s through the end of 1980s), the situational marketing messages, selection of events and programs, and the medium chosen will need to be adjusted to match their needs and orientation.
- b) Forge marketing partnerships with organizations that have their own communications channels. The aim would be to create partnerships and gaining use of third-party communications networks.
- c) Partner with other organizations which have existing communications programs (e.g., contact lists, blogs, email blast programs, newsletters), and piggyback on their communications activities.
- d) Immediate and short-term focus: Create a stronger market presence and strengthen the meaning of the product/brand through:
 - Creating or renewing marketing infrastructure including the contact list of stakeholder groups, marketing partnerships, 3rd party bloggers, and media
 - Adjusting the copy found on existing channels (e.g. Culture Summerside's website, collateral material, media packages) to reflect broader messages about culture.
 - Creating/strengthening relationships with organizations that have access to their own communications networks
 - Registering a new domain name (both .com and .ca) and altering meta keywords on Culture Summerside's existing website
 - Claiming the Facebook, Google+, Twitter, and YouTube names as they are the dominant social media at present (even if they may not remain so for the longer term)
 - Soliciting help of third-party facilitators who control their own communications networks
 - Starting a network of social media friends
 - Integrating the changed messages with other City, provincial, and economic development and tourism functions
- e) The chart below provides guidance re: target audiences and tools according to the marketing goal.

Marketing goal	Primary target	Primary media and tools
To help Summerside residents understand and appreciate their arts, culture, and heritage	<ul style="list-style-type: none"> + Local users/attendees + Editors of newsletters and calendars of events + Owners of third-party social media of related topics 	<ul style="list-style-type: none"> + Electronic (including web, YouTube, Facebook, email) + Special events + Building and way-finding signage + Personal presentations to community groups
To support the City's brand (for tourism and for attracting investment)	<ul style="list-style-type: none"> + Local users/attendees + 'Visiting Friends and Relatives' + 'Rubber tire' trade + Owners of third-party social media of related topics + Travel and tourism websites and aggregators 	<ul style="list-style-type: none"> + Electronic (including web, YouTube, Facebook, Twitter, email, and Google ads) + Building and way-finding signage + Travel guide advertising (printed and electronic) + Printed collateral (for racking) + Travel writers fam tours + Media package for travel writers and guides
To generate participation in Culture Summerside programs and events and other city cultural attractions	<ul style="list-style-type: none"> + Local users/attendees + 'Visiting Friends and Relatives' + 'Rubber tire' trade + Editor of newsletters and calendars of events + Owners of third-party social media of related topics 	<ul style="list-style-type: none"> + Electronic (including web, Facebook, Twitter, email) + Travel guide advertising (printed and electronic) + Personal presentations to community groups

3.12 Cultural Tourism

Situation Overview

During the past decade, cultural tourism has emerged as a major market segment of North America's travel industry. In Canada, the number of domestic trips taken by Canadians that include historic sites (8.1 million), plays or concerts (7.9 million), or museums or galleries (7.4 million), far exceeds the number of trips that include fishing (6.8 million), or spectator sports (4.8 million), or golfing (4.7 million), or canoeing and kayaking (4.5 million), or casino gambling (4.4 million) or cycling (4.3 million), or downhill skiing (1.8 million).² According to Industry Canada, the value of cultural tourism to Canada's tourism economy now equals \$8 billion. On Prince Edward Island, cultural tourism receipts accounted for \$68.4 million in 2007, or about 22 percent of PEI's total tourism receipts of \$307.7 million.³

Although cultural tourists are distributed across all age and income cohorts, well-heeled baby boomers drive the cultural tourism market. Motivated by a desire for experiential learning and enrichment, culture-consuming boomers earn more, spend more, travel more frequently, and stay longer than other tourists in the destinations they visit. Arguably, they are the tourism industry's best friends.

On Prince Edward Island, Tourism PEI's **Arts & Heritage Trail**, launched in 2011, affords Summerside a targeted program aimed at cultural travelers. Currently, eight Summerside cultural experiences are listed in the **Arts & Heritage Trail** travel guide. As a lure for cultural tourists, this is not a sufficient quantity of

² Statistics Canada, *Travel Survey of Residents of Canada, 2007*. Data run by Dr. Stephen Smith, University of Waterloo. Figures cited are trips taken per individual, whether for business or pleasure, that: (1) include an overnight out-of-town stay, or (2) have a minimum one-way distance of 40 kilometers on a same-day trip.

³ Industry Canada. *The Economic Impacts of Cultural and Sport Tourism in Canada 2007*.

cultural tourism experiences to enable Summerside to compete with Charlottetown, or with the 'Green Gables Shore' component of the Central Coastal Drive. Even if the full complement of Summerside's available cultural tourism experiences were included in the **Arts and Heritage Trail** travel guide, the City must engage in intensive product development if it intends to capitalize on cultural tourism. In addition, Summerside cannot rely exclusively on Tourism PEI's cultural tourism marketing efforts and must augment these efforts with efforts of its own.

Key Recommendations & Rationale

(40) Commission a cultural tourism development and marketing strategy. The recommendations that follow are not meant to constitute a cultural tourism development and marketing strategy. Such a strategy is a comprehensive, detailed roadmap to enable a destination to harness its cultural tourism potential and begin to realize its cultural tourism opportunity. To play in the 'big leagues' of cultural tourism, Summerside will require such a strategy. We recommend that such a strategy be prioritized, and commissioned by the City at the earliest opportunity. Such a strategy should contain the following key elements:

(a) Invest in product development. Virtually all of the recommendations that are contained in this report have repercussions for cultural tourism. To the extent that the recommendations in this Strategy are implemented, Summerside will grow its cultural tourism industry, or, at the very least, create an environment that promotes the growth of arts and culture, which thereby serves cultural tourism. We would caution that Summerside is not now perceived as a cultural tourism destination by visitors to PEI. In order to become a destination for cultural tourists, and accrue the economic dividends that cultural tourism provides, investment in product development must be made, and opportunities must be pursued aggressively.

(b) Continue to enhance and expand the tour activities already offered at the Wyatt Heritage Properties. Efforts are underway to expand and refresh the existing tour offerings at the Wyatt Historic House Museum, and the International Fox Museum. We recommend that, wherever possible, these enhancements include multiple interactive elements added to each tour. With respect to the Wyatt House Museum, visitors could, for example, be invited to touch and explore selected artifacts, while strategically positioned audio and video loops can help to animate the tour. The story of Wanda Wyatt can be brought to life in a manner that engages visitors in activities that would have taken place during Ms. Wyatt's life, particularly as they relate to the both World Wars. At one time, the attic was a treasure trove of artifacts that Dr. Wyatt accumulated throughout her life – particularly her journals. At the Fox Museum, this remarkable chapter of Summerside's history needs to be trumpeted to visitors, employing multiple interpretive techniques that communicate the historical importance of the fox industry to Summerside. We would stress that the quality of interpreters who offer guided tours of the Wyatt House Museum and the Fox Museum will be fundamental to the success of each. Marlene Campbell is an outstanding tour guide, with intricate subject knowledge concerning the collections found in both museums. Cultural tourists will expect guided interpretation of no less than the standard that she provides.

(c) Continue to develop Bishop's Machine Shop, and animate the tour offering. Bishop's Machine Shop counterbalances the museum experience of the Wyatt House Museum, and the Fox Museum, with a working-class, industrial heritage experience. Interpretive reader boards are now being planned, complemented by a guided tour component. Ideally, one or more of the Machine Shop's pieces of equipment should produce objects that demonstrate the technology of their time. Such objects could then be sold to visitors as modern souvenirs of a bygone era.

(d) Further enhance the self-guided heritage walking tour using social media. Contemporary museology employs a variety of social media innovations, with iPhone audio tours being among the best known. We recommend that this technology be deployed for the self-guided heritage walking tour. In addition, the tour could feature video tours of the interiors of selected homes, via a dedicated YouTube channel. Where numbers warrant, by pre-arrangement, the self-guided walking tour could also become a guided tour, led by interpreters in period dress.

(e) Capitalize on the potential of the MacNaught History Centre and Archives. It is remarkable to find such a high degree of staff expertise at the MacNaught History Centre, and the Centre's archival resource, in community of Summerside's size. Given the intense interest in genealogy in contemporary society, an opportunity exists to promote the History Centre as a 'must-visit' on the itinerary of any PEI visitor with Island ancestry. We recommend that this opportunity be pursued through PEIancestry.com, and through other tourism marketing and promotional efforts.

(f) Create a self-guided tour of Summerside's murals. Summerside has a collection of ten finely executed heritage murals. We recommend that these murals which can be organized into a self-guided iPhone audio or video tour, including (ideally) commentary by the artists who created the murals.

(g) Develop a self-guided Baywalk tour to tell the story of Summerside's shipbuilding and Loyalist heritage. Summerside's shipbuilding past is a story that is largely untold. Similarly, the city's Loyalist history is largely hidden from view. A self-guided Baywalk tour that brings these two facets of Summerside's history to life, complemented by strategically positioned reader boards that reference the importance of Holman Island and the Indian Head Lighthouse, is a product development opportunity in-the-making.

(h) Develop a signature cultural festival. Although Summerside currently hosts a variety of festivals, exhibits, and arts events staged by the Lefurgey Cultural Centre, Gallery 33, the College of Piping and Celtic Performing Arts, Harbourfront Jubilee Theatre, Eptek Centre, and others, there is no single 'signature festival' that places Summerside on Atlantic Canada's cultural tourism map. Summerside needs such a signature festival. Moreover, we recommend that such an event have a direct link to the artists, craftspersons, musicians, and cultural organizations of Summerside and the surrounding region (including 'La Région Évangéline'). Cultural tourists have limited interest in major cultural events that feature performers or themes that are available elsewhere. A successful signature event in Summerside will be an authentic event that is unique to Summerside, an event that celebrates Summerside's cultural distinctiveness.

- (i) Capitalize on Spinnaker's Landing.** Spinnaker's Landing is a strategically located Summerside asset, and a natural public gathering area for festivals, events, music-making, and the vending of art and craft. We recommend that every effort be made throughout the tourism season to animate Spinnaker's Landing seven days a week.
- (j) Focus on developing Summerside's cuisine.** A weakness in Summerside's cultural tourism offering is its limited number of dining options. Cultural tourists are largely 'foodies' who expect to find quality cuisine in the destinations they visit. This does not mean that Summerside must offer up-market destination dining, or 'haute cuisine' that locals cannot afford. If a single restaurant in the downtown developed a reputation for offering the finest seafood chowder, the finest fried clams, and best lobster rolls available on the Island, this alone would address Summerside culinary deficit.
- (k) Capitalize on the expertise of Experience PEI.** Experience PEI is arguably Canada's leading consultancy specializing in experiential product development, focusing on cultural tourism. Its proprietors, Bill and Mary Kendrick, consult throughout Atlantic Canada, and beyond. Moreover, the firm is headquartered on PEI, near to Summerside. We recommend that Experience PEI be invited to engage with the City, and with Tourism Summerside, and that its expertise be brought to bear on product development opportunities including, but not limited to, those that are referenced here.
- (l) Market Summerside's cultural tourism experiences as a single product cluster.** To be competitive in the Island's tourism marketplace, Summerside must market its cultural tourism experiences – arts, heritage, culinary, and natural history experiences – as a single product cluster. Only by aggregating its assets can Summerside establish a toehold that will enable it to compete with Charlottetown and the 'Green Gables Shore'. *In short, Summerside's cultural tourism operators must cooperate and collaborate with each other, not compete with each other.* In practical terms, we recommend that Summerside's cultural tourism operators make a single buy in the PEI Visitor's Guide, benefiting from the 'critical mass' of positioning every cultural tourism experience side-by-side. Other print and web-based marketing vehicles should be developed using the same 'critical mass' principle.
- (m) Adopt a place-based approach to marketing Summerside.** Cultural tourism is about much more than marketing a destination's cultural 'attractions'. Equally it is about those attributes that make the destination unique: its history and heritage, its narratives and stories, its landscape, its townscape, its people. Accordingly, communicating the 'sense of place' of a city, town, or region is a key to successful cultural tourism marketing. To this end, we recommend that Summerside's cultural tourism marketing be place-based. Marketing vehicles should make generous use of messaging, imaging, and editorial that profiles Summerside's history and culture as a *whole* at the same time that Summerside's cultural experiences are profiled individually.
- (n) Attend tourism trade shows where Summerside can enhance its profile as a tourism destination.** Historically, Tourism PEI has relied on Charlottetown and Cavendish as the primary lures for visitors to the Island. For Summerside to compete with these two

destinations, we recommend that the City and Tourism Summerside adopt an aggressive strategy of attending the same tourism trade shows that PEI attends, while undertaking other marketing and promotional activities designed to establish Summerside's cultural tourism product and brand in the minds of potential Island visitors. Tourism PEI can augment Summerside's marketing efforts, but Summerside must be responsible for its own tourism marketing.

(o) Market Summerside's cultural tourism experiences to the resident market. Although by definition a 'tourist' cannot be a resident of Summerside, our consultations with stakeholders revealed a common refrain: 'We do not have a communication or marketing vehicle that tells our residents everything that is happening in our city'. Accordingly, we recommend that an 'in-market' communication vehicle be developed, either by Culture Summerside, by Tourism Summerside, or by the Cultural Tourism Roundtable (see below). Such a vehicle would also help reach to the hard-to-access Visiting Family and Friends (VFR) market, thereby acting as a tourism vehicle as well.

(p) Establish a Cultural Tourism Roundtable. Currently, no organizational mechanism exists by which Summerside's cultural tourism operators can strategize together. To this end, we recommend the establishment of a Cultural Tourism Roundtable, to include Tourism Summerside and Culture Summerside, and to be facilitated by the Manager of Culture Summerside or by a cultural operator chosen by the Roundtable's participants. Conceivably, such a Roundtable could also do double-duty by serving as a forum for discussing a range of issues concerning Summerside's cultural development generally.

3.13 Organization and Staffing

Key Recommendations and Rationale

(41) Strengthen the communications relationship between Culture Summerside and CAO / Council. By its very nature, Culture Summerside is on the front lines of the community and a vital link between the municipality and its citizens. Accordingly, Council and the CAO should be informed of community issues and opportunities arising from this connection. The consultation process revealed that Councillors have expressed strong interest in receiving more information about the City's culture-related activities and policies and would like greater input into the development of new policies and programs. Therefore more frequent and direct input from Culture Summerside to the CAO and Council should occur. Council may need to undertake an organizational review to determine the best means to this end.

(42) Focus and restrict the structure and mandate of the Heritage Advisory Committee to advising Council on matters relating to the implementation of the heritage bylaw only. The Terms of Reference for this Committee should be reviewed with a view to defining this mandate, ensuring community representativeness, defining normal terms and rotation periods for members, etc.

(43) Establish a Cultural Innovation Opportunity Fund to encourage innovative arts, culture and heritage initiatives in the community. This Fund will generate awareness, interest, excitement

and participation, and result in interesting new cultural initiatives and activities in the community. A relatively small amount is envisioned for the Fund (likely \$5,000 - \$10,000).

- (44) Continue the Heritage and Culture Awards.** The Heritage and Culture Awards are well received by the community and should be continued. Summerside residents care deeply about their heritage and culture. The awards serve as a means of publically acknowledging the achievements of individuals and groups while increasing general community awareness and interest.
- (45) Create ‘SACHAC’ (Summerside Arts, Culture & Heritage Advisory Committee) to advise Council (and staff) regarding various aspects of the arts, cultural, and heritage life of the community.** SACHAC would be a new Committee of Council, with broad-base representation across the arts, cultural, and heritage sectors of the community. In essence, this new entity would advise staff and Council on various matters relating to the implementation of this Strategy. It would have a specific Terms of Reference developed reflecting its advisory mandate, specifying membership requirements, recruitment of members (possibly advertising in the community, as is the case in other municipalities with similar Committees), etc. Its responsibilities would include vetting proposals to the Cultural Opportunity Innovation Fund and advising on the Heritage and Culture Awards. It could also advise on ways and means to better understand and interpret the working class history of Summerside (one of the opportunity areas discussed in the SWOT assessment).
- (46) Undertake a staff review within Culture Summerside to ensure that job descriptions are clear, are strategically necessary to the implementation of this Strategy, and are being met.** We recommend that, where full-time contract positions are long-standing, and where the Culture Summerside staff review endorses the ability and value of the incumbent(s) in meeting job responsibilities, such contract positions should be turned into full-time positions.
- (47) Retain Wyatt Heritage Properties Inc. as a charitable organization for issuing tax receipts for Culture Summerside projects requiring fundraising.**
- (48) Re-establish Curator position.** Summerside had a Curator who was responsible for exhibitions and related programming. The position has been vacant for some years. The community has important cultural assets that need to be maintained and preserved by a professional with appropriate skills and training. Ideally, this individual would have some knowledge of archives management and could assist with preservation of these materials and collections.

3.14 Funding

Key Recommendations and Rationale

- (49) Continue funding the College of Piping.** The College of Piping is a critical resource in Summerside and its funding should be continued.
- (50) Continue funding Harbourfront Jubilee Theatre.** The Harbourfront Theatre is a valuable cultural asset that should receive ongoing funding from the City of Summerside. (See, however, recommendation #11 regarding ways and means of enabling greater community utilization of the facility).

(51) Place monies raised through fundraising efforts of Culture Summerside into a special reserve fund for specific cultural purposes, over and above the City's allocation for cultural activity. At present, monies raised through the fundraising efforts of Culture Summerside (accomplished using the fundraising vehicle of WHP Inc.) flow into consolidated revenues of the City of Summerside and are not necessarily earmarked for cultural purposes. While they are kept within Culture Summerside, the City simply reduces the allocation it would have otherwise made to culture funding by the amounts raised, so there is no 'net gain' to cultural activity. Instead, a special reserve fund should be created specifically for new cultural programs and projects using these generated funds, over and above the municipal allocation. One of the roles of the proposed new SACHAC would be to advise on the use of these funds for cultural purposes throughout the City.

The chart below shows the new or incremental operating funding implications and timing associated with the various recommendations in this Cultural Strategy. (In other words, these amounts are **in addition to** the approximately \$626,000 currently being spent on Culture Summerside activities.) Where no budget is shown, the activity is assumed to be funded from the City's existing cultural budget.

The results show a modest increase in ongoing funding over current levels. The data is assumed to be in constant 2012 dollars.

Incremental Funding Implications of Cultural Strategy

Recommendation		Immediate	Short Term	Medium Term	Longer Term		Comments
		2012	2013	2014	2015	Ongoing	
1	Adopt this Strategy						
2	Review the Strategy annually						
3	Ensure Cultural Strategy informs municipal policies						
4	Maintain and develop existing facilities						funding from capital plan
5	Celebrate industrial roots and support Bishop's Machine Shop		\$2,000	\$2,000	\$2,000	\$2,000	
6	Assess feasibility of Summerside Museum			\$40,000			could be cost shared with SRDC
7	Establish artist live/work incentive program		\$1,000	\$1,000	\$1,000	\$1,000	discuss with PEI Council of the Arts
8	Continue artist-in-residence program, and expand if feasible						
9	Establish tourism information centre in visible location downtown						budget from Tourism Summerside
10	Support efforts to establish provincial museum		\$5,000				
11	Examine ways and means of enabling greater community utilization of Harbourfront Theatre						
12	Relocate artifacts and exhibits of Sport Hall of Fame to Credit Union Place						
13	Create Heritage Incentive Program, as well as update Heritage Conservation Plan			\$5,000	\$10,000	\$10,000	could be pilot program in medium term
14	Promote Heritage Incentive Program to all property owners in Heritage District						
15	Review boundaries of Heritage District periodically						
16	Investigate an Incentive Program to help fill vacant space						
17	Continue to offer current cultural programs and services						
18	Continue to explore and develop innovative programs and services						assume incremental costs covered by fees
19	Promote unique heritage resources to wider audience		\$1,000	\$1,000	\$1,000	\$1,000	
20	Improve marketing of services and programs						
21	Develop specific return-on-investment metrics for programs and activities						
22	Establish a funded Public Art Program						
23	Continue MacNaught Centre programs and activities						
24	Clarify position of MacNaught History Centre and Archives re: its civic						

Recommendation	Immediate	Short Term	Medium Term	Longer Term		Comments	
	2012	2013	2014	2015	Ongoing		
	archives function						
25	Encourage promotion and programming for MacNaught						
26	Continue innovative revenue generation					should generate off-setting revenues	
27	Develop a Special Events Policy						
28	Use attendees as key performance indicator						
29	Continue to position events as experience-based edutainment					funding from existing grants structure	
30	Continue to distribute events throughout the community						
31	Investigate further partnering opportunities with Acadian and First Nations communities						
32	Identify high-impact cultural events for branding purposes						
33	Incorporate natural heritage into programming						
34	Continue to assist with interpretation of natural heritage		\$2,000	\$2,000	\$2,000	\$2,000	assume budget of \$2,000 per year
35	Rename the City's ACH function as 'Culture Summerside'						
36	Continue focusing marketing messages on events and programs, not facilities						
37	Prepare long-term Culture Summerside branding strategy					could be part of cultural tourism strategy (see #40)	
38	Measure 'impressions' as well as 'usage'						
39	Prepare information program for key stakeholders						
40	Develop a cultural tourism development and marketing strategy		\$50,000				
41	Strengthen the communications relationship between Culture Summerside and CAO / Council						
42	Focus and restrict structure and mandate of Heritage Advisory Committee						
43	Establish Cultural Opportunity Innovation Fund		\$10,000	\$10,000	\$10,000	\$10,000	annual amount
44	Continue Heritage and Culture Awards						
45	Create 'SACHAC' (Summerside Arts, Culture & Heritage Advisory Committee) to advise Council (and staff)						
46	Undertake staff review to ensure job descriptions are clear, support implementation of this Strategy, and are being met						
47	Retain Wyatt Heritage Properties Inc. as a charitable organization						

Recommendation		Immediate	Short Term	Medium Term	Longer Term		Comments
		2012	2013	2014	2015	Ongoing	
48	Re-establish Curator position				\$40,000	\$40,000	
49	Continue funding College of Piping						
50	Continue funding Harbourfront Jubilee Theatre						
51	Place monies raised through fundraising efforts of Culture Summerside into special reserve fund for specific cultural purposes						
Total Incremental Funding		\$0	\$71,000	\$61,000	\$66,000	\$66,000	

4. Implementation

The chart below outlines key elements of the implementation of this Strategy. For each recommendation, the chart outlines the following dimensions:

Priority: This is defined as:

High Priority – very important and necessary in order to ensure the success of the overall Cultural Strategy

Medium Priority – should be implemented after all high-priority items in a particular time period have been addressed

Low Priority – initiatives that are desirable but not ‘essential’, to be addressed if resources are available after all ‘high’ and ‘medium’ priority items have been addressed

For ease of reference, note that all ‘High Priority’ recommendations are highlighted in **yellow**.

Timing: The time periods under consideration are:

Immediate – the balance of 2012

Short-term – 2013

Medium-term – 2014

Long-term – 2015 and on

Critical Path: Some initiatives must be undertaken before others can be started, and are placed on a ‘critical path’ for implementation. Critical path initiatives are indicated by a checkmark.

Responsibility: This column indicates who is responsible for implementing the recommendation (e.g., Council, Culture Summerside).

Measurement Metrics: This column indicates how the initiative is to be measured and reported. Note that, further to Recommendation #2, an annual report to Council is suggested, to report on progress on all Culture Summerside initiatives. The chart refers to this report as an ‘annual review’. The measurement metric will be whether or not the recommendation was undertaken. In the chart, achievement is indicated by the word ‘done’.

Implementation Considerations

	Recommendation	Priority	Timing	Critical Path?	Responsibility	Measurement Metrics
1	Adopt this Strategy	H	immediate	✓	Council	done
2	Review the Strategy annually	H	on-going		Council	annual review
3	Ensure Strategy informs municipal policies	H	on-going		Council	done
4	Maintain and develop existing facilities	H	on-going		Culture Summerside	-
5	Celebrate industrial roots and support Bishop's Machine Shop	M	short-term		Culture Summerside	report
6	Assess feasibility of Summerside Museum	M	medium-term		Culture Summerside	done
7	Establish artist live-work incentive program	M	short-term		Culture Summerside with PEI Council for the Arts and SRDC	annual review
8	Continue artist-in-residence program, and expand if feasible	M	on-going		Culture Summerside	done
9	Establish tourism information centre in visible location downtown	L	long-term		Culture Summerside with Tourism Summerside	done
10	Support efforts to establish provincial museum	M	short-term		Culture Summerside with SRDC	done
11	Examine ways and means of enabling greater community utilization of Harbourfront Theatre	L	immediate		Culture Summerside	done
12	Relocate artifacts and exhibits of Sport Hall of Fame to Credit Union Place	M	immediate		Culture Summerside	done
13	Create Heritage Incentive Program, as well as update Heritage Conservation Plan	H	medium-term		Culture Summerside, with SACHAC	done
14	Promote Heritage Incentive Program to all property owners in Heritage District	M	medium-term		Culture Summerside	done
15	Review boundaries of Heritage District periodically	M	long-term		Culture Summerside	done
16	Investigate an Incentive Program to help fill vacant space	M	medium-term		Culture Summerside	done
17	Continue to offer current cultural programs and services	H	on-going		Culture Summerside	-
18	Continue to explore and develop new and innovative programs and services	H	on-going		Culture Summerside	annual review
19	Promote unique heritage programs to wider audience	L	on-going		Culture Summerside	-
20	Improve marketing of services and programs	M	on-going		Culture Summerside	annual review
21	Develop specific return-on-investment metrics for programs and activities	H	on-going		Culture Summerside	annual review, financial stats
22	Establish a funded Public Art Program	M	short-term	✓	Culture Summerside, Council	done

Recommendation		Priority	Timing	Critical Path?	Responsibility	Measurement Metrics
23	Continue MacNaught Centre programs and activities	H	on-going		Culture Summerside	annual review
24	Clarify position of MacNaught History Centre and Archives re: its civic archives function	H	on-going		Culture Summerside	done
25	Encourage promotion and programming for MacNaught	M	on-going		Culture Summerside	annual review
26	Continue innovative revenue generation	M	short-term		Culture Summerside	annual review
27	Develop a Special Events Policy	M	short-term	✓	Culture Summerside, with Community Services	done
28	Use attendees as key performance indicator	H	short-term		Culture Summerside	annual review
29	Continue to position events as experience-based edutainment	L	short-term		Culture Summerside	annual review
30	Continue to distribute events throughout the community	L	short-term		Culture Summerside	annual review
31	Investigate further partnering opportunities with Acadian and First Nations communities	M	short-term	✓	Culture Summerside	annual review
32	Identify high-impact cultural events for branding purposes	M	short-term		Culture Summerside	annual review
33	Incorporate natural history into programming	M	short-term		Culture Summerside	annual review
34	Continue to assist with interpretation of natural heritage	L	short-term		Culture Summerside	annual review
35	Re-name the City's ACH function as 'Culture Summerside'	H	immediate	✓	Council	done
36	Continue focusing marketing messages on events and programs, not facilities	H	immediate		Culture Summerside	annual review
37	Prepare long-term Culture Summerside branding strategy	M	short-term		Culture Summerside, Council	done
38	Measure 'impressions' as well as 'usage'	H	immediate	✓	Culture Summerside, Council	done
39	Prepare information program for key stakeholders	L	medium-term		Culture Summerside	annual review
40	Prepare cultural tourism development and marketing strategy	H	short-term	✓	Culture Summerside, Tourism Summerside	done
41	Strengthen the communications relationship between Culture Summerside and CAO / Council	H	immediate	✓	Council	done
42	Focus and restrict structure and mandate of Heritage Advisory Committee	H	immediate	✓	Council	done
43	Establish Cultural Opportunity Innovation Fund	M	short-term		Culture Summerside, Council	done
44	Continue Heritage and Culture Awards	M	on-going		Culture Summerside, Council	annual review
45	Create 'SACHAC' (Summerside Arts, Culture & Heritage Advisory Committee) to advise Council (and staff)	H	immediate	✓	Council	done
46	Undertake staff review to ensure job descriptions are clear, support implementation of this Strategy, and are being met	H	short-term	✓	Council	done

Recommendation		Priority	Timing	Critical Path?	Responsibility	Measurement Metrics
47	Retain Wyatt Heritage Properties Inc. as a charitable organization	M	on-going		Culture Summerside	annual review
48	Re-establish Curator position	L	longer-term		Culture Summerside, Council	done
49	Continue funding College of Piping	M	on-going		Culture Summerside	annual review
50	Continue funding Harbourfront Jubilee Theatre	M	on-going		Culture Summerside	annual review
51	Place monies raised through fundraising efforts of Culture Summerside into a special reserve fund for specific cultural purposes	M	on-going		Council	annual review