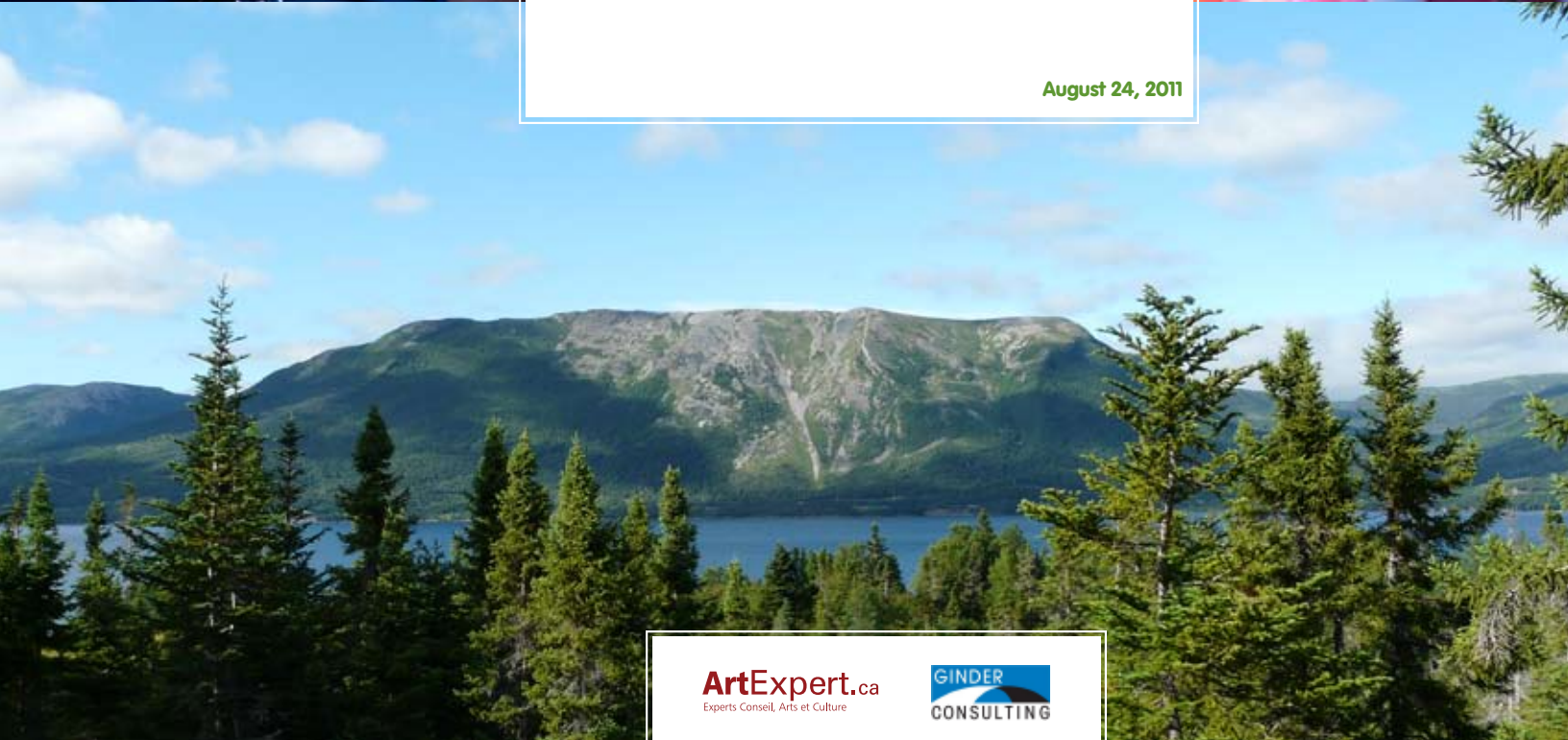




**GROS MORNE
CULTURAL BLUEPRINT**

► presented to Gros Morne
Co-operating Association

August 24, 2011



EXECUTIVE SUMMARY

THE GROS MORNE NATIONAL PARK REGION

Gros Morne National Park, a UNESCO World Heritage Site on the west coast of Newfoundland, is a local, national and international treasure famous for its rare geological features and natural beauty. Over the past 10-15 years, cultural activity in the Park region has also emerged as a strong attraction. Each year between May and September, 80 artists and their communities organize several cultural events in the area during which 400 performances, exhibitions and other activities attract nearly 30,000 participants. There are 16 museums, heritage attractions and galleries in the GMNP area, six of which draw thousands of visitors annually.

Oral traditions, local cuisine, gardens, hiking trails, lobster festivals and an active fishery; festivals, readings, performances, exhibitions and other theatre, writing, music, visual arts and craft activities; museums, galleries, lighthouses, restored fishing premises and heritage buildings – all these and numerous other aspects of contemporary everyday life in the Park region blend to create an authentic living culture looking forward but still grounded in its storied history and roots.

Recognizing this strong cultural base, the increase in cultural activity and the potential for considerably more, the Gros Morne Co-operating Association (GMAC) engaged the services of Artexpert.ca to assist it in developing a five-year Cultural Blueprint.

GUIDING PRINCIPLES

The work was supported by three guiding principles:

- Stimulate vibrant cultural industry in the Gros Morne National Park area that contributes to the economic viability and sustainability of the region
- Elevate the overall offering of cultural initiatives currently available and place Gros Morne as a national and international centre of creative activity by the engagement of provincial and national cultural organizations
- Foster local cultural traditions in a way that opens the door to economic benefit for individuals and communities.

THE CULTURAL BLUEPRINT – 2012-2017

The *Vision* leading the Blueprint is:

The Gros Morne National Park Region will be recognized as a national centre for culture and creativity, inspired by and reflecting the natural environment, that will attract international attention.

This is the thread underlying and weaving together all components of the Cultural Blueprint. It is aimed primarily at substantially strengthening GMNP region's cultural activity and, secondarily, at growing tourism and the resulting economic impact.

The research and consultation phase of this project showed that, to reach its potential in quantity, quality and profile, the region's cultural sector clearly needs additional resources. These needs fall into five main categories: programming, profile, infrastructure, human resources and finance.

FIVE STRATEGIC GOALS

The Cultural Blueprint has been shaped around these categories, with five distinct but interrelated *Strategic Areas*, each with its related *Strategic Goal*:

1. Enhanced and sustained cultural activity
2. The region recognized internationally as much for its culture as for its landscape
3. Enhanced and effective cultural infrastructure in support of cultural activity in each community
4. Healthy organizational structures based on a sustainable human resource core
5. Ensured enhancement, growth and sustainability of GMNP cultural initiatives through increased investment and support

Each of these *Strategic Goals* is broken into a number of *Objectives*. The objectives are addressed by *Strategies*, which are to be carried out by *Key Actions*. These, in turn, are to be measured, over time, against anticipated *Key Results*.

STRATEGIC GOAL ONE: ENHANCED AND SUSTAINED CULTURAL ACTIVITY

The Park's inspiring landscape; the communities' strong cultural identity rooted in history, stories, traditions and customs; the presence of several already well established cultural events; the interest and energy of Park and community leaders – these are some of the strengths that lay a solid foundation for further enhancement and growth in the area's cultural activity.

Opportunities for programming growth and enhancement lie in several areas, among them: partnerships with arts, educational and tourism organizations; networking and collaborations with provincial, national and international artists and arts organizations; and new programs, in various disciplines and multi-disciplinary, to expand and enhance the offerings and extend the activity season.

STRATEGIC GOAL TWO: THE REGION RECOGNIZED INTERNATIONALLY AS MUCH FOR ITS CULTURE AS FOR ITS LANDSCAPE

The three main strengths on which a much higher profile for the sector can be built are: the Park's already established stellar reputation; a strong core of existing cultural events, activities and sites; and an impressive 174,000 annual visitors to the region, a number that is expected to continue growing. Promising opportunities for achieving this goal include: enhanced cultural programming; a collaborative, cross-sector marketing and communication system; showcasing, conferences and networking; the involvement of more national and international artists; and Dr. Wade Davis' engagement as honorary chair of the Co-operating Association.

STRATEGIC GOAL THREE: ENHANCED AND EFFECTIVE CULTURAL INFRASTRUCTURE IN SUPPORT OF CULTURAL ACTIVITY IN GROS MORNE COMMUNITIES

Over the past three years, 22 venues in the GMNP area, providing a total of 4,900 seats, have been used as cultural activity spaces. Two of these are professional venues, the others a variety of heritage and community facilities serving, in many cases in smart adaptive use, as exhibition, presentation or program spaces. Combined, these provide a good base on which to build a much-improved cultural infrastructure.

Opportunities for establishing cultural infrastructure at a truly enhanced and effective level exist in several areas: new adaptive uses of existing heritage and other facilities; support of sector initiatives to enhance current venues; building or establishing other professional venues (e.g., a 300-350-seat multipurpose facility; a professional art exhibition gallery); establishing an inspiring landmark cultural building (new or redesigned) in each of the North, Centre and South regions; and partnering with other sectors to improve the level of supporting accommodation, food, and transportation infrastructure.

STRATEGIC GOAL FOUR: HEALTHY ORGANIZATIONAL STRUCTURES BASED ON A SUSTAINABLE HUMAN RESOURCE CORE

A small but dedicated and experienced core of cultural leaders, several of them volunteers; a per capita above-average number (80) of practicing artists; Parks Canada and Gros Morne Co-operating Association leadership and support – these are but three of the strong elements in the region’s human resource base. Opportunities for building on and strengthening this base lie chiefly in developing partnerships and resource-sharing initiatives that will include improved access to professional development and skills upgrading for staff and volunteers.

STRATEGIC GOAL FIVE: ENSURED ENHANCEMENT, GROWTH AND SUSTAINABILITY OF GMNP CULTURAL INITIATIVES THROUGH INCREASED INVESTMENT AND SUPPORT

To turn the many aspirations of cultural enhancement embodied in the Blueprint into realities, will obviously require enhanced financial resources. The strengths of the GMNP region’s cultural sector articulated in the other four strategic areas form a strong foundation from which to launch initiatives to secure such financial support.

Opportunities for success in this venture include: increased earned revenue through emphasis on sale of a greater range of cultural products – through mechanisms such as retail and on-line sales outlets, tourism packages and a centralized ticketing system; investment income from an endowment fund; new approaches to corporate sponsorship with the assistance of a blue chip Advisory Committee and the Business for the Arts organization’s programs; and, in light of the considerable potential for cultural, social and economic benefits from the Cultural Blueprint, significant government investment in its implementation.

IMPLEMENTING THE CULTURAL BLUEPRINT

The Blueprint proposes a regional, organizational mechanism, based in the Gros Morne Co-operating Association, which can serve to integrate several sector-enhancing efforts: program development and production, management, administration, marketing and fundraising. The proposed *Gros Morne Cultural Development Project (GMCDP)* would be responsible for implementing the Blueprint.

The proposed timeline shows a five-year timeframe. The proposal is that the key actions will be started within that period, but in several cases will not be finished. Some items will almost certainly extend into a longer period, such as undertaking the construction of cultural infrastructure.

PROJECTED OUTCOMES

The successful implementation of the proposed Gros Morne Cultural Development Project will harness the region's artistic creativity, in all its varied forms, in a way that shows sensitivity to local traditions, elevates the region's cultural offerings and maximizes the social and economic benefits they help produce.

The relationships among the many factors that directly or indirectly contribute to these results are complex. Reduced to a basic formula: inspired cultural creations, well supported and presented and effectively promoted, will attract more and more participants and visitors, which in turn will lead to increased direct, indirect and induced economic benefits.

The key projected outcomes of the successfully implemented Cultural Blueprint are:

- A renewed, growing and sustained cultural industry in the GMNP region with enhanced and expanded cultural offerings
- Enhanced and sufficient resources (human, financial and infrastructure) supportive of the cultural sector
- Higher profile of the Park region as a centre of creativity with accompanying national and international interest in its cultural activities and products
- Increased visitor numbers and expenditures in the Park region
- Increased employment and economic impact within and beyond the area's cultural sector.



dancers in the rock by Ed Hubberly

CONCLUSION

Cultural development in Gros Morne region is at an important juncture. Some existing cultural events have reached their capacity and their sustainability is fragile. With human and financial resource investment as outlined in this Blueprint the region can indeed, over time, become as well known for its cultural landscape as it already is for its natural one.



Bill Ritchie, Long Range by Sheldon Stone

ACKNOWLEDGEMENTS

ArtExpert.ca, in collaboration with Ginder Consulting, was selected by the Gros Morne Co-operating Association to develop the Cultural Blueprint. The consultants used a proven research, consultation, analysis and validation process to do a mapping and environmental scan of the Gros Morne region. The approach was intended to assess needs, gaps and opportunities as well as to provide input into the development and validation of the vision. The overall strategy employed to meet this project's requirements was to establish and maintain clear channels of communication through regular follow-up meetings with the Steering and Advisory Committees.

The research and analysis on which this report is based were undertaken and enriched with the collaboration of many professionals and cultural workers. Our thanks to all those who participated and gave generously of their time in helping draw the Blueprint and identify issues and trends regarding the culture of the Gros Morne region. See Appendix 5 for participants.

Under the direction of Louise Poulin, CEO of ArtExpert.ca, the consulting team comprised Bruce Porter, analyst and chief writer of the Blueprint, an independent arts consultant based in St. John's; team leader for the consultation work, Jenny Ginder, CEO of the Ontario-based arts consulting firm Ginder Consulting; Maude Bouchard assisted by René Rivard, team leader for the Best Practices report on three national cultural initiatives; Simon Van Vliet, head of research and team leader for literature review; and Jeanne Boucharlat, graphic designer.

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INTRODUCTION

THE PARK

Gros Morne National Park, situated on the west coast of Newfoundland, is a local, national and international treasure encompassing an outstandingly rich diversity of natural, social and cultural features. A UNESCO-designated World Heritage Site since 1987, the 1805 square-kilometre Park boasts unique rock formations that offer a rare peek into the ancient tectonic developments that helped shape the earth's major geological structures.

These special geologic elements are complemented by an abundant and varied world of birds, mammals, plants and water life; several active communities built on a long and storied human history; and a lively and creative arts and culture scene. Combined, these offer residents and visitors alike an impressive spread of physical, educational and emotional experiences and contribute significantly to the area's overall economy.

THE CULTURE

Over the past 10-15 years, cultural activity in the Park region – built on a base of longstanding local traditions – has undergone a noticeable surge in growth, leading to the emergence of a modest but dynamic cultural cluster. Recognizing this development, the Gros Morne Co-operating Association (GMAC) – a registered not-for-profit organization of volunteers committed to the preservation, enhancement and promotion of the national park's many outstanding assets – considered ways it might help the sector achieve still higher levels of activity and profile. To that end, it engaged the services of Artexpert.ca to work with key cultural practitioners, community leaders, tourism industry representatives and potential funders in developing a five-year Cultural Blueprint.

THE CULTURAL BLUEPRINT

Weaving together all components of the Cultural Blueprint is the underlying goal of growing, enhancing and sustaining the distinctive cultural activity of the Park region in a way that meaningfully complements the area's distinctive physical and community features. This, essentially, is the vision that underpins all the other Blueprint components. It is aimed primarily at substantially strengthening GMNP region cultural activity and, secondarily, at growing tourism and the economic impact it will bring.

The Park is already very widely known and appreciated. Its cultural activity, though considerable and respected, is much less widely known. To reach its potential in quantity, quality and profile – in fact, to be sustained at its current level even – it clearly needs some new and additional resources. The consultation process that led up to the Blueprint reveals that these needs fall into five main categories: enhanced programming, profile raising, physical infrastructure, human resources and organization, and, of course – to help address and support these four – financial resources. Not coincidentally, these areas represent the fundamental elements of a dynamic and healthy cultural sector.

In broad terms, the Cultural Blueprint has been developed and shaped around these same five strategic areas, as follows: creativity (programming), profile (marketing and promotion), human resources (and organization), physical infrastructure, and finances. Each of these is led by a strategic goal, which is broken into a number of objectives. The objectives are addressed by strategies, which are to be carried out by key actions.¹ These, in turn, are to be measured, over time, against anticipated *key results*.

¹ The analysis leading up to the details of the strategic areas, strategic goals, objectives, strategies and key actions, is based on information gathered in the research and consultation phase of this project. It is captured in the appendices.

All the elements of a given strategic area are intricately interrelated, with all serving to help lead, incrementally, to achieving the strategic goal. Similarly, all five strategic areas are interconnected, with each contributing, ultimately, to progress on the path to the vision.

Creative activity (together with the programming emerging from it) is the core element of the Blueprint. It needs suitable and sufficient promotional, infrastructure, human and financial resources in order to climb towards its true potential. Ideally, with these resources, the organizational and physical infrastructure dimension of the creative activities will be strengthened and new enterprises will emerge, further raising the profile of the area as a vibrant cultural region. Elevating that profile will complement and enhance the already strong profile of the Park itself. Combined, all these enhancements will grow the cultural activity of the GMNP region and contribute significantly to cultural enrichment for residents, coupled with longer stays by a larger pool of visitors with the accompanying economic impact.

Just as the many elements that help make a thriving cultural community are intricately interwoven, so too is an active cultural community firmly connected to its social milieu. Some of the key challenges facing the GMNP region's cultural sector in its drive to improve, grow and attract more visitors are external to its core activities – specifically, insufficient and/or inadequate basic visitor amenities in the areas of food, accommodation and transportation. While the cultural sector cannot resolve these gaps on its own, it can proactively pursue appropriate partnerships to work collaboratively on them, or at least encourage others to take steps to address them. The Blueprint takes note of these challenges and opportunities.

The Cultural Blueprint is not a prescription for a quick fix. However, if pursued with commitment and backed up with sufficient resources, it will, over time, help the cultural side of the GMNP equation achieve the enhancement, growth and sustainability it seeks. The Blueprint can be a useful guide to the cultural community on the road to its stated goal: that the region is as well known for its cultural landscape as for its natural one.

VISION

The Gros Morne National Park Region will be recognized as a national centre for culture and creativity, inspired by and reflecting the natural environment, that will attract international attention.

GUIDING PRINCIPLES

Stimulate vibrant cultural industry in the Gros Morne National Park area that contributes to the economic viability and sustainability of the region.

Elevate the overall offering of cultural initiatives currently available and to place Gros Morne as a national and international centre of creative activity by the engagement of provincial and national cultural organizations.

Foster local cultural traditions in a way that opens the door to economic benefit for individuals and communities.



**STRATEGIC
AREAS OF
DEVELOPMENT**

1 AREA ONE: AUTHENTIC AND DISTINCTIVE CULTURAL PROGRAMMING

1.1 BUILDING THE CASE: THE PARK, THE ARTISTS, THE ACTIVITIES, THE HERITAGE

1.1.1 The Park

By any standards, the 1805 square-kilometre UNESCO World Heritage Site on the west coast of Newfoundland known far and wide as Gros Morne National Park is a truly outstanding treasure in its own right. As a place of inspiration, backdrop and venue for artistic creation and cultural activity, its potential is immeasurable.

The Park's amazing geological story, presenting a rare up-close look at early earth-building action; its stunning landscape of fjords, waterfalls, glacial valleys, mountain vistas, pristine lakes, jagged coastline, coves and dune formations; its abundance of diverse mammal, bird, plant and water life – all interact to offer a fascinating and welcoming natural setting for creative activity.

Add to these the storied history and distinctive contemporary lives of the communities interwoven with this physical environment and the impressive list of established Park activities – educational, entertaining, interpretive, ecological and physical – and it is fair to say Gros Morne National Park presents an outstandingly rich source for inspiring creativity and inspired cultural activity.

1.1.2 The Artists

The Gros Morne National Park region already boasts a strong concentration of artists. Over 40 artists, representing various disciplines, live in the area full-time and more than double that number come to the Park region to create their work and/or to perform in one of the several cultural events presented during the spring and summer seasons. Combined, these constitute the equivalent of seven per cent of the region's overall population, a ratio of artists to active population 14 times the Newfoundland and Labrador average and nine times the Canadian average.

Most of the year-round resident artists work in the crafts and music disciplines, while the larger percentage of seasonal artists operate in theatre, writing and visual arts. Altogether, these artists contribute to an impressive spread of cultural activity. Each year between May and September, 80 artists and their communities organize several cultural events in the area during which 400 performances and other activities draw nearly 30,000 participants.

The high concentration of artists in the Park area already – attracted in many cases by the Park's several impressive features – forms the heart of a creative cluster and thus the basis for considerably expanded and enhanced cultural activity.

1.1.3 Authentic Culture and Heritage

Vital to the Park's identity and profile, clearly, is its distinctive geological story and its associated landscape beauty. Another very important dimension is the region's human presence in the form of several vibrant communities, their traditions, customs, and heritage and their contemporary work, business, leisure and arts activities. This human presence creates a living landscape of everyday activities in small outposts and towns ever close to the sea, mountains, woods and land.

Oral traditions, local cuisine, gardens, hiking trails, lobster festivals and an active fishery; festivals, readings, performances, exhibitions and other theatre, writing, music, visual arts and craft activities; museums, galleries, lighthouses, restored fishing premises and heritage buildings – all these and numerous other aspects of contemporary everyday life in the Park region blend to create an authentic living culture looking forward but still grounded in its storied history and roots. This culture – in the broad sense of the term – constitutes another major source of inspiration and energy for enhanced and expanded cultural programming in the Park region.

1.1.4 Gaps/Weaknesses, Strengths, Opportunities

GAPS/WEAKNESSES

- Very limited legacy from visiting artists: too few professional exchanges with local artists, and limited workshops or information exchange with the public
- Limited programming in shoulder and winter seasons
- Not all arts disciplines represented
- Lack of strong financial and human infrastructure in many existing cultural organizations, hindering growth
- Limited and/or inadequate premises for national and international artists to come and create, produce and present their work
- Inadequate visitor infrastructure (accommodations, restaurants, etc.) outside the summer season

STRENGTHS

- An attractive natural environment, a UNESCO World Heritage Site, with a landscape and infrastructure protected and well maintained by Parks Canada
- Authentic cultural voice as a foundation for enhancement and growth
- Parks Canada and Gros Morne Co-operating Association leadership
- A core of successful cultural events and activities involving high-profile artists and high participation rates

OPPORTUNITIES

- Potential, in the Park area's population, for almost 4,000 cultural advocates
- Regional, provincial and national programming partnerships
- Intellectual and professional development partnerships with educational institutions (e.g., Grenfell Campus, Memorial University of Newfoundland; College of the North Atlantic)
- Networking with presenters, arts service organizations and international artists
- Availability of a unique creative environment

STRATEGIC GOAL ONE: ENHANCED AND SUSTAINED CULTURAL ACTIVITY

1.2 OBJECTIVES

1. Enhance, grow and sustain GMNP's area's existing cultural activities
2. Develop and sustain new programming aimed at increasing national and international profile
3. Develop new programming inspired by the Park's distinctive features and strengths
4. Develop new programming for shoulder and winter seasons
5. Involve more youth in cultural activities
6. Enhance and expand impact of programming through co-production activity

1.3 STRATEGIES, KEY ACTIONS, KEY RESULTS, TIMELINE

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 1 Strengthen and enhance local cultural development		
1 Provide subsidized professional expertise in administration, marketing, financial management and revenue generation for local cultural producers.	1 Increased sustainability resulting in more and higher profile cultural offerings, attracting more visitors and increasing the sector's economic impact	2012 to ongoing
2 Proactively pursue out-of-region collaborations or co-productions with nationally recognized artists	2 National partnerships are established; cultural initiatives are elevated	2012 planning, 2013 implementation
3 Proactively pursue the holding of national cultural conferences in the GMNP region	3 Profile of GMNP area is raised; both local and visiting cultural workers gain from sharing, networking, etc.	2012 planning, 2013 implementation
4 Develop a "Dusk Dancing" Program in collaboration with GMNP and dance artists <small>(Dusk Dancing is used as an example of a program with mass participation by visitors and residents.)</small>	4A Weekly dance program offered throughout summer tourist season attracts residents and visitors of all ages 4B Arts discipline representation expanded	2012 2012
5 Institute an annual fall Studio Tour program with visual and craft artists	5 Visitor season extended to third week of September	2012 planning, 2013 implementation
6 Expand the Artist-in-Residence Program in partnership with GMNP and interested organizations in other arts disciplines (writing, dance, tradition bearers, musicians, etc.)	6 Artists in various disciplines spend several months each year in residence in the GMNP area - residencies will include creative work, workshops, artist talks, professional advice, etc.	2012 planning, 2013 implementation
7 Support development of storytelling project in St. Paul's in partnership with the Folk Arts Society	7 Storytelling tradition validated and strengthened in northern section of the Park. Local pride strengthened, local culture shared and visitor experience enhanced	Ongoing

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 2 Strengthen existing and establish new provincial programming partnerships		
1 Expand Artist-in-Residence program to a year round residency that includes artists' workshops and lectures.	1A Each year six visual and craft artists create and share knowledge and skills in the region 1B Increased connection between visiting artists and local residents 1C More legacy from visiting artists	2013 planning, 2014 implementation
2 Develop sustainable program of touring and artistic exchange with provincial agencies, service organizations and arts organizations (see sample list below)	2 Artistic professional development; more cultural offerings for residents and tourists	2012 develop, 2013 implement
3 Avail of opportunities provided by artists in the schools programs (through NLAC) to include workshops and skills development for adults in the community, in partnership with local cultural organizations	3 Enriched artistic experiences for artists and other residents in the off-season.	2012 planning, 2013 implementation
4 Work with local tourism service providers to establish winter visitor services and market GMNP as a place open to workshops, professional development, cultural conferences, and creativity in the winter months	4 GMNP region known as a place for artistic renewal, regeneration, creativity and inspiration in the winter	2012 - 2013
KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 3 Establish new partnerships for internationally recognized cultural events		
1 Selectively extend tours by Arts and Culture Centre artists to the region and include workshop component	1A Programming in the off-season enhanced 1B National/international artists exposed to Park region's cultural and physical landscape	2012 planning, 2013 implementation
2 Explore the suitability and feasibility of a locally distinctive version, involving various arts disciplines, of a <i>Waterfire-type</i> ² presentation in partnership with GMNP and other relevant partners	2 A clear picture of the suitability and feasibility of developing a major, multi-disciplinary cultural attraction, built around the concept of "fire on water" that runs regularly throughout the tourist season	2012-13 study; if yes, 2014 planning; 2015 implementation
3 Explore the feasibility of a Gros Morne Fall Festival inspired by the four elements, with a different discipline featured each year	3 Major cultural festival attracts visitors annually in early October	2012/13/14 planning; 2014/15 implementation
KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 4 Assess possibilities for more youth involvement in cultural activities		
1 Develop a program that includes meaningful, entry-level exposure/training for youth in the region's major cultural events	1A More youth involved in experiencing and training in cultural activities 1B Possible source of succession cultural workers	2012-13

² *Waterfire* is a popular artistic event that takes place on the rivers of downtown Providence, Rhode Island. It features a sculptural installation of 80 structures (stands) placed along the rivers just below the water surface. Each stand contains several pieces of wood, which, at sunset, are set alight by fire tenders as they make their way around the course in small boats. As the fires are being started and while the wood is burning, enchanting surround-sound music is played. The sound of the music and crackling fire, the scent of the wood smoke and the sight of the flickering flames and shadows all combine to deliver a powerful emotional and sensory experience.

The following potential initiatives emerged through consultation with provincial organizations and cultural representatives. They are presented here as examples of projects that can be developed at relatively small costs. They are typical of artistic activities that require a proactive invitation, followed by some coordination and in some cases in-kind or modest resource support.

Table 1: Examples of Provincial Partnerships for Activities in GMNP Region

Year	Discipline	Partner/Producer	Activity	Season	Audience
Year 2	Music	Newfoundland Symphony Orchestra (a model for leveraging visits/performances by provincial/national artists to include legacy – workshops, master classes, work in schools)	Touring ensemble offers concerts, workshops, master classes	Spring/Fall	Residents; Adults and children; Integrate with schools
Yr 1 planning Yr 2 implementation	Music	Wreckhouse Jazz and Blues Festival	Festival with workshops and schools participating	Winter	Residents, schools
Yr 1 planning Yr 2 implementation	Theatre	Partnership with other theatre companies as well as the Resource Centre for the Arts (RCA) with Theatre Newfoundland and Labrador and schools.		Spring/Fall	
Year 1	Museum	CURRA (Community-University Research for Recovery Alliance)	Support establishment of virtual museum as appropriate	Year round	Family
Yr 1 planning Yr 2 implementation	Circus	Wonderbolt Circus Productions and GMNP	Big tent circus production using GMNP tent	Labour Day weekend	Residents and visitors; Family
Yr 1 planning Yr 2 implementation	Film	NFLD Film Development Corporation and post-secondary programs (College of the North Atlantic, film and Grenfell, theatre) and local film producers	Filmmakers workshops, film production and film screening in GMNP region	Year round	Residents, visitors, adults and youth
Year 1 planning Yr 2 implement	Crafts	Crafts Council of NL	Skills development leading to increased production of quality hand-made crafts.	Winter	Residents

2 STRATEGIC AREA TWO: NATIONAL AND INTERNATIONAL PROFILE

2.1 BUILDING THE CASE: THE PARK, THE CULTURAL COMMUNITY

2.1.1 Park Profile

Gros Morne National Park is internationally recognized for its rare rock formations and the awe-inspiring landscape that accompanies them. The spell-binding story of its role in ancient geological evolution, the complex ecosystem that has emerged over time from that process, and the wide range of experiences offered by the Park and its communities, attract large numbers of visitors to the region each year.

In 2009, according to a Park visitor survey, 174,000 visitors came to the GMNP region, 72% of them from outside Newfoundland and Labrador. The total number of visitors annually is expected to increase in the coming years. The provincial government's tourism strategic plan has set a target of doubled annual tourism revenue by 2020.

The strong drawing power of the Park's physical assets is an already well-set foundation on which to build national and international profile for other, non-physical, elements. No area is better situated to avail of this magnificent opportunity than the budding cultural sector in the GMNP region.

2.1.2 Cultural Profile

While not nearly as nationally and internationally recognized as the Park itself, the area's many cultural activities do have significant drawing power and profile in their own right. Core cultural events, activities and sites, altogether, engage sizable numbers of artists, residents and tourists from far and wide.

The GMNP 2009 survey states that during their visit to the Park region, one third of the visitors attended a cultural event, activity or museum display. Of those, 70%, overall, expressed satisfaction with the cultural experience.

The largest portion of visitors attracted to one or another cultural activity were from outside the province – one form of the sector's national and international reach. Another example of extra-provincial profile can be seen in the Gros Morne Artist-in-Residence Program, which has led to 161 exhibitions in 12 countries over the past decade. Writers at Woody Point continues to attract national artists and celebrities to its annual literary festival. And the Gros Morne Theatre Festival, in addition to drawing nearly 12,000 patrons annually, undertakes some touring outside the province.

Altogether, the various organizations, artists, events and activities of the Park region's cultural scene add up to a dynamic, if small, cultural cluster. As shown, the artistry and energy of this cluster already give the sector notable regional and provincial profile. But, it is fair to say, its national and international stature is modest. Its reach beyond provincial borders, whether to draw larger numbers of visitors or to engage national and international artists in collaborative and networking activities, is equally limited.

That said, the creativity and drive of the region's cultural community, working in tandem with the rare opportunity provided by its unique natural setting, the Park, lay a solid base on which to gradually build that cherished higher and broader profile.

2.1.3 Gaps/Weaknesses, Strengths, Opportunities

GAPS/WEAKNESSES

- Insufficient spending by visitors
- Insufficient visitor amenities: unsuitable or not well located to meet the needs in some areas
- Short, busy tourist season, primarily concentrated in one season
- Little co-ordinated marketing infrastructure within/among cultural, tourism and business sectors

STRENGTHS

- The Park: an established attraction for national and international visitors with the designation as a UNESCO World Heritage Site
- A strong existing and future tourist base: 174,000 tourists annually, increasing and projected to continue
- A strong core cultural cluster

OPPORTUNITIES

- The Park's commitment to collaborative support for the cultural sector
- Enhanced cultural creativity and production through involvement of national and international artists
- Collaborative, systemic cross-marketing to enhance promotion and increase the number of visitors
- Dr. Wade Davis' support and involvement as honorary chair of the Co-operating Association



Violins at sunset by Nance Ackerman

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STRATEGIC GOAL TWO: THE REGION RECOGNIZED INTERNATIONALLY AS MUCH FOR ITS CULTURE AS FOR ITS LANDSCAPE

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2.2 OBJECTIVES

1. Significantly raise the national and international profile of the area’s cultural activities
2. Increase the sector’s engagement with the national and international cultural community
3. Increase resident and non-resident participation in Park-area cultural activities

2.3 STRATEGIES, KEY ACTIONS, KEY RESULTS, TIMELINE

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 1 Develop a collaborative systemic marketing strategy		
1 Contract a communication specialist to create a GMNP cultural brand, incorporating the concepts of creativity and the Park landscape	1 GMNP cultural activity has a distinctive brand for marketing and other purposes	2011
2 Contract a marketing specialist to create an integrated cross-sectoral and cross-platform marketing strategy (e.g., interactive website, regional promotional campaign, return visit campaign, on-line booking services, events calendar, newsletters, VOBB radio, etc.)	2 An effective marketing strategy is completed and ready to be implemented, resulting, in the long term, in higher profile for the Park and its cultural activities and considerably increased visitor numbers and economic impact	2012
3 Work with business and tourism to develop collaborative nature-culture tourism packages, familiarization (FAM) tours, artist open house tours, etc.	3 The cultural sector will be more integrated with other sectors in the region and have increased promotion and uptake of its offerings	2012
4 Develop a media campaign to promote the region’s special landscape and cultural features, noting specifically the region’s special designations: UNESCO World Heritage Site and the Woody Point Heritage District	4 Profile of cultural community will be raised and visitor numbers increased	2013

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 2 Promote GMNP region to national and international cultural community		
1 Avail of touring, showcasing and networking opportunities at national and international cultural conferences, trade shows, etc., for promotional and programming opportunities	1 GMNP area's cultural artists and their work will be better known outside the region and province	2012-13 planning
2 Develop a program to bring artistic creators and producers from outside the region and province to the GMNP area to showcase the Park's "natural wonders" and "cultural treasures" and to work in the area on their own and/or collaboratively with local artists and producers	2 The Park's cultural community and its creations will be better known outside the area and province, leading to increased visitor participation; the work of both visiting and local creators and producers will be enhanced from the benefits of collaboration	2014-2015 implementing
3 Develop a commissioning program which engages one nationally or internationally recognized artist each year, with rotating disciplines, to create/produce a piece of work that reflects some aspect of, or the broader, culture of the Park region	3 The culture of the Park region will receive increased national and international attention	2013-14 planning 2015 implementing

3 STRATEGIC AREA THREE: PHYSICAL INFRASTRUCTURE

3.1 BUILDING THE CASE: PERFORMANCE VENUES; MUSEUMS, HERITAGE, AND GALLERIES; CREATION, PRODUCTION AND ADMINISTRATIVE SPACES; LANDMARK BUILDINGS

3.1.1 Performance Venues

Over the past three years, 22 venues in the Gros Morne National Park region, providing a total of 4,900 seats, have been employed as cultural activity spaces. Only two of these are professional venues: The Warehouse Theatre (North) and The Woody Point Heritage Theatre (South). There is no professional performance facility in the Central area.

These two professional venues get considerable use during the relatively short peak periods. Perhaps not coincidentally, they also host the two most high-profile cultural events in the Park area: Writers at Woody Point and the Gros Morne Theatre Festival respectively. In addition to these two, there are several other events in the region that receive robust participation in the high season. These take place in venues spread out over the three areas but predominately in the Centre. Generally, these spaces are neither well equipped nor well suited for professional performances.

None of the venues used for cultural performance has sufficient audience capacity. With anticipated audience growth in tourist activity in upcoming years, the capacity issue, if not addressed, will almost certainly worsen. The need for better-equipped and audience-artist-friendly performance venues exists in all three areas:

- **Centre:** The Gros Morne Visitor Centre contains a multi-media theatre with a seating capacity of 65. Although quite effective for its intended purpose, it lacks key features required for performing arts productions: adequate stage, technical equipment, fly, grid, dressing rooms, etc.
- **South:** The much-appreciated Woody Point Heritage Theatre will soon be up for sale, presenting both a challenge and an opportunity for the Writers in Woody Point event.
- **North:** The Warehouse Theatre, though serving admirably as home of the Gros Morne Theatre Festival, has limited seating (maximum 96). The festival has a proven track record in its productions and the ability to attract audiences to them. With pre-season reservations increasing every year and demand for seats anticipated to grow, the current situation could, if unresolved, see the operation turning away as many as 5,000 would-be patrons each season.

3.1.2 Museums, Heritage Facilities and Galleries

In addition to the several venues used for cultural performances, the GMNP region contains 16 other cultural venues. These include heritage structures and a variety of other buildings serving as museums or art galleries presenting exhibitions or other cultural programs. Combined, these cultural establishments report attracting over 100,000 visitors annually. While fewer than 30% of the sites are located in the central region, they attract 60% of the visitors.

Of special note are the galleries. The contribution of visual arts and crafts to the region's cultural life, particularly through the Artist-in-Residence Program and the work of local craftspeople, is considerable. While in the Park for the residency period, the visual artists create work inspired by the landscape, give talks, workshops and technical demonstrations to local and non-resident visitors. After, their work often travels abroad disseminating images of the Park's evocative environment.

Notwithstanding these notable contributions, currently the area lacks facilities to meet the needs and standards of professional visual artists: a professional art exhibition space; a dedicated outlet for sale, trade and promotion of visual arts and crafts; and a professional artist workspace/studio that would attract national and international artists of the highest profile. The basement of the Discovery Centre has been serving as an art exhibition space, but it was never designed for that purpose and lacks the climate controls, security and visibility some exhibitions require.

3.1.3 Creation, Production and Administrative Spaces

Another area where infrastructure improvements could do much to help enhance and grow the cultural activity of the GMNP region is dedicated suitable spaces for arts creation, production and administration. One option for this could be a multi-use, purpose-designed (or adapted) facility in which artists of all disciplines create and produce their work and which serves as an administrative hub for cultural organizations.

3.1.4 Landmark Buildings

Although bricks and mortar do not always constitute the most important ingredient in a dynamic cultural scene, cultural buildings that offer eye-catching architectural features, in addition to good functionality, can do much to help raise a region's cultural profile. If these features capture as well some of the cultural distinctiveness of the area, they bring special added value to the overall picture.

Each of the three regions of the Park area (North, Centre and South) has its own cultural vitality and identity. There are opportunities to reflect some of this regional distinctiveness in three distinct buildings. In the North: a theatre complex with increased seating capacity, production and storage facilities, and artists' accommodations for the Gros Morne Theatre Festival and other activities; in the Centre: a 300-350-seat multipurpose venue; in the South: a professional art exhibition space.

One of these venues could be a truly iconic structure, making a strong cultural statement to complement the Park's famous physical statement and giving a big boost to the region's national and international profile. An international architectural design competition for this project would be a big first step in this profile-raising initiative.

3.1.5 Gaps/Weaknesses, Strengths, Opportunities

GAPS/WEAKNESSES

- Many venues inadequate: capacity, functionality, professional standards
- No iconic building to complement the Park's iconic landscape
- Inadequate transportation system: availability, timeliness, costs
- Year-round limited availability of visitor services, especially in the winter months
- Limited and inadequate facilities to attract national and international artists to come and create, produce and present their work

STRENGTHS

- Two professional performance venues
- Several non-professional venues with various core or adaptive uses for cultural activities
- Several community museums, heritage buildings and craft studios
- Woody Point's designation as a Heritage District

OPPORTUNITIES

- Professional performance venue owned and operated by an established local cultural organization
- Better use/adaptation of existing community facilities
- More adequate cultural venues in capacity, function and professional standards
- An internationally renowned architectural structure complementing the Park's outstanding physical and cultural strengths
- An improved transportation system helping to facilitate increased visitor participation in the Park region's cultural activities



Heritage theatre by ed huberty



Margie Gillis by Ed Huberty



Lise Sorensen by Mark Isang



TTT Daniel Payne by Sheldon Stone

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STRATEGIC GOAL THREE: ENHANCED AND EFFECTIVE CULTURAL INFRASTRUCTURE IN SUPPORT OF CULTURAL ACTIVITY IN GROS MORNE COMMUNITIES

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3.2 OBJECTIVES

1. Provide the Park region’s cultural community with adequately equipped, suitable, and affordable cultural facilities with sufficient capacity for audience growth
2. Establish/build attractive and functional cultural venues to showcase the Park region’s strong cultural life and complement its spectacular landscape
3. Give support where needed for improvements in cultural spaces for current major cultural organizations
4. Establish subsidized public transit along key cultural corridors
5. Enhance availability and suitability of winter visitor services

3.3 STRATEGIES, KEY ACTIONS, KEY RESULTS, TIMELINE

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 1 Build/establish professional venues for performing arts events		
1 Construct a 300-350 seat, multipurpose venue in the central region for the use of the performing arts (Centre) <ul style="list-style-type: none"> • Establish a typical programming season including multidisciplinary presentations • Establish technical requirements for the use of the facility • Conduct a feasibility study to identify financial and artistic partners and management structure 	1A The central area has a quality, well-equipped, well-run, multi-purpose facility suitable for a broad range of cultural activity 1B Cultural presentations are enhanced, drawing more visitors and attendant economic impact	2012 Programming and Feasibility study 2013-2015 Planning a financial campaign 2016 Architectural Contest 2017 Construction starts
2 Support Woody Point Heritage Theatre acquisition by Writers at Woody Point (South) <ul style="list-style-type: none"> • Where possible, assist the cultural leaders seeking to buy the building • Help secure technical and financial partners to assure feasibility of the acquisition 	2 Writers at Woody point has a secure professional base from which to operate and plan for growth and enhancement	2012 financial partnership negotiation 2013 Owned building
3 Support the Cow Head new theatre project (North)	3 The North, and in particular the Gros Morne Theatre Festival, will have a well-equipped cultural activity venue with sufficient capacity for anticipated audience growth	Ongoing
4 Coordinate partnerships to find ways to address the night travel issues	4 Improved facilities and travel arrangements will facilitate enhanced cultural productions attracting more visitors and accompanying economic impact	2012 planning 2013 implementing

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 2 Create professional art exhibition space		
<p>1 Build an exhibition art gallery that meets the needs and standards of professional visual and craft artists (South)</p> <ul style="list-style-type: none"> Establish a typical programming season in partnership with the Rooms and local artists and dedicate space for artists-in-residence Conduct a functional analysis and financial feasibility and management studies to assess the issue of expanding the Discovery Centre and to identify financial partners and an effective management model Establish a shop for the promotion and sale of local arts and crafts to help address gaps in cultural product availability in a way that supplements, not competes with, local arts and crafts sales outlets Create a virtual on-line boutique to supplement the art shop Establish a "marketing consortium" to facilitate visual and craft artists' ability to promote and sell their artwork 	<p>1A The Park region has a suitable professional venue for the presentation, promotion and sale of the artwork of local and outside visual artists and craftspeople</p> <p>1B Number of artists and other visitors attracted to the area will grow and sales of artwork will increase, with attendant economic impact</p>	<p>2012-2013 Programming and Feasibility study</p> <p>2013-2015 Planning a financial campaign</p>
STRATEGY # 3 Complement the spectacular landscape of the Park and its blossoming culture with landmark cultural structures		
<p>1 Create a landmark building in each of the three regions: North, Centre, South</p> <ul style="list-style-type: none"> These could be redesigned existing structures For one of these, launch an international architectural design competition with the goal of establishing an iconic building to complement the Park's iconic landscape 	<p>1A Each of the three areas of the GMNP region has at least one landmark structure in which its varied cultural creations can be produced and showcased</p> <p>1B The Park region has an internationally famous architectural structure, a worthy companion to its famous landscape, that will raise its profile, attract more artists and tourists and help increase economic activity in the region and beyond</p>	<p>2015 Architectural Contest 2017 Construction may start</p>
STRATEGY # 4 Establish a collective cultural facility for varied use		
<p>1 Based on the Julia Walsh Centre model, identify a heritage community space that can be operated and used collectively by artists and community organizations for cultural creation, production and administration</p>	<p>1A The area has a shared space for cultural creation, production and administration</p> <p>1B Heritage buildings are preserved and reused in meaningful contemporary community activities</p> <p>1C Local traditions are retained and overall cultural life is enhanced</p>	<p>2012-2013 Programming and Feasibility study</p> <p>2013-2015 Planning a financial campaign</p> <p>2015 Renovation starts</p>
STRATEGY # 5 Facilitate the development of supporting infrastructure		
<p>1 Work with business, municipal and tourism groups to help ensure the addition of more accommodation and restaurant services.</p> <p>2 Partner with Grenfell College on a study to establish market demand, financial implications and subsidy sources for transit to cultural events</p>	<p>1 Visitor amenities in the area grow to keep pace with the increase in artist and tourist visitor numbers as needed, throughout the year.</p> <p>2 Economic spin-off impact will be increased</p>	<p>Ongoing</p>

WWP Donna Morrissey by Ed Huberty



4 STRATEGIC AREA FOUR: HUMAN RESOURCES

4.1 MAKING THE CASE: INSUFFICIENT STAFF, TRAINING AND PROFESSIONAL DEVELOPMENT

4.1.1 Understaffed

The cultural activity of the Gros Morne National Park region has been riding a wave of creativity and growth in recent years. As impressive as the quality and volume of the activity generated by that wave is, even more remarkable is the fact that it has been accomplished with such a modest core of cultural workers, many of them volunteers. Notwithstanding this notable feat, all indicators show that any significant enhancement and further growth in this activity faces some strong human resource challenges.

These challenges are complex, with several interrelated elements. Distilled to their essence, they present a picture of an under-resourced sector with significant workforce recruitment, retention and succession issues.

Emigration, particularly of young people; mainly seasonal jobs; heavy reliance on a limited pool of aging volunteers and paid staff; lack of resources to hire and provide attractive benefits for sufficient numbers of artistic, technical and administrative staff; the unavailability, in some cases, of suitable personnel; staff turnover; and a general lack of cultural organizational infrastructure – all these factors combine to put considerable stress on the operation of the region's various cultural events and activities.

Reliance on multi-tasking, on-the-job training, volunteer dedication, short-term employees and extraordinary core staff commitment has compensated for these shortcomings to this point. But these can only go so far for so long. Among other things, there are the constant threat of burnout and the absence of ready successors. To seriously pursue the vision of enhancing and growing the Park region's cultural sector to national and international acclaim calls for a well supported, healthy human resource core.

4.1.2 Training and Professional Development

The programming and cultural activity of the GMNP area is very much seasonal in scope. Consequently, events rely a great deal on seasonal employees to help produce and present their activities and run their operations. For some of these seasonal employees, event organizers invest heavily in training only to see them leave at season's end and have to be replaced next year by new trainees, starting from scratch.

This segment of the short-term workforce comprises mainly young people who do not necessarily bring the most suitable range of skills to the job of cultural creator, producer, promoter or administrator. Access to ongoing, regular or specialized training would help mitigate this situation and strengthen the cultural workforce in the process.

There is currently little training and professional development available within the Park region. Government training programs offered in Corner Brook see little uptake. It is likely that a more focused program of affordable and specialized training, mentorship, and professional development geared to the cultural sector, and offered within the Park region, will be valued. There is also an opportunity to partner with the Grenfell Campus of

Memorial University, which can provide training and mentorship in business and management skills as well as some professional skills. On the artistic side, more could be done as well to encourage and facilitate visiting artists to share more of their knowledge and skills with the area's cultural sector workers (and residents in general) and thus leave more of a legacy behind.

4.1.3 Gaps/Weaknesses, Strengths, Opportunities

GAPS/WEAKNESSES

- Under-resourced sector
 - Weak cultural organizational infrastructure: sustainability challenges (funding, communications, collaboration, costs)
 - Insufficient funds to hire core administrative, artistic and technical staff
 - Insufficient succession planning
 - Inability to offer attractive competitive working conditions (wages, benefits, work environment, seasonal jobs)
 - Few full-time artists

STRENGTHS

- A small core of experienced cultural leaders with considerable success in cultural development and delivery
- An increasing number of talented visiting artists
- An emerging cultural cluster
- Parks Canada and Gros Morne Co-operating Association interest, support and leadership

OPPORTUNITIES

- Partnerships with the Grenfell Campus of Memorial University and College of the North Atlantic for student internships and professional administrative and artistic skills
- A program facilitating visiting artists in sharing their knowledge and skills with residents
- A regional resource-sharing mechanism to strengthen organizational infrastructure (improved management, promotional and administrative services)



Joseph Boyden by Camelia Ibrahim

STRATEGIC GOAL FOUR: HEALTHY ORGANIZATIONAL STRUCTURES BASED ON A SUSTAINABLE HUMAN RESOURCE CORE

4.2 OBJECTIVES

1. Strengthen and support the cultural sector’s organizational infrastructure
2. Ensure that cultural organizations have sufficient paid professional staff
3. Recognize and support the significant contribution of volunteers through professional development assistance
4. Enhance training and professional development through program and partnership development

4.3 STRATEGIES, KEY ACTIONS, KEY RESULTS, TIMELINE

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 1 Establish regional resource-sharing mechanisms that are adequately resourced to meet cultural community needs		
1 Establish the Gros Morne Cultural Development Project (GMCDP) based on the governance and operating structure proposed below (Implementing the Blueprint)	1A Local cultural organizations have access to subsidized expertise in key operational areas 1B Strengthened organizational capacity	2011 planning 2012 implementation Ongoing
STRATEGY # 2 Work with cultural event organizations to ensure sufficient, adequately-paid professional staff in the region for strategically planned enhancement and growth		
1 As the GMCDP is being implemented, work with existing cultural events to assess their respective staff needs and provide additional human resources, if needed, beyond the regional staff of the GMCDP	1A Each major cultural event has sufficient resources to sustain its operation and proceed with planned enhancement and growth strategies 1B Park area cultural events will attract more administrative expertise, artists and tourists and regional/provincial economic impact will increase accordingly	2012 Ongoing
STRATEGY # 3 Develop training and professional development partnerships with Grenfell Campus of Memorial University		
1 Proactively pursue partnership arrangements with relevant departments of Grenfell Campus of Memorial University to provide professional development and training (including internships) for cultural workers in the Park region in areas such as small business management, cultural administration, marketing, professional arts skills, etc.	1A The Park area cultural organizations will be more professionally and effectively operated 1B The opportunity for overall enhancement, growth and national and international recognition will be considerably improved	2012 planning 2013 implementation

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 4 Pursue ways to ensure more legacy elements from visiting artists		
1 Develop a flexible program to facilitate practical ways for visiting artists to share more of their knowledge and skills with the cultural sector and the community	1 Knowledge and skills of cultural workers in the Park region will be further developed, enhancing as well the overall professionalism of the sector	2013-2014
STRATEGY # 5 Strengthen the knowledge and capacity of volunteers		
1 Establish a training program for volunteers, in collaboration with organizations such as the Community Services Council and the Ministry of Industry, Trade and Rural Development, designed to increase volunteer skills and confidence; ensure that training is appropriate to, and delivered in, the GMNP region	1A Increased level of satisfaction by volunteers 1B Larger pool of volunteers with the skills required to serve on boards and undertake a myriad of volunteer functions	2013-2014

Kathleen White rug hooking by Michael Burzynski



TTJ Jeff Quilty by Sheldon Stone



TTT Bernard Felix by Sheldon Stone



5 STRATEGIC AREA FIVE: FINANCIAL GROWTH AND SUSTAINABILITY

5.1 MAKING THE CASE

It is one thing to dream in goals, objectives and strategies of enhancing and growing the cultural sector of the Park region to new heights of national centrality and international attention. It is another altogether to find ways of securing financial resources to bring the dream down to earth and, over time, to a place where it is truly underpinning the growth and sustainability of the area's cultural activity. There is no magic bullet, but there are four potential revenue streams to be pursued.

5.1.1 Earned Revenue

Currently, all of the major cultural events in the Gros Morne National Park region bring in some revenue through ticket sales and, in some cases, sale of related cultural products. With increased visitor activity, stimulated to a large extent by a successfully implemented cultural blueprint, there comes the opportunity for a noticeable increase in the flow of this stream.

In addition to increases that parallel the rise of visitor numbers, there is potential for adding to the bottom line through various other earned revenue activities. Exploiting this potential will require a range of enhanced or new initiatives: producing more quality cultural products for sale; establishing cultural product sales outlets with a good display of quality items; developing cross-sector tourist packages; developing a central ticketing system with easy accessibility throughout the region and beyond; and making use of the Gros Morne culture branding and other new marketing efforts.

5.1.2 Endowment Fund

Increasingly, cultural, like other not-for-profit organizations, are supplementing their revenues with investment returns on a base endowment fund. Such a fund could be launched with a small core amount and gradually built up through corporate and individual donations as well as contributions from the Department of Canadian Heritage's matching fund program for such ventures.

Investment revenue from this stream could be used in part to support general operations and in part for designated cultural development initiatives. The core fund can also serve as security for the organization over the long haul.

5.1.3 Corporate Sponsorship

Corporate sponsorships for specific cultural activities or projects can be a significant source of financial support for cultural organizations. However, they require a substantial and sustained effort to obtain and retain, as several Park area cultural organizations have already discovered. The time and personnel to pursue this potential revenue source are simply not available in under-resourced operations. With enhanced, dedicated staffing and a supportive organizational structure, aggressive pursuit of this revenue stream could well be possible and productive.

The Business for the Arts organization, a Toronto-based association of business and arts leaders who support arts and culture through various means, could be of some assistance in this area. Its artsVest program focuses on trying to trigger new partnership opportunities between business and the arts. The association is interested in working with organizations in other areas of the country.

The Blueprint proposes the establishment of an Advisory Committee comprising senior, well-known “champions” for the implementation of the Blueprint and the future development of culture in the region. This Committee will include individuals with provincial, national or international profile, and with some connection to the Gros Morne National Park region, who can open doors into the corporate sector.

5.1.4 Public Sector Support

Down through the years, governments the world over and at all levels have included culture on their list of areas worthy of direct or indirect financial support. In recent times, in some quarters, this interest in helping the sector has intensified as hard evidence of its economic impact (direct, indirect and induced) has been produced to supplement the arguments based on the inherent and social value of the arts.

There are few areas where this has been more evident than in Newfoundland and Labrador. Here, through policy initiatives, inter-departmental and inter-governmental collaborations, and financial assistance itself (direct or arms-length), the cultural sector has received a noticeable boost in public sector support from all government levels. Together with the extraordinary efforts of the sector, this has resulted in significant growth in cultural activity and its attendant social and economic impact.

Acknowledging that government resources for such assistance is by no means unlimited, it is still fair to say that, when all the benefits are considered, continued government and related agency investment in the sector is a wise move. This is particularly so for the cultural initiatives of the Gros Morne National Park region, where a proven record of creativity and commitment has already delivered a dynamic cultural scene with sizable economic impact. Now, armed with a new vision and Blueprint aimed at much higher national and international goals, and a world-famous and supportive Park, such public sector investment can truly be called *investment*.

The exact level of returns for substantial public sector support for implementation of the region’s cultural blueprint cannot easily be predicted. Based on previous evidence, one can safely assume they would be quite substantial.

5.1.5 Gaps/Weaknesses, Strengths, Opportunities

GAPS/WEAKNESSES

- Insufficient revenue to adequately maintain and maximize the potential of existing cultural initiatives and pursue clear opportunities for new ones
- Limited proven corporate sector support for culture in the region
- Underdeveloped merchandising mechanisms for local craft producers

STRENGTHS

- A core of established successful artists, craftspeople, cultural activities and organizations as the base from which to grow existing and new revenue streams
- Supportive, Park, community and funding agency participation
- A Blueprint for the future that corporate and government funders can support

OPPORTUNITIES

- Substantially raising – through vision, Blueprint and leadership – the number of visitors and the accompanying economic benefit to the people and communities of the Park region
- Building corporate support for culture in GMNP through the establishment of a well-connected Advisory Committee to the GMCDP

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STRATEGIC GOAL FIVE: ENSURED ENHANCEMENT, GROWTH AND SUSTAINABILITY OF GMNP CULTURAL INITIATIVES THROUGH INCREASED INVESTMENT AND SUPPORT

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5.2 OBJECTIVES

1. Grow existing, and generate new, earned and private sector revenue streams
2. Garner increased government investment and long-term commitment
3. Obtain coordinated government support for implementation of the Blueprint

5.3 STRATEGIES, KEY ACTIONS, KEY RESULTS, TIMELINE

KEY ACTIONS	KEY RESULTS	TIMELINE
STRATEGY # 1 Develop new and build on existing strategies to increase earned revenue		
1 Develop partnerships with business and tourism (e.g., cross-sector packages; a centralized ticket sales operation, accessible in every tourism venue)	1A Revenue from ticket sales, cultural product sales will increase significantly 1B Partnerships with other sectors of the broad tourism industry will enhance the profile, activity and revenue of the cultural sector	2012 planning 2013 implementing
2 Work with cultural producers and service organizations to increase production of locally created arts and crafts	2 Cultural activity and the quantity and diversity of cultural products for sale and promotion are enhanced	2013 planning 2014 implementing
3 Establish, and/or encourage the establishment of, attractive sales outlets for quality cultural products	3A Tourists' take-away cultural products will help promote the region's cultural activity well beyond the Park area 3B Economic impact from tourism activity will be increased throughout the region and beyond	Ongoing
STRATEGY # 2 Pursue ways to increase corporate and individual donations		
1 Explore the viability of establishing a Gros Morne National Park Cultural Endowment Fund	1 The sector will know if a cultural endowment fund is a realistic revenue generating stream for their cause; if it is, they will establish such a fund and create a campaign to raise money for it	2012 planning 2013 implementing
2 Seek assistance on effective ways to enhance corporate involvement (sponsorships) in and support of the cultural sector – e.g., Business for the Arts and artsVest	2 The sector will enhance its private revenue stream, thereby improving its overall operation and sustainability	2012 planning 2013 implementing
3 Establish the GMCDP Advisory Committee, which will include champions who can advocate for, and open doors to, private sector support for the GMCDP	3 Private sector support for the implementation of the Cultural Blueprint will be increased	
STRATEGY # 3 Advocate for significant public support for the implementation of the cultural blueprint		
1 Present the Blueprint at all government levels to all relevant government departments and agencies	1A Significant public sector support for the implementation of the Blueprint will be secured 1B The Blueprint will, over time, be implemented and cultural events and activities in the Park region will be enhanced and sustained	2012

→ **II**

**IMPLEMENTING
THE
BLUEPRINT**

THE GROS MORNE CULTURAL DEVELOPMENT PROJECT (GMCDP)

INTRODUCTION

Underlying many of the gaps and weaknesses facing the GMNP region's cultural sector is a strong need for enhanced organizational infrastructure that could help address some of its common human, organizational and financial resource challenges. A regional resource-sharing mechanism with the capability to take leadership in program development and production, management, administration and marketing, stands out as the most efficient and effective way to respond to this need.

The Gros Morne Co-operating Association already has a strong track record with leadership in the sector and experience in successfully incorporating multiple lines of business within its organizational structure. It would seem to be the natural home for a defined project, such as that proposed here, dedicated to the implementation of the Cultural Blueprint.

1 GOVERNANCE

The Gros Morne Cultural Development Project (GMCDP) will be a defined initiative established under the auspices of the Gros Morne Co-Operating Association (GMCA).

The GMCDP will have a volunteer Community Committee who will provide strategic direction to the project and oversight of the staff. The Community Committee of seven will represent the cultural organizations in the region, on a rotating basis (suggested terms are staggered three-year terms). The Community Committee will meet at least quarterly and provide critical advice and suggestions related to program direction.

The GMCDP will also have an Advisory Committee, which will comprise senior, well-known "champions" for the Project. The Advisory Committee of seven should be composed of individuals with provincial, national or international profile, and with some connection to Gros Morne, who can open doors in the realms of culture, politics, business and education. The Advisory Committee will meet at least twice a year, once face-to-face and once by teleconference.

The Project will operate as a project of, and in partnership with, GMCA, in a model similar to Gros Morne Gatherings.

2 VISION AND OBJECTIVES

The work of the GMCDP will be driven by the vision and the objectives of the Gros Morne Cultural Blueprint.

3 PROGRAMS AND SERVICES

The Project's programs and services will be structured under four key areas:

A. Development and implementation of new cultural activities in the area. This will include:

- Partnerships: Pursuing the partnerships identified in the Blueprint that will result in more artists and cultural organizations visiting and working in the Gros Morne area
- Cultural Activities: Developing a sustainable model of new festivals, events and other cultural activities that build upon existing strengths and reflect the region's authentic and distinctive cultural assets

B. Providing high quality management and administrative services to established arts organizations on a subsidized fee for service basis. Services would include:

- Marketing materials and publicity
- Budgeting and bookkeeping
- Grant writing

C. Initiating and managing collaborative marketing strategies for all cultural activities in the Gros Morne Region. This would entail integrating the shared objectives of the Park, culture, tourism and business into a cohesive marketing strategy that includes such deliverables as:

- A centralized website
- Timely print materials about activities taking place on a weekly basis (in high season)
- More familiarization (FAM) tours to attract commercial operators
- National and international media plan

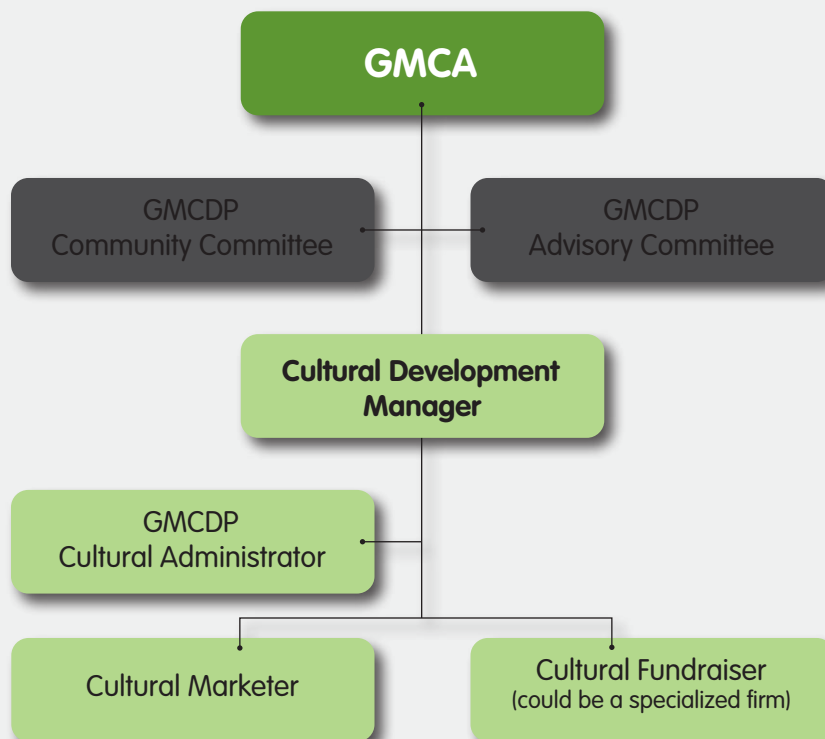
D. Establishing and managing a broad fundraising campaign focused on all private sector sources

4 HUMAN RESOURCES

The Project staff will report on a day-to-day basis to the Executive Director of GMCA. The ideal staff complement would be:

- Cultural development manager: This individual would be responsible for the development and implementation of new cultural activities (Section 3.A. above). As a program developer, this individual will be employed full time to establish priorities for cultural programming, identify partnerships and/or cultural products that are well suited to the region, and identify financial and human resources required for their successful completion. It is anticipated that by Year 3 of the Project the producer will need at least one additional full-time assistant or collaborator.
- Cultural administrator: This individual would be responsible for providing centralized administrative and financial management support for i) cultural organizations requiring assistance on a subsidized fee-for-service model; and ii) the Project. This individual will be responsible for a variety of administrative functions, including budgeting, bookkeeping, grant writing, database management etc. The administrator will be the point-person with the cultural organizations, providing referrals to outside agencies as well as to the cultural producer and the cultural marketer as appropriate.
- Cultural marketer: The cultural marketer will be the lead on developing and implementing a wide range of marketing and communication initiatives (including a media campaign) on behalf of the Project. The marketer will be responsible for developing close working relationships with the Park, the tourism sector, cultural organizations and ancillary businesses to ensure that the marketing is widespread and comprehensive. The cultural marketer will also provide marketing and communications advice on a subsidized fee-for-service basis to cultural organizations.
- Cultural fundraiser: This individual, or contracted fundraising organization, would be responsible for developing and managing a major fundraising campaign focused on the private sector.

Figure 1 - Organizational chart



5 TIMELINE SUMMARY

The Cultural Blueprint has been developed, essentially, with a five-year timeframe in mind. The proposal is that the key actions will be started within that period, but in several cases will not be finished. Some items will almost certainly extend into a longer period, such as undertaking the construction of cultural infrastructure in support of cultural activities where the timeframe is from 5 to 10 years.

GOAL ONE: ENHANCED AND SUSTAINED CULTURAL ACTIVITY	2012	2013	2014	2015	2016
Strategy #1: Strengthen and enhance local cultural development					
Provide professional expertise (administration, marketing financial management and revenue generation)	X	X	X	X	X
Out-of-region collaborations or co-productions with nationally recognized artists	Planning	Implementing	Ongoing	Ongoing	Ongoing
Holding of national cultural conferences	Planning	Implementing		Planning	Implementing
Develop a Dusk Dancing Program	X	X	X	X	X
Institute an annual fall Studio Tour program with visual and craft artists	X	X	X	X	X
Develop artist-in-residence programs for other arts disciplines	Planning	Implementing	X	X	X
Support development of storytelling project in St. Paul's in partnership with the Folk Arts Society	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing
Strategy #2: Strengthen existing and establish new provincial programming partnerships					
Expand Artist-in-Residence program to year-round		Planning	Implementing	Ongoing	Ongoing
Develop sustainable program of touring and artistic exchange		Planning	Implementing	Ongoing	Ongoing
Avail of opportunities provided by artists in the schools programs (through NLAC) to include workshops and skills development for adults in the community, in partnership with local cultural organizations		Planning	Implementing	Ongoing	Ongoing
Work with local tourism service providers to establish winter visitor services and market GMNP as a place open to workshops, professional development, cultural conferences, and creativity in the winter months		Planning	Implementing	Ongoing	Ongoing
Strategy #3: Establish new partnerships for internationally recognized cultural events					
Selectively extend tours by Arts and Culture Centre artists to the region and include workshop component		Planning	Implementing	Ongoing	Ongoing
Develop concept (involving a call for artist proposals) of a <i>Waterfire</i> -type presentation in partnership with GMNP and Mayors Forum		Planning	Planning	Implementing	Ongoing
Establish a Gros Morne Fall Festival inspired by the four elements, with a different discipline featured each year		Planning	Implementing	Ongoing	Ongoing
Strategy #4: Assess possibilities for more youth involvement in cultural activities					
Develop a program that includes meaningful, entry-level exposure/training for youth in the region's major cultural events	X	X	X	X	X

GOAL TWO: THE REGION RECOGNIZED INTERNATIONALLY AS MUCH FOR ITS CULTURE AS FOR ITS LANDSCAPE	2012	2013	2014	2015	2016
Strategy #1: Develop a collaborative systemic marketing strategy					
Contract a communication specialist to create a GMNP cultural brand, incorporating the concepts of creativity and the Park landscape	X				
Contract a marketing specialist to create an integrated cross-sectoral and cross-platform marketing strategy (e.g., interactive website, regional promotional campaign, return visit campaign, on-line booking services, events calendar, newsletters, VOBB radio , etc.)	X				
Work with business and tourism to develop collaborative nature-culture tourism packages, Familiarization (FAM) tours, artist open house tours, etc.	X	Ongoing	Ongoing	Ongoing	Ongoing
Develop a media campaign to promote the region's special landscape and cultural features, noting specifically the region's special designations: UNESCO World Heritage Site and the Woody Point Heritage District		X			
Strategy #2: Promote GMNP region to national and international cultural community					
Avail of touring, showcasing and networking opportunities at national and international cultural conferences, trade shows, etc., for promotional and programming opportunities	Planning	Planning	X	X	X
Develop a commissioning program to bring artistic creators and producers from outside the region and province to the GMNP area to showcase the Park's "natural wonders" and "cultural treasures" and to work in the area on their own and/or collaboratively with local artists and producers			Implementing	Implementing	X
Develop a program which engages one nationally or internationally recognized artist each year, with rotating disciplines, to create/produce a piece of work that reflects some aspect of, or the broader, culture of the Park region		Planning	Planning	X	X

Mary Anna Parolin workshop Michael Burzynski



TTJeff Quilty by Sheldon Stone

GOAL THREE: ENHANCED AND EFFECTIVE CULTURAL INFRASTRUCTURE IN SUPPORT OF CULTURAL ACTIVITY IN GROS MORNE COMMUNITIES	2012	2013	2014	2015	2016
Strategy #1: Build/establish professional venues for performing arts events					
Construct a 300-350 seat, multipurpose venue in the central region for the use of the performing arts (Centre)	Programming and Feasibility study	Planning financial campaign	Undertaking the financial campaign	Undertaking the financial campaign	Architectural Contest 2017 Construction starts
Support Woody Point Heritage Theatre acquisition by Writers at Woody Point (South)	Financial partnership negotiation	Owned building			
Support the Cow Head new theatre project (North)	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing
Coordinate partnerships to find ways to address the night travel issues	Planning	Implementing	Ongoing	Ongoing	Ongoing
Strategy #2: Create professional art exhibition space					
Build an exhibition art gallery that meets the needs and standards of professional visual and craft artists (South)	Programming	Feasibility study	Planning a financial campaign	Undertaking the financial campaign	Undertaking the financial campaign
Strategy #3: Complement the spectacular landscape of the Park and its blossoming culture with landmark cultural structures					
Create a landmark building in each of the three regions: North, Centre, South				Architectural Contest	2017 Construction may start
Strategy #4: Establish a collective cultural facility for varied use					
Based on the Julia Walsh model, identify a heritage community space that can be operated and used collectively by artists and community organizations for cultural creation, production and administration	Programming and Feasibility study	Planning a financial campaign	Planning a financial campaign	Planning a financial campaign Renovation starts	
Strategy #5: Facilitate the development of supporting infrastructure					
Work with business, municipal and tourism groups to help ensure the addition of more accommodation and restaurant services Partner with Grenfell College on a study to establish market demand, financial implications and subsidy sources for transit to cultural events	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing



Barb in studio

GOAL FOUR: HEALTHY ORGANIZATIONAL STRUCTURES BASED ON A SUSTAINABLE HUMAN RESOURCE CORE	2012	2013	2014	2015	2016
Strategy #1: Established regional resource-sharing mechanism that is adequately resourced to meet cultural community needs					
Establish the Gros Morne Cultural Development Project (GMCDP) based on the governance and operating structure proposed	2011- Planning 2012- Implementing	Ongoing	Ongoing	Ongoing	Ongoing
Strategy #2: Work with cultural event organizations to ensure sufficient, adequately-paid professional staff in the region for strategically planned enhancement and growth					
As the GMCD Project is being implemented, work with the existing cultural events to assess their respective staff needs and provide additional human resources, if needed, beyond the regional staff of the GMCD Project	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing
Strategy #3: Develop training and professional development partnerships with Grenfell Campus of Memorial University					
Proactively pursue partnership arrangements with relevant departments of Grenfell Campus of Memorial University to provide professional development and training (including internships) for cultural workers in the Park region in areas such as small business management, cultural administration, marketing, professional arts skills, etc.	Planning	Implementing	Ongoing	Ongoing	Ongoing
Strategy #4: Pursue ways to ensure more legacy elements from visiting artists					
Develop a flexible program to facilitate practical ways for visiting artists to share more of their knowledge and skills with the cultural sector and the community	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing
Strategy #5: Strengthen the knowledge and capacity of volunteers					
Establish a training program for volunteers, in collaboration with organizations such as the Community Services Council and the Ministry of Industry, Trade and Rural Development, designed to increase volunteer skills and confidence; ensure that training is appropriate to, and delivered in, the GMNP region	Planning & Implementing	Ongoing	Ongoing	Ongoing	Ongoing
GOAL FIVE: ENSURED ENHANCEMENT, GROWTH AND SUSTAINABILITY OF GMNP CULTURAL INITIATIVES THROUGH INCREASED INVESTMENT AND SUPPORT					
Strategy #1: Develop new and build on existing strategies to increase earned revenue					
Develop partnerships with business and tourism (e.g., cross-sector packages; a centralized ticket sales operation accessible in every tourism venue)	Planning	Implementing	Ongoing	Ongoing	Ongoing
Work with cultural producers and service organizations to increase production of locally created arts and crafts		Planning	Implementing	X	X
Establish, and/or encourage the establishment of, attractive sales outlets for quality cultural products	Ongoing	Ongoing	Ongoing	Ongoing	Ongoing
Strategy #2: Pursue ways to increase corporate and individual donations					
Explore the viability of establishing a Gros Morne National Park Cultural Endowment Fund	Planning	Implementing	X	X	X
Seek out assistance on effective ways to enhance corporate involvement (sponsorships) in and support of the cultural sector – e.g., Business for the Arts; artsVest; the Advisory Committee of GMCDP	Planning	Implementing	X	X	X
Establish the GMCDP Advisory Committee, which will include business and civic leaders who can advocate for, and open doors to, private sector support for the GMCDP	Implementing	X	X	X	X
Strategy #3: Advocate for significant public support for the implementation of the cultural blueprint					
Present the blueprint at all government levels to all relevant government departments and agencies	X				

→ **III**

**PRIORITIZING
THE CULTURAL
BLUEPRINT**

Creative activity (together with the programming emerging from it) is the core element of the Cultural Blueprint. This core requires suitable and sufficient promotion, infrastructure, human and financial resources in order to achieve, over time, its true potential. Ideally, with these resources, the organizational and physical infrastructure underpinnings of the creative activities will be strengthened and new enterprises will emerge. These, in turn, will further raise the profile of the GMNP area as a vibrant cultural region and increase cultural sustainability and wider economic impact.

There are many steps involved in completely implementing the various aspects of the Blueprint. Below are proposed priority actions, within each of the five strategic areas:

**1. STRATEGIC GOAL ONE:
ENHANCED AND SUSTAINED CULTURAL ACTIVITY**

Sustaining

Working with local cultural organizations to establish new initiatives that have already been explored and giving them the means to do so:

- Develop out-of-region collaborations or co-productions with nationally recognized artists
- Support development of the storytelling project in St. Paul's
- Develop a dusk dancing program
- Establish artist-in-residence programs for other arts disciplines (writing, music, tradition bearers, dance)

Initiating

Supporting new initiatives with provincial and national organizations to enhance the Gros Morne National Park region's cultural events and activities and contribute significantly to overall cultural enrichment:

- Develop a sustainable program of touring and artistic exchange
- Extend tours by Arts and Culture Centre artists
- Explore the suitability and feasibility of developing a multi-disciplinary arts presentation (*Waterfire*-type) for a future Gros Morne Fall Festival
- Develop a program involving entry-level exposure/training for youth in cultural activities

**2. STRATEGIC GOAL TWO:
HAVE THE REGION RECOGNIZED INTERNATIONALLY AS MUCH FOR ITS CULTURE AS FOR ITS LANDSCAPE**

Collaborating

Working to establish, from the very beginning, the involvement of all parties and stakeholders in promoting culture:

- Create an integrated cross-sector and cross-platform marketing and communication strategy
- Develop collaborative nature-culture tourism packages

Promoting, nationally and internationally

Publicizing and promoting cultural content on a national and international level, resulting in significant impact on both culture and tourism:

- Avail of touring, showcasing and networking opportunities at national and international cultural events
- Bring in artistic creators and producers from outside to showcase the Park

**3. STRATEGIC GOAL THREE:
ENHANCED AND EFFECTIVE CULTURAL INFRASTRUCTURE IN SUPPORT OF CULTURAL ACTIVITY
IN EACH COMMUNITY**

Sustaining

Working with local cultural organizations to support new sustainable infrastructure initiatives that have already been explored and, in principle, approved:

- Support the Woody Point Heritage Theatre acquisition
- Support the Cow Head new theatre project
- Work with business, municipal and tourism groups to help ensure the addition of more transportation, accommodation and restaurant services

Initiating

Working to equip the region with effective cultural infrastructure

- A 300-350 seat, multipurpose venue in the central region
- An exhibition art gallery that meets the needs and standards of professional visual and craft artists

**4. STRATEGIC GOAL FOUR:
HEALTHY ORGANIZATIONAL STRUCTURES BASED ON A SUSTAINABLE HUMAN RESOURCE CORE**

Initiating

Establishing the Gros Morne Cultural Development Project (GMCDP) based on the governance and operating structure proposed in the Blueprint

Collaborating

Developing training and professional development partnerships with Grenfell Campus of Memorial University:

- Develop a training program to enhance the effectiveness of volunteering
- Provide professional development and training (including internships) for cultural workers in the areas of business management, cultural administration, marketing and professional arts skills

**5. STRATEGIC GOAL FIVE:
ENSURED ENHANCEMENT, GROWTH AND SUSTAINABILITY OF GMNP CULTURAL INITIATIVES THROUGH
INCREASED INVESTMENT AND SUPPORT**

Developing partnerships

The GMCDP proactively pursuing appropriate partnerships to work collaboratively in securing financial support:

- Establish the GMCDP Advisory Committee
- Present the Cultural Blueprint to all relevant government departments and agencies at all levels
- Develop partnerships with business and tourism
- Seek assistance from other organizations on effective ways to enhance corporate involvement in and support of the cultural sector (e.g., Business for the Arts organization)

Increasing Earned Revenue

- Establish attractive sales outlets for quality cultural products
- Work with cultural producers and service organizations to increase production of locally created arts and crafts

→ IV

SUMMARY OF THE STRATEGIC AREAS, STRATEGIC GOALS, OBJECTIVES AND KEY ACTIONS

STRATEGIC AREAS				
AREA ONE: AUTHENTIC AND DISTINCTIVE CULTURAL PROGRAMMING	AREA TWO: NATIONAL AND INTERNATIONAL PROFILE	AREA THREE: PHYSICAL INFRASTRUCTURE	AREA FOUR: HUMAN RESOURCES	AREA FIVE: FINANCIAL GROWTH AND SUSTAINABILITY
STRATEGIC GOALS				
GOAL ONE: ENHANCED AND SUSTAINED CULTURAL ACTIVITY	GOAL TWO: THE REGION RECOGNIZED INTERNATIONALLY AS MUCH FOR ITS CULTURE AS FOR ITS LANDSCAPE	GOAL THREE: ENHANCED AND EFFECTIVE CULTURAL INFRA-STRUCTURE IN SUPPORT OF CULTURAL ACTIVITY IN GROS MORNE COMMUNITIES	GOAL FOUR: HEALTHY ORGANIZATIONAL STRUCTURES BASED ON A SUSTAINABLE HUMAN RESOURCE CORE	GOAL FIVE: ENSURED ENHANCEMENT, GROWTH AND SUSTAINABILITY OF GMNP CULTURAL INITIATIVES THROUGH INCREASED INVESTMENT AND SUPPORT
OBJECTIVES				
<ol style="list-style-type: none"> Enhance, grow and sustain GMNP's area's existing cultural activities Develop and sustain new programming aimed at increasing national and international profile Develop new programming inspired by the Park's distinctive features and strengths Develop new programming for shoulder and winter seasons Involve more youth in cultural activities Enhance and expand impact of programming through co-production activity 	<ol style="list-style-type: none"> Significantly raise the national and international profile of the area's cultural activities Increase the sector's engagement with the national and international cultural community Increase resident and non-resident participation in Park-area cultural activities 	<ol style="list-style-type: none"> Provide the Park region's cultural community with adequately equipped, suitable, and affordable cultural facilities with sufficient capacity for audience growth Establish/build attractive and functional cultural venues to showcase the Park region's strong cultural life and complement its spectacular landscape Give support where needed for improvements in cultural spaces for current major cultural organizations Establish subsidized public transit along key cultural corridors Enhance availability and suitability of winter visitor services 	<ol style="list-style-type: none"> Strengthen and support the cultural sector's organizational infrastructure Ensure that cultural organizations have sufficient paid professional staff Recognize and support the significant contribution of volunteers through professional development assistance Enhance training and professional development through program and partnership development 	<ol style="list-style-type: none"> Grow existing and generate new earned and private sector revenue streams Garner increased government investment and long-term commitment Obtain coordinated government support for implementation of the Blueprint
KEY STRATEGIC ACTIONS				
<p>Action 1: Strengthen and enhance local cultural development</p> <ul style="list-style-type: none"> Provide professional expertise (administration, marketing, financial management and revenue generation) Out-of-region collaborations or co-productions with nationally recognized artists Holding of national cultural conferences Develop a "Dusk Dancing" type program Institute an annual fall Studio Tour program with visual and craft artists Develop artist-in-residence programs along the lines of the current Artist-in-Residence program in other arts disciplines Support development of storytelling project in St. Paul's in partnership with the Folk Arts Society 	<p>Action 1: Develop a collaborative systemic marketing strategy</p> <ul style="list-style-type: none"> Contract a communication specialist to create a GMNP cultural brand, incorporating the concepts of creativity and the Park landscape Contract a marketing specialist to create an integrated cross-sectoral and cross-platform marketing strategy (e.g., interactive website, regional promotional campaign, return visit campaign, on-line booking services, events calendar, newsletters, VOB, etc.) Work with business and tourism to develop collaborative nature-culture tourism packages, familiarization (FAM) tours, artist open house tours, etc. Develop a media campaign to promote the region's special landscape and cultural features, noting specifically the region's special designations: UNESCO World Heritage Site and the Woody Point Heritage District 	<p>Action 1: Build/establish professional venues for performing arts events</p> <ul style="list-style-type: none"> Construct a 300-350 seat, multipurpose venue in the central region for the use of the performing arts (Centre) Support Woody Point Heritage Theatre acquisition by Writers at Woody Point (South) Support the Cow Head new theatre project (North) Coordinate partnerships to find ways to address the night travel issues 	<p>Action 1: Establish a regional resource-sharing mechanism that are adequately resourced to meet cultural community needs</p> <ul style="list-style-type: none"> Establish the Gros Morne Cultural Development Project (GMCDP) based on the governance and operating structure proposed 	<p>Action 1: Develop new and build on existing strategies to increase earned revenue</p> <ul style="list-style-type: none"> Develop partnerships with business and tourism (e.g., cross-sector packages; a centralized ticket sales operation accessible in every tourism venue) Work with cultural producers and service organizations to increase production of locally created arts and crafts Establish, and/or encourage the establishment of, attractive sales outlets for quality cultural products
<p>Action 2: Strengthen existing and establish new provincial programming partnerships</p> <ul style="list-style-type: none"> Expand Artist-in-Residence program to a year round Develop sustainable program of touring and artistic exchange Avail of opportunities provided by artists in the schools programs (through NLAC) to include workshops and skills development for adults in the community, in partnership with local cultural organizations Work with local tourism service providers to establish winter visitor services and market GMNP as a place open to workshops, professional development, cultural conferences, and creativity in the winter months 	<p>Action 2: Promote GMNP region to national and international cultural community</p> <ul style="list-style-type: none"> Avail of touring, showcasing and networking opportunities at national and international cultural conferences, trade shows, etc., for promotional and programming opportunities Develop a program to bring artistic creators and producers from outside the region and province to the GMNP area to showcase the Park's "natural wonders" and "cultural treasures" and to work in the area on their own and/or collaboratively with local artists and producers Develop a program which engages one nationally or internationally recognized artist each year, with rotating disciplines, to create/produce a piece of work that reflects some aspect of, or the broader, culture of the Park region 	<p>Action 2: Create professional art exhibition space</p> <ul style="list-style-type: none"> Build an exhibition art gallery that meets the needs and standards of professional visual and craft artists (South) 	<p>Action 2: Work with cultural event organizations to ensure sufficient, adequately-paid professional staff in the region for strategically planned enhancement and growth</p> <ul style="list-style-type: none"> As the GMCD Project is being implemented, work with the existing cultural events to assess their respective staff needs and provide additional human resources, if needed, beyond the regional staff of the GMCD Project 	<p>Action 2: Pursue ways to increase corporate and individual donations</p> <ul style="list-style-type: none"> Explore the viability of establishing a Gros Morne National Park Cultural Endowment Fund Seek out assistance on effective ways to enhance corporate involvement (sponsorships) in and support of the cultural sector – e.g., Business for the Arts; artsVest; the Advisory Committee of GMCDP Establish the GMCDP Advisory Committee, which will include "blue chip" members who can advocate for and open doors to, private sector support for the GMCDP
<p>Action 3: Establish new partnerships for internationally recognized cultural events</p> <ul style="list-style-type: none"> Selectively extend tours by Arts and Culture Centre artists to the region and include workshop component Explore the suitability and feasibility of a locally distinctive version, involving various arts disciplines, of a Waterfire-type presentation in partnership with GMNP and other relevant partners Establish a Gros Morne Fall Festival inspired by the four elements, with a different discipline featured each year 		<p>Action 3: Complement the spectacular landscape of the Park and its blossoming culture with landmark cultural structures</p> <ul style="list-style-type: none"> Create a landmark building in each of the three regions: North, Centre, South 	<p>Action 3: Develop training and professional development partnerships with Grenfell Campus of Memorial University</p> <ul style="list-style-type: none"> Proactively pursue partnership arrangements with relevant departments of Grenfell Campus of Memorial University to provide professional development and training (including internships) for cultural workers in the Park region in areas such as small business management, cultural administration, marketing, professional arts skills, etc. 	<p>Action 3: Advocate for significant public support for the implementation of the cultural blueprint</p> <ul style="list-style-type: none"> Present the Blueprint at all government levels to all relevant government departments and agencies
<p>Action 4: Assess possibilities for more youth involvement in cultural activities</p> <ul style="list-style-type: none"> Develop a program that includes meaningful, entry-level exposure/training for youth in the region's major cultural events 		<p>Action 4: Establish a collective cultural facility for varied use</p> <ul style="list-style-type: none"> Based on the Julia Walsh model, identify a heritage community space that can be operated and used collectively by artists and community organizations for cultural creation, production and administration <i>[Needs further consultation]</i> 	<p>Action 4: Pursue ways to ensure more legacy elements from visiting artists</p> <ul style="list-style-type: none"> Develop a flexible program to facilitate practical ways for visiting artists to share more of their knowledge and skills with the cultural sector and the community 	
		<p>Action 5: Facilitate the development of supporting infrastructure</p> <ul style="list-style-type: none"> Work with business, municipal and tourism groups to help ensure the addition of more accommodation and restaurant services. Partner with Grenfell College on a study to establish market demand, financial implications and subsidy sources for transit to cultural events 	<p>Action 5: Strengthen the knowledge and capacity of volunteers</p> <ul style="list-style-type: none"> Establish a training program for volunteers, in collaboration with organizations such as the Community Services Council and the Ministry of Industry, Trade and Rural Development, designed to increase volunteer skills and confidence; ensure that training is appropriate to, and delivered in, the GMNP region 	

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APPENDICES TO THE CULTURAL BLUEPRINT

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Appendix 1 - Methodology

ArtExpert.ca, in collaboration with Ginder Consulting, was selected by the Gros Morne Co-operating Association to develop the Cultural Blueprint. The consultants used a proven research, consultation, analysis and validation process to do a mapping and environmental scan of the Gros Morne region. The approach was intended to assess needs, gaps and opportunities as well as to provide input into the development and validation of the vision. The overall strategy employed to meet this project's requirements was to establish and maintain clear channels of communication through regular follow-up meetings with the Steering and Advisory Committees.

The methodology, based on an extensive consultation process with key stakeholders, a literature review and a survey, was intended to:

1. Assess the place, role and position of culture within Gros Morne National Park region.
2. Establish strategic goals, strategies and key actions to be embedded in a Cultural Blueprint for the area.

Literature review

A thorough literature review was conducted on major issues and challenges regarding the development of the arts and a creative cluster in a rural, remote and non-urban-adjacent region. This included all available data concerning cultural activities in the Gros Morne region and information regarding the tourism industry in the area; 18 documents were analysed. See Appendix 8 - References & Bibliography.

Meeting with Steering and Advisory Committees

Regular meetings, a combination of teleconference and face-to-face, with either Steering Committee or Advisory Committee members or both, were held throughout the process. In total, 10 meetings took place.

Consultation

Sixteen individual interviews were conducted and 60 individuals participated in five focus groups held in St. John's (2), Corner Brook (1), Rocky Harbour (1) and Woody Point (1). See Appendix 5 – List of stakeholders consulted.

Survey

In support of the field analysis, a survey for GMNP Cultural Organizations was sent to 13 cultural organizations in order to assess the number of activities presented, artists employed and the audience participating.

Best Practices

In addition, Best Practices highlights from three national and international models were gathered, providing insight into joint development initiatives organized around culture and tourism. The following components of these projects were given special attention: management methods, environmental sites, human resources, and arts organizations. This approach to “benchmarking” consisted of analyzing performances and comparing applicable practices from other provinces and countries that could serve as models for inspiration. See Appendix 6 - Best Practices.

Analysis

Building on the research and literature review, the consultant team, through a thorough consultation process, examined the issues of the cultural sector's capacity for future development in the region: 1) Needs, 2) Gaps, and 3) Vision.

The information collected through the environmental scan and mapping (see Appendix 2 - Environmental Scan and Appendix 3 – Mapping), best practices benchmarking report and consultation tour was summarized and analyzed through a SWOT perspective (strengths, weaknesses, opportunities, and threats). The consultant team members evaluated, compared and prioritized issues, determined the strengths and weaknesses, and finally, identified current future opportunities and threats that could affect cultural development in the region.

Building the Cultural Blueprint

Following the SWOT analysis, stakeholders were convened to a working session designed to share thoughts on the draft vision, strategic areas of development and strategic goals and objectives. From this working session and based on all previous components, a draft of the five-year Cultural Blueprint was developed. It has been presented for review to the Advisory and Steering Committees before being revised for the final version.

Acknowledgements

The research and analysis on which this report is based were undertaken and enriched with the collaboration of many professionals and cultural workers. Our thanks to all those who participated and gave generously of their time in helping draw the Blueprint and identify issues and trends regarding the culture of the Gros Morne region.

The authors are especially grateful for the close collaboration of Gros Morne Co-operating Association representatives Colleen Kennedy and Raymond Cusson, the Steering Committee members: Michaela Kent, Mark Tierney, Jocelyn Chaytor, Susan Drodge, John Davis, Eleanor Dawson, Ann Anderson, Libby Creelman, Anne Marceau and the Advisory Committee members: Jeff Anderson, Shirley Montaque, Wayne Parsons, Gaylene Buckle, Anita Best, Gary Noel and Marlene McCallum. Without their contributions, the Gros Morne Cultural Blueprint would be much less detailed and comprehensive.

Under the direction of Louise Poulin, CEO of ArtExpert.ca, the consulting team comprised Bruce Porter, analyst and chief writer of the Blueprint, an independent arts consultant based in St. John's; team leader for the consultation work, Jenny Ginder, CEO of the Ontario-based arts consulting firm Ginder Consulting; Maude Bouchard assisted by René Rivard, team leader for the Best Practices report on three national cultural initiatives; Simon Van Vliet, head of research and team leader for literature review; and Jeanne Boucharlat, graphic designer.

Appendix 2 - Environmental Scan

This section documents the cultural and tourism ecosystem in the Gros Morne National Park (GMNP) area.

2.1. REGIONAL POPULATION PROFILE

GMNP is part of the Corner Brook – Rocky Harbour Region (15,830 square kilometres), a rural region of Western Newfoundland¹ shown on the following map:

Figure 1 - Corner Brook and Rocky Harbour Region Map



Source: Economics and Statistics Branch, Department of Finance /Rural Secretariat, Executive Council, 2007, *Regional Demographic Profiles, Newfoundland and Labrador*.

In the past two decades, this region has seen a decline in its population from 53,100 in 1986 to 45,900 in 2007 (-14%), a decline that has been occurring faster in small communities – such as the small localities that are encompassed in the GMNP area – than in larger towns.

¹ Western Newfoundland is a vast territory that runs from Port aux Basques to the tip of the Great Northern Peninsula.

The overall decline of the population is in large part “a result of the combination of falling natural population change and high levels of net emigration – particularly amongst youth².” Indeed, the five to nineteen age-group has gone from 15,000 in 1986 to 7,700 in 2007 (- 50%). Consequently, the median age in the region has increased from 32 years to 43 years.

As for the population within the GMNP area itself (1,805 square kilometres), it counts for less than 10% of the regional population, with 3,818 inhabitants spread out through seven communities³ dispersed along over 130 km of road. This population is distributed into three main sectors, Southern, Central and Northern, as shown in the next table:

Table 1 – Distribution of the GMNP area population (2006)

Location		Population	% of Region	% of Area	% of Sector
Corner Brook - Rocky Harbour Region		46,257	100%		
GMNP area		3,818	9%	100%	
Southern sector	Trout River	605		15%	48%
	Woody Point	355		9%	28%
	Wiltondale	33 ⁴		5%	3%
	Glenburnie-Birchy HeadShoal Brook (GBS)	275		7%	22%
	Sub-total	1,268	3%	33%	100%
Central sector	Norris Point	700		18%	42%
	Rocky Harbour	980		25%	58%
	Sub-total	1,680	4%	44%	100%
Northern sector	Sally's Cove	65		2%	7%
	St. Paul's	310		8%	36%
	Cow Head	495		12%	57%
	Sub-total	870	2%	23%	100%

Source: Statistics Canada 2006 Census

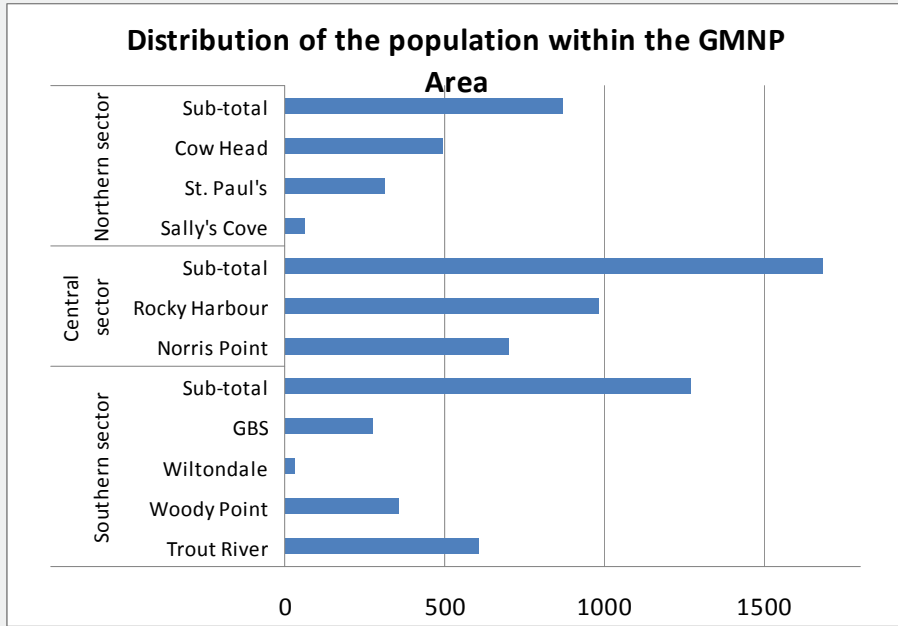
² Economics and Statistics Branch, Department of Finance /Rural Secretariat, Executive Council, 2007, *Regional Demographic Profiles, Newfoundland and Labrador*, p. 15.

³ Although they do not have a municipal government, three additional locations are also part of the park: Sally's Cove and Wiltondale are local service districts. Lomond has no year-round residents – it is a location but not a community.

⁴ Wiltondale was not listed in the 2006 census. These figures are based on 1996 census.

Three-quarters of the population in the GMNP area (77%) is concentrated in the South (33%) and Centre (44%). The following figure presents the detailed distribution of the population within the GMNP area:

Figure 2 - Distribution of the population within the GMNP area



The census indicates 550 occupations in arts and culture and sales and services in the GMNP area. Combined, these culture and tourism related occupations represent 31% of the active population in the GMNP area, as shown in the following table:

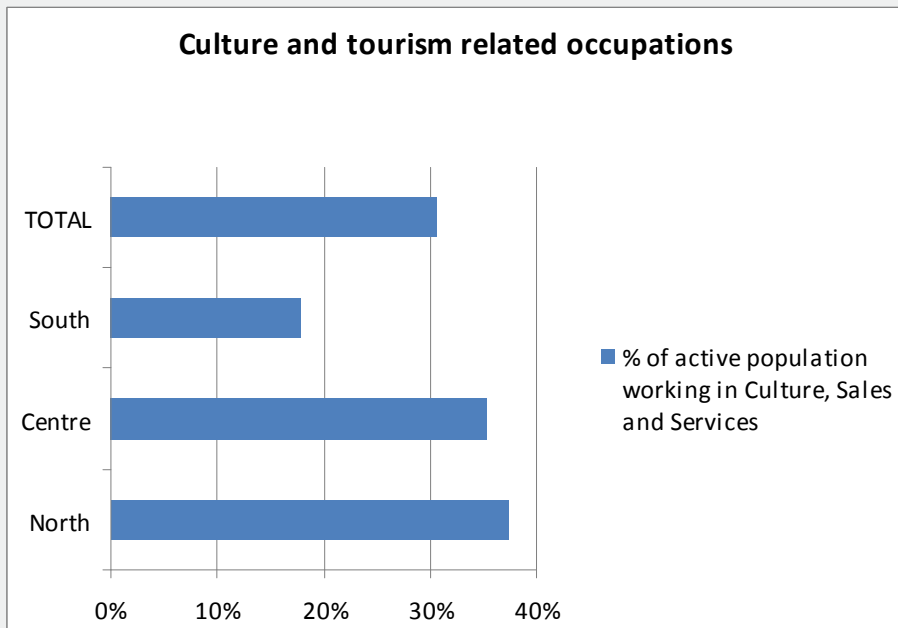
Table 2 - Culture and tourism related occupations (2006)

Location		Population	Active population	Culture and tourism related occupations	% of active population
GMNP Area		4,000	1, 795	550	31%
Southern sector	Trout River	605	250	45	18%
	Woody Point	355	150	15	10%
	Wiltondale	33	N.A.	N.A.	N.A.
	Glen Burnie-Birchy Head-Shoal Brook	275	130	35	27%
	Sub-total	1,450	530	95	18%
Central sector	Norris Point	700	300	130	43%
	Rocky Harbour	980	550	170	31%
	Sub-total	1,680	850	300	35%
Northern sector	Sally's Cove	65	N.A.	N.A.	N.A.
	St. Paul's	310	180	75	42%
	Cow Head	495	235	80	34%
	Sub-total	870	415	155	37%

Source: Statistics Canada 2006 census.

In the South, culture and tourism related occupations represent 18% of the population, compared to 35% in the Centre and 37% in the North, as shown in the following figure:

Figure 3 - Active population in culture and tourism related occupations



2.2. INVENTORY OF LOCAL CULTURAL AND TOURISM ASSETS

The GMNP area’s strength as a visitor destination is built on a number of cultural and tourism assets, which have been inventoried by the Gros Morne Co-operating Association (GMCA)⁵. In the following pages, these assets are listed under three main headings: A) Cultural Activity; B) Cultural Infrastructure; and C) Tourism Infrastructure.

A) CULTURAL ACTIVITY

Cultural activity in this context encompasses the many public activities undertaken by the various arts disciplines as well as those of museums, heritage attractions and galleries.

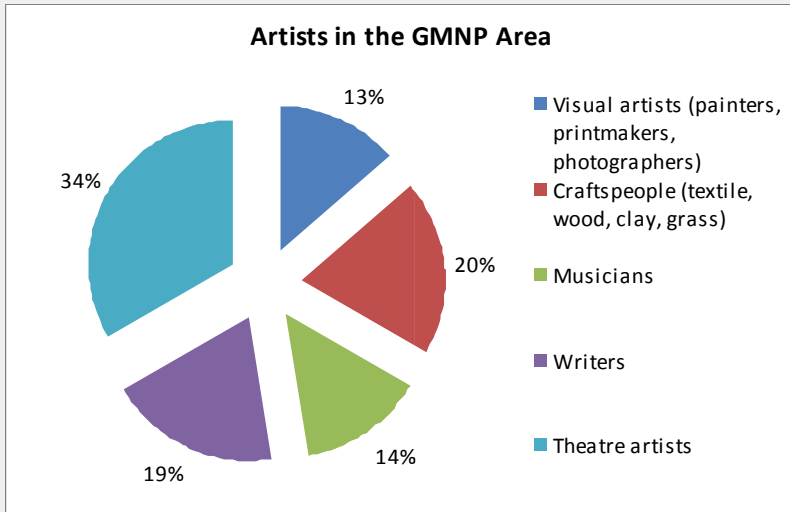
2.2.1. Local artists and craftspeople

According to the GMCA inventory, over 40 local artists are year-long residents of the GMNP area. The majority (51%) practice crafts (textile, wood, clay, grass), while others practice music (33%), visual arts (painting, printmaking, photography – 9%), theatre (5%) or writing (2%). In addition, more than 80 seasonal resident artists come to Gros Morne to create their

⁵ This inventory is compiled from two separate documents: a Word document listing artists, craftspeople, festivals and cultural events and an Excel file listing venues, accommodation, restaurants and shops (which have been reviewed and completed by GMCA and Parks Canada officials during the course of this mandate).

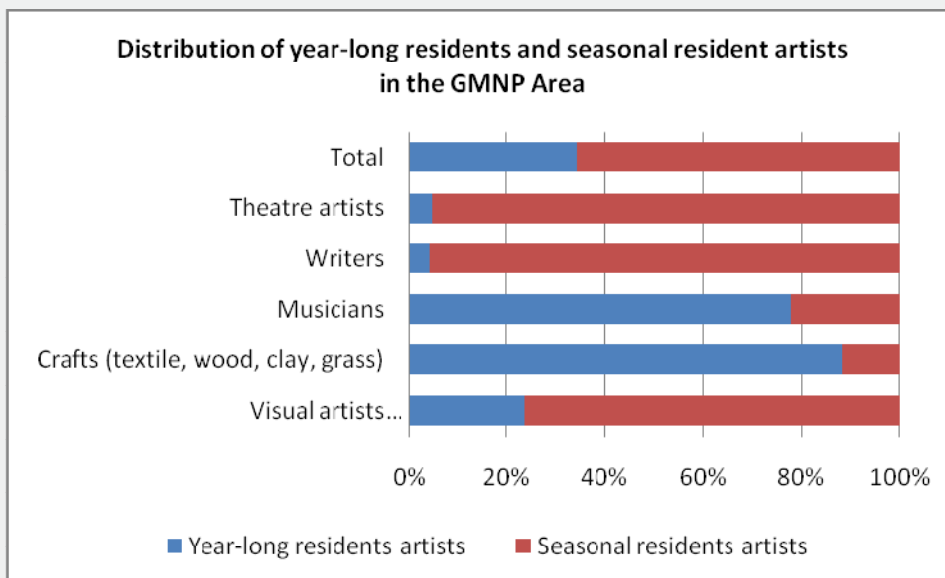
work or to perform in the various festivals and cultural events presented during the high season in the area. These year-long and seasonal resident artists can be grouped in five categories of arts practice, as illustrated in the next figure:

Figure 4 – Artists in the GMNP area



Theatre artists account for one out of three of the total number of artists (33%), while craftspeople and writers each account for one out of five (respectively 20% and 19%). Visual artists and musicians make up little more than one out of ten (14% each). The following figure shows the distribution of year-long and seasonal resident artists:

Figure 5 - Distribution of year-long and seasonal resident artists



2.2.2. Festivals and cultural events – museums, heritage attractions and galleries

These artists and their communities organize half a dozen festivals and cultural events, which are held in the GMNP area every year between May and September, as presented in the following table:

Table 3 - Festivals and cultural events in the GMNP area (2010)

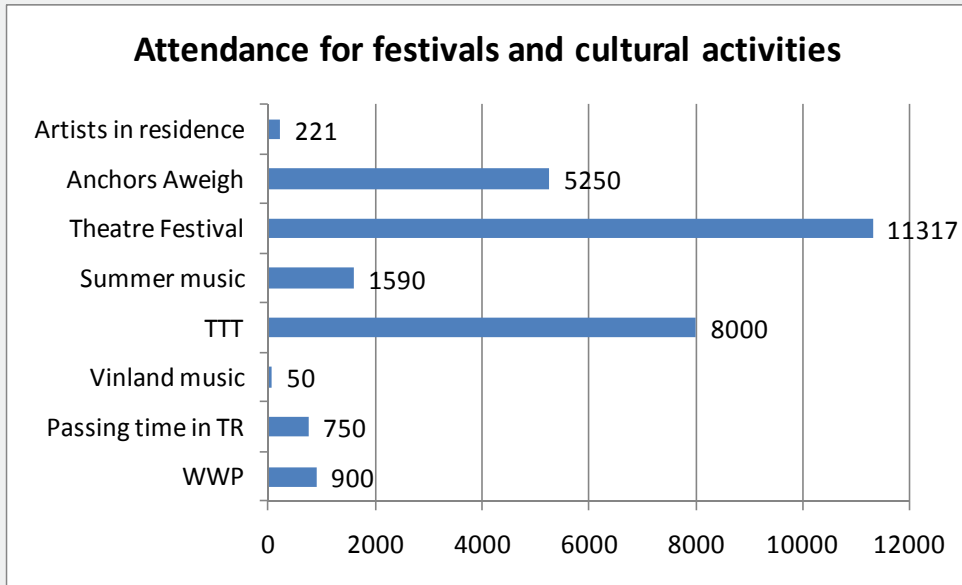
Name	Location	Dates	Attendance	Artists	Activities
Gros Morne Theatre Festival	Cow Head	June-September	11,317	50	167
Gros Morne Summer Music	Woody Point-Norris Point	July-August	1,590	35	35
Trails, Tales & Tunes Festival	Norris Point	May	8,000	100	120
Writers at Woody Point Festival (WWP)	Woody Point	August (5 days)	900	22	6
Passing Time in Trout River (TR)	Trout River	July-September	750	26	10
Anchors Aweigh	Rocky Harbour	July-September	5,250	35	35
Vinland Music Camp	Lomond	First week of August	50	10	1
Artist-in-residence community programs ⁶	Woody Point	Summer	221	5	18
Heritage Theatre	Woody Point	July-August	1,065	29	11
TOTAL			28,078	253	392

Source: Gros Morne Co-operating Association Inventory; ArtExpert.ca, 2011 Survey for the GMNP Cultural Organizations.

Some of these activities attract mostly local residents; others reach out to a much broader audience.

⁶ For more information on the in-park community aspect of the artist-in-residence program as well as its considerable external impact, see Appendix 6.

Figure 6 - Attendance at festivals and cultural events in the GMNP area



Six of the main museums, heritage attractions and galleries inventoried (see complete list in section 1.2.4.) attracted thousands of visitors, as presented in the following table:

Table 4 - Visitors for museums, heritage attractions and art galleries (2010)

Name	Location	Attendance
Gros Morne National Park Discovery Centre & Gallery	Woody Point	26,336
Jenniex House Museum	Norris Point	7,545
Gros Morne National Park Visitor Centre	Rocky Harbour	37,043
Lobster Cove Head Lighthouse (Parks Canada)	Rocky Harbour	20,232
Broom Point Fishing Premises (Parks Canada)	South of St. Paul's	7,139
Dr. Henry N. Payne Community Museum	Cow Head	2,800
TOTAL visitors		101,094

Source: Anne Marceau, Western Newfoundland and Labrador Field Unit, Parks Canada, 2011

The following figure shows the distribution of those visitors for the different attractions:

Figure 7 – Visitors for museums, heritage attractions and galleries



The Gros Morne National Park Visitor Centre is the most popular attraction with over 37,000 visitors, followed by the GMNP Discovery Centre (over 26,000 visitors), the Lobster Cove Head Lighthouse (over 20,000 visitors), Jenniex House Museum (over 7,500 visitors), the Broom Point Fishery Premises (over 7,100 visitors) and Dr. Henri N. Payne Community (2,800 visitors).

For the past four years, broadcasts by VOBB, a community radio station operated by the Bonne Bay Cottage Hospital Heritage Corporation, has been a much-appreciated addition to the Trails, Tales and Tunes festival offerings.

B) CULTURAL INFRASTRUCTURE

2.2.4. Museums, heritage buildings and galleries

According to the GMCA inventory, there are 16 museums, heritage buildings and galleries in the GMNP area, as listed in the table below:

Table 5 - Museum and heritage buildings in the GMNP area

Name	Location
Gros Morne National Park Discovery Centre & Gallery	Woody Point
Gros Morne National Park Visitor Centre	Rocky Harbour
Broom Point Fishing Premises (Parks Canada)	South of St. Paul's
Lobster Cove Head Lighthouse (museum)	Rocky Harbour
John William Roberts House Museum	Woody Point
Jenniex House Museum	Norris Point
Dr. Henry N. Payne Community Museum	Cow Head
Jacob A. Crocker House Museum	Trout River
Trout River Fisherman's Museum	Trout River
Trout River Interpretation Centre	Trout River
Bonne Bay Marine Centre	Norris Point
St. Patrick's Church	Woody Point
Woody Point Heritage Theatre	Woody Point
Northern Taxidermy	Rocky Harbour
Java Jack's Restaurant & Gallery	Rocky Harbour
Stan and Jenny Parsons' new building (cafe/theatre)	Woody Point

The main museums and heritage attractions in GMNP are concentrated in the South and Centre (88%).

2.2.5. Program venues and facilities

Based on the GMCA inventory, 22 venues in the GMNP area, providing a total of over 4,900 seats, have been used as cultural activity spaces in the last three years. The next table shows their distribution⁷:

⁷ See Appendix 4 for a complete list of venues with seating capacity.

Table 6 – Program venues and seats in the GMNP area in 2010

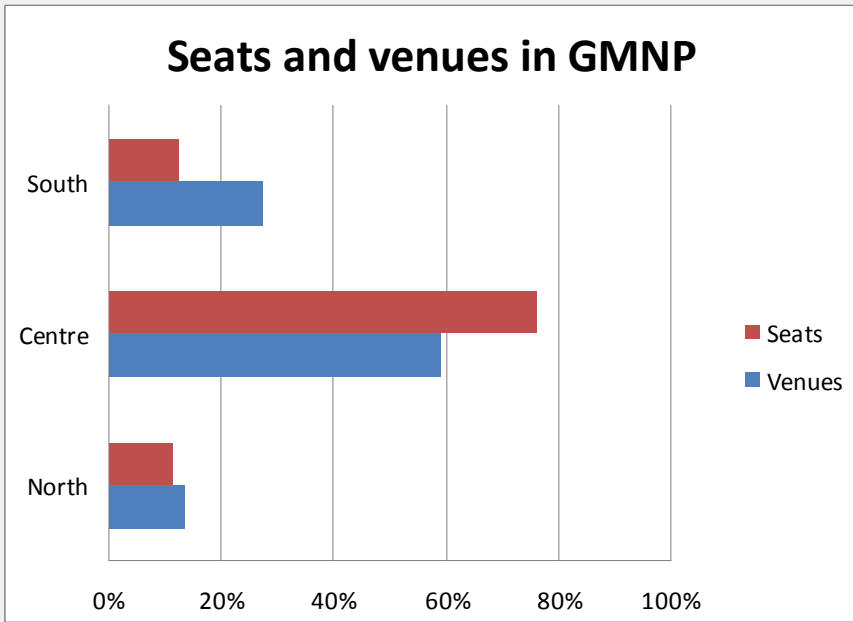
Location		Venues ⁸	Seats
Total GMNP area		22	4,916
Southern sector	Trout River	2	120
	Woody Point	3	430
	Lomond	1	60
	Sub-total	6	610
Central sector	Rocky Harbour	8	3,396
	Norris Point	5	355
	Sub-total	13	3,751
Northern sector	Cow Head	2	205
	St.Paul's	1	350
	Sub-total	3	555

Most of the venues (85%) are concentrated in the South (27%) and Centre (59%) As for the seating capacity, more than three quarters of the seats are located in the Centre (76%).

The venues are distributed throughout the GMNP area as illustrated in the following figure:

⁸ These venues include all types of facilities, such as community centres, accommodation facilities and restaurants, arenas, churches, school halls and two professional venues: the Warehouse Theatre and Heritage Theatre.

Figure 8 - Distribution of venues and capacity within the GMNP area



C) TOURISM INFRASTRUCTURE

2.2.7 Accommodation infrastructure

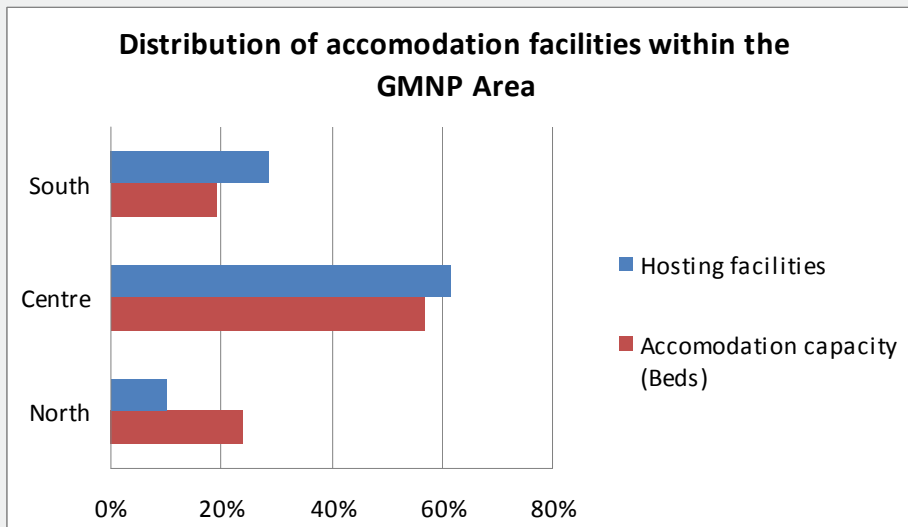
The GMCA inventory identifies 69 indoor facilities (hotels, motels, hostels, inns, apartments, houses, suites, bed & breakfasts, lodges, cottages or cabins) offering 840 beds. Ten camping grounds offering 472 sites are also listed in the table below:

Table 7 - Accommodation facilities in the GMNP area

Location		Accommodation facilities	Capacity (beds)	Camping grounds	Camp-sites
Total GMNP area		69	840	10	472
Southern sector	Trout River	4	31	1	40
	Woody Point	8	41	0	0
	GBS	3	48	1	25
	Lomond River	2	15	2	70
	Wiltondale	2	26	0	0
	Sub-total	20	161	4	135
Central sector	Norris Point	12	103	1	91
	Rocky Harbour	31	374	2	144
	Sub-total	43	477	3	235
Northern sector	St Paul's	1	36	1	31
	Cow Head	6	166	2	71
	Sub-total	7	202	3	102

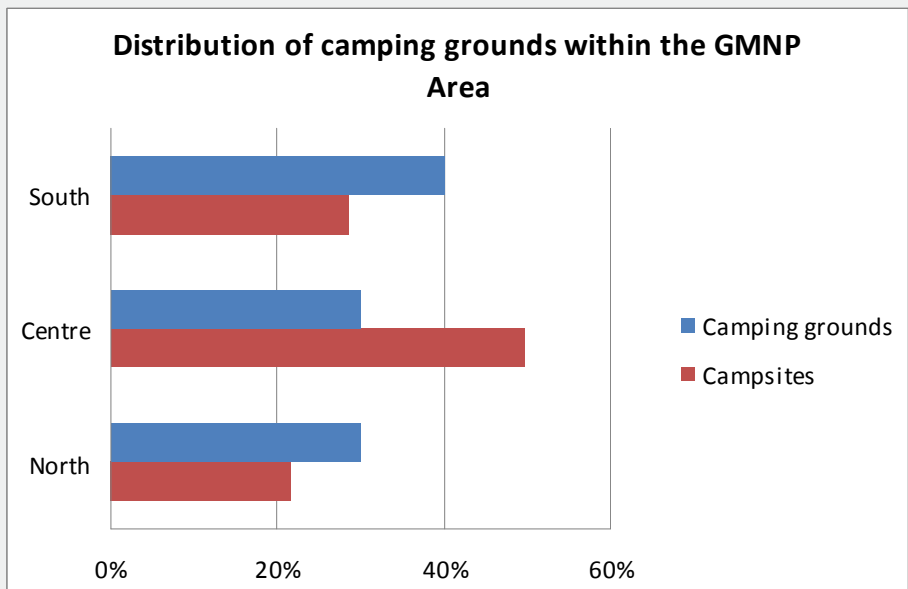
More than half of the accommodation facilities are located in the Centre (43 or 62% of the facilities), and a proportional quantity of beds is also located there (235 or 57% of capacity). In contrast, only one accommodation facility out of ten is located in the North (7 or 10% of facilities), while one-quarter of the accommodation capacity (202 beds or 24% of capacity) is concentrated there, as illustrated in the next figure:

Figure 9 - Distribution of accommodation facilities within the GMNP area



Camping grounds are relatively evenly spread out throughout the park, but most campsites are concentrated in the Centre (50%), as shown in the figure below:

Figure 10 - Distribution of camping grounds within the GMNP area



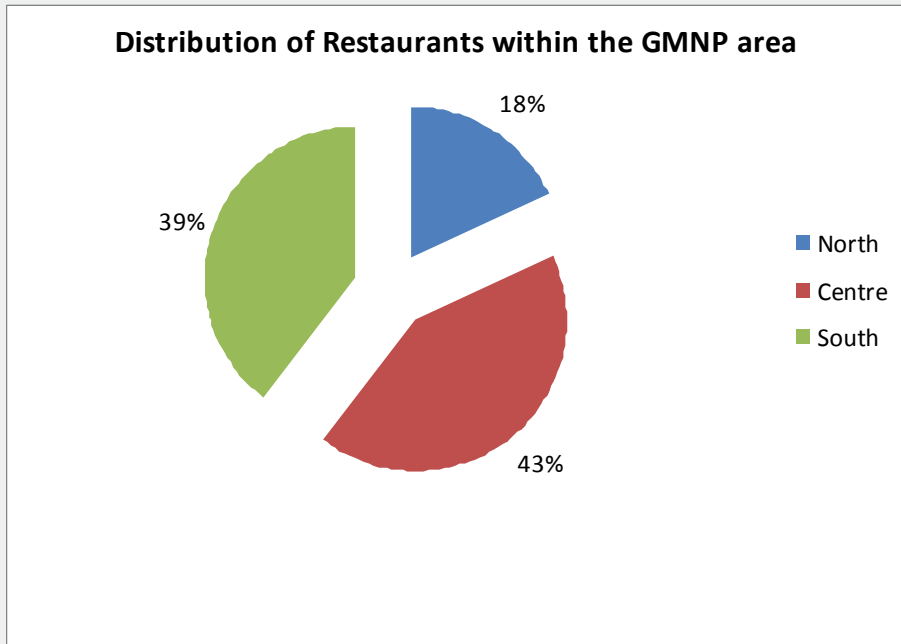
According to the inventory, there are also 33 restaurants in the GMNP area, as shown in the table below:

Table 8 - Restaurants in the GMNP area

Location		Restaurants	% of total
Total GMNP area		33	100%
Southern sector	Trout River	4	12%
	Woody Point	5	15%
	GBS	2	6%
	Lomond River	1	3%
	Wiltondale	1	3%
	Sub-total	13	39%
Central sector	Norris point	5	15%
	Rocky Harbour	9	27%
	Sub-total	14	42%
Northern sector	Sally's Cove	1	3%
	St Paul's	2	6%
	Cow Head	3	9%
	Sub-total	7	19%

The vast majority of these restaurants (81%), most often associated with an indoor accommodation facility, are concentrated in the Centre (42%) and the South (39%).

Figure 11 - Distribution of Restaurants within the GMNP area



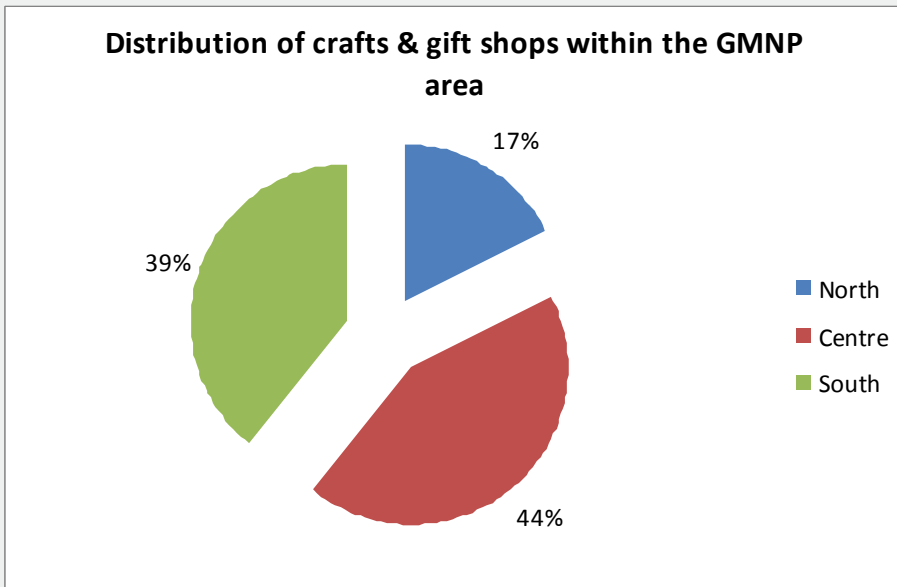
Finally, the inventory lists 23 crafts & gift shops in the GMNP area, as presented in the next table:

Table 9 - Crafts & gift shops in the GMNP area

Location		Shops	% of total
Total GMNP Area		23	100%
Southern sector			
	Woody Point	6	26%
	GBS	2	9%
	Wiltondale	1	4%
	Sub-total	9	39%
Central sector			
	Norris Point	1	4%
	Rocky Harbour	9	39%
	Sub-total	10	43%
Northern sector			
	Cow Head	4	17%
	Sub-total	4	17%

Most of these crafts & gift shops are located in the Centre (43%) or in the South (39%).

Figure 12 - Distribution of crafts & gift shops within the GMNP area



2.3. CULTURAL TOURISM IN THE GMNP AREA

The cultural activities in the GMNP are supported by the local communities, but also rely on cultural tourism in Newfoundland and Labrador (NL).

2.3.1 Visitor profile

In 2009, 174,000 visitors came to GMNP. According to the Visitors Survey, these visitors were mostly Canadians (84%) from outside NL (72%), aged 56 and over (45%), travelling in small parties (2.5 persons on average) composed of seniors or other adults (85%) and were university graduates or undergraduates (60%) with an annual household income of over \$90,000 (50%). They spent \$550 during their stay in the GMNP area, which lasted four nights on average⁹. More than half of the visitors (60%) were on their first visit to the GMNP area. The following table shows where the visitors to GMNP travelled from:

Table 10 - Origin of visitors to the GMNP area

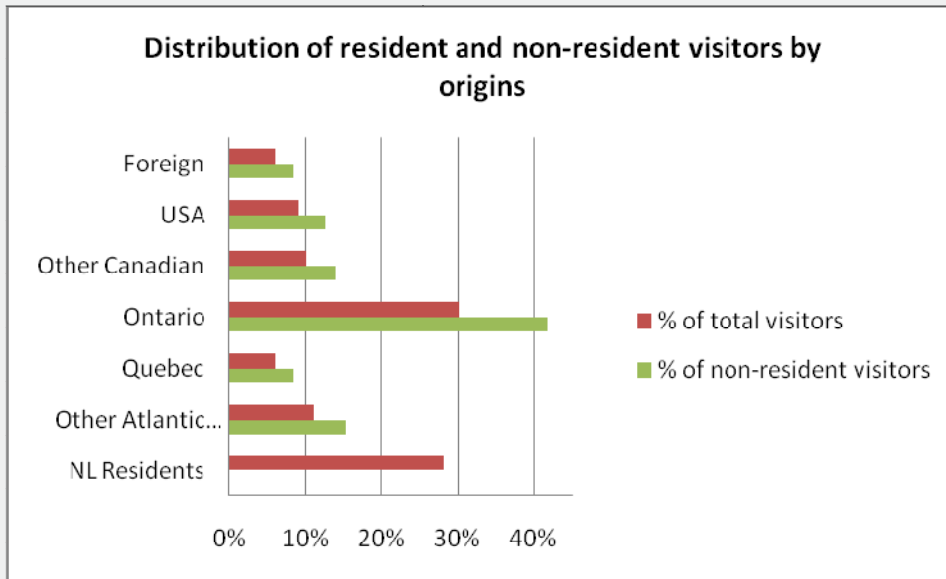
Origin	Visitors	% of residents	% of non-residents
NL Residents	48,720	28%	N.A.
Other Atlantic Provinces	19,140	11%	15%
Quebec	10,400	6%	8%
Ontario	52,200	30%	42%
Other Canadian	17,400	10%	14%
USA	15,660	9%	13%
Other Foreign	10,400	6%	8%
Total Non-resident Visitors	125,200	N.A.	100%
Total Visitors	173,920	100%	N.A.

Source: ACOA, 2010, *2009 Gros Morne National Park Economic Impact Analysis*.

Ontario visitors and Canadian visitors from the Prairies, North and West count for two out of five total visitors (40%) and for two out of three non-resident visitors (66%). The next figure illustrates the distribution of visitors to GMNP:

⁹ This gives an average of \$137.50/person per night spending.

Figure 13 - Distribution of resident and non-resident visitors by origin



The Economic Impact Analysis states that GMNP is the sole reason for vacationing in NL for 31% of NL resident visitors and for 8% of non-resident visitors. Furthermore, the Visitors Survey shows that cultural events play an important role in the decision to visit GMNP for 20% of total visitors (that is 34,800 visitors)¹⁰. They are of little or no importance for 64% of visitors and 16% of visitors are neutral towards them. For visitors that do consider culture to be an important attribute of GMNP, seven percent (12,180 visitors) consider it to be “very important.”

The Survey also reveals that some museums and heritage buildings, as well as some events, are amongst the locations/attractions most visited (see section 1.2). According to the survey, the Discovery Centre, Jenniex House, Gros Morne Theatre Festival, Dr. Henry N. Payne Museum, Jacob A. Crocker House/Fisherman’s Museum, Woody Point Heritage Theatre have seen their notoriety grow from three to seven percent in comparison with 2004 numbers. The Discovery Centre, however, had a three-percent lower attendance in 2009 than five years before. During the visit to GMNP, one visitor out of three (32% or 55,680 visitors) attended live theatre or music performances, while one out of five took in other cultural events or programs (20 % or 34,800 visitors) or visited an art gallery (18% or 31,320 visitors).

Finally, more than 68% of the visitors say they are satisfied with the cultural events and programs they attended. Seventy-six percent of visitors for live theatre and music are

¹⁰ Other important attributes in the decision to visit to the GMNP include the wide range of outdoors activities offered in the Park. See a list of those activities in Appendix 8.

satisfied, while museums bring satisfaction to 81% of the visitors. Survey results show that satisfaction for cultural events and programs decreased 14% between 2004 and 2009, similar to the situation for live theatre and music, which decreased 17%, while satisfaction for museums increased 12% over the same period¹¹.

2.3.2. Economic impact

According to the Economic Impact Study, tourism in GMNP accounted for almost two-fifths of the total visitors to the province in 2009 (37%), as shown in the next table:

Table 11 - Visitors and tourism expenditures in NL

	Visitors	Expenditures (\$M)
NL	467,000	840
GMNP	174,000	107.5
Ratio	37%	13%

Source: ACOA, 2010, *2009 Gros Morne National Park Economic Impact Analysis*.

Tourist expenditures in NL from visitors to GMNP totalled \$107.7 M, which represents 13% of the total tourist expenditures in the province as a whole. One-third of the expenses in NL by visitors to Gros Morne (35% or \$37.6M) were made directly in the GMNP area. Non-resident visitors contributed almost three quarters (71%) of the expenditures in the GMNP area, as presented in the following table:

¹¹ Parks Canada has set satisfaction benchmarks, based on the Visitor Survey results: the *4/5 + 5/5 ratings* include the sum of visitors who are satisfied or very satisfied with an activity or attraction – benchmark is set at 85%. The *5/5 rating* includes visitors who are very satisfied with an activity or attraction – benchmark is set at 50%. Results show that cultural events and programs do not meet either benchmark. Museums and live theatre and music do not meet the 85% benchmark in the *4/5 + 5/5 ratings*, while they do meet the 50% benchmark in the *5/5 rating*.

Table 12 - Economic impact of visitors in the GMNP area

	NL Residents	Non-Residents	Total
Visitors	48,720	125,280	174,000
Expenditures (\$M)	10.7	26.9	37.6
GDP impact (\$M)	5	12.6	17.6
Associated labor income (\$M)	3.1	7.7	10.7
Person-year	157	394	551
Seasonal	408	1,026	1,434

Source: ACOA, 2010, *2009 Gros Morne National Park Economic Impact Analysis*.

The GDP impact of this expenditure is estimated at \$17.6 M, \$10.7 M of which (61%) was invested in salaries and wages by local businesses. These tourism expenditures supported 551 jobs (in person-year equivalent) or 1,434 seasonal jobs.

Appendix 3 - Mapping

This section presents a mapping of the cultural activity, the cultural infrastructure and the tourism infrastructure in the three main sectors (South, Centre and North) of the GMNP area, represented on the map below:

Figure 14 - GMNP Area Map



The Southern sector encompasses the following localities: Trout River, Woody Point, Glenburie-Shoal Brook-Birchy Head (GBS), Lomond and Wiltondale; the Central sector: Norris Point and Rocky Harbour; the Northern sector: Sally's Cove, St Paul's and Cow Head.

The following table summarizes the cultural activity, cultural infrastructure and tourism infrastructure indicators in the three main sectors of the GMNP area:

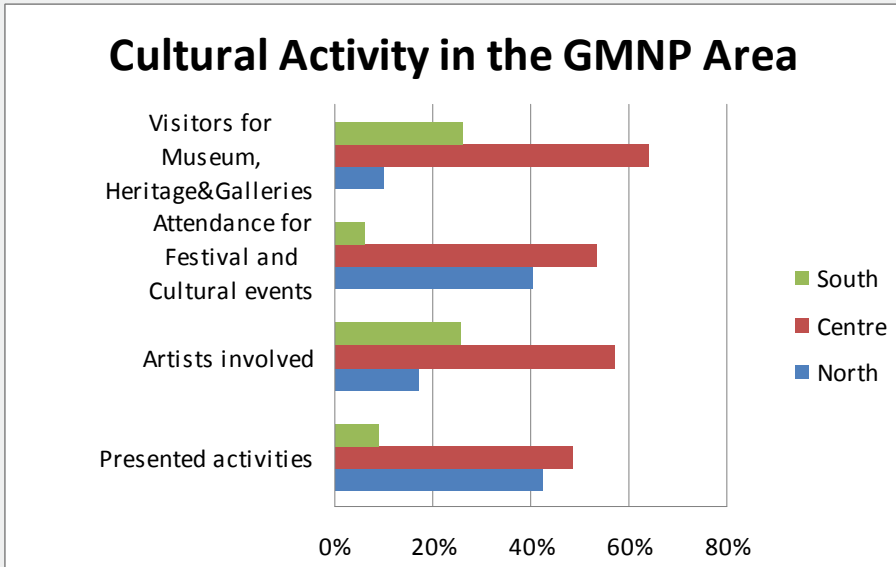
Table 13 - Summary of cultural activity, cultural infrastructure and tourism infrastructure in the GMNP area

Indicators	North		Centre		South		Total	
	Count	%	Count	%	Count	%		
Cultural activity	Presented activities	167	43%	190	48%	35	9%	392
	Artists involved	42	17%	140	57%	63	26%	245
	Attendance for festivals & events	11,317	40%	15,061	54%	1,700	6%	28,078
Cultural infrastructure	Visitors for museums, heritage & galleries	9,939	10%	64,820	64%	26,335	26%	101,094
	Program venues	3	14%	13	59%	6	27%	22
	Seating capacity Museums, heritage & galleries	555	11%	3,751	76%	610	12%	4,916
Tourism infrastructure	Hosting facilities	7	10%	43	62%	19	28%	69
	Accommodation capacity (beds)	202	24%	477	57%	161	19%	840
	Camping grounds	3	30%	3	30%	4	40%	10
	Camping sites	102	22%	235	50%	135	29%	472
	Restaurants	6	18%	14	42%	13	39%	33
Shops	4	17%	10	43%	9	39%	23	

3.1. CULTURAL ACTIVITY

The following figure presents the cultural activity ratios in all three sectors of GMNP area:

Figure 15 - Cultural activity ratios in the GMNP area, by sector



The Centre is the strongest sector on all indicators with half the presented activities (48%), the majority of artists involved (57%), attendance at festivals and cultural events (54%) and visitors to museums, heritage attractions and galleries.

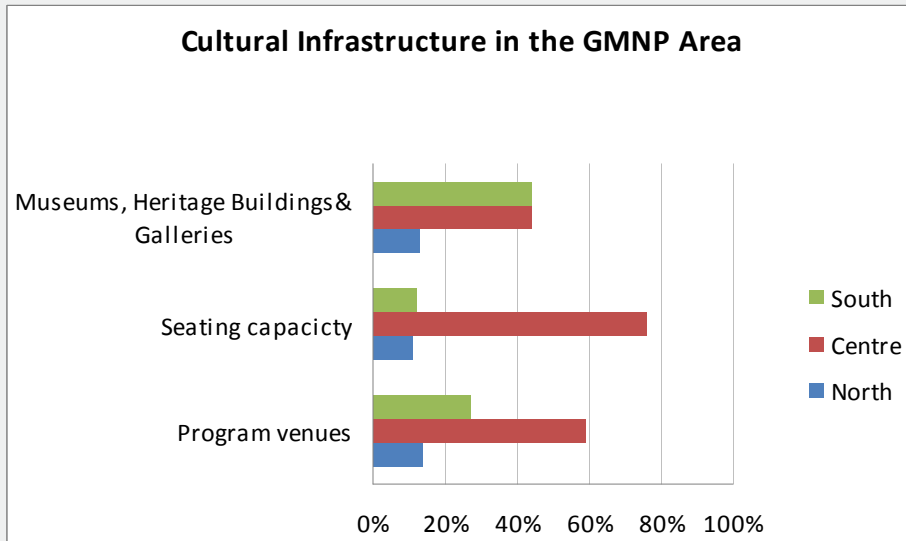
The North is strong in terms of presented activities (43%) and attendance at festivals and cultural events (40%).

The South has one quarter of the artists involved (26%) and of visitors to museums, heritage attractions and galleries (26%).

3.2. CULTURAL INFRASTRUCTURE

The next figure presents the cultural infrastructure ratios in all three sectors of the GMNP area:

Figure 16 – Cultural infrastructure ratios in the GMNP area, by sector

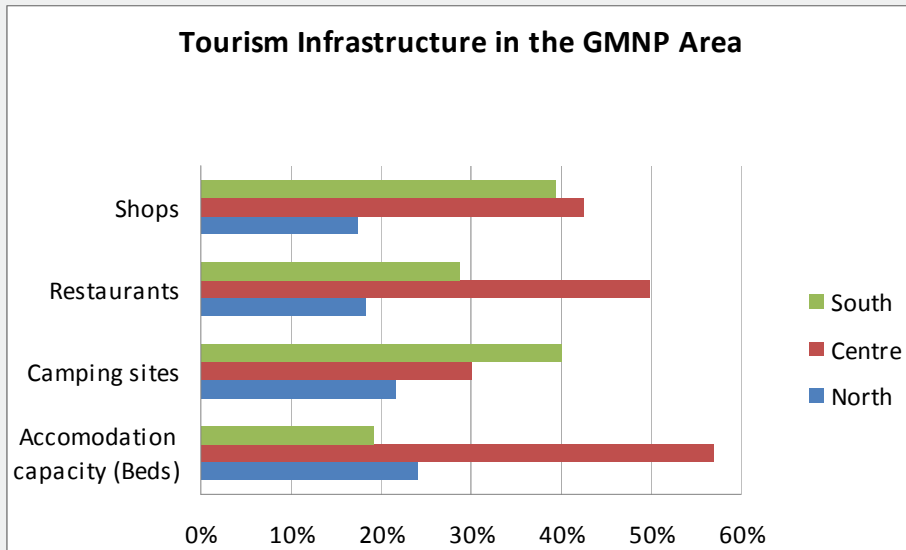


Almost half of the museums, heritage buildings and galleries (44%) are located in the South, while the sector only counts for one-quarter of the program venues (25%). In contrast, two-thirds of the seating capacity (76%) is concentrated in the Centre, along with nearly half of the museums, heritage buildings and galleries (44%). As for the North, it counts for just over one-tenth of the museums, heritage buildings and galleries (13%) and of the program venues (14%).

3.3. TOURISM INFRASTRUCTURE

This last figure presents the tourism infrastructure ratios in all three sectors of the GMNP area:

Figure 17 - Tourism infrastructure ratios in the GMNP region, by sector



The Centre is the most well provided sector in terms of tourism infrastructure: it holds more than half the accommodation capacity (57%), half the restaurants (50%), two-fifths of the shops (43%) and nearly a third of the campsites (30%).

The South comes second, with two-fifths of both the campsites (40%) and shops (39%), one-third of both the restaurants (29%) and camping sites (29%), and one-fifth of the accommodation capacity (19%).

Last but not least, the North counts for nearly one-quarter of the accommodation capacity (24%) and camping sites (22%), but is home to less than one-fifth of the restaurants (18%) and shops (17%).

Appendix 4 – List of Venues in the GMNP Area

Venues	Capacity
Rocky Harbour	
Rocky Harbour community centre*	146
Rocky Harbour fire hall	30
Gros Morne Academy *	848
Gros Morne cabins (conference room)	150
Gros Morne Kinsmen hall	50
Ocean View Motel (bar)*	150
Fisherman's Landing Inn (conference room)*	560
Gros Morne Arena *	1500
Anglican Church *	90
Java Jacks Restaurant *	35
Pentecostal Church	na
Pioneer Club (seniors' centre)	50
Gros Morne Visitor Centre (multi-media theatre)*	67
Norris Point	
Sugar Hill Inn (bar and dining room)*	50
Norris Point community centre *	140
Norris Point Lions centre *	80
Neddies Harbour Inn (sun room) *	25
Bonne Bay Marine Station (multi-media theatre)*	60
Anglican Church *	60
Julia Ann Walsh Heritage Centre (studio)	na
Seniors Centre	na
Woody Point	
Woody Point community centre	na
Discovery Centre (multi-media theatre)*	120
Woody Point Heritage Theatre *	170
Legion *	140
Old Loft restaurant	55
Galliot Studio	10
Granite Cafe	20
Bonne Bay Academy	120
Red Mantle Inn	65
5 churches	na

Arena	na
Sorensen's Fine Arts (old school)	15
Stan Parsons restored building on waterfront (379 m ²)	na
<i>GBS (Glenburnie-Birchy Head-Shoal Brook)</i>	
Birchy Head community centre	200
Tessa May's old school	15
<i>Trout River</i>	
Trout River town hall	60
Seaside restaurant *	60
Jakeman Academy	120
Church	na
Interpretation Centre *	60
<i>Lomond – Killdevil Camp and Conference Centre</i>	
Chapel *	60
Meeting hall	120
<i>Cow Head</i>	
Cow head community centre	na
Shallow Bay Motel (conference room) *	125
Long Range Acedemy	286
St. Mary's parish hall	na
Warehouse Theatre *	80
<i>St. Pauls</i>	
Gros Morne Resort*	650
Parish hall	150
St. Paul's community centre	na

*Has been used for as a performance space in the last 3 years.

Source: Gros Morne Co-operating Association Inventory

Appendix 5 – List of consulted stakeholders

Table 14 Individual interviews

Name	Organizations
Anita Best	Folklore/Passing Time in Trout River
Anne Marceau	Gros Morne National Park
Bill Coleman	Coleman-Lemieux
David Maqqs	Gros Morne Summer Music
Eric West	Vinland Music School
Gaylene Buckle	Theatre NL
Harold Hesten	Executive Director of Nord Norsk
Jacqueline Allibone	Director's assistant of Kunstnercenter Erin Art Center
Jeff Anderson	Western Field Unit/Parks Canada
Marie Aubin,	General manager of Arrimage
Patricia Gratton	GM Artist-in-Residence report writer
Paul Mills	Vice-President NL, ACOA
Raymond Cusson	Gros Morne Co-operating Association
Shelia Perry	NL Art Galley – The Rooms
Shirley Montaque	Trails, Tales & Tunes
Steve Brunt	Writers at Woody Point

Table 15 Focus Groups

Name	Function / Organization
Aiden Flynn	Programming Manager, Arts & Culture Centres
Anita Best	Folklore/Passing Time in Trout River
Ann Anderson	Federal Tourism Partnerships
Anne Manuel	Craft Council of NL
Anne Marceau	Gros Morne National Park
Baptiste Neis	Nickel Independent Film Festival
Barb Daniell	Visual Artist
Beni Malone	Wonderbolt Circus Productions
Bev Diamond	Research Centre for Music Media and Place (MUN)
Calla Lachance and Dave Gardner	Festival of New Dance
Charlie Payne	Musician
Chris Bonnell	NL Film Development Corporation
Christine Koch	Visual Artist
Colleen Kennedy	Gros Morne Co-operating Association
Cyril Hutchings	Mayor of St. Paul's
Darlene Thomas	Seaside Suites/ Lighthouse Restaurant

Name	Function / Organization
Darryl House	Shallow Bay Motel
David Smallwood	Rotary Arts Committee
Eleanor Dawson	NL Director of Culture
Ella Heneghan	NL Cultural Tourism Officer
Gail Tapper	Harpist
Gary Noel	Writers at Woody Point
Gaylene Buckle	Theatre NL
Howard Neil	Mayor of Norris Point
Ivy Crocker	Clerk
Jacqui Hunter	Java Jack's
Janeatt Hogan	Music NL
Jean Young	Writer/Page One
Joan Cranston	Entrepreneur
Jim Bingle	Deputy Mayor of Glenburnie-Birchy Head & Shoal Brook
Joclyn Chaytor	ACOA
Jonathan Foster	GMIST
Karen Galliot	Arts & Culture
Ken Thomas	Mayor of Woody Point
Kris Oravec	Artist
Liz Dunbar	Wreckhouse Jazz & Blues Festival
Maria Matthews	Vision Atlantic
Mark Lamswood	Red Ochre Regional Board
Mark Tierney	ACOA
Marlene McCallum	Photographer/ Head, VArts., Sir Wilfred Grenfell College
Michelle Bush	Eastern Edge Gallery/Art Marathon Festival
Neil Edwards	NF Symphony Orchestra
Paul Matthews	Mayor of Trout River
Peter Buckle	Film Maker
Raymond Cusson	Gros Morne Co-operating Association
Rebecca Moyes	Canadian Heritage
Rebecca Rose	Breakwater Books
Reg Winsor	NL Arts Council
Rose Dewhirst	Heritage Volunteer
Shirley Montaque	Trails, Tales & Tunes
Susan Drodge	ACOA
Susan Galloway	Textile Artist
Suzanne Mullett	Resource Centre for the Arts
Thea Morash	Writers Alliance of Newfoundland
Tina Dolter	Visual Artist/LAWN/ACI

Name	Function / Organization
Todd Hennessey	Actor/ Faculty Sir Wilfred Grenfell College
Todd Young	TTT
Tracy Waddleton	NL Folk Festival
Valerie Noseworthy	Town Clerk
Wayne Parsons	Anchors Aweigh

Appendix 6 - Best Practices

Les Îles-de-la-Madeleine and Arrimage : a national initiative

AREA: Magdalen Islands, Québec, Canada

RESIDENTS: 3,051

HIGH SEASON TOURISM: 50,300 (June 15th to Sept 15th)

1. Objective of the project

Arrimage is a not-for-profit cultural organization in Magdalen Islands, which supports, plans for, consults, promotes and represents artists and cultural organizations for the area. Arrimage works in partnership with a diversity of municipal, regional and national organizations such as the *Conseil de la Culture de la Gaspésie*. It has a membership of close to 300 artists, craftspeople, cultural organizations and partners.

2. Background of the project

Arrimage was created in 1990 when the Quebec Ministry of Culture raised concerns about how the Magdalen Islands Municipality was using their funding, which was designated to contribute to arts and culture development. Culture wasn't a priority for the municipality so the ministry threatened to cut its funding. As a result, the arts sector decided to join forces, united by the necessity of keeping its funding and the desire to make something happen in their sector. The Quebec Ministry of Culture agreed to transfer funds to the new-founded Arrimage. Since then, the arts sector has worked hand in hand with the Magdalen Islands municipality to lead cultural development in the area. It is still housed in the Municipality's building free of charge.

3. Programs and clientele

Promotion: Initiatives taken to promote culture include a year-round bulletin of cultural information, a weekly newsletter sent to members and partners such as local accommodations, a website with artists' programs, events calendar, information on programs and dissemination of studies produced by Arrimage.

Program support: Through a cultural development fund, a multitude of little grants (around \$500 each) is given each year to local artists. These grants support improvements, returns to the roots, project development, young artist and artistic development. In 2009, \$13,407 went directly to the artists through these programs.

Professionalization: An essential part of Arrimage's activities is to nurture and guide artists in the development of their art process and to raise their professional profile. Artists benefit from continuing education, workshops and administrative support; as a result, they increase their potential for becoming eligible for professional artist grants (offered by Arrimage, the Quebec Arts Council and Canada Council for the Arts), they participate in collective expositions (Salon des métiers d'art in Montreal), contests (Festival en Chanson de Petite-Vallée) and other professional opportunities.

These programs are funded through a specific agreement to provide professional development to the cultural workers in partnership with Emploi-Québec and CQRHC and through the Cultural Development Fund.

Development of tools, projects and publications: The purpose of these tools and projects is to develop the artistic sector in a sustainable way, in partnership with other economic sectors, such as tourism and education.

Collaboration and networking within the sector: Arrimage nurtures numerous collaborations within the cultural sector. These collaborations are often developed to address concerns emerging from the arts sector.

4. Organizational structure

Arrimage is a not-for-profit organization with a board of nine directors: three of them are delegates from the main partner sectors (municipality, tourism and education) the other six are representatives from the local arts sector. **This configuration strengthens the partnerships as it allows the organization to be in sync with the different stakeholders.** The board meets every ten weeks and discusses broad goals, priorities, work committees and representation. The executive director keeps the Board of Directors informed regularly of current decisions. Each year, an annual general meeting is held to inform members of last year's activities. Each year, they also choose a subject for special

focus and discuss it with their members: for example, renovation of the performing arts venue.

5. Budget

Arrimage manages its budget with two separate funds: the first one dedicated to general administration and the other to cultural development. In 2009, revenue and expenses were the following:

Table 16 Arrimage 2009 Budget

	General administration	%	Cultural development fund	%	Total
Income	\$271,122	74%	\$94,000	26%	\$365,122
Expenses	\$ 272,818	89%	\$33,781	11%	\$306,599

Source: Arrimage 2009 annual report

The general administration fund is composed mainly of grants from different local and provincial agencies and is dedicated to operations, employees and program expenses. The cultural development fund is gathered almost entirely through a fund-raising campaign and is dedicated to artist grants and copyright fees.

6. Impact and benefits

Arrimage recently coordinated a successful fundraising campaign of \$80,000 to increase the cultural development fund and program support. It was successfully done in partnership with influential business people and the involvement of local artists, who raised their share (around 15%) through an auction and a benefit concert. The allocation of this fund will be decided with the input of partners, members and friends of Arrimage.

From small beginnings, Arrimage has grown now to have three yearlong employees, and one temporary employee (8 or 9 months a year): executive director, development officer (professionalization of the arts sector, grants and working with the funding agencies), a member services officer (subscriptions, editing of the newsletter and bulletin) and a temporary communications officer.

The following tools, projects and publications have been developed:

- Policies and studies: Local Cultural Policy and Action Plan; Economic Profile of the Visual Arts and Crafts Sector; Socio-economic Development Plan of les Îles-de-la-Madeleine (collaboration); and Cultural Tourism Development Plan in collaboration with Tourisme Îles-de-la-Madeleine
- Projects: partnership with the local economic development office to market and produce arts products; literary week in the school, in collaboration with the local school board; training for young artists at school and activities during spring week; and tributes to education workers who bring culture into the school
- Local heritage tool box designed for teachers.

Several active networks have emerged from the organization's collaborative initiatives:

- Visual art and crafts circuit
- A performing arts association established
- Networking with performing arts presenters
- Participation in the creation of the Museum Network of les Îles de la Madeleine
- Artistic network with Acadie.

7. Difficulties encountered

- Professionalization and arts creation support for emerging and established artists and writers
- Consolidation of visual arts and writing sectors; consolidation of cultural organisations
- Outreach for Magdalen's artists and project work locally, in Quebec, in the Atlantic Provinces, across Canada and in foreign countries
- The impediment of high cost of transportation for local artists, visiting artists and for tourists.

8. Success factors

Professionalization of artists and cultural workers

Offered now for many years, this support has built a stronger cultural sector and increased sustainability and continuity of arts practice. The *Economic Portrait of Visual Art and Craft Sector*, published in 2008, records that 48% of grants and prizes received by survey respondents were given or coordinated by Arrimage.

Partnership

Regarding what makes Arrimage successful in its community, partnership is identified as especially important. At the beginning, it wasn't considered a priority, but over time it became clear that it was an excellent way of building sustainable activities. For 20 years, Arrimage has developed deep and fruitful relationships with its partners, thanks to a practical work philosophy of day-to-day fieldwork and advancing with little steps.

Even though an increase in tourism isn't in the core mission of Arrimage, partnerships with the tourism sector (Tourisme Isle-de-la Madeleine, local accommodations, local cuisine) impact the well-being of the arts sector by increasing direct sales of local crafts, by helping the development of new and creative products and initiatives, and by encouraging a dialog with tourists based on the transmission of local culture and heritage. Concrete examples of these partnerships include: «Le Bon goût frais des Îles»: a label developed in partnership between craftspeople and local products, and prominent mention of culture on the Tourisme Ile-de-la-Madeleine web portal.

Sector-related studies

With the publication of the studies mentioned above, Arrimage, in collaboration with different stakeholders, helped present an economic portrait, a cultural policy and other important reports. By doing so, Arrimage:

- Communicated with the local community and increased knowledge about the arts sector

- Mobilized and worked on common objectives with the municipality and local councillors around cultural development
- Positioned itself as a beneficial economic sector
- Developed relationships with business partners, which helped create successful partnership for fundraising campaigns.

The NordNorsk Kunstnersenter (NNKS)¹²: an international initiative

AREA | Svolvær Lofoten Archipelago, Norway

RESIDENTS | 4,500 (Svolvær); 24,000 (Lofoten, including Svolvær)

HIGH SEASON TOURISM | 200,000

1. Objective of the project

NNKS's mission is to disseminate and promote contemporary visual arts and crafts. NNKS is a self-managed artist centre owned by two associations: the Visual Artists of North of Norway Association and the Craftsmen of North of Norway Association.

2. Background of the project

NNKS's was founded in 1979 and, since 1995, has had the official mandate (from the Government of Norway) of being responsible for arts and crafts dissemination in the North of Norway. For the past two years, it has also been in charge of the management of Lofoten International Art Festival (LIAF). Even though its reach is international, both of these organizations are located in Svolvær, the biggest town in the Lofoten archipelago. It has a membership of 200 artists.

3. Programs and clientele

The number one category of NNKS' activities is related to the dissemination of visual arts and crafts: exhibiting in its galleries (four or five exhibitions running at the same time) and selling art in its boutique and online boutique. NNKS also mounts artistic projects outside of its galleries, in public spaces and in collaboration with local and foreign institutions such as festivals, where it organizes cultural exchanges (for example, with the Polish Academy of Fine Arts). NNKS' clientele is mainly tourist.

The Centre also puts together programs for children and youth, which include workshops, training for teachers, art projects with young people and exhibitions. In April 2011, for

¹² Norwegian North Artists Centre

example, 45 activities were offered, each of which is detailed on the NNKS website. These programs are offered in schools, but also in local arts festivals and are meant to create a better understanding of art. Outreach programs are also meant for other specific clientele, such as seniors.

The NNKS also describes itself as an organization that stands up for artistic freedom. To further this cause, it produces related documents (notably on the cultural industry in Vaqan (Svolvær area), represents North Norwegian artists on different councils, and undertakes consultations for cultural agreements and policies.

4. Organizational structure

The NNKS board is formed of two representatives from the Visual Artists of North of Norway Association, two from the Craftsmen of North of Norway Association, one employee representative and one representative from the government. A general meeting with all members (artists) is held annually.

Seven full-time and two part-time employees work for NNKS: executive director, two employees dedicated to school activities, two for the sales boutique, three for the gallery and one who works for the LIAF.

5. Cost of the project

NNKS has an annual budget of \$1 million. Revenue comes from sales and exhibitions (20%) and from government funding (80% -- Ministry of Culture, North Norwegian Cultural Agreement, Municipality of Vaqan and Svolvær). NNKS also benefits from its partnership with Svolvær and Vaqan, who provide free operational spaces. The LIAF budget is increased \$500,000 every two years.

6. Impact and benefits of the project

- Conditions for the artists have improved: they earn more, are promoted more and have the support of an organization.
- There is a new outlet for contemporary art.
- The authorities are more aware of the importance of visual arts and crafts, resulting in their providing more substantial support.

- A creative cluster was created due to networking with galleries, artist residencies, and museums.

7. Difficulties encountered

- The LIAF festival was taking place every two years but there was weakness in the administration's follow-up after each event. Frequent staff turnover meant everything had to be rebuilt with each mounting of the festival.
- The organization is always looking to increase its budget in order to maintain and improve its activities and fulfil its dissemination and educational mission.
- There is difficulty attracting tourists who are in Lofoten for the landscape and outdoor activities, and because NNKS was formerly outside of the town.
- Artistic talent moves to bigger towns, because of the lack of clientele and the lack of a supporting network.

8. Success factors

Three years ago it moved to a new location, in the centre of the town, in what is now named «Lofoten Culture House». There is also a hotel in this complex, which increases the visibility of the galleries and boutiques.

The strong partnerships NNKS has with the municipality and the community helps it at many levels: lower rental costs for its rooms, and easy access to public spaces. Because of the strong reputation it has built, it now has the mandate from the government to be in charge of the North Norwegian Artistic activities and the LIAF. These additional responsibilities translate into increased revenue and human resources.

NNKS also works flexibly with the tourism industry: for example, NNKS organizes activities on cruise ships and has changed the opening hours of its galleries to accommodate tourists arriving at night.

The Erin Arts Centre: an international initiative

AREA | Port Erin, Isle of Man, British Isles

RESIDENTS | 4,000 (Port Erin); 72,000 (Isle of Man, including Port Erin)

HIGH SEASON TOURISM: Not available

1. Objective of the project

Community based, the Erin Arts Centre is the only organisation of its kind on the Isle of Man. Its mandate is to provide an essential and unique key to participation in and access to arts-based activities. It is dedicated to sustaining an environment where the process of creating and performing art is valued and benefits the Island community.

2. Background of the project

The Erin Arts Centre has been in operation since 1971. It was then that John Bethell, a professional musician from Manchester, bought an empty Methodist chapel and transformed it into a centre for music, drama and visual arts.

3. Program and clientele

The Erin Arts Centre is composed of a versatile venue (the Centre's Isle of Man Bank Auditorium), a gallery which opened in 1994, and a multifunctional area rented for smaller arts and crafts activities and an office and coffee shop/bar. The latter was built with funds from an Appeal program launched in 1991.

The main programs in the Erin Arts Centre focus on classical music. During the annual Mananan and Opera International Festivals, apart from the high-profile guest concerts and workshops, activities that link with the community are also on the program: local craft workshops, «Young musicians of Mann finale», etc. The clientele includes local residents, tourists and regular visitors from the UK.

Two international competitions (Oboe and Viola) are held alternatively (once every three years) bringing to the Isle professional musicians and advanced students. Competitions are

opened to the public and attractive prices (supported by grants and concerts in London) are offered.

During the year, there is a regular calendar of activities featuring concerts, film, theatre and exhibitions. The clientele is mainly local but they come from all over the island, not just Port Erin.

For the benefit of the local communities, Erin Arts Centre also coordinates six different arts-related groups: the Book Circle, the Bonsai Society, the Erin Arts Club, the Erin Arts Group, the Film Group and the Wagner Society, all coordinated by volunteers.

They also rent the different spaces (venue, gallery and the «appeal») to local drama groups for their own plays, to the Drama Federation for competitions, bands for performances and rehearsals, the local government for lectures, the Arts Council for piano recitals, and to choirs, both local and from the UK.

4. Organizational structure

The Erin Arts Centre is run by a nine-person board of directors, a chairman, two full-time employees and a dedicated team of 45 volunteers (the Support Group). In addition, the four festivals and/or competition have their Friends members who are dedicated to getting financial support, sponsoring and providing services during the festivals.

The Erin Arts Centre can count on 12 corporate members who support them financially.

Each year, the chairman, board of directors and 38 associate members are reunited for the General Meeting.

Revenue is garnered from several sources: member subscriptions, corporate subscriptions, private donations, grants from the Isle of Man Arts council, ticket sales and Centre rentals.

5. Impact and benefits of the project

High profile programs

The Erin Arts Centre has become a prestigious venue for international artists of the highest calibre and they are now one of the leading arts centres in the British Isles, serving

as a model for other centres across the country. The international festivals and competitions are the following:

- The Mananan International Festivals, a two-week festival held annually since 1975. They now bring in 16,500 customers.
- The Lionel Tertis International Viola Festival & Competition, every three years, welcoming violists from all around the world.
- The Barbirolli International Oboe Festival & Competition, since 1993, every three years, welcoming approximately 35 to 40 oboists from all around the world.
- Guitarists' Retreat on Mann: four days artist residency (started in 2005)

6. Difficulties encountered

- The Erin Arts Centre struggles with the ever-increasing costs of the upkeep of the building.
- Recent decrease in audiences has raised concern.

7. Success factors

- The founder and Director, John Bethell MBE, D. Mus (Hon.) brings high-calibre profile to the classical music activities. During the past 30 years, he has developed a strong network within the classical music world and brings some of its top musicians to the Isle-of-Man to enjoy and share top quality music.
- The dedication of the volunteers
- An Endowment Fund was launched in July 2002 to help meet the costs of running the Centre and to fund future projects. In January 2005, the 200 Club was set up to raise money for the Endowment Fund. This club now has more than 200 members, who donate a minimum of \$40 annually.

BEST PRACTICES SUMMARY

Table 17 - Best Practices: comparison of three rural arts initiatives

Project organization	Arrimage	Nord Norsk Kunstnercenter (NNKS) Norway North Arts Centre	The Erin Art Centre
Area	Magdalen Islands, Québec, Canada	Svolvær, Lofoten, Norway	Port Erin, Isle of Man, British Isles
Residents	13,051	4,500 (Svolvær) 24,000 (Lofoten, including Svolvær)	4,000 (Port Erin) 72,000 (Isle of Man, including Port Erin)
High season tourism	50,300 (June 15th to Sept 15th)	200,000 (TBC)	Info not available
Objectives of the project	Support, plan with, consult, promote and represent artists and cultural organizations for the area of Magdalen Islands	Disseminate and promote Contemporary visual arts and crafts and promote the 200 artist members of NNKS	Sustaining an environment where the process of creating and performing arts is valued and benefits the Island community
Background of the project	Created in 1990; arts sector joined forces, united by the necessity of keeping government funds for their local arts activities. Quebec Ministry of Culture supported Arrimage from the beginning.	Founded in 1979 by two associations: the Visual Artists of North of Norway Association and the Craftsmen of North of Norway Association; Have, since 1995, the official mandate of being responsible for arts and crafts dissemination in the North of Norway; Managed Lofoten International Art Festival (LIAF) since 2007	In 1971, Mr John Bethel, a professional musician from Manchester, bought a Methodist chapel and transformed it into a centre for music, drama and visual arts Erin Art Centre is composed of a versatile venue, a gallery and a multifunctional area for art and craft activities, office and a coffee shop/bar
Programs and clientele	<ul style="list-style-type: none"> Marketing local artists Program support (grants) Artists PD Development of projects and publications Collaboration and networking within the art sector 	<ul style="list-style-type: none"> Exhibitions in two small privately owned galleries or in other public spaces Art sales (boutique) International cultural exchanges Programs for young people (mainly in school) Advocacy Manages LIAF 	<ul style="list-style-type: none"> Organises Mananan and the Opera International Festival (annual) Organises International viola and oboe competitions (each 3-4 yr, alternatively) Guitarists' retreats Exhibitions Coordinates six art-related groups, for the benefit of the community Rents the centre to external
Organizational structure	<ul style="list-style-type: none"> Not-for-profit organization Board of nine directors: three from municipality, tourism and education, six local artists. Three year-long employees, and one temporary (8 - 9 months / yr) 	<ul style="list-style-type: none"> Association Board of six directors: four representing the two founding associations, one employee representative, one government representative; seven full-time employees and five part-time employees 	<ul style="list-style-type: none"> Not-for-profit organization Board of nine directors Two full-time employees 45 volunteers 38 associate members
Budget (if known)	<ul style="list-style-type: none"> \$300,000 annual budget \$100,000 Cultural fund dedicated to artist grants. 	<ul style="list-style-type: none"> \$1,000,000 annual budget 80% of the income is from government funding 20% from art sales and exhibitions. 	<ul style="list-style-type: none"> Revenue is acquired through subscriptions (members and corporate), private donations, grant from Isle of Man Arts Council, ticket sales and Centre rental fees
Impact and benefits of the project	<ul style="list-style-type: none"> Arrimage recently coordinated a successful fundraising campaign of \$80,000 to increase the cultural 	<ul style="list-style-type: none"> Increased artist earned revenue More visibility for the artists (exhibitions) 	<ul style="list-style-type: none"> Features high-profile classical music Serves as model for arts centres across the country

Project organization	Arrimage	Nord Norsk Kunstnercenter (NPKS) Norway North Arts Centre	The Erin Art Centre
	<ul style="list-style-type: none"> development fund Projects, cultural policies and published studies in partnership with other economic sectors (tourism, education, business) Contributes to sustainable cultural networks and professional development of artists and arts organisations 	<ul style="list-style-type: none"> Authorities more aware of the importance of visual arts and craft A creative cluster emerges from partnerships and networking across the North of Norway. The strong reputation generates a new mandate from the government: being in charge of the North Norwegian artistic activities and LIAF, translating into increased budget and human resources 	<ul style="list-style-type: none"> Community has a strong sense of ownership of the Centre
Difficulties encountered	<ul style="list-style-type: none"> Non-professional status of many artists and craftspeople means reduced revenue and grants Lack of communication and networking within the sector creates confusion in programming calendar Being isolated from cities brings high touring costs 	<ul style="list-style-type: none"> LIAF turnover of employees between each presentation of the biennial Difficulties in attracting tourists who visit Lofoten for the landscape and outdoor activities NPKS location (out of the main circuit) Lack of budget to maintain and improve their activities and fulfil their dissemination and education mission Artistic talent leaves for bigger towns 	<ul style="list-style-type: none"> Increasing operating costs for the upkeep of the building Decreasing audience Keeping links with the community
Success factors	<ul style="list-style-type: none"> Operational fund Dedicated staff and office free of charge provided by the municipality Partnerships within the arts sector and with tourism sector, education sector, national cultural sector Demonstration of the economic impact of culture 	<ul style="list-style-type: none"> Highly funded by government Relocation of NPKS «Lofoten Culture house» into the centre of Svolvær, increasing the visibility of the galleries and boutiques Strong partnerships with the municipality and the community: lower rent, easy access to public spaces Working with the tourism industry: NPKS organizes activities on the cruise ships; opening hours of the galleries were modified to align with the night arrival of the cruise ship 	<ul style="list-style-type: none"> The founder and Director developed a strong network within the classical world, bringing in highly talented musicians Partnership in the classical music world to promote competitions with attractive prizes (e.g., grant, concert in London) Strong dedication of the volunteers The inclusion of activities featuring community members in the international Festival programs: local craft workshops, «Young Musicians of Man Finale» Endowment Fund launched in July 2002 in partnership with the «200 Club»

Appendix 7 – Artist-in-residence community programs outcomes

By summer 2009, 50 national and international artists participated in the Gros Morne National Park Artists-in-Residence Program: “a unique concept in Canada in 1998 when it was established in a collaboration between the Gros Morne National Park and the Art Gallery of Newfoundland and Labrador (now The Rooms Provincial Art Gallery)¹³”. Apart from several hundreds of produced and inspired works of art, outcomes of these three to five weeks residencies hosted in Park houses in Woody Point in the past 10 years include:

- 161 exhibitions in 12 countries
- many hundreds of works of art produced in a wide range of media and styles
- 19 catalogues and books
- 97 artists’ talks, workshops and other public programs
- over 30 works acquired for public collections.¹⁴

Within the park, the artists in residence have presented:

- 35 talks about their work
- 8 children’s workshops, some delivered in area schools
- 10 general workshops
- 5 open studio days
- 2 technical demonstrations¹⁵

¹³ “Awe-struck every day.” *Report on Outcomes of the Gros Morne National Park Artists-in-Residence Program 1998 to 2007* prepared for Parks Canada by Patricia Grattan. December 2007. p. 2)

¹⁴ *Idem.* p. 3.

¹⁵ *Idem.* p. 5.

Appendix 8 – Outdoor activities offered in the GMNP

Region

Hiking

- 20 trails (more than 100 km), ranging from half-hour strolls to strenuous day hikes

Wilderness Hiking

- Two unmarked routes that traverse the Long Range Mountains in the Park: the Long Range Traverse and the North Rim Traverse (open from July 1st to October 15th)

Picnicking

- 9 picnic areas (Trout River Pond, MacKenzie Brook, Lomond, Southeast Hills, Mill Brook, Deer Arm, Baker's Brook, Western Brook, Shallow Bay) equipped with tables and toilets

Boating

- Power boats permitted on Trout River Pond and Bonne Bay
- Boat ramps located at Trout River Pond, Mill Brook, and Lomond day-use areas
- Government wharves, marinas, and repair facilities available in local communities
- Western Brook Pond tour a 2.5 hour narrated cruise – one tour daily in June and from September to mid-October ; 3 tours daily in July and August

Kayaking

- 6 kayaking areas
- 7 campsites accessible by water (for kayak-camping excursions)

Fishing

- Trout & Arctic Char (1 Feb. - 14 Apr. & 15 May - 7 September)
- Salmon fishing (15 June - 7 September)

Swimming

- Swimming pool located in the Rocky Harbour Recreation Complex (June 25 to September 5)
- 3 unsupervised saltwater swimming spots

Cross-country Skiing

- 5 cross-country trails
- Two backcountry ski huts

Snowmobiling

- Wilderness riding for skilled, self-reliant riders who have very good-to-excellent navigation skills

Source : Parks Canada (<http://www.pc.gc.ca/pn-np/nl/grosmorne/activ.aspx>)

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