



Government of Canada  
Department of Communications

Gouvernement du Canada  
Ministère des Communications

MANAGEMENT SUMMARY REPORT:

THE TOURISM AND CULTURE

PILOT PROJECT

# Evaluation Study

# Etude d'évaluation

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PROGRAM EVALUATION DIVISION / DE L'ÉVALUATION DES PROGRAMMES

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THE TOURISM AND CULTURE  
PILOT PROJECT

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THE TOURISM AND CULTURE PILOT PROJECT

MANAGEMENT SUMMARY REPORT  
PROGRAM EVALUATION DIVISION  
DEPARTMENT OF COMMUNICATIONS

APRIL 1986

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## EXECUTIVE SUMMARY

### Objectives

The objectives of the Tourism and Culture Pilot Project were:

- 1) To test the assumption that tourist advertising can focus on cultural activities and attract foreign tourists who spend more money and stay longer.
- 2) To give festivals funds for additional targeted advertising and to assess the impact of this advertising on tourist attendance at festivals in Guelph, Montreal and Charlottetown in the Spring of 1985.

### Mechanisms and Evaluation Issues

Funds given to each festival were used to pay for additional promotional advertising primarily in print media in the United States. The total Federal Government contribution was \$143,318. The distribution is as follows:

<u>GUELPH</u>	<u>CHARLOTTETOWN</u>	<u>MONTREAL</u>
\$25,000	\$25,000	\$185,000*

An evaluation study was then undertaken to determine tourist awareness of festival advertising, the economic impact of tourist activities on cultural events and the local economy and the viability and characteristics of a tourism-culture link. Four principal evaluation issues were identified:

- 1) What are the characteristics of the tourist markets for Canadian cultural events?
- 2) Do cultural events attract tourists?
- 3) What are the economic impacts of attracting tourists to cultural events?
- 4) How effective were the marketing strategies employed at each of the three sites in attracting American tourists?

### Methodology \*\*

The pilot project methodology involved providing funds to festival organizers for additional advertisements mostly in print media. Various kinds of tourist questionnaires were administered by consultants to collect the raw data required to answer the evaluation questions. The results of the data collection and its analysis were published in three detailed background studies. An integrated analysis report reviewed the overall project and summarized the principal findings. The material for this Management Summary was drawn from these reports (see Appendix I).

\* Not all Federal Government money.

\*\* Further details of the methodology are outlined in Appendix II.

## Background

Since the mid-1970s, increasing attention has been given, both in Canada and the United States, to a growing segment of the tourist market -- the "cultural tourist". Studies of the economic and cultural impact of the arts suggest that arts and culture events act as a significant tourism catalyst and that the type of tourists attracted tend to be mobile and highly-educated high income earners.

The Tourism marketing Division of Tourism Canada and the Cultural Initiatives program of the Department of Communications sponsored a pilot project to explore the extent to which targeted promotion of cultural events taking place during the spring and summer of 1985 could be linked to increases in festival attendance and related economic benefits.

The festivals selected for support under the pilot project were: the Guelph Spring Festival (a theatre, dance and music festival); the Charlottetown Festival (a series of musical stage performances, museum and art exhibitions) and four Montreal Festivals (a group of four music and theatre festivals promoted jointly in the tourism market). Funding under the pilot project was used primarily for media advertising targeted in United States markets, although some Canadian and non-print advertising was also initiated.

The major limitations of the study relate to the issues of measuring the effectiveness of the project-supported advertising and the economic impacts of attracting tourists to cultural events. Without before and after comparisons of festival awareness in the target markets, assessment of the advertising's effect is limited.

## Findings and Conclusions

- 1) The rationale for the project is valid, thus it is profitable to focus tourist advertising on cultural events in order to attract foreign tourists who stay longer and spend more money.

For example, local visitors to the Guelph festival spent an average of \$25 per day compared to \$42 per day average spending by non-locals.

Local visitors to the Picasso exhibition in Montreal spent an average of \$25 per day compared to \$123 per day for U.S. visitors and \$90 per day for non-local Canadian visitors (does not include travel costs to reach festival).

- 2) A very conservative estimate of economic impact on the local area and festivals in all three cities is \$30 million. This represents a direct financial contribution from tourists who came mainly for a cultural event.

### Findings and Conclusions (Cont'd)

- 3) It was impossible in this pilot project to measure the effectiveness of project money spent on advertising because:
  - 3.1 Advertising for the Guelph Festival was found to be insufficient and too late, and, therefore, the advertising had no measurable effect.
  - 3.2 The advertising funds contributed to the Montreal festivals were added to the overall advertising fund and it is, therefore, impossible to determine the effect of the financial contribution.
  - 3.3 The tourist market was not adequately targeted in advertising for the Charlottetown Festival.

### Additional Findings

1. Tourists who travel specifically to attend a cultural event vary according to the type of event, location, size of local market and advertising. Travel plans are generally made at least 6 weeks before planned departure.
2. In general the visitor profiles are consistent with those of previous arts festival audience and visitor studies although there was some variation according to type of festival. All tourists are attracted to cities which are major destinations or linked to a major destination.
3. The special "cultural" or "festival" tourist does not exist in sufficient numbers to drive a tourism promotion strategy although enough tourists plan to attend cultural events that it is profitable to add a cultural element to a tourism marketing plan.
4. Expenditure patterns for festival tourists indicate that those who travelled mainly to attend the event spent significantly less than those who were in the area mainly for pleasure and stayed longer.
5. The predominant print media advertising appeared to be effective as many festival attendees reported hearing about the event through magazines and newspapers.

### Recommendations

## RÉSUMÉ

### Objectifs

Les objectifs du projet pilote sur le tourisme et la culture étaient de :

- 1) vérifier l'hypothèse selon laquelle la publicité touristique peut porter sur des activités culturelles et attirer des étrangers qui dépenseront plus d'argent et resteront plus longtemps que les touristes locaux;
- 2) fournir des fonds à des festivals pour de la publicité supplémentaire sur des marchés cibles et évaluer l'effet de cette publicité sur la participation aux festivals qui avaient lieu à Guelph, à Montréal et à Charlottetown au printemps de 1985.

### Mécanismes et questions d'évaluation

Les fonds versés à chaque festival ont servi à payer de la publicité supplémentaire, surtout dans la presse américaine. La contribution totale du gouvernement s'élevait à 143 318 \$ répartis comme il suit :

<u>GUELPH</u>	<u>CHARLOTTETOWN</u>	<u>MONTRÉAL</u>
25 000 \$	25 000 \$	185 000 \$*

Une étude d'évaluation a été entreprise afin de déterminer si les touristes avaient vu la publicité sur le festival, de définir l'effet économique des activités touristiques sur les événements culturels et sur l'économie locale et de mesurer la viabilité et les caractéristiques de la relation tourisme-culture. Quatre principales questions d'évaluation ont été posées :

- 1) Quelles sont les caractéristiques des marchés touristiques pour les événements culturels canadiens?
- 2) Les événements culturels attirent-ils les touristes?
- 3) Quels sont les effets économiques des touristes qui viennent pour les événements culturels?
- 4) Les stratégies de commercialisation employées pour chacun des trois endroits ont-elles efficacement attiré les touristes américains?

\* Pas uniquement des crédits fédéraux.

## Méthodologie\*\*

La méthodologie du projet pilote comprenait le versement de fonds aux organisateurs du festival pour qu'ils puissent faire davantage de publicité, surtout dans la presse. Divers types de questionnaires ont été distribués par les conseils afin de rassembler les données brutes requises pour répondre aux questions d'évaluation. Les résultats de la collecte de données et leur analyse ont été publiés dans trois études détaillées. Un rapport d'analyse global examinait l'ensemble du projet et résumait les principales constatations. L'information dans la présente a été tirée de ces rapports (voir l'annexe I).

## Renseignements

Depuis le milieu des années 1970, on porte de plus en plus d'attention, tant au Canada qu'aux États-Unis, à un segment croissant du marché touristique, le "tourisme culturel". Des études sur l'incidence économique et culturelle des arts indiquent que les événements artistiques et culturels servent d'importants attraits touristiques et que le type de touristes qu'ils attirent habituellement aiment voyager, ont fait des études poussées et gagnent de bons salaires.

La Division du marketing de Tourisme Canada et le Programme d'initiatives culturelles (PIC) du ministère des Communications (MDC) parrainent un projet pilote pour étudier la mesure dans laquelle on peut attribuer à la publicité sur des événements culturels précis, qui auront lieu au printemps et à l'été 1985, une plus grande participation et des avantages économiques connexes.

Les festivals choisis pour le projet pilote étaient : le festival du printemps de Guelph (un festival de théâtre, de danse et de musique), le festival de Charlottetown (une série de spectacles musicaux et d'expositions artistiques et autres dans les musées) et quatre festivals montréalais (un groupe de quatre festivals de théâtre et de musique dont la promotion sur le marché touristique sera assurée conjointement). Les fonds du projet pilote ont servi principalement à la publicité dans les médias sur des marchés cibles des États-Unis, mais aussi à de la publicité au Canada et dans des médias autres que la presse.

Les principales limites de l'étude se rapportent au mesurage de l'efficacité de la publicité faite au moyen des fonds versés dans le cadre du projet et des effets économiques du tourisme culturel. Sans données de comparaison sur la connaissance du festival avant et après la publicité sur les marchés cibles, il est difficile d'évaluer l'effet de la publicité.

\*\* L'annexe II contient plus de détails sur la méthodologie.

## Constatations et conclusions

- 1) La justification du projet est valable et il est donc profitable de concentrer la publicité touristique sur les événements culturels pour attirer des touristes étrangers qui restent plus longtemps et qui dépensent plus d'argent.

Par exemple, les visiteurs locaux au festival de Guelph ont dépensé en moyenne 25 \$ par jour comparativement à 42 \$ par jour en moyenne pour les autres touristes.

Les visiteurs locaux de l'exposition Picasso tenue à Montréal ont dépensé en moyenne 25 \$ par jour comparativement à 123 \$ par jour pour les visiteurs américains et à 90 \$ par jour pour les visiteurs canadiens de l'extérieur de la ville (cela ne comprend pas les frais de transport).

- 2) Une approximation très prudente de l'effet économique de la publicité sur la région et les festivals dans les trois villes s'élève à 30 millions de dollars en contribution financière directe des touristes qui viennent principalement pour un événement culturel.
- 3) Ce projet pilote ne permettait pas de mesurer l'efficacité des fonds du projet consacrés à la publicité parce que :
  - 3.1 la publicité pour le festival de Guelph a été jugée insuffisante et trop tardive et que, par conséquent, elle n'a pas eu d'effet mesurable;
  - 3.2 les fonds de publicité versés pour les festivals de Montréal ont été ajoutés au montant global de la publicité et qu'il est donc impossible de déterminer l'effet de la contribution financière;
  - 3.3 le marché touristique n'était pas assez bien défini dans la publicité sur le festival de Charlottetown.

## Constatations additionnelles

1. Le type de touristes qui se rendent à un endroit spécialement pour participer à un événement culturel varie en fonction de l'événement, de l'endroit, de l'importance du marché local et de la publicité. Les projets de voyage sont habituellement faits au moins six semaines avant le départ prévu.
2. En général, le profil du visiteur correspond à celui défini dans des études antérieures semblables, mais il y a des variantes selon le type de festival. Tous les touristes sont attirés par les villes qui sont des destinations principales ou qui sont reliées à une destination principale.

3. Les touristes qui s'intéressent uniquement aux événements culturels ou aux festivals ne sont pas assez nombreux pour justifier une stratégie de promotion touristique. Cependant, suffisamment de touristes prévoient d'assister à des événements culturels de sorte qu'il est profitable d'ajouter un élément culturel au plan de commercialisation touristique.
4. Les modèles de dépenses des touristes participant aux festivals indiquent que ceux qui voyagent principalement pour participer à un événement dépensent beaucoup moins que ceux qui viennent visiter la région et qui restent plus longtemps.
5. La publicité faite principalement dans la presse semble efficace puisque de nombreux participants aux festivals rapportent avoir entendu parler de l'évènement dans les revues et les journaux.

### Recommandations

## 1.0 INTRODUCTION

The present document reports to senior management of the Department of Communications on the Tourism and Culture Pilot Project. It describes the evaluation issues, findings and conclusions, and makes recommendations concerning advantages of joint Tourism-Culture marketing strategies for attracting tourists to cultural events.

The Appendix describes the background of the study, its methodology and presents summary tables.

## 2.0 EVALUATION ISSUES

The four principal evaluation issues addressed by this study are:

- 2.1 What are the characteristics of the tourist markets for Canadian cultural events?
  - 2.2 Do cultural events attract tourists?
  - 2.3 What are the economic impacts of attracting tourists to cultural events?
  - 2.4 How effective were the marketing strategies employed at each of the three sites in attracting American tourists?
- 2.1 What are the characteristics of the tourist markets for Canadian cultural events?

The profile of visitors' socio-economic characteristics for the more general types of cultural festivals (Guelph, Charlottetown) tend to parallel those of previous studies of arts audiences - i.e., female, married, average age 50, some university education, professional employment status and related income level. The Montreal events, on the other hand, demonstrate a greater mix in visitor profiles, tending more often to attract younger, single males depending on the nature of the event. Data from all three sites tend to suggest that the respondents demonstrate more than average participation in cultural or sporting activities, particularly among tourists. As well, data for Guelph and Charlottetown show that the majority of tourists interviewed attend cultural events when they travel to other cities.

### 2.2 Do cultural events attract tourists?

The proportion of tourists (visitors who live 80 km. away) represented in the survey samples varied from 9% (Montreal) to 80% (Charlottetown). Of these, a number had previously attended the cultural events being studied. The percentage of all tourists who reported coming mainly for the festival or event varied from 15% (Charlottetown) to 94% (Guelph). If the "festival tourist" is defined as one who makes travel decisions exclusively on the basis of attending a cultural festival or event, then few of the events studied were successful in drawing large numbers of such visitors. A broader definition, however, which refers to tourists who include such events in their travel plans indicates that the festivals studied could claim to be an important asset to the tourist appeal of their area.

## 2.0 EVALUATION ISSUES (Cont'd)

### 2.3 What are the economic impacts of attracting tourists to cultural events?

Tourists who attend a cultural festival or event while on a pleasure trip probably stay longer and spend more money on transportation, food, accommodation, etc., than those who come mainly for the event. What is not known is how this level of spending compares with tourists visiting the same area who do not attend such cultural events or festivals. The economic impact of tourists who came mainly for the events is estimated at \$30 million. Consequently, tourists who attended the events as part of their holiday have an even greater economic impact because of their longer stay in the area.

### 2.4 How effective were the marketing strategies employed at each of the three sites in attracting American tourists?

For Guelph, newspapers or magazines were the most frequent source of awareness about the Festival. In Charlottetown, tourists heard about the Festival from friends and relatives, newspapers and magazines, and brochures. Similarly, in Montreal the two most frequently cited sources of information were newspapers/magazines and friends/relatives. It was, however, impossible to measure precisely the effectiveness of advertising initiatives.

## 3.0 FINDINGS

The study's findings permit some inferences to be made with respect to the hypothesis that cultural events can act as a tourism catalyst: whether these cultural events attracted tourists; the socio-economic characteristics of tourist markets represented at these Canadian cultural events; the direct economic impact of tourists who came mainly for the festivals; and their travel and expenditure characteristics.

### 3.1 What are the characteristics of the tourist markets for Canadian cultural events?

Overall, the visitor profiles tend to correspond (at least for the Canadian component) with those described by the Canada Council in A Survey of Arts Audience Studies: A Canadian Perspective 1967-1984, particularly with respect to:

1. The degree to which highly educated individuals and women participate;
2. Age, with participation high for many events (e.g. theatre) amongst young and middle age groups, but with some audiences, such as for music and opera, made up of a large proportion of older individuals;
3. Occupation, with professionals and managers the best represented categories (allowing for variations in definitions - e.g including teachers as professionals), along with students and homemakers.

### 3.0 FINDINGS (Cont'd)

The Canada Council report also notes that American as well as Canadian studies show a relationship between arts participation, income and education.

#### 3.2 Do cultural events attract tourists?

The different festivals and events did tend to attract individuals who often participate in these kinds of activities and who will travel to do so. It is likely that Canada's drawing card is its diversity and that Canada is a good place to experience different cultures and ways of life. Moreover, four Canadian cities ranked in the top 20 North American travel destinations. Excluding those who travelled to visit friends and relatives and "close to home leisure" trips, 47% reported taking "touring trips". Among the activities U.S. travellers say are important for a touring vacation are visiting museums and galleries (67%) and attending ethnic events (56%).

#### 3.3 What are the economic impacts of attracting tourists to cultural events?

It appears that tourists who travel mainly to attend a cultural or sporting event tend to spend less money and stay for shorter periods of time than those who include such events or festivals as part of their travels --those who attend cultural events as part of a single trip -- those who attend cultural events as part of a multi-purpose trip -- and those tourists who do not attend cultural events while travelling regardless of the purpose of their trip. Foreign (eg. U.S) tourists tend to spend more money than Canadian tourists or local festival visitors.

#### 3.4 How effective were the marketing strategies employed at each of the three sites in attracting American tourists?

Print media can serve as an important advertising vehicle for special festivals and events, along with brochures and word of mouth. However, the effectiveness of advertising to attract tourists in this pilot project cannot be conclusively determined.

#### 3.5 To the extent that generalizations can be made across festival sites, it appears that:

1. The annually recurring events studied drew repeat visitors, both local and non-local;
2. Most expressed satisfaction, and often strong satisfaction, with the quality of the event or attraction;
3. Most found the price of admission to be reasonable.

#### 4.0 CONCLUSIONS

The study confirms previous visitor profiles of arts audiences. The different events did, however, attract varying types of visitors. Only a small percentage of tourists are motivated to visit Canada by cultural activities alone and a larger percentage take advantage of cultural festivals and events during their visits and are likely to return to Canada. In the three sites studied there were differences in the percentage of those who came for a special event. Although the study does not conclusively show an impact on tourist participation because of the pilot project, it does indicate that expenditure patterns for tourists who come for pleasure and include cultural events in their plans spend more money than those coming for a specific event. Respondents did report hearing about the festival or event through newspapers and magazines and while there is no conclusive evidence, there are strong indications that print advertising is an effective means of attracting tourists to Canada or in motivating them to include cultural events in their travel plans.

- The rationale for the project is valid, thus it is profitable to focus tourist advertising on cultural events in order to attract foreign tourists who stay longer and spend more money.

For example, local visitors to the Guelph festival spent an average of \$25 per day compared to \$42 per day average spending by non-locals.

Local visitors to the Picasso exhibition in Montreal spent an average of \$25 per day compared to \$123 per day for U.S. visitors and \$90 per day for non-local Canadian visitors (does not include travel costs to reach festival).

- A very conservative estimate of economic impact on the local area and festivals in all three cities is \$30 million. This represents a direct financial contribution from tourists who came mainly for a cultural event.
- It was impossible in this pilot project to measure the effectiveness of project money spent on advertising because:
  - Advertising for the Guelph Festival was found to be insufficient and too late, and, therefore, the advertising had no measurable effect.
  - The advertising funds contributed to the Montreal festivals were added to the overall advertising fund and it is, therefore, impossible to determine the effect of the financial contribution.
  - The tourist market was not adequately targeted in advertising for the Charlottetown Festival.

#### 4.0 CONCLUSIONS (Cont'd)

- Tourists who travel specifically to attend a cultural event vary according to the type of event, location, size of local market and advertising. Travel plans are generally made at least 6 weeks before planned departure.
- In general the visitor profiles are consistent with those of previous arts festival audience and visitor studies although there was some variation according to type of festival. All tourists are attracted to cities which are major destinations or linked to major destinations.
- The special "cultural" or "festival" tourist does not exist in sufficient numbers to drive a tourism promotion strategy although enough tourists plan to attend cultural events that it is profitable to add a cultural element to a tourism marketing plan.
- Expenditure patterns for festival tourists indicate that those who travelled mainly to attend the event spent significantly less than those who were in the area mainly for pleasure and stayed longer.
- The predominant print media advertising appeared to be effective as many festival attendees reported hearing about the event through magazines and newspapers.

#### 5.0 RECOMMENDATIONS

## APPENDIX I

### Background

Based on the hypothesis that arts and culture events can act as significant tourism catalysts, the Tourism Marketing division of Tourism Canada and the Cultural Initiatives program of the Department of Communications jointly sponsored a pilot project involving the promotion of cultural festivals during the spring and summer of 1985. The two federal government departments contributed a total of \$143,318. towards the project which involved advertising in mostly print media in non-local markets not previously tapped by festival marketing.

The audience and respondent surveys are reported in five volumes and one integrated analysis.

### BACKGROUND STUDIES

"Evaluation Study of the Tourism and Culture Pilot Project: The Charlottetown Festival Audience Surveys", a project report prepared by Abt Associates of Canada for the Program Evaluation Division, Department of Communications, December 1985 (59 pgs., 6 Appendices).

"Resultats d'un sondage auprès de la clientèle de neuf évènements de Rendez-vous Montréal 1985", a project report prepared by Econosult Inc. for the Department of Communications, November 1985 (3 volumes).

"Evaluation Study of the Tourism and Culture Pilot Project: The Guelph Spring Festival", a final report prepared by Abt Associates of Canada for the Program Evaluation Division, Department of Communications, August 1985 (44 pgs., 6 Appendices)

### INTEGRATED ANALYSIS

"The Tourism and Culture Pilot Project: An Integrated Analysis", a final summary report prepared by Abt Associates of Canada for the Program Evaluation Branch, Department of Regional Industrial Expansion, January 1986 ( 84 pgs., 5 Appendices)

## APPENDIX II

### Methodology

The pilot project methodology involved providing funds to festival organizers for mostly print advertisements, administration of various types of questionnaires to festival attendees, gathering of relevant data (advertisements, tourism and related studies, etc.) and analysis. More specifically the methodology per festival is briefly described below.

### The Guelph Spring Festival

Field work for Guelph consisted of a common survey instrument administered by telephone to:

1. Respondents to the newspaper and radio advertising in Buffalo and Rochester, New York (and other non-target area respondents); and
2. Local and out-of-town (non-U.S) ticket buyers based on the Festival's mailing list, including a sub-sample of previous ticket buyers who did not attend this year.

### The Charlottetown Festival

Multiple approaches were taken to collecting data for the Charlottetown Festival, including:

1. An on-site exit survey covering all performances from approximately mid-July to mid-August (621 completions).
2. A program insert self-completed questionnaire covering a selection of performances and a self-completed questionnaire placed at the door of the Confederation Centre Art Gallery and Museum (9600 completions).
3. A follow-up telephone survey of respondents to advertising in New England (443 completions).
4. A supplementary visitors exit survey conducted at the ferry terminals and airport by Tourism P.E.I. (2057 completions).

## The Montreal Festivals

Data collection for the Montreal component of the project consisted of:

1. On-site exit surveys of attendees at the four festivals specifically supported by the pilot project, as well as at the Picasso and Ramses Exhibitions, the Player's Men's Open Tennis, the Labatt Grand Prix, and the World Film Festival.
2. A follow-up mail survey of respondents to special target market advertising. Approximately 1,000 questionnaires were mailed, half to Canadian (Ontario) advertising respondents and half to the U.S.

The actual data collection instruments are highly similar with the following exceptions:

- The Charlottetown exit survey taps awareness of the purpose of funding of the Confederation Centre;
- The Tourism P.E.I. visitor exit survey asks about attendance at other performing arts events and visits to historical or heritage sites;
- All Charlottetown questionnaires except the Tourism P.E.I. survey ask about visits to the Confederation Centre Art Gallery and Museum;
- The Montreal surveys ask about group tours and reactions to the city of Montreal;
- The Montreal mail survey attempts to identify the main draw to Montreal;
- The Montreal surveys do not ask about general cultural participation and include a smaller set of socio-demographic questions.

TABLE I  
EVALUATION ISSUES, RESEARCH QUESTIONS AND INDICATORS

EVALUATION ISSUES	RESEARCH QUESTIONS	INDICATORS
1. What are the characteristics of tourist markets for Canadian cultural events?	<ul style="list-style-type: none"> <li>• What are the socio-economic characteristics of (actual and potential) festival attendees?</li> <li>• To what extent do respondents participate in cultural activities, both at home and on trips?</li> </ul>	<ul style="list-style-type: none"> <li>• Origin</li> <li>• Sex</li> <li>• Marital status</li> <li>• Education</li> <li>• Occupation</li> <li>• Employment</li> <li>• Income</li> <li>• Age</li> <li>• Frequency of attendance at specific cultural events</li> <li>• Subscriptions or season tickets to performing arts</li> <li>• Interest in festivals vs. regular cultural activities</li> <li>• Participation in other cultural events during stay</li> <li>• Participation in cultural events during travel</li> </ul>
2. Do cultural events attract tourists?	<ul style="list-style-type: none"> <li>• What were the attendance patterns? And to what extent were respondents satisfied?</li> </ul>	<ul style="list-style-type: none"> <li>• Attendance at previous festivals</li> <li>• Attendance at 1985 festival</li> <li>• No. of events attended &amp; specific events</li> <li>• Satisfaction with the events</li> </ul>
3. What are the economic impacts of attracting tourists to cultural events?	<ul style="list-style-type: none"> <li>• What were the travel and expenditure patterns of tourist attendees?</li> </ul>	<ul style="list-style-type: none"> <li>• Other parts of provinces or other provinces included in trip</li> <li>• Means of transportation</li> <li>• No. of days and nights in area</li> <li>• Type of accommodation in city</li> <li>• Expenditures by item for non-local vs local attendees</li> <li>• No. people paid for in party</li> <li>• No. times travelled over 50 miles in last year and mode of travel</li> </ul>
4. How effective were the marketing strategies employed at each of the three sites in attracting American tourists?	<ul style="list-style-type: none"> <li>• To what extent did festival advertising influence the decision to attend?</li> </ul>	<ul style="list-style-type: none"> <li>• Source of awareness of festival/specific publication</li> <li>• Main reason for visiting city (festival vs. other)</li> </ul>

TABLE II  
RESEARCH QUESTIONS BY SURVEY INSTRUMENT

Question/Issue	<u>Guelph</u>		<u>Charlottetown</u>			<u>Montreal</u>	
	Telephone	Exit	Telephone	Self-completed	Tourism Exit	Exit	Mail
Socio-economic characteristics	X	X	X	Occupation & origin only	Occupation & origin only	X	X
Cultural participation	X	X	X	-	Other cultural activities during stay	X	Other cultural activities during stay
Source of awareness of festival/event	X	X	X	X	X	X	X
Reason for attendance/visit	X	X	X	X	X	X	X
Attendance/satisfaction	X	X	X	X No price data	X	X	X
Travel & expenditures	X	X	X	-	No travel/accommodation data	X	X

[illegible]

