

Island Coastal Economic Trust

Final Report

April 2015 - March 2018



Artisans at work
ECONOMUSÉE®

BRITISH COLUMBIA

Économusée® BC *Artisans at Work* Phase 2: Vancouver Island Network Development Final Report

Prepared by Lorraine Plourde

SECTION 1 – APPLICANT INFORMATION

Applicant Information

Name of Organization:	Société de développement économique de la Colombie-Britannique		
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City/Town/Village:	Vancouver	Postal Code:	V6J 1S1
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Incorporation Society Number:	899964324 RT0001		

Designated Officer

Officer's Name:	Mylène Letellier		
Title:	Director, Business Services and Communications		
Street Address or PO Box:	220-1555 West 7 th Avenue		
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SECTION 2 – PROJECT REPORT

1. Project Start and Completion Date

April 2015 to March 31, 2018

2. Context of the project (why)

This project, *Économusée*[®] BC *Artisans at Work* Phase 2: Vancouver Island Network Development aimed to impact the growth and development of Vancouver Island through the implementation of the first *Économusée*[®] cluster in B.C. Capitalizing on the two pilot sites created in 2012 during Phase 1, we planned on launching four new experiences in 2016, and three more to be in process at the end of 2018 (where the agreement was extended).

Through a variety of means, the second phase of the *Économusée*[®] BC *Artisans at Work* project addressed challenges faced by the tourism and agricultural industries on Vancouver Island and created economic development opportunities that will yield multiple tangible benefits to the communities where they are established.

The *Économusée*[®] BC *Artisans at Work* supports, strengthens and promotes high quality small artisanal businesses which greatly contribute to a region's economic dynamism and overall attractiveness, for locals and tourists alike. It aims to develop high quality interactive visitor experiences to showcase artisans and engage visitors in their living environment, provides an authentic experience meant to appeal to increasingly demanding and discriminating cultural tourists in choosing their preferred destination. Additionally, the creation of a cluster on Vancouver Island increased the proximity of available experiences within a specific area thereby reducing artisans' isolation and creating an opportunity to showcase the distinctiveness of the region as a fertile ground for highly skilled and knowledgeable artisans worth discovering in its entirety.

From a small business and economic development perspective, the small-scale food and beverage processing as well as the craft sectors' investment into our regional economy is based on several key factors, many of which are the ability to access expertise and resources to support the development of on-site experiences.

Although artisans' skills and expertise vary greatly, and despite the vast distances that often separates them, our research shows that their need

for business skills coaching is almost universal. Our research conducted in collaboration with Dr. Nicole Vaugeois in 2016 (See report in Appendix 1) exemplifies that most artisans are self-taught and see support for their product development, marketing and customer service strategies. The Économusée® network also provides the expertise necessary to interpret traditional and unique production processes, and the research required to support the transmission of the knowledge and skills to the public, often inaccessible for small scale agrifood and craft artisans. This expertise, which benefits both the artisans and the public, is an area of small business development that is absent within our regional landscape of services and programs. In an economic development growth environment that often prioritizes industrial and large-scale agriculture, we supported small size artisans' expertise and knowledge alive and contributed to preserve cultural identity and fostering pride of the local community about their heritage and know how.

Finally, in support of rural economic diversification, the initiative Économusée® *BC Artisans at Work* supports greater vitality in the traditional trades sector, ensuring long term success in the region in several ways. Small scale traditional trades businesses form a diversified sector, filled with highly skilled artisans who produce quality authentic products, which aligns with the emerging consumerism trend that favours buying well-made local products over imported or more generic ones. These artisans perpetuate traditional methods and know-how while constantly innovating and developing new products in response to market needs. It is the combination of unique product development, authentic visitor experience, in-depth research and interpretation built in the Économusée® model that creates a rich opportunity to showcase our ability to distinguish ourselves in agrifood and craft production as a larger region. Not to mention that a thriving artisanal business community will create both direct and indirect jobs, contribute to the retention of young workers in rural areas where there may be few job opportunities and enhance the vitality and desirability of the region as a place to live, work, and visit.



Sample of the interpretive material at the Beer Brewing ÉCONOMUSÉE®

3. Summary of Work and methodology (what and how)

The project consisted in developing a cluster of 9 Économusée® sites in the Northern and Southern Regional Advisory Committees of Island Coastal Economic Trust, seven of which will be new artisanal businesses. An additional site, which fell outside of ICET's mandate and scope for this project was planned to be launched in the fall of 2014 in Sooke. At the end of this project, the plan was to have a cluster of 10 different Économusée® experiences on Vancouver Island.

At the time of submitting the project, several artisanal businesses had been identified in the region. They included:

- Blue Grouse Vineyard (wine-making),
- Gabriola Guitars (luthier),
- Illuminati Glass Works (fused glass)
- Innisfree Farm (fermentation),
- Salt Spring Island Soapworks (soap-making – Chemainus location),
- TeaFarm (handbuilt ceramics and tea);

More businesses were targeted as potential members. They include

- 32 Lakes Coffee Roasters (coffee-roastery)
- Blue Grouse Winery (winery) – decided to wait a few years before moving forward.
- Cherry Point Estate wines (winery) – decided to wait
- Coastal Black Estate Winery (berry wine)
- Folki Herbs (essential oils)
- Illuminati Glassworks (glass)
- Mary Fox Pottery (pottery)



Site visits at Gabriola Guitars, May and June 2015

- Foggy Bean Coffee Company (coffee roaster)
- McLean Mill (wood work) – couldn't continue due to administrative issues
- Natural Pastures (cheese)
- Tofino Cedar Furniture (chair-making)
- Townsite Brewing (beer brewing)
- Wayward Distillation House (distillery)



Site visits at McLean Mill Studio, May and June 2015

Another opportunity arose along the way to launch an *Artisan at Work* Community initiative on Gabriola Island. The community is one of two in the country that was specifically selected to pilot the Économusée® Community certification model. Gabriola Island understands the importance of the arts to community, social and personal well-being, and recognizes the role of the arts in community economic development. Gabriola Island is one of the most creative communities in Canada, with a high proportion of professional artists and artisans; according to a Hills Research report, Gabriola ranks sixth across Canada for concentration of artists in the workforce—5.8% compared to the national average of 0.8%. Artists, artisans and the arts are key to the island's cultural, economic and social engine, and help to determine the identity of Gabriola.

A community based tourism infrastructure using the Économusée® model can be implemented on Gabriola Island. A steering committee was created and is comprised of eight members of the community: Kit Szanto , Gabriola Commons; Patrick Olmsted, Luthier; Alina Cerminara, Gabriola Arts Council and Gabriola Island Chamber of Commerce; Margy Gilmour, Gabriola Arts Council, Diane Cornish, Gabriola Museum & Heritage Society; Pat Rokosh, Island School of Building Arts; Tony Grove, boat builder, and Michelle Benjamin, Gabriola Arts Council. The last meeting was held on December 6, 2016. The committee is currently looking into additional funding to conduct a feasibility study. Gabriola Guitars and Illuminati Glassworks, while they have decided not to become fully certified Économusée® at this time, are interested in participating in the community initiative and may join the network under the new ÉCONOMUSÉE® Workshop designation. This designation allows the business to participate in a community initiative, but at a smaller scale than the traditional ÉCONOMUSÉE® designation. After

Unfortunately, after many encounters with the artisans and regarding the economic requirements, we decided to focus our time and finance on the region of Nelson + west Kootenays. For more details, you may refer to the feasibility study conducted in Nelson, B.C. (refer to Appendix 2).



Distillery ÉCONOMUSÉE® Launch, December 11, 2016

When assessing an artisanal business, several criteria are investigated, including but not limited to:

- Product quality
- Size of business and authenticity of the traditional craft trade processes
- Willingness from the artisan to welcome the public
- Facility
- Financial viability of the business
- Ability and willingness to invest fund in the project

The development of an Économusée® project necessitates multiple steps carried out over several months (for up to two years). The length of time spent on each step varies according to the level of interdependency of the steps in question, the human and financial resources available at the time, as well as the level of maturity of the artisanal business engaged in the project.

The recruitment process and the initial planning phases are time consuming. Joining the network is no small commitment for business owners and the investment in time and money on their part is significant. It is also an expensive process on SDECB's resources – travelling to the sites, collecting the information, analyzing the data, researching the trade and the processes used onsite to assess authenticity and quality, etc.

Of all 14 businesses listed above that were contacted, researched, assessed, five were eligible and willing to commit to the project. These businesses are

- Folki Herbs, the Essential Oils Distillation ÉCONOMUSÉE®
- Mary Fox Pottery, the Pottery ÉCONOMUSÉE®
- Tofino Cedar Furniture, the Chair-Making ÉCONOMUSÉE®
- Townsite Brewing, the Beer-Brewing ÉCONOMUSÉE®
- Wayward Distillation House, the Distillery ÉCONOMUSÉE® (in transition)



Sample of Essential Oils Distillation ÉCONOMUSÉE® Interpretive materials

For each, the project was carefully planned, implemented and promoted, according to the following steps.

Project Planning

- Select the appropriate entrepreneurs according to the Économusée® selection criteria and quality standards
- Communicate with artisans to ensure proper information flow as the sites selection are being approved
- Prepare the necessary documentation, including the agreements with artisans, to confirm the project go ahead with each site
- Prepare the budgets for each project
- Seek additional funding and collaborators for financial support and human expertise
- Research and confirm the project team and hired consultants who will participate in the delivery of the project



Project Implementation

- Prepare budget charter outlining tasks, timelines and key players' responsibilities for each task
- Carry out site project research for the development of a case study
- Perform the site project designs, considering visitor flow, visitors' expectations, and interpretation and exhibit design preferences of the artisans
- Develop the story line and write the interpretive texts to be included on the panels

- Design and produce interactive and interpretive elements, including graphic design, infographics, artefact selection, exhibit cases, and production of panels
- Research and select suppliers involved in the fabrication of design and interpretive elements
- Purchase the materials and services identified for the completion of the project
- Install exhibit and interpretive elements
- Organize the official launch and invite funders, stakeholders and members of the public



Still from the video "Life on the Farm" created by Matteus Clement

Project Marketing

- Collect information and conduct research to target specific audiences.
- Identify and select opportunities, create communications tools, budgets, assessment measures and calendar.
- Reinforce linkages with key players in the tourism industry.
- Support artisans in the development of their marketing knowledge and capacity
- Develop and implement a yearly marketing campaign to promote the B.C. network widely.
- Create, design and distribute marketing tools.
- Develop and implement a public relations and communications strategy to ensure greater visibility in the media, broadening the credibility of the network and increasing the public's awareness of

the Économusée® members' activities thereby increasing member benefits.



Pottery ÉCONOMUSÉE® Launch, April 14, 2016

4. Statement of completion of project objectives

Explanations if some project objectives have not been completed

Explanations if the scope or work is different from proposal

Since the beginning of this second phase, the Économusée® BC Artisans at Work network inaugurated seven new members for a total of nine different Économusée® experiences in the province.

Completed sites as part of this project:

- The Chair Making Économusée® at Tofino Cedar Furniture (launched March 2016)
- The Pottery Économusée® at Mary Fox Pottery (Launched April 2016)
- The Essential Oils Distillation Économusée® Folki Herbs (Launched June 2016)
- The Beer Brewing Économusée® Townsite Brewing (Launched May 2017)
- The Distillery Économusée® at Wayward Distillation House (Launched December 2016)



Online ad for the Distillery ÉCONOMUSÉE® Launch, December 11, 2016

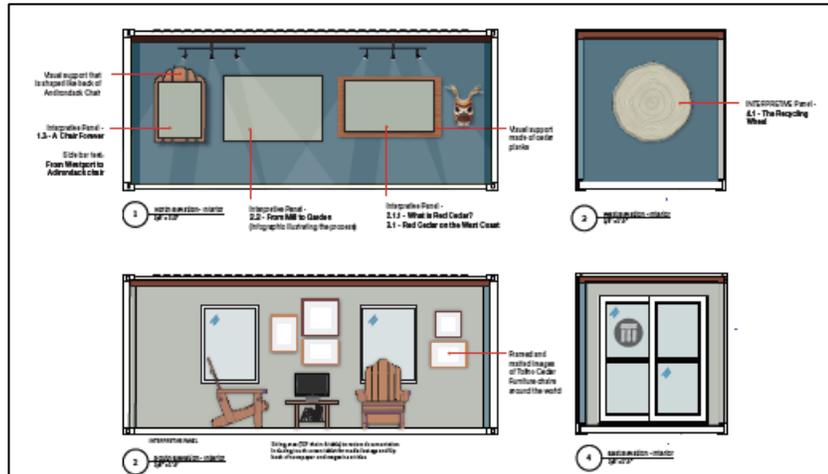
Completed sites outside the scope of this project:

- The Mead Making Économusée® Tugwell Creek Honey Farm & Meadery (2014, Sooke)
- The Essential Oils Distillation Économusée® at the Okanagan Lavender & Herb Farm (2016, Kelowna)

Completed sites as part of the pilot project:

- The Cider Making Économusée® at Merridale Ciderworks (2012)
- The Herbology Économusée® at Hazelwood Herb Farm (2012)

The initial goal of the project was to complete seven new sites on Vancouver Island to have a strong cluster of experiences in the same geographical area. We now have eight. The businesses originally identified as strong candidates decided not to join the network after several months of discussions for reasons of their own. I delayed us in our timeline and our ability to recruit and launch all the intended projects, as well as increased travel expenses and salaries.



Excerpt from the Developed Design Strategy, Chair Making ÉCONOMUSÉE®

It is worth noting that we achieved other accomplishments related to the network, outside the scope of this project. In 2015, SDE and the Économusée Network Society realized that the B.C. network would strongly benefit from a stronger Économusée® presence in Canada in general, and in the Western provinces specifically. Our expertise in implementing the model in a context linguistic minority setting is unique in the country and we invested some of our team's resources towards the growth of the national initiative, both here in B.C. with the Artisan at Work initiative in the Kootenays and with ESN nationally. Our partners in [Alberta](#) and Saskatchewan are launching their own Économusée® *Artisans at Work* pilot initiatives.

Other accomplishments:

- Artisans at Work Community initiative in Nelson + West Kootenay – initial implementation occurring in the Summer of 2018 with 3 new members signed November 2017
- Collaboration on the expansion on a national level of the network in other provinces – on going
- Co-creation in partnership with the Économusée® Network Society, of an implementation guide based on both organization's expertise – completed in 2016-2017



MARCH 17, 2016

**SAVE THE DATE
RÉSERVEZ LA DATE**

For the opening of the chairmaking
ÉCONOMUSÉE at Tofino Cedar Furniture

Pour l'inauguration de l'ÉCONOMUSÉE
du chaisier chez Tofino Cedar Furniture

Online Ad for Chair Making ÉCONOMUSÉE® Launch

5. Summary of Economic Benefits

Number of temporary jobs created during construction

Number of permanent new jobs created, expected

Other information

The benefits to the businesses as it related to job creations, onsite revenues, visitor satisfaction and spending were measured during the summer of 2017. Under the supervision of John Predyck, Professor at Vancouver Island University, and the collaboration of the Tourism Branch of the Ministry of Jobs, Tourism and Skills Training SDE conduct an economic impact and customer satisfaction study in 2017. Survey and data collection is now completed and we are happy with the positive results such as (appendix 3 for full results):

Economic Impact

Employment opportunities should increase over time within participating artisanal businesses. 20 new Full-time and 7 new Part-time job opportunities (directly and indirectly) have been created after implementing the model.

Six ÉCONOMUSÉE sites currently generate \$3,139,308 in annual economic activity. Those sites have created an increase in total annual economic activity of \$767,280 since becoming an ÉCONOMUSÉE member.

Visitor Experience

- *Word of Mouth (55%) was the primary way most visitors learned about a site.*
- *Motivations varied between sites, purchasing products (46%), supporting local producers (43%), exploring the area (40%), and going on an outing with family were all common motivations (42%),*
- *The highest ratings on the ÉCONOMUSÉE elements at the artisan businesses were for the retailboutiques (93% excellent or very good) and for the welcoming areas of the sites (93% excellent or very good). There was some variation in ratings on the other elements.*
- *Visitor experience was extremely positive. 93% of visitors rated their experience as excellent (51%), very good (31%) or good (11%).*
- *96% of visitors would recommend visiting the artisan to others.*

Throughout the duration of the project, we kept track of the man month of work involved in the implementation of the project. To measure the man months unit, we measured the time invested by contractors and project managers (researchers, writers, translators, graphic designers, installers, etc.). We excluded project administration by SDECB, preliminary research related to recruitment, artisans' time contribution in conducting interviews, collaboration of vision development and text editing. The total number of man months' hours is 17.4.

A CREATIVE LIFE JOURNEY LE PARCOURS CRÉATIF DE TOUTE UNE VIE

Mary Fox discovered pottery in junior high school and immediately felt an affinity for it. She was obsessed right from the start and decided to make it her career. This determination channelled her insatiable desire to create, forged her unique style, and shaped her life journey.

Mary Fox découvre la poterie au secondaire et se sent tout de suite une affinité. Dès le début, c'est une obsession, et elle décide d'en faire sa carrière. Cette détermination a teinté son parcours, forgé son style unique et nourri son désir insatiable de créer.

MESMERIZING GLAZES

Since 1987, Mary has focused on working with lithium and copper. They are the secret to the look of unearthed antiques that many of her vessels have. Lithium is difficult to work with; it cracks, has a high shrinkage rate, and tends to fragment. For these reasons, it is almost impossible to duplicate results. Not surprisingly, these one-of-a-kind pieces are very popular with collectors.

In 1996, Mary began exploring crawl glazes. They are designed to shrink during drying and firing. This creates bands of colour on the outer surface of a piece, revealing other layers of colour underneath. Applying these glazes requires careful attention to thickness, and completed pieces often require four or five firings.

Labour intensive, yes! But well worth the effort, in Mary's view.



FASCINANTES GLAÇURES

Depuis 1987, Mary travaille essentiellement avec du lithium et du cuivre. C'est le secret de l'apparence d'objets antiques exhumés que possèdent un grand nombre de ses récipients. Le lithium a la réputation de se travailler difficilement : il craque, présente un haut taux de rétrécissement et a tendance à se fragmenter. Toutes ces raisons font qu'il est pratiquement impossible de dupliquer les pièces couvertes de cette glaçure. Pas étonnant qu'elles soient si populaires des collectionneurs.

En 1996, Mary a découvert les glaçures râtées. Elles ont la particularité de rétrécir au cours du séchage et de la cuisson. Ainsi, des parties de couleur apparaissent à la surface d'une pièce tout en révélant des couches de couleurs en dessous. L'application de ces glaçures exige une attention particulière quant à leur épaisseur, et les pièces terminées ont souvent nécessité de quatre à cinq cuissons.

Beaucoup de travail, c'est sûr! Mais cela en vaut vraiment la peine, selon Mary.

Mary Fox is known for her distinctive glazes. Yet she admits she's never been good at chemistry! Glazes are her biggest challenge, but through persistent, methodical experimentation she has achieved stunning results.

Mary Fox est connue pour ses glaçures caractéristiques. Et pourtant, elle reconnaît qu'elle n'a jamais été bonne en chimie! Pour elle, les glaçures sont le plus grand défi, mais grâce à des essais méthodiques et continus, elle a obtenu des résultats remarquables.

Sample of Pottery ÉCONOMUSÉE® Interpretive materials

6. Lessons learned and next steps (sustainability)

As we developed this larger cluster of experiences, we had to review our processes to reduce the risk and increase productivity.

Recruitment and early planning stages took a significantly more time than anticipated, in part since many businesses initially interested decided to pull back from the project. We invested a lot of time and resources developing preliminary design strategies with Gabriola Guitars, McLean Mill Studio, Blue Grouse Winery and Cherry Point Estate Wines who later decided not to pursue the project. This led to more travel expenses than originally expected.

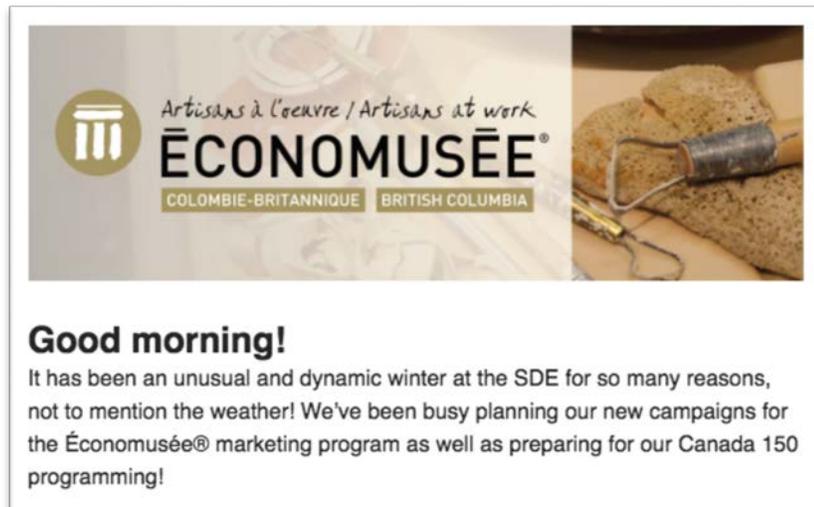
To reduce the risk associated with this situation, we improved our administrative processes. Interested business must now sign a Memorandum of Understanding and pay into the development of the preliminary design strategy as soon as their eligibility is confirmed. These businesses can access the “member in transition status” if they are interested, which enables them to be included in the network and participate in the marketing efforts until their project is completed



Pottery ÉCONOMUSÉE® Launch, April 14, 2016

Since April 2017, SDE has a new agreement in place with the Économusée Network Society regarding our role as the initiative manager in B.C. Until March 31, 2017, SDE could sign MOUs with businesses and lead the transition process, but after the launch, agreements were to be signed with ENS about the continued membership in the network. The new agreement empowers SDE to be the partner in B.C. for the recruitment, transition and membership manager for all members. This ensures a more cohesive approach for the businesses in the province.

2015-2016 was very taxing on the team between actively recruiting new members, ensuring the proper development and implementation of each of the five new experience while aiming to better position the network in the public eye with strong marketing campaigns. In addition, we underestimated the growing needs of the network as the number of member increased. We can avoid bottleneck effect for our team members by planning new sites over a longer period which in turns enables us to provide better service to each member.



Excerpt from the ÉCONOMUSÉE® newsletter

Now with the first cluster of site well developed on the island, and strong of the Impact Economic Survey results, we are shifting the focus in 2017-2018 to increase brand awareness.

In 2015, we worked with Tartan Group and Eclipse creative to develop the marketing plan, which focused mainly on public relations with four events to promote Économusée® brand awareness:

- May 23rd, 2015 – Grand Opening at Blue Grouse Estate Wines, 700 people attended this event.
- June 12th-13th, 2015 – Cowichan Spirit Line Launch at Merridale Ciderworks, 200 people participated in the event.
- August 29th, 2015 – The Art of Herbs at Hazelwood Herb Farm, 12 people participated in the event (please note a major accident on the Malahat highway prevented many people from attending).
- September 27th – Mead Fest at Tugwell Creek Honey Farm and Meadery, 50 people attended this event.

We realized that Économusée® was vanishing into the larger brand of the partnering business. We changed tactics in 2016, consulting all the members on February 23rd, 2016, to gather their input as well. We made good progress with an aggressive social media paid ad campaign. This enabled us to better identified audiences to target in the future. We worked with another local marketing firm, Maestra Business Solutions, that understood very well the challenges faced by our network made of small individual businesses with different needs. We also realized that if we want to make ourselves known and to drive traffic to each of the businesses, we need to invest more time and money into the promotion of the network.

In 2018, the Économusée Network Society decided a redesign of the brand thanks to the many feedback received during the International Économusée Conference that took place in Norway in October 2017. The outcome of the new visual of the brand should be revealed by the end of Spring 2018 for an implementation within all the Économusée network.

The development of new experiences remains a priority. We also want to support the development of the community initiative in Nelson and the West Kootenays region which would bring 3 to 5 smaller artisanal businesses into the BC network.

7. Media coverage and social media campaign

In 2015-2016, Tartan Group focused on outreach to local food media and freelancers during the lead up to the summer series events. Along with the event invitations that were sent out for the Summer Series, Tartan pitched the larger story of the Économusée® model on Vancouver Island with the understanding that these stories will be coming out in 2016.

Notable articles

[Explore: Tour offers view of Victoria's arts pedigree](#) (sustainable.rural.tourism.ca)

Circulation: 50000, Date: Oct 05, 2015

Celebrate arts and artists in Victoria at the Integrate Arts Festival, which runs Friday to Sunday. This is the ninth year of the annual event, formerly known as the Off the Grid Arts Festival.

[From bee to bottle](#) (Sooke News Mirror (Online))

Circulation: 20000, Date: Oct 05, 2015

As you turn onto the long, dusty driveway off West Coast Road in Otter Point, you are struck by the pastoral beauty of the farm.

[Historic Vancouver Island Winery Reopens May 23](#) (My VanCity (Blog))

Circulation: 10000, Date: Oct 05, 2015

Blue Grouse Estate Winery invites the public to attend the grand opening of their new tasting room and winery facility at 2182 Lakeside Road in Duncan, British Columbia on Saturday, May 23 from 11am to 5pm.

[Explore: Tour offers view of Victoria's arts pedigree](#) (Victoria Times-Colonist (Online))

Circulation: 15397, Date: Aug 27, 2015

Celebrate arts and artists in Victoria at the Integrate Arts Festival, which runs Friday to Sunday. This is the ninth year of the annual event, formerly known as the Off the Grid Arts Festival.

[Artisans at Work](http://kootenayartsebulletin.wordpress.com) (kootenayartsebulletin.wordpress.com)

Circulation: 50000, Date: Jun 22, 2015

Victoria BC - June 9, 2015 - Artisans at Work Économusée® British Columbia announces the launch of a new website that signals their leadership role in the promotion of a thriving community of traditional craft artisans and agrifood producers in the province.

Radio-Canada Colombie-Britannique/Yukon covered the [launch of the Chairmaking Économusée](#) on March 17th, 2016, by sending a videographer to the event and conducting radio interviews with owner Daniel Lamarche. The event was also promoted by the local radio station, newspapers, Tourism Tofino, and CILS FM (no links available).

Radio-Canada Première also covered the launch of the Pottery Économusée® with a live interview on April 14, 2016 (no longer available online).

Tofino Cedar Furniture is also the subject of one of Destination BC's series of videos #yourtofino for 2017. They were also the topic for a 'Made in Canada' series at RDI Économie broadcasted on April 28, 2017.

The Powell River Peak covered the addition of Towniste to the network in their article "[Townsite Brewing success spurs expansion](#)" published March 29, 2017. On March 22nd, they also interview artist Anna May Bennett who created the mural at the Beer Brewing ÉCONOMUSÉE® (Contemporary Savoir-Faire): [Take a Peak: Anna May Bennett](#)

For the 2017 season, we were granted funds from Destination BC's Co-Op Marketing Program for the first time. Working again with Maestra Business Solutions, a large campaign enhanced by our Canada 150 programming, was launched in May and will continue until Thanksgiving. A detailed session was held with each member to gather feedback and direction for the campaign. It includes a paid online ad campaign, contests, attending events to promote the Économusée® experience, co-hosting culinary events celebrating local food and products, liaising with RDMOs to ensure staff in visitor information centers are aware of the services provided by the members, and distributing promotional materials. Our goals with this campaign are twofold: 1) to increase brand awareness in B.C.; 2) Drive visitation to each site.

Appendix 1

BC's Artisan Sector, Supporting Growth through Evidence
June 2016

(See attached)

Appendix 2

Nelson + West Kootenay *Artisans at Work* Community
Feasibility Study

(See attached)

Appendix 3

Survey Economic Impact Summer 2017

(see attached)



Société de développement économique - Colombie-Britannique

FINANCIAL STATEMENT
ÉCONOMUSÉES
Period: June 15, 2015 to March 31, 2018

Project Expenditures

Research and interpretation	129 870
Design & Materials (including production)	44 925
Project Management	8 054
Travels	14 276
Marketing	38 141

Total Expenditures

235 266 \$

Project Income (Source of funding)

Artisans Enterprises	37 860
BC Investment Agriculture Foundation	22 400
Gifts in-kind	4 188
Province of BC	101 500
RDÉE Canada	12 750
** ICET	56 568

Total Income (Source of funding)

235 266 \$

Balance

* - \$

**If balance is positive, ICET contribution may be reduced proportionately*

***The total income ICET includes the amount receivable from the last claim: \$12 917,89*

I hereby certify that this statement accurately represents all project expenditures and all sources of project funding


Financial Officer

2018/04/25
Date

Partenaire du développement durable

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NELSON + WEST KOOTENAY

Artisans at Work Community Initiative



Artisans at work
ECONOMUSÉE

BRITISH COLUMBIA

Table of Contents

1. Introduction	5
2. Heritage of Craft in the Region	9
3. The ÉCONOMUSÉE® Concept	17
ÉCONOMUSÉE® Certification Model	17
ÉCONOMUSÉE® Artisans at Work Community	18
ÉCONOMUSÉE® Artisans at Work Workshop	22
Marketing Plan	24
4. Governance Structure	27
5. Project Participants	31
Community Partners	31
Artisans	35
6. Site Feasibilities	39
7. Budget	53
Appendix	
City of Nelson Sustainability Strategy - Arts, Culture + Heritage	



Introduction

What is an ÉCONOMUSÉE®?

An ÉCONOMUSÉE® showcases artisans and their trades, allowing artisans to open their workshops to the general public to share their knowledge and passion, and sell products made on the premises.

The ÉCONOMUSÉE® certification model was successfully implemented in 1992. Since then, it has been showcasing and promoting artisans and traditional agrifood processing practices, providing learning experiences to visitors, and supporting the growth and development of artisanal businesses. This success has positioned ÉCONOMUSÉE® as an international brand.

To become an ÉCONOMUSÉE®, artisans must be selected for the quality of their production and their product's authenticity.

Each artisan must undergo a selection process that includes a site assessment by an expert from the regional ÉCONOMUSÉE® team.

The ÉCONOMUSÉE® Society Network (ESN) with its regional partner, the Société de développement économique de la Colombie-Britannique (SDE) have been working with the municipality of Nelson and local community organizations in the region to pilot a new certification model that will create a place based branding strategy. The certification model "ÉCONOMUSÉE® Community" will serve to benefit the local artisan and agrifood organizations, affirm and contribute to cultural and culinary tourism goals for the region, and promote the collaboration of artisan associations and co-operative enterprises. Through this project, SDE and its partners aim to support economic growth in the region.

Introduction to the Region

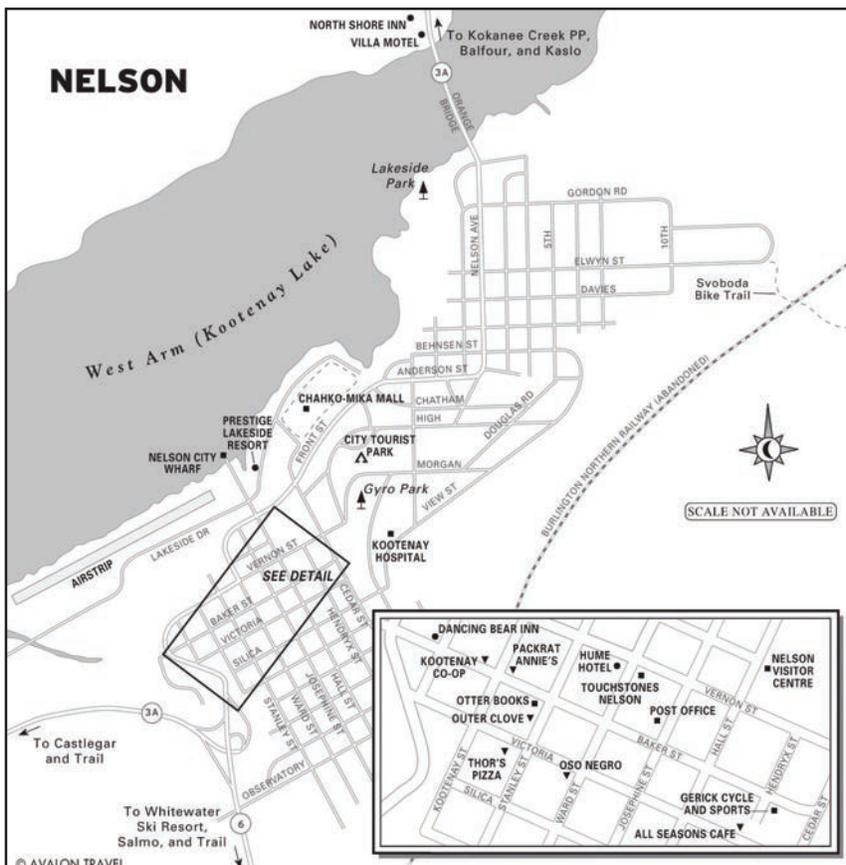
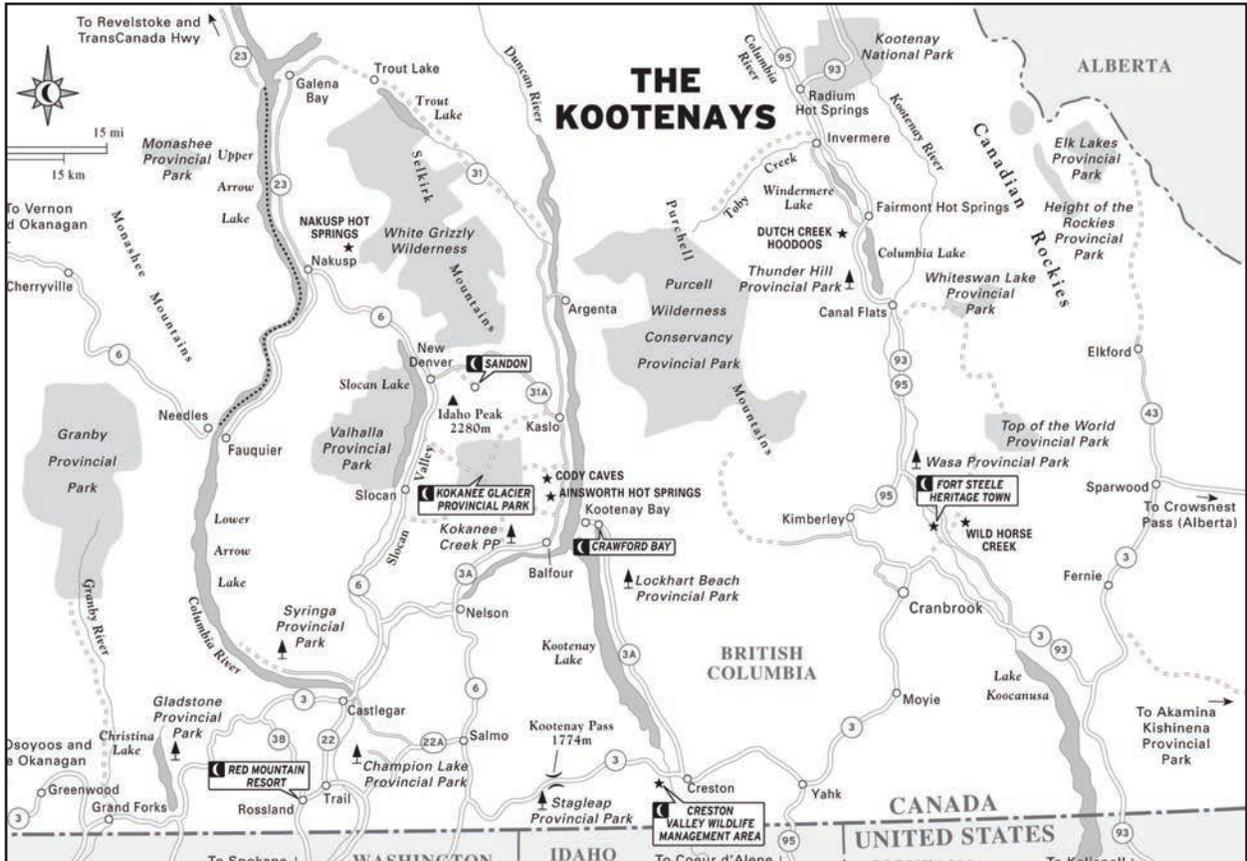
The artisans in the City of Nelson and West Kootenay region have a powerful story to tell. They are significant contributors to cultural and economic activity in the region, and are recognized internationally for the quality of their product.

A study conducted by the firm, Hills Strategies, in 2006 placed Nelson's concentration of artists and artisans at 5.92%, a huge number in comparison to Canada's average concentration of 0.78%. The community is very well positioned to adopt a placebased branding strategy that emphasizes the role of artisans in creating a vibrant and innovative community to live in.

Through a series of recent interviews with a large number of local and regional cultural and agrifood businesses and artisan entrepreneurs, the regional ÉCONOMUSÉE® team has identified the need to raise the profiles of these artisans who have contributed greatly to the local economy.

With the development of a new local network of artisans and artists and the gathering of a variety of local partners, Artisans at work Community ÉCONOMUSÉE® will bring increased animation and activity to public spaces with unique, hands-on and interactive exhibits to showcase stories of our local artisans as part and parcel of our City and region's heritage.







Heritage of Craft in the Region

Context

Nelson has long described itself as the “Jewel of the Kootenays”. It can take pride in having been named by author John Villani as the “Number One Small Arts Town in Canada,” and by the New York Times as “the prettiest small town in Canada.” British Columbia also recognized the City of Nelson as the Heritage Capital of B.C. because of its 350 century-old heritage buildings located on three streets, creating a warm and welcoming ambience, in addition to conferring an undeniable charm and character to the downtown area.

These laudatory labels are not new and seem to be part of Nelson’s genetic code! In fact, one hundred years ago, when Nelson was in its infancy, Gilbert Malcolm Sproat, considered to be the father of Nelson, is said to have commended it as “a town above all towns” in contemplating its ideal location, easy access to a water body, and the surrounding beauty. The words of this visionary describe a reality that is still very current.

The City of Nelson and its environs are also renowned for their large artistic community, their vibrant cultural life, and the heritage character of their buildings. This dynamic cultural and artistic life serves to attract both potential future residents and visitors who are passing through the area. Such characteristics no doubt lent strong support to the choice of Nelson and District for a ÉCONOMUSÉE® Community pilot project. A more in-depth look at Nelson’s cultural activity will help to establish the guidelines for carrying out this project. The spotlight is on this city and its region that have made arts and culture into their trademark.

Culture by the Square Inch!

Nelson has a population of nearly 10,230 people. It boasts the most heritage buildings per capita of any city in the province. As mentioned earlier, a study conducted in 2006 by Hill Strategies revealed that Nelson has a 5.92% concentration ratio of artists and artisans. This ratio is well above the Canadian average, which is 0.78%.

These figures, besides being impressive, show that the authorities in office have a strong interest in the cultural sector. In 2003, this interest led the Nelson and Area Economic Development Corporation (NAEDC) to task the Commonwealth Historic Resource Management with evaluating the importance of the arts in the Nelson and District economy. Some of the study's recommendations include strengthening existing programs and introducing new programs aimed at encouraging both the production of arts goods and services and the conservation of heritage resources. The study also emphasizes that the arts, culture and heritage sectors could bring considerable economic benefits to the community, and that greater development of the arts sector could provide many opportunities to revive certain sectors that are in decline. A recent article published in the Nelson Star and entitled "How important are the arts to Nelson's economy?" (<http://www.nelsonstar.com/opinion/373760081.html>) bridges the gap between this study and the current situation, describing the essential role of the Cultural Development Committee in supporting and promoting culture in Nelson. The article also reports that the cultural sector has shown continuing growth since this study.

In light of these facts and observations, it seems clear that arts, culture and heritage are at the forefront of Nelson's concerns. The authorities therefore understand the importance of contributing to the development and promotion of this sector, which may provide significant economic prospects.





Historical Overview

In order to more fully understand this cultural effervescence, a brief overview of Nelson's history can be helpful. Through the events that marked its history, various participants and communities left a stamp that forms part of the social, cultural, and community fabric of Nelson and the surrounding region. Archeological excavations have uncovered evidence of human presence dating back 5,000 years. The Sinixt people who live, hunt, and fish on the shores of Lake Kootenay are considered to be the first "citizens" of the Nelson area.

In the early 19th century, the first European, David Thompson, travelled in the region between 1807 and 1811. Some 60 years later, in September 1876, the discovery of gold in Forty-Nine Creek (15 kilometers west of Nelson) triggered the first gold rush in search of this precious metal, and the arrival of prospectors. Nevertheless, it was really the discovery of a silver lode 10 years later that gave rise to the birth of Nelson.

Gradually, the tents and cabins of the first newcomers gave way to wood buildings. Nelson was incorporated in 1897 and had 3,000 residents at the time. Railways, a hydro-electric power plant, a tramway, and a paddlewheel boat service eventually became a part of the city's landscape. After several devastating fires in the downtown area, the first City Council passed regulations requiring buildings to be constructed using non-combustible materials. This initiative led to the construction of beautiful, elegant Victorian-style brick and stone buildings that are now the core piece of Nelson's inventory of heritage buildings, and one of its main attractions.

A Changing Economy

Traditionally, Nelson and District had a resource-based economy (forests and mines). In 1950, the establishment of Notre Dame College (later Notre Dame University and David Thompson University, which would close in 1984) heralded the start of a new focus on education. The Kootenay School of the Arts also opened during this period, followed by Selkirk College (1966), the first community college in the province.

Today, Kootenay Studio Arts is an active participant in the city's cultural vitality and plays a crucial role in supporting cultural development and arts exploration. The tumultuous history of some of these institutions—closures, occupation of various premises, reopenings—eloquently illustrates the community's mobilization in its struggle to save them, a sign of recognition of their beneficial contribution.

In the 1980s, Nelson experienced a major economic recession, with the closure of factories (Kootenay Forest Products Sawmill) and slow business in the shops. However, the city emerged from this downturn and leveraged a new sector: tourism. Through a fortunate happenstance, in 1977, the BC Heritage Conservation Branch had launched a study of Nelson's heritage buildings, which would lead to the restoration rather than the demolition of the buildings. Adopting the position in favour of the preservation of such buildings has proven to be a good "investment," considering that they are now a significant draw for visitors and tourists. It is interesting to note that the Nelson Visitor Centre is rightfully located in the restored Canadian Pacific station.

A Diverse Social Mosaic

At the time of the founding of Nelson, its population consisted primarily of prospectors and adventurers attracted by the mining boom, but other categories of pioneers would also go there to settle. Immigrants from Britain, seduced by ads touting the availability of land and the ease of setting up fruit-growing businesses, especially orchards, thus came to colonize the region. Simultaneously, another group, the Doukhobors, chased from Saskatchewan because of their refusal to swear an oath of allegiance, arrived to settle in the Kootenays region. Between 1908 and 1913, more than 5,000 Doukhobors farmed land in the region. Some members of this community managed the Kootenay Columbia Preserving Works (a jam factory) located in Nelson from 1911 to 1915, before moving the company to Brilliant.

Nowadays, a Doukhobor village (the Doukhobor Discovery Centre in Castlegar) relates the saga of this community and presents its customs and traditional cultural practices. This village has 10 buildings and over 1,000 artifacts. This unique tourist destination combines Russian heritage with the Canadian experience. In addition, many Doukhobors are rediscovering their heritage and seeking to restore the values and practices of their community. In particular, Doukhobor artists are creating works to keep their culture and traditions alive. Exhibits also feature some of their practices (clothing, embroidery, etc.).

Now, let's take a leap forward in time to the 1960s and the early 1980s, which would see a very special incoming wave of migration to Nelson: American conscientious objectors who refused to sign up for the Vietnam War. While many returned to the United States after the offer of amnesty in 1977, others remained in Canada, thus adding to the diversity of the community that welcomed them. Although it is difficult to estimate exactly how many of these men and women crossed the border into Canada (according to some figures, there were 40,000 for the entire country), those who remained formed "the largest, best-educated group this country ever received," according to a report by Citizenship and Immigration Canada.

The 1980s and 1990s saw the arrival of people moving away from the large cities, attracted by the prospect of a simple life, a sense of community, a cosmopolitan feeling, the outdoors, and the artistic and cultural scene of the Kootenays. Today, this "small town with a big personality" has built an enviable reputation for itself by building on these various assets.



Clusters of Artists and Artisans

Arts and culture have transformed Nelson and the West Kootenay Region into a community that is vibrant, diversified, flourishing, and unique—a paradise for artists and artisans. Nelson loves its artists and artisans, and they feel supported by the community; concrete examples of this support demonstrate the extent to which the arts are highly valued.

On an institutional level, besides Kootenay Studio Arts mentioned earlier, there is the artisans' coop (Craft Connection) that is housed in a heritage building. Founded 30 years ago, it serves as a hub and market place for nearly 150 artists and artisans.

The city is literally inundated with boutiques and workshops, as demonstrated by the various directories and websites devoted to the cultural life of Nelson and the surrounding region. Artists and artisans from all fields (hatmaker, blacksmith, potter, to name but a few), artisanal agrifood companies (breweries, distillery, and wineries), public markets, and occasional artisan and artist fairs (Kootenay Artisan Fair, Artwalk, Cultural Tour, Cottonwood Market, and Christmas Market) illustrate this vigorous cultural and artistic activity.

The culture, history, and heritage aspect is well represented by the Nelson and District Museum, Archives, Art Gallery, and Historical Society (Touchstones Museum), accommodated in the former post office (1912).

Attention is also given to public art, which includes a broad inventory of sculptures and murals placed here and there in the city, produced by national and international artists.

Cultural vitality is also demonstrated outside of Nelson. Kaslo welcomes many artists and artisans, who take advantage of the tranquil beauty of the village to create their works of art. The Langham Cultural Centre, located in a heritage building that dates from the 1890s, constitutes a beacon of the cultural activity of this community.

Balfour is another region that is teeming with artists and artisans. Their workshops are identified by a distinctive "A" along the highway. Finally, Crawford Bay, which has a population of 400 people, has no fewer than 10 or so workshops of artists and artisans, ranging from the blacksmith's forge to broom-making, pottery, and glassworks.

A Community ÉCONOMUSÉE

In light of this overview, the pilot project for a ÉCONOMUSÉE® Community will find fertile ground for its implementation in Nelson and the surrounding region. Through its mission, the ÉCONOMUSÉE® will highlight the profile of artists and artisans, who are firmly anchored in the community; the latter is itself highly aware of the importance of this sector for the local economy and the need to promote it. As we have just seen, the residents identify themselves as stakeholders in the cultural and artistic community. Such a commitment is very promising for moving ahead with a new local network of artisans and artists as part of the Community ÉCONOMUSÉE® Artisans at Work Initiative. Such a network will emphasize the role and contribution of artisans in building a vibrant and innovative community, one that is proud to support the arts and culture, and to make this one of the pillars of its economy.





The ÉCONOMUSÉE® Concept

ÉCONOMUSÉE® Certification Model

The ÉCONOMUSÉE® certification model has been successfully implemented since 1992, and has supported a mission of promoting artisans and traditional agricultural practices, providing learning experiences to visitors, and supporting the growth and development of artisanal businesses.

Currently, to become a fully-certified ÉCONOMUSÉE®, artisans must meet the specific criteria:

- Financial stability and capacity
- Be a private business in operation for more than three years
- Generate revenues of at least \$100,000 per year
- Be prepared to invest sufficient funds to undergo conversion (capital investment)
- Facilities
 - operate in facilities that can properly accommodate the 6 components of an ÉCONOMUSÉE®
 - operate within quality facilities (including design and structural considerations)

Once they have met these criteria the following components must be included in the visitor experience as part of the transformation into a certified project:

1. A reception area where visitors are greeted and find out what an ÉCONOMUSÉE® is
2. A workshop where visitors can see and interact with artisans at work
3. An area for the interpretation of traditional know-how (including artifacts)
4. An area for the interpretation of contemporary know-how
5. A documentation and archives area
6. A boutique

The ESN and SDE have been investing time and resources to expand the brand's reach since 2013. Through market analysis, partners have concluded that while the ÉCONOMUSÉE® concept in 6 components is suitable for a certain segment of large-scale artisanal businesses, it is not sufficient to help meet the demand by smaller, rural artisanal businesses. As such, the brand is evolving and expanding in order to be able to include a broader array of artisans, thus meeting the needs of the marketplace and smaller communities.

Three NEW categories of certification have been studied and will be piloted in 2016: Artisans at Work Workshop, Artisans at Work Boutique, and Artisans at Work Community. This project will be referencing the Artisans at Work Workshop and Community certification models.

ÉCONOMUSÉE® Artisans at Work Community

Positioning Artisans at Work Community

The purpose of the ÉCONOMUSÉE® Artisans at Work Community certification model is to provide a new way of building stories around traditional trades.

A certified community:

- Has a proportionally high population of artisans and agrifood producers per capita in relation to the national measures
- Is recognized internally and externally as a community that places an emphasis on culture, arts, and traditional practices
- Has a minimum number of artisans and agrifood producers that meet a certain production and quality level in their products (typically, we are looking at integrating 10-12 traditional trades in the exhibits)
- Promotes collaboration between craft artisans and agrifood community
- Provides opportunities for training and knowledge transfer for visitors and emerging artisans
- Provides opportunities to increase vitality and use of public spaces through public, interactive exhibits

The concept of community can be an entire town or city, and can include bordering geographic regions.

Benefits of the Community Model

By receiving certification, a community will benefit from the national and international exposure that the ÉCONOMUSÉE® brand provides, and additional credibility as a community that meets the standards and goals of ÉCONOMUSÉE®. This will position the region as a hub of creativity and will cater to a growing cultural tourism segment.

The Community certification model is designed to support individual artisan studios within the region:

- Certified Artisan at Work Workshops would receive additional promotion by being identified directly within the certified community and being classified as a stop on a regional tour
- Non-certified studios would benefit from the additional tourism and by the indirect association with the other certified businesses

Applying Artisans at Work Community to Nelson and the West Kootenays

The Nelson population is small and eclectic but cohesive, with a strong focus on arts and traditional practices.

THE ÉCONOMUSÉE® COMMUNITY CERTIFICATION WILL:

- Support the cross-linkage of facilities, businesses, cultural and community organizations, and programs across the whole West Kootenay region, with the City of Nelson as the epicenter of the project
- Provide further incentive for visitors through the creation of spaces and experiential offerings, and connect with growing national and international cultural tourism markets
- Raise the status of the City of Nelson and the West Kootenay region with national and international audiences

THE FOLLOWING GOALS, OBJECTIVES, AND STRATEGIES REFLECT THE CITY OF NELSON'S ROLE AS A FACILITATOR IN THE DEVELOPMENT OF THE CULTURAL SECTOR:

- To facilitate the strategic development of the cultural sector in collaboration with all stakeholders.
- To plan and develop Nelson's cultural sector strategically, and in collaboration with other key sectors of the economy.
- To encourage investment in the cultural sector so that benefits to Nelson residents and businesses are maximized, and the visitor experience enhanced.
- To enhance our identity as a vibrant, authentic cultural community in which cultural attributes permeate everyday life.
- To assist in promoting the cultural sector within the community.

As you can see from the points above, the ÉCONOMUSÉE® Community Initiative project directly supports the goals listing above: strategic development, encouraging investment in the cultural sector, and promoting the cultural sector both within our community and to visitors. Not only will this project promote and support our local and regional artists, it will enhance Nelson's identity as an arts and cultural centre. The ÉCONOMUSÉE® project is included within the Cultural Development Committee's 3 year Action Plan, as approved and endorsed by Nelson City Council.

Community Model Components

The ÉCONOMUSÉE® Community certification will contain similar components to a full ÉCONOMUSÉE® Certification; however, the location of these components would be spread out within the community as opposed to located in one single ÉCONOMUSÉE® site. Components include:

1. RECEPTION SPACES TO WELCOME VISITORS AND INTRODUCE ÉCONOMUSÉE® AND CERTIFIED BUSINESSES WITHIN THE COMMUNITY

The key aspect of the ÉCONOMUSÉE® Community model is a series of public exhibit spaces, which act as a gateway and starting point for visitors to the community, and include information on local certified businesses. Exhibit elements include maps, direction and interpretive graphic panels, interactive multimedia displays, artifacts displays and hands-on-exhibits. These exhibits can be built with local artists and artisans. Ideally, one location will act as a main reception hub, with other smaller spaces throughout the community.

2. CERTIFIED ARTISAN AT WORK WORKSHOPS WHERE VISITORS CAN SEE THE ARTISANS AT WORK

Individual workshops can be presented by certified partners within the community. The reception & exhibit spaces will provide a map and information regarding workshop timings & locations, and a list of certified artisans.

Workshop components will be discussed in the next section detailing the Artisan at Work Workshop certification.

3. AN INTERPRETATION SPACE FOR TRADITIONAL KNOW-HOW

A certified community would have a space that provides an experiential element that interprets the history of artisanal practices in the community and of the practices of its certified artisans.





4. A DOCUMENTATION CENTRE

A certified community would provide documentation within its public exhibit areas in support of the certified artisans. This could take the form of a partnership with a museum (Touchstones Museum for instance) or with the public library where a showcase of literature and picture books could be developed with the community around traditional crafts and trades. Touchstones Museum houses archives that could be used to increase awareness of the history of artisanal practices and to showcase prominent characters within the local history.

5. BOUTIQUES

Individual workshops would provide the opportunity for visitors to purchase their products either at their workshop location, or throughout town in locations such as the Craft Connection, the Kootenay Co-op, or Touchstones Museum. .

6. A SPACE TO FACILITATE TRAINING AND PRESENTATIONS

Community spaces would allow for opportunities for training or presentations from artisans on practices within their field. A partnership with the Kootenay Studio Arts would facilitate such goals. When meeting with artisans throughout the region this component was one of the most desirable aspects of joining the ÉCONOMUSÉE® Community Initiative

7. CONSISTENT BILINGUAL SIGNAGE TO CONNECT VISITORS FROM ONE CERTIFIED ARTISAN TO THE NEXT.

The community would develop signage to help direct visitors to nearby certified artisans. These could be fashioned in an artistic manner to add another dimension to the experience.

Artisans at Work Workshop

Each of the participating artisans for the Community component would be certified as an Artisans at Work Workshop.

A workshop is the main place of production / processing where artisans offer for sale their own products. The workshop does not have to have the physical characteristics to receive large groups or integrate the 6 component into their space.

Each Workshop will have the following components:

1. WELCOME / INTRODUCTION

Introduction to the crafts person and their history: Who are they? Why did they choose to be an artisan? What inspired them to choose their craft?

2. WORKSHOP / PROCESS

Interpretive of demonstrative ability to show the method of production, manufacturing and processing. This can include interpretive materials (graphic panel, infographics, video production) as well as visual access or tours of the workshop. Presentation of raw materials and the different phases of the transformation process are an asset.

Hands-on elements are also encouraged. An example would be to show the materials in their original form before they are transformed into a product (i.e. hops and barley before it becomes beer).

3. BOUTIQUE

While this isn't a mandatory element, having the ability to sell their product on site is an asset.





Artisans at Work Workshop Selection Criteria

Artisans will be selected using the following criteria. ÉCONOMUSÉE® recognizes that each artisan is unique and has different challenges and opportunities.

1. Quality of Product
 - The artisans are selected especially for the quality of their products.
 - The artisan uses traditional technique or know-how to make his product(s).
 - The artisan also shows innovation or contemporary know-how in his production or business.
 - Other factors can also be considered including: training, work experience, previous exhibitions, involvement in the industry, and recognition by peers.
2. The Artisan has a strong interest in becoming a member of ÉCONOMUSÉE® Network Society Community Initiative.
3. Must be a private for-profit company.
4. The business has been in operation for 3 years or longer.
5. Finances are in good standing and making a turnover of \$35,000 / \$50,000 a year. The number in minimum sales could be different for different sectors i.e. \$35,000 for art and craft based sectors and \$50,000 for agrifood sectors. Final numbers to be determined once reviewing the average of revenues in the region.
6. The Artisan demonstrates a strong interest in receiving visitors.
7. The Artisan agrees to be open for visitors during set hours depending on their capacity.
8. The workshop is located or near an existing tourist route or a route under development.

Marketing Plan

ÉCONOMUSÉE® Marketing

The ENS and its partner organizations promote a range of activities to allow artisan-entrepreneurs to leverage benefits from the ÉCONOMUSÉE® model as it applies to their business. They are able to support new members by helping leverage existing financial resources required for the transformation of their business and their certification process to become an ÉCONOMUSÉE® site. The ENS promotes cultural and experiential tourism and outreach activities that ensure the sustainable economic development of artisans pursuing an entrepreneurial path.

Once established, ÉCONOMUSÉE® Community and Workshop members will benefit from targeted marketing campaigns and strategies aimed at increasing traffic to their sites while increasing awareness of the ÉCONOMUSÉE® brand promise in the marketplace.

ÉCONOMUSÉE® specific marketing and promotion includes:

WEBSITE

Currently ÉCONOMUSÉE® BC has a website (ÉCONOMUSÉE®.tourisme-cb.com/) which is also linked the the international ÉCONOMUSÉE® site (www.ECONOMUSEE.com/en/).

Both websites will contain separate Community / Workshop dedicated pages with information on artisans and community partners as well as visitor information. The websites are both regularly updated with new information on members and events. All online ads are directed to the website.

MAGAZINE

The ÉCONOMUSÉE® Artisans at work magazine is the an important promotional vehicle to promote the artisan members of the ÉCONOMUSÉE® Network Society during the summer tourism season. It allows each member to present their ÉCONOMUSÉE® with texts, images and information for visitors. In addition, the magazine presents the artisans of the entire network (Canada - Quebec, Atlantic, British-Columbia, Saskatchewan - Greenland, Iceland, Ireland, Northern Ireland, Faroe Islands, Norway, Sweden). Community Initiatives would be included in this magazine in a separate section.

In 2015, an advertisement feature (4 to 6 Pages) on BC will appear in ÉCONOMUSÉE® magazine. 5,000 copies were distributed in BC and 25,000 in Quebec and Atlantic Canada.

Community initiative regions will have a dedicated page while Workshop members will also have half a page in a dedicated section.

To view past issues of the magazine please visit the following link: (bc.economusee.com/images/Economusee_web_ENG_v4-2.pdf)

ÉCONOMUSÉE® E-zine

The first edition of the e-zine was created in the Spring of 2016. Produced biannually, the online-only edition focuses on in-depth information.

SOCIAL MEDIA

Members will be promoted through on-going social media campaigns on Facebook, Twitter & Instagram (both International and Regional).

PUBLIC RELATIONS

SDE is working with different groups to leverage promotional efforts in the province and beyond.

With the support of the Tourism Branch of the Ministry of Jobs, Tourism and Skills Training, SDÉ is working with Destination BC to get an agreement for the Économusée® network recognized as a sectorial group under the cooperative marketing program by April 2018. This will allow the network to access dedicated public marketing funds aimed to leverage private and public funds to maximize marketing impact and ROI for tourism businesses.

With the support of the Tourism Branch of the Ministry of Jobs, Tourism and Skills Training, the Économusée Network are strengthening their collaborations with Regional Tourism Management Organizations to position the members as key destinations in their area.

Through a national partnership with Destination Canada, SDE and the Économusée Network Society are aiming to submit Économusée site (including Community Initiative regions) candidacies to enter the Signature Experience program.

Regional Specific Marketing

The Community Initiative would also be included in regional marketing and promotion including:

WEBSITES

Information would be listed on both the Nelson Chamber of Commerce (discovernelson.com) and the Nelson Kootenay Lake Tourism (nkltourism.com) websites. These would link visitors back to the official ÉCONOMUSÉE® website.

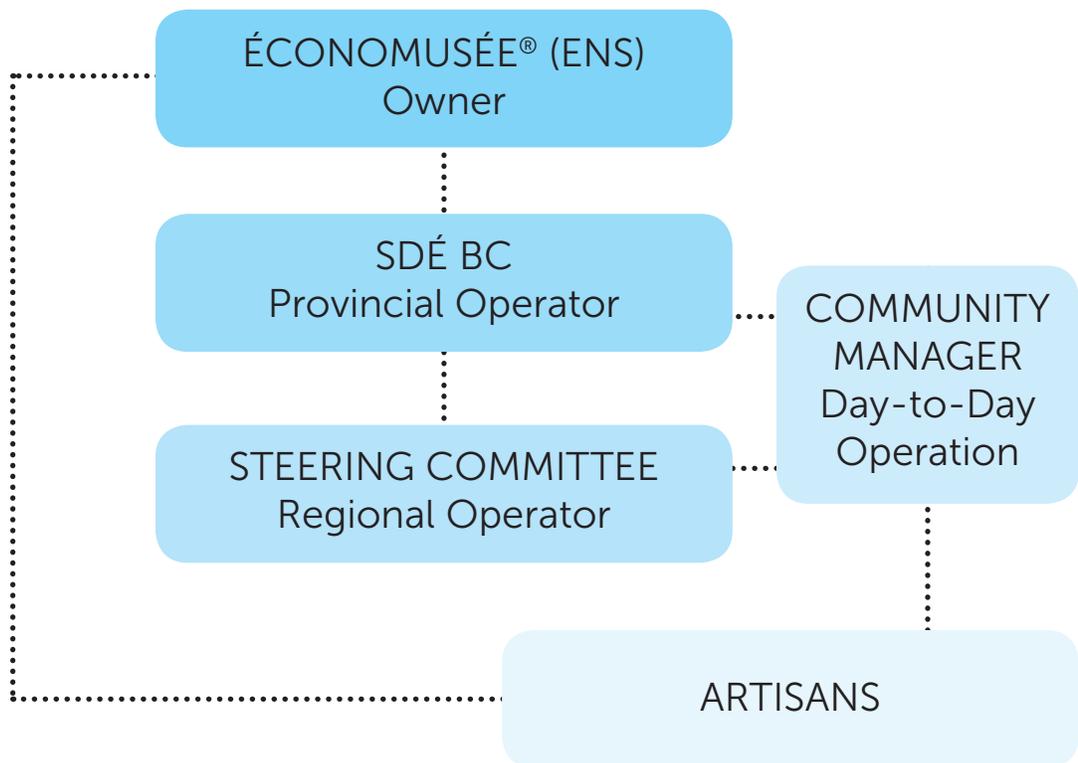
VACATION GUIDE

Information and advertising and would also be included in the Nelson Kootenay Lake vacation guide which is released every year. This guide is available in almost all tourism information centres around the province.



Governance Model

The potential authority and composition of the positions within this model would be:



ÉCONOMUSÉE® (ENS)

The ÉCONOMUSÉE® (ENS) promoting the ÉCONOMUSÉE® concept is a not-for-profit organization. For 20 years, since its foundation in 1992, the ENS has supported artisans in Quebec, offering advice on transforming enterprises into ÉCONOMUSÉE® and showcasing their production. Now grown into an international company, the ENS works with many partners who share the same goals – the continuation of traditional trades and know-how in the field of high quality crafts and the agrifood sector.

The ENS has expanded its outreach internationally through the creation of partner companies with official status that develop their own networks of ÉCONOMUSÉE® in accordance with the concept.

ÉCONOMUSÉE® is a registered trademark that groups artisans of traditional crafts into a large network. The trademark is owned by the ESN network and contributes to preserving the ÉCONOMUSÉE® experience and protecting its fundamental components.

Société de développement économique de la Colombie-Britannique (SDÉ)

In British Columbia, the Société de développement économique de la Colombie-Britannique (SDÉ) is the catalyst for the initiative ÉCONOMUSÉE® British Columbia Artisans at Work. SDE is the owner and operator of the ÉCONOMUSÉE® Artisans at Work brand in British Columbia.

SDÉ is a provincial, nonprofit organization established to represent the economic interests of the francophone business community by supporting business development, distributing pertinent information and encouraging entrepreneurial activity.

SDÉ aims to facilitate the economic growth of rural communities in B.C. through the implementation of the ÉCONOMUSÉE® model. This concept promotes traditional artisans and agri-food processors as viable, profitable businesses that contribute to sustainable communities, cultural tourism and regional economic development.

Project Development

As the facilitator and project manager for the development of the ÉCONOMUSÉE® network in British Columbia, SDE will contribute in-kind support to the project and will support the fundraising, development and operating efforts.

SDE will hire, coordinate and project manage sub-contractors needed to complete the elements of the project. This includes but is not limited to: exhibit designer, museologist and text writer, graphic designer, filmmaker, public relations, etc.

Project Maintenance

As regional operator of ÉCONOMUSÉE® Artisans at Work, SDE will be involved in annual and/or bi-annual meetings with the local governance and artisans. These meetings will include discussion on: marketing campaigns for the year, memberships (renewals, new members), seasonal workshops and activities, associated budgets, and other on-going operational efforts.

SDE will work as support to the steering committee and community manager to implement the outcomes of the meetings.

Local Governance Role

Project Development

STEERING COMMITTEE

A steering committee of community members will engage and participate in the development of the Artisans at Work Community project to ensure relevance and alignment with community goals and priorities. This committee would oversee the project development.

The steering committee would be comprised of 7 or 9 members including one representative from each partnership organization, four artisans that represent both handicraft and agrifood industries, as well as a member of SDE, meeting monthly to review progress, as well as to review and approve content.

Potential committee members:

- City of Nelson through the Cultural Development Committee & City Council
- Société de développement économique de la Colombie-Britannique (SDE)
- Nelson Kootenay Lake Tourism
- Nelson & District Chamber of Commerce
- Nelson & District Arts Council
- Association des francophones des Kootenays Ouest (AFKO)
- West Kootenay Regional Arts Council
- The Craft Connection
- Artisans or artists from the community (to be determined)

Project Maintenance

Once the project has been launched, the steering committee would maintain a connection to the project through annual or twice annual meetings with the SDE and ESN. The mandate of the committee would have to be re-affirmed once the project would be launched.

The Steering Committee would be responsible for managing on-going business decisions valued below a certain amount (e.g. \$5,000). Anything above \$5,000 would have to be approved and managed by SDE. The Steering Committee would also be responsible for hiring the community manager (if they deem this position is needed).

The Steering Committee would not be designed to have any authority over any member of the artisan community or their ability to participate in other organizations.

COMMUNITY MANAGER

If deemed necessary, a community manager could be hired by the Steering Committee. The community manager would be hired by the Steering Committee and have the authority to represent the community in communication with external groups, including the ÉCONOMUSÉE® host organizations. The Community Manager would not be a full-time position, rather a contract that would require monthly and seasonal dedication.

The community manager would:

- Have authority to serve on ÉCONOMUSÉE® committees
- Be responsible for day-to-day management and decisions of the Community certification and its components
- Manage additional resources including volunteers, contractors, and staff required to develop and operate the community components

An alternative to a Community Manager could be for the community partners to take on this role on an in-kind basis and be responsible for the activities on their site as well as appoint a member of the committee (or several) to be responsible for communication with artisans. During the busy summer season, students could be hired through Young Canada Works to assist with coordination and animation of events.

Role of Artisans

Artisan participants, the certified Artisans at Work Workshops, will be expected to contribute time and dollars to ensure project success. Financial contributions include a one-time membership fee of \$1500 that would cover design costs, and an annual membership fee of \$500 that covers on-going marketing (including regional specific workshops, activities and events) as well as the salary for the Community Manager. In-kind contributions include adapting workshop spaces to receive visitors (if-needed) as well as maintaining their space to ECONOMUSEE® workshop standards.

Project Participants

Community Partners

Not only would Community organizations be part of the Steering Committee, they will also connect individual businesses and work together to develop shared exhibits and spaces throughout the region.

City of Nelson - Cultural Development Committee

The City of Nelson will be a key player in organizing community organizations and instigating an ÉCONOMUSÉE® Community Initiative specific steering committee. Several members of the Cultural Development Committee are also suggested Community Partners.

The role of the Cultural Development Committee is to lead Council in the strategic planning and development of the community's cultural sector in collaboration with all sectors of the economy. The Committee makes recommendations to Council and promotes heritage and a high level of creativity, diversity and excellence in the cultural life of Nelson. - <http://www.nelson.ca/EN/main/services/mayor-council/committees/cultural-development-commission.html>

Members of the committee include:
(* suggested ÉCONOMUSÉE® partner)

Capitol Theatre Restoration Society (E.D.)
Touchstones Nelson: Museum of Art and History (E.D.)*
Nelson Civic Theatre Society (E.D.)
Nelson & District Arts Council (E.D.)*
Oxygen Art Centre (aka Nelson Fine Art Centre Society) (E.D.)
Selkirk College/Kootenay Studio Arts*
Nelson Kootenay Lake Tourism (E.D.)*
West Kootenay Regional Arts Council (E.D.)*

The City's Cultural Development Officer, Joy Barrett, would be the City of Nelson representative. Joy works with the Cultural Development Committee. Currently she works with the CDC to create and implement municipal cultural policies, to incorporate art within public infrastructure, and to work with local artists & cultural groups to facilitate ongoing cultural development with the city.

The Nelson & District Chamber of Commerce

The Nelson and District Chamber of Commerce is located in the newly renovated CPR Station. The COC is a key promoter of economic activity in the region and encourages and supports small businesses and tourism sectors with a focus on artistic, cultural and educational activities.

The Nelson Visitor Information Centre will be a key exhibition space and community partner for the ÉCONOMUSÉE® Community (discussed in the next chapter).

Association francophone des Kootenays Ouest

The Association of Francophone West Kootenays is mandated to promote the French language and Francophone culture in the West Kootenays as well as represent the Francophones and Francophiles through cultural activities, community events and education.

Their mission is to have services and activities in French that nourish and support the development of the language and culture of Francophones and Francophiles of all ages



Kootenay Studio Arts

Kootenay Studio Arts at Selkirk College (KSA) is an accredited post secondary educational institution offering a 2-Year Diploma in Art, Craft and Design with a major in one of three studios: Clay, Fibre, or Jewelry and Small Object Design. A 1-Year Certificate in Metal Studio Arts is also offered. At Kootenay Studio arts at Selkirk College, working artists as instructors and after-hours studio access contribute to our goal of attaining excellence as a leader in craft and design education. For artists with a foundation in a studio environment, KSA also offers a 9 week advanced certificate in Open Studio, which provides an opportunity to work in a creative community with mentorship and guidance in your chosen studio.

Kootenay Studio Arts would also be an exhibition space for the initiative. There is also opportunity to involve students in the creation and construction of the exhibits.

Touchstones Museum

Touchstones Nelson serves as the cultural touchstone for Nelson and District. As the Society's vision statement notes: "a vibrant, community-based organization dedicated to being a significant cultural anchor for the Nelson district of British Columbia." It is operated by the Nelson and District Museum, Archives, Art Gallery and Historical Society.

The museum would also be a key exhibition space for the initiative. Their guidance on the history of Nelson and the West Kootenay's will be imperative to the development of the project.

Nelson and District Arts Council

The Nelson and District Arts Council (NDAC) is a registered non-profit organization that was formed in 1969 as the Kootenay-Columbia Arts Council.

All the board members are volunteers who are committed to promoting and encouraging cultural and artistic activities in the community through accessing funds for projects. The Council has both individual and group members that draw from the greater cultural community throughout its area.

Advocacy, representation and education are all important in fostering greater appreciation and support of arts and culture in the Nelson area. NDAC also has a seat on the Cultural Development Commission for the City of Nelson working toward a more coordinated arts, culture and heritage community.

North Kootenay Lake Tourism

Nelson Kootenay Lake Tourism (NKLTL) is a Destination Marketing Organization (DMO) incorporated in 2009 under the BC Societies Act. They are a not-for-profit, self-sustaining marketing organization, representing the interests of the tourism-related industry sector.

Their Mission is to market the Nelson Kootenay Lake destination on behalf and in cooperation with our stakeholders, Kootenay Rockies Tourism and Destination British Columbia.

Their area of representation includes Nelson, Balfour, Ainsworth Hot Springs, Kaslo, Meadow Creek and the Lardeau Valley.

West Kootenay Regional Arts Council

The objective of the West Kootenay Regional Arts Council is to provide training, consultation, communication, and coordination which do not duplicate or compete with local arts council efforts, but rather assist them in carrying out their activities more effectively, as well as bringing to bear regional and provincial issues and perspectives, and sharing assistance and expertise often not available on the local level.

Columbia Kootenay Cultural Alliance

The Columbia Kootenay Cultural Alliance (CKCA) administers and manages the arts, culture and heritage granting programs on behalf of the Columbia Basin Trust.



Interested Artisans:

Artisans that were consulted and are interested in being involved in the ÉCONOMUSÉE® project:

Pamela Nagley Stevenson, Winlaw, BC

Pamela has been a Studio Potter since 1976. She specializes in making high-temperature porcelain vessels suitable for daily use and ceremonial occasions. Her work embraces the vital relevance of sacred mythologies and the traditional faiths of many cultures. Pamela rebuilt her old wood kiln in 2009 to be a much larger 73-cubic-foot catenary arch, two-chamber wood-soda kiln. Each firing has been spectacularly successful and her new work continues to evolve in form and surface, celebrating complex luminous surfaces of rich flashing with joyful accents of brighter colours achieved through slips and soda glaze. Pamela has taught clay studio and ceramic history courses at the Kootenay Studio Arts at Selkirk College in Nelson, BC, since 1993.



Kim Horrocks Ceramics, Nelson BC

Kim Horrocks creates handmade and functional pieces produced on premises using slip casting, hand-building and traditional wheel-throwing techniques. Kim incorporates modern ceramic decoration aspects via hand drawn decals, silk-screened images and odd textural elements. Kim's studio is located in the iconic brewery building that is also home to several other artisans and agri-food businesses. Kim is a graduate of the Kootenay School of Arts Ceramic program.



Garywood Bowls, Balfour, BC

Wooden Bowl Turner -Gary McCandlish has been turning wood for about 25 years. Using several species of wood from the local area, he makes bowls, platters, and containers. All items are completed with a food-safe finish. Some of the species in the showroom include: apple, cherry, dutch elm, acacia, walnut, and maple. Gary has a workshop and showroom on his property in Balfour. He is open daily for visitors to come and see his process and purchase his bowls.



Lilie and Cohoe, Nelson, BC

Liz Cohoe has been operating her millinery for 26 years out of her studio in Nelson. Liz and her team have been producing hand made women's hats of exceptional quality for dress, sport, church or casual functions. Their goal is to provide flattering hats to women of all ages and styles. The hats are evocative of past eras in history, personalities, themes and styles.



Kootenay Craft Distillery, Winlaw, BC

Kevin and Lisa Goodwin are the owner operators of the Kootenay Craft Distillery. The distillery specializes in small-batch Vodka and Gin with a whisky program coming soon. They use locally sourced wheat from a farm east of Creston and Kootenay spring water in their 300-gallon still coming from Lethbridge, Alberta. Products include an award-winning Valhalla Vodka, Kootenay Country Gin and Seasonal products: Kootenay Country Huckleberry Ginger Cinnamon Vodka, Elderflower Vodka and Black Currant, Cucumber & Tarragon Vodka. All of their additional ingredients are organic and local. Their tasting room on site is open daily and they offer tours of the distillery.



Revived Wax, Nelson BC

Mandy Lawson creates candles from recycled wax. She gets her wax from a wax recycling program which she created both in Nelson and nation-wide. The recycled wax is processed and used to create the candles. It is collected from wax deposit boxes, sorted, melted into liquid, filtered, and made into cubes. The cubes are then carefully arranged by hand into individual molds, making each candle a unique, one-of-a-kind piece of functional art. Candles are scented with pure, essential oils. Mandy also creates fire-starters made from by product of candles.

The following artisans (below) who were consulted were specifically interested in the community participation aspect of the initiative including workshops, demonstrations and other opportunities to connect and educate people and share their passion.



Guillaume Passaro, Chez Totoche, Nelson BC

Chez Totoche offers traditional French charcuterie in Nelson, BC: bread, meats, pâtés and more. Handmade on-site with the finest locally sourced organic ingredients. Local and international gourmet cheeses too.

Nelson Brewing Company, Nelson BC

The Nelson Brewing Company is an all-organic craft brewery. Situated in Nelson's original 100 year old brewery building the Nelson Brewing Company strives to bring you natural, hand-crafted, traditionally styled beers.



Torchlight Brewing Company, Nelson, BC

Torchlight Brewing is a start up nano-brewery in Nelson BC Canada. They are committed to producing high quality, and innovative craft beer from natural ingredients using environmentally conscious practices.

Oso Negro Coffee Roastery, Nelson BC

Oso Negro was born in Nelson, BC in 1993 in a tiny space with a tiny 1 kg Petroncini roaster. They focused on simplicity, freshly roasting their beans in small batches and selling the results as single varietals. Oso Negro was created for the purpose of offering their customers quality coffee roasted and blended to their personal taste. This was developed over time through experience and feedback. For twenty years, Oso Negro has sought to retain the authenticity and artisanal quality of our coffees and the community warmth of our cafe. They currently offer tours of the roastery.





Additional Potential Artisans

CRAWFORD BAY ARTISANS

Kootenay Forge

Kootenay Forge has been in Crawford Bay producing a comprehensive line of forged iron home accessories for 33 years now. They specialize in practical items that you might use in your home every day, which function well and add grace and beauty to your living environment at the same time.

Barefoot Handweaving

Barefoot Handweaving are handweavers in the Crawford Bay Artisan community. They use wooden looms to create a variety of items such as wraps, hats and home fabrics.



North Woven Broom

In their historic log barn, you can see thousands of brooms hanging from the rafters. Watch them handcraft their unusual brooms using antique broom making equipment. North Woven Brooms make floor brooms, whisks, fireplace brooms, cobwebbers, golf shoe brushes and more, in a variety of styles and prices. Notably their brooms were used in the Harry Potter film series.



FireWorks Copper and Glass

Located at the Forge and Furnace Gallery, with Kootenay Forge, and Moonrackings Clay Art, Lorna Robin and Helene Carter create singular glass "paintings", by fusing glass powders onto pure copper sheets.



Moonrackings Clay Art

Owner Jacqueline Wedge has been working with clay for many years, and sells both her pottery and her paintings on-site.

CRESTON ARTISANS

Baillie-Grohman Winery

Their approach is to produce small lots of super premium wine in their 5,000 case boutique winery. Everything is done by hand, from the farming to picking and sorting at harvest. Grape production is maintained at a low yield, with the aspiration of quality and concentrated flavours.



Skimmerhorn Winery

Skimmerhorn Winery is a small, family-operated winery located in the Kootenays - a unique climate perfectly suited to the production of the cool-climate wines in which Skimmerhorn specializes. Their varietal range includes Pinot Gris, Ortega, Gewurztraminer, Pinot Noir and Marechal Foch. Each of their wines offers a powerful expression of their vineyard's terroir.



Site Feasibilities

During preliminary meetings and site visits it was agreed that there would be multiple “gateways” and interpretive experiences for visitors throughout the area. These “gateways” would be a series of public exhibit spaces, which act as a starting point for visitors to the community, and include information on local certified businesses. Exhibit elements will include maps, direction and interpretive graphic panels, interactive multimedia displays, artifacts displays and hands-on-exhibits. These exhibits can be built with local artists and artisans. Ideally, one location will act as a main reception hub, with other smaller spaces located throughout the community.

Chamber of Commerce

In November 2015 the Chamber of Commerce and Visitor Centre moved into the newly restored CPR station. The new visitor centre has plenty of opportunities to be the “Welcome/Reception” component of the ÉCONOMUSÉE® Community Initiative. As an already integral stop for tourists in the area, this would be the main gateway that will direct visitors out to the artisan workshops.

Utilizing spaces in the interior of the building for didactic and multimedia (touchscreen monitor) displays could include:

- Introduction to the ÉCONOMUSÉE® experience and community initiative
- Introduction to ÉCONOMUSÉE® artisans
- Location (map) and visiting hours of artisan workshops
- Calendar of Weekly / Monthly / Seasonal activities
- Artisan displays

The outdoor space could also be used for further interpretation, which could include artist installations and further didactic interpretation.



An iPad and security mount could be installed in the recessed display area below the cases. The iPad would display digital content (discussed on the following page). Brochures and ÉCONOMUSÉE® marketing materials would also be located here.

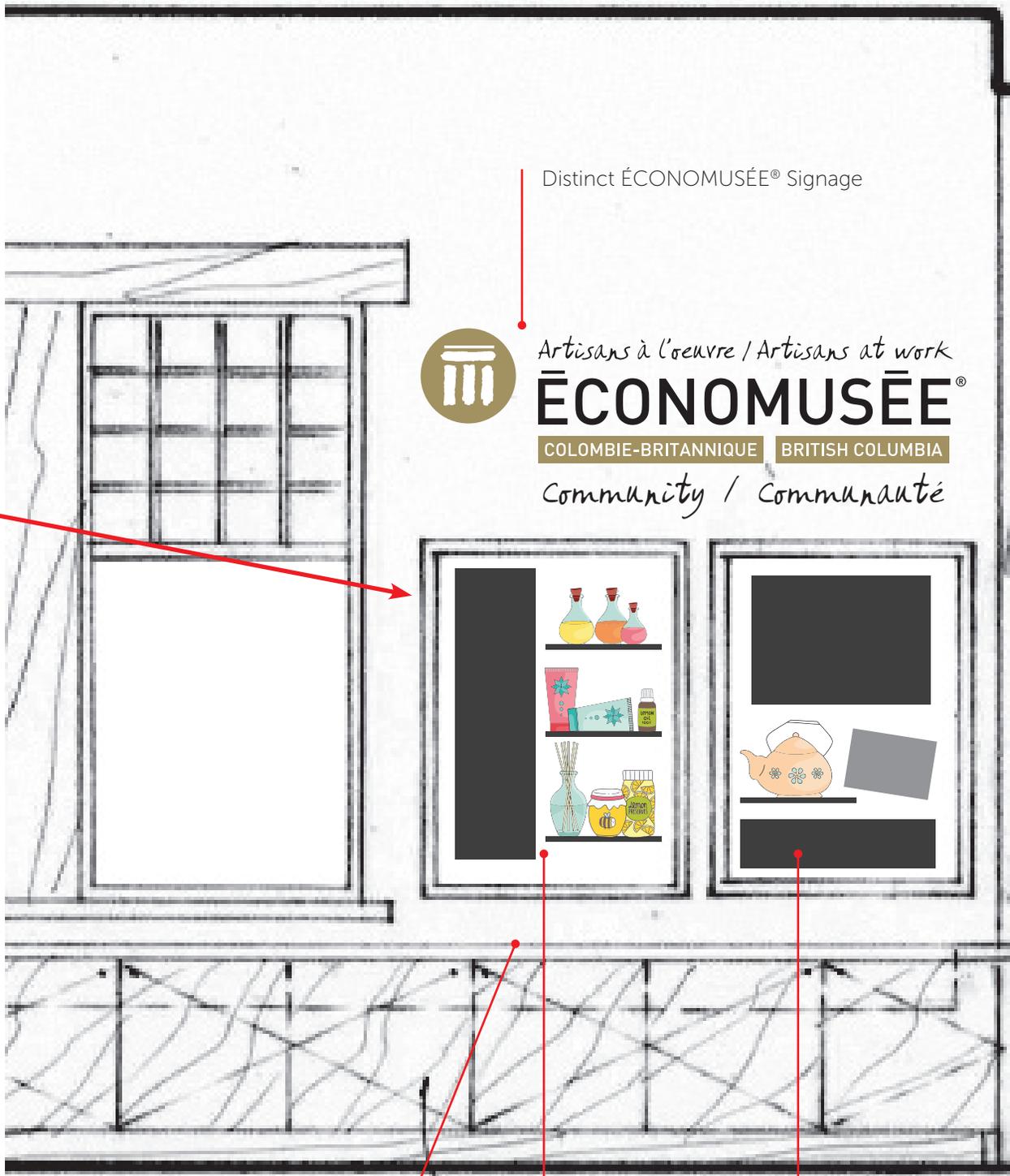


INDOOR EXHIBITION AREA

Throughout the space there are wall-hung display cases that currently are used to display works from local artists and artisans. There are also recessed display areas below the cases that currently hold additional information for visitors.

Some of these units could be used to display ÉCONOMUSÉE® dedicated content. This Content would included:

- An introduction to ÉCONOMUSÉE® Artisans at Work and the community initiative.
- A brief history of Nelson and the West Kootenay Region in regards to artisans and agri-tourism
- Selected products from artisan members (for sale or just display)
- Historic artifacts donated by the Touchstone Museum



Distinct ÉCONOMUSÉE® Signage



Artisans à l'oeuvre / Artisans at work

ÉCONOMUSÉE®

COLOMBIE-BRITANNIQUE

BRITISH COLUMBIA

Community / Communauté

Recessed Display Area

Showcase for artisans. Small objects could be displayed here as well as interpretive content.

Showcase for historic context. Small artifacts could be displayed here as well as interpretive content.

JEWEL SHOWCASES

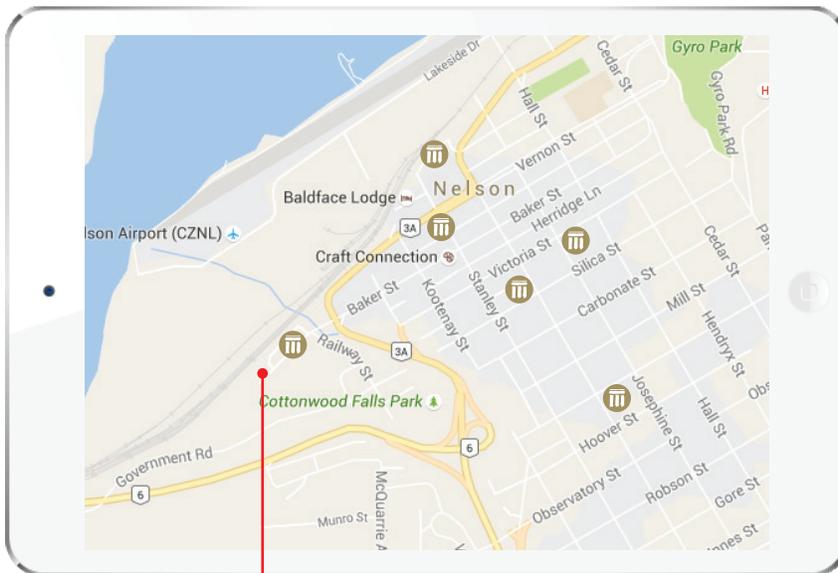
Jewel showcases would also be spread out throughout the space to hold larger artisan products and historic artifacts.



IPAD APPLICATION

Because of the satellite concept of the community initiative there must be a simple way to distribute information on multiple destinations and artisans that can be located and updated in different exhibition spaces.

A suggestion for this would be to develop a simple map-based / GPS application that displays the locations of exhibition spaces and artisan workshops. The application would also include detailed information on each of the artisans (such as their biographies, address, website, videos and photographs). A seasonal schedule could also be included. The schedule would contain information such as workshop schedules (days of the week and visitation hours) as well as dates of events and demonstrations.



App would display a map that shows the locations of the workshops and exhibition spaces. Clicking on the locations would allow visitors to gain more information.

Other advantages for creating an app include:

- Easily updatable (i.e. if new artisans join the initiative, new events, etc).
- The program could also be downloaded on phones and tablets - allowing for visitors to have the maps and information while they travel from site to site.
- Opportunity for a revenue stream if there is a price to download the app on your personal device

An example of a similar application that uses Google maps as its interface is the Kootenay Rockies Tourism App: <http://www.krtourism.ca/kootenay-app/>



EXTERIOR EXHIBITION AREA

There is also opportunity for exhibition elements on the exterior of the building. This could include larger interpretive panels specifically on the history of the area in the ÉCONOMUSÉE® context.

Specific ÉCONOMUSÉE® signage will be located near the entrance to enable easy identification for visitors. This signage will be consistent style and design for all of the community partner sites.

Artists and artisans involved in the initiative could also be commissioned (in-kind or part of the exhibition construction budget) to create art on the exterior walls. This artwork could be incorporated with the interpretive information to create visual interest rather than just didactic panels.

There is also opportunity for sculptural artwork / Interpretation on the patio.

Space for exterior exhibition



Example of interpretation that includes a sculptural element.

Touchstones Museum

The Touchstones Museum of Art and History is a vibrant, community based organization dedicated to being a significant cultural anchor for the Nelson district of British Columbia. This makes it an ideal venue to use as part of the ÉCONOMUSÉE® Community Initiative.

Discussions included the importance of having the ÉCONOMUSÉE® element in the “free” spaces and not in the spaces where visitors have to pay admission.

The main interpretive element at the Touchstones would be to portray the history of artisans and agritourism in the Nelson and West Kootenay region. This would include artifacts and graphic panels with both the objects and the information sourced from the Touchstones Archive.

Touchstones already sells many local and regional artisan-made goods in its gift shop, which could potentially be considered as part of the “boutique” component.

TEMPORARY GALLERY

The Gallery A or B spaces could be used for a temporary exhibit showcasing artisans involved as a “kick-off” for the project.



Gallery A could be used for temporary rotating exhibits (that work around the museums travelling exhibit schedule).



LOBBY

There is an area located in the lobby that is set aside for changing exhibits. Working with the yearly schedule there is opportunity for ÉCONOMUSÉE® for temporary or seasonal exhibits that could elaborate on:

- History of specific artisans and agrifood businesses in the area
- History of individuals integral to the development of artisan culture in the area
- “Traditional Savoir-Faire” – exhibits on the history of traditional techniques and methods

These temporary exhibits would be a great opportunity to work with the students at Kootenay Studio Arts and perhaps even tie into the curriculum to have a student curate and design the exhibit under the guidance of ÉCONOMUSÉE® designers.

EXTERIOR EXHIBITION AREA

There is also opportunity for exhibition elements on the exterior of the building.

This could include artwork on the railing leading up to the entrance or rigid banners hanging down above the walkway. Interpretive signage on the walls of the exterior should be kept to a minimum as it is a historic building.

Specific ÉCONOMUSÉE® signage will be located near the entrance to enable easy identification for visitors. As mentioned earlier this signage will be consistent for all of the community partner sites.

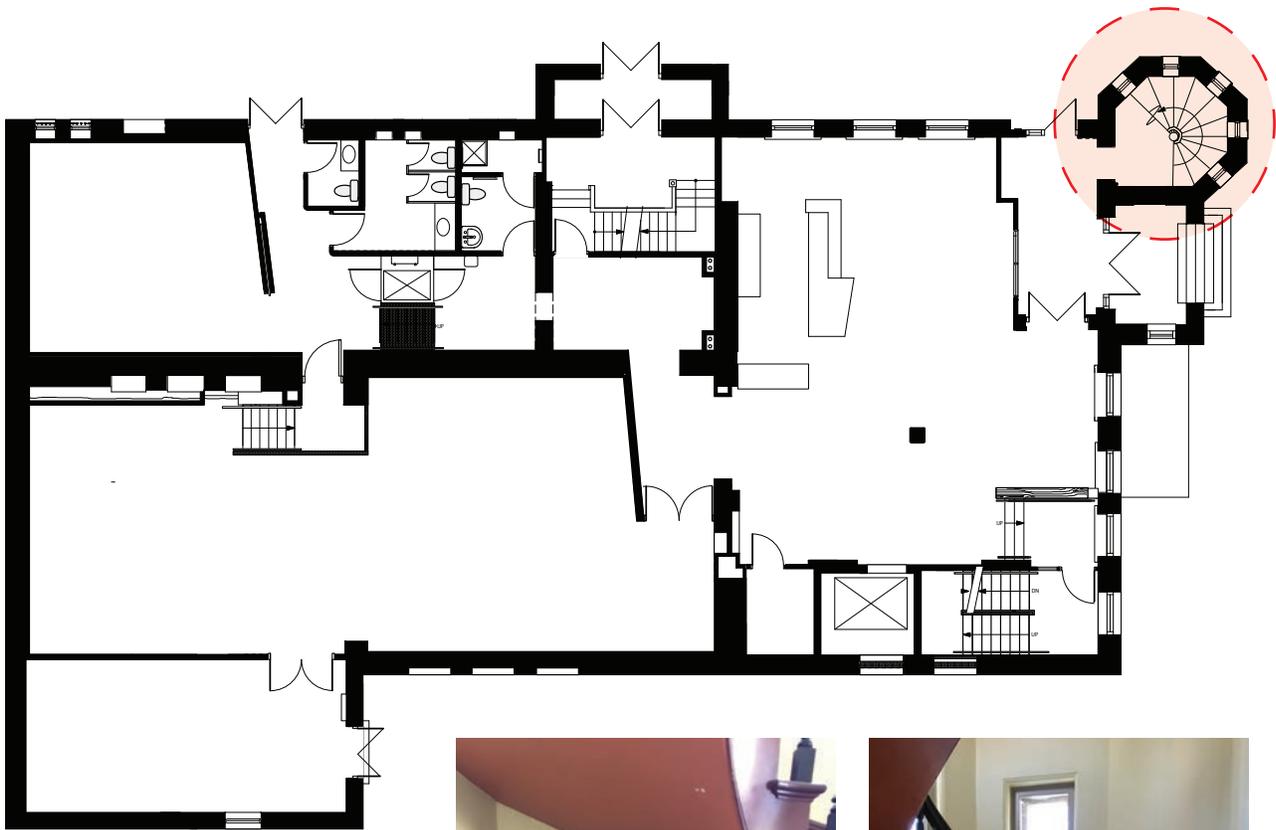


INTERIOR EXHIBITION AREA

Currently, there is a space right off the internal Touchstones entrance that is not being used. The space is the former staircase and turret. This area is already wired for internet usage, and would be an ideal location the information iPad/tablet, providing information on ÉCONOMUSÉE® artisans and where and when you can visit them.

This could be a space to exhibit elements such as:

- History of artisans and agrifood tourism in the area
- History of individuals integral to the development of artisan culture in the area
- “Traditional Savoir-Faire” – exhibits on the history of traditional techniques and methods
- Hands-on interactive for an experiential element.



This small space could be completely transformed into an ÉCONOMUSÉE® gallery. Design examples located on the next page.



DESIGN EXAMPLES FOR GALLERY NOOK

While the space is small - there is opportunity to adapt exhibition techniques to create a dynamic exhibit



Photo murals of historic images and illustrations could be applied to the wall.

A small counter with seats where visitors could sit and research more information.



Inset showcases or display cases could display artifacts related to artisan and agri-tourism history of the area.

Kootenay Studio Arts

The school of arts began in the 1950's in Nelson as a community-run school. Operated today by Selkirk College, the school offers programs in many artisan trades including: Jewelry and Small Object Design, Metal, Wood Products Design, Clay, and Fiber arts. Many artisans in the area have been involved with KSA as instructors and students.

KSA is excited to have the opportunity to welcome ÉCONOMUSÉE® into their space. Interpretive content would focus on the history of KSA in relation to the rich population of artisans in the area as well as focusing on artisans part of ÉCONOMUSÉE® that attended KSA or have been involved with the schools (i.e as instructors).

INTERIOR EXHIBITS

Currently the Lobby is used to exhibit works from the students and Alumni. While some of these cases still need to be available for student exhibitions. ÉCONOMUSÉE® could adapt some of the space for interpretive panels and objects. An iPad stand could also be located in this space.



EXTERIOR EXHIBITS

There is a covered walkway that has lots of space for more interpretation including the history of the school and the importance of it to artisan culture in the region.

The space currently is in need of animation to lead visitors to the front door. Rigid banners / artwork could be hung above the walkway as a visual path to the entrance.

Specific ÉCONOMUSÉE® signage will be located near the entrance to enable easy identification for visitors. As mentioned earlier this signage will be consistent for all of the community partner sites.

There is also an outdoor kiln that could be used for public demonstrations



Wall space for interpretive or artistic elements.



Banners could hang above the walkway. These would be made from a rigid material such as acrylic as to not be damaged by wind and other weather.

Additional Potential Spaces

It was agreed that the initial permanent exhibits should be in the three locations previously noted - however there are many opportunities for temporary or seasonal exhibits and activities in other locations throughout the area.

Kootenay Co-op & Nelson Commons: the new Kootenay Co-op would be an ideal location for a permanent exhibit highlighting agrifood production. Would also work well for demonstrations & workshops.

Nelson City Hall (Government building): the outdoor green space has potential for both permanent and temporary exhibits, and would also work well for a seasonal marketplace & demonstration area.

Gyro Park: located at the lookout, a wide-angle map could help the visitors identify many elements within the community, and could be an ideal location for a permanent exhibit (already features a local blacksmith's work).

Lakeside Park: this park offer promenades, green spaces and many community events; could potentially host permanent exhibits.

Brewery Building: there is a large concentration of artisans located in the building.

Spaces outside of Nelson: As this community initiative is also including areas outside of Nelson - it would be interesting to locate some smaller satellite exhibits in the other towns (Winlaw, Balfour, Crawford Bay, etc.)



Workshops

Each artisan workshop is unique, with its own set of design opportunities and challenges. As discussed earlier, these workshops are not full ÉCONOMUSÉE® and because of this do not require extensive exhibition and interpretation elements.



SIGNAGE

Each workshop will identify itself as an ÉCONOMUSÉE® through consistent signage. There are many different types of signage that could be considered, however all of the workshops should have the same type of sign in order to ease of identification by visitors.

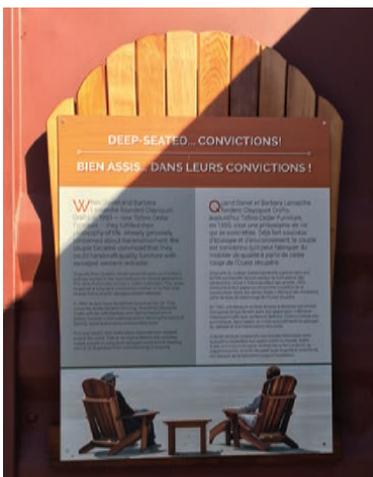
Examples of ÉCONOMUSÉE® signage

INTERPRETIVE GRAPHICS

Each workshop will have a selection of interpretive/graphic panels that describe the following:

1. Welcome / Introduction to the artisan and their product
2. Method of Process

Similar to the signage above all of these graphics will have a consistent look and feel as to allow visitors to identify right away that this is an ÉCONOMUSÉE® workshop.



Examples of ÉCONOMUSÉE® interpretive panels



Budget

Project Development

Project Development Budget

The following budget is needed to complete the components for the ÉCONOMUSÉE Artisans at Work Community Initiative:

Trademark Use = \$2500

Content Research, including archives consultation, interviews with artisans, literature review where appropriate = \$10,000

Writing and translation = \$10,000

Video and photography production = \$10,000

Design, including Concepts, Drawings with detailed specs = \$15,000

Graphic Design (for three sites and artisan studios) = \$10,000

Exhibit construction/production for 3 sites = In-Kind (region's artists/KSA) + Cash = \$42,500

Project Management: In-Kind + Cash \$30,000 (SDECB In-kind = \$10,000)

Other cash contributions = \$20,000

Public Relations + Communications = \$2,500

Marketing = \$8,000 (SDECB in-kind = \$2,000) cash contribution = \$6,000

Total initial estimates = \$128,500.00

*Note - this budget is based on seven artisans and three community exhibit spaces.

Project Development Revenue

The following is suggested revenue for the project development:

Artisans = \$10,500 Cash (based on 7 artisans with a \$1,500 contribution)

SDECB = \$12,000 In-kind + in Cash (\$9,000 in-kind and \$3,000 in cash)

Francophone Affairs Program = \$35,000 in-cash

City of Nelson = \$20,000 in-kind (this could be applied towards public relations and communications, marketing, and project management)

Columbia Basin Trust = \$46,000 in-cash

Community Partners = \$5,000 in-kind (this could be applied towards exhibit construction, public relations and communications, marketing, and project management)

Total In-Kind = \$28,000 (22%)

Total cash = \$100,500 (78%)

Total cash + in-kind= \$128,500

*Note - this budget is based on seven artisans and three community exhibit spaces.

Project Maintenance

While the majority of the Économusée Community Initiative will be self-sufficient once completed. The ÉCONOMUSÉE Community will be able to sustain its operations through yearly fees from artisans (\$500 per year), in-kind donations from community partners and available provincial and federal grants.

These will cover costs such as:

- Wages and overhead for manager and additional staff
- Programs and initiatives operated by the Steering Committee and Community Partners
- Marketing Initiatives

Additional costs such as ongoing maintenance and additions to exhibitions and components would be reviewed during the biannual meetings with SDE and the Steering Committee.

APPENDIX

Arts, Culture, and Heritage (AC&H)

NELSON path to 2040

FOCUS AREA DESCRIPTION

Arts, Culture and Heritage is based on shared and diverse attitudes, values, goals, history and practices. This Focus Area has many components, including music; theatre; film; literature; visual arts; formal and informal education; food; multicultural celebrations and traditions; recreational choices; and history and heritage buildings. Arts, Culture and Heritage is also about how residents participate in civic life and engage with each other. This Focus Area will define how to recognize diversity in Nelson and articulate how arts, culture and heritage will support and enhance life in Nelson.

GOAL

Nelson is regarded as a vibrant arts, culture and heritage hub where locals and visitors are engaged in experiencing the authentic fabric of the city, the diverse nature of the community and the creative spirit of its people.

OBJECTIVES

- ACH1: Promote artistic and cultural expression and celebration in the community to help support a vibrant centre and identity.
- ACH2: Preserve and celebrate the authenticity and heritage of our community.
- ACH3: Engage the creative energy of the community in strengthening a cultural vision for Nelson.
- ACH4: Integrate the Arts, Culture and Heritage sector with others to enrich and build a stronger community.

FOUR PILLARS

How does this Focus Area relate to Nelson’s Four Pillars?

<p>Environment <i>Indirectly encourages restoration, conservation and preservation of our environment.</i></p>	<p>Culture <i>Culture is based on shared and diverse attitudes, values, goals, practices and heritage.</i></p>
<p>Social <i>Directly supports identity, diversity, and foster and cultural learning and appreciation.</i></p>	<p>Economy <i>Directly generates tourism dollars, supports the local economy, and creates jobs.</i></p>

RELATIONSHIP TO OTHER FOCUS AREAS

Most closely related to Arts, Culture, and Heritage:



Arts/Culture/Heritage



Local Economy



Healthy Living and Social Well-Being



Food, Food Security, and Agriculture



Land Use



Natural Areas, Recreation, and Leisure



Water, Waste, Water, Stormwater



Solid Waste



Energy and Climate Change



Transportation and Mobility

Other related Focus Areas:

AN EVALUATION OF THE
ÉCONOMUSÉE MODEL IN
BRITISH COLUMBIA:
December 2017

ÉCONOMUSÉE Evaluation Report

Report Prepared by:

John Predyk, Dannielle Chard,
Brynn Joyce, Dylan Pisto and
Skye Skagfeld

Vancouver Island University

ÉCONOMUSÉE Initiative Evaluation Report

December, 2017

Prepared for:



La Société de développement économique de la Colombie-Britannique

220 - 1555, 7th Avenue West

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Research Assistants, World Leisure Center of Excellence in
Sustainability and Innovation



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and Skills Training



Société de développement économique
Colombie-Britannique



VANCOUVER ISLAND
UNIVERSITY

ÉCONOMUSÉE Evaluation report

Contents

Executive Summary	4
Introduction	4
Methods	4
Findings - Economic Impact	5
Findings – Visitor Experience	5
Discussion	5
ÉCONOMUSÉE Evaluation report	7
Introduction and background.....	7
What is an ÉCONOMUSÉE®?	7
Pilot Project Scope	8
Impact Assessment Study	9
Beyond BC: Shifting Expectations of Visitors and the Fusion of Education and Consumption	13
Methodology	13
Visitor experience	14
Economic impact	14
Economic Impact of the ÉCONOMUSÉE model in BC.....	15
Visitor Experience	15
Limitations	16
Findings	17
Impact on economic performance	17
Economic Impact of Visitor Spending	19
Merridale Cidery & Distillery	19
Mary Fox Pottery	19
Tofino Cedar Furniture	19
Wayward Distillation House	19
Townsite Brewing	19
Okanagan Lavender & Herb Farm	19
Aggregate Summary	20
Economic Impact on employment in the Region.....	20

Visitor experience	21
A bit about the respondents.....	21
First time vs. repeat visitors	22
Motivations for visiting.....	23
Satisfaction with Experience.....	24
The Économusée Components	25
Marketing Influence	26
The experience of the site operators.....	27
Discussion	28
References.....	30
Appendix A: Visitor Survey Questions	31

Executive Summary

Introduction

The purpose of this study was to assess the impact of the ÉCONOMUSÉE model for seven of the sites involved in British Columbia including: Hazelwood Herb Farm, Mary Fox Pottery, Merridale Cidery & Distillery, Okanagan Lavender & Herb Farm, Tofino Cedar Furniture, Townsite Brewing, and Wayward Distillation House. The other two ÉCONOMUSÉE sites: Tugwell Creek Honey Farm & Meadery and Folki Herbs, did not participate in the study.

The study was completed in order to provide data on the growth of the ÉCONOMUSÉE program since it was first introduced in 2012. It is meant to build upon results presented in a report prepared in 2012 by Vancouver Island University¹ which was done on the first two sites in BC including Hazelwood Herb Farm and Merridale Cidery and Distillery (Then called Merridale Ciderworks). To be consistent and allow for comparison, the methodologies used in this study were the same as used in 2012.

The two guiding questions for this study were:

1. What is the economic impact or change in the economic performance at each of the sites using the ÉCONOMUSÉE model?
2. How do visitors to each of the sites evaluate their overall experience?

Methods

Multiple methods were used to measure the impacts of the model on the economic performance and visitor experience including in-depth interviews with operators, an online survey of visitors, and observation of site usage by visitors.

The Economic Impact was calculated using a combination of secondary data from the financial documents of the businesses by the owners. Owners were asked to provide information on their sales (annual and for the July 1 – Sept 30 business quarter), profitability, and labour force for the year prior to becoming an ÉCONOMUSÉE site to develop a baseline for each site. They were also asked for the same information for the July 1 – Sept 30 quarter for 2017. They were also asked about their financial and temporal investment in transitioning to an ÉCONOMUSÉE. This data was analyzed to determine the economic impact of implementing the model on their business.

Confidential quantitative interviews were also conducted at various time during the summer and fall of 2017 with the site operators to get their perspectives on the benefits/costs of joining the network and recommendations going forward.

The visitor experience portion of the study was done using an online survey that was completed by 435 participants. Every ÉCONOMUSÉE site had a ballot box that visitors could enter their name and email into for a chance to win a donated item or basket of goods from the business. By entering into the draw, visitors were allowing the researchers to contact them by email to participate in the short survey. Further observations were conducted at each site when the researchers were present to watch for people's movements and interactions through the sites.

¹ Conducted by Nicole Vaugeois, BC Regional Innovation Chair in Tourism and Sustainable Rural Development, Nichola Evernden and Luis Paulo Alves from Vancouver Island University

Findings - Economic Impact

It has been identified that visitation levels should increase in the first year of operation as an ÉCONOMUSÉE site. Though only three sites were able to provide data on visitor levels, all three saw an increase in visitation post- ÉCONOMUSÉE.

Revenues should increase as of first year of operation with the ÉCONOMUSÉE model. Five of six sites reported increased sales revenue.

Employment opportunities should increase over time within participating artisanal businesses. 20 new Full-time and 7 new Part-time job opportunities (directly and indirectly) have been created after implementing the model.

Six ÉCONOMUSÉE sites currently generate \$3,139,308 in annual economic activity. Those sites have created an increase in total annual economic activity of \$767,280 since becoming an ÉCONOMUSÉE member.

Findings – Visitor Experience

Of the 435 visitors who responded to our survey:

- 39% were from Vancouver Island and 34% from the rest of British Columbia.
- Visitors were most commonly with their spouse/partner (43%) their family (36%) or friend (25%).
- Motivations varied between sites, purchasing products (46%), supporting local producers (43%), exploring the area (40%), and going on an outing with family were all common motivations (42%).
- 52% of visitors were from outside the region of the artisan business and stayed at least one night. Another 32% were local residents, and the remaining 16% were from outside the region but close enough that they did not need to stay overnight.
- The majority of visitors (58%) were visiting the artisan for the first time and the remaining 42% had visited before. The average number of repeat visits for these visitors was approximately 5.
- Visitor experience was extremely positive. 93% of visitors rated their experience as excellent (51%), very good (31%) or good (11%).
- 96% of visitors would recommend visiting the artisan to others.
- The highest ratings on the ÉCONOMUSÉE elements at the artisan businesses were for the retail boutiques (93% excellent or very good) and for the welcoming areas of the sites (93% excellent or very good). There was some variation in ratings on the other elements.
- Word of Mouth (55%) was the primary way most visitors learned about a site.

Discussion

At this point in time, it appears that there are several positive indicators of success for the ÉCONOMUSÉE model.

Of the three sites able to provide data on visitor levels, all three saw an increase in visitation post-ÉCONOMUSÉE.

Visitor experience was extremely positive and there was high repeat visitation levels at sites. This could be an indicator of potential for increased visitation, particularly due to the current reliance on word of mouth marketing.

Although it is unclear to what extent visitors are viewing the education or interpretive elements as core to their experience, as the ÉCONOMUSÉE model becomes more familiar in the region, the recognition and value of the interpretive aspects of the business should increase.

Five of six sites reported increased sales revenue and improved bottom line performance post-ÉCONOMUSÉE. Six ÉCONOMUSÉE sites currently generate \$3,139,308 in annual economic activity. Those sites have created an increase in total annual economic activity of \$767,280 since becoming an ÉCONOMUSÉE member.

20 new Full-time and 7 new Part-time job opportunities (directly and indirectly) have been created after implementing the model.

A little over half of visitors were from outside the region and stayed overnight, with most staying several nights, generating additional economic opportunity for accommodation providers in the region.

Despite the evidence indicating the positive effect of using the ÉCONOMUSÉE model, some operators were reluctant to give credit for this to joining the network. Contributing to this is the feedback from visitors and operators showing that there is still limited brand recognition of the ÉCONOMUSÉE concept at this point. It is the experience created at businesses with the elements of an ÉCONOMUSÉE leading to this success rather than brand recognition. It is recommended that on-going efforts to re-build closer relationships between operators and the SDÉCB contacts (after some staff turnover) be combined with further efforts to elevate the perceived value of being in the network. Further brand building and/or reducing the amount of time, effort and money operators pay to become an ÉCONOMUSÉE (and remain in the network), would enhance its value proposition.

ÉCONOMUSÉE Evaluation report

Introduction and background

ÉCONOMUSÉE© is a non-profit organization founded in 1992 in Quebec, Canada which now includes over 70 Artisans from across Canada and Europe. The model promotes the preservation of traditional knowledge and local entrepreneurship by utilizing cultural tourism to showcase artisans and encourage the consumption of locally produced artisanal products. The model was introduced to the province of British Columbia in 2010 by the Société de développement économique de la Colombie-Britannique (SDÉCB) as the catalyst for the initiative ÉCONOMUSÉE® British Columbia Artisans at Work. SDÉCB aims to facilitate the economic growth of rural communities in B.C. through the implementation of the ÉCONOMUSÉE® model.

What is an ÉCONOMUSÉE®?

An ÉCONOMUSÉE® is first and foremost an enterprise that operates in the field of fine crafts or the agri-food sector and uses authentic know-how in the production of commodities.

An ÉCONOMUSÉE® showcases artisans and their trades. The concept allows artisans to open their workshops to the general public so they can share their knowledge and passion and sell products made on the premises.

From a tourism standpoint, an ÉCONOMUSÉE,® is an innovative concept that allows private enterprises to reach out to the general public, explain local culture and contribute significantly to the preservation of an intangible cultural heritage.



To become an ÉCONOMUSÉE®, an enterprise must meet selection criteria and integrate fundamental components into its premises:

1. Reception area where visitors are welcomed and learn what an ÉCONOMUSÉE® is ;
2. Workshop where visitors can see the artisans at work and exchange with them ;
3. Interpretation space on traditional know-how ;
4. Interpretation space on contemporary know-how ;
5. Document centre ;
6. Boutique.

(Taken from Artisans at work ÉCONOMUSÉE® International Website www.ÉCONOMUSÉEs.com)

A pilot project initiative evaluation was undertaken in 2012 to understand the initial impact of the first two ÉCONOMUSÉE sites Merridale Cidery & Distillery (then Merridale Ciderworks) and Hazelwood Herb Farm on the businesses and the visitors. The study revealed that the operators' felt that the model added value to their business, the visitors' experience was positive and if it was maintained it could lead to increased visitation, and early trends in revenues should increase in the first year of operation as ÉCONOMUSÉE. During this evaluation it was also found that most people did not know what an ÉCONOMUSÉE was before they visited the sites. This ÉCONOMUSÉE Evaluation Report utilizes the same methodology as the pilot evaluation which allows for an update on the impact of the ÉCONOMUSÉE model.

Pilot Project Scope

The Pilot Project's objective was to provide a platform through which to test the economic impact of the ÉCONOMUSÉE sites. By having evidence of the impact of the model, greater brand awareness and understanding of the ÉCONOMUSÉE model and associated tools can be expanded in BC. In short, developing ÉCONOMUSÉE sites requires the following keys to succeed:

1. Artisan businesses that are committed to creating an authentic experience to visitors centered around their craft, processes, and unique story elements that define what makes them unique producers of high quality craft products.
2. A qualified team composed of the following key personnel: Project Manager, Communications and Marketing Officer, Interpretation planning and Design of Interpretation and Exhibits elements Experts, Research and Content development Experts, and Video and media producers.
3. The support of local partners and agencies able to provide contacts, know-how and expertise to the betterment of the initiative.

With these key success factors in mind, the pilot project enabled our team to test the model for the following benefits, as outlined and documented by the ÉCONOMUSÉE Network Society, founder organization of the ÉCONOMUSÉE trademark:

- A. Visitation levels should increase as of first year of operation as ÉCONOMUSÉE for the artisans
- B. Revenues should increase as of first year of operation as ÉCONOMUSÉE for the artisans

- C. Employment opportunities should increase over time within participating artisanal businesses.

Impact Assessment Study

This report's objectives were to assess the impact that the ÉCONOMUSÉE model has had for the 7 artisanal businesses participating in the project (see figures 1-7) in British Columbia including: a) economic impact on the business on the region (including the economic impact of visitor spending and economic impact on regional employment) and b) the visitor experience at the business in 2017.



The Sites: Merridale Ciderworks *The Cider ÉCONOMUSÉE*

Merridale is a Heritage cider apple orchard located in the Cowichan valley where climate conditions are suitable for the growth of world class cider apples. From harvesting, to pressing, to fermentation and bottling, visitors will discover each step required in the crafting of a great cider product.



The Sites:
Hazelwood Herb Farm
The Herbology ÉCONOMUSÉE

Hazelwood farm is also located in the Cowichan Valley, just north of Ladysmith. The farm is known for the incredible varieties of herbs grown and processed on site. Over 450 herbs are grown there, and their product line includes beauty, health, and culinary products. While the farm has been in operation for 25 years, a recent change in ownership and a strong interest in increasing the visitor experience on site have created the right conditions for an Economusee conversion to occur.



The Sites:
Tofino Cedar Furniture
The Chairmaking ÉCONOMUSÉE

Tofino Cedar Furniture is located in Tofino on the rugged west coast of Vancouver Island. Since 1993 they have been specializing in Adirondack furniture made from local salvaged western red cedar. Visitors to their shop can see them crafting furniture that will last as long as 30 years in any climate.



The Sites:
Wayward Distillation House
The Distillery ÉCONOMUSÉE

In the heart of the Comox Valley, Wayward Distillation House is the first Canadian distillery to use honey as a base to craft spirits. Using BC wild clover honey, Wayward balances tradition and creativity to create vodka, gin and many other unique spirits. Visitors to the distillery have the opportunity to tour the facilities, learn about the honey distillation process, and taste the spirits.



The Sites:
Townsite Brewing
The Beer Brewing ÉCONOMUSÉE

Located in the historic Townsite district of Powell River at the top of the sunshine coast, Townsite Brewing is an award-winning microbrewery founded in 2011. Led by the only Belgian born brew master in BC, Townsite gives visitors an opportunity to try a wide variety of favourites and unique Belgian craft beers.



The Sites:
Mary Fox Pottery
The Pottery ÉCONOMUSÉE

An internationally acclaimed ceramist Mary Fox creates contemporary Raku stoneware as well decorative and functional ceramic vases and vessels. Visitors to the Ladysmith studio and gallery can learn about her innovative glazing techniques, fabrication process and purchase one of her pieces.



The Sites:
Okanagan Lavender & Herb Farm
The Essential Oils ÉCONOMUSÉE

Overlooking Okanagan Lake, Okanagan Lavender Herb Farm cultivates annual and perennial herbs, distilling them to their essential oils. They hand craft a variety of natural products for the body, the kitchen, as well as the home. Visitors have the opportunity to learn about their distillation process, walk through the gardens, and purchase locally made natural health and beauty products.

Figures 1-7: The Sites in the Study

Beyond BC: Shifting Expectations of Visitors and the Fusion of Education and Consumption

The ÉCONOMUSÉE model attempts to design a visitor experience that fuses education and consumption of products from artisans. This model aligns with research in a variety of fields including tourism, museology and consumer behavior². In essence, research studies are providing evidence that providing consistent, high quality visitor experiences is a complex challenge³. Visitors are becoming more interested in authenticity where they evaluate the quality of their experience by how “real” they perceive it to be⁴. This sense of reality is heightened when visitors are able to learn about and interact with the environment they are visiting⁵. And, in order to provide learning experiences, many artisans are adopting practices from the museum world to provide visitors with a sense of knowledge about the places they are interacting with⁶. The addition of this learning component by businesses is believed to impact financial performance as well⁷. By observing the creation or manufacturing of a product provides evidence to the visitor that the products are “real” which creates more perceived value and also incents the visitor to take away a part of the onsite experience by purchasing products from the business⁸. As well, the perceived high quality of the products helps to create a customer base that has strong loyalty to products and businesses and as such, incents repeat visitation for additional purchases. When the experience and products are shared with others, a strong word of mouth or local marketing presence is established for the business⁹. Beyond the economic benefits that these trends have on artisans, others are also recognizing the important role that these businesses are playing to educate society on important issues of heritage and of the equally important role in heritage preservation.¹⁰ At a time when visitation to traditional heritage venues such as museums is on the decrease among Canadians¹¹, the emergence of new venues that educate during the visitor experience are needed.

Methodology

The purpose of this study was to assess the impact of the ÉCONOMUSÉE model for the nine sites involved in British Columbia. Two of these sites were excluded from the study entirely and one was included in the visitor experience study but not the economic impact assessment for the reasons listed below:

Tugwell Creek Honey Farm & Meadery declined to participate in the study.

Folki Herbs was sold just prior to commencement of the study so did not participate. It is expected that the business will not be continuing as part of the ÉCONOMUSÉE network

² Cameron, (2007).

³ Chronis, (2012); Mehmetoglu et al (2011); Reussner (2003).

⁴ Davallon et al (2000); Lopez-Sintas et al (2012).

⁵ Grenier (2010); Macdonald (2007); McKay, (2007).

⁶ Bannon et al, (2005).

⁷ Hume (2011).

⁸ Geissler et al (2006).

⁹ Bonn et al, (2007).

¹⁰ Bryan et al, (2012). Corsane et al (2007)

¹¹ Cheney, (2002).

Hazelwood Herb Farm sold its property in the fall of 2017 and participated in the visitor surveys, but did not provide the requested financial data. The owner stated that they would not likely be continuing as part of the ÉCONOMUSÉE network.

The seven sites studied included: Hazelwood Herb Farm (visitor experience only), Mary Fox Pottery, Merridale Cidery & Distillery, Okanagan Lavender & Herb Farm, Tofino Cedar Furniture, Townsite Brewing, and Wayward Distillation House.

The two guiding questions for the study were:

1. What is the economic impact or change in the economic performance at each of the sites using the ÉCONOMUSÉE model?
2. How do visitors to each of the sites evaluate their overall experience?

The study was conducted by the project team consisting of Principal Investigator John Predyk, and four research assistants: Dylan Pisto, Skye Skagfeld, Brynn Joyce and Dannielle Chard from Vancouver Island University. Staff from SDÉCB communicated with the business owners prior to commencement of the study to inform them of the study and to connect them with the project team.

Visitor experience

In order to measure the visitor experience at the ÉCONOMUSÉE artisan sites, the study utilized multiple methods including interviews with the operators, an online survey of visitors, and observation of site usage by visitors.

In order to capture data from as many visitors as possible during peak summer tourist season, the visitor experience data was captured first. The impact of the ÉCONOMUSÉE model on the visitor experiences study utilized multiple methods including interviews with the operators, an online survey of visitors, and observation of site usage by visitors.

The visitor experience portion of the study was done primarily by using an online survey by the project team. Survey questions (see Appendix 1) were vetted by SDÉCB staff prior, and they were consistent with the questions used in 2012. Participants were recruited at each of the business sites where they were asked to enter their name and e-mail address onto a ballot for a chance to win a basket of goods from the business. In exchange, they were allowing researchers to contact them by email to participate in the short survey. Project and business staff set up the ballot systems, monitored the ballots and sent requests to participate out weekly during the data collection period (6 weeks ending mid-September). 1,061 invitations to participate in the survey were sent out to visitors to the businesses, of which 435 responded by completing the survey. Data gathered by the researchers at Vancouver Island University (VIU) was analyzed and used to produce this report. Additional observation was conducted at each site when researchers were present to watch for peoples' movement through the sites, and project team members were able to interview site operators over the course of the summer.

Economic impact

The Economic Impact portion of the study was done using secondary data analysis from the financial documents of the businesses by the owners. A spreadsheet consistent with the one used in the 2012 study was developed that identified and described the variables that the team needed to have measured to develop a baseline, the investment in the transition, and the initial impact. SDÉCB staff sent the spreadsheet out to the ÉCONOMUSÉE owners, requesting that they fill in the requested information and return the completed sheet to the research team at VIU.

Financial data was received by the research team from the businesses as they were able to provide it, with the last of them being received February 6, 2018. In all, financial data was received from six sites: Mary Fox Pottery, Merridale Cidery & Distillery, Okanagan Lavender & Herb Farm, Tofino Cedar Furniture, Townsite Brewing, and Wayward Distillation House.

The definitions and measurement of each of the key variables is listed below:

Economic Impact of the ÉCONOMUSÉE model in BC

Transition:

The transition refers to the total capital and operation investment by the business to incorporate the ÉCONOMUSÉE model.

Baseline:

In order to determine impact, the study had to determine baseline measurements for key economic variables such as visitation, revenue, expenses, and employment. The baselines are gathered for the full business year and also for the July 1 – Sept 30 business quarter for the last year prior to becoming an ÉCONOMUSÉE. All baseline data provided by businesses was done in confidence therefore baseline data is not reported here but measured as a 0. Subsequent changes are then presented as a positive or negative percent change to the baseline.

This report will compare the impact in the July 1 - September 30 period in 2017 against the same quarter in the baseline year.

Visitor Experience

- **Motivation for the visit**
- **Satisfaction** with overall experience, products and with specific design components introduced in the ÉCONOMUSÉE model.
- **Spending** on products during the visit
- **Return visit** : %age of first-time versus repeat visitors and average number of times repeat visitors have visited
- **Demographics** including group size, composition, and origin
- **How visitors became aware** of and decided to visit the site



Figure 8: Six Components in the ÉCONOMUSÉE Artisans at Work Model

Limitations

The findings of this study are limited in that:

1. The responses from the visitor experience survey were not evenly distributed across the seven sites within the study. Okanagan lavender had the most responses with 139 total participants, while Tofino Cedar Furniture only received nine responses. This is largely due to the difference in visitor traffic at each site. However, the sample size of 435 responses presented in aggregate form provides a reasonable insight into the motivations and experience of the 'average' ÉCONOMUSÉE visitor.
2. The external environment that performance is being based upon is important to note. "British Columbia's Tourism industry had an exceptional year in 2016" according to the Tourism Industry Association of BC. The wildfires in 2017 had a negative impact on tourism in BC, a fact noted by several of the ÉCONOMUSÉE operators. This may have been mitigated somewhat by the decrease in travel intentions to the US by Canadian travellers. These trends in tourism visitation should be taken into account when reviewing the visitation data for the businesses studied.
3. The assessment measures are being employed for the first time at five of the six sites who provided financial data, and as such, the data collection work at the business level was time consuming and required collaboration and communication with the team. Each business keeps records of data differently and efforts to report the variables out in a consistent manner was difficult. As well, only three of the six sites were able to provide estimates on the number of visitors, each using their own method of estimating.
4. Some operators commented that they either were already doing, or planning to add, the elements of an ÉCONOMUSÉE model to their business and/or have added other revenue streams not necessarily related to that model. Thus it is difficult to establish a direct cause-effect relationship between becoming an ÉCONOMUSÉE and the economic impacts and visitor experience measured in this study.

Findings

Impact on economic performance

The impact on economic performance at the business level was determined using a range of variables. Table 1 provides a summary of the change at the business level on the key economic indicators for the six sites. Of note in Table 1 is that sales have increased significantly post- ÉCONOMUSÉE for 5 of the 6 sites. The three sites that were able to estimate visitors during the July 1 – Sept 30 period, saw visitor levels increase by 11%, 60% and 21% post- ÉCONOMUSÉE.

Table1: **Change at the Business Level on Key Economic Indicators**

Economic indicator studied	Baseline for Full Year	Baseline for Quarter (% of baseline year)	Investment in ÉCONOMUSÉE Model	July1 – Sept 30 Quarter Impact (% change)	Increase in # of employees
Merridale Cider & Distillery					
Number of Visitors	30,000	60%		11.1%	
Employment	15-20 FT 20-22 PT				
Sales	Data protected	61.6%	\$ 18,002.00	37.8%	15 – 20 FT
Operation Expenses	Data protected	54.9%		149%	
Salary/Wage expenses	Data protected	62.8%		32.6%	
Profit	Data protected	34.7%		-12.6%	
Mary Fox Pottery					
Number of Visitors	<i>Not available</i>	n/a		n/a	
Employment	0 FT & 1 or 2 casual				
Sales	Data protected	25.6%	\$ 8,000.00	16.06%	No staff increase
Operation Expenses	Data protected	18.2%		38.2%	
Salary/Wage expenses	Data protected	14.0%		-56.3%	
Profit	Data protected	65.6%		2.0%	
Tofino Cedar Furniture					
Number of Visitors	250	30%		60.0%	
Employment	2FT & 2PT				
Sales	Data protected	32.4%	\$ 6,381.00	-2.2%	3PT
Operation Expenses	Data protected	26.4%		0.3%	
Salary/Wage expenses	Data protected	39.2%		28.6%	
Profit	Data protected	56.7%		-4.9%	

Economic indicator studied	Baseline for Full Year	Baseline for Quarter (% of baseline year)	Investment in ÉCONOMUSÉE Model	July1 – Sept 30 Quarter Impact (% change)	Increase in # of employees
Wayward Distillation House					
Number of Visitors	<i>Not available</i>	n/a		n/a	
Employment	4 FT 5 PT				
Sales	Data protected	30.4%		73.68%	
Operation Expenses	Data protected	31.7%	\$ 6,600.00	2.8%	1FT
Salary/Wage expenses	Data protected	28.6%		9.7%	
Profit	Data protected	n/a . loss shown		87% lower loss post-ÉCONOMUSÉE	
Townsite Brewing					
Number of Visitors	<i>Not available</i>	n/a		n/a	
Employment	9 FT & 3 PT				
Sales	Data protected	39.9%		39.32%	
Operation Expenses	Data protected	32.0%	\$ 61,066.00	4.9%	1FT & 2PT
Salary/Wage expenses	Data protected	28.5%		31.9%	
Profit	Data protected	n/a . loss shown		18.9% lower loss post-ÉCONOMUSÉE	
Okanagan Lavender & Herb Farm					
Number of Visitors	10000	70%		21.4%	
Employment	2 FT 13 PT				
Sales	Data protected	69.8%	\$ 25,180.66	28.0%	1PT
Operation Expenses	Data protected	43.6%		6.4%	
Salary/Wage expenses	Data protected	48.6%		8.3%	
Profit	Data protected	100.0%		81.3%	

Economic Impact of Visitor Spending

In order to obtain an estimate of the impact of visitor spending in the region, data were inserted into the following formula¹²:

$$\text{SALES REVENUE FOR THE BUSINESS} \\ \times \text{BC ECONOMIC MULTIPLIER RETAIL TRADE}^{13} =$$


Merridale Cidery & Distillery

- Total annual economic impact for the region = \$1,478,517.
- Change in annual economic impact post- ÉCONOMUSÉE = \$405,417.
- Sales have increased by 37.8% and they have added an additional 15 Full-time staff since becoming an ÉCONOMUSÉE.

Mary Fox Pottery

- Total annual economic impact for the region = \$123,338.
- Change in annual economic impact post- ÉCONOMUSÉE = \$17,066.
- Sales have increased by 16% and profit by 2% since becoming an ÉCONOMUSÉE.

Tofino Cedar Furniture

- Total annual economic impact for the region = \$393,342.
- Change in annual economic impact post- ÉCONOMUSÉE = -\$8,673.
- Although sales and profit are down slightly since becoming an ÉCONOMUSÉE this is likely due to their re-location from a tourist retail area to an industrial area without parking. Have added 3 new Part-time staff.

Wayward Distillation House

- Total annual economic impact for the region = \$319,137.
- Change in annual economic impact post- ÉCONOMUSÉE = \$135,387.
- Sales are up dramatically and have added 1 Full-time staff since becoming an ÉCONOMUSÉE. Though still not profitable, this is common for new start-ups, and losses are down significantly since joining.

Townsite Brewing

- Total annual economic impact for the region = \$319,388.
- Change in annual economic impact post- ÉCONOMUSÉE = \$90,140.
- Sales are up by almost 40% and have added 1 Full-time and 2 Part-time staff since becoming an ÉCONOMUSÉE. Though still not profitable, this is common for new start-ups, and losses are down significantly since joining.

Okanagan Lavender & Herb Farm

- Total annual economic impact for the region = \$505,586.
- Change in annual economic impact post- ÉCONOMUSÉE = \$110,597.
- Sales have increased by 28%, profit by 81%, and they have added an additional 1 Part-time staff since becoming an ÉCONOMUSÉE.

¹² Dan Stynes, Michigan State University. Economic Impact Calculator for Tourism

¹³ BC Stats. Provincial Economic Multipliers. March 2008

Aggregate Summary

- Total current annual economic activity created by the 6 ÉCONOMUSÉE businesses = \$3,139,308
- **Increase** in total annual economic activity created by the 6 ÉCONOMUSÉE businesses since becoming an ÉCONOMUSÉE = \$767,280.

Economic Impact on employment in the Region

Table 1 indicates that the 6 ÉCONOMUSÉE sites provide a total of 49 direct Full-time and 52 direct Part-time jobs. Using BC Stats regional employment multipliers¹⁴, the estimated local impact caused by this employment is shown below in Table 2. The idea is that expansion in the economic base will create additional local spending on other goods and services that will create additional local employment.

Table2: **Effect on Direct and Indirect Employment in the Region**

Site	Tourism Employment multiplier	Current direct jobs	Direct & Indirect jobs	Increase in Direct & Indirect jobs post-ÉCONOMUSÉE
Merridale Cidery & Distillery	1.21	30 FT; 21 PT	36.3FT; 25.4 PT	18.2 FT
Mary Fox Pottery	1.18	1 PT	1.2 PT	No change
Tofino Cedar Furniture	1.17	2FT; 5 PT	3.4FT; 5.9PT	3.5 PT
Wayward Distillation House	1.19	5 FT; 5 PT	6 FT; 6 PT	1.2 FT
Townsite Brewing	1.16	10 FT; 15 PT	11.6 FT; 17.4 PT	1.2 FT; 2.3 PT
Okanagan Lavender & Herb Farm	1.26	2 FT; 14 PT	2.5 FT; 17.6 PT	1.3 PT
TOTAL		50 FT; 51 PT	59.8 FT; 73.5 PT	20 FT; 7.1 PT

As seen in table 2, the six ÉCONOMUSÉE sites provide a total of 59.8 Full-time and 73.5 Part-time direct and indirect jobs in their region. Since joining the ÉCONOMUSÉE network, 20 new Full-time and 7.1 new Part-time jobs have been created in their respective regions directly and indirectly.

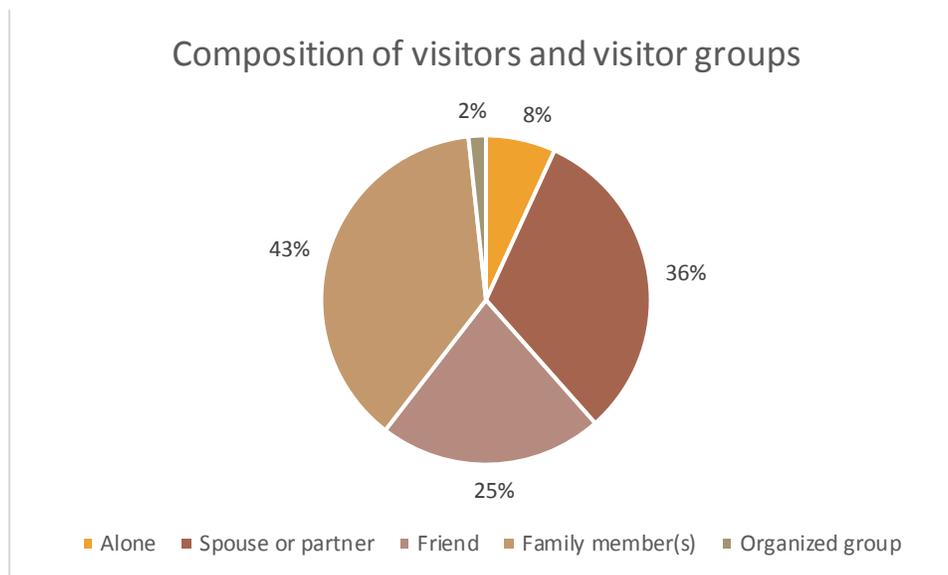
¹⁴ Regional Economic Analysis: Vancouver Island and Central/Sunshine Coasts: Final Report, 2009 (p-95).

Visitor experience

A bit about the respondents

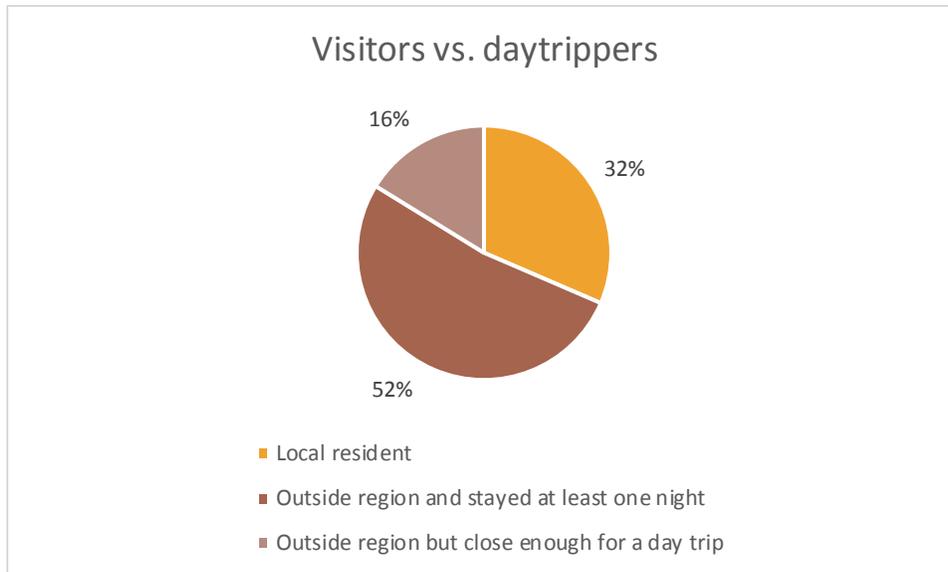
The visitor experience online questionnaire was completed by 434 visitors during the timeframe of the study. Of these visitors, the artisan visits were distributed between the Hazelwood Herb Farm (17%), Mary Fox Pottery (8%), Merridale Cidery & Distillery (21%), Okanagan Lavender Herb Farm (32%), Tofino Cedar Furniture (2%), Townsite Brewing (15%), or Wayward Distillation House (5%).

The composition of the visitor groups illustrates that 43% were traveling with a friend or friends, 36% were visiting with a spouse or partner, 25% with a family members, 8% were alone and the remaining 2% were with an organized group or tour.

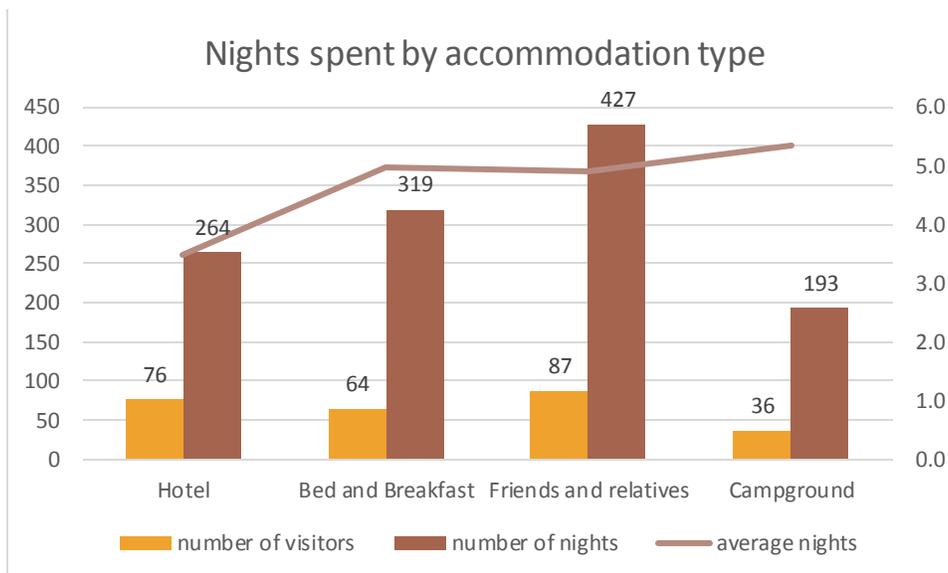


In terms of origin of the visitors, 52% of visitors were from outside the region of the artisan business and stayed at least one night. Another 32% were local residents and the remaining 16% were from outside the region but close enough that they did not need to stay overnight (daytrippers).

There was some variation in the origin of visitors among the businesses involved in the study. Most visitors to four of the five sites located on Vancouver Island (excluding Tofino Cedar Furniture) were residents of Vancouver Island. Approximately 60% of visitors to Okanagan Lavender Herb Farm were from BC and the majority of the rest from other parts of Canada. Tofino Cedar Furniture was the only site with a significant number of visitors from the US or Internationally but the sample size there was too small to be reliable.

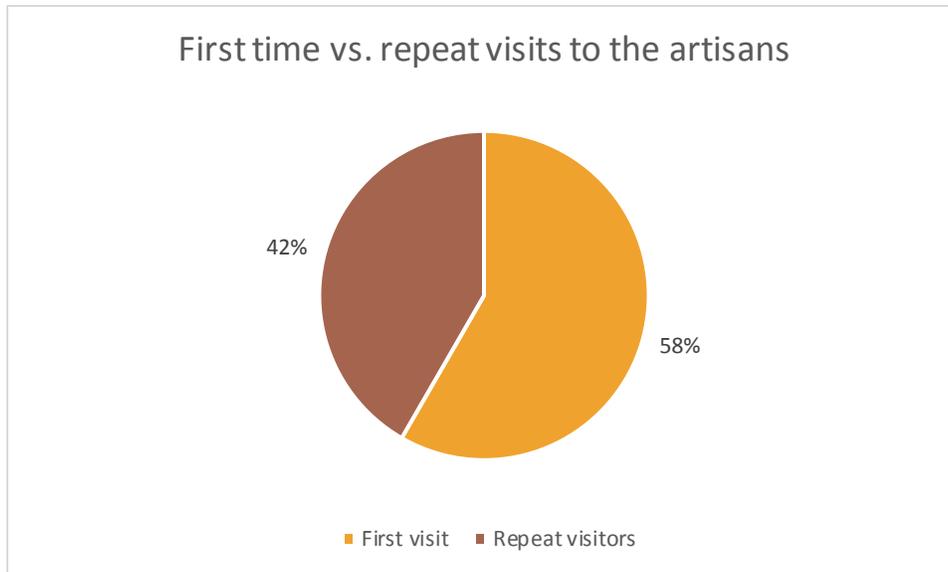


Of those that did require a stay overnight during their visit, the largest portion stayed with friends and relatives and on average, these visitors stayed 4.9 nights. This was followed by visitors staying at bed and breakfast establishments (averaging 5 nights), hotels or resorts (averaging 3.5 nights) and campgrounds (averaging 5.4 nights).



First time vs. repeat visitors

The majority of visitors (58%) were visiting the artisan for the first time and the remaining 42% had visited before. The average number of repeat visits for these visitors was approximately 5.



There was some slight variation in first and repeat visitors in the businesses. Six of the seven sites showed a majority of first time visitors, aside from Townsite Brewing with a relatively even split between first time (52%) and repeat visitors (48%). The highest repeat visitors were from the Hazelwood Herb Farm which had more repeat visitors (75%) and 31% of repeat visitors had visited more than 10 times.

Motivations for visiting

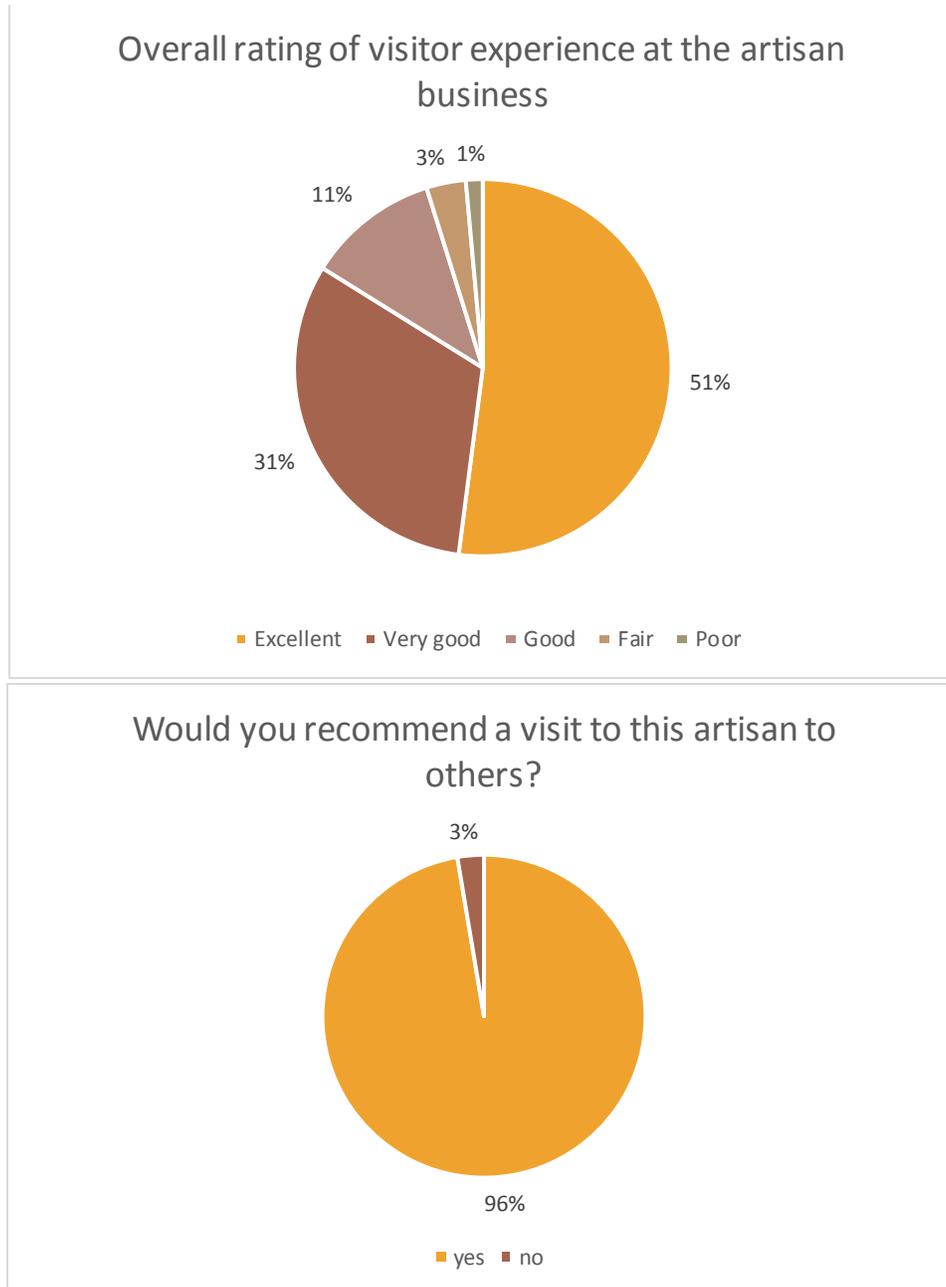


The aggregate data illustrated that the top motivations for visitors to the artisans were to spend time with friends and family on an outing (52%) and to purchase their products (50%). Another 40% were motivated to support local producers on their visit while another 36% were just exploring the area and decided to visit the artisan. There was some variation in the businesses, for example, the majority of Hazelwood Herb Farm visitors visited to purchase products (81%) and to support local producers (51%). Open-ended responses highlighted that for Merridale Cidery & Distillery, many visitors were attending a wedding or planning a

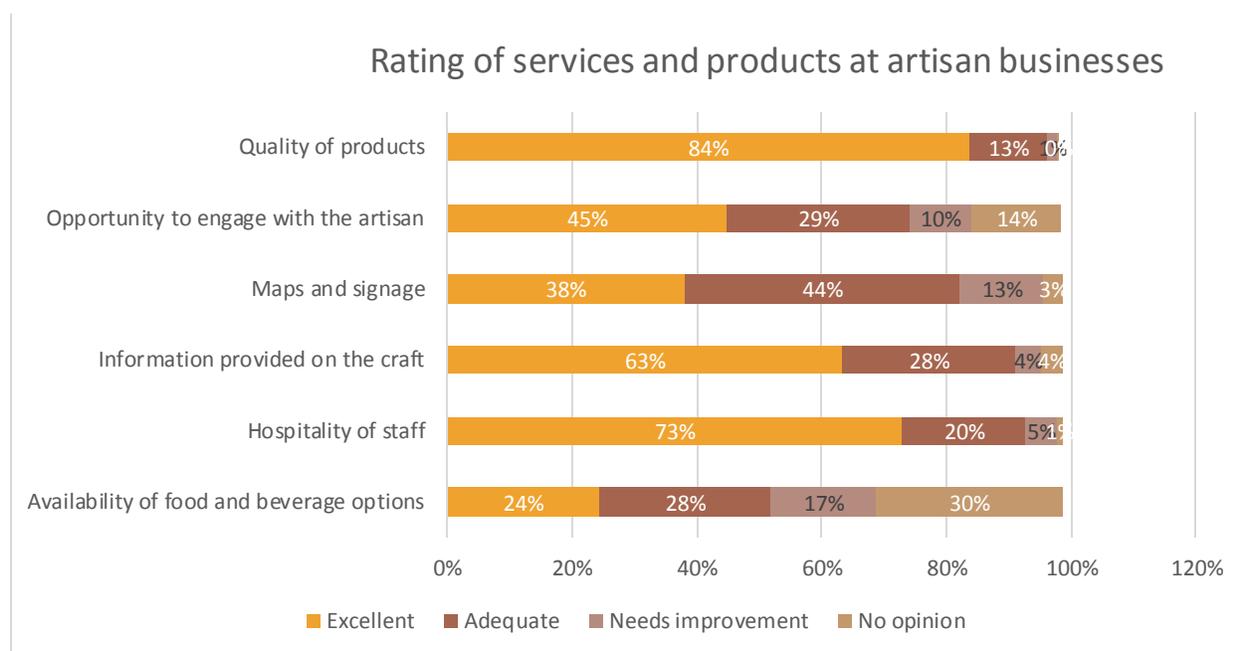
wedding on site. Over 96% of visitors to these artisans also visited another business in the local area on their visit. The average number of additional businesses visited was 2.3.

Satisfaction with Experience

Overall, most visitors were very satisfied with their visit to the artisan businesses in this study. Approximately 51% rated their overall experience as excellent, 31% as very good, 11% as good and the remaining 4% as fair or poor. Additionally, visitors are very likely to recommend the artisan to other visitors (96%).

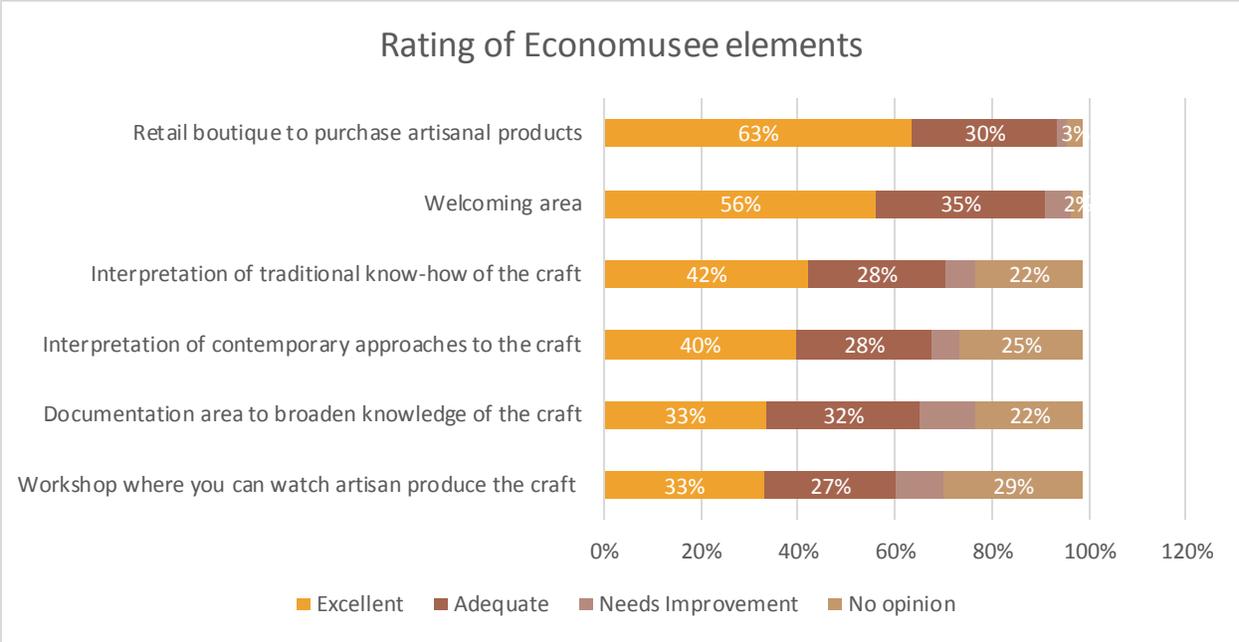


Visitors were also asked to evaluate the services and products at the artisan businesses. Visitors were most satisfied with the quality of products available (84%), the hospitality of the staff (73%), and the information on the craft (63%). One of the key differentiating features of artisanal businesses is the opportunity to engage with the artisan. There is some variation in the ratings of this component among the visitors where 45% rated this as excellent, 29% as adequate but another 24% felt that there could be improvement. This pattern was similar with maps and signage where only 38% rated these as excellent, 44% as adequate and 16% as needing improvement. The ratings on the availability of food and beverage options was even more spread, however not all artisans rely on this component as part of their business model so these findings should be interpreted with caution.



The Économusée Components

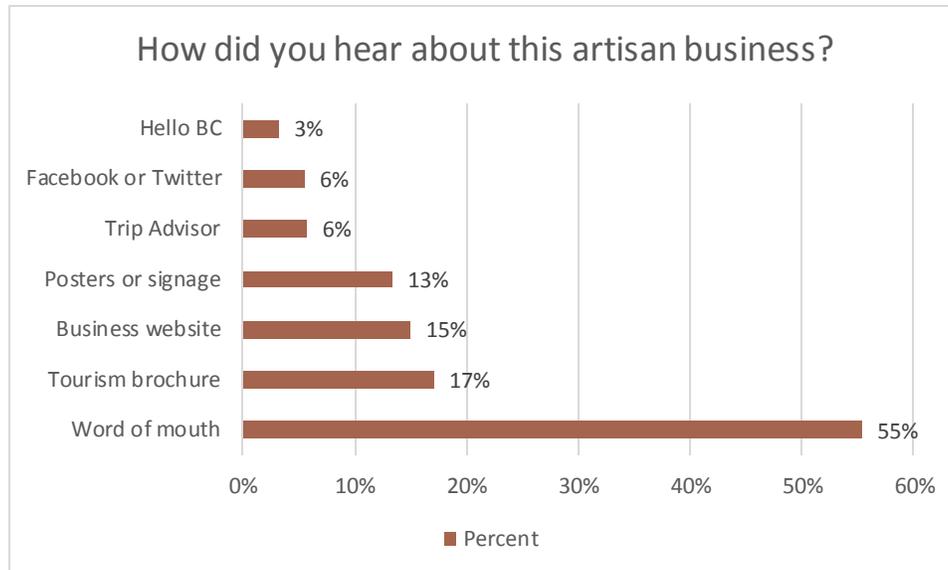
Visitors were asked to evaluate the ÉCONOMUSÉE elements at the artisan businesses. The highest ratings were provided for the retail boutiques that are available at the businesses to enable visitors to purchase artisanal products. The second highest ratings were provided for the welcoming areas of the sites. There was some variation in ratings on the interpretation of traditional know-how of the craft at the sites as well as interpretation of contemporary approaches to the craft. Based on the spread of ratings for the availability of documentation to broaden people’s understanding of the craft and the workshop where they can watch the crafts being produced, there may be room for improvement in either the awareness of these components, placement or effectiveness. Differences in the ratings are evident in the individual site survey reports sent to the businesses. It is recommended that these be referred to for additional insights for the individual sites as this is aggregate data for all of the sites combined.



Marketing Influence

Word of mouth was the most influential way that visitors had heard about the artisan (55%). This was followed by information from the businesses website (15%), posters or signage (13%) and social media like Trip Advisor (6%), Facebook or Twitter (6%). Hello BC accounted for 3% of awareness of these visitors.

Open ended responses tended to highlight differences among the businesses. Many of the Hazelwood Herb Farm responses indicate local residents with responses such as “live close by, have lived in the area for many years. Some of the Mary Fox Potter open ended responses were those who had seen her pottery in shops or at the “Fired Up” pottery show. Many of the Merridale Cidery & Distillery visitors learned about the site through weddings, internet searches, and from buying their products at liquor stores or pubs. Townsite Brewing responses were similar with visitors learning about them from internet searches, tasting their products at stores and events, and from the “BC Ale Trail website”. Okanagan Lavender & Herb Farm responses tended towards internet searches, and Tofino Cedar Furniture only response was “google”.



The experience of the site operators

Observations and evidence from the qualitative interviews with operators identify some of their experiences and recommendations regarding the ÉCONOMUSÉE development approach going forward.

- a. It was unanimous among operators that they believe in the model, and that belonging to an international standard such as the ÉCONOMUSÉE trademark provides value to businesses that wish to differentiate themselves within their market.
- b. Some operators commented that what they were already doing a similar concept as their business model and it was questionable if the cost and effort required to become an official ÉCONOMUSÉE site was worth it. For those operators not really doing this concept however, adopting and investing in the ÉCONOMUSÉE model would show more incremental benefits.
- c. Comments also included that there needs to be more investment in the marketing of the brand and a critical mass of ÉCONOMUSÉE businesses to make it work. If there were more sites or clusters of them working together it would be more effective. Currently, aligning with other similar artisans into other collective groups, especially when it comes to co-marketing has proven to provide a better return on investment than ÉCONOMUSÉE for some. These comments are consistent with those from the 2012 study in that the further development of the network within British Columbia could benefit artisans in strengthening partnerships and therefore increasing the impact of brand recognition in key regions across the province of BC.
- d. In keeping with the lack of brand recognition comments from operators, on-site observations by research team members confirmed that very few visitors had any awareness of the brand. It is apparent however, that the elements that come with being an ÉCONOMUSÉE site are key contributors to attracting visitors/customers.
- e. The implementation of the six components of the model has increased the overall value of businesses and their infrastructures and all operators (with the exception of one who's

ÉCONOMUSÉE ‘makeover’ was not yet complete) were very pleased in the improvements in their premises. The various capital improvements undertaken during the course of the ÉCONOMUSÉE site development process in the boutique have created a more favorable environment for potential customers. The shop area provides a better access to the general public and the signage improves navigation onsite. As well, the interpretive material provides a tangible learning experience for the visitors. Finally, all operators were pleased in that it enabled them to increase their bi-lingual signage in professional fashion.

- f. With respect to the relationship with SDÉCB staff, their comments were positive, despite some transitions in the first line contact person on this project at SDÉCB. Other comments were that it will take more time and effort than you think to make the transition and that the operator must be the driving force behind the initiative. It was felt that the SDÉCB staff were not always good at meeting deadlines and the operator had to stay on top of the process and take the lead.
- g. Recommendations from several site operators to those contemplating joining the network:
 - i. Operators are encouraged to contemplate if the model fits with what they do in terms of bringing people on-site and offering an ÉCONOMUSÉE experience. For those very small operators this will require more staff (expenses). For operators such as Hazelwood Herb Farm and Folki Herbs, moving away from the experiential tourism model that is ÉCONOMUSÉE and into a lower cost on-lines sales model has been their choice, however that decision was also likely influenced by the price of real estate that made it more lucrative to sell their properties than operate in the current model. For those that determine a fit and who are not currently using a similar model the ÉCONOMUSÉE model can be a great choice.
 - ii. Determine what the return on investment will be in transitioning to an ÉCONOMUSÉE . It requires time, effort and capital and isn’t for everyone.

Discussion

This report has highlighted specific economic impact (six sites) and visitor satisfaction (seven sites) results for ÉCONOMUSÉE sites. Though there appears to be several positive indicators of success, it is recommended that annual tracking of the progress of the operations during a consistent business quarter (July 1 – Sept 30th) would provide more longitudinal evidence on the performance of the model in BC.

At this point in time, it appears that there are several positive indicators of success for the ÉCONOMUSÉE model as discussed below:

The *motivations of the operators* align with the documented benefits of ÉCONOMUSÉE in other contexts. During interviews with site operators, all businesses expressed that the changes made after adopting the model have added value to their business though a couple questioned if it was worth the cost and effort. Moreover, the opportunity to expand into different target markets (Canadian and international francophone markets) was also identified by one of the operators. As with the 2012 study, the uptake of the model was enabled by the funding support provided and this was critical to their decision to engage. In order to expand the model into other artisan sites in the region (i.e. cluster approach), additional support for future operators may be required.

It has been identified that *visitation levels* should increase in the first year of operation as an ÉCONOMUSÉE site. Though only three sites were able to provide data on visitor levels, all three saw an increase in visitation post- ÉCONOMUSÉE.

Overall, *visitor experience* was extremely positive. This could be an indicator of potential for increased visitation, particularly due to the current reliance on word of mouth marketing which would be levered by on-line review sources such as TripAdvisor which relies on user-generated content. As long as visitors are satisfied with their experience and the products provided, the numbers should continue to increase.

There was also *high repeat visitation* levels at sites which appears to be highly *linked to the products*. A little over half of visitors were from outside the region and stayed overnight, with most staying several nights. This generates additional economic opportunity for accommodation providers in the region. However, it is unclear to what extent visitors are viewing the education or interpretive elements as core to their experience. As the ÉCONOMUSÉE model becomes more familiar in the region, the recognition and value of the interpretive aspects of the business should increase. There may be an ability to elevate the recognition of this component for each of the sites involved to differentiate them from other producers and to add value to existing visitors.

Feedback from visitors and operators show that there is still limited brand recognition of the ÉCONOMUSÉE concept at this point. Further efforts to elevate the brand is needed and perhaps targeted efforts to inform first time visitors and tourists of the unique attributes of these businesses will motivate increased visitation.

Revenues should increase as of first year of operation with the ÉCONOMUSÉE model. Five of six sites reported increased sales revenue. Additionally, six ÉCONOMUSÉE sites currently generate \$3,139,308 in annual economic activity. Those sites have created an increase in total annual economic activity of \$767,280 since becoming an ÉCONOMUSÉE member.

Employment opportunities should increase over time within participating artisanal businesses. 20 new Full-time and 7 new Part-time job opportunities (directly and indirectly) have been created after implementing the model.

In conclusion, the findings of this report are consistent with the findings of the 2012 baseline measurement of the economic impact of the first two ÉCONOMUSÉE sites in BC. As more businesses have come on board and utilized the six elements of the model, there have been positive indicators of success with respect to economic performance, increased employment and visitor experience. These results may be helpful to highlight some of these positive indicators to existing and potential businesses to understand the impact of the model on the economic impact at the business and regional levels. For those continuing with the model, these baseline figures will enable ongoing monitoring of the model and associated changes in performance. With respect to growing the artisan economy in BC via the ÉCONOMUSÉE model, these findings -particularly the perspectives of the operators – should be useful to enhance the experience of the businesses involved.

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Appendix A: Visitor Survey Questions

SAMPLE Visitor Experience Survey – Merridale Cidery & Distillery

The purpose of this survey is to provide the opportunity for visitors to give the proprietors of this ÉCONOMUSÉE© site feedback on their experience. This study is being done by a team of researchers from Vancouver Island University.

As a valued guest at Merridale, we would appreciate 5-10 minutes of your time to complete the survey. All respondents will be entered into a draw for a prize package of Merridale product which will be drawn on September 30th, 2017.

1. Why did you decide to visit Merridale? Choose all that apply.
 - a. To purchase their products.
 - b. To support local producers.
 - c. I was exploring the area.
 - d. To spend time with my friends or family on an outing.
 - e. To take part in a special event.
 - f. Other (please specify) _____

 2. Was this your first visit or have you visited before?
 - a. This was my first visit.
 - b. I have visited this business before. *

 3. *Approximately how many times have you visited here before?
 - a. have a drop down menu of numbers and have them indicate exact number

 4. How did you hear about Merridale? Choose all that apply
 - a. Tourism brochure
 - b. Merridale website
 - c. Word of mouth
 - d. Posters/signage
 - e. Facebook or Twitter
 - f. Trip Advisor
 - g. Hello BC website (Super, Natural British Columbia)
 - h. Other: _____

 5. How many other artisan businesses did you visit on this trip?
 - a. again same – do a drop down menu with actual numbers

 6. Did you stay overnight in the region on this trip or are you a local resident? Check the best response.
 - a. I am a local resident (within the town/city or within a ½ hour drive).
 - b. I live within the region (i.e close enough for a day-trip) and took a day-trip to visit Merridale. I live outside the region and stayed at least one night in the region.*

 7. *How many nights did you spend in each of the following types of accommodation on this trip?
-

- a. Hotel/motel _____
- b. Bed and breakfast, Air BNB, or other private vacation rental _____
- c. Home of a friend or family member _____
- d. Campground _____
- e. Other _____

8. An ÉCONOMUSÉE© has the following 6 key components. How would you rate the level of effectiveness of each of them?

	No opinion	Needs Improvement	Adequate	Excellent
The welcoming area				
The workshop where you can watch the artisan craft the product(s)				
The interpretation of traditional know-how of the craft				
The interpretation of contemporary approaches to the craft				
The documentation area where you can broaden your knowledge of the craft and learn more about its traditions and cultural history				
The retail boutique where you have the opportunity to purchase products				

9. How would you rate each of the following at this artisan business?

	No opinion or not applicable	Needs Improvement	Adequate	Excellent
The quality of the products available				
The map(s) and signage				
The hospitality of the staff				
The information provided on this craft				
The opportunity to engage with the producer				

10. How would you rate your overall on-site experience at Merridale?

- a. Excellent
- b. Very Good
- c. Good
- d. Fair
- e. Poor

11. Would you recommend Merridale to family and friends?

- a. Yes
- b. No

Why or Why not? _____

12. Is there anything that would have improved your experience at Merridale?

13. Which of the following best describes who you were with when you visited Merridale?

- a. I was alone
- b. I was with my spouse or partner
- c. I was traveling with a friend(s)
- d. I was traveling with family members
- e. I was traveling with an organized group or tour
- f. Other (please specify)

14. How many people were in your group? _____

15. Approximately how much money would you say you spent when you visited Merridale on this visit?

- a. Products (allow them to enter a number)
- b. Meals (can include this for venues that have a restaurant)

16. Where do you live?

- Vancouver Island
- Other BC
- Canada (other than BC)
- United States
- International