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Building Collaboration Between the Arts & Culture and Tourism Sectors in the West of Ireland

Ziene Mottiar
Technological University Dublin, ziene.mottiar@tudublin.ie

Bernadette Quinn
Technological University Dublin, bernadette.quinn@tudublin.ie

Theresa Ryan
Technological University Dublin, theresa.ryan@tudublin.ie

See next page for additional authors

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Authors

Ziene Mottiar, Bernadette Quinn, Theresa Ryan, and Jane Stacey

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AND TOURISM SECTORS IN THE WEST OF IRELAND**

**Dr. Ziene Mottiar, Dr. Bernadette Quinn, Dr. Theresa Ryan and
Ms. Jane Stacey**

**School of Hospitality Management and Tourism
Dublin Institute of Technology**

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Dublin Institute of Technology

This report was prepared by:

Dr. Ziene Mottiar
School of Hospitality Management
& Tourism
College of Arts & Tourism
Dublin Institute of Technology
Cathal Brugha Street
Dublin 1.
(01) 4027559
ziene.mottiar@dit.ie

Dr. Bernadette Quinn
School of Hospitality Management
& Tourism
College of Arts & Tourism
Dublin Institute of Technology
Cathal Brugha Street
Dublin 1.
(01) 4027557
bernadette.quinn@dit.ie

Dr. Theresa Ryan
School of Hospitality Management
& Tourism
College of Arts & Tourism
Dublin Institute of Technology
Cathal Brugha Street
Dublin 1
(01) 4027565
theresa.ryan@dit.ie

Ms. Jane Stacey
Policy Analyst – Tourism Unit
Centre for Entrepreneurship, SMEs
& Local Development (CFE)
2, rue André Pascal
75775 Paris Cedex 16
(+33 1) 45 24 94 26
jane.stacey@oecd.org

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SECTION ONE: BACKGROUND

1.1.   Introduction

Developing cultural tourism in Ireland is now a strategic priority for government and agencies like Tourism Ireland, Fáilte Ireland and the Arts Council. From a tourism perspective, the value envisaged is economic: the industry sees arts and culture as constituting one of Ireland's core appeals as a tourism destination with a strong ability to draw international tourists and their associated revenue flows. In addition, arts and cultural resources offer a potential means of redressing the problems of regional imbalance that now beset Irish tourism. Dublin is the destination of choice for more than two fifths of the market and the number of visitors holidaying outside of the Dublin region declined significantly between 2003 and 2009 (ITIC, 2010). From a cultural perspective, the potential of cultural tourism lies in increasing and diversifying audiences and thus enhancing the sustainability of the sector. In addition, there is added value for communities and society in general, as generating synergies between arts, culture and tourism can positively contribute to civic, community and social realms as well as to local economic development.

However, with some notable exceptions, there is a distinct lack of connectivity between the tourism and arts and culture sectors which is hampering the development of cultural tourism activity. This is the key problem addressed here. Spread throughout the regions is a wealth of cultural activity and a well developed infrastructure of venues staging vibrant arts activity of international calibre, be it in visual arts, film, literature or the performing arts. This activity engages 2.3 million Irish citizens (66% of the adult population), who participate in the arts annually (NCFA, 2011). Currently, however, this cultural activity is only modestly engaging visitor populations and is only moderately integrated into the offerings of the tourism sector. In effect, the tourism potential of the arts and culture sector is not being harnessed to optimal effect.

Addressing these issues and investigating mechanisms for promoting collaboration and networking between the two sectors in two destinations in the West of Ireland is the focus of this study. This report presents the main research findings and makes suggestions as to how linkages between the sectors might be encouraged to enhance the development of cultural tourism.

1.2. Context & Literature Review

The logic of focusing research on networking and collaboration is rooted in applied studies such as ITIC (2011: 41) which states that 'the future calls for greater collaboration between all stakeholders and for innovation to meet the challenge of reversing the downturn' and in academic studies like that of Dredge (2006) who argues that collaboration among stakeholders is critical for mobilizing community resources. Collaboration is critical for creating synergies between organisations, synergies that are necessary if cultural tourism services, products and initiatives are to be successfully developed (Yaghmour and Scott, 2009). According to Jamal and Getz (1995) co-operation involves a process of joint decision making among autonomous stakeholders. Network analysis is a useful tool for quantifying and explaining patterns of relationships between actors and agencies (Burt and Minor, 1983; Dredge 2006). Research demonstrates that networks foster learning, facilitate the management of resource dependencies, enhance social capital and generate innovative capacity (MacKellar, 2006; Provan et al, 2003; Trott, 2002). Co-operation is also vital for sustainable planning and destination development (Bramwell and Lane, 2000).

The academic literature suggests that co-operation can be formal or informal. Institutionalised networks have a formal structure, hierarchy and objectives whereas informal, relation based co-operation can be more difficult to identify and is based on trust, personal commitment and inter-relationships (Beritelli, 2011). This study is interested in both of these types of relationships. Cultural tourism can only ensue when the two sectors interact and the purpose of this project is to determine how this can be done more effectively than at present.

1.3. Methodology

This project's overarching aim is to:

➢ Identify means of furthering effective networking and collaboration between the arts and culture and tourism sectors in the West of Ireland

Specific objectives include:

➢ Identify the type and extent of the linkages between extant arts and culture, and tourism organisations
➢ Develop awareness of mutual synergies between the two sectors

- ➢ Identify mechanisms / practical supports / interventions to facilitate and foster networking and collaboration
- ➢ Identify which agencies would be best placed to develop such mechanisms and supports

In order to deliver on these objectives, a multiphase research plan was developed and implemented, encompassing a detailed review of existing secondary resources, including academic literature, applied research reports and policy documents, combined with empirical fieldwork and consultation, involving three elements: key informant interviews, questionnaires and identification of examples of current co-operation.
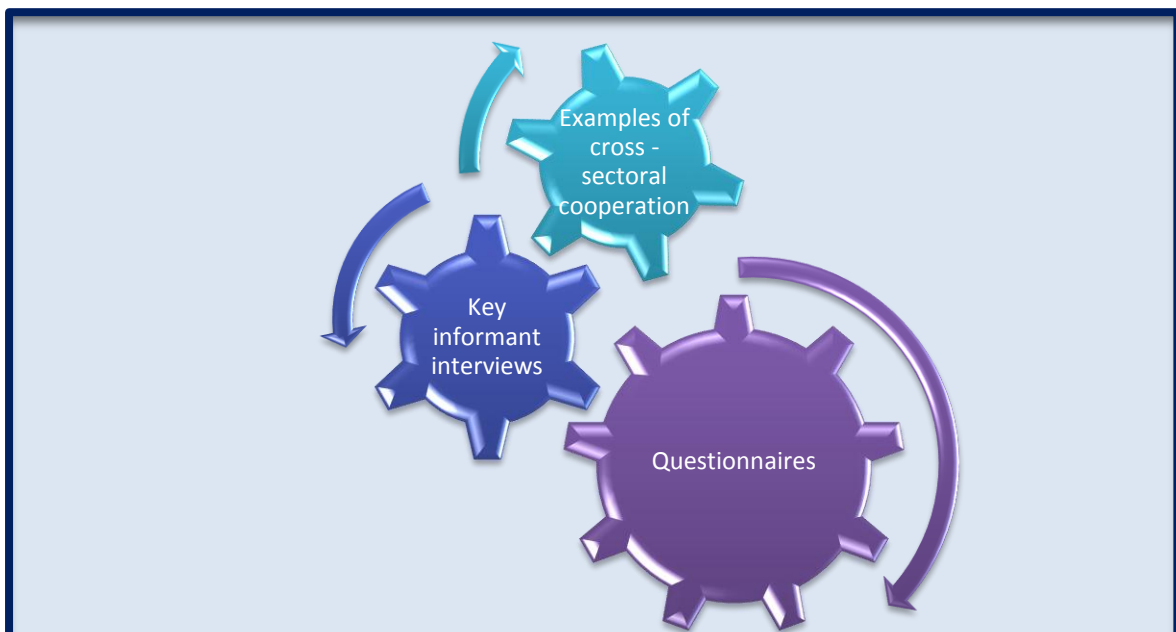
Figure 1.1: The Multiphase Research Plan Employed

The research process was specifically designed to facilitate dialogue between the two sectors and the project plan was developed in consultation with Fáilte Ireland.

Pre-project setup

Approval by DIT Research Ethics Committee

Recruitment of researcher

Agree project plan

Phase 1

Identify key actors and agencies

Compile shortlist of stakeholders for interview

Identify database for online survey

Phase 2

Conduct key informant interviews

Design and administer online survey tool

Data analysis

Phase 3

Write up report

Identify examples of cross-sectoral co-operation

Develop series of recommendations to increase cross-sectoral co-operation

Phase 4

Dissemination of results

Figure 1.2: The Research Process

As seen in figure 1.2, primary data were gathered through in-depth interviews and an online survey. Forty three key informants actively involved in some aspect of the tourism or arts and culture sectors (policy, management, operations), at national, regional but mostly local levels were interviewed between February and May 2012. Interviews lasted between 30 and 90 minutes, with an overwhelming majority being conducted face-to-face in a location of the interviewee's choice.

During May 2012, an online survey tool was distributed via email to a number of databases yielding 140 complete and valid responses (75 tourism; 65 arts and culture). The respondents are engaged in a variety of activities including accommodation, tourist attractions, activities, special interest, festivals and events, restaurants, crafts, music, theatre, visual arts and literature. It is notable that there was a particularly high response rate from B&B/guesthouse accommodation on the tourism side and from the crafts sector in terms of arts and culture. Identifying and accessing a comprehensive database of 'cultural tourism' actors and organisations was a major challenge for this research project. From a research perspective, using available databases meant data protection and access issues that had to be overcome while duplication and overlap of content, both within and between data bases was also problematic.

While the focus of this study is on two West of Ireland destinations – Westport/Clew Bay and Galway/Connemara - ultimately the intention is that the findings of this study will serve to inform practice throughout other destinations. Working holistically, in tandem with all relevant stakeholders, the intention is to develop cultural tourism to the mutual benefit not simply of the arts and culture and tourism sectors, but in the wider interest of developing locally embedded, sustainable, productive activities that both strengthen local and regional economies and enrich the cultural and social fabric of communities.

SECTION TWO: RESEARCH FINDINGS

Research Questions:

1. **To what extent does co-operation occur within and between the tourism, and arts and culture sectors?**

2. **What type of co-operation occurs and what motivates this co-operation?**

3. **What are respondents' attitudes toward cross-sectoral co-operation?**

Key Highlights

➤ Seventy percent of respondents currently engage in general co-operation

➤ Respondents primarily co-operate to support the development of their local area

➤ Fewer respondents co-operate across the sectoral divide and co-operation tends to be more occasional than frequent

➤ Cross-sectoral co-operation tends to be informal in nature primarily revolving around the exchange and sharing of ideas, resources and advice.

➤ Respondents identified the role of a leader in terms of encouraging co-operation

➤ Overall attitudes to cross-sectoral co-operation are very positive

SECTION TWO: RESEARCH FINDINGS

2.1.   General Co-operation Practices

We begin by considering the evidence of general co-operation practices among the organisations / individuals studied. Seventy per cent of respondents claimed that they currently co-operate or work with other individuals or organisations, with co-operation levels appearing relatively consistent across the two sectors (69% for those primarily involved in arts and culture, 71% for those primarily involved in tourism). Unsurprising, among this group, attitudes towards co-operation are generally very positive, survey respondents

70% of respondents currently co-operate

explained how they '*come at tourism in a joined up way*' and while they '*work as individual craftsmen*' they '*find the exchange of ideas etc. mutually beneficial*'.

'Our areas overlap and it makes sense to co-operate'

(Survey Respondent)
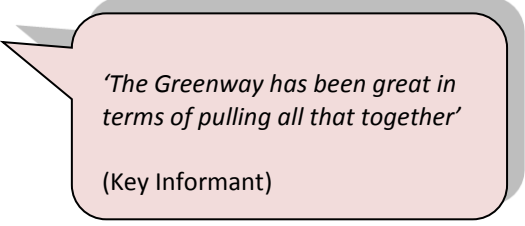
Co-operation activities tended to be concentrated within local areas, with higher levels of co-operation being reported in urban areas and smaller communities, relative to those identified in larger areas with more dispersed settlement patterns. While this finding has positive connotations, it had a corollary in that it meant there appear to be clear geographical demarcations across which actors do not breach. For example, while considerable co-operation was found to exist in both Clifden and Westport this activity did not tend to extend into surrounding rural areas, which one key informant contrasted as being '*… not like Destination Westport at all where they all put money in the kitty and get things done*'. Equally, within Connemara, key informant data pointed to a clear divide between North and South Connemara as intersected by the N29 (which

'Connemara is a big area … everybody thinks Connemara is just one area … South Connemara is a completely [different] country to North Connemara'.

(Key Informant)

appears to also act as a de facto border between the Gaeltacht and non-Gaeltacht Connemara), one key informant explained the extent of this divide stressing that '*If you look at Connemara… this is the N29, this is the Kerry of Connemara and this is the Donegal of Connemara … it is literally*'. While another explained how his business straddles this border '*… We're straddling the border… so this part of the building is in the Gaeltacht and this part … is in the non Gaeltacht*'.

In sharp contrast, the opposite seems to be true of the Great Western Greenway in Co Mayo. Here the regeneration of a disused railway line appears to have acted as a physical and psychological catalyst, stimulating engagement, co-operation and collaboration between cultural and tourism actors along the route.

> *'The Greenway has been great in terms of pulling all that together'*
>
> (Key Informant)

2.1.1.   How did co-operation emerge?

Survey findings indicate that existing co-operation emerged in multiple ways. The importance of professional relationships (62%), networking (34%), personal relationships (41%) and organisational connections (21%) in stimulating co-operation were all recorded. The strength of personal and professional relationships were also emphasised by many of the key informants with some explaining that there was *'a fantastic referral system'* in their area. Others spoke of the fact that they would '*all … know people that are involved*' as '*it's a small enough town'.*

For 22% of respondents, co-operation was prompted by a funding or other requirement, pointing perhaps to co-operation not being wholly voluntary. This was more likely to be the case for arts and culture respondents (29%) as opposed to tourism respondents (17%) and is perhaps indicative of the nature of funding in the arts and culture sector. For example, uploading relevant events and activities to the Arts and Culturefox.ie website (an online guide to Irish Cultural Events that was developed by the Arts Council, in collaboration with Fáilte Ireland and the Government) is a mandatory Arts Council's funding requirement, as is the promotion of the website on the programmes/event guides of the organisations that receive support from the Arts Council.

Overall, the results show greater variety in how co-operation began for arts and culture respondents when compared to their tourism counterparts. Among this cohort, 27% selected the 'other reasons' option to explain how they began working cooperatively. Most commonly cited here were: identifying the need and benefit from working with others, proactively seeking someone out/approaching someone, or being approached by someone, along with developing out of previous professional activities and graduating from the same college.

2.1.2.   Motives for cooperating with particular individuals/organisations

A number of motivations explaining co-operation emerged and these are listed in Figure 3 below. When asked why they co-operate with particular individuals and organisations the most common response was to help the development of my local area. As one survey respondent explained '*everybody dips in and out of different committees to make it work for the town*'.

> *'… to provide packages to tourists to enhance stays in the west of Ireland'*
>
> (Key Informant)

> *Respondents primarily co-operate to support the development of their local area.*

The significance of having a relationship with the other party is also evident. The importance of having trusted relationships with others was made clear by one key respondent who claimed that his organisation works '*... with those professional enough to deliver what they promise*', while another explained the importance of trust in developing relationships, and how it leads to greater influence on individuals' behaviour explaining that in the case of one individual '*… people trust her and listen to her so she has an influence*'.

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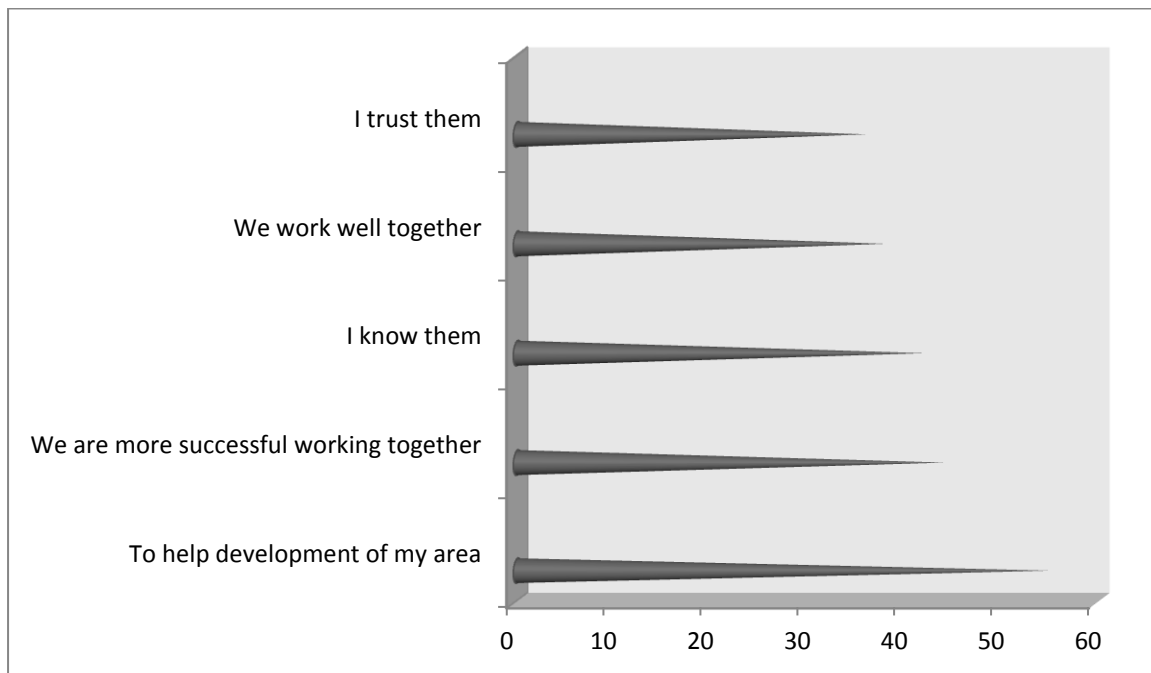
Figure 2.1: Why Respondents Co-Operate with Particular Individuals/Organisation   **N=98**

2.1.3. Types of Co-operation

As can be seen in Figure 2.2 below, sharing information or ideas is the most common way in which respondents work cooperatively with other individuals or organisations, with 88% of all respondents doing so either frequently (46%) or occasionally (42%). Offering and/or receiving help/advice is the next most frequent way in which respondents co-operate, followed by joint marketing/promotion and sharing resources. Perhaps surprisingly, sponsorship is the least common way of cooperating, with 44% of respondents 'never' working with other individuals or organisations in this way, while a further 20% 'rarely' do so. Interestingly, 55% of tourism respondents state they 'never' work with other individuals or organisations in this way.

Sharing information and advice and joint marketing/promotion are the key ways in which these respondents co-operate.
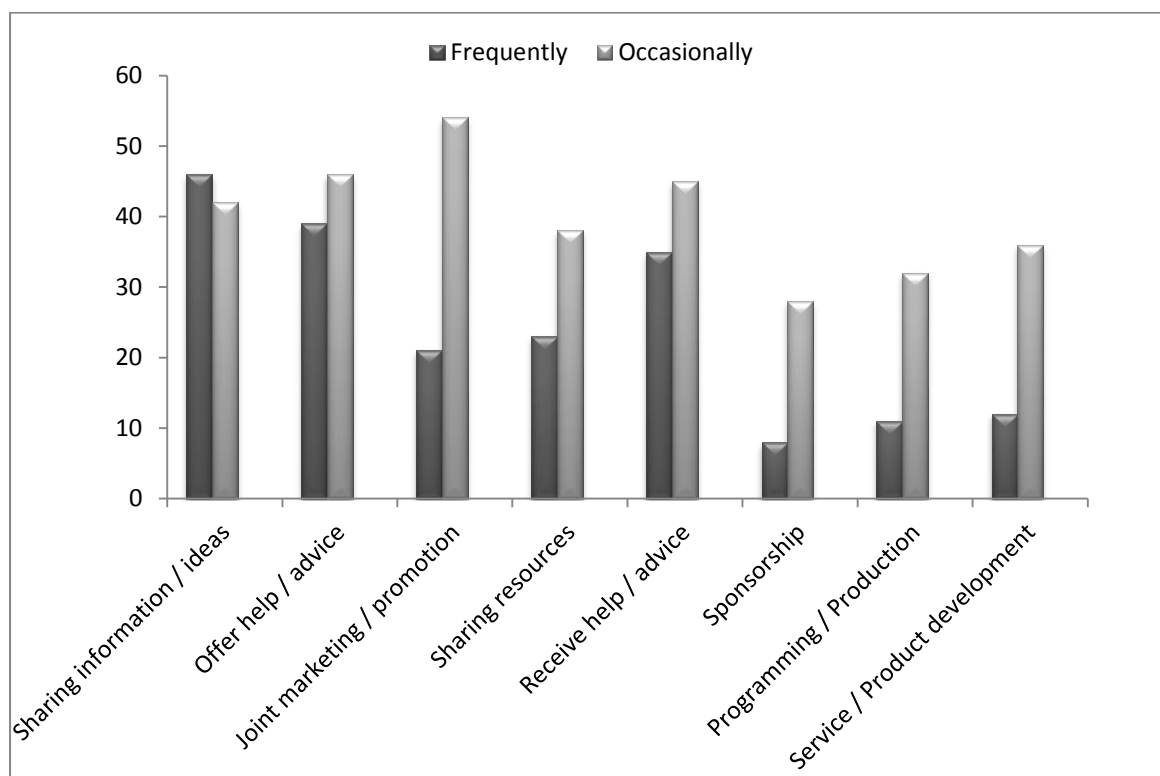
Figure 2.2: Types of Co-Operation Identified Among all Respondent   **N = 98**

Some other variations are observed between arts and culture, and tourism respondents: arts and culture respondents are considerably more likely to share information or ideas 'frequently' (56%), compared with tourism respondents (38%). The opposite is true of joint marketing/promotion, with a third (32%) of tourism respondents frequently cooperating in this way, compared with just 9% of arts and culture respondents. Furthermore, tourism respondents are considerably less likely to share resources, with 47% indicating they do so either frequently (19%) or occasionally (28%), compared with arts and culture respondents, 78% of whom share resources either frequently (29%) or occasionally (49%). As might be expected, those in arts and culture work with other individuals and organisations on programming and production more frequently than those in tourism, while the opposite is true of service and product development, although not to the same extent.   Figures 2.3 and 2.4 highlight the variations in cooperative activities between the two sectors.
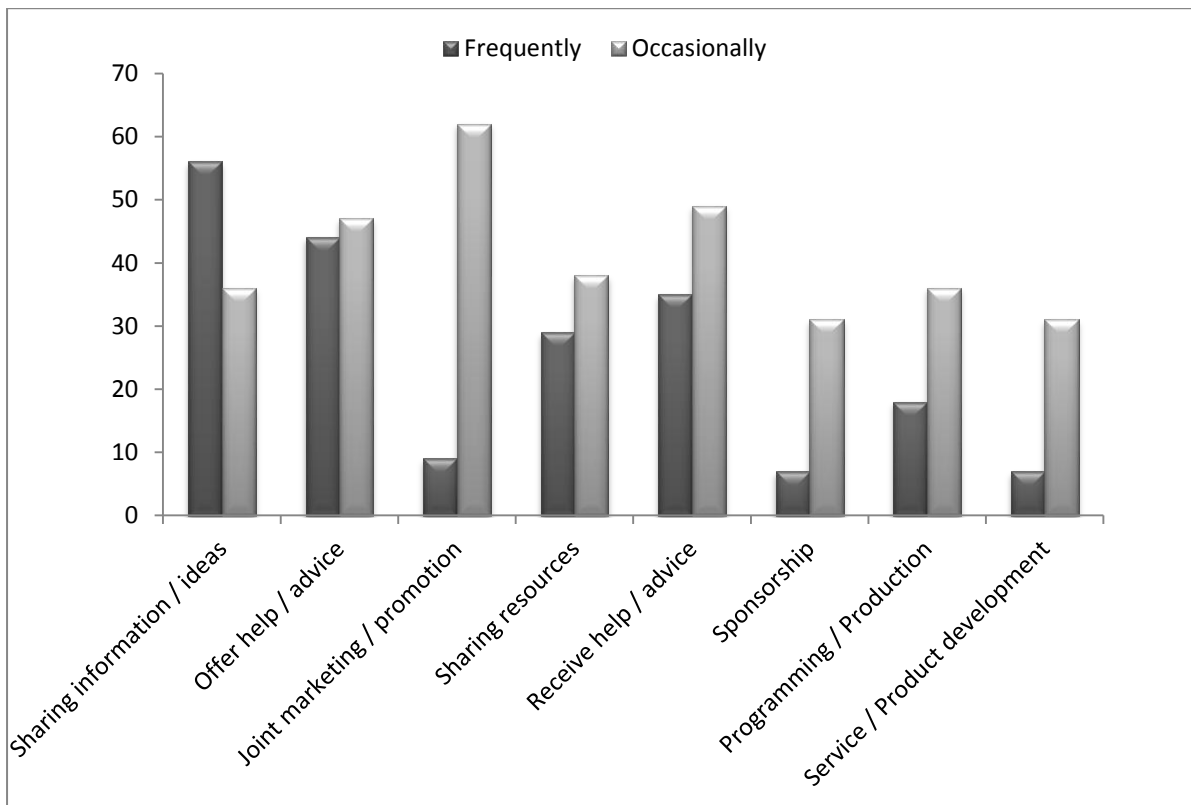
Figure 2.3: Types of Cross-Sectoral Co-Operation by Arts and Culture Respondent   N = 45
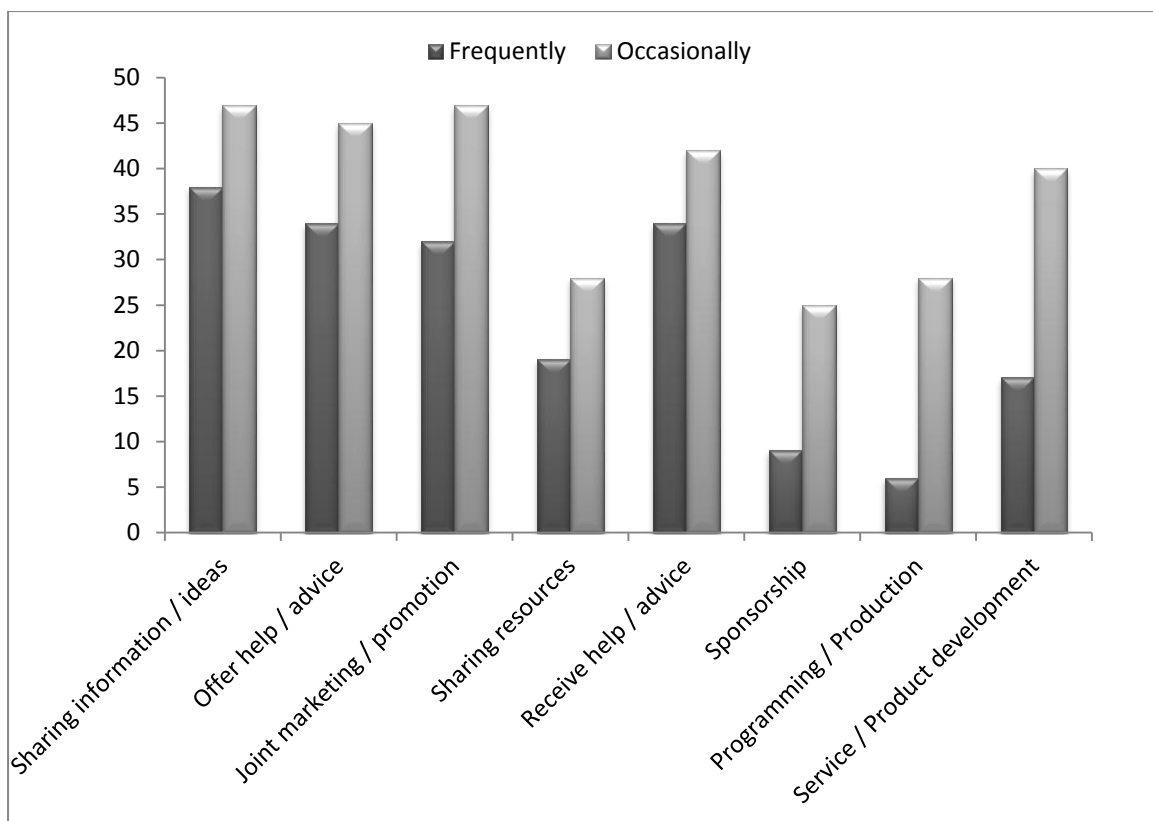
Figure 2.4: Types of Cross-Sectoral Co-Operation by Tourism Respondents   **N = 53**

2.2.   Cross-sectoral Co-Operation Practices

Relative to levels of current general co-operation activity, cross-sectoral co-operation was found to be much lower. When tourism respondents were asked: 'do you currently work or co-operate with individuals or organisations in the arts and/or arts and culture sector? 43% responded yes. The equivalent answer for the arts and culture sector was 37%. With the exception of sponsorship, the frequency of tourism and arts and culture respondents cooperating across the sectoral divide is lower across each of the activity areas, illustrated in Figure 2.5, when compared with the frequency of general co-operation identified.

Fewer respondents co-operate across the sectoral divide – only 43% of tourism respondents co-operate with individuals or organizations in the arts and culture sector and 37% of those in this sector co-operate with those in tourism.
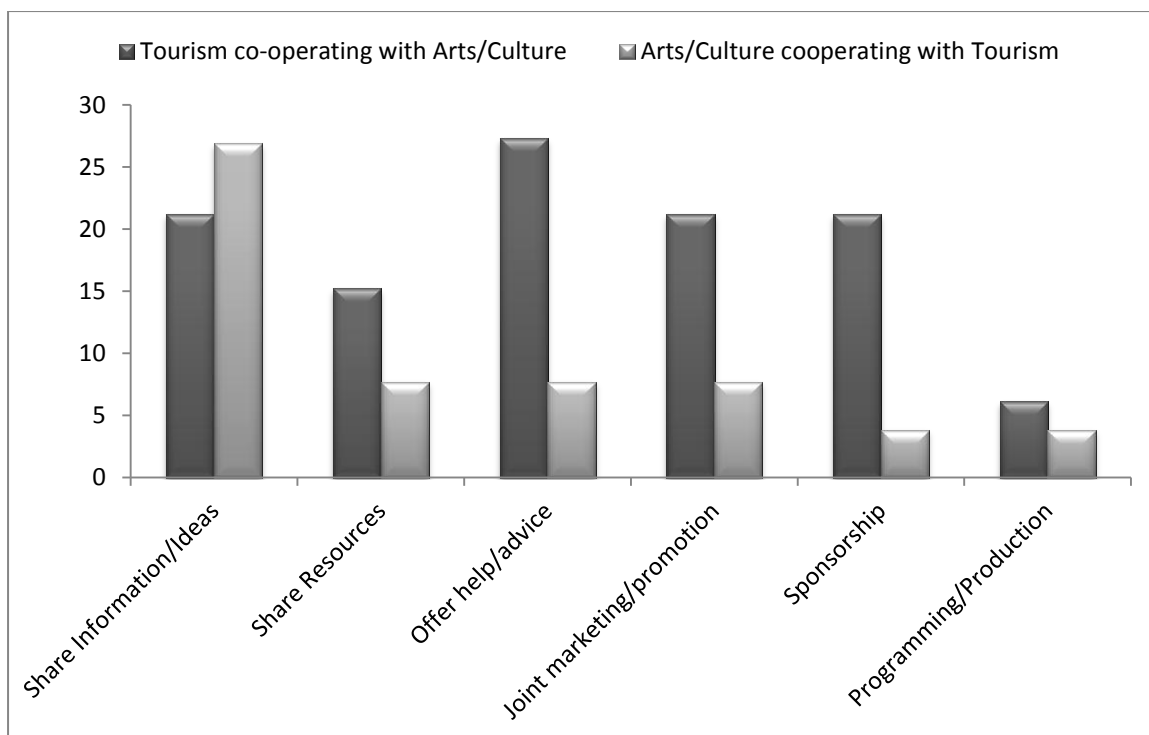
Figure 2.5: Ways in which Cross-Sectoral Co-Operation Frequently Occurs   N= 56

2.2.1.   Motives for Cross-sectoral Co-operation

It is interesting to investigate what it is that motivates this cross-sectoral co-operation (figure 2.6). For most respondents, multiple reasons featured, and as Figure 2.6 below shows, raising profile, attracting audiences or visitors and helping local area development predominated. The highlighting of the first two reasons was to be expected: 75% of arts and culture respondents cited both raising profile and attracting audiences as reasons for cross-sectoral co-operation. For tourism respondents, increasing visitor numbers was the most important reason (81%), while raising profile was also important (63%). More surprising, perhaps, is the fact that 75% of tourism respondents and 63% of arts and culture respondents said that they engage in cross-cooperative activity because it helps the development of their local area, survey respondents explained that *'the more we help each other the more people we attract to our area,* and *'… if this can help the wider community then all the better'*

> *'Working as a group we can create opportunities that would be difficult for us as individuals'*
>
> (Survey Respondent)

This awareness of the broader impact of co-operation was also apparent in the key informant interviews where Galway respondents spoke of co-operation as a '*kind of promotion of Galway as an area'*; recognising that they are '*all together in it … and whatever*

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they're doing is good for the city'. In Westport, respondents spoke of *'a realisation … that everybody has to really work together'*; that *'it's not down to one segment or one sector … trying to promote the town that everybody works together … (that) is the secret'*.
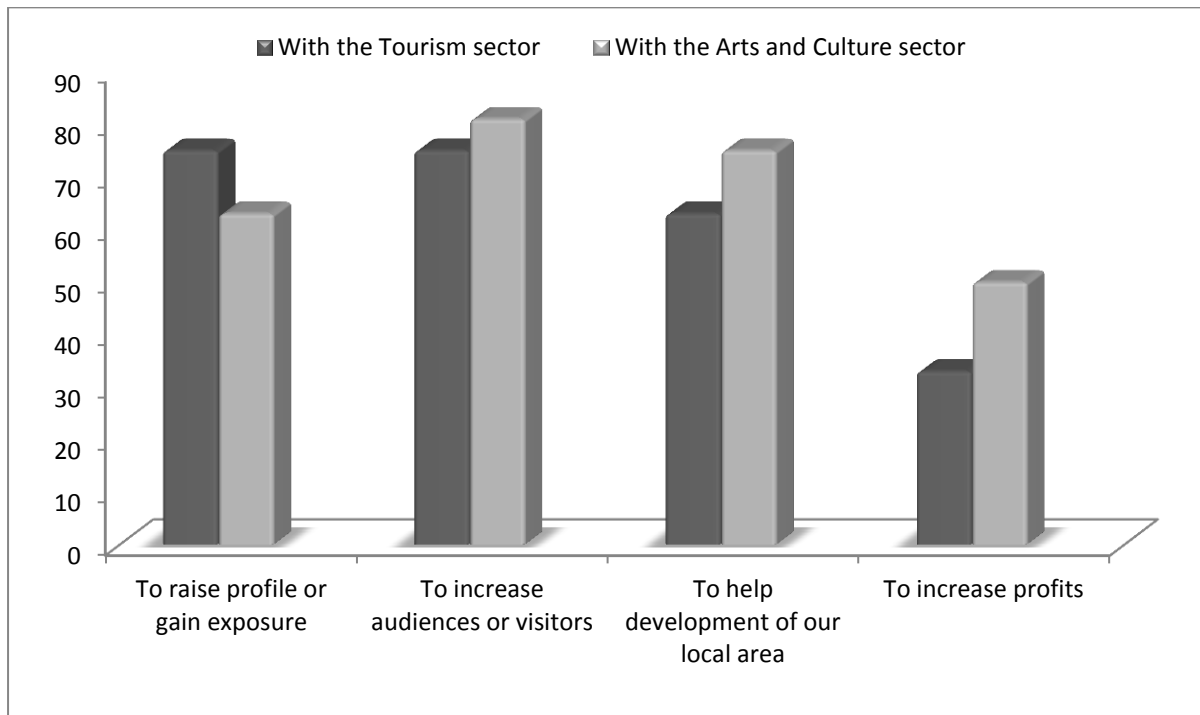
Figure 2.6: Reasons for Working with Individuals or Organisations in the 'Other' Sector **N = 56**

The potential benefits that can accrue when individuals, organisations and businesses begin working together across both tourism, and arts and culture were readily acknowledged in some of the key informant interviews. Here, one respondent explained that because of co-operation '*the business comes to town and everybody will get a spin-off of it and that's the way it has to work'*, another also acknowledged the broad impact of cross-sectoral co-operation explaining that '*everybody pulls together to further the town really'*. While others clarified how they would be happy to promote any business as '*the more you have to offer in a place, the better it is overall'*.

'We have to work together for the good of our local area'

(Survey Respondent)

Cross-sectoral co-operation was also driven by a desire to increase profits. This was cited as a reason by 33% of arts and culture respondents and by 50% of tourism respondents. Other reasons for co-operation mentioned by more than 25% of respondents

in both sectors included: a wish to develop contacts (42% arts and culture, 41% tourism) and; to develop expertise (29% arts and culture, 25% tourism).

While individuals noted what motivated them to co-operate it is also important to note that they identified the role of leaders in terms of encouraging co-operation. Both key informants and survey respondents referred to the need for '*strong leadership*', '*someone with a big vision who can bring arts, crafts and tourism together*' (Survey Respondents), while key informants noted the

> *'Sometimes it takes a champion'*
>
> *(Key Informant)*

need for '*a culture and arts Tsar … who will hold clout with them … someone that can pull the thing together*' noting how *'you need a leader and if you have that leader you have no problem'*. Numerous key informants spoke of how leadership, from an individual champion or a strong Town Council, combined with a '*long term vision*' was important to successful co-operation. One commented how in Westport a strong Town Council is '*brilliant'* as it provides *'leadership'* to the area. Others referred to the influence of one individual in developing the Clifden Arts Festival noting how '... *one man, one individual who pulled the whole thing together …'* while another spoke of the respect that people in the area have for this individual and how he is *'the cog in the wheel, he's the axle, and then everyone comes around him'* and how, because he is so well respected for his work and the fact that '*everybody gets treated the same, … the entire community gets behind it'*.

2.2.2.   Types of cross-sectoral co-operation

As the chart below shows, these sectors co-operate in a variety of different ways and it is notable that this co-operation tends to be more commonly an occasional activity rather than something that is engaged in frequently. This reflects the informal nature of much of the co-operation which revolves around exchanging and sharing ideas, resources and advice.
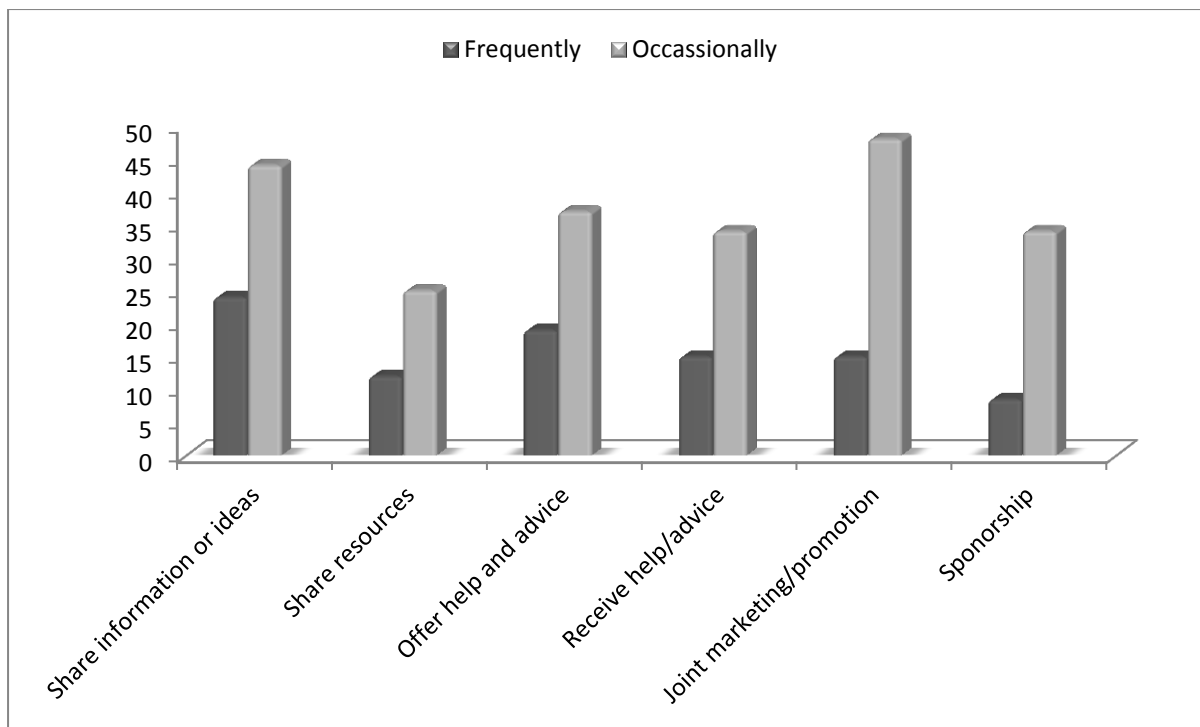
Figure 2.7: Types of Cross-Sector Co-Operation   **N = 56**

The nature of this type of co-operation means that it stems largely from personal interest, knowledge and connections which individuals involved in one sector have with the other sector. As was the case in the discussion on general co-operation, inter-personal connections are of

> *'We would have a lot of local artists … who we'd like … we'd use all of those … they'd be acquaintances of the house'*
> (Key Informant)

fundamental importance in explaining the existence of cross-sectoral co-operation.   One key informant explained how a lot of these connections would be '*personal*' while another clarified how '… *a very close working relationship'* and the fact that they '*know {them] very well'* underpins this type of co-operative activity. While collaboration has emerged from both reactive responses and proactive approaches, it can also come about almost by accident as a result of modest, individual activities, or gradually emerging as an idea as circumstances transpire. Thus, the findings suggest that modest efforts 'on the ground' that encourage dialogue, build connections and develop small scale cooperative initiatives can be scaled upwards as activities snowball and grow, gradually involving more people and resulting in more frequent co-operation. This was particularly evident in the case of the Greenway Artists Initiative, which, as one key informant explained *'… fell into place really… it was basically an idea that sprang from one exhibition*

… and I thought why not have the exhibition along the Greenway itself. So I did and it went incredibly well so I approached the hotel and asked them if they would be interested … and they were'.

It is notable that most of the co-operation that is in evidence is informal in nature and revolves around personal contacts. It involves activities such as displaying promotional materials, providing venue space, and providing referrals to other businesses. Most often the co-operation emerges because one person asks the other if they would help them out by doing something for them. There are a few examples of more formalized types of arrangements when people have come together to bundle their products into a package which is then sold to the tourist, for example this has happened in Clifden in terms of walking holidays. Even though such types of co-operation are more formalized they do not involve contracts or strategic alliances and instead still rely on social norms and trust to ensure that such arrangements occur and benefit all.

Table 2.1: Examples of Cross-Sectoral Co-Operation

Type of co-operation	Examples
Sharing information / ideas	Displaying promotional literature in each other's businesses/venues
Offering / receiving help / advice	Health & safety advice; volunteer fund-raising;
Joint marketing / promotion	Referrals re accommodation / food & beverage; providing information on 'what's on offer in the locale'; bundling theatre tickets with accommodation; recommending cultural / holidaying itineraries to visitors; selling tickets on behalf of a supplier in the other sector
Sharing resources	Providing venue space for a festival event; offering a space to display art/craft work e.g. hotel lobby, tourist information office
Purchasing from the other sector	Engaging musicians to perform in visitor attractions, employing locally based creative personnel to produce marketing material, block-booking accommodation/restaurant tables for in-coming artists
Sponsorship	Support in kind - Providing accommodation / catering for visiting artists for free/ discounted rates

It is important to be aware of the type of co-operation that is being practiced as knowing this provides information about the foundation of the co-operation. The type of co-operation that has been identified as occurring usually emerges from participants themselves and is connected to their personal relationships.

There were some differences in the types of co-operation reported by the two sectors. When asked to indicate which individuals / organisations they worked with, 32 tourism respondents produced a diverse list of individuals and organisation in the arts and culture sector and explained how they worked together in a wide variety of ways. The same question elicited quite a different response from the 24 arts and culture respondents who explained how they engaged with tourism. While some tourism businesses feature (e.g. tour operators, accommodation providers, restaurants) the bulk of examples show a much stronger tendency for arts and culture respondents to work with development agencies, industry associations, state agencies and non-statutory, locally based associations.

2.2.3.   Co-operation with Public / Representative Organisations

Cross-sectoral co-operation involves tourism and arts and culture organisations engaging with public agencies and sometimes with other community / representative organisations. Arts and culture respondents, in particular, were very likely to work with a public body at local, regional or national level (74% v 61% for tourism respondents). This possibly reflects the funding situation prevalent in the arts and culture sector although it should be noted that these agencies also appear to play a significant role in terms of facilitation and support.

Respondents identified in excess of 100 different authorities, boards, agencies, associations, groups and other organisations with which they co-operate.

Overall, respondents identified in excess of 100 different authorities, boards, agencies, associations, groups and other organisations with which they co-operated, with respondents identifying on average of 3 organisations. The majority of respondents identified between 1-3 organisations, with 1 organisation most common, but one respondent reported that they co-operate with as many as 15 organisations. Arts and culture respondents were more likely to identify a greater number of organisations with whom they co-operated, when compared with their tourism counterparts, although the most common response by both was just 1 organisation.
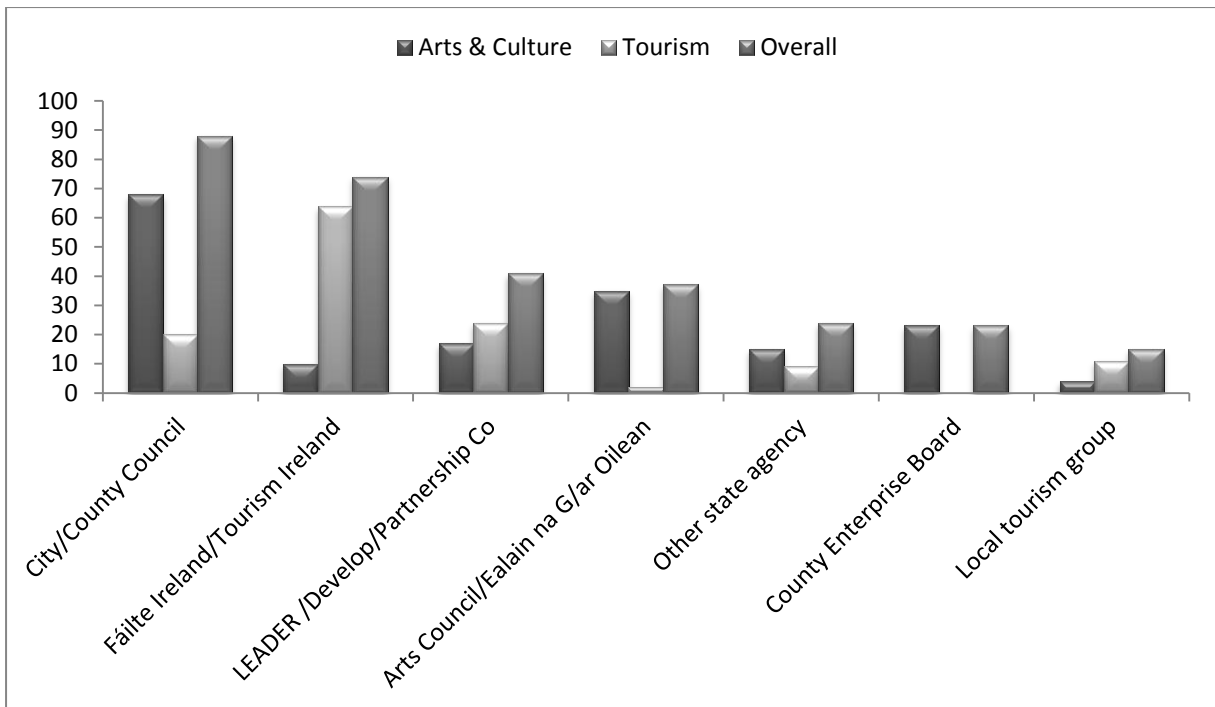
Figure2.8: Co-operation with Public Agencies   **N=93**

Overall, as Figure 2.8 shows, local authorities are most heavily involved, with the respective state agencies responsible for sectoral development, Fáilte Ireland and the Arts Council also featuring prominently. Among arts and culture respondents, local authorities were most cited, followed by the Arts Council. For tourism respondents it was the reverse: Fáilte Ireland was most cited, well ahead of LEADER/Development/Partnership companies and local authorities. This is a very useful finding in terms of devising appropriate policy responses to the challenge of fostering cross-sectoral collaboration.

Looking at the top 8 public agencies identified by the two sectors, one particularly interesting point to note is that the County Enterprise Boards were not identified by any tourism respondents. In contrast, they were mentioned by 23% of arts and culture respondents. Also of note is the fact that

Chambers of Commerce / Business Associations feature very little, being mentioned by just 4% of arts and culture and 7% of tourism respondents.

'It's not the cultural institutions fault. It's not the tourism institutions fault … there's just no one pulling us together'

(Key Informant)

In some cases there appears to be some confusion in relation to the remit and scope of the different agencies. Limited awareness and frustration with accessing funding and other supports from the different agencies, due to overlap, duplication and deficits was also identified primarily through the key informant interviews. One key informant explained how they '*can see the benefits*' but went on to say that that in relation to the agencies, they '*don't see the mechanisms to achieve those benefits and I don't see any real practical ways … that the practical issues are being addressed to maximise the benefits in the long run*'. Another spoke of the frustration with accessing funding and how '*the mechanisms for getting that money are very complicated*' and how '*the impression that people have is it's quite a rigmarole to get funding'.*

As might be expected, the Arts Council is the core funder for many arts organisations. However, Fáilte Ireland was also highlighted as a source of funding and support, because of its various arts and cultural tourism initiatives, while local development companies and local authorities also play a part. This multiplicity of sources can lead to confusion because there is, as one key respondent explained, '*a fundamental conflict of interest … and conflict of demand*' with different, sometimes conflicting, requirements for funding from the different agencies. One key respondent explained this conflict noting how '*the Arts Council are often the funder of the same organisation'* as Fáilte Ireland, and is more likely to '*require prioritisation of the local audience'* while Fáilte Ireland is more likely to prioritise a *'non-local audience'*.

2.3.   Attitudes to Cross-Sectoral Co-Operation

It was clear from both the key informant interviews and survey data that attitudes to both the prospect and experience of cross-sectoral co-operation are very positive. As one key informant explained *'I'd be delighted to support anything to do with arts and culture, or arts, or music'*. This positivity was also reflected in the survey findings, as respondents claimed *'if something were to happen to promote the closer co-operation of tourism and arts businesses in the West I would feel it would be of huge benefit … to my business '*.

> *'Attitudes to cross-sectoral co-operation are very positive: 'I believe that this co-operation could be beneficial to both sectors, and could generate a greater understanding in both parties of the others role'.*
>
> *(Survey Respondent)*

This is clearly an important finding that augurs well for future development. Key interviewees were positively disposed towards the idea of co-operation and readily identified a range of benefits for each sector. The survey findings clearly found that respondents consider arts and culture and tourism to be mutually supportive and beneficial, as Figure 11 illustrates. Some respondents clarified that they *'wanted to develop relationships with other local businesses so we could create a symbiotic relationship in which we are all going for the same goal'* while another claimed that they *'believe that the different sectors can prove to be mutually beneficial to each other's success'* .

> *'We are constantly promoting co-operation and believe therein longevity lies, for all organisations, arts especially'*
>
> *(Survey Respondent)*

Some variations are apparent between the sectors. Tourism respondents are slightly more likely to agree/strongly agree that tourism generates benefits for arts and culture (97% v. 89%). Meanwhile arts and culture respondents are more likely to believe that arts and culture generate benefits for tourism (71% v 64%). Arts and culture respondents are also more likely to strongly agree that they can '*think of several ways in which the sectors could work more together*' (49% v 37%) and that they would like to see greater levels of co-operation between the sectors (62% v 37%).

> *'I think it would be good if the sectors got together to understand the benefits of co-operation to one another. What have we to offer to the tourism sector and vice versa'*
>
> *(Survey Respondent)*

- ➢ Ninety three percent of all respondents think that tourism generates benefits for arts and culture
- ➢ Ninety eight percent were of the opinion that arts and culture generates benefits for tourism
- ➢ Ninety six percent of all respondents would like to see greater levels of co-operation between the sectors
- ➢ Eighty seven percent can think of several ways in which the two sectors could work together (although when asked to provide details later, there was limited response)
- ➢ 1 in 3 respondents thought it tends to be difficult for the two sectors to work together.

Figure 2.9: Attitudes to Cross-Sectoral Co-Operation

Overall, the findings point to an awareness of the mutually beneficial linkages between the arts and culture, and tourism sectors, albeit there are indications that respondents are of the opinion that tourism may benefit somewhat more from arts and culture than vice versa. Furthermore, respondents are positive about greater levels of co-operation between the sectors, just as they were about co-operation in general, and although they often did not give details of how the sectors could co-operate together, it is clear that a significant number of them have several ideas about how the sector could co-operate together more. Teasing out and elucidating these ideas would be a worthwhile exercise.

2.4. Benefits of Cross-Sectoral Co-Operation

Just as a desire to further local area development was key to motivating co-operation, the greatest benefit identified by all respondents was local area development. Key informant interviews repeatedly demonstrated that co-operation is understood as being good for the local area, the local community and the local economy. One key respondent claimed that '*everybody sees what's good for the town …*' '*…whether you're in business or whether you're in the arts, one can't benefit without the other out here*'. Others explained that '*everybody pulls together to further the town really*' and that the view taken is one where '*we're all together in it*', with co-operation being seen as a means of '*selling Galway as a whole unit*'. Of note here is the extent to which cross-sectoral co-operation is

> *Local area development was recognised as a key benefit of cross-sectoral co-operation by all respondents*

> '*All co-operation leads to a heightened level of interest nationally … therefore more profit and the ability to sustain jobs*'
>
> (Survey Respondent)

viewed in a holistic, 'big picture' perspective: it is seen as an endeavour that benefits local people and the local area, with everyone in the community working together to the benefit of all involved. As one survey respondent put it, '*more integration between arts and culture, arts and tourism could bring more tourists to the West of Ireland*' while another explained that they believed it to be '*beneficial to our country and specifically our town to work together*'. Across all other dimensions, respondents report relatively weaker benefits for cross-sectoral co-operation. Tourism respondents, meanwhile, reported influencing others (31% v 19%) and local development (53% v 38%) as relatively stronger benefits of cross-sectoral co-operation, compared to general co-operation, with all other dimensions rating weaker. These findings on benefits correspond with the observed patterns in the reasons for cross-sectoral co-operation.

Closely related to the strong emphasis on working together to benefit the local area is the related concern to strengthen the area's brand, image and reputation, as one key informant explained, '*we see it as being an experience . What we do is we promote the experience of the city … As a collective we can, and the advantage to us is we bring people in, we give them reasons to come*' . This was most notably highlighted in the case of Galway City, with key informants from across the study areas repeatedly referring to Galway City's reputation as a cultural hub, somewhere that simply '*does*' arts and culture, where *'… it just sort of happens'* and where there is a *'good attitude towards co-*

operation', an '*open door of let's make this work'.* This is understood to be a real positive: enhancing, as it does, locals' experiences of living and working in the city as well as acting as a magnet for both domestic and international visitors. Key informants in the tourism sector were equally likely to view Galway's cultural reputation in a positive light, recognising the contribution of arts and culture to destination positioning and branding, in addition to the role of clustering and bundling in adding value to the visitor experience.

> '*Galway has a very positive brand in terms of events but that's because Galway does a lot you know, it isn't a very idle place'.*
>
> (Key Informant)

An analysis of both the interview and survey datasets suggests that from an arts and culture perspective the other main benefits of cross-sectoral co-operation relate to accessing resources, both financial and non-financial, and expanding the market for cultural offerings. One survey respondent explained '*… it might increase the profile of, and funding for, the festival,* while another noted that they '*see tourism as a future source of numbers visiting our exhibitions and paying into our charging events'.* This, they went on to explain, would increase '*revenue which is becoming important as many of our funding organisations bear the brunt of heavy cutbacks'. In a similar vein, o*ne key informant observed that '*ultimately we want to partner with people for one or two reasons; financial or access to perform somewhere…'*. In addition to

> '*Co-operation means we raise the quality of the art and possibly the reach audience wise'.*
>
> (Survey Respondent)

> '*…[it] benefits everyone, the more contacts you make the better access you get to information regarding marketing, promotion, sales and grants'*
>
> (Survey Respondent)

the funding available to the arts and cultural sector through tourism channels, tourism provides market outlets for arts and culture, generating new income streams for the sector, aside from the traditional, and at times limited, income sources available to them. Aside from the financial aspect, tourism also provides another context in which artists can display their work to a broader and newer audience. It also potentially offers venues for performances, exhibitions and events. At a practical level, accommodation providers host artists involved in festivals and events, while also enabling the arts and culture sector to access tourism provider databases. Tourism may also act as a vehicle to raise awareness of arts and culture.

From a tourism perspective, the benefits tend to revolve around business opportunities and commercial gain. Arts and culture activities are seen to *'… help to bring an increase in tourism numbers …'* (Survey Respondent). In essence, from a tourism perspective, they offer a means of attracting visitors to the area, giving people reasons to visit, encouraging them to stay longer and to come again, extending the season and generating positive word of mouth in relation to the destination. As such, cross-sectoral co-operation is seen to represent a business opportunity from a tourism perspective, with arts and culture functioning as a tourism attraction, enhancing the tourism product, adding value to the visitor experience and generating additional bednights and sales.

Interestingly, while both arts and culture and tourism key informants identified tourism benefits from such activities, it was tourism informants who appeared most likely to identify benefits for the arts and culture sector. Furthermore, while tourism respondents report similar levels of benefit from general co-operation compared with cross-sectoral co-operation, those in the arts and culture sector view their general co-operation activities as more beneficial than their tourism co-operation activities (56% of arts and culture respondents describe general co-operation as 'very beneficial', but only 42% use 'very beneficial' to describe their co-operation with the tourism sector). One key informant, when discussing the benefits of cross-sector co-operation with tourism, explained how he thought that '… *the benefit is greater to the tourism industry … we're (the arts) essential, I think we're as much a draw in the [bednights]* and *I mean there's the restaurants around our performances, there's the bednights sold to our punters but there's also the bednights sold to us because our bednights are phenomenal … we're talking like eighteen self-catering apartments for twelve weeks and that's not any small number'*. These findings are important, being indicative of some of the issues and challenges facing cross-sectoral co-operation, and perhaps suggesting perceptions of unequal relationships between the two sectors.

Finally, when the reasons for cross-sectoral co-operation are compared with the benefits actually experienced, something of a gap opens up. As can be seen from Table 2.2, outcomes tend to fall short of expectations. It is unclear why the benefits are not as great as expected but it is notable that in spite of this, as shown in figure 2.9, 96% of the respondents would like to see greater co-operation. So the fact that all reasons for cooperating do not result in expected benefits does not inhibit the desire for co-operation.

Table 2.2: Reasons Versus Benefits of Cross-Sectoral Co-Operation

	Reason	Benefit
Increased audience/visitors/customers	79%	63%
Helped development of local area	70%	54%
Raised profile, gained exposure	68%	63%
Increased profits	43%	34%
Developing valuable contacts	41%	43%
Getting advice / information	23%	32%
Being better able to tackle a problem	11%	16%

2.5.   Examples of Successful Cross-Sector Co-Operation

Both survey and interview respondents were asked to give examples of where co-operation is working well and a selection of the most commonly mentioned examples are presented below. Identifying and describing such examples is important as they show the reality of co-operation and also present examples which may encourage others who are thinking of engaging in such practices.

The first example offered is the Salthill based company, Trad on the Prom. A business enterprise within the cultural sector, it has focused on developing collaboration with other cultural and tourism providers, conceiving of its offering as one part of the locale's tourism and cultural offering. Most of its collaboration manifests itself to consumers online.

Promoting an area while promoting your activity: TRAD on the PROM

Now in its eight consecutive season, Trad on the Prom is a music, song and dance experience staged at the Salthill Hotel in Galway.   With a very strong focus on international as well as national audiences, the show brings together a range of traditional Irish music, song and dance and was rated Trip Advisors Number 1 Attraction in Galway, in 2010 and 2011. Providing links to their 'partners' on their website, Trad on the Prom has a strong focus on collaborating with other cultural and tourism providers to provide a full experience for their customers. By providing links to other providers on their website including: hotels, guest houses, river cruises, tour companies, local crafts and corporate companies, Trad's emphasis, according to its founder Chris Kelly, is to provide '*a promotion on Galway as an area*' (Kelly, Personal Interview, 2012). As a result of this collaboration, Trad on the Prom's

website offers a broad range of packages to their customers that include, for example, tickets to the show and dinner, or tickets and accommodation etc. This benefits both Trad in being able to offer a full range of services to their customers, and local businesses, by increasing both their profile and their business. The arrangement is reciprocal as the businesses in turn promote Trad on the Prom by displaying flyers and making Trad's product 'visible on their premises' (Kelly, Personal Interview, 2012)

While the above example relates to a private company's efforts to position its product in the marketplace, the example of Blaiseadh Gaeltachta points to joint marketing activities undertaken across a sub-sector (B&Bs) and to efforts to link the accommodation element of the holiday product to the broader cultural offering of the Gaeltacht. This particular initiative was stimulated by the intervention of Fáilte Ireland and so constitutes an example of the 'encouragement from agencies' factor that might stimulate co-operation.

An example of joint marketing: Blaiseadh Gaeltachta (A Gaeltacht Experience)

Blaiseadh Gaeltachta (A Gaeltacht Experience) came about as part of Fáilte Ireland's endeavour to revitalise the Irish B&B sector. Working in tandem with the B&B sector, and in response to market research, Fáilte Ireland developed a new classification system aimed at assisting B&Bs in categorising themselves on the basis of their ability to provide specialist experiences. Encouraging B&Bs to market themselves as accommodation providers that share their knowledge of the Irish language and culture with visitors, and in effect, offer a Gaeltacht experience was a key aim. To become part of the Blaiseadh Gaeltachta, B&Bs need to have the ability to speak Irish and to display information on local cultural events. There is no membership cost involved. The classification is aimed specifically at B&Bs in Gaeltacht areas in Ireland. Although not without its challenges, Blaiseadh Gaeltachta is an initiative that could potentially encourage local businesses to take a more co-ordinated approach to marketing and developing their specialist cultural heritage. If active participation by individual B&Bs across the Gaeltacht areas is to be achieved it needs to be understood as a marketing tool that can benefit the B&B sector. Údarás na Gaeltachta is supporting Fáilte Ireland in its efforts to raise awareness of the benefits of collaboration in general and to develop this concept in particular.

As in the above example, it is clear that efforts to encourage co-operation can be multi-pronged: here networking and joint marketing operate in tandem, encouraged by the efforts of two public agencies at national and regional level. Another example of co-

operation identified was that of the Galway Film Partnership.

At present, this Partnership is not cross-sectoral, although there is surely potential to formally link with tourism providers. The tourism potential of film and TV drama more generally is now increasingly recognised internationally. Film production on location generates wealth for the local economy, directly and indirectly, through hospitality, transport and other sectors. The long-term contribution that a successful film can make to shaping destination image and generating international visitor flows can be very substantial. While already supported to a modest degree by Fáilte Ireland, the film sector is one which could benefit from closer engagement between tourism and arts and culture.

The Great Western Greenway is an excellent example of how co-operative activities can transcend sectoral boundaries and act as a catalyst for further co-operative developments. The initiative primarily set out to link the past with the present, and to create walking and cycling trails along one of Ireland's most scenic areas. Today it has become an example of successful co-operation between national and local organisations and between tourism, culture and the arts. It is an initiative that transcends sectoral boundaries, providing a range of experiences for visitors, while supporting local development. It was acknowledged by many

respondents as an excellent example of what co-operation can achieve.

Catalytic co-operation across boundaries: The Great Western Greenway

The Greenway is a 42km traffic-free cycling and walking facility along the Atlantic coast, beginning in Westport and ending in Achill. The route passes through some of the most idyllic scenery in the West of Ireland. In 2011, it was designated a European Destination of Excellence, an award that recognises outstanding 'destinations which have regenerated a physical site of their local heritage and converted it into a tourism attraction to be used as a catalyst for wider local regeneration' (European Destination of Excellence, 2011). Its development was possible as a result of a cooperative approach by the Department of Transport and Fáilte Ireland which co-funded its development, Mayo County Council which secured access, developed the route and provided funding and local landowners who gave permission for users to pass through their lands. While the initial focus was very much on developing a walking and cycling trail in the Westport/Clew Bay area, the Greenway initiative has acted as a catalyst for further co-operation and has championed the development of community and trade groupings that add additional value to the experience for visitors these include:

- Greenway Adventures: initiated by Mulranny Park Hotel in association with local groups, it entails a range of water and land based activities near to, and along the route of the Great Western Greenway.

- Gourmet Greenway is a food trail devised by the Mulranny Park Hotel in association with Mayo food producers to showcase artisan food in the area of the Great Western Greenway.

- The Greenway Artists Initiative was developed by a local artist and hotel that together began to stage exhibitions of local artists' work. Today it is a collective of Artists & Art Enthusiasts whose mandate is to encourage an active dialogue and creative exchange between the Visual Arts and new audiences, through events, exhibitions and educational workshops along the Greenway

- The Greenway Sculpture Project 2012 is a temporary exhibition of contemporary sculpture. This is the first sculpture trail along the Greenway, walkers, visitors and their families can follow the trail of sculpture from Westport to Achill.

Another example of cross-sectoral co-operation comes in the form of the Galway Arts Festival.

Crossing the Arts / Tourism Divide: The Galway Arts Festival

The Galway Arts Festival is Ireland's largest international arts festival. Founded in 1978

with an artistic remit, it has grown into an event with a significant national and international reputation. Today, the festival functions as an important tourist attraction, attracting 27% of its audience from abroad and continuing to develop its profile through the international media (http://www.galwayartsfestival.com/about-us/festival-history/). On the festival's own admission, it 'stumbled into' cultural tourism, realising that it needed to be doing more to distribute information about its activities to wider audiences. It subsequently began tackling the challenge of marketing itself more widely and for several years now has worked closely with the state's tourism agencies and, until its demise, with Culture Ireland. Currently, the Festival is in a position to think about branding in longer cycles in a way that will meet the tourism sector's need for advance information. In this context, it has benefited from being categorised as one of the large arts festivals eligible for the Arts Council's multi-annual funding programme. The Galway Arts Festival has contributed hugely to placing Galway firmly on the map as both a cultural centre for the arts and a cultural tourism destination. It is a great example of an initiative that has a cross-sector focus and that brings together benefits to both the tourism and cultural sectors. While fundamentally an arts festival, its appeal is broad and its programming has wide-ranging interests that successfully crosses the divide between arts and tourism.

The findings further reveal examples where networking was encouraged by the workings of the local society more generally. Clifden was a case in point.

An example of a shared vision: The town of Clifden in Connemara

The town of Clifden in Connemara emerged in the data as an example of a small town where a series of local initiatives are stimulating networking and co-operation in the locale. Together, small-scale activities accumulate to create a culture that facilitates inter-activity. Respondents spoke about: a sense of dynamism created by the 2012 celebrations enacted to commemorate the town's 200th year anniversary; an active Chamber of Commerce and; a recent upsurge in the Tidy Towns initiative, all activities premised on local people interacting together in various ways. From a cultural perspective, an important feature of the town is the long standing existence of the Clifden Community Arts Week, an event that has developed into a kind of cultural scaffolding that encourages artistic endeavours in countless tangible and intangible ways. One craftsperson, for example, spoke about a permanent display of work housed in a local Barber shop window as an example of something that had first emerged out of an arts trail developed during Arts Week. Into this local networking dynamic

has been added a variety of interventions and supports from Fáilte Ireland. This type of sustained activity and co-operation around specific events such as the Clifden Community Arts Week and the 200th anniversary shows how the town works together towards building a shared vision in which the future of Clifden is at the centre.

As was regularly pointed out in the data, working practices in the sectors under study are very different. In consequence, there is sometimes a need to build trust before actors in the different sectors are sufficiently informed and comfortable to work together. One of the Arts Offices that participated in the study told of facilitating artistic collaboration with a cultural institution / visitor attraction.

Dealing with different perspectives: Building trust

The initial collaboration involved artists creating a response to a cultural institution's collection and locating the work on-site in the institution's grounds. At the outset, quite reasonably, the cultural institution wanted to know what was the work going to be: the Arts Office's response was that it didn't know, as the work had yet to be created. This generated some initial unease and concern as to how the artists might want to use the institution's collection and how the project would work out. Once the work was completed to the satisfaction of all parties, the experience of having worked cross-

sectorally proved very valuable. Having experienced a successful project in year one, subsequent projects have been problem-free because collaborative relations have been built up and a shared trust developed.

In all of the above, individual stakeholders can be seen to be engaging in communicative, networking and partnership activities. These kinds of engagements constitute the first steps in developing mutual awareness of each other's sector and in identifying and developing common goals and visions. Some very simple, effective ideas about working to achieve common goals emerged in the data. One recurring example was tourism providers realising the mutual benefits of co-operation by offering exhibition space to artists:

One small suggestion can lead to co-operation: The Clew Bay Hotel

The Clew Bay Hotel in Westport has been exhibiting art for some time now. Its art exhibition space evolved out of its engagement with the Westport Arts Festival, when it originally intended to display art in the bar area of the hotel with the aim of attracting customers. However, the opportunity to develop the hotel atrium as a gallery space was recognised by a local artist and the hotel responded by making a small investment in fittings and now displays art on a monthly rotating basis as well as showcasing crafts in the reception area. The benefits are reciprocal as the hotel earns commission from

the work that it sells on behalf of the crafts people.

There were a number of examples of this kind of mutually beneficial co-operation:

Small ways of cooperating can make a big difference: Tourism Information Office Newport

In 2012, the **TIO in Newport**, Co. Mayo opened up a small exhibition space showcasing work of local crafts people and artists. Visitors can peruse the gallery, purchase work and on some occasions paint with the artists. In addition, the TIO displays promotional material detailing the work of the culture sector in the local area.

Another example was found at Kylemore Abbey in Connemara. It has been using the performing arts as a means of animating, re-inventing and re-interpreting its visitor attraction.

Cooperating to enhance key product offering: Kylemore Abbey

Kylemore Abbey in Connemara is an example of a tourism site that has been using the arts in a variety of ways to enhance and complement its core offering. In the past it has staged outdoor theatre performances using a locally based theatre group and hosted an sculpture trail showcasing crafts work from nearby Letterfrack. During 2012, free, lunchtime music performances were introdsuced as a daily feature in the Gothic Church on the grounds of the Abbey. The Abbey had previously used musical performances as part of familiarization trips for the trade. The decision to introduce them as part of the routine tourist offering was something of a natural progression, capitalizing as it did on a broader set of musical associations that underpin the story of Kylemore and the surrounding area. In addition, the decision was partly informed by the fact that they offer an indoor attraction when poor weather during the tourist season can be an issue. The musicians employed for the performances are from the local area. One of them was already working as a tour guide at the site, while others are recruited through word of mouth. In addition, the Abbey attracts visiting choirs seeking to sing in the Gothic Chapel. In 2012, they welcomed some 15 choirs. Contacts with tour operators wishing to bring choirs to sing at Kylemore are stimulated through trade fair interactions. Finally, visitors who arrive at the Abbey at certain times on Sundays can listen to the resident community of nuns sing Vespers.

Through co-operation comes mutual learning about the other sector. While study participants were very vocal about the need to learn more about tourism or about arts and culture, a number of examples identified in the course of the research showed that many individuals and businesses are already very knowledgeable about the other sector. Often, this was at least partially explained by the fact

that an individual working in the tourism sector had a real interest in some cultural activity and had acted to merge their personal and professional interests. Some examples follow.

The role of a key driver of co-operation who often has cross-sectoral links

Many well established hotels throughout the country have interesting historical associations with artists and craftspeople of varying descriptions. Yet, not all of these capitalize on these associations in terms of creating a point of interest or interpreting a sense of locality for visitors. **Ballynahinch Castle in Connemara** is one example of a hotel that actively embraces its links with artists and the arts. Since 2007, it has been publishing writings and drawings linked to Ballynahinch. Created by artists from within and beyond the area, the hotel sells its own collection as well as works by other writers from the area. In the process, Ballynahinch cultivates an awareness, association and appreciation of the arts that both respects and facilitates artistic production in its own right while simultaneously enhancing its own position in the hotel market-place.

Ballynahinch's literary associations are very much encouraged by one particular staff member with a deep interest in the written word. The presence of a key driver also explains the literary links being developed by the **Clew Bay Hotel.** Its owner is involved in a

book club out of which evolved the Rolling Sun Book Festival now held annually at the start of November. Several other hotels have long standing associations with artists, artistic happenings or works of art. The **Mulranny Park Hotel**, for example, has an association with John Lennon and his wife Yoko Ono, something which is celebrated both with some 'story-telling' in the hotel's lobby area and with its 'John Lennon Suite'. This association, in addition to its rural, coastal setting, is used to underscore its positioning as a 'creative location' in some of its marketing communications. In line with the current emphasis on interpretation in Fáilte Ireland's tourism planning, a useful action point would be to develop ways of communicating and capitalizing on the cultural histories associated with well-established tourism enterprises. It may be that sectoral associations like the IHF may have a contribution to make in an initiative of this nature.

An example of innovative practices by public agencies that supports and encourages cross-sector co-operation includes the development of Craft Trails as part of the Craft Council of Irelands Year of the Craft 2011 programme.

Cross-sector-co-operation supported by public agencies

As part of the Craft Council of Ireland's Year of the Craft 2011 programme, a specific tourism initiative that linked craft and tourism was

developed. The initiative set out to develop Craft Trails around Ireland where visitors could see skilled people at work and purchase their crafts. The model has been implemented across many counties and in addition to the Craft Council, is supported by a range of County Councils including Galway County Council (Made in Galway Craft Trail), and also Údarás na Gaeltachta (Connemara Gaeltacht Craft Trail). It is a good example of cross-sector co-operation supported by state run organisations. The initiative is supportive of local crafts and tourism organisations, and provides new tourism products for visitors. The benefit to both sectors is clearly apparent, as crafts people can showcase their skills while their businesses benefit from increased visitor numbers.

An example of a public agency playing an innovative role in encouraging the long term development of cultural activities through its funding mechanisms is Údarás na Gaeltachta.

Innovative approaches to funding that support collaboration: Údarás na Gaeltachta

In 2011, Údarás na Gaeltachta adopted a more long term, developmental approach to its festival funding scheme. Rather than having small groups of volunteers submitting festival funding applications each year, Údarás na Gaeltachta implemented a 3 year funding programme, whereby festivals were approved annual funding for a 3 year period, thus enabling the festival organisers to adopt a more business-like approach to the event, planning for a 3 year period and also potentially use this funding to leverage other monies over the timeframe. The initiative is a developmental scheme seeking to support festivals in building the foundation stones for continued future success.

As part of a separate initiative under its specific cultural tourism remit, Údarás requires tourism festivals to incorporate a cultural element within their programme, thus ensuring tourism and culture bundling and requiring some cross-sectoral co-operation.

SECTION THREE: OVERCOMING BARRIERS TO CROSS-SECTORAL CO-OPERATION

Research Questions:

1. What are the barriers and challenges to co-operation?
2. How can these issues/barriers be overcome?

Key Findings

➢ Seventy one percent of survey respondents thought that some barriers to cross-sectoral co-operation exist

The primary barriers to co-operation are:

➢ Awareness of each other's sector and activities
➢ Differences between the two sectors
➢ Quality, ownership and control issues
➢ Multiplicity of agencies
➢ Funding mechanism and criteria

SECTION THREE: OVERCOMING BARRIERS TO CROSS-SECTORAL CO-OPERATION

3.1. Challenges, Issues and Barriers to Co-Operation

The remit of this study was to investigate cross-sectoral co-operation and the relatively low incidence of cross-sectoral co-operation identified (tourism 43% and arts and culture 37%) is a key finding. An increase in this level of co-operation would be desirable from a tourism policy perspective and so this section seeks to identify ways of overcoming the barriers that appear to be limiting co-operation. Both the survey findings and discussions with key informants revealed a range of barriers, issues and challenges at play. Survey responses show some 71% of respondents thought that some barriers existed. This figure varied, however, with 61% of tourism as opposed to 83% of arts and culture respondents believing this to be the case. This disparity in itself is an important finding. Some of the barriers identified relate to the specific nature and characteristics of the two sectors themselves, while others relate to challenges in developing co-operation more generally. Perhaps the most challenging issues identified relate to the fundamental differences, real or perceived, between the two sectors. Meanwhile, a range of practical issues also emerged, which if addressed, could go some way to unlocking cultural tourism potential. The key barriers identified in the survey are presented in figure 3.1 below. For all but one of the barriers identified, it was arts and culture respondents who perceived the barriers most clearly.

Seventy one percent of survey respondents thought that some barriers to cross-sectoral co-operation exist
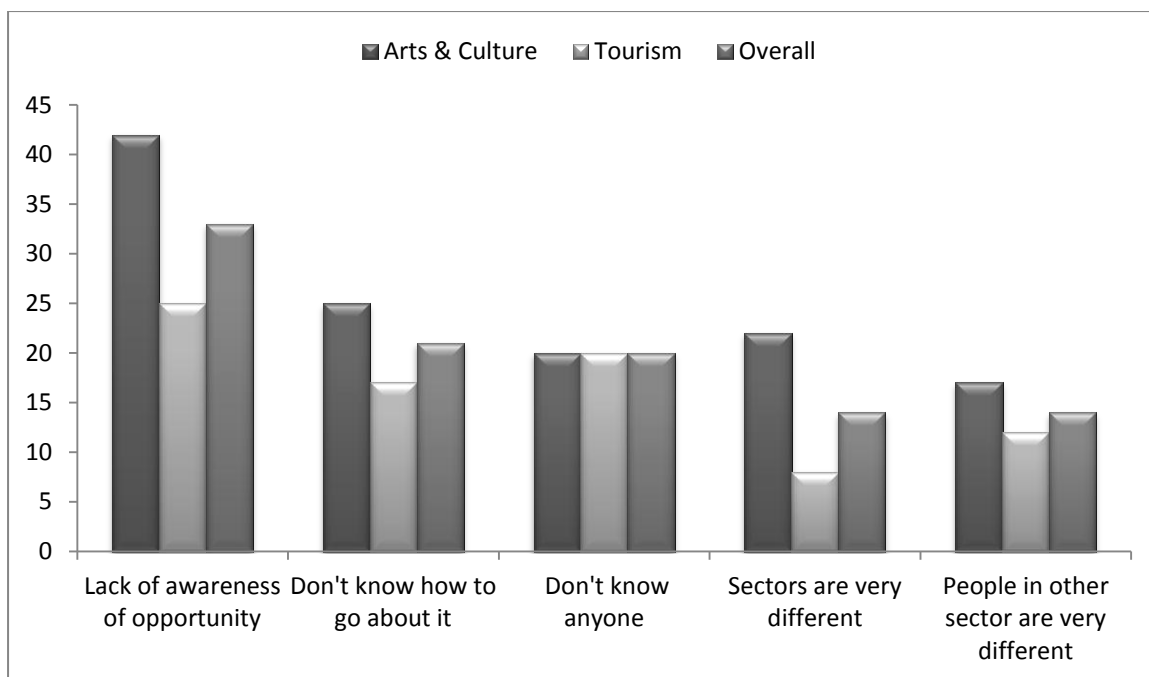
Figure 3.1: Barriers to Cross-Sectoral Co-Operation   **N = 140**

3.1.1. Awareness, Knowledge and Understanding of the 'Other' Sector

This was overwhelmingly the most outstanding barrier identified. A lack of awareness of opportunities to co-operate, not knowing anyone in the 'other' sector, and not knowing how to go about cooperating all combine to create a very real barrier to co-operation. At a very basic level, these issues relate to the degree to which actors in each sector are aware of, and know, those involved in the other sector, either personally or

> *'Greater knowledge of arts/arts and culture would enable me to provide that information to tourists'*
>
> (Survey Respondent)

> *'The B&B lady won't explain a cultural product because she's uncomfortable'*
>
> (Key Informant)

professionally. Key informants spoke of how there is a '*lack of awareness and understanding of what the sectors are*' and a *'need … for education and training on both sides'* and for *'understanding each other maybe a little bit'*. An earlier reported finding identified that much extant cross-sectoral co-operation stems from contacts and connections, either personal or professional but the findings reported on barriers point to two sectors operating quite separately, with limited awareness and knowledge of the other. Overcoming this barrier has obvious practical dimensions. Key informants noted the difficulties that exist in achieving this, explaining that *'there's a challenge for us sometimes to get the hotel staff to even know there's a pottery guy down the road'* and *'.. .the tourism sector need to have a better understanding of what arts and culture is ...'.* There was a sense that the

sectors are '*sceptical of each other'.* There is a need to find ways of encouraging each sector to get to know how the other works, and what it is about. A number of arts and culture experts spoke of the value in bringing tourism providers on a site visit, to see and experience the cultural offering, '*maybe come out here and look at the workshop'* while tourism key informants also indicated such an approach would be valuable, '*I need to get some reception staff, the bar staff, the people in the restaurant … get them to meet the artists, get the artists to come in here to give a wee master class in what they do to the staff so that they can then go off and sell'*. However, while the value of such schemes are recognised and encouraged by tourism key informants, operational constraints within the tourism sector limit the capacity to release staff for such familiarisation trips during work hours. As one key informant explained '*it's difficult to get the staff away from the hotel because we are so busy'*. The problem of '*not knowing how to go about cooperating'* is clearly related to the more fundamental question of awareness.

Table 3.1: Suggestions for Overcoming Barrier 1: Lack of Awareness, Knowledge and Understanding of 'Other' Sector

	Who is responsible?	Suggested Action
Overcoming lack of awareness, knowledge and understanding of other sector	**Front-line providers**	• Organise for tourist providers to visit cultural sites on awareness building exercises.
		• Organise for arts and culture personnel to visit hotels and other tourist providers to explain their work.
		• Develop an online who's who list from both sectors in the area.
		• Networking event to share information and exhibit each other's activities with the support of support agencies & sectoral associations
		• Use technology – develop a 'one-stop' website drawing on information from all concerned.
		• Develop a Facebook page for posting new activities and exchanging information about upcoming activities.
		• Develop a video of cultural activities in the area which can be shown in accommodation provider's premises.
		• Develop an e-zine which can be used to keep all informed of each other's activities.
	Support agencies & sectoral associations	• Identify points of consensus, common ground and mutual understanding around vision, agenda, and strategy.
		• Explore potential for Fáilte Ireland in the West, local authorities, & sectoral associations to do more to facilitate networking.

3.1.2.　　　　Differences between the Two Sectors

When asked about barriers, respondents were also very likely to speak about how the tourism, and arts and culture sectors are very different, and how the people within the respective sectors are very different. Phrases like '*they don't get it'* cropped up repeatedly in speaking with key informants, particularly those involved in arts and culture. As one respondent put it: '*sometimes it feels like the tourism agencies feel that the arts are there for them to use only as marketing opportunities'* another claimed that *'they [are] totally profit driven, we [are] not …'*. While from a tourism perspective one respondent explained that people involved in the arts are '*not necessarily business people … the business side is just not what they are into … they see it as an unnecessary tack on to their actual job of providing an art experience*'.   This respondent went on to explain how they thought that in the arts and culture sector '*(the) connotation of the word visitor or tourist … can be negative*'. It was clear from the data that respondents perceive the sectors to be very different. What's more, respondents thought that the people involved in each sector were quite different: the data contain much descriptive commentary on the '*artistic temperament', 'heads in the clouds' and 'quirkiness' of those in the arts and culture sector* (courtesy of tourism participants) and on the '*second-hand car sales man'* mentality of tourism actors '*interested only in making profits'* (courtesy of arts and culture participants). These perceptions of 'the other' certainly compound the challenges at issue and make the development of trust and co-operation more difficult. As one key informant explained '*'… it's like we're waving at one another from the other side of the river and we might throw one another a rope, but actually to build a bridge and stand on that bridge and make something … '*.

> '*the biggest barrier is understanding, lack of awareness & trust – Arts & Arts and culture view the tourism sector as being like second-hand car salesmen – the tourism sector think those in Arts & Arts and culture as having their heads in the clouds'*
>
> (Survey Respondent)

> '*People in arts and culture are more free spirited where people in tourism are more driven and focused'*
>
> (Survey Respondent)

Figure 3.2: How can the Barriers to Cross-Sectoral Co-Operation be Overcome?

The intrinsic value and power of the arts and culture are not thought to be always fully appreciated in the tourism sector, which tends to view arts and culture more from an extrinsic rewards perspective, in terms of business opportunity and economic benefit. As one key informant explained, when it comes to tourism *'…it's … about bed nights, and it's always about bed nights'*. Another noted the concern that the arts and culture sector have in relation to this commercial approach explaining that *'there's a concern that maybe if the commercial entities get their hands on it, they might run away with it'.* However, there is also the perception that those involved in arts and culture are lacking in business skills and commercial appreciation, particularly in relation to marketing and promotion, as illustrated by one survey respondent's comment: *'creative people in general lack business experience'* while a key informant commented that *'these guys are artists, I mean they are never going to make money you know, they're just arty people …'.*
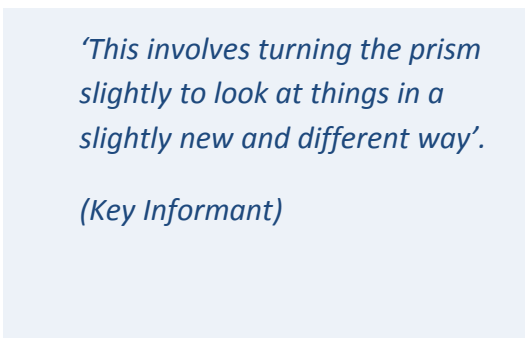
> *'I don't know if the tourism industry sees us worth bothering about'*
>
> (Key informant)

This issue, however, goes beyond differences in terms of commercial focus, to fundamentally different work practices in the sectors. These differences are manifold and are shaped by factors which range from the nature of the creative process to the financial uncertainties that characterise the arts and culture sector on the one hand and the tight time-lines, packaged, and sometimes reductionist nature of tourism activity on the other. One participant encapsulated the nature of this problem when speaking of how tourism actors need to know what the 'product' is in order to sell/promote it, while arts and culture actors may be simply unable to pre-define what the creative form will be, given the need to wait and see what it turns out to be.

All of this notwithstanding, it is important to emphasise again that the study findings emphasise a positive attitude towards the idea of cross-sectoral co-operation. As one key informant put it '*there's*

> *'This involves turning the prism slightly to look at things in a slightly new and different way'.*
>
> *(Key Informant)*

an awful lot of very good stuff, which if it was brought together would be outstanding'. While the emphasis and focus of the two sectors are understood to be different, a number of key informants highlighted the synergies between the sectors and overall, they were positive in relation to the opportunities to working cross-sectorally in the future. Developing cultural tourism as an activity that is something more than either arts and culture or tourism, calls for each sector to look through the eyes of the other, and perhaps also through the eyes of the cultural

tourism audience. As one key informant describes it, '*this involves turning the prism slightly to look at things in a slightly new and different way – with the arts and culture sector doing what it does, but looking to tourism as a new audience and incorporating the requirements of the tourism sector into their activities, as they would do in relation to other markets as part of audience development*'. The corollary to this from the tourism side is looking to arts and culture as an asset to support and promote, rather than as a product to sell, while also looking more holistically at the tourism 'experience', beyond selling beds etc.

An extension of this issue is realising the mutual synergies that each sector can create for each other. This requires a more holistic, outward looking perspective: understanding where arts and culture may fit within tourism from both a destination, place-making perspective and an experience-making perspective; while also understanding where tourism may fit within arts and culture from an audience development perspective in particular.

'With a more collaborative relationship the tourism sector would have a better idea of the arts that they are representing. Opportunities to create innovative events and shows … that would benefit both sectors'.

(Survey Respondent)

Table 3.2: Suggestions for Overcoming Barrier 2- Differences Between the Sectors

Overcoming different values and skill sets between the sectors	Who is responsible?	Suggested action
	Front-line providers	• More informal meetings to establish relationships – perhaps initiated by sectoral associations. • Development of a shared vision for the area in which cultural tourism may be an element.
	Support agencies	• Facilitate meetings to discuss and develop a shared vision of cultural tourism for the area (local authorities; between national agencies and local authorities) • Such discussions to also take place at a national level.
		• Explore potential for Fáilte Ireland in the West to do more to facilitate networking. • Assess the potentially facilitative role of the local authority • Assess the potentially facilitative role of other local groups

### 3.1.3.	Quality, Ownership and Control Issues

A key message emerging from the study findings is that while the tourism sector seems to have few concerns about cooperating with those in arts and culture, the reverse is not necessarily true. Many

> *'Opening up to tourism may have a negative impact on artistic vision, integrity and quality, thus compromising the quality, integrity and authenticity of the cultural form'*
>
> *(Key informant)*

of the concerns voiced pertain to quality, ownership and control. As one respondent said '*tourism measures crudely in terms of quantity and volume* (e.g. bednights and revenue), *an overly commercial approach may produce an inaccurate representation of arts and culture within a tourism context'* while another explained that the Arts Council is

> *'I think the concerns are that … in chasing the market … you end up… going middle of the road … commercial versions and … acceptable versions of arts and culture'*
>
> (Key Informant)

'*not interested in … making the turnstiles click … just simply to improve numbers, if that means we end up … supporting or being involved with work we don't actually believe in'.* This respondent went on to explain that '*if there is scepticism, it is about making sure that, chasing the cultural tourism agenda, that we don't lose sight of, or that sight isn't lost of what we would describe as, in a sense, high quality cultural experiences'* .   This concern was mirrored by survey respondents, as one explained: *'most arts organisations are interested in promoting and increasing audiences … because they feel passionate about their art. They shouldn't be asked to direct their programme to tourists needs or to evaluate their worth according to bed nights and tourism numbers'.*

Another issue that makes co-operation difficult is the different time frames within which both sectors operate, with tourism firms working within a 9-12+ month time frame whereas often in the cultural sector timelines have to be much shorter because of funding uncertainties. As one key informant explained '*they don't necessarily know so far in advance what the programme content will be'* while another described how *'hotels are dealing maybe nine months ahead and arts and culture … in a lot of cases aren't thinking that far ahead'* .

> *'They wouldn't accept me because I said I didn't want to commit to so many hours a week, they didn't want me because it was by appointment only … that's the only way I can run my business'*
>
> (Key Informant)

In some cases the barriers to co-operation lie in practicalities. Tourism firms are looking for certainty in terms of what will be offered whereas this can be difficult to guarantee from the artist's or craft person's point of view. Similarly in terms of availability, tourism firms believe that if, for example, a potter is opening up a studio to visitors, then the opening hours need to be routinely scheduled and pre-advertised, yet this degree of tourist exposure can prove interruptive and thus counter-productive from a potter's perspective.

Table 3.3: Suggestions for Overcoming Barrier 3 - Quality, Ownership and Control Issues

Overcoming quality, ownership and control issues	Who is responsible?	Suggested action
	Front line providers	• Stronger relationship between individuals in the sectors. • Development of a joint agreed vision. • Key individuals, respected in both sectors, can play a key role in teasing out these issues and identifying common ground
	Support agencies	• Facilitate meetings to discuss and develop a shared vision of cultural tourism for the area (local authorities; between national agencies and local authorities)

3.1.4. Multiplicity of Agencies, Remits and Sources of Support

A multiplicity of agencies, with diverse and varying remits, are involved in supporting actors within the arts and culture, and tourism sectors and by extension cultural tourism, at national, regional and local levels. However, the extent to which these agencies themselves co-operate and collaborate appears to be ad hoc and lacking in coordination. Much appears to depend on the individuals involved and who they know.

'I don't know if the four organisations have ever sat around the same table … that needs to happen a little bit more because they are operating similar festival schemes and targeting the same groups'

(Key Informant)

'these two agencies are sort of, you know, they're magnetised … it's not that there is resistance it's just there isn't enough power in the magnet'

*(*Key Informant)

At a national level, Fáilte Ireland has a Cultural Tourism Strategy and a dedicated Cultural Tourism section, while the Arts Council now has a Cultural

Tourism sub-committee and cultural tourism is explicitly identified for the first time as a strategic principle. However, there appears to be limited joint working across the agencies, with potential for greater co-operation and collaboration, for example, through a Fáilte Ireland representative sitting on the Arts Council Cultural Tourism sub-committee and vice versa. While these agencies, to a limited extent, have worked jointly on initiatives including Culturefox and Arts Audiences, the remits of both these agencies are set by their respective sponsor departments, which remain focused on their specific sectors of responsibility. One example of where this is evident is Culturefox. This online guide to Irish Cultural Events was intended to make arts & cultural events more visible and accessible to a broader audience. However, it does not appear to be promoted in any way by Fáilte Ireland (via the DiscoverIreland website for example) a fact that was mentioned by a survey respondent who noted that '*Culture Fox was a great initiative but very few know of its existence. It needs to be pushed or displayed on Fáilte Ireland's website as a link*'. The disconnect between the agencies was also noted by survey respondents. One mentioned that *'Fáilte Ireland have no problem displaying events … as I discovered recently but a proper functional notice board or viewing system could be in place. Also very few artists are aware that Fáilte Ireland will accept displays and brochures'*. While a key informant noted that '*things are happening at a strategic level … [it] needs a bit more collaboration between the councils'*

Both agencies are also operating in the face of resource cuts, both human and financial. While both operate in parallel and are the obvious natural 'home' for cultural tourism at a national level, a strategic approach to cultural tourism would require a mandate from their respective government departments. However, even within this context, there remains considerable room for closer co-operation and collaboration between the two agencies, with opportunities to streamline current activities more effectively and perhaps to optimise the use of available resources. Similarly, there is a need to network agencies at regional and local level in a more structured and organised manner, to allow for more planned and coordinated activity. However, the issue is not simply one of inter-agency coordination, but also intra-agency coordination, to ensure that activities within agencies are aligned and mutually reinforcing to support cultural tourism development.

'It's more likely to happen at local and regional level if somebody is … framing it at a national level'

(Key Informant)

Table 3.4: Suggestions for Overcoming Barrier 4 - Multiplicity of Agencies and Support

Overcoming issue of multiplicity of agencies and support	Who is responsible?	Suggested action
	Support agencies	• Organise meetings for all national groups involved with cultural tourism to discuss and develop a shared vision of cultural tourism for Ireland • This should also be done regionally
		• Develop more dialogue, and mechanisms to promote same, between the Arts Council and Fáilte Ireland
		• This should be replicated at regional level

3.1.5. Funding Mechanisms and Criteria

Issues arise from the funding mechanisms and criteria as operated by the support agencies, particularly by Fáilte Ireland and the Arts Council. Those involved in cultural tourism offerings are dealing with different funding agencies, each with different criteria, application processes and mechanisms. Funding mechanisms themselves were thought by study participants to be complicated and time-consuming, particularly given the voluntary nature of many initiatives, while the criteria do not capture the holistic

'When a gallery applies to the Art's Council annually for funding they are expected to demonstrate prioritisation of the local audience yet when [Fáilte Ireland] are working with a gallery … what we're asking of them is to maximise their non-local audience. So there is a fundamental conflict of interest there and a conflict of demand on the gallery'

(Key Informant)

'… the funding comes with too many strings attached'

(Key Informant)

value of cultural tourism but remain sectorally divided as explained by one key informant *'… the mechanisms for getting that money are very complicated … the impression that people have is it's quite a rigmarole to get funding'* while one survey respondent noted that *'though financial aid is available through a large number of sources, there is no one-stop-shop to consolidate this kind of support. Applying for this kind of support is time consuming and for organisations with only a few employees, is very time consuming'.*

The findings suggest that uncertainty regarding funding year to year is thought to act as a barrier to cultural tourism development, as actors are limited in their capacity to plan for the long term and it is impossible to market events to international audiences where often a considerable lead time is required. Fáilte Ireland's focus on funding large scale festivals and events was also felt to reflect a

'very often the funding problems are resting entirely on the arts organisation, [the] tourism sector seems to be reluctant to fund the arts, despite the whole pushing of cultural tourism'

(Survey Respondent)

'The idea of a 'festival funding approach does not benefit a lot of organisations or individuals working in the arts in Ireland'

(Survey Respondent)

short term approach, in that it supports already established festivals and events while excluding smaller events which may have the potential for development. This approach is seen to be restrictive and counterproductive as one key informant put it *'I think it's a disgrace that Irish tourism is measured not by quality but by quantity'.*

The issue of funding was a recurrent theme throughout the interviews, particularly in discussions with arts and culture key informants. In the context of funding constraints, actors within this sector are increasingly being encouraged to look to the cultural economy to support activities, and this is currently driving pragmatic engagement with tourism. However, the ready availability of funding in itself will not address the challenge of cross-sectoral co-operation. Other supports and interventions are seen to have a vital role to play, with facilitation, mentoring, training and networking highlighted in particular. Indeed, in straightened times, co-operation and collaboration offer opportunities to maximise the potential from minimal resources, financial and otherwise, at both agency and sector level.

Table 3.5: Suggestions for Overcoming Barrier 5 – Funding Mechanism and Criteria

Overcoming funding mechanism and criteria issues	Who is responsible?	Suggested action
	Support agencies	• Encourage cross-sector co-operation in funding calls
		• Funding needs to be provided in the cultural sector in a more structured way so that groups can plan ahead in order for a viable cultural tourism product to be developed
		• Creation of a one stop shop as regards funding which is jointly managed by culture, arts and tourism agencies
		• Standardise application processes and forms across the two sectors

A further important finding of the study was that 30% of respondents claim not to co-operate at all, either with other individuals or organizations within their own sector or in any other sector. Prominent explanatory reasons were: lack of knowledge about how, and with whom, to co-operate; failure to see any particular reason to co-operate and; a degree of uncertainty as to how they might benefit.   Some of the recommendations above will address a number of these issues and the identification of examples of successful co-operation (the beginnings of which has been done at the end of the last section) will make the benefits of co-operation more apparent. As more examples of co-operation emerge it is likely that this will create a snowball effect.

SECTION FOUR: TOWARDS A PLAN FOR FUTURE CO-OPERATION

Research Questions:

1. **What is the potential for future cross-sectoral co-operation?**
2. **What factors would encourage cross-sectoral co-operation?**
3. **What can be done to enhance cultural tourism through cross-sectoral co-operation? - recommendations**

Key Findings

➢ Ninety seven percent of respondents are very open or somewhat open to cross-sectoral co-operation

Respondents identified a range of factors that would encourage cross-sectoral co-operation including:

➢ Joint marketing
➢ Common vision & goal
➢ Incentives & funding
➢ Encouragement from agencies
➢ More networking opportunities
➢ Greater knowledge of the 'other' sector

SECTION FOUR: TOWARDS A PLAN FOR FUTURE CO-OPERATION

4.1.   Potential for Future Co-operation

Among the study's most important findings are that 70% of the organizations, individuals and businesses sampled engage in some form of cooperative activity and overwhelmingly agree (96%)

Ninety seven percent of respondents are very open or somewhat open to cross-sectoral co-operation

that co-operation is either 'beneficial' or 'very beneficial' to their business. The origin of this cooperative activity was very likely to be rooted in personal / professional connections or networking and was manifest most frequently in the sharing of information or ideas and the giving / receiving of help and advice. The biggest reason for cooperating was due to an interest in the development of the local area as a whole. These findings are very positive and indicate the existence of a generally strong culture of co-operation in the areas studied. When it came to the question of cooperating cross-sectorally across the tourism, arts and culture divide, levels of co-operation were much lower: when asked whether they worked or co-operated with individuals or organizations in the 'other' sector, 43% of tourism respondents and 37% of arts and culture respondents replied 'yes'. However, 97% of all respondents would like to see greater co-operation between the arts and culture and tourism sectors. Again, a key motivation for engaging in cross-sectoral co-operation, noted by 75% of tourism respondents and 63% of arts and culture respondents, is to help development in the local area. It is clear that there is a very high positive disposition towards co-operation. A key challenge question now becomes how to further develop this potential.

While acknowledging the issues and challenges identified, overall, key informants were of the opinion that opportunities exist to enhance co-operation between the sectors. This was something the majority were open to, as something that simply made sense, given that arts and culture and tourism operate in parallel and can be complementary.   Similarly, survey participants overwhelmingly indicated openness to both general and cross-sectoral co-operation in the future, with 97% of respondents stating they are either very open or somewhat open to cross-sectoral co-operation. Some of the stated reasons for this openness to future co-operation include '[*I] believe in co-operation for mutual benefit and the greater good'*, ' *it is good for the area*' '*arts and culture are integral parts of tourism'* and *'sectors are intertwined and [there are] clear interdependencies – it makes sense'.* The clear focus, as shown below, is on benefits and also on the positive effect that such co-operation brings to the host area.

Figure 4.1: Why are you Open Towards Future Cross-Sectoral Co-Operation?

Without diminishing the real challenges involved in building closer connectivity between the arts and culture and tourism sectors, this openness is a positive signal indicating that if these challenges are addressed, there is a strong potential for cross-sectoral co-operation and collaboration. The following section outlines ways in which respondents believed co-operation could be encouraged. It is followed by a series of recommendations for enhancing cultural tourism through cross-sectoral co-operation.

4.1.1.   Factors that would Encourage Cross-sectoral Co-operation

Survey participants were asked what factors would encourage them to co-operate across the arts and culture, and tourism sectors. As the chart below shows, joint marketing/promotion initiatives (67%) emerged most strongly, followed by a common vision or goal, the availability of incentives or funding and encouragement from agencies.

Figure4.2: What Factors would Encourage More Co-Operation Across the Sectors?   **N=140**

4.1.2.   Joint Marketing

According to study participants, the clearest way of encouraging co-operation is through joint marketing. The findings show that at present, arts and culture respondents do not tend to undertake joint marketing at all. This is an issue in need of redress. Once the idea of joint marketing is adopted there are many ways it can be operationalized cross-sectorally. This can occur if products are bundled together and so tourists purchase, for example, accommodation and meals and entrance into a cultural event as one package. A number of joint marketing efforts were identified in the study. The 'Wild at Heart' initiative in Connemara is a good example of diverse organisations and individuals working together. It is a joint partnership initiative between Fáilte Ireland and practitioners in Connemara but there is much more potential for such efforts to be made in other areas. There is scope for this to be initiated by individual arts and culture, and tourism providers but it could also be encouraged by local public agencies who have the advantage of having a good overview of the services, products and experiences that are on offer in an area.

4.1.3.   Common Vision and Goal

Having a common vision and a set of shared goals increases the likelihood of parties working together and cooperating to the mutual benefit of all involved. Key informants spoke of the value of working with 'like-minded people', where everybody understands and works towards shared goals. Given the challenges stemming from the differences in the focus and value orientations of the sectors under study, the need for a common vision and shared goals would appear all the more imperative in the context of cultural tourism and cross-sectoral co-operation. The business of developing a shared vision must not be a reductionist exercise characterised by win-lose dynamics but rather one which searches out elements of complementary and mutual synergy. Equally, it is important that the engagement of as many stakeholders as possible be encouraged, as community groups, businesses, public organisations and agencies all play vital roles. In light of the key finding that individuals see the motivation for and benefits from co-operation in terms of their local area, these discussions and development of a common vision need to be contextualised in the objective to aid the development and sustainability of the area or town.

4.1.4.   Incentives, Funding and Encouragement from Agencies

In order to realise the potential of cultural tourism, a longer term, strategic and planned approach is required with the structures and resources in place to support this. From a public agency perspective, this involves agreeing upon a common vision which foresees arts and culture, and tourism activities operating in a complementary and coordinated manner. This will not be an easy task. The study's findings showed the difficulties that individuals, organisations and business experience in engaging and negotiating the many agencies that shape the workings of the sectors at national, regional and local levels. Currently, public intervention is heavily weighted towards funding. While this is vital for the sectors under study, the findings show that current funding criteria, schemes and mechanisms can be problematic. A recurrent issue raised by arts and culture respondents, for example, is the widely diverging demands required of them by tourism and arts funders. Another is how the short-term funding of the arts sector does not facilitate the long-term planning needs of the tourism sector. There is also a need for creative and innovative approaches to facilitate and support new ideas and to think more broadly about different types of arts and culture rather than focussing primarily on festivals. The facilitation role played by agencies appears to be particularly important, sometimes driving, and at other times supporting, co-operation and collaboration. It is also important to think beyond funding as a tool to encourage co-operation and

the development of the cultural tourism sector. For example mentoring has been used very successfully within the tourism sector, and indeed with some from the arts and culture sector who have received Fáilte Ireland funding. Key informants spoke of how this mentoring was '*very, very*

'… a mentor … was very, very helpful and I always enjoyed talking to him … the relationship grew over the years … we respect each other's identity.

helpful' and how the mentor *'understands culture and tourism'* and had '*a marketing head, a business head, a tourism head and a cultural head*' which lead to a '*situation which has really, really worked'*. There was clear evidence that mentoring was found to have very positive benefits for the respondents and this is an area that has greater scope for further development.

4.1.5.   Networking and generating greater understanding of the 'other' sector

A central research finding has been the limited awareness, knowledge and understanding each sector has of the other. This is undoubtedly an area which needs to be urgently addressed in order to encourage greater co-operation and collaboration. Addressing this deficit will by extension also address issues raised in relation to respect and trust, which are further barriers to co-operation. Networking is likely to play a key role in this, by supporting the establishment of cross-sectoral connections and promoting relationship building between individuals in both sectors. One of the key factors determining who people co-operate with is familiarity. Increasing networking and relationships across the sectors will increase the likelihood of people getting to

'*I can see the benefits. But I don't see the mechanisms to achieve those benefits* '

(Key Informant)

know those from the 'other' sector and this alone will increase the likelihood of them cooperating. While efforts have been made to do this in Connemara and Galway in terms of connecting tourism providers with others in the area in order to bundle products reasonably successfully this needs to be done in a specific way between the tourism and cultural arts sectors and it needs to be a sustained approach with organised regular meetings rather than a one off session as it is only in this way that trust can be developed.

4.2. Enhancing Cultural Tourism through Cross-Sectoral Co-Operation: Key Recommendations

The findings of this research show that there is much scope for developing cross-sectoral co-operation in the sectors under study. They also show that a very positive attitude towards the benefits of co-operation exists across the sectors and that 96% would like to see greater co-operation between the sectors. Section 3 presented some ideas about how the barriers to co-operation could be overcome and Section 4 has begun by outlining ways in which respondents believe co-operation can be encouraged. The discussion that now follows combines these perspectives, ideas and views to present key recommendations on how this positive attitude towards co-operation can be harnessed to create a closer connectivity between the sectors, thus enhancing the viability of the cultural tourism sector.

Each of the points in the preceding section constitutes important challenges that must be met if cultural tourism is to be effectively developed in a sustainable manner. This will require equitable leadership and formal dialogue at multiple levels between the different stakeholder groups concerned. While cultural tourism has been identified as an important growth area for Irish tourism a much more in-depth analysis of what cultural tourism constitutes must be undertaken. Tourism respondents, for example, were often unable to specifically point to what they understood to be examples of arts or cultural activities of relevance to their tourism businesses. Meanwhile, a cursory analysis of Fáilte Ireland's support and subvention for cultural tourism activities shows a strong focus on support for large scale festivals as a way of enhancing cultural tourism. Arts and culture respondents were at times critical of what they perceived to be the tourism sector's narrow engagement with their sectors, while other key informants, cognisant of the extensive breadth of arts, crafts and cultural activities, expressed concern about tourism's selective support of just some of these activities. Several key informants argued that if cultural tourism is to be effectively developed then there is a need to cultivate a shared vision and coordinated planned approach to cultural tourism at national level, with key state agencies formally cooperating to develop guidance and supports for cultural tourism development at regional and local levels. Such action will support the bottom-up cooperative initiatives initiated informally within local communities. This fusing of tourism and cultural interests at local, regional and national level will significantly strengthen the potential and reality of co-operation on the ground. With this in mind, and cognisant of the findings of this research, a useful starting point would be the creation of a set of cultural tourism guidelines. Devising such guidelines would involve addressing each of the areas discussed in the recommendations outlined in figure 4.3 below.

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┌─────────────────────────────────────────────────────────┐
│                  Recommendation One                     │
├─────────────────────────────────────────────────────────┤
│       Discussions to develop cultural tourism guidelines│
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                            ↓
┌─────────────────────────────────────────────────────────┐
│                  Recommendation Two                     │
├─────────────────────────────────────────────────────────┤
│ Identify a leader (leaders) to champion the cause of cross-sectoral cooperation │
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                            ↓
┌─────────────────────────────────────────────────────────┐
│                 Recommendation Three                    │
├─────────────────────────────────────────────────────────┤
│        Identify a shared vision and shared goals        │
└─────────────────────────────────────────────────────────┘
                            ↓
┌─────────────────────────────────────────────────────────┐
│                  Recommendation Four                    │
├─────────────────────────────────────────────────────────┤
│   Identify the importance of co-operation between these sectors │
└─────────────────────────────────────────────────────────┘
                            ↓
┌─────────────────────────────────────────────────────────┐
│                  Recommendation Five                    │
├─────────────────────────────────────────────────────────┤
│      Create greater understanding of the 'other' sectors│
└─────────────────────────────────────────────────────────┘
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┌─────────────────────────────────────────────────────────┐
│                  Recommendation Six                     │
├─────────────────────────────────────────────────────────┤
│       Put structures in place to encourage co-operation │
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│                 Recommendation Seven                    │
├─────────────────────────────────────────────────────────┤
│          Develop a range of practical supports          │
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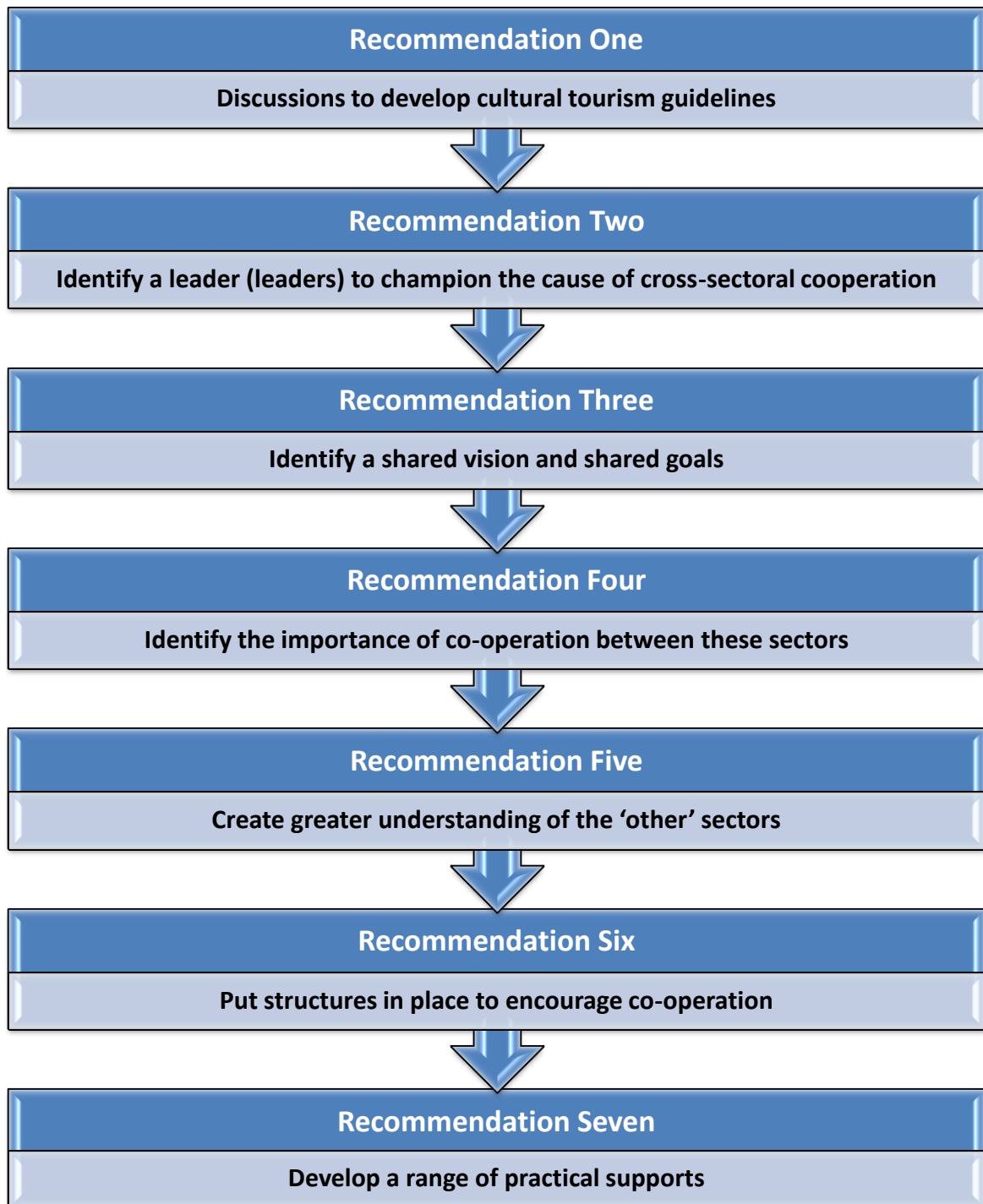
Figure 4.3: Key Recommendations for Enhancing Cultural Tourism through Cross-Sector Co-Operation

4.2.1.   Recommendation 1: Discussions to Develop Cultural Tourism Guidelines

It is clear from the findings that there is a need for dialogue and discussion about the nature and role of cultural tourism in order to:

1. identify a fit for purpose definition of cultural tourism,
2. agree a vision for cultural tourism
3. establish a set of principles for cross-sectoral co-operation
4. develop a framework for action
5. build in monitoring and evaluation mechanism

These discussions should involve actors, agencies and businesses operating in both public and private domains, across the arts, culture and tourism sectors. Depending on the political will and the economic priorities at issue, such discussions could be held at a range of spatial levels. They could be, for example, held at the level of a town. However, study participants were clearly of the view that challenges at local or regional level will not be solved unless the broader national context is addressed. Thus, ideally, discussions would be held at national level, informed by relevant government departments / state agencies in partnership, but they should also be held at destination level or at town level depending on available resources and commitment.

In the West of Ireland, such discussions could be initiated through roundtable talks about the future of cultural tourism in the West. Given the importance that study participants placed on the multiple contributions that arts, cultural and tourism activities make to local area development, it may be that the relevant local authorities, in partnership, might take a facilitative lead in this process. Discussions should be as inclusive as possible, involving a wide breadth and diversity of stakeholders and perspectives. A core aim should be to seek to establish a series of commonly held principles to underpin the approach to be taken to the development of cultural tourism. Such principles would take on board the perspectives of the breadth of stakeholders concerned. In practice, this might include acknowledging: the valuable role that tourism and arts and culture can play in the economic life of a community; the contribution that cultural assets can make to the workings of the tourism economy; the value that lies in the distinctive nature of the cultural offering; the intrinsic value of cultural assets to the sense and meaning of places, etc. Following on from this would be the development of a framework for action which would adopt an integrated approach to developing a series of objectives and processes to effectively build on existing cultural tourism practices. An important part of this would be the regular monitoring and evaluation of activities.

4.2.2. Recommendation 2: Identify a Leader to Champion Cross-Sectoral Co-Operation

As part of this dialogue and discussion process, the question of leadership needs to be addressed. While it is widely recognised that Fáilte Ireland is actively pursuing cultural tourism as a strategic priority, the study findings are clear that there is a void in cohesive, integrated, joined-up leadership 'at the top' in the cultural tourism area. Repeatedly, study participants referred to this void and critiqued the absence of an overall, clearly shaped framework within which individuals, organisations and businesses can make sense of how they can align their activities to a cultural tourism context (whatever that might be). Thus, a clear recommendation emerging from this study is that effective cultural tourism requires leadership in the shape of policy guidance and direction. This needs to be effective at both national and regional level. Nationally, it should emerge through relevant government departments and state agencies. Regionally, decisions need to be made as to which institutions should play key roles. In this study, the local authority emerged prominently as an important agency that certainly has the potential to lead. However, roles and responsibilities in the arts, culture, tourism (and heritage, enterprise and other) domains vary between authorities and some may be better placed than others to adopt such a role. There is also the question of how local authority boundaries align with Fáilte Ireland's tourism destination boundaries. The potentially important leadership and advocacy role that industry associations can play is also critical. All of these issues require discussion.

Leadership, of course, is necessary at the individual level and the study's findings support this assertion, noting the importance of local champions or what one key informant called a 'cultural tourism Czar'. It is vital that leadership is provided by individuals that understand both sectors and are respected in both. This will enable them to act as leader in identifying potential for co-operation between the sectors and facilitate the development of relationships between the two sectors. They can play a key role in encouraging participation, informing public opinion and advocating co-operation between the sectors as a valid and worthwhile activity which benefits local area development as a whole. The advantage of an individual(s) like this becoming the champion is that it moves responsibility and activity away from public institutions into the tourism, and arts and culture domains and thus perhaps provides the possibility of greater local ownership and commitment.

4.2.3.   Recommendation 3: Identify a Shared Vision and Shared Goals

Developing a shared vision is central to the discussions that need to happen about cultural tourism. A first step may be the organisation of a public meeting to raise awareness of cultural tourism and to tease out its potential role in the context of local area development. This will provide the foundation for developing a shared vision and should focus on capturing, communicating, and reconciling an overall vision for cultural tourism, the goals for realising this vision, and the methods for achieving those goals. This shared vision should significantly underpin all cooperative activities and provide a basis for moving forward. Of particular importance here is the opportunity to develop a vision that focuses on the development of local area as a whole, a factor that underpinned the motivation to engage in cross-sectoral co-operation noted by 75% of tourism respondents and 63% of arts and culture respondents. This provides a fundamental basis on which to develop a vision and encourages a broad, all-encompassing focus.

Goals should initially be short-term and should focus on key areas that will provide tangible and immediate benefits. Table 4.1 below illustrates all of the suggestions for practical and tangible supports that were outlined in section three. Some of these can be quickly implemented to help demonstrate the value of cross-sectoral co-operation. The cultural tourism leader or champion should play a key role in this.

4.2.4.   Recommendation 4: Demonstrate the Importance of Cross-Sectoral Co-Operation

As discussed above, small manageable project ideas need to be developed as a matter of urgency and put into practice so that local evidence of how co-operation can be achieved and create results, is apparent. This will have a knock on effect as others not involved in the initial project see the impact of such co-operation. A starting point for this is the identification of the success of the co-operation that currently exists (section 2 has outlined some examples of these) and to build on current cooperative activities (illustrated in table 2.1 earlier).

A comprehensive investigation of the potential for bundling existing tourism, and arts and culture activities in local areas or regions is also recommended as an early action point. Already individual operators on the ground are bundling products and services, often on a small scale. With the involvement and endorsement of sectoral associations and public agencies working in co-operation, the potential for bundling activities can assume a much larger presence in the cultural tourism offering. What is fundamental here is to identify how the different sector's activities complement each other and the synergies that exist. An obvious example is that while tourism products are very

often situated in the day-time economy, cultural offerings often have a night-time dimension. Creating tourist offerings that combine day-time tourist offerings with night-time cultural activities is an obvious strategy that offers much scope for development. In addition, and as was clearly understood by many study participants, arts and cultural offerings do not simply represent potential tourism products but rather constitute a series of resources that imbue a destination with much of its sense of place. They provide important resources for: marketing, interpreting and animating places; attracting visitors; encouraging them to stay longer and; ultimately adding critical value to the tourism experience. Tourism on the other hand provides the arts & culture sector with opportunities for increasing and diversifying audiences, accessing new and innovative venues for performances, exhibitions and events, supporting both the sustainability and growth of the sector. Together, the sectors can add to an enhanced sense of place and contribute to sustainable area development.

4.2.5. Recommendation 5: Create Greater Understanding of the 'Other' Sectors

Promoting greater awareness and understanding of the 'other' sector can be advanced through establishing a forum through which these individuals, organisations and businesses could meet each other. This could be facilitated by the local 'champion' or regional agencies or an individual organisation or business. It may take the form of a networking event initially and then perhaps meetings and workshops where issues and ideas could be discussed. The key objective would be to let people get to know each other and to facilitate the building of trust and personal relationships that can form the basis of future co-operation. In some cases people may know each other but they are not aware of what activities each is engaged in, so if individuals visit each others' premises this will build awareness of what activities each engages in and will also start to reduce the feelings of people from the two sectors being very different from each other. Practical strategies include: preparing an online 'who's who guide' aimed at informing individuals, organisations and businesses providing services and products. This could be hosted on appropriate websites e.g. those of relevant local authorities, urban district councils, destination marketing organisations etc.; producing a regular e-zine which highlights recent successes and achievements and upcoming activities and shares and disseminates information about current practice and latest developments. Such a tool would build understanding and facilitate the development of personal networks and relationships as well as providing information that can be passed on to tourists. Importantly, having such information will also highlight potential opportunities for co-operation in terms of, for example, joint marketing or bundling. At present, a number of information guides designed to inform people about events in

the tourism (Your Daily Adventure, Discover Ireland) and culture (Culturefox) domains exist, but there is much potential to make these more timely and more simultaneously accessible to both local and non-local markets.

4.2.6. Recommendation 6: Put Structures in Place to Encourage Co-Operation

Nationally and regionally, arts, culture and tourism organisations could make much greater efforts to dialogue with their counterparts in other sectors. The findings clearly show that if cultural tourism is to be effectively developed, then there is a need for much closer dialogue, discussion and information sharing between the multitudes of agencies involved. Simple actions of appointing tourism, arts or culture advisors to various boards and committees, introducing information dissemination mechanisms that cross the boundaries of any one of these sectors and link laterally into e.g. the craft sector, will encourage the flow of information, prompt new ideas and provide alternative perspectives.

Providing funding for projects which are jointly developed by the two sectors will also encourage co-operation. It is recognised that new funding is unlikely to become available in the short-term but current funding could be tweaked to encourage more active co-operation. For example, current funding for festivals could require, as part of its criteria, evidence of local cross-sectoral co-operation. Údarás na Gaeltacht's tourism funding scheme currently does this by requiring all festivals to incorporate a cultural element.   Another enormous issue in funding terms is the way in which arts organisations find it difficult to plan ahead as their funding is renewed annually. This short lead in time makes it difficult for them to market their offerings to tourists. Addressing this issue could have a significant impact in terms of the feasibility of e.g. an exhibition or show becoming a tourist attraction.

4.2.7. Recommendation 7: Develop a Range of Practical Supports

It is important that a range of practical supports are provided. In addition to funding, as mentioned earlier, the study's findings are clear that other supports can be equally important in terms of encouraging co-operation. Fáilte Ireland's mentor scheme has proven to be a good way of building awareness regarding the two sectors and identifying potential in terms of new ideas and products. Perhaps mentors specifically charged with the development of cultural tourism could work within both sectors to aid co-operation and product development. Also, earlier recommendations suggest organising networking events, developing ways of sharing information about the 'other' sector and

disseminating awareness about the types of co-operation that are currently working well. It is essential to note here the reservations that some respondents, who were in favour of more co-operation, expressed. For example, one noted having '*no interest in talking shops [that are] time/energy wasters*'. Another noted the issue of '*time constraints'* and another stated that we '*need clarity on what everyone puts in and gets out of co-operation'.* It is important that current cooperative activities are recognised and that supports are put in place to encourage and facilitate more of these activities.

Table 4.1 provides a summary of the key actions which have been discussed which can encourage co-operation between tourism and culture and the arts in the West. Importantly, it was noted at the beginning of section two that co-operation tends to occur within specific local areas and furthermore in the findings the importance of cooperating as a way of aiding local development has been highlighted, so any policies that are implemented need to be locally based within geographical areas that communities can readily identify with.

To be sure that the recommendations result in clear and decisive action it is vital that there is wide ranging support for the principal of increasing co-operation across the sectors and thus building the cultural tourism product. Initial local area meetings where these issues are discussed and strategies are agreed will provide a strong foundation upon which the above recommendations can be built to encourage future co-operation and so develop cultural tourism as a way of aiding local economic and social development.

Table 4.1: Summary of Key Actions to Encourage Cross-Sectoral Co-Operation between Tourism, and Arts and Culture in the West of Ireland. (All actions need to occur in each town/area.)

Key Actions to encourage cross-sectoral co-operation
• **Develop an online 'who's who' list and database of tourism and cultural providers, products, activities and resources.**
• **Develop a regular e-zine so all are regularly informed of each other's activities. This could also be done with a Facebook page.**
• **Make a local area video of arts and cultural activities in the area which can be shown in tourism businesses**
• **Local Tourism firms and arts and culture organisations websites show links to each other's websites**
• **Organise an initial networking event in each area**
• **Hold a public meeting to initiate discussion on the role of cultural tourism in terms of development and sustainability of the local area**
• **Sectoral associations organise regular informal meetings or workshops to generate mutual awareness and brain-storming ideas for working together**
• **Appoint tourism advisors to various arts and culture boards and vice versa**
• **Individuals to organise information visits across the two sectors to increase awareness at local level.**
• **Encourage co-operation in all funding calls made by Fáilte Ireland and the Arts Council**
• **Fáilte Ireland should investigate the full range of arts and culture activities when developing funding calls**
• **Address the short-term funding issues prevalent in arts and culture**
• **Standardize applications for funding across the two sectors**
• **Develop a cultural tourism strategy for the area indicating how co-operation will be enhanced between the two sectors**
• **Identify a champion for cultural tourism for each area**
• **Investigation of the potential for bundling tourism and arts and culture products and joint marketing**
• **Stakeholders to work together to identify small manageable projects which will show how cross-sectoral co-operation can work in practice**
• **Drawing on tourism expertise, devise an approach to encourage joint marketing both within and across the sectors**
• **Drawing on arts and culture expertise, promote the proactive sharing of resources, skills and expertise**
• **Initiate cross-sectoral mentoring**
• **Monitor and evaluate activities and actions**

4.3. Concluding Comments: Towards a Set of Guidelines for Cultural Tourism in the West

In effect, the discussion process that is required to address all of the foregoing recommendations anticipates, as a key outcome, the production of a set of guidelines that would lay out a vision and framework for action for cultural tourism into the future. These guidelines would be produced in partnership between tourism, arts and culture actors. They would address all of the obstacles and opportunities associated with cross-sectoral co-operation identified in this report. As such, they would be quite different to Fáilte Ireland's '*A Tourism Toolkit for Ireland's Cultural* Experiences' which operates as a practical aid to help those arts and culture organisations and businesses already seeking to develop tourist audiences.

The role that partnership has to play in this process cannot be over-emphasised. To date, the push to develop cultural tourism activity has come from the tourism sector. Ultimately, cultural tourism activity is a tourism endeavor; it enhances the tourist experience and increases tourism productivity and yield. The tourism providers who participated in this study were unanimously of the view that pulling cultural activity into the world of tourism production is a win-win situation for tourism providers. Tourism is at the core, and cultural activities, be they craft studios, lunch-time recitals, busking or festivals, strengthen that core by heightening a destination's profile, enhancing its attractiveness, increasing length of stay, animating the place and, increasing the variety and number of tourist activities and experiences. Individual tourism respondents understood this, even though the data suggest that they weren't always aware of the precise nature of the cultural offering. In fact, sometimes there was a sense that culture was a given, natural, inherited 'already there' aspect of the place where they operate their tourism business. As such, it was viewed as something that should be made available to tourists. The study found that fewer certainties exist in respect of the idea of cultural tourism from an arts and culture perspective. Key informants, in particular, were aware that tourism priorities are quite different from priorities within arts, crafts or culture. Often, this results in a tangible clash of interests: creative producers heavily reliant on state funding from the Arts Council can be asked to demonstrate polar opposite achievements to those required by Fáilte Ireland when applying for funding. Sometimes they articulated a cautiousness about moving tourism and arts and culture operations closer together, fearful for example, that a 'cherry-picking' of high profile events, creative work that produces an instant tourism return in terms of measurable bed nights or of work heavily weighted towards 'staged' entertainment undermines the sustainability of creative activities more generally.

In this context, among the study's most important findings is that 96% of all respondents would like to see greater co-operation between the arts and culture, and tourism sectors. Some 87% were able to think of ways in which the sectors could work together. The belief that arts and culture, and tourism are mutually beneficial was widespread. All of these findings indicates a very high positive disposition towards co-operation and represent firm foundations upon which to develop a strategy to build further levels of cross-sectoral co-operation.