

**TOURISM**  
**BUSINESS**  
**ESSENTIALS**



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**CULTURAL AND HERITAGE  
TOURISM DEVELOPMENT**

*The essential guide for BC tourism businesses interested in  
developing a cultural or heritage tourism operation.*

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# Cultural and Heritage Tourism Development Guide

This guide provides background about the importance of cultural and heritage tourism and the opportunities it presents for tourism operators in British Columbia. Through descriptions of many different types of cultural and heritage tourism ventures, operators will discover the many advantages of developing a cultural and heritage tourism product in BC.

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# Contributors

We would like to acknowledge the Ministry of Community, Sport and Cultural Development (Arts, Culture, Gaming Grants and Sport Division). As well, we are very grateful for the contributions of the following British Columbia tourism educators.

**Bruce Whyte**, PhD (cand.), was cultural tourism advisor, Arts & Culture Branch, Ministry of Community, Sport and Cultural Development (Victoria), at the time of writing, and is now Senior Tourism Development Officer, Tourism Branch, Ministry of Jobs, Tourism and Skills Training. A former newspaper journalist with more than 20 years' tourism development experience in government and as a consultant, Bruce is exploring tourism authenticity issues with Leeds Metropolitan University's Centre for Tourism and Cultural Change.

**Dr. Brian P. White**, Director, School of Tourism and Hospitality Management, Royal Roads University (Colwood). An educator with more than 30 years' experience, Brian founded one of the province's first post-secondary programs in tourism at Capilano College (now University), and was named Canada's Tourism Educator of the Year in 2004 before moving over to head the tourism program at Royal Roads.

**Dr. Nicole Vaugeois**, Department of Recreation and Tourism Management, Vancouver Island University (Nanaimo). Nicole is a leading contributor to rural tourism development in the province as BC Regional Innovation Chair in Tourism and Sustainable Rural Development.

**Dr. Robert Hood**, School of Tourism, Thompson Rivers University (Kamloops). Rob is a leading authority in tourism and land use issues, with a focus on the issues of BC's Interior region.

**Dr. Philip M. Mullins**, Assistant Professor in Outdoor Recreation and Tourism Management, University of Northern BC (Prince George). Phil works in outdoor

recreation, pedagogy, and environmental problem-solving and is exploring the concept of "place" in adventure travel.

**Dr. Nancy Arsenault**, tourism educator, operator, and researcher. As CEO of Arsenault Project Solutions (View Royal), and co-founder of The Tourism Cafe, Nancy is one of Canada's experiential travel and product-market development experts. She has led major tourism projects for agencies such as Parks Canada, the Gros Morne Institute for Sustainable Tourism and Royal Roads University.

**Laura Shaw**, MA, Tourism and Recreation Management Program, College of the Rockies (Golden). Given her location in the Rocky Mountains it is no surprise Laura is a specialist in outdoor tourism products with a keen interest in environmental and community development issues.

**Sydney Johnsen**, MRM, project coordinator and sessional faculty, Tourism Management Department, Thompson Rivers University (Kamloops). Sydney is a resource planning specialist with a focus on sustainability issues in tourism.

**Ursula Pfahler**, MA, School of Business Administration – Tourism Management Option, Camosun College (Victoria). An instructor since 2006, Ursula earned a sterling reputation as a tourism consultant working on product development, training and marketing projects with businesses and First Nations. She subsequently joined the Heritage Branch of the Ministry of Forests, Lands and Natural Resource Operations in early 2011 as a community heritage planner with special responsibilities for heritage tourism and economic development.

# Case Study Contributors

Additionally, we gratefully acknowledge the contributions of, and research carried out by, the following people.

**Greg Simmonds**, Tourism Management  
Department student, Thompson Rivers  
University (Kamloops).

**Martin LeClerc**, International Tourism  
Management MBA student, University of  
Quebec at Montreal and Paris Dauphine  
(Victoria). Martin is also General Manager  
of the Fairmont Empress Hotel.

**Pat Moser**, Adventure Tourism Business  
Operations student, College of the Rockies  
(Golden).

**Chris Bryson, Shannon Bence, Emily  
Nicholson, Britta Guillon**, Vancouver Island  
University Students (Nanaimo).

**Nate Bird**, Royal Roads University MA  
Tourism student and graduate of Camosun  
College tourism management program.

**Pascale Knoglinger**, BA, CED, Project  
Manager, Société de développement  
économique de la Colombie-Britannique  
(Victoria).

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# Introduction

What is cultural and heritage tourism? Why should it matter to you, and how can it add value to your business?

Cultural and heritage tourism is tourism in which arts, culture and heritage form a key attraction for visitors, and a focus of their activities. While British Columbia is known as a *Super, Natural*® destination, culture and heritage have always been important parts of BC's tourism experience. The country's rich Aboriginal heritage, along with cultural influences from generations of immigrants, have contributed to a diverse cultural experience in BC. Visitors can experience Aboriginal traditions that pre-date the pyramids, chat with craftspeople, or tour historical sites.

But why is cultural and heritage tourism important to your business? Enhancing your cultural and heritage offering through sharing cultural stories and history with tourists and promoting historic places in your community can create a richer, more memorable tourism experience, and boost your bottom line. Integrating it successfully, however, requires carefully blending cultural heritage into your business in a meaningful way.

This guide was created to demonstrate the value in adding cultural and heritage tourism to your operations, and provide you with the steps required to do this. It contains marketing insights; advice on developing Aboriginal, heritage and arts tourism; information on partnerships; and ways to research, market and monitor your work for continuous success.

To guide you in this process, Destination British Columbia enlisted BC's top tourism educators to contribute their expertise to this guide. Case studies further demonstrate real-life applications of cultural and heritage tourism. Several of these case studies have been prepared by students from BC colleges and universities, supported with bursaries from the Heritage Tourism Alliance of BC.

To further assist you, a full list of resources and references for each chapter, together with General Resources can be found at the end of the guide.

We hope you find this guide to be a practical and useful resource for increasing your knowledge of cultural and heritage tourism, and establishing ways you can strengthen your business connections to arts, culture and heritage – in your own community and throughout the province.

# 1 Cultural and Heritage Tourism, and Why It Matters

## What's In This Chapter?

- The history and importance of culture and heritage to tourism.
- Definitions, challenges and examples of cultural and heritage tourism.
- Benefits of cultural tourism to operators, communities and society.

## The History of Cultural and Heritage Tourism

Cultural heritage and tourism have gone hand-in-hand since the very first days of leisure travel. The earliest tourism experiences were often religious pilgrimages, such as those taken by Christians to shrines in the Holy Land, or by Muslims to Mecca.

As Europeans began touring in significant numbers in the 1700s, an infrastructure of inns, hotels, restaurants and transportation began to emerge. However, the purpose of travel remained the same – to experience a different culture. These early, hardy travelers picked up ideas and customs from the places they visited. For instance, Europeans returning from the East brought back a taste for Oriental spices that revolutionized cooking in their homelands.

Britons and Germans travelled to Italy and Greece on the *Grand Tour* to view classical architecture, experiencing the warm cultures and wines of the Mediterranean along the way. When England's *Cook's Tours* turned tourism into a commercial industry in the 1800s, culture was still a key draw, and popular attractions like seaside amusements at Brighton were added to the product mix.

Culture and tourism have been intimately linked from the very birth of the modern industry. To begin exploring how this relationship can be cultivated for mutual benefit, let's take a look at what we mean by cultural and heritage tourism.



The Port Of Bordeaux, France In 1804.  
Photos.com



# 1

## Cultural and Heritage Tourism, and Why It Matters

### Defining Cultural and Heritage Tourism

**Cultural and heritage tourism refers to tourism where arts, culture and heritage form a key attraction for visitors, and the focus of their activities.**

Some argue that all tourism is cultural heritage tourism, since all tourism involves people (culture) in a setting with (natural and/or cultural) heritage. Because tourism marketing depends on market segmentation, it is helpful to define cultural heritage tourism more specifically.

As a result of that need for focus, over the past few decades cultural and heritage tourism has been defined quite narrowly as a set of tourism products linked to major arts events and heritage institutions, including museums, art galleries and festivals. In long-established European and Asian destinations, this has been effective because of the existence of global icons such as Rome's Coliseum, London's British Museum, Paris' Louvre or China's Terracotta Army.

Outside of these traditional destinations, countries like Australia, New Zealand and

Canada have begun to recognize the value of their own "folk" cultures. Canadian cowboys, Australian outback prospectors and Maori warriors are not classic stereotypes of culture, but they do have distinctive ways of life that can be fascinating for visitors. Thus the broader definition of cultural and heritage tourism, which includes both "formal" and "folk" cultures, is the definition of cultural heritage and tourism taken in this guide.

Important recent work by the United Nations<sup>1</sup>, Australia<sup>2</sup>, and Quebec<sup>3</sup> has deemed mainstream institutions as purveyors of "tangible" culture, pointing out that there is a whole world of "intangible culture" also attracting visitors. Intangible culture refers to people, their interactions and the environments in which they conduct their lives. If tangible culture is about viewing a painting at a gallery, then intangible culture is about having a conversation with the artist or watching them at work. The approach taken in this guide embraces both the tangible and intangible aspects.



Horseback Riding, Potato Range, Cariboo Chilcotin Coast Photo: Tourism BC/Albert Normandin

<sup>1</sup> UNESCO and Government of Norway, What is Intangible Cultural Heritage? (2009).

<sup>2</sup> Sustainable Tourism Cooperative Research Centre, Culture and Heritage Tourism: Understanding the Issues and Success Factors. (2008).

<sup>3</sup> Societe des Musées Quebequois. Intangible Heritage and Museums: Issues and Challenges. (2010). Musees Journal Vol. 29.

**Case Study: U'mista Cultural Centre – Creating an Aboriginal Cultural Heritage Treasure**

One of the longest-serving Aboriginal museums in British Columbia sits in the shadow of a former residential school on tiny Cormorant Island, off the mouth of the Nimpkish River, on the northeast corner of Vancouver Island. The spot was deliberately chosen to contrast the revival of Kwakwaka'wakw (pronounced: Kwak-wak-y-wa) culture with that of the colonial system which oppressed it for generations.

Many of U'mista's stories are not happy. The museum was set up in the late 1970s when potlatch ceremonial materials were returned after their seizure by government half a century earlier. During that time people were abused, denied the right to practice their own religion or speak their own languages, and cut off from the natural resources that had been their wealth for millennia.

However, U'mista is not just a testament to the wrongs of the past. It celebrates the modern Kwakwaka'wakw peoples, including the 'Namgis First Nation who make up the bulk of Alert Bay's population. The Nimpkish River is named after them, and until the fish canneries lured their people to Alert Bay for jobs in the late 1800s, it was their homeland. Today, thanks to U'mista's efforts to preserve the Kwakwaka'wakw language and cultural forms such as ceremonial dance, the 'Namgis and their Kwakwaka'wakw neighbours are enjoying a renewed pride and assuming a growing responsibility for governing their own realm.

About 10,000 visitors a year are drawn to U'mista – in a village of about 1,200 residents. The guest book shows a high proportion of international visitors, and their comments reveal how they are saddened by the mistreatment of the past, and yet excited by the prospects for the future. If cultural and heritage tourism is about telling the story of a people and a place, the U'mista Cultural Centre is one of British Columbia's best story-tellers.



U'mista Cultural Centre, Namxxelagiyu  
Photo courtesy U'mista Cultural Society



1900, Alert Bay  
Photo courtesy U'mista Cultural Society

# 1

## Cultural and Heritage Tourism, and Why It Matters

### The Popularity of Cultural and Heritage Tourism

A few years ago, the United Nations called cultural tourism the fastest-growing segment of the industry. The Canadian government responded by creating plans<sup>4</sup> for this sector's development.

*Why is cultural and heritage tourism so popular right now? The answers lie in the demand for this type of tourism, and in the benefits these markets can provide.*

Studies show visitors who are interested in cultural and heritage tourism tend to have money and are more willing to spend it. This supports a trend toward the less-vigorous, experiential kinds of activities. Additionally, cultural heritage tourism creates benefits for operators and host communities, beyond simple profits, that improve quality of life for all.

#### Market Forces

Canadian federal, provincial and territorial agencies responsible for tourism conducted the Tourism Activities and Motivations

Survey (TAMS) in 2007 that reveal trends in both the composition of the market and the preferences of consumers. These trends directly support the argument for more, and better, cultural and heritage tourism development.

TAMS, conducted with Canadian<sup>5</sup> and US<sup>6</sup> markets, found that after shopping and dining, cultural heritage activities have the highest participation rates of all tourism activities for visitors from both countries. Visiting heritage sites and museums consistently emerges as activities in which most participate. Both American and Canadian travellers also listed informal "strolling around a city to observe its buildings and architecture" as one of the most popular activities.

#### Demographic Trends

So why are cultural heritage activities so popular? We have all heard about how the post-World War II "Baby Boomers" are entering their golden years. This aging bulge in the demographic profile of nations around



Totem pole in Thunderbird Park, Victoria, Vancouver Island Photo: Tourism British Columbia/James O'Mara

<sup>4</sup> Canadian Tourism Commission (2004). *Canada: Destination Culture – A Symposium on Cultural and Heritage Tourism Products, Proceedings and Final Report*. CTC: Montreal.

<sup>5</sup> Research, Planning and Evaluation. Destination BC. *Travel Activities and Motivations of Canadian Residents: An Overview*. (2007).

<sup>6</sup> Research, Planning and Evaluation. Destination BC. *Travel Activities and Motivations of U.S. Residents: An Overview*. (2007).

## The Popularity of Cultural and Heritage Tourism

the world has been the trend-setter in marketing for decades. When this generation was growing up in the 1960s, the tourism industry responded to these younger travelers with more eco- and adventure products, including outdoor activities like ocean kayaking, downhill skiing and hiking.

Now that Baby Boomers are entering their senior years, their tourism interests have shifted from active outdoorsy products to less vigorous activities that involve more thinking, learning, feeling and understanding.

**Instead of rustic camping by a picnic table, the Boomer of today wants a comfortable bed and linens on the table. The trend away from high-exertion also includes a move towards personal growth – whether learning about a new place or a different way of life, volunteering to help combat a social problem, or picking up a new skill.**

This demographic trend means a growing demand for cultural and heritage tourism products. This does not mean cultural heritage tourism will replace other tourism activities – there will always be visitors seeking eco- and adventure-tourism products; however, the trend does indicate that if BC tourism operators wish to keep their share of the tourism pie, these changes in the composition of our markets are worth considering in order to extend or enhance a visitor's experience in British Columbia.

### **Immigration Trends**

The other trend affecting cultural and heritage tourism is a shift in Canadian culture. Forty

years ago, at the dawn of our tourism industry, many North American families went on annual camping trips in the family station wagon. Canada's culture was much less diverse, and growing up most Canadians shared similar experiences such as camping, fishing, hunting, hiking and skiing.

Many of today's adult Canadians have not grown up in this outdoor culture. They may be recent immigrants or children of immigrants with limited outdoor experience. Many other Canadians have grown up in urban areas, without significant exposure to outdoor activities. For these new Canadians and city-raised urbanites, rigorous outdoor activities may have limited attraction. This opens the door for cultural and heritage tourism, which provides activities more in line with their expectations: the chance to taste regional cuisines, sample artistic expressions and experience the lifestyles of other cultures.

### **Economic Trends**

Tourism is a highly dynamic sector. The global tourism industry adapts and reshapes in response to economic, social, political and environmental forces. Challenges such as stricter border controls, combined with a severe global economic downturn, have impacted revenues and forced a re-think about markets and the changing demand for tourism products. As a whole, the tourism industry has had to re-evaluate the way it operates. Cultural and heritage tourism is one way to enhance a tourism product offering in today's changing market.

*Demographics, economic conditions and market-preference pressures are opportunities for tourism operators to consider including cultural heritage in their products, either by weaving culture into aspects of current products, or by developing new products to complement existing offerings.*



# 1

## Cultural and Heritage Tourism, and Why It Matters

### The Popularity of Cultural and Heritage Tourism

#### Case Study: A Joint Venture Between Culture and the Economy — the Economuseum<sup>7</sup> Story

Economuseums are workshop environments in which goods are produced on a small scale, focusing on the preservation of traditional skills and craftsmanship.



*Papeterie St-Gilles, the Paper Making Economuseum, St-Joseph-de-la-rive, QC. Source: Economuseum Network Society*

The first Economuseum, the Papermaking Economuseum (Papeterie St-Gilles) opened its doors in 1992, in St-Joseph-de-la-Rive, Quebec. Today there are 65 Economuseums in Quebec, the Atlantic Provinces and Northern Europe.

The core of every Economuseum revolves around six components:

- a welcoming reception area
- a workshop
- an area for the interpretation of traditional activities
- the interpretation of contemporary activities
- an archive and documentation area
- a boutique-gallery for retail sales.

Integrated within a business's existing infrastructure, these different aspects create consistent high-quality and authentic experiences that visitors appreciate. Economuseum Networks in Canada and abroad create joint marketing materials from which visitors and residents can target their visits. Generally, tourists are able to visit three to four Economuseums in a day's travels, as

they are located along tourism routes, and are thus easily accessible to the public.

**Economuseums in British Columbia**  
British Columbia is also blessed with artisan producers of a range of local products including cheeses, wines, beers, bread, pottery, glass, jewellery, soap, furniture, hats, wool and carvings. These skilled artisans contribute to our provincial economy and further BC's cultural identity and heritage. They also add a sense of local pride in who we are and what we produce, all while raising the level of interactive experiences we can offer to visitors.

Developing an Economuseum Network in BC could:

- Foster continued development of a wide variety of high-quality agrifoods, as well as traditionally strong artisan production areas in the province.
- Address an increasingly complex consumer demand for authentic, high-quality cultural and heritage tourism products.
- Encourage the continued recognition of culture and heritage as economic drivers by local operators, residents and tourism marketing organizations.
- Increase capacity and academic knowledge with regards to traditional practices.
- Allow producers and crafters to keep their trades alive through increased revenues, and the training and hiring of apprentices to perpetuate production methods.

To this end, the BC Economuseum project group is now pursuing the creation of a provincial network. The group aims to establish a business development, marketing and learning travel model that is rooted in local identities, authenticity and quality of experience. The objectives of this approach are well aligned with broad regional economic and tourism development goals.

This is a win-win proposition for operators wishing to join, and regional organizations.

<sup>7</sup> Economuseum and Economusée are trade-marks and the copyright of the Economuseum Network Society.

# Benefits of Cultural and Heritage Tourism

As illustrated in the Economuseum's Case Study, cultural and heritage tourism provides benefits to tourism operators, visitors, and host communities, including economic returns and jobs.

## Economic Benefits

**Destination British Columbia research<sup>8</sup> demonstrates how cultural and heritage tourism consumers tend to stay longer, spend more, and are more interested in taking part in extra activities than average tourists.**

A 2009 study conducted for the US National Trust for Historic Preservation<sup>9</sup> found that nearly 80% of all leisure travellers take part in a cultural heritage activity. It also revealed that **cultural heritage tourists spend an average of \$994 per trip, compared to \$611 for the "general" traveller – almost 50% more.**

Cultural heritage travellers also travel more often than generalists, taking about five trips per year compared to four by general travellers.

The study suggests there are 36 million "dedicated" Americans expecting to take cultural and heritage tourism trips every year. The bottom line for operators is a large pool of keen potential customers willing to pay **for high-quality, authentic experiences.**

## Creating a Unique Selling Proposition

When you are struggling to make your message heard in the crowded marketplace, cultural heritage is a tool that lets you offer clients something special, something marketers call a *unique selling proposition*. This ability to separate your product from the herd is especially important in tough economic times, when profit margins are slimmest, because **it allows you to compete on the strength of your product, rather than having to get into a "race for the bottom" by price-cutting.**

While the natural beauty of British Columbia has always been the primary selling point for BC, the five-year tourism strategy, *Gaining the Edge* created by Destination BC (formerly Tourism BC) in 2011 endorsed both the natural and cultural heritage attractions of the province.

At the same time, consumer advertising developed by Destination BC has increasingly featured people enjoying a variety of different activities. The glorious natural geography of BC still figures in the equation of attracting visitors, but it is now enhanced by the exciting cultural heritage assets that make life in British Columbia unique.

<sup>8</sup> Research Services, Destination British Columbia. Travel Activities and Motivations of U.S. Visitors to BC: Activity Profile. (2007).

<sup>9</sup> Mandala Research. The Cultural and Heritage Traveller, 2009 Edition Report of Findings. (2009).

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## Cultural and Heritage Tourism, and Why It Matters

### Benefits of Cultural and Heritage Tourism

#### Cultural and Heritage Tourism and Sustainability – Working Hand-in-Hand

What is sustainable tourism?

Sustainable tourism is a means to “protect and sustain the world’s natural and cultural resources while ensuring tourism meets its potential as a tool for poverty alleviation.”<sup>10</sup> According to the United Nations Environment Programme<sup>11</sup> this type of tourism development should:

- make optimal use of environmental resources.
- respect the socio-cultural authenticity of host communities.
- ensure viable, long-term economic operations.

It is evident that sustainable tourism closely aligns with cultural and heritage tourism, particularly in regards to culture. While you are investigating ways to integrate cultural heritage into your operations, consider the benefits of sustainable tourism and what it can mean to both your business and community. Sustainable tourism can also be a tool for positive change: building culturally vibrant and environmentally sound communities that attract both visitors and residents.<sup>12</sup> Today’s consumers increasingly want to buy from environmentally responsible companies, including tourism providers. If applied correctly, integrating sustainable practices into your business can also decrease operating costs. In short, sustainability is better for communities, and it is better for your business.

Bear in mind that sustainability is not an end state; it is a way of operating that requires continual effort and attention to changing circumstances. To build brand and business integrity, determine which ways

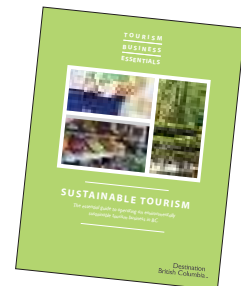
your business is committed to the various elements of sustainability and how these are, or will be, integrated into everyday operations and visitor experiences. This will allow you to “practice what you preach” and stand by your commitments. Be honest with yourself and your clients about your business’ focus and pursuit of sustainability while recognizing your shortcomings and highlighting the efforts you are making.

#### Additional Resources

##### Tourism Business Essentials – Sustainable Tourism

Destination BC has developed a FREE *Sustainable Tourism* guide that looks at how sustainability affects tourism businesses, and how tourism affects sustainability. It offers tangible, helpful suggestions on how tourism operators can turn the tide of sustainability into a marketing and operational keystone.

For more information on other *Tourism Business Essentials* guides and workshops, visit the [Tourism Industry Programs](#) section of the Destination BC website.



<sup>10</sup> Sustainable Tourism Criteria. (January, 2011). [www.sustainabletourismcriteria.org](http://www.sustainabletourismcriteria.org)

<sup>11</sup> United Nations Environment Programme Division of Technology, Industry, and Economics. Sustainable Tourism: Definition. (January, 2011). [www.unep.fr/scp/tourism/sustain/](http://www.unep.fr/scp/tourism/sustain/)

<sup>12</sup> Mccool, S. F. & Moisey, R.N. Tourism, Recreation, and Sustainability: Linking culture and the environment, 2nd Ed. (2008).

## Benefits of Cultural and Heritage Tourism

### **Authenticity**

Mass tourism has brought new directions in cultural exploration. For cultural and heritage tourism to be successful, it must be authentic. However, visitors, host communities and tourism operators may all have different perspectives on what is authentic. For most visitors, “authentic” means genuine or sincere, something rooted in the real culture of the place. For host communities, it may refer to a more detailed set of rules for sticking to the traditions or history of a culture, especially for Aboriginal Peoples. For tourism operators, “authentic” is a more flexible term that can be adjusted as they find ways to tell the community’s story to visitors.

This is why authenticity can be a challenge for tour operators. Leading current research leans toward the term “authority,” meaning the operator has been given permission by the appropriate cultural custodians to present stories to the public. For operators working with Aboriginal stories, this may involve obtaining permission from Band Councils or leaders within the community. For operators telling the broader stories of non-Aboriginal

communities, authority means working with local history groups, museums and provincial officials to ensure they are presenting accurate, fair and balanced information.

### **The Truth about “Soft Benefits”**

Telling our stories to visitors helps build pride in our communities, which is then reflected in indicators such as voter turn-out, participation in volunteer organizations and involvement in community activities. It has been suggested that this kind of active participation can also benefit emotional and physical health. As well, participation in cultural activities can expand awareness of sustainability issues, leading to reduced environmental impacts.

While these might seem worthwhile, but secondary achievements, it is important to keep in mind how important these contributions can be in securing public support for our industry. If neighbours feel tourism operations are part of their community and if they feel engaged in shaping the future of their community, the local cultural and heritage tourism industry can garner important public support.



Image courtesy AtBC, reproduced with permission.

The Aboriginal Tourism Association of BC has a program to certify the authenticity of Aboriginal tourism products. Their criteria not only cover the quality of the visitor experience, but also whether Aboriginal people have a stake in the ownership or management of the firm.



# 1

## Cultural and Heritage Tourism, and Why It Matters

### Benefits of Cultural and Heritage Tourism

#### **The Benefits of Market Research**

As you begin to look at ways to integrate cultural and heritage tourism into your operation, it is extremely beneficial to conduct research about your existing, and potential customers, as well as about your competition. Not only does research enhance the performance of individual cultural and heritage tourism businesses, many opportunities exist to leverage resources with other organizations to share knowledge and collaborate on mutually beneficial initiatives.

Research also helps to improve the quality of a decision and reduce its uncertainty. Although doing research does not always ensure you will make the right business decision every time, it helps to take some of the risk out of decision making.

For instance, the financial risk associated with opening a new exhibit, program or cultural festival can be reduced by thoroughly researching the market opportunity ahead of time. Product and service improvements can also be more readily handled when customer feedback is received on an ongoing basis from a research-based guest satisfaction program, rather than when a business is forced to react to drop-offs in visitor demand.

Many excellent resources exist to help with research in tourism development and management. See the Chapter Resources at the end of the guide for additional tools.



Photos.com

## Enjoy the Journey!

In short, cultural and heritage tourism can both boost your bottom line and produce significant benefits for your host community. It can be a very powerful addition or extension of most tourism operations.

Cultural and heritage tourism is not a cure-all, of course. If your fundamentals and business case are weak, you will still have problems. However, if you are working from a solid base, cultural heritage can be a helpful tool. And if your business is struggling, careful thinking about ideas in cultural and heritage tourism might help you regain your footing.

In the following chapters, you will learn the best ways of incorporating cultural heritage into your operation.

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## Checklist

- Understand the different services and strengths offered by the tourism sector and by the cultural heritage sector.
- Examine your own business to identify potential cultural heritage opportunities.
- Focus on what could make your business unique and authentic from a cultural heritage perspective.



Two children in traditional dress at the Vaisakhi Celebration, Surrey, Vancouver, Coast and Mountains  
Photo: Tourism BC/Tom Ryan

# 2 Partnerships: The Foundation of Success

## What's In This Chapter?

- The dynamics between tourism and cultural heritage sectors.
- The strengths of each sector.
- The challenges and benefits of partnerships.
- Identification of legitimate stakeholders.
- Tips for creating successful and resilient partnerships.

## Strong Partnerships: The Foundation of Cultural and Heritage Tourism

Strong partnerships are at the foundation of every successful cultural and heritage tourism initiative. Successful partnerships between the tourism sector and cultural heritage partners can result in the ability to attract new and repeat visitors, and increase tourism revenue. As importantly, they can result in economic, social and cultural benefits for communities.

Like any relationship, most successful partnerships have certain ingredients in common: all parties are fully committed, they are motivated to help each other realize greater goals, there is room for autonomy while being a part of a team effort, visions are aligned and productivity is maximized through combined resources and synergy.

Cultural and heritage tourism endeavours have a wide variety of stakeholders, which can be challenging at times. This chapter looks at how to navigate those challenges, and work most productively with stakeholders to ensure a successful outcome for all.



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# 2 Partnerships: The Foundation of Success

## Strengths of Each Sector

The cultural heritage and tourism sectors often have varying and complementary strengths, as well as differing responsibilities. The most successful and sustainable tourism initiatives (economically, socially, and environmentally) are those that take full advantage of the expertise from both sectors to maintain viability in the long term.

The cultural heritage sector offers:

- An understanding of traditional uses that creates a value-added educational component needed in cultural tourism products.<sup>1</sup>
- Skills and talent associated with activity or ceremony-based assets.
- Commitment to maintaining the authenticity throughout the promotion process.
- Commitment to a broad base of stakeholders who share an interest in the asset.
- Motivation to develop the product/ experience in a culturally appropriate manner.
- Focus on long-term conservation and sustainable enjoyment of a given asset.
- Legal and cultural rights and access to a given asset.

The tourism sector in BC includes organizations such as the Canadian Tourism Commission at the national level, Destination British Columbia at the provincial level, and regional and community destination marketing organizations. The tourism sector has a wealth of expertise in evaluating cultural heritage assets for their market potential, and moving them forward for product development. Other tourism sector strengths and resources include:

- Knowledge and experience in moving an asset through the promotion process.
- Marketing and packaging skills, expertise and access.
- Entrepreneurial skills.
- Broad networks provincially, nationally and internationally.
- Understanding of market cycles, supply and demand.
- Financial resources.
- Research and information.
- Administrative expertise.
- Motivation to develop authentic, culturally rich tourism products.
- Interest in the long-term sustainability of initiatives.
- Ability to provide “credibility” in certain cases.

<sup>1</sup> Richards, G. (ed). Cultural Tourism: Global and Local Perspectives. (2007).

# Challenges of Cultural Heritage and Tourism Partnerships

Cultural and heritage tourism endeavours often have an unusually wide variety of stakeholders who may be unaccustomed to working together. To increase the likelihood of long-term success, it is crucial for all players to take the time to establish and maintain strong relationships. The method of establishing partnerships for cultural tourism projects is relative to the unique context of each project.

This is the first potential challenge in this tourism segment: there is no set “partnership creation formula” to ensure success.<sup>2</sup> There are, however, many principles that can be helpful in creating strong and committed partnerships across sectors despite diverse differences, interests and goals.

Often cultural heritage interest groups are not fully aware of all the sectors of the tourism industry (i.e. travel operators, hospitality providers, tourism services, accommodation providers and transportation providers). All of these sectors work together to create a whole system. Because cultural heritage is often initiated by a smaller-scale group of people with fewer financial and administrative resources, it is important to be aware of potential imbalances of power throughout the planning and development process, and strive towards an equitable process for both.

Cultural awareness and sensitivity is key. The Canadian Tourism Commission and Destination BC have identified cultural and heritage tourism, as well as Aboriginal tourism, as tourism opportunities with growth potential in international markets. Cultural integrity and respect between partners are critical to their success.

Another potential obstacle can arise when cultural heritage and tourism stakeholders have differing views of the end user. The tourism sector often sees product development as a way of creating experiences for tourists. The culture and heritage sector may envision a broader audience including schools, local residents and those with traditional rights. This is one of the intricacies of promoting assets with rich cultural value: finding a way to generate revenue as a tourism product while maintaining the intrinsic cultural value of the asset.

<sup>2</sup> Apropos Planning. Collaborative Approaches to Cultural-Heritage Tourism, an Exploratory Study. (January 27, 2006).



# 2 Partnerships: The Foundation of Success

## Benefits of Partnerships

The inherent challenges involved in developing these cross-sector partnerships are great; however, the benefits to be gained from sharing costs, ideas and work are often even greater.

The greatest benefits occur when:

- Diverse parties who share a resource base work together.
- The common effort results in a product that generates revenue for the local economy.
- The product provides a quality tourism experience.
- Increased use of the cultural heritage asset fosters appreciation by the local community and tourists alike.

Without a partnership, it is very difficult for cultural heritage to develop a tourism experience. Similarly, tourism cannot progress and evolve without new cultural opportunities. When the two come together, economic, social and cultural benefits can result. And when all stakeholders know their needs and concerns

will be respected, all parties feel a sense of ownership and excitement about the project. This results in partnerships that are committed, motivated and resilient.

### **Achieving Community Commitment**

Cultural and heritage tourism is founded on the idea of telling stories. Whether through a work of art, re-enacting the history of a community, or sharing a tale about how good wine is made, sharing stories has the immediate and obvious benefit of informing and amusing visitors, but it can also make a real impact on the community.

Tourism operators require the commitment and support of their host community. The tourism operation rarely stands alone; in most cases (apart from the occasional remote lodge) operations are embedded in local communities. Guests will pass through that community and pick up important first impressions from what they see. It is important that every person your guests encounter is a proud “ambassador” of what the community has to offer – contributing to a memorable visitor experience.



BC artisan at work. Pottery stand, Farmers Market, Whistler Village, Vancouver, Coast and Mountains  
Photo: Tourism BC/Toshi Kawano

## Benefits of Partnerships

### **Case Study: Building Wells as a Creative Arts Community Destination**

The community of Wells serves as a powerful example of how combining tourism, arts and culture, along with traditional economic infrastructure (in this case, sustainable forestry and mining) can generate a more stable and healthy balance for communities, as well as enhancing the local economy.

Generating a creative community and economy has always been at the heart of the ArtsWells Festival of All Things Art. It has been voted one of the top ten festivals in Canada by CBC Radio Three, attracts upwards of 1,500 people to the community of Wells/Barkerville (pop. 250) every BC Day long weekend, and has directly resulted in new Wells residents. For a region traditionally solely reliant on natural resource extraction, ArtsWells helps to build an environmentally friendly creative economy based on a renewable human resource.

Wells is a great example of how this creative economy works. A 1930s town built on gold mining, its slogan is now “Arts, History, Adventure.” Island Mountain Arts, the organization that puts on the ArtsWells Festival, also presents an annual School of the Arts and runs a public gallery. Operating in Wells since 1977, it has brought many people to Wells to learn, teach, work, exhibit and perform. A number of those people stayed in the community to work in arts, culture and tourism related fields running studios and businesses, and/or raising their families.

From the beginning, the ArtsWells Festival sought out partnerships in order to be viable. The first year the festival only broke even because it had procured a donation from the local gold mining company in Wells – Wayside Goldmines. Two arts partnerships that first year included the Wells Forest Society, another non-profit, which helped with promotion, organization and festival content; and the International One Minute Play Festival – an already established event in Wells, which helped bring in their established audience (still one of the most popular events at the festival).

Additional partnerships bloomed from there. Barkerville Historic Town began offering a discounted admission to festival goers, an incentive that continues today, and in 2005 it began sponsoring musical performances. Local businesses joined the effort by offering coupons, and/or a performance venue or exhibition space, and local galleries became part of the ArtWalk whereby festival goers walk around Wells and take in the visual arts. Partnerships were also formed with media and key tourism industry contacts.

Julie Fowler, Executive Director of Island Mountain Arts and the ArtsWells Festival, describes the partnerships that were made with the artists who provided the content for the festival, “because we couldn’t pay huge fees we made sure to provide great hospitality and provide other benefits, like helping to arrange other tour dates and even arranging some pre-festival showcases in places like Williams Lake, Quesnel and Prince George. In this way we were also partnering with the local artists and venues to help us build the festival.” Funding partners now include the BC Arts Council, Canada Council, Heritage Canada, Service Canada, and the District of Wells.

“The more we can grow this side of our economy, the more healthy and sustainable our communities will be,” said Fowler. “Though the creation and growth of the festival has been a lot of hard work, it has also been incredibly rewarding. These rewards come in the form of financial ones, as the festival is now a huge economic engine for the town, but more important are the intangible rewards that come from the connections made between people and organizations that make up what is now our festival community.”

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## Partnerships: The Foundation of Success

### Identifying Stakeholders

#### Identifying Stakeholders

Identifying legitimate stakeholders in the development and management of a cultural and heritage tourism project can be challenging. There are a vast number of players in the tourism industry with different goals and interests. When bringing “interested parties” together to create a shared vision, it is important to realize there will be those who will gain income and other benefits directly from the initiative, and those who are affected by the initiative, but will not gain financially. However, to ensure an equitable process, it is important to include both of these groups when bringing stakeholders to the table.

The following table adapted from McKercher and du Cros<sup>3</sup> offers a quick overview of some of the main considerations for the inclusion and management issues of key stakeholders.

Theme	Common Considerations	Cultural Heritage Considerations	Tourism Considerations
<b>Stakeholder Identification and Consultation</b>	<p>Identify all relevant stakeholders as early as possible in the process.</p> <p>Invite their participation throughout the process.</p> <p>Be aware there are dominant stakeholders with controlling interests in the asset.</p> <p>Understand their different involvement, expectations and capabilities.</p> <p>Note any history of conflict or collaboration.</p>	<p>Listen to stakeholders' concerns and incorporate feedback into day-to-day management once the asset has been fully developed as an attraction.</p> <p>Understand the perspective and agenda of the tourism sector and associated stakeholders.</p>	<p>Listen to stakeholders' concerns and incorporate feedback into product development, marketing, and business strategies.</p> <p>Understand the perspective and agenda of the cultural/heritage manager and conservation sector, as well as associated stakeholders.</p>
<b>Types of Stakeholders</b>		<p>Educational and research institutions, conservation and heritage non-government organizations (NGOs), government agencies, museums, indigenous groups, ethnic minorities, religious groups, others.</p>	<p>Local, national and provincial governments, tourism organizations, tour operators, local guides.</p>

<sup>3</sup> McKercher, B., du Cros, H. Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management. (2002).



## Identifying Stakeholders

Theme	Common Considerations	Cultural Heritage Considerations	Tourism Considerations
<b>Key Stakeholder issues</b>	<p>Power and power relationships between stakeholders.</p> <p>Agreement by key stakeholders to allow the asset to be presented to visitors.</p> <p>Awareness of impacts of tourism.</p> <p>Ownership and copyright issues are addressed.</p> <p>Commitment to an ongoing conservation.</p>	<p>Key stakeholders and owners agree to visitation and conservation measures.</p> <p>Designating interpretation that is culturally appropriate and suits visitors' needs.</p> <p>Cultural heritage manager understands and takes into account the role of volunteers and sponsors.</p> <p>Resilience and carrying capacity of the asset.</p>	<p>Key stakeholders and owners support visitation and development.</p> <p>Design and marketing of a viable product that is culturally appropriate and sustainable.</p> <p>Ongoing costs of stakeholder consultation.</p> <p>Potential of a long lead time for approvals given by other stakeholders to tourism ventures.</p>

Other stakeholders that should be considered when developing a cultural and heritage tourism initiative include the following:

- Representatives from the municipality
- Representatives from three levels of government
- Local residents
- Tourists/Visitors
- Heritage agencies
- Arts councils
- Accreditation bodies
- Other tourism businesses in the area
- Tour operators
- Tour guides
- Local travel trade sector
- Other industry groups
- Others that could share the infrastructure (social, technological, physical)
- Others that might become important partners in the future.
- Destination Management Organization (DMO) or community tourism organization.

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## Partnerships: The Foundation of Success

### How to Create Successful Partnerships

Once the stakeholders have been identified, it is time to strategize ways of getting them to the table and creating resilient partnerships. As mentioned in the introduction, there is no one set formula for creating partnerships for a cultural tourism project; each project has its own unique interests and inputs. That said, the following guiding principles can help you ensure your partnerships work:

1. All partners should, ideally, be equal.
2. Partner benefits should, ideally, be equal.
3. Partners should have some common or shared mission or organizational purpose.
4. All partnerships should have a written “Letter of Agreement” to spell out exactly the roles, duties, financial commitments, time frame commitments, and management responsibilities.
5. Talk to each other often.
6. If you have a “long term” partnership agreement (covering several years), have a yearly updating meeting to make any needed partnership adjustments.
7. Have a common or shared “look”.
8. Have clear deadlines or work plan timelines.

Beyond these eight principles, the following practical considerations can help you create successful collaborations.

#### **Understand stakeholder interests and limitations.**

As a first step, before bringing any individual to the table, it is crucial to develop an understanding of each stakeholder’s interests. It is important for example, to know the extent to which the representatives or “keepers” of the asset are willing to promote it, as well as knowing any limits that should be respected to maintain cultural appropriateness. It is crucially important that the representatives of the asset, whether an Aboriginal group, a religious group, or an ethnic minority group, remain in an empowered position

throughout the promotion process. Without this empowerment, issues around cultural appropriateness and authenticity can quickly become a contentious and insurmountable obstacle.

Take the time to touch base with each stakeholder and gather as much information, history and data as possible. For example, it is important to know the tourism sector’s vision of growth for the initiative. How many visitors do they anticipate this attraction to bring in each day, and for how many months per year? It would also be valuable to know the readiness level of your town, city or region. What are local residents’ sentiments and concerns? In these types of initiatives, each stakeholder is bringing a host of unique interests to the table, and if the interests are at opposite ends of the spectrum, developing strong partnerships may be difficult. If, on the other hand, interests are diverse but compatible, strong partnerships are possible.

#### **Find committed leaders and mentors.**

You have probably already identified project leadership as a critical component, and a recent research study confirms it: strong leadership is the principal element and essential to the success of cultural and heritage tourism projects.<sup>4</sup> Leaders with an affinity for both cultural heritage and tourism are invaluable to this process.

#### **Come to a full agreement on a common vision.**

Once the various stakeholder needs and concerns are understood, and leaders are identified, shift the focus to the benefits and goals each party can individually and mutually realize. As a plan starts to crystallize, document everything and ensure all stakeholders are on board. The best way to do this is to have any agreements or plans written and signed by each party before assuming anything is fixed in place. Contingency plans

<sup>4</sup> Apropos Planning. Collaborative Approaches to Cultural-Heritage Tourism, an Exploratory Study. (January 27, 2006).

# How to Create Successful Partnerships

and alternative scenarios should also be agreed upon, in writing.

## **Meet potential partners.**

Talk to the people who are passionate about their culture/arts/heritage operations, because it is that passionate commitment that will make for a really good partnership and the growth of new cultural and heritage attractions and events. Informally try out some ideas for collaboration and see if there is a good fit. Frequently, you will find a group of dedicated people who want to see the cultural life of their community build, and they tend to be savvy in terms of funding, political support and volunteer development. If there is already a movement promoting arts and culture then it is a good bet there will be an appetite for further expansion if the right partner comes along.

## **Establish strong communication and decision-making systems.**

Create a communication system allowing all stakeholders to voice the full spectrum of everything, from their concerns to their ideas, openly. This fosters trust and a willingness to confront issues as they arise. One way to achieve this is to select an objective chairperson or a facilitator who can draw each stakeholder out and maintain a balance of power throughout. In terms of decision-making, the entire group must agree on guidelines that are fair and consistent. Whether the future model is based on consensus or another method, this first decision should be made by consensus.

## **Deal with conflict.**

The most effective opportunity to minimize potential conflict occurs in the initial stages of gathering information regarding the various stakeholders' needs and interests. If this step is rushed, or if the demands are not addressed thoroughly, conflict may result. When and if conflict does arise throughout any stage of the process, it is important to take the time to resolve emerging issues. Do not forget to look for the opportunities that arise in conflict, this is often where the best ideas come from.

## **Anticipate and evolve.**

Both cultural heritage and tourism are constantly evolving and dynamic processes. As things grow and change, partnerships need room to evolve as well. This may mean adding new partners over time, or it may mean shifting some elements within the project. To remain in the growth segment of the industry, constantly monitor the trends within tourism on provincial, national and global scales. Make sure to leave some breathing space and flexibility within the overall plan to be able to respond to new demands strategically.

Beyond these checklists and principles, a comprehensive guide for planning partnerships (listed in Chapter Resources under Veverka) is a worthwhile resource for anyone planning a partnership.

# 2 Partnerships: The Foundation of Success

## Reshaping Your Organization for Cultural Partnerships

Now let's look at some restructuring strategies so tourism organizations can better work with culture, arts and heritage agencies within emerging creative economies.

### **Evaluate your customer service reputation and capacity.**

Generally speaking, volunteer-run organizations are often very successful at customer service because of community enthusiasm for special cultural events and attractions. Whether your customer service agents are volunteers or paid employees, here is where some due diligence up front can prevent uncomfortable and potentially awkward alliances and steer you towards positive and mutually beneficial discussions.

### **Ensure you have executive support.**

Evaluate your organization's capacity to manage relationships with the arts, culture and heritage sector. Is there operational capacity to take on partners? Does your prospective partner (and/or your own organization) have a core volunteer base? Are your current mix of products and services adaptable to new initiatives? Has your competition developed similar partnerships to the ones you are contemplating? Have you developed a rationale for spending time and effort to move your organization in this direction? Likewise, ensure your prospective partner has leaders and mentors committed to the success of a cultural tourism partnership.

### **Talk to colleagues in other destinations strongly allied with the arts, culture, and heritage sector.**

Assemble some case studies, analyze demand trends and undertake a competitive analysis. Do not keep ideas a secret – sharing your thoughts at an early stage can help you develop a “guiding coalition” of champions for your new direction. You will also be able to identify where resistance within your company or community may occur, and you might as well find these roadblocks early on!

### **Make one person responsible for managing relationships with cultural partners.**

Create a job description and initiate the role using a relatively low risk pilot project. The person filling that role needs to be a “champion” (it might be you!). In some cases, a partnership may develop and succeed with very little preplanning and forethought, but often strategic alliances will include big players such as a DMO or community association. These partners will want to reach out to one contact who can talk numbers, budgets and goals.

## Reshaping Your Organization for Cultural Partnerships

### Case Study: Culture Kicks in Golden



The Golden District Arts Council (GDAC), founded in 1970, was a volunteer-run organization founded by local artists and performers. Over the years they hosted a variety of attractions and events, but as time passed, the GDAC saw its volunteer base rise and fall, with inspired shows sometimes followed by periods of dormancy.

Bill Usher then entered the picture. Usher, after gaining a wealth of experience working in Ontario's arts, culture and business communities, made the move from Toronto to Golden. After two years, he began attending council meetings, and before long he took the Executive Director position. Under his directorship came several changes that would rejuvenate the GDAC and its role in the community.

One of the first and most important changes was a partnership with the town of Golden and alignment with a regional branding initiative: Kicking Horse Country (KHC). KHC is not just an arts council; it is a community development organization. It exists to promote and develop cultural and artistic community assets, and enhance the quality of residential life. KHC believes in a broad, inclusive membership that invites anyone who wishes to hold a stake in the vitality of the town's art scene to join.

Since these changes in approach were made, KHC has flourished, with 650 members (8% of the local population). It established the Art Gallery of Golden, a long-time community dream, and has partnerships with 78 local artists who display art and handicrafts, or perform at events. KHC showcases featured artists, hosts films and brings in touring performers, and is constantly looking towards the next step in the sustainable development of Golden's artistic and cultural environment.

When a challenge presented itself in the form of a town council vote to tear down the nearly 60-year-old community centre. Built by local volunteers in 1948, the building had been the town's most versatile venue for arts, culture and community events. After doing a community assessment, KHC found that having a dedicated events center was a top priority.

# 2 Partnerships: The Foundation of Success

## Reshaping Your Organization for Cultural Partnerships

After years of aggressively leveraging funds from all levels of government, as well as events revenue and other sources, KHC achieved its greatest accomplishment: the opening of the newly-renovated Golden Civic Center.

Building partnerships is not always an easy task, and there have been hurdles for KHC to overcome. Usher noted that one of the greatest challenges has been the reluctance of some parties to buy into relationships and think of the long-term benefits of certain investments.

“Some people seem to have the blinders on,” he says. “They think too straightforwardly in their short-term goals, and not entrepreneurially. By being open-minded about partnerships, one can reap great dividends in the future.”

If KHC was to offer a piece of advice to burgeoning organizations with similar aims, it would point to an alignment with community goals instead of strictly bottom-line business objectives.

KHC’s partnership with the town of Golden has proved to be the organization’s most fruitful, enterprising and progressive relationship. Its community-wide network, promotion of local talent, enthusiastic ambition, and focus on pursuing enterprising town endeavours all make Golden a better place to live. Usher’s trustworthy reputation and productivity have been proven over and over again, along with his long history of success and unwavering dedication to community vitality. Kicking Horse Country should remain a committed partner for years to come.



## Cultural Heritage in Transitional Times

As you can see, partnership development and creative organizational restructuring can help support cultural and heritage tourism development in your community. Of course, only some of these ideas might apply in your case.

## Checklist

- Understand the different services and strengths offered by the tourism sector and cultural heritage sector.
- Identify and understand the potential challenges of a partnership.
- Identify and understand the benefits that can be realized through collaboration.
- Identify legitimate stakeholders to include in the process.
- Make use of, and build on, any existing networks or linkages between groups.
- Use tips and ideas for creating partnerships that are equitable and committed.



# 3

## Using Heritage Values to Enhance Your Business

### What's In This Chapter?

- Identifying your community's heritage values.
- The connection between heritage values and tourism.
- How to use heritage to enhance your tourism operation.

### What are Heritage Values?

Heritage values are much more than the “bricks and boards” of attractive buildings of a certain era. They go beyond associations with famous or notorious people and events. In BC, the definition of heritage values includes the aesthetic, historic, scientific, cultural, social or spiritual importance or significance of a place for past, present or future generations. Identifying community heritage values is a very important early step in developing heritage conservation in a community. The process of identifying values helps to bring local government, citizens and historic places together in a common understanding of why and how a community values its historic places. Understanding heritage values can

allow tourism providers opportunities to maximize on the unique character and identity of the community to attract visitors.

#### What are Historic Places?

When we describe historic places in British Columbia, we refer to structures, buildings, districts, landscapes, archaeological sites or other places that have been formally recognized by a local government for their heritage value. A property may include these features (such as a structure or a building), or may be an important component of a larger historic place (such as a historic district or a cultural landscape).



*Cultural heritage can add value to even the best-established businesses. At the Fairmont Empress Hotel in Victoria, an actress poses as the heritage personality, artist Emily Carr, as part of the hotel's programming to engage guests.*

Photo: Bruce Whyte, Tourism Branch, Province of BC.



# How to Identify Historic Places

How do governments determine whether a place has historic value? Are there special criteria or qualities in order to be included in the community's collection of historic places? Here are some important points to consider in determining whether your place is eligible for formal recognition or protection:

- Historic places do not have to be a certain age, or particularly old, to be significant. A place can be a few years or few decades old, and still represent community heritage values.
- For buildings, there is no established typology for historic places. Any style or quality of building can be considered a historic place by the community. It does not need to have connections to a known architect or builder; vernacular buildings are also significant to community identity.
- Think about what part of the community's story the place tells. Think about how the place illustrates a significant or interesting aspect of the community's heritage character or identity.

- Historic places help visitors understand the evolution, development and current state of a city, town or rural area.
- Your place can be recognized for being unique, or it can be recognized for being representative of a larger group of similar places (such as a restaurant in a house characteristic of a particular neighbourhood).
- Any type of place can be recognized by the community, as long as it represents community heritage values.

## **Which Cultural Assets are Suitable for Tourism Development**

Of course, while a mosaic of cultural diversity is embedded within Canadian landscapes, not all sites are well-suited and appropriate for tourism development. The International Council on Monuments and Sites (ICOMOS) is a good source of information and expertise on cultural heritage assets (that have been recognized across the country), and strategies for their management. At times, the cultural heritage sector and the tourism industry can be at odds as to determining which of these assets should be promoted versus being left alone.

# 3

## Using Heritage Values to Enhance Your Business

### Examples of Heritage Planning

Identifying community heritage values and heritage conservation planning can enhance tourism development in a number of ways, including revitalized neighbourhoods and enhanced community identity.

#### **Revitalized Neighbourhood:**

##### **Nelson**

The city of Nelson is realizing the benefit of heritage conservation in attracting tourism. In the 1980s the Baker Street revitalization program made the downtown a major attraction for unique businesses such as specialty shops offering local products ranging from arts and crafts to food and furniture. The city's heritage values of mining, transportation, trade and arts are alive in the historic places now home to coffee shops, arts cooperatives, and weekly outdoor markets. Since the heritage revitalization of Nelson, tourism has become one of the primary industries in the municipality. Post-upgrade, 66% of businesses considered tourism to be a top driver of the local economy<sup>1</sup> with Baker Street named as a key destination.

#### **Enhanced Community Identity:**

##### **Prince George**

There are several ways to ensure the tourism experiences and programs you offer identify with local heritage values, contributing to authenticity of place.

In 2010, the City of Prince George completed a *Heritage Context Study* to identify heritage values and develop heritage conservation planning. The study revealed numerous heritage values including access to arts, culture, recreation and education, as well as a connection to nature and accessibility to outdoor recreation. Contributors to the study also identified Prince George as a welcoming and inclusive community.

The identification of these values is helping shape Prince George's heritage program, and ensuring that historic places are integrated with future development aimed at attracting more people to the city. The City of Prince George now has a document that clearly articulates what makes their community different from all others in BC, and can build their branding and tourism offerings accordingly.

<sup>1</sup> Nelson and Area Economic Development Partnership. Nelson and Area Business Retention and Expansion Final Report. (November, 2010). page 16.  
[www.nelson.ca/assets/City~Services/Pubs~and~Reports/BRE%20Nelson%20Final%20Report.pdf](http://www.nelson.ca/assets/City~Services/Pubs~and~Reports/BRE%20Nelson%20Final%20Report.pdf)

# How Tourism Benefits from Heritage Values

Visitors to BC's communities are searching for authentic experiences that allow them to understand and become familiar with the people, places and events that make a community different from all others in the province. Tourism places and activities that reflect a community's heritage give the visitor an experience surpassing any theme park or replica.

Promoting the historic places that make your community different from others creates unique tourism products that attract visitors and help establish a sense of place for residents.

A community heritage planning program can provide a range of benefits to tourism business owners and operators – either by formally recognizing your business as a historic place, or by providing links to other heritage attractions. Being formally recognized as a historic place by your local government is like being awarded a “certificate of authenticity.” Even if this is not likely to happen to your business or community, the inclusion of recognized historic places in your offerings increases the appeal of your business. Why? Because these products tell the story of the special characteristics and qualities that make your community unique.

Formal heritage recognition or protection can benefit tourism owners and operators because local governments may provide financial and regulatory incentives for the maintenance, repair, and improvement of historic places. For example, the *City of Victoria's Civic Heritage Trust* provides grants to owners of formally recognized historic buildings for façade restoration or other upgrades. This type of incentive can be a major benefit to a tourism business hoping to increase business and exposure in a community.

Places that are formally recognized by the local government are often included in tourism offerings such as historic walking

tours, “open door” events, circle tours, or publications promoting tourism activities. Including your business or destination in these tourism offerings can increase your business' tourism revenues and exposure.

Formally recognized historic places are also eligible for inclusion on the Canadian Register of Historic Places (CRHP). Visitors can use the CRHP to find historic places, and plan trips to places that meet their areas of interest.

## Growing Provincial Support

The heritage tourism sector is growing in British Columbia. The Heritage Tourism Alliance of BC (HTA) is a collaboration of some of British Columbia's key heritage and tourism stakeholders, working together to promote and celebrate the very best of BC's heritage sites and experiences. Cultural heritage tourism locations and programs that are in line with community heritage values can be promoted and featured on HTA's website [TimeTravelBC.com](http://TimeTravelBC.com), increasing the draw of visitors to your community. This website also provides resources related to cultural and heritage tourism products. Destination BC's consumer website, [HelloBC.com](http://HelloBC.com), includes cultural and heritage business listings, related travel information and a search option for these topics.



Destination BC's consumer website, HelloBC.com features extensive cultural and heritage information.

# 3

## Using Heritage Values to Enhance Your Business

### How Tourism Benefits from Heritage Values

#### **Case Study: Living Heritage at the Heart of a Lifestyle**

In the heart of the Cypress Mountain cross-country ski area, sits a historic building boasting a unique experience.

Hollyburn Lodge, built in 1926, is used as a ski lodge in the winter, and for community uses in the summer. It offers a range of experiences including food and beverage services and weekly music evenings supporting local artists, and is an important component of tour packages offered by Cypress Mountain.

The rehabilitation of the Lodge for renewed use as a tourism venue was a goal of the District of West Vancouver, and was championed by the Hollyburn Heritage Society. To maximize its potential as a heritage tourism venue, the District included it as the first listing on its Community Heritage Register in 2007. Shortly thereafter the District commissioned a heritage conservation plan of the site to better understand its heritage values, and guide decision-making related to the operation of the site.

One key heritage value identified in the conservation planning process was that Hollyburn “remains a multi-generational destination and a historical symbol of outdoor recreation and social life on the North Shore and province-wide. It is highly valued by the community as an ongoing integral part of the outdoor lifestyle and leisure pursuits valued by the citizens of greater Vancouver, and the collective memory of early pioneers and recent visitors alike.”

By understanding Hollyburn’s sustained value as a place for outdoor recreation and social activities since 1926, its operators can ensure the experiences they offer reflect and maintain those values. For example, in the 1920s-1950s, visitors could make the trek up to the lodge to enjoy a weekend of skiing, dancing, and entertainment. Today the lodge mirrors these experiences with the four-hour “Snowshoe Fondue Tour,” where guests trek up to the lodge, then enjoy a fondue meal in the warm and historic ambience of the lodge.

Finally, the heritage conservation plan for this site indicates its importance in representing an “era of new-found engagement and collaboration in skiing, climbing and various other outdoor recreation pursuits, the social interactions of mountain and ski clubs, and an understanding of BC history related to leisure travel and outdoor pursuits.” This concept remains as relevant today as it was when the lodge first opened.

The success of Hollyburn Lodge clearly relates to its connections with the heritage values of the community, and the benefits of West Vancouver’s heritage planning program.



Photo: Tourism BC/Insight Photography



Photo: Tourism BC/Insight Photography

## Checklist

- Become familiar with your community or region's heritage programs.
- View a variety of community assets as potential historic places, and seek recognition or protection from local government.
- Work with community heritage planners to identify areas that might benefit from revitalization.
- Consider working with local partners to conduct a context study to get at the heart of what your community feels are its heritage values.
- Use tools like heritage registers and existing heritage experiences (walking tours, etc.) to integrate heritage values and historic places into your packages and experiences.

# 4 Developing Cultural and Heritage Experiences

## What's In This Chapter?

- Identifying your assets and attributes: “The stuff and the stories.”
- Understanding where to get product development information.
- Discovering experiential travel.
- How to focus on your ideal guests and funnel your thinking.
- Making the shift and getting ready for market.

## Developing Cultural and Heritage Experiences

Many culture and heritage organizations are operating with tight budgets, minimal staff and an aging volunteer group. There is often little or no money for market research. However, this does not mean it is impossible to research and market your tourism product. In fact, tourism entrepreneurs find they can go a long way on passion, creativity, entrepreneurship and a real desire to deliver a great guest experience.

There is a distinct opportunity to move beyond a merely transactional approach of packaging tourism assets, to introduce a new layer of less tangible elements – people, stories and experiences. Years ago at a Parks Canada national event, Terry McCalmont, now retired site superintendent at Fort Rodd

Hill National Historic Site, talked about the “stuff” and “the stories.” The “stuff” was the physical infrastructure – buildings, artifacts, grounds and trails – things people charge a fee to see.

The “stories,” however, are where the unique aspects of a community, heritage site or cultural event come alive. These stories, based on themes, and connected to local people, are at the heart of authentic experiences that many travellers are seeking. Product development requires thinking about programs and packages, as well as the intangible elements. This is particularly true for cultural and heritage tourism businesses who are developing products that celebrate both the stuff and the stories.



Gulf of Georgia Cannery National Historic Site, Steveston Village, Richmond, Vancouver, Coast and Mountains  
Photo: Parks Canada



# 4 Developing Cultural and Heritage Experiences

## Developing Cultural and Heritage Experiences

### Case Study: Victoria Heritage Tourism Alliance and Emily Carr House



Source: Emily Carr House website

Emily Carr House is one of 11 provincially-owned historic properties. Although only open seasonally to visitors on a drop-in basis, Emily Carr House is accessible by appointment for facility rentals, special group tour bookings, school field trips or special events, including year-round theatre and musical performances.

With a very limited budget, Jan and Michael Ross, the live-in site managers, have come up with various creative solutions to market the attraction through the use of modern technology, partnerships and community involvement.

Jan and Michael are using the Internet to reach a wide audience on a small budget and have revamped their website to get visitors engaged in the story of Emily Carr: painter, poet and quirky character.

After some education in social media and blogging, Jan has added a Twitter account, outlining events at and around the house, with links to other contemporary art showings. In a creative twist, a weekly blog has been added from the perspective of the two resident Emily Carr House cats – Misty and Whiskers.

Emily Carr House is also a partner in Victoria's Heritage Alliance, a coalition that supports cross-marketing opportunities for Victoria's cultural heritage attractions. Through its partnership as one of the area's "Special Places," Emily Carr House participates in many marketing initiatives including print collateral, a joint website for heritage alliance members, familiarization tours (FAM) and travel media relations.

Jan is also involved in the Heritage Tourism Alliance (HTA), a collaboration of some of British Columbia's key heritage and tourism stakeholders, who work together to promote and celebrate the very best of BC's heritage sites and experiences. The HTA helps promote Emily Carr House, and its partners, on a special website – [www.timetravelbc.com](http://www.timetravelbc.com). Once market-ready, heritage attractions can join this site, and benefit from the marketing efforts that come from pooling the resources of all members.

When asked about their responsibilities as stewards of Emily Carr's House and legacy, Jan said, "As managers we are committed not only to the stewardship of the publicly-owned and irreplaceable public assets of Emily Carr House, but also to the furtherance of her legacy and inspiration."

For more information visit the website at [www.emilycarr.com](http://www.emilycarr.com).

# Identifying Cultural and Heritage Tourism Experiences

## What is an Experience?

At the most basic level, a visitor experience is something that is personally experienced, lived through and affects you. It may be active passive, planned, opportunistic, personal or shared.

“A tourism product is what you buy, a travel experience is what you remember,” according to the Canadian Tourism Commission. Canada, Keep Exploring<sup>1</sup>, is the tagline of Canada’s national brand that is designed to “speak to the hearts and minds of travellers, inviting them to experience a land and culture defined by a spirit of geographical, cultural and personal exploration.”<sup>2</sup> The goal is not only to continue to offer travel options that generate a positive return on investment (ROI), but also to focus on creating tourism experiences that connect people and places, and generate a meaningful return on emotion (ROE).

The Nimmo Bay Resort’s<sup>3</sup> formula for the Theory of Hospitality™ reads: “Expectation Exceeded = Memories Created.” Owners Craig and Deborah Murray know that their success as a rural, remote lodge is based on more than the location, cabins and fishing. What customers are seeking is a chance to escape, enjoy an intimate environment and experience nature, music and great storytelling. The physical assets merely support the type of guest experience travellers want. Museums, historic sites, cultural attractions and tour staff have the same opportunity to go beyond the physical and develop tourism products that are designed around the emotional connection – the experience.

Figure 1

$$E^2 = MC$$

*Expectations Exceeded = Memories Created*

Source: Nimmo Bay Resort

<sup>1,2</sup> Canadian Tourism Commission <http://caen-keepexploring.canada.travel>

<sup>3</sup> [www.nimmobay.com](http://www.nimmobay.com)



# 4 Developing Cultural and Heritage Experiences

## Identifying Cultural and Heritage Tourism Experiences

Nancy Arsenault, Celes Davar and Todd Lucier, facilitators for the Gros Morne Institute for Sustainable Tourism (GMIST), explain that “experiential travel engages visitors in a series of memorable travel activities revealed over time, that are inherently personal, engage the senses and make connections on an emotional, physical, spiritual or intellectual level.”<sup>4</sup>

### How can Focusing on Experiences Grow My Business?

“In today’s environment of ever more sophisticated consumers, those who deliver memorable customer experiences consistently create superior value and a competitive advantage,”<sup>5</sup> confirms Professor Chris Voss

of the London School of Economics. This can lead to new revenue-generating opportunities for any tourism business that wants to add this layer of opportunity.

Figure 2 illustrates how this shift can occur, based on Northern Edge Algonquin<sup>6</sup>, an award-winning rural eco-lodge in Ontario that operates off-the-grid and focuses on programs as their priority business. In fact, you cannot just “book a room” at this lodge, because programming and connecting with visitors is foundational to how they do business. Programming meaningful visitor experiences for their “ideal guests” is the business they are in, and the facilities are all designed to support the experience.

Figure 2

### Experiential Product Development



Source: © 2012 Lesley Anderson & Nancy Arsenault (Adapted from Pine & Gilmore, 1999)

<sup>4</sup> Arsenault, N., Davar, C. & Lucier, T. Edge of the wedge: Transform your business with experiential travel. The course training manual of the Gros Morne Institute for Sustainable Travel, (2010).  
<sup>5</sup> Voss, C. The experience profit cycle. London School of Economics. (2004).  
<sup>6</sup> [www.northernedgealgonquin.com](http://www.northernedgealgonquin.com)

# Identifying Cultural and Heritage Tourism Experiences

## Case Study: The Fairmont Empress Hotel



Victoria's Fairmont Empress Hotel is an iconic chateau-style heritage hotel built in 1908. For over a century, the 477-room Grand Dame of Hotels has attracted a wide spectrum of visitors. The Empress, as she is fondly referred to by the local community, offers excellent quality, exquisite service, and all the amenities expected of a 5-star Fairmont property.

Because they are operating in a highly competitive market, with many quality hotels as neighbours, the General Manager and his team are using creativity and innovative visitor experiences to add a new layer of opportunity to their product

mix. They are crafting "niche market experiences" that can be sold to individuals, corporate groups and specialty clients. These niche experiences are helping to diversify their audience, extend their market reach, reconnect with their community, and generate a new revenue stream to complement traditional sources such as room nights, food and beverage outlets, spa, retail, conferences, and events.

These experiences tap into the demand for experiential travel and are attractive to both visitors and local citizens alike. They represent a way to build on the physical assets of a hotel by using stories, staff, and interactive activities to engage the senses and create lasting memories.

One such visitor experience is "The Friends of The Empress Program." Launched in 2009, the program was designed to introduce a unique suite of programs and specialty events targeted to local citizens and residents. Through these visitor experiences, The Empress has moved beyond a focus on infrastructure, rooms and amenities. The program adds a new layer of business growth that optimizes the hotel's greatest assets – its people, its culinary talents and community. The diversity of programs includes an Artist-in-Residence series, a Pastry Apprentice program, and a whiskey tasting evening.

Friends of the Empress are invited to participate in activities throughout the year. They purposefully do not have "blackout periods" where locals are excluded and tourists preferred. "Friends" are encouraged to use their membership anytime, bring guests to afternoon tea or enjoy a specialty program. The message is clear: they value locals, and want them to come and bring their family and friends.

This is a great way for The Empress to expand its customer base and engage with the community's cultural heritage.

# 4 Developing Cultural and Heritage Experiences

## Product Development Tools

There are many, free information sources available, including the Canadian Tourism Commission's Experience Toolkit<sup>7</sup> which provides information to help operators shift from selling products to experiences, and profiles the nine types of travellers who visit Canada.

You can also do your own research and develop your own planning tools. The simple idea of encouraging guests to post their thoughts on TripAdvisor, then proactively monitoring what is said, will provide a gold mine of information about your customers and their experience, and help provide product development insight. For example, here is a post from a Toronto visitor to the Vancouver Aquarium:

*"...Went with a girlfriend who loved it. We signed up for one of the encounters where they take you backstage for a more personal look at some of the signature residents. We did the Sea Turtle encounter (Shoona) which was a great experience. Staff were great and it was a week day so no crowd. Even without paying for/participating in an encounter, the Aquarium is a good way to spend the day in Vancouver/Stanley Park..."*

### What product development insights are here?

- Girlfriends travelling (market segment).
- Paid for a backstage opportunity for a more personalized visit (type of experience and motivation).
- Staff were great (Human Resources).
- Weekday with no crowds (something that is valued).

### What can be done with this information?

- Develop a new speciality program: perhaps a mid-week three-hour event for women who want to "get away for a few hours," enjoy time together, experience a "behind the scenes activity" and build in a special meal and some memorabilia.
- Use the information to create a tracking sheet for the key elements regarding product, market, the type of experience and the value. Collect 20 or 30 visitor insights to see if you can find some commonality that leads the creative side of your brain to say "Hey we can do ...!"
- Contact the person who wrote the post, ask if you can be in touch and connect with them to learn a little bit more about why the staff were great (HR insights), what was appealing about the back-stage tour (program elements insights), and what types of experiences they would like to engage in if they return to Vancouver (reason to revisit).

<sup>7</sup> Canadian Tourism Commission Experiences toolkit. (2011). [http://cdn-corporate.canada.travel/sites/default/files/pdf/Resources/sec\\_exptoolkit\\_lores\\_final.pdf](http://cdn-corporate.canada.travel/sites/default/files/pdf/Resources/sec_exptoolkit_lores_final.pdf)

## Targeting Your Ideal Guests

Ideal guests are your best customers; visitors you understand extremely well. Use this knowledge to purposely design products that deliver the benefits people are seeking. Take time to really understand what motivates your ideal guests, talk to them and reflect on what they are saying. Knowing what your ideal guests value the most enables you to purposefully design products and experiences that deliver exactly what is most important to the customer.

In a world where travellers have endless choice at their fingertips, ask yourself three questions:

1. Do you really know what motivates people to visit your site, participate in your tours or sample other key factors?
2. Are you selling products, services or experiences of value to your ideal guests?
3. Are you optimizing your physical assets in personally-relevant ways?

Ensure your marketing materials communicate benefits that talk to the specific customer cluster. The goal is for the customer to think, “Hey that’s me! That’s exactly what I want to do!”

Special events and programs can also be built to target a specific cluster of guests, as the Royal British Columbia Museum did with their Titanic exhibit in 2008. Their ideal guest was a segment of the general population with an interest in the story of the Titanic. This was not your typical exhibit: it was a carefully staged event that optimized people, place and props. Powerful and moving, the exhibit was purposefully designed to engage visitors in the story. Visitors entered the Titanic and journeyed back in time, to that fateful night



Sample “boarding pass” provided to each exhibit visitor.

on April 15th, 1912 when the ship sank into the Atlantic Ocean.

The product was a premium-priced ticket to the featured summer exhibit. The experience was the journey that began for each visitor when they were issued a boarding pass that provided them with an identity of a person on the ship. Along with other personal information, guests learned if they were a 1st, 2nd or 3rd class passenger. As they wove their way through the exhibit, the social class differences were evident and the story was brought to life by costumed interpreters and docents. There was even an ice wall that guests touched to feel the temperature of the water when the ship sank.

As guests reached the end of the experience, they came face-to-face with a memorial wall featuring the names of every guest – those who lived, and those who died. Visitors were visibly shaken as many discovered they had not survived the incident. The entire experience emotionally connected the individual guest to a passenger and the ship through the use of touch, sight, sound and storytelling.

# 4 Developing Cultural and Heritage Experiences

## Funnel Your Thinking

This concept applies to program development and packaging. By funnelling your thinking from generalized audiences to customized segments, an investment in a single theme or story can be staged for different ideal guests with different needs, interests, and ability to pay (Figure 3 below).

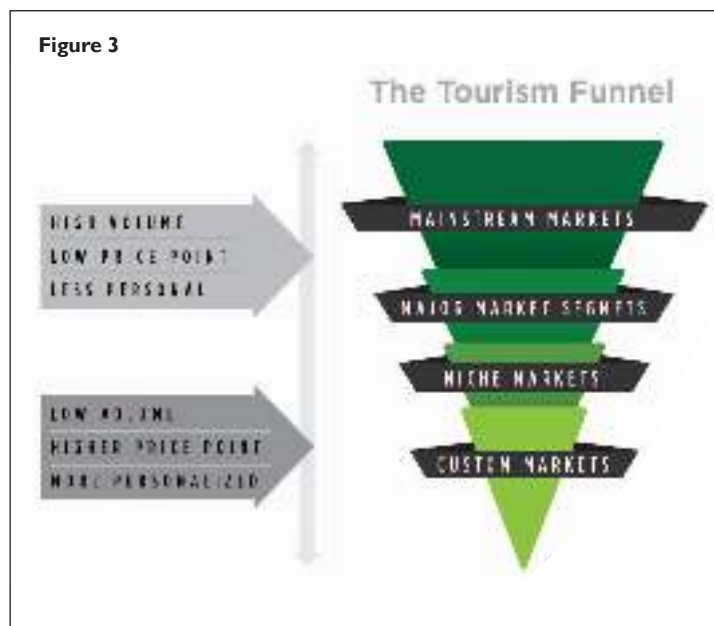
By analyzing your visitors, and truly asking “why” people would want to visit, rather than “what is there to see and do,” product development is approached from a fundamentally different perspective.

Of course there will always be guests who “just want to see a site.” However, a better return on investment is to focus on creating programs and experiences for new audiences that connect with special people and places and deliver on the “return on emotion (ROE)” that travellers truly seek. Their motivation may be curiosity, nostalgia, love of history, a passion for ancient architecture or merely fascination with a story like the Titanic.

Measure success by asking one simple question: “What was most memorable about your visit?” The responses will provide valuable insights on what resonates with your visitors. This is vital information in deepening the profiles of your ideal guest and developing products and services that respond to these niche markets.

Developing theme-based or story-based products will differentiate your business from others based on your authentic characteristics – a draw for cultural heritage travellers.

When collecting research or consumer insights to guide your product development, avoid solely using satisfaction scales (1 = didn’t enjoy myself to 5= loved it). When used alone, these provide minimal product development insight because it does not provide any information about positive or negative elements of the product or program, nor what was valuable to the guest.



© 2011 Nancy Arsenault, Celes Davar, Todd Lucier

## Creating a New Market Space

The concept of Red and Blue Oceans was introduced by Chan Kim and Renee Mauborgne<sup>8</sup>. It is a strategic approach to thinking about your business and creating opportunities that make the competition irrelevant and position your business in uncontested market space. The concept can apply to product development in tourism.

A Red Ocean approach is one that views your business as being in competition with

similar businesses. For example, museums compare themselves with other museums, festivals with festivals, and historic sites with historic sites. Blue Ocean thinking, applied to tourism, focuses on developing and delivering experiences that do not yet exist in your market, community or tourism region.

It can be a huge paradigm shift to think this way.

Red Ocean	Blue Ocean
Compete in existing market space within your sector.	Create uncontested market space between industries.
Beat the competition (usually on price or location).	Make the competition irrelevant (based on the experience, the draw, the personal connection).
Exploit existing demand.	Create and capture new demand.
Make the value-cost trade off – compete on cost.	Break the value-cost trade-off – compete on value.
Focused on selling the features and benefits of your business.	Focused on creating a holistic experience that connects with people physically, emotionally, intellectually or spiritually.

**Note: Modified by N. Arseneault from W.C. Kim & R. Mauborgne (2011). Blue Ocean Strategy.**

<sup>8</sup> Kim C. & Mauborgne, R. (2005). Blue ocean strategy. Harvard Business School Press: Boston.



# 4

## Developing Cultural and Heritage Experiences

### Developing a Market-Ready Tourism Product

Once you have developed great products, services and experiences, you need to market them. The term “market-ready” is used in the tourism industry to describe the criteria a business must meet to qualify for marketing and promotion by destination marketing organizations at the national, provincial, regional or community level. There are three readiness categories British Columbia’s operators need to be aware of:

- *Visitor* readiness: ensuring the business has all its licenses, permits and insurance in place to operate legally and ensure the safety of guests.
- *Market* readiness: a set of criteria the business can review to ensure the product is ready to be delivered and the company is ready to accept reservations.
- *Export* readiness: refers to businesses that have tourism products that are

available for sale through the travel trade distribution channels, where net prices and cancellation policies are available, and the company can commit to a trade booking, often six to 18-months in advance.

While these are all essential to the marketing process they do not address the quality elements of the product or experience being developed, sold, then delivered. It is the responsibility of the business to ensure the authentic experiences visitors are seeking are presented so as to engage travellers in memorable ways, incorporating the tangible and intangible aspects of a community’s cultural heritage. For more information on how to satisfy “market ready” criteria, please visit [DestinationBC.ca/Resources](http://DestinationBC.ca/Resources).

### Tackling Misconceptions and Opening Up New Markets

#### **Local Markets**

Product and market innovation in tourism does not always have to focus on visitors from away. As the Friends of the Empress case demonstrates, local audiences hold unique potential, especially for historic sites and cultural events. By promoting tourism in your own town you are creating tourism advocates and ambassadors to promote your community products to visitors; in doing this, you inherently build word-of-mouth experts in your own community. Being a “tourist in your own town” is not something most people regularly do. So, the key is to get to know your “ideal guests” for each product, program and service.

#### **Never Compromise Your Brand; Focus on Your Strengths**

Innovation, creativity, new ideas and new markets can all lead to new opportunities. However, this cannot be at the expense of your brand. Stay true to your mission statement,

brand proposition, core asset, and build from there.

#### **Dare to be Different**

At the same time, the competition in tourism is fierce and businesses have to find ways to differentiate themselves. Every hotel has beds, pillows, and guest amenities. Every heritage site has buildings, artifacts, and a reason it has been preserved. Every restaurant has food. People, their stories, and the ways you engage your ideal guests are what will make your business different and create the invitation to visit.

Varying service levels, the quality of the infrastructure and amenities available have always differentiated hotels and resorts. The opportunity today is to layer experiences on what you are already doing. This involves taking risks, being confident, and truly understanding where your business fits into the lifecycle for a traveller.

## Tackling Misconceptions and Open Up New Markets

### Case Study: Friends of the Empress Program

Beyond living by Stephen Covey's *7 Habits of Highly Effective People*, the staff at The Fairmont Empress are acutely aware that, "Bricks and mortar will never change, it is the intangibles that make the difference, the things they can't see, the way we work together," says Angela Rafuse-Tahir. Here are the top 10 keys to the success for the "Friends of the Empress" Program.

1. **Vision:** find a way to bring people together that is meaningful and memorable.
2. **A paradigm shift:** dare to be different and support this with a culture that empowers change.
3. **Passion:** look for people and partners like you, who share your excitement and enthusiasm.
4. **Historic value:** look for ideas that are intrinsically intertwined and linked to your history.
5. **Be authentic:** let people engage with visitors naturally, this is what makes programs special.
6. **Build trust:** be honest, transparent with great communications and people will try new things.
7. **Take calculated risks:** forecast, and back-cast, learn, and adjust.
8. **Create win-win outcomes:** if it does not work for all parties involved, why do it?
9. **Debrief:** after every new product/program launch, listen and respond to the feedback, positive and negative.
10. **Celebrate success:** success does not come from one person, one idea, it takes a team. Recognize what each person brings to the table and value this.

And, as Martin Leclerc concludes, "Find a way to unleash the passion, talk about it, then relentlessly feed the sparks and make sure people have a sense of belonging to the change."

### Case Study: The Fairmont Empress Hotel

The management team at The Fairmont Empress offers this solid advice for others who want to develop new products, in new markets:

- Don't pick 20 things, start small, be strategic, and focus. Once you have the approach and measures of success, then look to growth.
- Focus on your people, and bring your hidden treasures from the back to the front of the house – visitors love it, the staff have fun, and their passion for what they do is real!
- If you are restoring your heritage, as we did with the Tea-room floor, keep the wood. Turn it into something else, tell the stories of the past, and use it to create a WOW experience.
- Identify your core assets and build from there. Use the entire property, inside and outside to engage people in different ways, for different reasons.
- Think about the story you are telling, the environment you are creating, and the memories you want guests to take away. When delivering the program or event, make sure everyone knows their role so things move flawlessly from the guests' perspective.
- Set price points as a team; it is a new product, so no one is an expert yet.
- Use social media as your new best friend, make it easy for people to tell everyone what they are enjoying before, during and after they visit!
- Listen to your guests, their feedback is like gold dust. Invite it, respect it, respond to it.

# 4 Developing Cultural and Heritage Experiences

## Marketing Resources for Tourism Businesses

### *Additional Resources*

#### **Tourism Business Essentials**

Destination BC has developed FREE easy-to-use tools that provide specific guidance on marketing issues for tourism. See the guides on *Ads & Brochures That Sell*, *Online Marketing*, *Online Reputation Management* and *Travel Media Relations*.

For more information on other *Tourism Business Essentials* guides and workshops, visit the [Tourism Industry Programs](#) section of the Destination BC website.



## Checklist

- Take time to stop and reflect on the changes in the market, the customer, and the tourism industry, then make decisions on the product and market development that will generate the best outcomes for your visitors, and your business.
- Invest in developing tourism products that connect visitors to the story, engaging people from the local community who can connect personally with travellers, rather than simply helping the guest “celebrate the stuff.”
- Continue to talk with your guests, listen carefully, and monitor what is being said “or not” about your business online; these information sources are priceless.
- Product development should be led by a dual focus for a return on emotion (ROE) and a return on investment (ROI).
- A Blue Oceans approach to thinking will help you ask different questions that can grow your company strategically and strengthen product and market development.
- Once product development is complete, and your business is ready to receive sales, ensure the provincial [market readiness criteria](#) are met.

# 5 Developing an Aboriginal Cultural and Heritage Tourism Experience

## What's In This Chapter?

- Working effectively with a small Aboriginal community to create a cultural tourism experience.
- Networking to build support for developing, marketing and delivering a tourism experience in a small community.
- Planning and delivering a pilot Aboriginal heritage tourism experience.

## Working with Aboriginal Culture

The Aboriginal peoples of British Columbia have a rich heritage and culture. To help sustain their communities, many Aboriginal groups have embraced tourism, creating attractions and experiences that welcome visitors.

Taking a case study approach, this chapter focuses specifically on one Aboriginal community — Lytton First Nation, in Lytton, a town in the Fraser Canyon — who are navigating the benefits and challenges of tourism development.



Woven baskets on display, Interior Salish, Vancouver Island  
Photo: Tourism British Columbia/Chris Cheadle

# Lytton and the Prospect of Tourism

Lytton has a rich Aboriginal culture and heritage, including the Stein Valley Nlaka'pamux Heritage Park, Riverfest (an annual festival celebrating Lytton's rich heritage), and the Lytton Museum, which features an internationally renowned documentary, *Canyon War: The Untold Story*. However, until recently, these rich cultural treasures were not readily apparent to outsiders.

## Working Together To Explore Tourism

Lytton's story is a familiar one for both Aboriginal and non-Aboriginal communities that have potential, but uncertain or limited ability to build tourism into the livelihoods of their community. REDTREE was a government-funded research initiative that was primarily developed to assist rural communities in diversifying their economies after being affected by the mountain pine beetle. REDTREE<sup>1</sup> is a university-based approach designed to work with smaller rural communities to "bring to life" a tourist experience that contributes to local livelihood, and ultimately, to the sustainability of the community (economically, socially and environmentally).

When REDTREE approached the Lytton First Nation, community leaders were receptive. In theory, the next step seemed easy: select a "tourist experience" and make it happen. In practice, this was far more complex, and involved numerous steps:

### 1. Discovering Potential Visitor Experiences

Their first step was to identify tourism assets around Lytton, and review past records of tourism-related plans and interests. The team assembled a list of assets — places, organizations, businesses, restaurants and events — and began building experiences that would be attractive to visitors and compatible with the community's interests and abilities.

It became apparent that Lytton First Nation tourism leadership was not evident. There was also some reluctance to engage in tourism as band members' experience of tourism to date had been less than ideal.

### 2. Selecting an Experience for Development

While REDTREE was eager to proceed, given tight funding deadlines, it was essential to acknowledge Lytton First Nation's competing demands. This resulted in a full-day workshop that brought people together to better understand tourism, and how it might benefit both Lytton First Nation people and the community of Lytton. Equally important was the goal to prioritize a potential tourism experience and guide the efforts of REDTREE and Lytton First Nation.

Working together, the group decided on a First Nations guided experience into the Stein Valley Nlaka'pamux Heritage Park.

Identifying this tourism experience took about five months, but was critical in helping REDTREE build a respectful and trustful relationship with the community, and develop a better understanding of the most beneficial tourism developments in Lytton.

### 3. Gathering the Team

Lytton First Nation and REDTREE Project members then needed to build the

<sup>1</sup> Rural Economic Development Tourism Research Education Enhancement Project. <http://redtree.tru.ca/>

# 5 Developing an Aboriginal Cultural and Heritage Tourism Experience

## Working Together To Explore Tourism

experience, formalizing their discussions by creating a Tourism Working Group. The following types of questions prompted discussions about how to proceed:

- Who among Lytton First Nation would be willing, and have the skills to lead a guided experience into the Stein Valley Nlaka'pamux Heritage Park?
- When would be the most appropriate time to offer the experience?
- What places should be selected to share with visitors?
- What type of activities would be both interesting to potential visitors and Lytton First Nation people?

A local operator, Kumsheen Rafting Resort, committed to promoting the guided cultural heritage tour to their summer guests, and the Tourism Working Group explored potential experiences highlighting the Nlaka'pamux people and their traditional land.

Despite these inspirational ideas, it was not initially evident how the experience would be delivered. It was essential to have Lytton First Nation lead the tours but there was not an obvious band member who was willing and/or qualified to do so. The REDTREE project had the resources to fund the short-term goal of bringing the experience to life, but their long-term goal was to build the tourist experience into the livelihoods of community members. To bridge this gap between current capacity and long-term goals, the team tapped into the educational options at Thompson Rivers University.

In addition to training and HR development, REDTREE identified a network of people and organizations to support the experience:

- *Stein Valley Nlaka'pamux Heritage Park board members* – supported tourist

experiences in the park, and assisted with a Park Use Permit.

- *Hope Mountain Centre*<sup>2</sup> – a centre naturalist shared his experience guiding people into the park.
- *A UBC doctoral anthropology student* – was actively involved in Stein Valley Nlaka'pamux heritage, was very knowledgeable about the rock paintings in the region, and had experience leading interpretive hikes into the park.
- *Aboriginal Tourism Association of BC* – this provincial Aboriginal destination marketing organization hosted a tourism education program in Lytton.
- *Kumsheen Rafting Resort* – this local business was willing to promote the experience to their clients.

This work culminated in an experience called the *Stein Valley Cultural Tour*, co-led by Lytton First Nation, a naturalist on staff at Hope Mountain Centre, and the UBC anthropology student. Lytton First Nation asked several band members to share aspects of their cultural heritage, Hope Mountain Centre provided logistical and interpretive support, and the REDTREE Project provided financial support. The experience was promoted online via the Hope Mountain Centre and Kumsheen Rafting Resort with the goal of securing registration for a maximum of 12 people.

#### 4. Delivering the Visitor Experience

The official tourism experience was launched on August 29, 2010 with 10 clients.

Key features of the day-long experience included:

- *An opening prayer at the trailhead.*  
This was essential for establishing and appreciating the cultural and spiritual sense of place, opening participants' minds to the power of the place to affect their

<sup>2</sup> Hope Mountain Centre for Outdoor Learning. [www.hopemountain.org](http://www.hopemountain.org)



## Working Together To Explore Tourism

lives, and thanking the Creator for the honour of the visit.

- *Interpretive activities at the trailhead.* These included props such as a traditional dip net used for fishing in the local rivers.
- *Interpretive activities along the trail.* Visitors explored the meaning of pictographs along the route and learned about the local flora, fauna and natural features of the landscape.
- *Authentic stories.* These were shared primarily by two young Lytton First Nation band members passed on to them in the oral tradition of their families and community.
- *Local food.* Prepared by a band member, the meal included smoked salmon, bannock and fruit.
- *A celebratory salmon feast.* Hosted at the end of the day back at the trailhead.

### Community Focus

#### **Aboriginal Cultural Tourism: Business Development Guide**

The Aboriginal Tourism Association of BC (AtBC) works with First Nations governments and individuals, and has been responsible for more than doubling the number of market-ready Aboriginal tourism products in the province. AtBC's newest guidebook is the latest tool to help Aboriginal communities. *Aboriginal Cultural Tourism: Business Planning Guide* is available through the AtBC website at [www.aboriginalbc.com/corporate/](http://www.aboriginalbc.com/corporate/)



## A Successful Initiative

This experience provides an example of how a small Aboriginal community and a university-based team can work together to select, plan and deliver a cultural and heritage tourist experience with the potential to contribute to the livelihoods of local people. The inaugural guided hike into the Stein Valley Nlaka'pamux Heritage Park was developed in a manner respectful of the culture and community providing the experience. It also served as an example of the importance of matching the experience provided to the capacity of the community and the needs of potential visitors (experience/product-market match). Key points for success are included in the checklist below.

## Checklist

- Ensure you have the time required to build trust and a common understanding about tourism among the players who will be responsible for the visitor experience.
- Involve a network of players whose contributions will enable successful planning and implementation of the experience.
- Form a “tourism working group” to formally recognize interest in and commitment to creating, planning and delivering tourism experiences in the community.
- Pilot the experience to reveal capacity (or lack thereof) within the community to successfully deliver an experience based on its culture and heritage.

# 6 Developing Cultural and Heritage Tourism in Rural Settings

## What's In This Chapter?

- An introduction to cultural amenities in rural Canada for use in tourism development.
- How a rural environment creates opportunities and challenges for tourism development.
- Strategies for overcoming challenges and complexities in a rural tourism environment.
- Strategies used by artisans at Cedar Yellow Point to develop a strong, long-term cultural tourism experience.

## Culture in Rural BC

While many associate cultural attractions with urban areas, rural BC is also rich in cultural resources that can be developed for tourism. These cultural amenities serve to make rural areas attractive places to both visit and live.

Rural BC may be better known for its natural resources; however, there are opportunities for those in both the cultural sector and tourism sector to collaborate more closely to achieve mutual goals. The benefits can be considerable: enhancing the role of cultural assets in rural tourism development can benefit regional, economic and social development across BC.

## Realities of Tourism Development in Rural Areas

Tourism development in rural areas presents both opportunities and challenges. Consider the following before embarking on a rural cultural and heritage tourism program:

### **Unique and valuable cultural and heritage amenities.**

The cultural and heritage amenities in rural BC are unique, and provide one-of-a-kind visitor experiences. There are numerous stories to be told in rural BC such as the history of the Gold Rush, the development of the Alaska Highway, or the settlement of the Chilcotin plateau.

### **Perceptions of cultural tourism products in rural areas.**

Many of these rural cultural amenities are not yet well-known by visiting markets; highlighting them can assist in distributing travel flows and visitor revenue to all regions of the province, not just major centres.

### **Barriers of time and distance.**

While all destinations require visitor commitment to travel, time and distance is

more of a barrier for cultural tourism operators in rural areas. This reality, along with the limited awareness of the unique cultural experiences in rural and remote areas of the province, creates a challenge that does not exist for urban cultural experiences.

### **Limited business clusters.**

There are often fewer operators involved in cultural tourism in rural and remote areas of BC compared to urban centres. This prohibits operators from being able to capitalize on adjacent businesses to create a tourism business cluster.

### **Limited product base.**

In some areas, there is a lack of market readiness: residents are not aware of the cultural tourism amenities they have, or the potential they may serve for rural development. For those products that have been identified, many are not yet ready for visitors. Sites may need upgrades or capital improvements, or may not be open year-round. They may be inaccessible due to poor signage, or they may lack an online presence or payment

## Realities of Tourism Development in Rural Areas

options. These types of issues cause a loss of potential business.

### **Limited market research.**

While interest in cultural tourism is gaining momentum in BC, there is currently limited market research on visitors to guide its development. Market research is important for tourism operators so they can understand the visitor potential, as well as their preferences, behaviours and spending patterns.

### **Lifestyle entrepreneurship.**

Rural areas are attractive places for people to get away from the stress of fast-paced urban living. Many have chosen to relocate and set up businesses, often in tourism, where they can earn money doing something they love in a location that suits their lifestyle. These “lifestyle entrepreneurs” may not be as

motivated by profit as other entrepreneurs and may be less aggressive in pursuing opportunities such as cultural tourism. It is important to make things work in ways that satisfy their motivations.

### **Community versus regional approach to development.**

Finally, rural areas are much more likely to realize economic benefits when they collaborate beyond their jurisdictional boundaries. The complexity of challenges facing rural communities, however, may mean cultural tourism development is not a priority. Pooling resources, collaborating to tell regional stories, and linking rural operators are all required to enable cultural tourism development to realize its potential in rural areas of BC.

## Strategies to Maximize Tourism Potential

While the challenges may appear daunting, there are numerous strategies that can assist in developing cultural tourism in rural areas:

**Identify cultural amenities.** The most important first step is to interview people in your community to develop a strong understanding of what types of cultural amenities exist in your rural region. This can be done using the Typology of Cultural Amenities shown in the [Table on page 50](#). Try to ensure that broad participation of different stakeholder groups is sought, not just those involved in tourism. Long-term residents, seniors, youth and historians are all examples of groups that could provide perspectives on the untold stories that visitors might find appealing.

### *Community Focus*

#### **Cultural & Heritage Tourism – A Handbook for Community Champions**

As a complement to this volume in the Tourism Business Essentials series, specialists from across Canada led the creation of a Federal-Provincial-Territorial guide to cultural and heritage tourism development from the non-specialist or community perspective.

This resource, *Cultural & Heritage Tourism: A Handbook for Community Champions*, is available through LinkBC’s Tourism Online Resource Centre [website](#).



# 6 Developing Cultural and Heritage Tourism in Rural Settings

## Strategies to Maximize Tourism Potential

### Identifying Cultural Amenities

Categories	Examples	Amenity Value (value derived from the amenity)	Role in Tourism Development
Heritage	<p><b>Built sites:</b> heritage sites, museums, archaeological sites, sacred sites, routes.</p> <p><b>Events and activities:</b> stories, traditions, heritage-related festivals and events.</p>	Connection to heritage, patriotism, celebration, family and community bonds.	Can be promoted and recognized as attractive attributes of rural areas to encourage in-migration, visitation and enterprise and must be protected to retain future value.
Recreation and Sport	<p><b>Built facilities:</b> Ski hills, trails, parks, golf courses, marinas, ice rinks, agriculture and fair grounds and equestrian centres.</p> <p><b>Events and activities:</b> outdoor recreation and nature based tourism (skiing, sledding, tobogganing, hunting, horseback riding, fishing, canoeing, skating, hiking, kayaking, wildlife viewing).</p>	Access to leisure opportunities, health, well-being, expression, identity, lifestyle, status, property value.	
Arts	<p><b>Built facilities:</b> galleries, centres, theatres.</p> <p><b>Events and activities:</b> celebrations, festivals, performances (arts, dance, music).</p>	Access to leisure opportunities, health, well-being, expression, identity, lifestyle, status.	
Work	Forestry, fishing, mining, agriculture, energy, tourism, retail, services, self employment.	Access to meaningful work, self expression, values, status, income, sustenance.	
Community	<p><b>Tangible:</b> heritage buildings, food, architecture, green spaces, landscaping, cemeteries and community beautification</p> <p><b>Intangible:</b> ambience, pace, hospitality, tranquility, spirit, values, belonging, language.</p>	Sense of belonging, connectedness, scenery, expression, shared values, safety, heritage and property value.	

## Strategies to Maximize Tourism Potential

### **Create tourism business cluster initiatives by partnering with others.**

Once regional amenities are better understood and prioritized for use in cultural tourism, it is important to connect with adjacent communities or businesses that share the same goal. When doing this, look beyond the traditional sector approach to tourism; think about who should be involved in contributing to, and benefiting from, the development of cultural tourism.

### **Use a regional approach to develop visitor experiences.**

In line with the above, remember that visitors travel to regions and through communities for authentic experiences. Share your cultural tourism goals with regional groups and find out how they can help you achieve them. Or, if needed, create a sub-regional group that enables you to collaborate.

### **Use circle tours or routes to draw visitors into rural areas.**

Circle tours or routes make it far easier for visitors to travel to rural areas. Combined maps, experiences and information make travel more accessible. When there is a range of potential tourism experiences available, rural tourism businesses can overcome the barriers of time and distance. Visit [HelloBC.com/circleroutes](http://HelloBC.com/circleroutes) for examples of Circle Routes.

### **Use cooperative marketing tools.**

Many lifestyle entrepreneurs and cash-strapped small businesses or not-for-profit cultural tourism associations have limited marketing budgets. Similar to the rationale for circle tours and routes, working with your regional association in cooperative marketing initiatives will help profile your experiences to the right markets.

### **Promote a unique rural experience.**

There is sometimes a tendency to try and replicate urban experiences in rural places. Remember that rural culture is part of what makes the visitor's experience authentic. Resist the urge to copy the standards in urban areas, and profile the local colour and unique living culture of your rural region. This will also ensure visitors receive what they were promised, and residents will feel like a part of the overall experience.

### **Conduct market research to minimize risk and enhance experience.**

Find ways to collaborate within the region to obtain current visitor information, whether it is starting up a survey system, using social networking, or asking a few simple questions of visitors at key sites in the region. This way everyone in your community will benefit from a better understanding of who is coming and why, what they did, and most importantly, how satisfied they were with their experience.

# 6 Developing Cultural and Heritage Tourism in Rural Settings

## Strategies to Maximize Tourism Potential

### Case Study: The Cedar Yellow Point Artisan Association

The country roads of Cedar and Yellow Point, in the rural area south of Nanaimo, connect a community of 27 independent workshops, studios and rural enterprises: the Cedar Yellow Point Artisan Association (CYAA). Their handmade work includes pottery, paintings, jewelry, Aboriginal art, woodwork, carvings, textiles, photography and food products. For the past 24 years, CYAA members have opened their studios, shops and farms to the public, so that visitors can experience the artisans' environments and sample (and purchase) their artwork and handicrafts.

By collaborating with each other to create a cluster or critical mass of businesses, they offer two visitor opportunities. During the summer, they offer a self-guided tour, and in November/December they host a four-day Christmas Tour.

In fall 2010, the CYAA partnered with Vancouver Island University to conduct a visitor study to learn more about tour guests and their overall experiences. Results indicated visitors were very satisfied with their cultural experience. Guests reflected positively on the hospitality of the artisans, quality of the products, and diversity of artisans. Most people visited 6-10 artisans over a one- or two-day experience. The tour received high repeat visitation: 64% had participated in the past, with an average number of three previous visits. The majority participated to purchase Christmas gifts and support local artisans, while a significant portion also indicated that they wanted to spend time with friends or family on an outing.

Participants indicated the association could make important enhancements by providing better washroom access, parking, signage and maps. Others noted that most artisans only accepted cash, and that options for payment would also be valued.

This information was shared with artisans in January 2011 and discussions are now taking place to address some of the suggestions. By using strategies such as collaboration, regional thinking and cooperative marketing, CYAA continues to improve their cultural heritage offering, and benefit both the community's livelihood and the experiences of visitors.

Cedar & Yellow Point Artisan Association

24th Annual  
**Country Christmas**  
Self-Guided TOUR

21 LOCAL ARTISANS

Four days of fun,  
food and local  
Artisan talent!

November 15, 16, 17, 18 2012  
Tour Hours: 10am to 5pm

We invite you to visit our studios, shops,  
galleries and farms to get you inspired for  
Christmas giving! See you there!

[www.cyartisans.com](http://www.cyartisans.com)



## Checklist

- Identify your community's unique cultural amenities.
- Recognize the ways being a rural destination impacts cultural tourism development – both positively and negatively.
- Use strategies to overcome the challenges of being rural and to profile authentic cultural experiences.
- Move beyond community boundaries to think about culture in your region (however you define that region).
- Develop a critical mass by linking businesses and organizations who share the goal of cultural tourism.
- Work with regional bodies to cooperatively market these destinations.
- Learn from others and build on their successes.
- Determine who your visitors are and how they travel through your region.
- Invest in the ongoing protection of cultural amenities to ensure they retain their value for visitors and residents over the long term.

# 7 Ensuring Ongoing Success

## What's In This Chapter?

- The role and importance of program evaluation in the business planning process.
- Ways to monitor performance and what to evaluate.
- Tools for monitoring.
- Using the outcomes of the evaluation process to improve your business.

## Improvement – The Key to Continuing Success

Once you have developed your cultural and heritage tourism experience, the next step is to ensure it continues to be successful: that you are meeting the needs of your clientele and improving your product offering when required.

Ensuring continued success requires periodic monitoring and evaluation of your program's progress. Program evaluation measures the level of visitor satisfaction and effectiveness of your product offering, and can be used as a tool to evaluate your marketing initiatives, and track whether your audience is changing.

For instance, your initial clientele base may be primarily Baby Boomers interested in your cultural programming; however, as awareness of your experience grows, so will the clientele. Soon you may be hosting group tours and school groups — audiences whose needs and interests may differ from your initial plans.

Program evaluation is often overlooked by many tourism operators. However, without periodic evaluation of products and services, it is easy to fall behind the competition, which can result in a decrease in visitation and profits.

### **What can program evaluation accomplish?**

Program evaluation can help:

- Understand, verify or increase the impact of products or services on customers or clients.

- Improve delivery methods to reduce cost and increase efficiencies.
- Verify the extent to which programs are meeting their intended goals or objectives.
- Identify the profile and origin of visitors.
- Examine visitor behaviour onsite.
- Evaluate effectiveness of marketing activities.
- Assess the quality of facilities, services and levels of visitor satisfaction.
- Test response to new or proposed programs, services or promotional materials.

### **What should you evaluate?**

When evaluating your program, use a variety of tools to gain a broad spectrum of information; this will inform future decision-making and program planning. To ensure continuous improvement, a program evaluation should address the following:

- Visitor satisfaction
- Visitor revenues
- Effectiveness of marketing tactics
- Product or program suitability to the target audience
- Visitor profiles including visitor demographics, geographic and psychographic information (i.e. who is visiting your attraction).

Gathering this information is a key part of the evaluation process. The next step is to find the tools to monitor and assess your progress.

## Improvement – The Key to Continuing Success

### **How do you monitor performance?**

Monitoring performance is a step-by-step process that can involve a number of different evaluation tools. However, to begin the process, you must have clear program objectives with anticipated outcomes. These business objectives help set the course for your operations and guide future decisions. To determine your objectives ask yourself the following questions:

- What do I want to accomplish?
- What do my visitors need?
- What do I want people to learn?
- What impressions do I want my visitors to take away with them?
- What are my short-term outcomes?
- What are my medium to long-term outcomes?

The answers to these questions will create the basis for designing your evaluation program.

### **When should you evaluate your programs?**

The process of evaluation is a continuous one, and should be considered in your

annual planning process. Ensure resources are available to review the information you are collecting on a regular basis.

### **What resources do you have?**

Look at your available resources in terms of finance, time and human resources required to help you determine the scope and scale of your evaluation. This is an important step: if the plan is too ambitious, money and resources may dwindle before you are finished. The most significant cost is likely to be staff time, not just in terms of planning, but in implementing the various tools which will carry out the analysis work. Consider whether outside expertise or additional help should be brought in (e.g. having a group of students conduct a visitor satisfaction survey).



Horse drawn carriage, Barkerville Historic Town, Cariboo Chilcotin Coast. Photo: Chris Harris/All Canada Photos

# Choosing Your Evaluation Tools

The next step is to determine the methods you will use to assess your performance. To do this, you will want to confirm:

- Audiences you want to target.
- The type of information you will need to make decisions (e.g. strengths and weaknesses of the program).
- Sources of information (e.g. demographic information, visitor spending, visitor satisfaction).

There are a variety of ways to gather information about your program or business. Ideally, you should use two or three methods to get a complete picture of your organization's performance. Here are some suggested approaches:

## **Visitor Guestbook or Comment Cards**

Provide visitors with an opportunity to comment on their experience at your facility. Set out a guestbook or provide guests with comment cards. Reviewing guest comments is the simplest way to check the pulse of your visitors' experiences and allows you to promptly address issues or concerns. The guestbook also allows you to map where your visitors come from, which can help inform your marketing plan.

## **Admission**

While they are admitting visitors, encourage staff to keep statistics about ages, numbers in the group, and anything else you want to track. Ask guests where they are visiting from or what they plan to do. Keep a record of guest information next to the till. At the end of the day, enter the statistics into a spreadsheet so you can track attendance numbers and demographics on a daily, weekly and/or monthly basis. Asking for the postal or zip code of visitors is another great way to identify the diversity of your audience.

## **Product Sales**

If you have a retail operation, track revenues and gift-shop sales. Every cultural or heritage tourism business with a retail component should be recording sales on a daily, weekly and monthly basis.

## **Visitor Survey/Questionnaire**

To gather more detailed visitor information, compile a quick survey or questionnaire. Visitor surveys are effective tools for strengthening and improving your business. They also provide a basis for monitoring performance, and can help guide future marketing, infrastructure and business development decisions.

Carrying out visitor satisfaction surveys should not be a one-time exercise. It is important to carry out these surveys on a regular basis (ideally every one or two years), to build an ongoing and comparable picture of visitor satisfaction with your business. More importantly, the survey data will help track visitor reactions to changes you have made to your programs and identify trends.

Questions should be developed to measure different aspects of the visitor's experience. At the same time, try not to overwhelm the visitor; ensure the survey takes no more than five to ten minutes to complete. Surveys can be administered on site via your company's website, or through free online programs such as SurveyMonkey, depending on the type of information you hope to gain.

## **Conversations**

Sometimes it is as simple as having a conversation. Ask visitors about their experience. Find out what they liked and did not like, how they heard about you, and what services or products they would like to see. The easiest way to get information is to ask. Most of the time visitors are delighted to talk about their experiences, as long as they are not overwhelmed with too many questions.

# 7

## Ensuring Ongoing Success

### Choosing Your Evaluation Tools

#### Web Analytics and Social Media

Applications such as Google Alerts will send you alerts for blog mentions, Twitter mentions, news articles and web mentions relating to your business, your partners and competitors. You can then use this information to inform your marketing activities and improve your service delivery. If set up properly, [Google Alerts](#) will update you hourly, daily or weekly – catching the comments of Internet users as they happen. When setting up your alerts consider including the following information for your business:

- your business and brand name.
- location (e.g. property name and town or area).
- event or activity linked (e.g. heritage walking tour, demonstrations or special exhibits).
- former names of your business.
- names of your products (e.g. theatre, art, restaurants).
- your partners and competitors (repeat all of above, using their names).

[Addictomatic](#) is another tool that searches live sites on the web for the latest news, blog posts, videos and images. Along with Google Alerts it is a tool for discovering what people are saying about your business or special event.

In addition, ask your web programmer to send you monthly reports of your website usage statistics. This information will provide you with current information on how many people are visiting your website, and for how long.

#### Travel Blogs

Trip Advisor ([www.tripadvisor.com](http://www.tripadvisor.com)) is the world's largest travel site, assisting customers in gathering travel information, posting reviews and opinions of travel-related content and engaging in interactive travel forums.

Review both positive and negative comments about your tourism business and correct your service delivery as required. Beyond data analysis, use this as a way of communicating with your customers. Answer feedback, both positive and negative, directly. Dealing with a client concern up-front can turn a potential problem into a positive opportunity.

For more information see *Online Reputation Management*, a Destination British Columbia Tourism Business Essentials guide.

#### Additional Resources

##### Tourism Business Essentials – Online Reputation Management

Destination BC has developed a FREE *Online Reputation Management* guide that explores the explosive popularity of social networking and how it relates to the tourism industry. This guide provides information to business operators on how to actively participate in social networking by engaging travellers and generating content, as well as using consumer feedback to strengthen business and to build loyalty and advocacy.

For more information on other *Tourism Business Essentials* guides and workshops, visit the [Tourism Industry Programs](#) section of the Destination BC website.



# Choosing Your Evaluation Tools

## Tracking Ads

Tracking ads is an effective way to gather information about the effectiveness of your marketing initiatives. The information collected throughout the tracking process can be used to make your next brochure or print ad even more effective.

When tracking an ad you want to know what your customers have to say about it, which location was the most successful, and whether one layout was more effective than another. Creating a “To Do Differently Next Time” list immediately after a campaign, while it is still fresh in your mind, will help use your marketing resources in the most effective manner possible.

The major advantage of tracking studies is that they can be tailored to each specific ad campaign or situation. A standard set of questions can track effects of the campaign



Traditional Aboriginal dance performance, Vancouver, Coast and Mountains  
Photo: Tourism BC/Kevin Arnold

over time, and the effects of various media. The major disadvantage is cost. To gather this information, you may want to consider going to a market research firm.

For more detailed information on developing ads that sell see *Ads and Brochures that Sell*, a Destination British Columbia Business Essentials Guide.

### *Additional Resources*

#### **Tourism Business Essentials – Ads & Brochures that Sell**

Destination BC has developed an *Ads & Brochures That Sell* guide which focuses on two important business tools – brochures and print ads. Whether you do it yourself or work with a designer, this guide will help you understand how to create compelling, attractive promotional material, and how to avoid common mistakes along the way.

For more information on other *Tourism Business Essentials* guides and workshops, visit the [Tourism Industry Programs](#) section of the Destination BC website.





# 7

## Ensuring Ongoing Success

### Using Evaluation to Improve Your Business

Once you have collected data, the next step is to analyze the findings and use them in your decision-making. To do this, review the information to find out what it is telling you. Ask yourself:

- Does the information show I have reached my goals?
- Does it highlight any specific achievements or things that are currently working well?
- Does it show any problems that need to be tackled?

Broadly, there are two types of evaluations, which are mainly used for monitoring financial performance. The first is called “formative evaluation,” and refers to how well you are doing mid-process. The second is “summative evaluation,” and refers to a review conducted after a project has been completed.

An example of formative evaluation is checking cash-register tapes daily to get a feel for how well sales are going, while summative evaluation involves analyzing your monthly bank-deposit statement (that tells you exactly how well you did), after the sales period has finished.

Both kinds of evaluation are valuable. If you can monitor sales in real-time, you may be able to make immediate adjustments if things are not going as you would like. When you check the numbers at the end of the sales period, it is too late to do anything about that period, but you can still make changes to improve the next period’s sales.

#### **Look Up, Drill Down**

While every case of data analysis is different, there is one general approach you may want to consider when you look over your data. The overall approach has two simple steps: “look up” and “drill down.”

The first step is to “look up,” to get a sense of the overall situation and how your pieces

of information fit together. Lay out your data in a way that lets you see “the big picture.” This might mean using a table, chart or graph to show how sales in various departments compare to one another. Or you might find it more helpful to compare data over time (e.g. comparing this month’s sales to those over the past few years). Re-arranging the data to look at it from a different perspective may provide some new insight.

Along with the big picture, you need to closely examine the details, or “drill down.” If you are concerned about monthly sales, for instance, look at details of the data on a daily or weekly basis. With continuous review, identifying trends in lower sales will become much easier. This is a core management function; practice it regularly to fully understand your business.

It is best to “look up” before you “drill down,” as it is easier to shape ideas about trends when looking at the bigger picture, then find out why these things happened and what you might do about them by looking at all your data in finer detail.

Visitor satisfaction surveys are one example of this “look up, drill down” approach. To “look up,” you might summarize the data by adding up similar responses until you can create a chart of the percentage of clients who were “extremely satisfied.” Once you have an overview, you might then “drill down” and pick out specific factors that contributed to this score.

#### **Taking Corrective Action**

There are a few general rules to keep in mind. First, evaluation often provides direct feedback on how operational systems are working. So if you see comments about unsightly premises or dirty washrooms, your response should be instantaneous – go clean up!

## Using Evaluation to Improve Your Business

As you move deeper into understanding financial performance and visitor satisfaction, things become more clear. If you see indications that visitors are reporting low levels of satisfaction with your product, you need to consider 1) if your program meets your visitors' needs and/or 2) if you are marketing to the right clientele.

Once this analysis is done, the information can help you determine how to best address issues and where to direct your efforts, whether it is delivering a better experience, or adjusting your marketing tactics to ensure you get the maximum return on your investment.

These tools give you the ability to influence how your operation evolves and help you take control of your operation's future. By understanding how to apply your resources in the most effective manner possible, continuous improvement becomes key to avoiding business "extinction" and enjoying the long-term success of your cultural and heritage tourism operation.

For more information on monitoring the effectiveness of various marketing activities, visit [www.destinationbc.ca/Resources/Monitoring-and-Evaluation.aspx](http://www.destinationbc.ca/Resources/Monitoring-and-Evaluation.aspx).

## Checklist

- Gathering information today involves using multiple sources as effectively as you can – from a simple conversation with a guest, to online surveys, to monitoring the Internet.
- Match the techniques you use to the resources you have on hand, otherwise you may not be able to finish what you start.
- Remember that gathering data is just the first step, it is how you react to the information, and use it in your planning, that makes a difference.

# Cultural and Heritage Tourism Development Guide

## General Resources

The following is a collection of key resources for Cultural and Heritage Tourism. Following these General Resources are Chapter Resources with references specific to each of the chapter topics.

Resource	Website	Description
<b>Addictomatic</b>	<a href="http://addictomatic.com">http://addictomatic.com</a>	This site allows you to search the Internet based on topic trending, meaning that you can enter terms (e.g. "Theatre in Nanaimo") and it will bring up the Twitter, Facebook, Google, Bing, Flickr, Wiki, etc. listings for those terms.
Apropos Planning. (2006). <i>Collaborative Approaches to Cultural-Heritage Tourism. An Exploratory Study.</i>	<a href="http://linkbc.ca/torc/downloads/collaborativeapproaches.pdf">http://linkbc.ca/torc/downloads/collaborativeapproaches.pdf</a>	This study explores the phenomenon of collaboration between the culture and heritage, and tourism sectors.
<b>BC Cultural Crawl</b>	<a href="http://bcculturalcrawl.com">http://bcculturalcrawl.com</a>	The annual BC Cultural Crawl is a self-guided tour of community-initiated events across the province: music, theatre and dance performances, visual arts, festivals, museum and heritage exhibitions, culinary arts, community art walks and more.
<b>Canada: Destination Culture</b>	<a href="http://www.linkbc.ca/torc/downloads/Destination_Culture_ENG.pdf">http://www.linkbc.ca/torc/downloads/Destination_Culture_ENG.pdf</a>	A symposium on Cultural and Heritage Tourism Products, and a project of the Cultural Tourism Subcommittee of the Canadian Tourism Commission Product Innovation and Enhancement Committee.
<b>Canada.Travel</b>	<a href="http://www.canada.travel">www.canada.travel</a>	Canada.Travel is the official travel guide to Canada, hosted by the Canadian Tourism Commission.
<b>Canadian Tourism Commission (CTC)</b>	<a href="http://www.canadatourism.com">www.canadatourism.com</a>	The Canadian Tourism Commission (CTC) is a national tourism marketing organization leading marketing efforts in 11 countries, and consumer markets where there is the highest potential for return on investment.
<b>Destination British Columbia – Connecting with the Travel Trade</b>	<a href="http://www.DestinationBC.ca/Marketing/Travel-Trade">www.DestinationBC.ca/Marketing/Travel-Trade</a>	Discover how you can connect an outstanding tourism product with the travel trade for promotion to potential visitors from around the world. Here you will find information about Destination British Columbia's consumer and trade initiatives in primary markets, both domestic and international.
<b>Destination British Columbia – HelloBC.com, Official consumer site</b>	<a href="http://www.HelloBC.com">www.HelloBC.com</a>	The official travel planning site of Destination British Columbia featuring information about BC, profiles of the six tourism regions, cities, and travel routes, transportation information, things to do, an accommodations listings program, and other promotional information about BC.

# Cultural and Heritage Tourism Development Guide

## General Resources

Resource	Website	Description
<b>Destination British Columbia – Image Bank</b>	<a href="http://www.ImageBank.DestinationBC.net">www.ImageBank.DestinationBC.net</a>	This service allows tourism operators around BC to access high-quality pictures and video for use in attracting visitors to BC. Registration is required.
<b>Destination British Columbia – Industry</b>	<a href="http://www.DestinationBC.ca/Resources">www.DestinationBC.ca/Resources</a>	Destination British Columbia has a number of resources available to assist tourism operators, communities and sectors in growing and developing their businesses.
<b>Destination British Columbia – Research</b>	<a href="http://www.DestinationBC.ca/Research">www.DestinationBC.ca/Research</a>	The Research, Planning and Evaluation team conducts research on various aspects of the tourism industry, providing industry partners with information to enhance the effectiveness of future marketing and development projects. The information provided in the Research section will be updated on a regular basis and should prove helpful in examining tourism patterns.
<b>Destination British Columbia</b>	<a href="http://www.DestinationBC.ca">www.DestinationBC.ca</a>	Destination British Columbia is an industry-led Crown corporation that works collaboratively with tourism stakeholders across the province to coordinate marketing at the international, provincial, regional and local levels.
Gill, A. & Williams, P.W. (2008). <i>From “guiding fiction” to action: Applying “The Natural Step” to sustainability planning in the resort of Whistler, British Columbia.</i>		
<b>Heritage Branch</b>	<a href="http://www.for.gov.bc.ca/heritage/index.htm">www.for.gov.bc.ca/heritage/index.htm</a>	This website contains information about the conservation and celebration of British Columbia’s historic places, and the work of the Heritage Branch to support this work.
<b>The Heritage Canada Foundation</b>	<a href="http://www.heritagecanada.org">www.heritagecanada.org</a>	The Heritage Canada Foundation is a national, membership-based organization and registered charity established in 1973 by the Government of Canada. Its mandate is to preserve the nationally significant historic, architectural, natural and scenic heritage of Canada with a view to stimulating and promoting the interest of the people of Canada in that heritage.

# Cultural and Heritage Tourism Development Guide

## General Resources

Resource	Website	Description
<b>Heritage Canada Foundation: Cultural Tourism</b>	<a href="http://www.heritagecanada.org/en/issues-campaigns/cultural-tourism">www.heritagecanada.org/en/issues-campaigns/cultural-tourism</a>	The Heritage Canada Foundation provides information and advice on issues related to the preservation of historic structures and sites, in support of heritage conservation objectives. This specific page features a wealth of information about advocacy for cultural and heritage tourism, including statistics and other documentation to support the case for cultural tourism development.
<b>Heritage Tourism Alliance of BC</b>	<a href="http://timetravelbc.com">http://timetravelbc.com</a>	The Heritage Tourism Alliance of BC is a collaboration of some of BC's key heritage and tourism stakeholders, who work together to promote and celebrate the very best of BC's heritage sites and experiences.
<b>ICOMOS Canada</b>	<a href="http://canada.icomos.org">http://canada.icomos.org</a>	ICOMOS Canada is the Canadian National Committee of the International Council on Monuments and Sites. As the leading national authority on conservation philosophy and practice they seek to raise the quality of conservation care provided to our built cultural heritage at national and international levels.
<b>LinkBC's Student•Connect Program</b>	<a href="http://www.linkbc.ca">www.linkbc.ca</a>	LinkBC: The tourism & hospitality education network can help you connect with students from your local tourism program to serve as field researchers, to help craft research projects, and more.
<b>Parks Canada</b>	<a href="http://www.pc.gc.ca">www.pc.gc.ca</a>	Parks Canada protects and presents nationally significant examples of Canada's natural and cultural heritage and fosters public understanding, appreciation and enjoyment in ways that ensure their ecological and commemorative integrity for present and future generations.
<b>Regional Destination Marketing Organizations</b>	<a href="http://www.DestinationBC.ca/Programs/Regions">www.DestinationBC.ca/Programs/Regions</a>	The six Regional Destination Marketing organizations in BC generate incremental tourism revenues for their respective regions by developing, coordinating and delivering collaborative destination marketing programs in partnership with Destination British Columbia.

# Cultural and Heritage Tourism Development Guide

## General Resources

Resource	Website	Description
Sutter, G.C. & Worts, D. (2005). <i>Negotiating a sustainable path: Museums and societal therapy</i> . In R.R. Janes & G.T. Conaty (Eds.) <i>Looking reality in the eye: Museums and social responsibility</i> (pp. 129-151). Calgary, AB: University of Calgary Press.		This article suggests that many conventional museums are limited in their capacity, and that this might be countered by the systems thinking and conceptual models associated with human ecology.
<b>Tourism Business Essentials Guides</b>	<a href="http://www.DestinationBC.ca/Programs/Guides-and-Workshops">www.DestinationBC.ca/Programs/Guides-and-Workshops</a>	Destination British Columbia has developed FREE easy-to-use tools that provide specific guidance on marketing issues for tourism. See the guides on <i>Ads &amp; Brochures That Sell</i> , <i>Online Marketing</i> , <i>Online Reputation Management</i> and <i>Travel Media Relations</i> .
<b>The Tourism Cafe</b>	<a href="http://www.tourismcafe.ca">www.tourismcafe.ca</a>	A blog dedicated to tourism product and market development for small and mid-sized tourism businesses with an emphasis on experiential travel, sustainability, innovation, and online marketing.
<b>The Tourism Industry Association of Canada</b>	<a href="http://www.tiac-aitc.ca">www.tiac-aitc.ca</a>	The Tourism Industry Association of Canada's members include air and passenger rail services, airport authorities, local and provincial destination authorities, hotels, attractions and tour operators.
<b>Tourism Online Resource Centre (TORC): Arts, Culture, and Heritage</b>	<a href="http://torc.linkbc.ca">http://torc.linkbc.ca</a>	TORC is a free online tourism library featuring reports, research, and other tools pulled from BC, Canada, and the world. This "shelf" in the online library contains a wealth of resources about cultural and heritage tourism planning, marketing, and research.
<b>Tourism Research Innovation Project</b>	<a href="http://trip-project.ca">http://trip-project.ca</a>	The project hosts over 70 innovation profiles of operators and initiatives throughout rural BC where people have used innovative ideas to overcome challenges of operating in a rural environment. Many of these are within cultural tourism.
<b>Travel and Tourism Research Association – Canada Chapter</b>	<a href="http://www.ttracanada.ca">www.ttracanada.ca</a>	The Canadian Chapter of the Travel and Tourism Research Association is dedicated to individuals interested in advancing the quality and effectiveness of tourism research and marketing.
<b>TripAdvisor</b>	<a href="http://www.tripadvisor.com">www.tripadvisor.com</a>	TripAdvisor features reviews and advice on hotels, resorts, flights, vacation rentals, vacation packages, travel guides, and more, written by travellers, for travellers.



# Cultural and Heritage Tourism Development Guide

## General Resources

Resource	Website	Description
<b>UNESCO</b>	<a href="http://www.unesco.org">www.unesco.org</a>	UNESCO's mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information.
<b>UNESCO Cultural Heritage Tourism</b>	<a href="http://bit.ly/ePJBcC">http://bit.ly/ePJBcC</a>	UNESCO helps member countries around the world look at their policies and the relationship between tourism and cultural diversity, tourism and intercultural dialogue, and tourism and development.
UNEP & UNWTO, (2005). <i>Making Tourism More Sustainable: A Guide for Policy Makers.</i>		A comprehensive set of instruments for governments, ranging from planning regulations to economic instruments and the application of certification and indicators, setting out 12 aims for sustainable tourism and their implications for policy.
UNWTO (2004). <i>Indicators of sustainable development for tourism destinations: a guidebook.</i> UNWTO, Madrid, Spain.		The result of an extensive study on indicator initiatives worldwide, involving 62 experts from more than 20 countries, this book describes over 40 major sustainability issues.
UNWTO, UNEP, & WMO (2008). <i>Climate Change and Tourism: Responding to Global Challenges, Summary.</i>	<a href="http://www.econ-pol.unisi.it/opts/climate2008.pdf">http://www.econ-pol.unisi.it/opts/climate2008.pdf</a>	This publication contains the key proceedings and technical report of the Second International Conference on Climate Change and Tourism, held in Davos, Switzerland, 1-3 October 2007.
<b>Van Dop Arts &amp; Cultural Guide to BC</b>	<a href="http://www.art-bc.com">www.art-bc.com</a>	This 160-page full colour guide to the arts, culture and heritage destinations in the province can be found in over 700 locations including local galleries, museums, visitor information centres, cultural centres, BC Ferries, airports, select accommodations or any BCAA office.
Vaugeois, N. & Thuot, L. (2009). <i>"Made in BC" Innovation in Sustainable Tourism.</i>	<a href="http://web.viu.ca/sustainable_tourism/Innovation%20manual%20Final%20%20June%202022.pdf">http://web.viu.ca/sustainable_tourism/Innovation%20manual%20Final%20%20June%202022.pdf</a>	The Fostering Innovation in Sustainable Tourism (FIST) project sought out innovators across rural areas of British Columbia.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

Chapter 1: Cultural and Heritage Tourism, and Why It Matters		
Resource	Website	Description
<b>Research: Travel Activities and Motivations Survey (TAMS)</b>	<a href="http://www.destinationbc.ca/Research/Travel-Motivations">http://www.destinationbc.ca/Research/Travel-Motivations</a>	The 2006 Travel Activities and Motivations Survey (TAMS) was a comprehensive survey of North American households designed to examine the travel habits, activities and behaviours of Canadians and Americans over a two-year period.
<b>Statistics Canada. (2009). Baby-boomers remain the largest generation.</b>	Retrieved online March 31, 2011 from <a href="http://www12.statcan.ca/census-recensement/2006/as-sa/97-551/p9-eng.cfm">http://www12.statcan.ca/census-recensement/2006/as-sa/97-551/p9-eng.cfm</a>	2006 Census: Portrait of the Canadian Population in 2006, by Age and Sex: National portrait.
<b>Wikipedia: The History of Tourism</b>	<a href="http://en.wikipedia.org/wiki/Tourism">http://en.wikipedia.org/wiki/Tourism</a>	This is the multi-author encyclopedia entry for the history of tourism on Wikipedia; a brief but thorough walk-through of the industry for the past two millennia.

Chapter 2: Partnerships: The Foundation of Success		
Resource	Website	Description
<b>ArtsWells – The Festival of All Things Art</b>	<a href="http://www.artswells.com">www.artswells.com</a>	This site provides additional information about the event and IMA (Island Mountain Arts), the host organization for the ArtsWells Festival.
<b>Barkerville – British Columbia’s Gold Rush Town</b>	<a href="http://www.barkerville.ca">www.barkerville.ca</a>	This website contains visitor information in addition to details about the management of the Barkerville Heritage Trust.
<b>Centre for Tourism Policy and Research, Simon Fraser University</b>	<a href="http://www.rem.sfu.ca/tourism">www.rem.sfu.ca/tourism</a>	The Centre for Tourism Policy and Research provides leadership in developing and delivering quality research and professional education encouraging excellence in the management of tourism.
<b>Touchstones Nelson – Museum of Art and History</b>	<a href="http://www.touchstonesnelson.ca">www.touchstonesnelson.ca</a>	This site contains a wealth of information about Touchstones Nelson.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

### Chapter 3: Using Heritage Values to Enhance Your Business

Resource	Website	Description
Bell, C (2008). <i>100% PURE New Zealand: Branding for back-packers</i> . Journal of Vacation Marketing, 14(4), 345-355.		This research investigated the relationship between Internet advertisements for eco-tourism backpacker accommodation in New Zealand, and the actual experience of green practices at those same hostels.
Bruner, E.M. (2005). <i>Culture on Tour: Ethnographies of Travel</i> . Chicago, IL: University of Chicago Press.		This book examines the role of authenticity in cultural tourism destinations. Bruner is professor emeritus of anthropology and criticism and interpretive theory at the University of Illinois.
Hunter, C. & Shaw, J. (2007). <i>The ecological footprint as a key indicator of sustainable tourism</i> . Tourism Management, 28(1), 46-57. doi:10.1016/j.tourman.2005.07.016		This paper argues for ecological footprint (EF) analysis to become widely adopted as a key environmental indicator of sustainable tourism (ST).
Jamrozy, U. & Walsh, J.A. (2008). <i>Destination and place branding: A lost sense of place?</i>		
Lemelin, H., Dawson, J. Stewart, E.J., Maher, P., Lueck, M. (2010). <i>Last-chance tourism: the boom, doom, and gloom of visiting vanishing destinations</i> . Current Issues in Tourism, 13(5), 477-493.		This paper describes how last-chance tourism is promoted in various tourism marketing strategies, especially in the Arctic.
Mason, K. (2004). <i>Sound and meaning in Aboriginal tourism</i> . Annals of Tourism Research, 31(4), 837-854.		Centering on an Aboriginal tourism company this paper demonstrates how marginalized communities having greater control over the space where products are consumed gain more flexibility and agency in the struggle to reappropriate the uses of their cultural assets.
McCool, S.F. and R.N. Moisey, (Eds.). <i>Tourism, Recreation, and Sustainability: Linking culture and the environment</i> , 2nd Ed (pp. 121-130). Cambridge, MA: CABI.		This book is designed to illustrate many of the issues and approaches associated with sustainable tourism development, policy and research.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

### Chapter 3: Using Heritage Values to Enhance Your Business *continued*

Resource	Website	Description
Meyer, J.L. (2008). <i>Withstanding the test of time: Yellowstone and sustainable tourism</i> . In S.F. McCool and R.N. Moisey (Eds.).		
Miller, G. & Twining-Ward, L. (2005). <i>Monitoring for a sustainable tourism transition: the challenge of developing and using indicators</i> . Cambridge, MA: CABI.		This book considers how monitoring using indicators can assist tourism to make such a sustainability transition.
Smith, S.L.J. (2010). <i>Practical Tourism Research</i> . Cambridge, MA: CABI.		This broad, accessible textbook outlines the concepts and tools essential to understand, manage, and conduct research.

### Chapter 4: Developing Cultural and Heritage Experiences

Resource	Website	Description
<b>Afar Magazine</b>	<a href="http://www.afar.com">www.afar.com</a>	Afar magazine was launched in 2009 with an international focus on celebrating travel that is authentic, local, connects travelers with people from other cultures in deep and meaningful ways.
<b>Canadian Tourism Commission Experiences Tool Kit, Vol. 2</b>	<a href="http://cdn-corporate.canada.travel/sites/default/files/pdf/Resources/sec_exptoolkit_lores_final.pdf">http://cdn-corporate.canada.travel/sites/default/files/pdf/Resources/sec_exptoolkit_lores_final.pdf</a>	This toolkit is designed to assist tourism partners across Canada in differentiating their tourism product in a competitive international market based on an understanding of Canada's national brand and the profiles of the types of visitors to our country.
<b>Canadian Tourism Commission Experiences Workbook and Asset Development Guide</b>	<a href="http://en-corporate.canada.travel/resources-industry/toolkits/?sc_cid=corp7">http://en-corporate.canada.travel/resources-industry/toolkits/?sc_cid=corp7</a>	These two resources were designed for small to mid-sized tourism businesses in mind. They can be used together to understand your international market opportunities.
Gilmore J, & Pine J. (2007). <b>Authenticity: What consumers really want</b> . Harvard Business School Press: Boston.		This book discusses the concepts of authenticity and “faux authenticity” and challenges the perceptions people have about what is and is not an authentic experience.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

Chapter 4: Developing Cultural and Heritage Experiences		
Resource	Website	Description
Kim, C. & Mauborgne, R. (2005). <b>Blue ocean strategy.</b> Harvard Business School Press: Boston.		This book examines the concept of blue ocean thinking and how companies can use this approach to strategically position their company uniquely in the marketplace and, rather than compete with others, make the competition irrelevant by operating in uncontested market space.
Leighton, D. (2010). Challenging the traditional culture: <b>Experiential marketing in the cultural tourism sector.</b>	<a href="http://usir.salford.ac.uk/12553/4/Challenging_the_Traditional_Culture_Vulture_extended_abstract.pdf">http://usir.salford.ac.uk/12553/4/Challenging_the_Traditional_Culture_Vulture_extended_abstract.pdf</a>	This article compares two historic tourist centres from an experiential marketing perspective – York and Warwick – in the United Kingdom.
<b>Marketing Funding Opportunities</b>	<a href="http://www.destinationbc.ca/Programs/Regions.-Communities-and-Sectors.aspx">http://www.destinationbc.ca/Programs/Regions.-Communities-and-Sectors.aspx</a>	This page highlights and presents links to the variety of cooperative funding opportunities for both market-ready tourism businesses and communities in BC.
Pine, J. & Gilmore J. (1999). <b>The experience economy: Work is theatre and every business a stage.</b> Harvard Business School Press: Boston.		This book describes the economic framework for the experience economy and details how a focus on staging experiences can deliver new value, new revenues and new markets to a business.
Shaw, C. & Ivens, J. (2005). <b>Building great customer experiences.</b> Palgrave Macmillian: New York.		This book highlights the importance of focusing on the physical and emotional side of the customer experiences and provides insight into how to create your own customer experience strategy.
Voss, Chris (2004). <b>Trends in the experience and service economy: The experience profit cycle.</b> London Business School.	<a href="http://www.london.edu/assets/documents/facultyandresearch/Trends_in_the_Experience_and_Service_Economy(1).pdf">http://www.london.edu/assets/documents/facultyandresearch/Trends_in_the_Experience_and_Service_Economy(1).pdf</a>	This research report examines the concept of the experience economy from the destination perspective and is one of the more highly quoted sources related to tourism product and market development.
<b>Aboriginal Tourism BC</b>	<a href="http://www.aboriginalbc.com">www.aboriginalbc.com</a>	The Aboriginal Tourism Association of British Columbia (ATBC) is a non-profit, membership-based organization that is committed to growing and promoting a sustainable, culturally rich Aboriginal tourism industry.
<b>Bridge Between Nations: A History of First Nations in the Fraser River Basin</b>	<a href="http://www.fraserbasin.bc.ca/publications/documents/Bridges_Between_Nations.pdf">www.fraserbasin.bc.ca/publications/documents/Bridges_Between_Nations.pdf</a>	This document is a valuable resource to understand the history of First Nations in British Columbia, and for enabling more effective communication and the potential to work with First Nations.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

### Chapter 5: Developing an Aboriginal Cultural and Heritage Tourism Experience

Resource	Website	Description
Clarke, A. (2008). <i>Tourism, Cultures and Heritages: Developing Partnerships for a Sustainable Future</i> .	<a href="http://linkbc.ca/torc/downloads/Tourism_Cultures_and_heritage.pdf">http://linkbc.ca/torc/downloads/Tourism_Cultures_and_heritage.pdf</a>	This paper addresses the need to develop partnerships to underpin the successful and sustainable development of cultural and heritage tourism.
Johnston, Alison M. (2006). <i>Is the sacred for sale: Tourism and indigenous peoples</i> .		This book addresses the delicate issue of tourism as a commercial activity and questions the appropriateness of sharing parts of one's culture with visitors.
<b>John Veverka and Associates</b>	<a href="http://www.heritageinterp.com/developi.htm">www.heritageinterp.com/developi.htm</a>	John Veverka and his team are experts in heritage interpretation, providing interpretive planning, training, and consultation services. This website features an article on Developing Successful Partnerships – Planning Guidelines for Heritage Tourism and Interpretive Sites, Facilities and Organizations.
<b>Lillooet-Lytton Tourism Diversification Project</b>	<a href="http://www.fraserbasin.bc.ca/publications/documents/Lillooet-LyttonTourismRpt.pdf">www.fraserbasin.bc.ca/publications/documents/Lillooet-LyttonTourismRpt.pdf</a>	This report for the Fraser Basin Council (with funding from the Ministry of Sustainable Resource Management) exemplifies the many strategic efforts to encourage tourism development in BC and includes reference to the value and potential of First Nations cultural heritage.
Marker, M. (2006) <i>After the Makah whale hunt: Indigenous knowledge and limits to multicultural discourse</i> . <i>Urban Education</i> , 41(5), 482-505.		This article examines the backlash against the Makah tribe for their treaty-protected right to hunt whales.
McKercher, B., du Cros, H. (2002). <b>Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management</b> . Haworth Hospitality Press, NY.		This book examines the relationship between the cultural heritage and tourism sectors, discussing cultural and heritage assets in tourism sites, the tourism industry, cultural tourists, and promotion.
Richards, G. (ed). (2007). <b>Cultural Tourism: Global and Local Perspectives</b> . London: Haworth Press.		Cultural Tourism presents a unique view of global and local cultural tourism issues. It covers the tensions caused by globalization; authenticity issues; cultural tourism demand; and relationship between tourists, residents, and local culture.



# Cultural and Heritage Tourism Development Guide

## Chapter Resources

### Chapter 5: Developing an Aboriginal Cultural and Heritage Tourism Experience *continued*

Resource	Website	Description
Ritchie, B., Crouch, G.(2003). <b>The Competitive Destination.</b> Wallingford: CABI.		This book provides a framework for understanding the complex and multifaceted nature of the factors that affect destination competitiveness.
<b>Stein Valley Nlaka’pamux Heritage Park Cooperative Management Agreement</b>	<a href="http://www.llbc.leg.bc.ca/public/pubdocs/bcdocs/341177/final_mgnt.pdf">www.llbc.leg.bc.ca/public/pubdocs/bcdocs/341177/final_mgnt.pdf</a>	This document acknowledges the value of First Nations heritage and demonstrates a level of commitment to conserve places rich in this heritage.
<b>Working Effectively with Aboriginal Peoples</b>	<a href="http://ictinc.ca">http://ictinc.ca</a>	Bob Joseph is a trainer and his book is a tool for effective communication and potential work with First Nations communities.
<p>The authors of this chapter wish to acknowledge the Lytton First Nations “tourism working group” including Karen Dunstan, Chief Janet Webster, Ruby Dunstan, Rita McKay, and John Haugen; Lytton First Nations “guided cultural hike experience providers” Stacy Thom, Jason Robertson, John Aleck, and Ernie and Pauline Michelle; Hope Mountain Centre’s Kelly Pearce and anthropologist Chris Arnett; Kumsheen Rafting’s Maya Chang and Lorna Fandrich; and REDTREE Project funders: Western Economic Diversification Canada, Southern Interior Beetle Action Coalition, and the Columbia Shuswap Regional District (Shuswap Tourism).</p>		

### Chapter 6: Developing Cultural and Heritage Tourism in Rural Settings

Resource	Website	Description
<b>Cedar Yellow Point Artisan Association</b>	<a href="http://www.cyartisans.com">www.cyartisans.com</a>	The website for the organization described in the Quick Case Study. It describes the tours offered by the artisanal collective.
<b>Cultural and Heritage Tourism</b>	<a href="http://www.culturalheritage tourism.org">www.culturalheritage tourism.org</a>	A coalition of national associations and federal agencies building a common agenda for cultural tourism, representing a broad spectrum of arts, humanities, tourism and heritage organizations, as well as federal agencies. Its purpose is to advance the role of culture and heritage in national, state and local travel and tourism policies and practices.
The Heritage Canada Foundation and Canadian Tourism Commission. <i>Discovering Heritage Tourism: Practical ideas for the tourism industry.</i> March 2004.	<a href="http://www.corporate.canada.travel/docs/research_and_statistics/product_knowledge">www.corporate.canada.travel/docs/research_and_statistics/product_knowledge</a>	This report stems from a conference where experts from the tourism industry and heritage preservation fields from across Canada and abroad came together to explore new ways to develop and strengthen heritage tourism authentically rooted in historic places.

# Cultural and Heritage Tourism Development Guide

## Chapter Resources

### Chapter 6: Developing Cultural and Heritage Tourism in Rural Settings

Resource	Website	Description
<p>Prideaux, B. <b>Building Visitor Attractions in Peripheral Areas – Can Uniqueness Overcome Isolation to Produce Viability?</b> 2002. International Journal of Tourism Research, volume 4, p: 379-389.</p>	<p><a href="http://onlinelibrary.wiley.com/doi/10.1002/jtr.387/abstract">http://onlinelibrary.wiley.com/doi/10.1002/jtr.387/abstract</a></p>	<p>This article highlights many of the issues that are present in peripheral and rural areas and how they inhibit attractions from reaching their full potential.</p>
<p><b>Tourism Research Innovation Project</b></p>	<p><a href="http://www.sustainable-rural-tourism.ca">http://www.sustainable-rural-tourism.ca</a></p>	<p>The project hosts over 70 innovation profiles of operators and initiatives throughout rural BC where people have used innovative ideas to overcome challenges of operating in a rural environment. Many of these are within cultural tourism.</p>

# Cultural and Heritage Tourism Development Guide

## Glossary of Terms

<b>4p's of marketing</b>	Product (or experience), price, place (distribution channel) and promotion for each target market.
<b>A</b>	
<b>Aboriginal tourism</b>	Tourism businesses that are owned or operated by First Nation, Métis and Inuit people.
<b>Amenity migration</b>	Progression from visiting as a tourist to purchasing property and moving to a community, motivated by amenities such as natural landscapes and cultural attractions.
<b>Arts</b>	The physical expressions of culture.
<b>Authenticity</b>	<ol style="list-style-type: none"> <li>1. The extent to which tourism products are a genuine reflection of past and present cultural heritage. (Object authenticity)</li> <li>2. A measure of the depth of meaning or value the visitor derives from a tourism experience. (Subject authenticity)</li> </ol>
<b>B</b>	
<b>Business objective</b>	The question or issue for which information is required.
<b>C</b>	
<b>Consensus</b>	A group decision-making process that highlights and enables the wishes of the majority while skilfully addressing dissenting opinions and ideas.
<b>Collaboration</b>	Working together to achieve a common result.
<b>Creative economy</b>	Where visual and performing arts, heritage, and cultural activities of various kinds become economic drivers.
<b>Collaborative cultural heritage tourism project</b>	A multi-product/supplier partnership representing both the culture/heritage and the tourism sectors with the demonstrated ability to attract new and repeat visitors to a quality experience with mutually beneficial results.
<b>Community Heritage Register</b>	The Canadian Register ( <a href="http://www.historicplaces.ca">www.historicplaces.ca</a> ) is a searchable database containing information – such as heritage values, history, and maps – about recognized historic places of local, provincial, territorial and national significance.
<b>Community identity</b>	The way residents, business operators, and local government view your community as a whole – as derived from your shared past, your collective present, and your shared future goals.
<b>Cultural amenities</b>	Amenities “based in the cultural context of rural areas including heritage, recreation and sport, arts, industry and community and which serve to enhance quality of life in rural regions.”

# Cultural and Heritage Tourism Development Guide

## Glossary of Terms

C	
<b>Cultural asset</b>	A place, event, or other unique characteristic of a given community that is a source of pride for residents and seen as potentially attractive to visitors.
<b>Culture</b>	The ways of living of a group of people.
<b>Cultural and heritage tourism</b>	Tourism where arts, culture and heritage form a key attraction for visitors, and the focus of their activities.
D	
<b>Destination enhancers</b>	Products and services that enhance a visitor’s experience of a destination, but may not necessarily be cited as a reason for a visit.
<b>Destination Marketing Organization aka Destination Management Organization (DMO)</b>	A group tasked with coordinating the marketing of tourism products and experiences for a geographic area. Can be at the city, region, province/state or national level.
<b>Destination motivators</b>	Traditional tourism products and sectors that are motivators of travel to a destination.
E	
<b>Empowerment</b>	Imparting the ability to a stakeholder group to act in their own best interest.
<b>Explorer Quotient (EQ)<sup>™</sup></b>	Consumer profiles, researched by the Canadian Tourism Commission, that provide a portrait of your best customers based on social values, personal beliefs and views of the world.
<b>Experiential travel</b>	Engages visitors in a series of memorable travel activities revealed over time, that are inherently personal, engage the senses and make connections on an emotional, physical, spiritual, or intellectual level.
F	
<b>Familiarization or “FAM” Tours</b>	A complimentary or reduced-rate travel program for tour operators, travel agents or travel writers, designed to improve knowledge about a particular destination or package in order to encourage active marketing support in the first two cases and to encourage favourable media stories about the destination in the third.
<b>Formative evaluation</b>	Checking on how well you are doing mid-process.
G	
<b>Greenwashing</b>	The deceptive hijacking of “green” language and symbols in order to promote profit while leaving environmental values and practices unchanged.

# Cultural and Heritage Tourism Development Guide

## Glossary of Terms

H	
<b>Heritage</b>	The historic legacy of a group of people.
<b>Heritage values</b>	The aesthetic, historic, scientific, cultural, social or spiritual importance or significance of a place for past, present or future generations.
<b>Heritage (historic) places</b>	Any type of building, landscape, or structure recognized by the community as representing community heritage values.
<b>Historically appropriate</b>	Tourism development and attractions that suit or are authentic to an area.
I	
<b>Ideal guest</b>	Your best customers that are aligned with the benefits your company delivers.
<b>Indicators</b>	Measurement points that help you get a firm grasp on the impacts of your business in the ecological, social and economic realms.
L	
<b>Lifestyle entrepreneurs</b>	People who go into business primarily for lifestyle reasons, as opposed to a desire for financial wealth. Lifestyle entrepreneurs judge their success by how much they enjoy their work and their lives as a whole, rather than by their status or their net worth.
M	
<b>Marketing mix</b>	The components (tactics) of a marketing plan that, together, attract the right consumers to your business.
<b>Market readiness</b>	The criteria a business must meet to qualify for marketing and promotion by destination marketing organizations at the national, provincial, regional, or community level.
<b>Market segmentation</b>	The identification of a specific target group of consumers who find certain products particularly attractive, towards whom marketing is aimed.
<b>Mixed motive travel</b>	Where no one activity is more motivating than another, but equally important in creating the ideal tourism experience.
P	
<b>Primary research</b>	The collection of information that does not yet exist.
<b>Product-market match</b>	Building experiences that are attractive to visitors and compatible with the community's interests and ability to host visitors.
<b>Program evaluation</b>	Evaluating a specific aspect of your business, e.g. a marketing campaign for a specific event.
<b>Promotion</b>	Also called commoditization, this is the process of turning things not normally sold (such as memories, histories, and experiences) into products, or commodities.

# Cultural and Heritage Tourism Development Guide

## Glossary of Terms

Q	
<b>Quantitative research</b>	Involves the measurement of quantities or amounts.
<b>Qualitative research</b>	Seeks to explore broader issues, questions and concepts, often answering the “why?” component of a business objective.
R	
<b>Red Oceans - Blue Oceans</b>	Red Ocean gauges your business as being in competition with similar businesses, whereas Blue Ocean thinking is focused on developing and delivering tourism programs and experiences that do not yet exist in the market, your community or tourism region.
<b>Research</b>	The process of finding and analyzing information.
<b>Rural areas</b>	The population living in towns and municipalities outside the commuting zone of larger urban centres (i.e. outside the commuting zone of centres with population of 10,000 or more).
S	
<b>Secondary research</b>	The summary, collation and/or synthesis of research that already exists.
<b>Sense of place</b>	How people understand, identify with and are attached to geographic areas.
<b>Stakeholders</b>	All parties with a direct, or indirect, interest or “stake” in the outcome of the planning process.
<b>Summative evaluation</b>	Checking how well you have done after a project.
<b>Sustainable development</b>	Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.
<b>Sustainable tourism</b>	Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities through a continual process of improvement.
T	
<b>Tourism</b>	Travel (for leisure or business) to a place where purchases are made by a visitor to the community, however, every community may define tourism differently.
<b>Tourist experience</b>	The collection of products and services that collectively impress upon the senses and memories of tourists.
V	
<b>Visitor revenues</b>	A key financial indicator, amongst others, of the performance of your operation.
<b>Visitor satisfaction survey</b>	A tool for gauging the extent to which your visitors are likely to repeat, or recommend, their experience with your business.



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Destination British Columbia 12th Floor, 510 Burrard Street, Vancouver, British Columbia, Canada V6C 3A8

