

# PACKAGING THE POTENTIAL Canada: Destination Culture



*A Symposium on Cultural and  
Heritage Tourism Products  
Montréal, May 1<sup>st</sup>, 2004*

CANADIAN  
TOURISM  
COMMISSION



COMMISSION  
CANADIENNE  
DU TOURISME

**PROCEEDINGS and  
FINAL REPORT**

# Canada: Destination Culture

## *A Symposium on Cultural and Heritage Tourism Products*

Montréal  
May 1, 2004

### Proceedings and Final Report

*“This was a fascinating experience.”*

David Mendel, President  
Canadian Cultural Landscapes  
Québec City, Canada  
(Canadian Receptive Tour Operator)

*“I think your products are fabulous. I think you’re leaps ahead of other nations, and you have taken this cultural tourism initiative very seriously. Everything I see here is very attractive, and I would love to find audiences for your products. But again, I would come back to putting a huge amount of effort into drawing media attention to Canada, because I think selling the products will follow. But there is not enough for people in my country, at least, to hook on to.”*

Amy Kotkin  
Program Director, Smithsonian Journeys  
Washington, D.C., USA  
(American Buyer/Planner)

# Partners

*The Canadian Tourism Commission gratefully acknowledges the following organizations for their generous collaboration and contributions:*

Tourisme Québec

Direction du développement et de la commercialisation des produits touristiques  
(Product Development Branch)



---

Tourisme Montréal



---

Guidatour



---

## Photo Credits

Photo (Main): 2003 Québec City Summer Festival, Québec. Performers: CHAMADE friches théâtre urbain.  
Credit: ©Louise Leblanc

Photo (Top): A Symposium photo. From left to right, Sylvie Nadeau, SN Tourisme culturel, Chair, CTC Cultural Tourism Sub-committee; Don Monsour, Chair, CTC Product Enhancement and Innovation Committee; Markus Schale, President, Horizon & Co.  
Credit: Courtesy of Boléro marketing

Photo (Middle): A Symposium photo. *Background panels: A sampling of Canada's unparalleled cultural experiences*  
Credit: Courtesy of Boléro marketing

Photo (Bottom): A Symposium photo. *Plenary*  
Credit: Courtesy of Boléro marketing

---

If you require additional copies, please visit our website at [www.canadatourism.com](http://www.canadatourism.com) or e-mail your order to the CTC Distribution Centre at: [distribution@ctc-cct.ca](mailto:distribution@ctc-cct.ca). Please quote #C50414E when ordering by e-mail.

# Foreword

*“One of my first objectives in the coming years is to build better connections between the tourism world and the cultural world.”*

Charles Lapointe,  
Chair of the Canadian Tourism Commission,  
January 2002

The vision and the mission statements of the Canadian tourism industry and the CTC, state that *discovering and experiencing culture is integral to Canada's tourism offering.*

## Vision

“Canada will be the premier four-season destination to connect with nature and to *experience diverse cultures and communities.*”

## Mission

“Canada’s tourism industry will *deliver world-class cultural and leisure experiences year-round* while preserving and sharing Canada’s clean, safe and natural environments. The industry will be guided by the values of respect, integrity, and empathy.”

## Canada: Destination Culture

### A Symposium on Cultural and Heritage Tourism Products

#### Proceedings and Final Report

August 2004

Document prepared by Heather MacDonald (Culture Quest), Chelsea (QC) and Ernest Labrèque, Product Specialist, Canadian Tourism Commission (CTC), Ottawa (ON)

Also available in French under the title “Canada : Destination Culture – Un symposium sur les produits touristiques culturels et patrimoniaux – Compte rendu et rapport final”.

---

## Canada: Destination Culture

### A Symposium on Cultural and Heritage Tourism Products

A project of the Cultural Tourism Subcommittee of the Canadian Tourism Commission Product Innovation and Enhancement Committee

#### Project Team

Ernest Labrèque, Project Manager, Product Specialist, CTC, Ottawa (ON)  
Boléro Marketing (Nathalie Boudreault), Meeting coordination and on-site logistics, Candiac (QC)  
Culture Quest (Heather MacDonald), Reporter, proceedings and final report, Chelsea (QC)  
Grégoire Belland and Associates (Grégoire Belland), Moderator, Calgary (AB)  
Learning Thru Leisure (Nancy Arseneault) with Alicia Maluta, consultant, Research and discussion paper, Victoria and Vancouver (BC)

#### Chair of the Cultural Tourism Subcommittee

\* Sylvie Nadeau, SN Tourisme Culturel, St-Donat (QC)

#### Subcommittee Members

Wayne Burley (until June 28<sup>th</sup>, 2004), Culture and Sport Secretariat, Province of New Brunswick, Fredericton (NB)  
Jean-Yves Cayen, Canadian Heritage, Gatineau (QC)  
Marie-France Doucet, Le Pays de la Sagouine, Bouctouche (NB)  
Donna Dul (until June 28<sup>th</sup>, 2004), Manitoba Department of Culture, Heritage and Tourism, Winnipeg (MB)  
\* Anna Kovachis, Odyssey Learning Adventures, Kingston (ON)  
\* Frank Laflèche, Market Development, CTC-Washington  
Marie Lalonde, CEO, Ontario Museum Association, Toronto (ON)  
\* Lise Lambert, Product Specialist, Tourisme Québec, Montréal (QC)  
\* David Lough, Canadian Heritage, Parks Canada, ACOA, St. John's (NL)  
\* Kevan Ridgway, CEO, Vancouver Coast and Mountains, Vancouver (BC)  
\* Christopher Rosati (from June 28<sup>th</sup>, 2004), Cultural Industry Consultant/Arts Consultant, Ontario Ministry of Culture, Citizenship, Tourism and Recreation  
Wendy Swedlove, CEO, Canadian Tourism Human Resource Council, Ottawa (ON)  
Linda Wedman, CEO, The Works International Visual Arts Society, Edmonton (AB)  
Darrin White, The Great Northern Arts Festival (until March 31<sup>st</sup>, 2004), Inuvik, (NWT)

#### CTC Staff

\* Ernest Labrèque, Product Specialist, CTC, Ottawa (ON)

\* Symposium Task Force members

# Table of Contents

---

Foreword .....	i
Executive Summary.....	1
1. "Raison d'être" of the Initiative .....	3
1) Topic #1: Visitor Demand.....	4
2) Topic #2: Building Canadian Cultural Travel Itineraries.....	4
3) Topic #3: Supporting Future Growth .....	5
2. Symposium Participation and Program .....	7
3. Major Findings.....	9
3.1 Topic #1: Visitor Demand.....	9
A: Cultural Tourism in Canada: Different Meanings and Perceptions of Culture .....	9
B: Distinguishing the Components and Qualities of Cultural Tourism Products .....	11
C: Responding to Visitor Demand by Market Segment .....	14
D: Responding to Visitor Demand by Understanding In-Market Expectations .....	16
3.2 Topic #2: Building Canadian Cultural Travel Itineraries .....	17
A: Key Messages for Product Enhancement and Packaging .....	17
B: Fostering Collaboration and Communication .....	19
3.3 Topic #3: Supporting Future Growth.....	21
A: Developing Innovative and Appealing Cultural Products and Packages .....	21
B: Information Sharing and Training .....	23
C: Promoting Awareness of Canada as a Relevant Cultural Destination.....	24
4. From Issues to Actions.....	27
4.1: Recognize Different Meanings, Perceptions (and Expectations) of Cultural Tourism in Canada.....	27
4.2: Identify the Essential Elements of Cultural Tourism in Canada .....	27
4.3: Mainstream Markets: Enhance 'Must-See' Canadian Anchors with Cultural Products .....	28
4.4: Niche Markets: Develop Canadian Cultural Tourism Itineraries Unique to Canada .....	28
4.5: Identify Cultural Hooks for Youth and Family Markets .....	28
4.6: Foster Better Collaboration and Communication.....	29
4.7: Benefit from Information Sharing and Training.....	29
4.8: Brand and Promote Canada as a Cultural Destination.....	29

(Note: List of Appendices on opposite page)

Appendix I: Symposium Agenda.....	33
Appendix II: Lists of Participants (Buyers, Receptives and Observers) .....	35
Appendix III: Summarized Evaluations.....	39
Appendix IV: Symposium Discussion Paper .....	43

# Executive Summary

---

**NOTE:**

*More specific cultural tourism information and tools can be found in Appendix IV:*

- *Market research information: pages 3-5*
- *Samples of cultural tourism themes, products and experiences: pages 7-15*
- *Recent travel trade initiatives (international, national): page 1*
- *List of provincial/territorial product development contacts: page 19*

**Canada: Destination Culture** was a symposium designed to engage a select group of key trade stakeholders (Canadian receptive packagers and international buyers) in a synergistic discussion focusing on visitor demand and the appropriateness of Canadian cultural and heritage tourism products to the international marketplace. Held in Montréal, Québec on May 1, 2004, just prior to Rendez-vous Canada 2004 (RVC), the auspiciously timed symposium drew key Canadian and international participants on the eve of RVC and inspired dialogues that continued well into Rendez-vous Canada.

The symposium was a product-related initiative of the Canadian Tourism Commission (CTC), that brought together the voices and experiences of a multi-jurisdictional group, with the intent of advancing the growth and awareness of cultural tourism in Canada. It was attended by 14 Canadian receptives who offer cultural tourism products, 15 buyers and planners from the U.S., the U.K., Italy, France, Germany, Japan and Australia, and 15 key Canadian tourism, culture and heritage stakeholders, who were present as observers.

**Canada: Destination Culture** was the latest in a number of significant initiatives presented under the auspices of *Packaging the Potential (Faire fructifier les atouts)*, a CTC-led business strategy launched in 1999 – 2000 to guide the growth and sustainability of cultural and heritage tourism in Canada.

This catalytic gathering promoted a productive exchange of ideas in an open, constructive and forward-thinking discussion. Furthermore, the deliberations led to numerous suggestions for acting on the issues raised (see Section 4: From Issues to Actions). The key messages addressed included:

- Cultural tourism product development needs to be more proactively linked to promoting awareness of Canada as a cultural destination overseas and in the U.S. Better recognition of the continuum among *product development, branding, marketing and media attention* will lead to enhanced product offerings and improved buyer response.
- The different meanings and interpretations of cultural tourism, and the varying expectations of the different markets seeking cultural experiences, must be taken into account when producing and offering cultural tourism products.



- A multifaceted approach to product development and product offering must be taken to meet the needs of the different market segments. Mainstream buyers are seeking cultural products as enhancements to Canadian 'must-see' anchors, while niche buyers are requesting Canadian cultural icons or unique and new experiences around which in-depth cultural themes and itineraries can be created.
- Canadian cultural and heritage travel products should integrate key requirements, including experiences designed to be culturally meaningful for the visitor; uniqueness, authenticity and quality; behind-the-scenes access; and opportunities for interactive experiences with locals and resource experts.
- Improved collaboration and communication is required amongst Canadian cultural tourism suppliers, tour operators, DMOs\*, PMOs\*\* and the CTC, who should work together to proactively promote cultural tourism products to international buyers and the media.
  - \* DMOs: Destination marketing organizations (local or regional)
  - \*\* PMOs: Provincial or territorial marketing organizations
- In order to achieve its goal of becoming an important cultural destination, Canada has to focus resources on relevant and consistent branding, and on making its cultural stories known to foreign travellers. These efforts will likely enhance the response to Canadian cultural offerings on the international scene.

Given the breadth and depth of the discussions, *Canada: Destination Culture* can be characterized as an important intersection of ideas and suggestions that marked a significant crossroads in the journey of cultural tourism in Canada. The way forward has been better defined, and the challenges and opportunities for positioning Canada as a cultural destination are much clearer as a result of the symposium.

While no specific roles were assigned to stakeholders to act upon the symposium recommendations, the Canadian Tourism Commission (CTC) will take the lead in disseminating the information and insights gained through this forum. The CTC will also engage in discussions with a number of stakeholders in order to choose the best course of action.

# 1. “Raison d’être” of the Initiative

---

## Introduction to the Initiative

*Canada: Destination Culture* was designed to engage a select group of key trade stakeholders (Canadian receptive packagers and buyers from the U.S., the U.K., Italy, France, Germany, Japan and Australia) in a synergistic discussion focusing on visitor demand and the appropriateness of Canadian cultural and heritage tourism products to the international marketplace.

*“As international tour operators or buyers, Canadian packagers, and professionals of several other types of tourism or cultural organizations, you have accepted to help us think of ways to refine Canada’s offering of cultural and heritage experiences and better link with the international markets.”*

Don Monsour, Chair  
CTC Product Innovation and Enhancement Committee,  
May 1, 2004

Aptly named, *Canada: Destination Culture* was a major juncture in a long series of cultural tourism initiatives. Involving several national, provincial and regional partners, the initiatives have focused on trade, research, media and product development. The journey began with the launch of *Packaging the Potential (Faire fructifier les atouts)*<sup>1</sup>, a CTC business strategy to guide the growth and sustainability of cultural and heritage tourism in Canada.

An outcome of recommendations from *Packaging the Potential*, the symposium was a CTC Product Development initiative designed to bring together the voices and experiences of representatives from a variety of relevant sectors and markets, with the intent of advancing the growth and awareness of cultural tourism products in Canada and abroad.

*Canada: Destination Culture* can be characterized as an important intersection of ideas and suggestions that were discussed in an open, constructive and forward-thinking manner amongst key trade stakeholders. As such, it marked a significant crossroads in the journey of cultural tourism in Canada.

The two main objectives of the symposium were:

- To heighten Canada’s image and awareness in the U.S. and overseas markets as a provider of competitive and authentic cultural and heritage export-ready products.
- To integrate Canadian culture and heritage products as part of international tour planners'/operators' product sell.

---

<sup>1</sup> *Packaging the Potential/Faire fructifier les atouts: A Five-Year Business Strategy for Cultural and Heritage Tourism in Canada (2000)*. Canadian Tourism Commission, Ottawa, ON. [www.canadatourism.com](http://www.canadatourism.com)

*“We have yet to find the best link between the offer and the demand. Indeed, we don’t have a good track record when it comes to leveraging this significant resource into a viable cultural tourism industry. We have not done a stellar job of translating the extraordinary achievements of our world-renowned artists into an engaging cultural tourism offering and communication strategy. This is the main reason the members of the Subcommittee came up with the idea of the symposium, a first in Canada.”*

*“... This event brings together various representatives of the tourism industry. Today they will be given the opportunity to share their experiences and to discuss the growth of cultural tourism products in Canada.”*

Sylvie Nadeau, Chair  
Cultural Tourism Subcommittee  
May 1, 2004

## **Pre-Symposium Discussion Paper**

To inspire participants with relevant contextual information and a sampling of new and “iconic” cultural products, the Cultural Tourism Subcommittee Task Force commissioned a Symposium Discussion Paper<sup>2</sup> to enhance the effectiveness of the forum. The paper was also disseminated to all provincial and territorial tourism agencies.

## **Discussion Points**

Three main topics were presented for discussion:

### **1) Topic #1: Visitor Demand**

What types of cultural heritage experiences are in demand among your travellers?

- Does Canada offer enough cultural and heritage products corresponding to your customers’ needs and requests?
- Are the experiences available when, where and how your company needs them?

### **2) Topic #2: Building Canadian Cultural Travel Itineraries**

- International buyers: How can Canadian receptive operators work with you to ensure your travellers have access to enticing packages and itineraries?
- Canadian receptives: What do you need from international buyers in order to create innovative cultural travel packages and itineraries that meet the needs of their customers?

---

<sup>2</sup> See Appendix IV: Symposium Discussion Paper

### 3) Topic #3: Supporting Future Growth

Canada is committed to growing its cultural tourism product and believes that a wide range of benefits will result for businesses, travellers and cultural organizations alike.

- What can Canada do, over the next two to four years, to help you grow your company's cultural heritage product lines (e.g.: product development, fam tours, literature, trade shows, best practices, etc.)?
- How can we increase travellers' perceptions that Canada is truly an interesting, authentic and multifaceted cultural travel destination?
- Which of the eight themes presented in Section 3 offers the greatest medium-term potential (two to five years)?



## 2. Symposium Participation and Program

---

The symposium was designed to engage representatives from the Canadian cultural tourism industry, U.S. and overseas buyers and planners in an open and informative discussion about Canadian cultural tourism products. It was attended by 14 Canadian receptives who offer cultural tourism products, 15 buyers and planners from the U.S., the U.K., Italy, France, Germany, Japan and Australia, and 15 key Canadian tourism, culture and heritage stakeholders who attended as observers (see lists in Appendix II). The observers did not participate in the roundtable discussions; however, they were invited to contribute written questions and comments through the facilitator.

Professionally facilitated by Grégoire Belland, the three-hour discussion (see agenda in Appendix I) was organized into three main topics:

- Topic #1 focused on *Visitor Demand*, and was discussed in a plenary session.
- Topic #2 dealt with *Building Canadian Cultural Travel Itineraries*, and was also addressed as a plenary.
- Topic #3, *Supporting Future Growth*, was examined by two breakout groups, each composed of a selection of Canadian receptives and international buyers, with the observers seated around each group.

The groups reconvened for a final plenary summary and wrap-up.

Following the formal discussions, the cultural theme of the symposium was brought to life through a guided tour of several cultural highlights in the fascinating Montréal area where the symposium was held. A cocktail gathering, featuring a jazz duo and an accomplished visual artist who created on site an enamel painting, provided a relaxed, informal opportunity for networking and further discussions.



## 3. Major Findings

---

The information shared by the Canadian receptives and international buyers resulted in a number of significant and frequently expressed issues, reflections and suggestions for follow-up action. A variety of these issues were also captured and elaborated upon by the observers in their written comments and evaluations.

The findings have been grouped according to the three main discussion topic headings (3.1, 3.2 and 3.3). (However, there are occasional overlaps between the three main topics because in some instances, similar comments and recommendations emerged in response to all three topics.)

### How to read this section?

Under each of the three topics are subheadings summarizing the major issues that emerged vis-à-vis each topic (e.g. 3.1/A: Cultural Tourism in Canada: Different Meanings and Perceptions of Culture). Each subsection is comprised of bullet-point statements synthesizing participants' comments. Many of the bullet-point statements are emphasized by a quote from a participant, excerpted from the symposium proceedings.

### 3.1 Topic #1: Visitor Demand

What types of cultural heritage experiences are in demand among your travellers?

- Does Canada offer enough cultural and heritage products corresponding to your customers' needs and requests?
- Are the experiences available when, where and how your company needs them?

---

### A: Cultural Tourism in Canada: Different Meanings and Perceptions of Culture<sup>3</sup>

Numerous participants reflected on the different meanings and perceptions of culture as it pertains to travellers' experiences.

---

<sup>3</sup> Definitions of Cultural and Heritage Tourism:

*“Cultural and heritage tourism occurs when participation in cultural or heritage activities is a significant factor for travelling.”*

From *Packaging the Potential* (2000), CTC, Ottawa (Canada). [www.canadatourism.com](http://www.canadatourism.com)

*“This includes visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offering of a community, region, group or institution.”*

B. Lord. *Cultural Tourism and Museums*, 2002.



- **Different meanings of cultural tourism for different types of visitors**

*“There is a great diversity of tourists... We work with a type of tourist that may not use the word culture, but they want to experience Canada. There is a great deal of diversity. You’ve got to look at the various groups and understand what they are seeking.”*

**Anne Hetherington**  
President and Owner, Selectart Travel  
Hamburg, Germany

- **Cultural pertinence to the traveller – establishing connections through experiences that allow visitors to identify with the destination in a meaningful way**

*“I don’t think we can talk about competing with what you find in Italy or what you find in France. People are interested in what is specific – a specific experience of the place they are visiting... and if it links with their own experience in one way or another, than it becomes fascinating. But you’ve got to make that link, so that people can identify with it... Within the niche of cultural travel, that is what really works and has significance and meaning for people.”*

**David Mendel**  
President, Canadian Cultural Landscapes  
Québec City, Canada

- **Culture as experiences that are authentic and unique to the destination**

- **Relationship between cultural tourism and experiential tourism**

*“What we see, though, and is reflected in the definitions in your working papers, is that there is a huge trend towards immersive travel – authentic, hands-on experiences that involve the traveller... Those are the experiences you can have, I believe, more in the world of experiential travel than cultural travel or any other type of travel, because there is a broad scope of experiences you can have, that can be cultural, that can be active, that can be anything. What matters, though, is that those experiences have to be authentic, they have to be something which people don’t have at their home.”*

**Markus Schale**  
President, Horizon & Co.  
Toronto, Canada

- **Integrating cultural experiences into tourism**

*“ ‘Experiencing a destination is a cultural experience’, i.e. a walk through Vancouver’s Granville Island or Ottawa’s Byward Market are cultural tourism experiences. A walk through a market in Beijing will leave the traveller with the belief that they had a cultural experience.”*

*“Tourists do not buy ‘cultural tourism,’ they buy products that the tourism industry segments as ‘cultural tourism’ product!”*

*Randy Williams, President  
Tourism Industry Association of Canada  
Ottawa, Canada*

---

## **B: Distinguishing the Components and Qualities of Cultural Tourism Products**

The following qualities and components were discussed as necessary ingredients and requirements of cultural tourism products.

- **Authenticity:** the experiences should be authentic representations of real life and culture in Canada
- **Uniqueness:** the experiences should be unique to Canada
- **Quality and consistency:** the experiences should be prepared and delivered by knowledgeable and engaging subject-matter experts, and they should be consistently offered in this manner

While summarizing:

*“And finally, real experiences. I know we’ve talked a lot about this... but the fact is that the idea of bragging rights falls under this, the idea of front-line knowledge comes under this and the idea of quality comes into this.”*

**Noel DeChambeau**  
Director, Alaska Marketing and Sales  
Holland America Circle  
Seattle, USA

- **Experiences that are meaningful to the visitor**
- **Experiential components that incorporate interactive hands-on experiences for the visitor**
- **Taste, feel, touch factors**

- **Behind-the-scenes access to experiences that visitors could not arrange on their own**

*“What we need is access. We need the quality and the authenticity that others have talked about, but we also need access to other things that people are not going to be able to see and do, either on their own or with other companies. An example of this: we bring a group to the Toronto Film Festival every year, and we get them industry passes so that they can see any film they want at any time. And they have a local expert with them who gets them speakers from the festival itself. It is that kind of access that is going to allow us to promote Canada to our members, so we are looking for people who can help us do that.”*

**Amy Kotkin  
Program Director,  
Smithsonian Journeys  
Washington, D.C., USA**

- **Market readiness of suppliers**

*“Market readiness – that is the biggest one for us. We always try to support provincial governments on some of the smaller festivals and smaller attractions... but one of the biggest problems that we have is market readiness of the various attractions and festivals. They flat-out didn’t know what FIT was, or what a voucher was. That’s still a huge problem across Canada. I would say that all of Canada and the CTC should take up an initiative like what New Brunswick did with their TradeSmart program. I know every time I go to a New Brunswick attraction or festival that has been TradeSmart certified, I know it will sell. I know I can pick up the telephone and have market-ready product right in my hands.”*

**Steven Grasso  
Vice President of Operations,  
Yankee Holidays/MTL Vacations  
Beverly (Mass.), USA**

- **Flexibility and accessibility to attractions and experiences from the standpoints of time and location**

*“One thing that would be really helpful is being flexible... Every supplier will tell you that you need at least three hours! Well, then, I can’t come, because I am on a coach that is going from A to B... With (the) Head-Smashed-In Buffalo Jump site (a UNESCO-designated World Heritage site) ... we talked back and forth and we worked it out. They had a docent meet us and they were so flexible and easy to work with. They met our timeline – we had 75 minutes – and so they adjusted their schedule, and I found that flexibility really refreshing.”*

**Kelly Hubbard  
Director of Operations,  
Brennan Vacations  
Seattle, USA**

- **Value-added requirement**

*“I need a program where I can really show the value-added of why you should come with us, why the institution should be sponsoring this trip. For example, because the lecturer is going to add value, so if you go by yourself, you are not going to get nearly as much out of it as if you go with us.”*

*“So, bringing them to Canada and giving them a lot of free time is not going to work at all. The program has to be focused and it has to be full.”*

**Mary Brophy, Vice President  
Academic Arrangements Abroad  
New York City, USA**

## C: Responding to Visitor Demand by Market Segment

A variety of ideas were proposed for responding to visitor demand according to what the markets, whether mainstream or niche, are seeking.

- Meeting mainstream market needs with cultural product enhancements

*“We do more of the mainstream tourism from the States to Canada. When I’m designing a tour, I use a lot of these (cultural) products to enhance my itineraries – but they are not the reason they come. We need those big anchors, like the big Rocky Mountains. After we have drawn them in with that, we do go to Head-Smashed-In Buffalo Jump (a UNESCO-designated World Heritage Site)... and people love it... but that is not why they have bought the tour.”*

*“For my market at least, I need my big anchors, and then these experiences to come around those anchors to enhance them.”*

*“...Those kinds of helpful itinerary suggestions around the mainstream-market anchors really bring it home for us.”*

**Kelly Hubbard**  
Director of Operations,  
Brennan Vacations  
Seattle, USA

- Meeting niche market requests for in-depth cultural experiences

*“Increasingly, there is a segment (of the market) that is more specialized and these visitors are seeking much more in-depth experiences.”*

**Sylvie Nadeau**  
President, SN Tourisme culturel  
Saint-Donat (QC), Canada

- Targeting different niche markets, like FIT, youth, family, youth learning travel and adult learning travel

*“If you look at a lot of the research out there, it will say that family travel is being directed by, and heavily influenced by, teenagers... If you want to influence where families are going, target the teenagers, and by the way you don’t target the teenagers with the same message that you target the general marketplace. You can influence those teenagers, by getting them to visit your city, and attractions on a student trip, or music festivals, or sports camps. You bring them here for a student event, and then work in cultural and other activities.”*

*“... And I want to tie into something that was said earlier, which I think directly ties to the independent youth traveller, and that is, they are looking for real experiences...”*

*They do appreciate when something is real.”*

**Michael Palmer, Executive Director  
Student and Youth Travel Association (SYTA)  
Clarkston (Mich.), USA**

*“Following on what Sylvie said a couple of minutes ago... maybe we have to realize something really basic, which is so basic that I think we assume everybody knows... that is, there are different markets, and how you deal with an FIT and how you deal with groups is very, very different. And I think that the cultural product (supplier)... has to decide what segment of the market it wants to deal with and... what market it wants to deal with. Is it a German tour, an English tour, an American tour? Because they all have different expectations and they all have different needs.”*

*“Eventually, can you meet all of those needs? Yes, probably – but you’re not going to get it from day one.”*

**Donald A. Obonsawin  
President and CEO, Jonview Canada Inc.  
Toronto, Canada**

- **The challenges of combining mainstream and niche programming**

*“If you want to hit all of the different markets, whether they’re specialized or mainstream, I think just be flexible and have different product offerings for different clientele. Have short programs, have long programs, have student educational programs, have hands-on programs... This (approach) would really help us out.”*

**Kelly Hubbard**  
Director of Operations,  
Brennan Vacations  
Seattle, USA

---

#### **D: Responding to Visitor Demand by Understanding In-Market Expectations**

Various ideas were discussed as regards responding to visitor demand by better understanding the needs and expectations of inbound markets.

- **Identifying different needs, desires and expectations according to in-bound market**

*“I’ve been dealing with the UK market for over 24 years, selling Canada, and I have yet to have anyone say ‘I want to go on holiday for culture’... For the UK market, get rid of the word culture... because it will just frighten the traveller off going to the destination. The average English traveller does not go on holiday for culture.”*

**Alan Hubbard**  
Managing Director, Canada 4-U  
Lowestoft, UK

*“The problem is, if I propose a tour in Canada – east, west, or wherever – I do not have one single regular tour in Italian.”*

*“... All of those who come here are satisfied, actually... but the problems for Italians are the same. You are not, in my opinion, capable at this moment of welcoming Italians in the way they are accustomed to (travelling) in other countries.”*

**Franco Cesaretti**  
General Manager,  
Reimatours International  
Rome, Italy

- Tapping into desires and the passion of travel, and understanding what that represents for the different markets

*“The whole industry is based on that passion of buy. You’ve got to remember that travel is the notion that, ‘I’m going to spend money for something in the future.’ Whether it’s two weeks or six months down the road, you are going to lay out a lot of capital for your dream.”*

Larry Gale  
Director of Marketing and Sales, Brewster  
Banff, Alberta

---

### 3.2 Topic #2: Building Canadian Cultural Travel Itineraries

- International buyers: How can Canadian receptive operators work with you to ensure your travellers have access to enticing packages and itineraries?
- Canadian receptives: What do you need from international buyers in order to create innovative cultural travel packages and itineraries that meet the needs of their customers?

---

#### A: Key Messages for Product Enhancement and Packaging

- For the mainstream markets, focus on 'must-sees' (anchors), then add cultural components as enhancements, packaged in a realistic way so the tour operators can incorporate them into their itineraries
- Bundle or cluster cultural experiences to create greater impact and better return-on-investment

*“Many of the cultural experiences are so small, so I think you have to bundle them together to have a bigger impact. If you have a few (cultural products) that work together, it helps enhance programs and add more bang for the buck.”*

Rebecca Sellet  
Product Manager, Tauck World Discovery  
Norwalk (Conn.), USA

- Include flexibility and creativity in product development and offerings
- Identify cultural hooks for youth tourism, and by extension for family tourism



- Highlight value-added components to make Canada more viable as a cultural destination
- Ensure products are market-ready
- Inform cultural organizations of industry's needs

*“Our dilemma is that our performing arts (organizations) – we have the symphony and many others – they don’t necessarily recognize themselves as tourist products... Their products and pricing are not necessarily set up for the travel trade.*

*“We are also working with the French Canadian, Aboriginal and Métis communities and working to get those communities sensitized to the needs of the industry... to the notion of ‘community’ readiness.”*

**Michelle Gervais**  
**President, Ô Tours**  
**Winnipeg, Canada**

- Request cultural products that are realistic in terms of operations and open to discussion

*“I agree (with Kelly), timing is paramount when we’re dealing with coaches. We get group (operators) to come in and work with us. When we are in the planning stages, we say, how much time do we have, what are your timing restraints? And when they say, ‘well, we want to go whale watching, and then we want to go here, and by the way, we want to see bears,’ we say, ‘well, that’s not going to work.’ So we find we have to be right upfront with them. And it’s appreciated, because... then we can work with them to give them a good, real experience.”*

*“... So, what we need as a tour operator... when speaking with my new clients, is to know what their clients and their niche markets are seeking.”*

**Stephen Dennis**  
**Owner, Pacific Wilderness Vacations**  
**Nanaimo (BC), Canada**

- Create opportunities that give visitors ‘bragging rights’

*“People are looking for bragging rights... They want to be unique. They don’t want to just say they went to Newfoundland and Labrador, but that they saw titanic-sized icebergs. They don’t want to just say that they visited the Halifax Citadel National Historic Site; they want to say they dressed up like a 78<sup>th</sup> Highlander and played the part of a soldier for a day. These people are willing to pay the big bucks for that.”*

*“When you look to some of these cultural sites – except for Parks Canada, who really sees this – you’ve got to say, ‘now, forget the mainstream tourist. You’ve got this client that is willing to pay \$700 - \$800, how do you make them feel more special than the average tourist?’”*

**Paul E. Emmons**  
Managing Partner,  
Atlantic Tours Gray Line  
Halifax, Canada

- Develop interpretive content that links to the travellers’ own heritage and history

---

## **B: Fostering Collaboration and Communication**

- Conduct needs assessments of in-markets’ needs, desires and expectations
- Conduct needs assessments of the market segments (i.e. FIT, youth influences on family market, youth educational market, adult culture and learning markets)
- Establish a common language for representing Canadian themes

*“I see a leadership role here for the operators, to be more specific about what is the theme of an area (you are interested in), whether (you’re) from France, Italy, the UK or Germany – to help give some of us here the idea or concept (of what you are seeking). Paint us a picture of what you see, and from that we will mainstream it – if that is the culture of our business – or we’ll put it in our own words to help identify it. But if we don’t come out with common goals or language in any generic area that we want to (present) as Canada, we’ll always be splintered and we’ll confuse the marketplace. ”*

**Larry Gale**  
Director of Marketing and Sales, Brewster  
Banff, Canada

- Recognize and act on the need for suppliers, tour operators, DMOs, PMOs and the CTC to work together and to work with buyers to inform them about potential experiences, itineraries, new representations of 'must-see' icons and cultural enhancements

*“With all of the competition out there, we need something really unique that is going to draw people to Canada. One of the things that’s been helpful for me (has) been the provincial marketing people. They explain to me what is new in the area and what might draw people. This is a really helpful service.”*

**Stephanie Purdy**  
Assistant Program Manager, Elderhostel Inc.  
Boston, USA

- Enhance collaboration and communication between tour operators and cultural organizations

*“There is perhaps a need for educating the suppliers to inform them that there are different categories of visitors seeking cultural experiences – there’s the mainstream groups and than those who want a more in-depth experience. I think this is an educational task we have to undertake as an industry.”*

**Sylvie Nadeau**  
President, SN Tourisme culturel  
Saint-Donat (QC), Canada

- Continue to organize forums such as this symposium that bring stakeholders together

In response to question 4a: “What would be the key recommendations... regarding the growth of the cultural tourism product in Canada?”

1. *“Continue the dialogue (among) all the parties concerned – the buyers, the receptives and the cultural sector.”*
2. *“Continue to organize events of this nature.”*

Two evaluation responses  
1. Anonymous observer  
2. Anonymous receptive

### 3.3 Topic #3: Supporting Future Growth

Canada is committed to growing its cultural tourism product and believes that a wide range of benefits will result for businesses, travellers, and cultural organizations alike.

- What can Canada do, over the next two to four years, to help you grow your company's cultural heritage product lines (e.g.: product development, FAM tours, literature, trade shows, best practices, etc.)?
- How can we increase travellers' perceptions that Canada is truly an interesting, authentic and multifaceted cultural travel destination?
- Which of the eight themes presented in Section 3 offers the greatest medium-term potential (two to five years)?

---

#### A: Developing Innovative and Appealing Cultural Products and Packages

- Feature top cultural attractions and event like UNESCO World Heritage sites and the Montréal Jazz Festival as well-known icons around which themed packages can be built
- Pilot from two to five market-ready itineraries based on cultural icons and themes and promote them in the different international markets (according to individual market needs)

*“In my opinion, there is a lot of work to be done to make Canada known as a destination... One thing that could work would be to choose two to four itineraries, with two or three price points. Then put them together and try to push (promote) them together, in all of the markets... in order to share the risk... If we want to develop something new, the risk should be shared by the organizers, but on several different markets... So let's choose a multilingual tour director, multilingual guides on the coaches and a few peak dates... Then, we sell the same product... Have several different categories of hotels for the different types of clients... The same product, adapted, flexible, for each category.”*

**Franco Cesaretti**  
**General Reimatours International**  
**Rome, Italy**

- **Build on the emotional impact of a destination – diversity of Canada speaks to this, as does Canada as a multifaceted cultural destination**

*“I’m reacting to the whole concept of branding... I think it would fly in the face of everything you’re trying to accomplish here – which is to impress people with your diversity – to try to reduce Canada to one branding image... so I don’t think you should go in that direction. When I think of the branding that has been most successful in the markets I know, it has been branding that says nothing about the product, only about how you feel about it or about how attractive it would be for me to be there... I am very influenced by the emotional impact of those campaigns... rather than identifying one aspect of a culture, which in terms of Canada would be counterproductive to what you are trying to do, which is to introduce people to a whole range of products.”*

**Amy Kotkin**  
Program Director, Smithsonian Journeys  
Washington, D.C., USA

*“I’m really interested in the image of Canada as being a multifaceted destination.”*

*Referring to the use of the CTC logo with the maple leaf:*

*“Everybody recognizes the maple leaf now... so I can use a small image that has a really big impact. That is only one little thing, but if we can just expand on that and present an image of Canada as a multifaceted, multicultural destination, I think we are going to see some big strides.”*

**Anna Kovachis**  
Manager, Odyssey Learning Adventures  
Kingston, Canada

- **Develop and feature value-added components to make Canada more viable and enviable as a cultural destination**
- **Conduct and share advance research into exciting themes (i.e. anniversaries, major events, etc.) for new product development**

- Anticipate product development by two to three years. Recognize that the timing of product development and offerings to buyers for their programming is critical

*“The products have to be planned, developed and offered well enough in advance so that we can incorporate them into our programs... We are currently programming for 2006... Timing is critical.”*

Stephanie Purdy  
Assistant Program Manager,  
Elderhostel Inc.  
Boston, USA

- Increase product development funding to Canadian tour operators who are developing cultural products

In response to question 4 a: “Key recommendations... regarding the growth of the cultural tourism product in Canada?”

1. *“Provide financial support for the small niche operators.”*
2. *“Provide financial support for product development.”*

Two evaluation responses

1. Anonymous receptive
2. Anonymous observer

## **B: Information Sharing and Training**

- Inform suppliers and operators about different market segments (i.e. niche, FIT and mainstream)
- Inform suppliers and operators about different international markets and their needs and expectations

*“Invest in training for Canada’s suppliers to prepare them for the international marketplace.”*

Evaluation response,  
Anonymous buyer

- Inform cultural organizations of the tourism industry’s needs
- Disseminate information about the *product development, distribution, marketing and media* continuum to all stakeholders
- Consider national market-readiness certification

- Assist communities in achieving 'community readiness' when developing new products that incorporate visits to communities
- Consider leadership training around branding and promoting Canada as the best destination in the world

*"We need to provide leadership – perhaps coaching sessions – to say that we are the best destination in the world. I've never heard Canadians say that... It is about going a bit deeper, and saying, 'we are the best,' and that in itself becomes part of the brand."*

**Markus Schale**  
**President, Horizon & Co**  
**Toronto, Canada**

---

### C: Promoting Awareness of Canada as a Relevant Cultural Destination

- Decide on relevant imaging of Canada as a cultural destination and promote it consistently

*"I think that before you try to sell culture and heritage, you've got to convey the concept of Canada. So, the branding is really an issue. Once we've identified the notion of what is Canada and what is 'Canadian' for each different country, we can build around this. What they understand as being Canadian becomes a cultural experience that they identify with the destination, even before they leave to come here, and they will want to come here for those experiences."*

**Bruce McNamara**  
**Chef de Produits Canada, Vacances Air Transat**  
**Paris, France**

- Select and pilot of a few 'championed' itineraries that include 'must-sees' and featured cultural experiences to promote Canada as a cultural destination
- Increase awareness and visibility abroad of Canadian cultural events, icons and tourism through the travel and entertainment media, supportive advocates of cultural tourism, new media, FAM tours

*"There are two things that I think would help us all, whether we are mainstream or specialized. First, for the industry here to make a big push to get the media involved in writing about Canada, because, as one person has already said, people won't go to places they don't know about. And I think there is nothing that lends more legitimacy to your products and your destinations than having outside writers come in and do features on your destinations. That would be such a huge help to us."*

*“Secondly, Pied Pipers – they are part of the media approach I am talking about... In the U.S. it has worked, where we have had prominent historians who have either written a book or done a television series about a destination, and suddenly the entire industry perks up... I think there are people that you might not consider as your partners in cultural tourism because they are academics or popular historians, but they can really excite the imagination and have people want to travel to these destinations.”*

**Amy Kotkin**  
Program Director, Smithsonian Journeys  
Washington, D.C., USA

In response to question 4 a: “Key recommendations... regarding the growth of the cultural tourism product in Canada?”

1. *“Identify and promote the notion of what represents Canada, and develop cultural products based on these themes.”*
2. *“Work on the perception of cultural tourism with the media and others.”*

Two evaluation responses

1. Anonymous buyer
2. Anonymous observer

- Develop consistent branding and marketing initiatives through the CTC
- Consider cultural tourism attractions such as UNESCO World Heritage sites and the Montréal Jazz Festival as the types of internationally renowned Canadian cultural icons around which themed packages can be built

*“(The French) are more interested in seeing cultural things that are connected to the traditions and history of what they know of the country. That is the distinction.”*

*“... So the only thing we can sell is something that has international repercussion and reputation... They will come for the jazz festival in Montréal, because it is very well-known now.”*

**Bruce McNamara**  
Chefs de Produits Canada,  
Vacances Air Transat  
Paris, France

**Note:** During the discussions, there was very little specific mention of the cultural products listed in Section 3 of the Discussion Paper (see Appendix IV, pgs. 8-15). The discourse continued on a general level while discussing Topic #3, both in the breakout groups and the plenary session.





## 4. From Issues to Actions

---

The discussions led to several suggestions for acting on the issues raised. In many cases, recommendations arose in response to – or as part of – broad statements for meeting visitor demand, building appealing Canadian itineraries and supporting future growth. Nevertheless, all were in favour of maximizing Canada’s cultural tourism potential.

In some instances, the dialogue focused on specific actions that were proposed to overcome particular barriers, such as lack of awareness about Canada as a cultural destination, meeting the needs of different market segments, and market readiness.

The identification of further potential actions emerged from post-symposium communications amongst the Symposium Task Force members of the Cultural Tourism Subcommittee. These actions are indicated by “TF”.

During the symposium, the issue was not specifically addressed of which stakeholders (i.e., the CTC, DMOs, PMOs, receptives, marketing agencies, cultural institutions) should assume the roles and responsibilities of acting on the recommendations. In some cases it was stated quite clearly during the discussions which stakeholders should be involved, while in other instances potential contributing stakeholders were not identified.

### 4.1: Recognize Different Meanings, Perceptions (and Expectations) of Cultural Tourism in Canada

- Recognize that different market segments and different international markets have a variety of perceptions of cultural tourism in Canada, and develop strategies for addressing these differences
- Recognize that different market segments and different international markets are not all seeking the same cultural experiences during their visits to Canada, and develop different types of cultural tourism experiences and itineraries to meet the varying needs
- Conduct needs assessments and disseminate information on visitor demand and expectations (by market segment and by international markets) to Canadian suppliers of cultural tourism

### 4.2: Identify the Essential Elements of Cultural Tourism in Canada

- Enrich existing concepts and requirements of cultural tourism with enhanced information about visitor expectations and needs
- Distinguish Canadian cultural tourism products with some form of quality-assurance standards, possibly inspired by existing quality-assurance programs

#### **4.3: Mainstream Markets: Enhance 'Must-See' Canadian Anchors with Cultural Products**

- Collaborate to identify 'must-see' Canadian anchors and appropriate cultural enhancements, predominantly for the mainstream markets
- Develop and offer these itineraries, with the cultural products as enhancements, while integrating flexibility and value-added elements to meet individual markets' needs
- Package and pilot a selection of multilingual market-ready cultural itineraries in different international markets
- Champion the selected itineraries through the media, supportive advocates, promotional campaigns and marketing
- Evaluate the results of any pilot initiatives to gain additional insights into the mainstream markets (TF)

#### **4.4: Niche Markets: Develop Canadian Cultural Tourism Itineraries Unique to Canada**

- Cluster new and unique cultural experiences around well-known cultural icons, events or attractions, predominantly for the niche markets
- Collaborate to identify internationally recognized Canadian cultural attractions and events, and associated lesser-known cultural experiences
- Develop itineraries that provide behind-the-scenes access, opportunities for interactive experiences with locals and resource experts, and experiences that are designed to be meaningful for the visitor
- Package and pilot a selection of market-ready itineraries based on this concept to niche market segments
- Champion the selected itineraries through the media, supportive advocates, promotional campaigns and marketing
- Evaluate the results of any piloted initiatives to gain additional insights into the niche markets (TF)

#### **4.5: Identify Cultural Hooks for Youth and Family Markets**

- Collaborate to identify cultural hooks to tap into youth tourism potential<sup>4</sup>
- Expand on and adapt hooks to encompass and access youth learning, group and FIT markets, as well as family markets motivated by youth choices

---

<sup>4</sup> *Youth Tourism in Canada, A Situational Analysis of an Overlooked Market*. Published by the Youth Tourism Consortium of Canada, Ottawa (Canada), March 2004

#### **4.6: Foster Better Collaboration and Communication**

- Establish a common language and common goals amongst stakeholders
- Recognize and act on the need for suppliers, tour operators, DMOs, PMOs and the CTC to work more closely together and to work with buyers
- Collaborate to review and suggest Canadian cultural icons and cultural products that would best complement the 'must-see' anchors
- Enhance collaboration between cultural organizations and tour operators
- Inform cultural organizations and the cultural sector about the requirements and benefits of partnering with tourism industry
- Enhance collaboration between cultural tourism suppliers and travel media
- Continue to organize forums such as the *Canada: Destination Culture* symposium that bring stakeholders together for open dialogue and information sharing

#### **4.7: Benefit from Information Sharing and Training**

- Using existing models, inform all stakeholders and contributors about the tourism industry's needs, functions and distribution channels (TF)
- Consider a review of existing provincial/territorial market-readiness standards or schemes for potential national implementation (TF)
- Collaborate to inform the tourism industry of the cultural sector's needs, functions and schedules
- Collaborate to inform the cultural sector of the tourism industry's needs, functions and schedules

#### **4.8: Brand and Promote Canada as a Cultural Destination**

- Develop and convey a consistent brand and image of Canada as a cultural destination
- Consider the image of “Canada as a multifaceted country” and/or “the diversity of Canada” as potential cultural destination branding messages
- Develop and promote national and international marketing campaigns that focus on the cultural icons selected for cultural itineraries
- Consider leadership seminars to focus on conveying the image of Canada as a top-of-mind destination
- Promote collaboration between cultural tourism suppliers and the travel and entertainment media
- Identify advocates outside tourism and the media who can help promote awareness of icons, attractions, events and itineraries
- Conduct research into significant themes and events that will grow and enhance the Canadian cultural offering (i.e. anniversaries, heritage events, etc.) and work with media and supporters to promote awareness and build momentum around the selected themes and events
- Capture and disseminate testimonials of participants whose experiences result in ‘bragging rights’



# Appendices

I : Symposium Agenda

II : Lists of Participants

III : Summarized Evaluations

IV : Symposium Discussion Paper



# Appendix I: Symposium Agenda

## Canada: Destination Culture Symposium

### A G E N D A

Saturday, May 1, 2004  
13:30 – 19:00 pm (E.T.)

- 13: 30 Registration
- 13: 40 Welcoming remarks  
(Don Monsour, Chair of the CTC  
*Product Innovation and Enhancement*  
Committee)
- 13: 50 Opening commentary (Sylvie Nadeau,  
Chair of the Cultural Tourism Sub-  
committee)
- 13: 55 Facilitator's remarks
- 14: 00 Discussion
- 15: 30 (Approx.) Break
- 15: 45 (Approx.) Discussion
- 16: 45 Wrap-up
- 
- 17: 00 Cocktail featuring
- Tour of the unique cultural setting
  - Artist at work
  - Pianist
- 18: 45 Draw for artist's creation
- 19: 00 Closing

## Symposium Canada: Destination Culture

### ORDRE DU JOUR

Le samedi 1<sup>er</sup> mai 2004  
de 13 h 30 à 19 h 00 (Heure de l'est)

- 13 h 30 Accueil et inscription
- 13 h 40 Mots de bienvenue (Don Monsour,  
Président du comité *Enrichissement du*  
*produit et Innovation* de la CCT)
- 13 h 50 Le symposium en bref (Sylvie Nadeau,  
présidente du Sous-comité de tourisme  
culturel)
- 13 h 55 Directives de l'animateur
- 14 h 00 La discussion
- 15 h 30 (Environ) Pause
- 15 h 45 (Environ) La discussion
- 16 h 45 Récapitulation
- 
- 17 h 00 Cocktail et animation
- Visite commentée du site (aspects  
visuels)
  - Artiste à l'œuvre
  - Pianiste
- 18 h 45 Tirage de l'œuvre d'art
- 19 h 00 Clôture





## Appendix II: Lists of Participants (Buyers, Receptives and Observers)

### Symposium Canada: Destination Culture Symposium

#### *Acheteurs / Buyers*

---

Mr. Bill Bessho  
General Manager  
Maple Fun Tours Ltd  
Vancouver (BC)  
(Japanese market)

Ms. Mary Brophy  
Vice-Chair  
Academic Arrangements Abroad  
New York (New York)  
USA

Mr. Franco Cesaretti  
General Manager  
Reimatours International BIT183  
Rome (Italy)

Mr. Noel DeChambeau  
Director  
Alaska Marketing and Sales  
Holland America Circle  
Seattle (Washington)  
USA

Ms. Anne Hetherington  
President and Owner  
Selectart Travel  
Hamburg (Germany)

Ms. Linda Halliday  
General Manager  
International Products  
APT International Touring  
Sydney (Australia)

Ms. Kelly Hubbard  
Director of Operations  
Brennan Vacations  
Seattle (Washington)  
USA

Ms. Mimi Horita  
Assistant Manager  
Purchasing, Reservation  
JTB International (Canada) Ltd.  
Vancouver (BC)  
(Japanese market)

Mr. Alan Hubbard  
Managing Director  
Canada-4-U  
Lowestoft (UK)

Ms. Amy Kotkin  
Program Director  
Smithsonian Journeys  
Washington D.C  
USA

Mr. Steven Grasso  
Vice-President (Operations)  
Yankee Holidays/MTL Vacations  
Beverly (Massachusetts)  
USA

M. Bruce McNamara  
Chef de Produits Canada  
Vacances Air Transat  
Paris (France)

Mr. Michael Palmer  
Executive Director  
SYTA  
Clarkston (Michigan)  
USA

Ms. Stephanie Purdy  
Assistant Program Manager  
Elderhostel Inc.  
Boston (Massachusetts)  
USA

Ms. Rebecca Sellet  
Product Manager  
Tauck World Discovery  
Norwalk (Connecticut)  
USA

## ***Agences réceptives / Canadian Packagers (Receptives)***

---

Ms. Vickie L. Clarke  
President  
Living Skies Tours  
Saskatoon (Saskatchewan)

Mr. Stephen Dennis  
Owner  
Pacific Wilderness Vacations Ltd  
Nanaimo (British Columbia)

Mr. Paul E. Emmons  
Managing Partner  
Atlantic Tours Gray Line  
Halifax (New Scotland)

Mr. Larry Gale  
Director  
Marketing and Sales  
Brewster  
Banff (Alberta)

Ms. Michelle Gervais  
Présidente  
Ô Tours  
Winnipeg (Manitoba)

Ms. Anna Kovachis  
Manager  
Odyssey Learning Adventures  
Kingston (Ontario)

Ms. Jo-Anne Lachapelle-Beyak  
Director  
Program Development  
Routes to Learning Canada  
Kingston (Ontario)

M. Luc Lapointe  
Président  
Le rêve canadien / Canadian Dream  
Moncton  
(Nouveau-Brunswick)

Mr. Tom Little  
Manager  
Market Development (US)  
Via Rail Canada  
Montréal (Québec)

Mr. David Mendel  
President / Président  
Canadian Cultural Landscapes / Les  
visites culturelles Baillairgé  
Québec (Québec)

Mme Sylvie Nadeau  
Présidente  
SN Tourisme culturel  
Saint-Donat (Québec)

Mr. Donald A. Obonsawin  
President and CEO  
Jonview Canada Inc.  
Toronto (Ontario)

Mr. Bill Rogoza  
General Manager  
Moccasin Trail Tours  
Thunder Bay (Ontario)

Mr. Markus Schale  
President  
Horizon & Co  
Toronto (Ontario)

## ***Observateurs / Observers***

---

M. Pierre Bellerose  
Vice-président  
(Recherche, relations publiques,  
développement de produit)  
Tourisme Montréal  
Montréal (Québec)

M. François Belzile  
Directeur du développement et de la  
commercialisation des produits  
touristiques  
Tourisme Québec - MDERR  
Québec (Québec)

Mme Margot Bourgeois  
Ministère de la Culture et des  
Communications du Québec  
Montréal (Québec)

M. Jean-Yves Cayen  
Directeur / Director  
Politiques sur le tourisme / Tourism  
Policy  
Ministère du Patrimoine canadien  
Department of Canadian Heritage  
Gatineau (Québec)

Mme Marie-France Doucet  
Directrice adjointe  
Le Pays de la Sagouine  
Bouctouche (N.-B.)

M. Ghislain Gaudreault  
Éditeur / Publisher  
*Tourisme / Tourism*  
CCT / CTC  
Ottawa (Ontario)

Ms. Marie Lalonde  
CEO  
Ontario Museum Association  
Toronto (Ontario)

Mme Lise Lambert  
Chef de produit  
Tourisme culturel et éducatif  
Tourisme Québec  
Montréal (Québec)

Mr. David Lough  
Federal Tourism Partnerships  
Canadian Heritage  
Parks Canada, ACOA  
St. John's  
Newfoundland and Labrador

Mr. Don Monsour  
Président / Chair  
Comité Enrichissement du produit  
et Innovation / Product Innovation  
and Enhancement Committee  
CCT / CTC  
Victoria (British Columbia)

Mr. Tom Penney  
Vice-président / Vice-President  
Enrichissement du produit et  
Innovation / Product Innovation  
and Enhancement  
CCT / CTC  
Ottawa (Ontario)

Mr. Kevan Ridway  
President and CEO  
Vancouver Coast & Mountains  
Vancouver  
(British Columbia)

M. Jacques Robichaud  
Directeur  
La Commission du tourisme  
acadien du Canada atlantique  
Dieppe (N.-B.)

Mr. Christopher Rosati  
Consultant/Art Consultant  
Arts And Cultural Industries  
Ontario Ministry of Citizenship,  
Culture, Tourism and Recreation  
Toronto (Ontario)

Mr. Randall M. Williams  
Président / President  
Association de l'industrie  
touristique du Canada / Tourism  
Industry Association of Canada  
Ottawa (Ontario)



## Appendix III: Summarized Evaluations

(Note : Excerpts of comments of participants are presented below in the language they were written)

### Buyers

#### Comments - Question 1:

- Opened my eyes to this market
- I believe we already do and will continue to provide culture in our product
- Rely on consumers education/awareness campaigns in our market

	YES	NO	PERHAPS	NO ANSWER
BUYERS (13)				
Question 1a	4	2	6	1
Question 1b	n/a	n/a	n/a	n/a
Question 1c	n/a	n/a	n/a	n/a
Question 2	6	4	2	1
Question 3.1	12	0	0	1
Question 3.2	11	0	0	2

### Receptives

#### Comments - Question 1:

- Excellent exchange, excellent choice of participants
- We need to work more together
- Merci beaucoup pour cette occasion de participer
- Cela me fait comprendre que le produit seul ne se vend pas. Il faut des partenaires en terme de visibilité, média et promotion.
- It has brought awareness
- We always consider offering more and more innovative cultural products so this has not changed.
- This is a good start

	YES	NO	PERHAPS	NO ANSWER
RÉCEPTIVES (9)				
Question 1a	n/a	n/a	n/a	n/a
Question 1b	4	0	5	0
Question 1c	n/a	n/a	n/a	n/a
Question 2	3	3	0	3
Question 3.1	7	0	0	2
Question 3.2	7	0	0	2

### Observers

#### Comments - Question 1:

- Etant impliqué dans le dossier depuis plusieurs années, plusieurs éléments discutés constituaient « du déjà-vu ».
- I have many new ideas for actions to take to bring cultural institutions into the tourism sector for a collective approach to market readiness and quality assurance to the travel trade
- Entre autres plus de relations de presse

	YES	NO	PERHAPS	NO ANSWER
OBSERVERS (8)				
Question 1-Culture*	6	0	0	1
Question 1-Tourism*	3	1	0	2
Question 2	6	2	0	0
Question 3.1	7	0	0	1
Question 3.2	7	0	0	1
Question 1-Culture*	6	0	0	1

\* Some participants answered in the two categories

## Evaluations - Comments

### Question 4 - Buyers

- I think about ways to provide special access to inbound groups
- Increase media coverage of Canadian destination
- Branding -product identification, promote media attention
- We need help in selling the wonder programs we are able to create based on your resources; coordinate cooperative marketing, promotion to the general public of the destination
- More "visibility" to the general public of the products
- More promotion
- Good potential
- Need more exposure
- Étudier quelques initiatives à publiciser dans plusieurs pays
- Vous avez tout pour réussir, il faut seulement qu'on vous connaisse
- Marketing plan targeting various market segments
- Media advertising - Get the word out! Improve flight schedule. Drive competition for lower airfares
- Might have better and more focussed discussion if tour operators are grouped by focus
- Spend half-a-day with European operators, half-day with mainstream tour operators and half with specialty tour operators. I like having buyers and sellers in one discussion.
- Partnered dollars for media and ...tour suppliers in Canada.
- Increased awareness through media and partnered dollars
- Identifier et promouvoir la notion de ce qui est ou représente le Canada, puis développer des produits culturels.
- Identifier à l'international ce qui constitue la culture propre au Canada (canadienne) .Car pour l'instant personne ne sait vraiment ce que c'est....
- Invest in training for Canada's suppliers to prepare them for the international marketplace
- When promoting through tour operators, cooperative marketing to grow the market segment is needed.
- More exposure to the general public of these products
- More promotion

#### Question 4 - Receptives

- Augmenter la visibilité dans la presse internationale
- Offrir un soutien financier aux petites entreprises « niches »
- Mieux définir les rôles et responsabilités des différentes instances gouvernementales
- Plus grande coopération gouvernementale avec les T.O. par le développement des produits
- Bring it to the public, to let it know about it
- Media blitz - themed ads on the international market
- DMO and other organizations knowing what product is available and help inform other buyers
- Réaliser que la culture, ce sont les contacts personnels (la culture est reflétée par et via les contacts personnels)
- Continuer à organiser des événements du genre
- Mieux travailler avec les clients internationaux pour découvrir les meilleurs partenariats possibles
- India campaign is a great example
- Décider que nous voulions vendre et mettre l'emphase sur ce produit-thème.
- Choisir un produit « icône » ou trois thèmes et les promouvoir « à mort »...et ensuite en choisir un autre (3-5 ans)
- Miser sur les individus

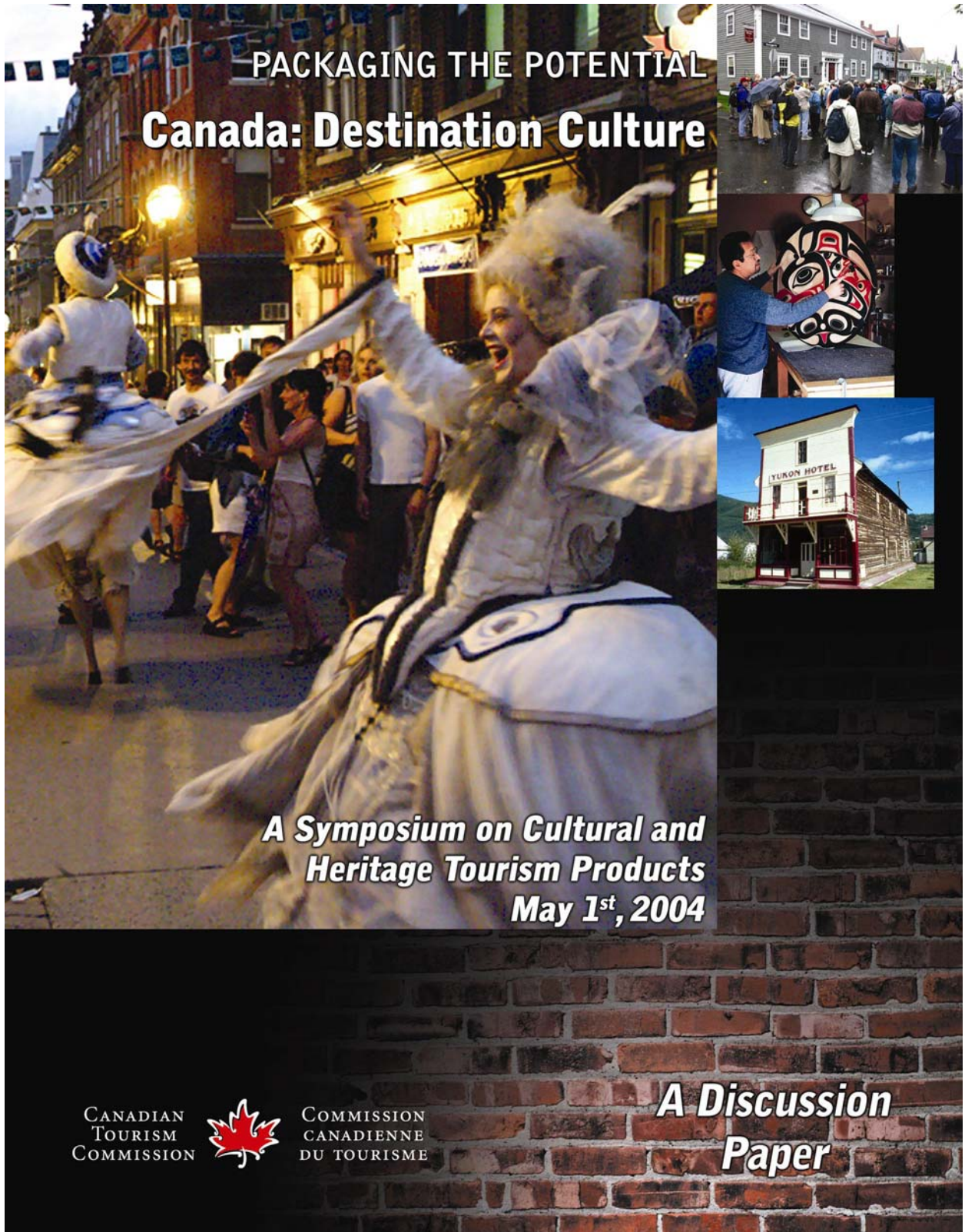
#### Question 4 - Observers

- Travailler sur la perception du tourisme culturel avec les médias et autres
- Approche et réflexion différenciées : tourisme culturel comme produit de masse et tourisme culturel comme produit-créneau
- « Exposer » davantage de produits spécifiques sur les marchés
- Continuer le dialogue entre toutes les parties concernées: acheteurs, réceptifs, secteur culturel
- \$ pour le développement de produits
- Il faut vraiment se pencher sur la question de la survie de tout ce qui est attrait touristique dans le domaine de la culture et du patrimoine
- De se joindre à d'autres partenaires afin d'organiser des forfaits incluant des activités extérieures et autres
- Se concentrer sur nos différences
- Organiser un *Hall* ou une *Allée du tourisme culturel* à Rendez-vous Canada
- Pilots, more ads, Fam tours and media tours
- Pilot: includes presentation of whole sectors i.e. museums of 2-3 provinces
- Stratégie nationale...mettre des produits en évidence






# Appendix IV: Symposium Discussion Paper



**PACKAGING THE POTENTIAL**  
**Canada: Destination Culture**

*A Symposium on Cultural and Heritage Tourism Products*  
*May 1<sup>st</sup>, 2004*

**CANADIAN TOURISM COMMISSION**  **COMMISSION CANADIENNE DU TOURISME**

*A Discussion Paper*



# Canada: Destination Culture

## *A Symposium on Cultural and Heritage Tourism Products*

### A Discussion Paper

May 1, 2004

(In conjunction with Rendez-Vous Canada 2004)

---

#### Photo Credits

Photo (Main): 2003 Québec City Summer Festival, Québec. Performers: CHAMADE friches théâtre urbain.  
Credit: ©Louise Leblanc

Photo (Top): Field trip to Lunenburg, Nova Scotia, a World Heritage Site (UNESCO).  
Credit: Heritage Canada Foundation.

Photo (Middle): Bradley Hunt, carver. Sunshine Coast (BC).  
Credit: Photo by Dean Van'tSchip.

Photo (Bottom): *Yukon Hotel*, Dawson  
a component of the Dawson Historical Complex National Historic Site of Canada.  
Credit: Heritage Canada Foundation.

## **Canada: Destination Culture**

### **A Symposium on Cultural and Heritage Tourism Products**

**A project of the Cultural Tourism Subcommittee of the  
Canadian Tourism Commission Product Innovation and Enhancement Committee**

#### Chair of the Cultural Tourism Subcommittee

- \* Sylvie Nadeau, SN Tourisme Culturel, St-Donat (QC)

#### Subcommittee Members

- Wayne Burley, Culture and Sport Secretariat, Province of New Brunswick, Fredericton (NB)
- Jean-Yves Cayen, Canadian Heritage, Gatineau (QC)
- Marie-France Doucet, Le Pays de la Sagouine, Bouctouche (NB)
- Donna Dul, Culture, Heritage and Tourism, Province of Manitoba, Winnipeg (MB)
- \* Anna Kovachis, Odyssey Learning Adventures, Kingston (ON)
- Marie Lalonde, Ontario Museum Association, Toronto (ON)
- \* Lise Lambert, Product Specialist, Tourisme Québec, Montréal (QC)
- \* David Lough, Canadian Heritage, Parks Canada, ACOA, St. John's (NL)
- \* Kevan Ridgway, CEO, Vancouver Coast and Mountains, Vancouver (BC)
- Wendy Swedlove, Canadian Tourism Human Resource Council, Ottawa (ON)
- Linda Wedman, The Works International Visual Arts Society, Edmonton (AB)
- Darrin White, The Great Northern Arts Festival (until March 31<sup>st</sup> 2004), Inuvik, (NWT)

#### CTC Staff

- \* Frank Laflèche, Market Development, CTC-Washington
- \* Ernest Labrègue, Product Specialist, CTC, Ottawa (ON)
  
- \* Symposium Task Force members

---

## **Canada: Destination Culture**

### **A Symposium on Cultural and Heritage Tourism Products**

#### **A Discussion Paper**

**April 2004**

#### **Document prepared by:**

- Ernest Labrègue, Specialist: Cultural Tourism, Product Development, Canadian Tourism Commission
- Nancy Arsenault, Learning Thru Leisure Consulting, Victoria (BC)
- Alicia Maluta, Vancouver (BC)

## Foreword

“... the image we have promoted around the world fits our industry vision statement ... Looking at this, I find it good; our unspoiled spaces and lakes and rivers and so on are what is (top of mind) with our potential clients.

But... we also have a responsibility to make the modern Canada known. We need to look more closely at our cities and at our cultural products. When I say cultural products I am not only thinking of ballet and symphonies and visual arts – I am also thinking of the (modern) entertainment industry.

One of my first objectives in the coming years is to build better connections between the tourism world and the cultural world.”

Charles Lapointe, Chair of the Canadian Tourism Commission, January 2002

### Vision and Mission statements of the Canada's Tourism Industry and of the Canadian Tourism Commission

#### Vision:

Canada will be the premier four-season destination to connect with nature and to *experience diverse cultures and communities*.

#### Mission:

Canada's tourism industry will *deliver world-class cultural and leisure experiences year-round* while preserving and sharing Canada's clean, safe and natural environments. The industry will be guided by the values of respect, integrity, and empathy.



# Discussion Points for the May 1<sup>st</sup>, 2004 Meeting

---

*On May 1<sup>st</sup>, you will be joining a small, select group of international buyers and Canadian packagers (receptives) to discuss three topic areas, presented below. Your contributions, ideas, observations and suggestions will be most welcome.*

Canada may be a small country in terms of population count, but its impact on the global cultural and entertainment scene has been phenomenal in the last decade. Canada is truly a destination of culture. Not only does it offer tourists extraordinary opportunities for direct contact with nature, it boasts a very rich cultural heart and soul, incredible creativity and a history (as well as stories) linked with that of many other countries.

Creating cultural products\* of interest to international buyers and consumers is vitally important. Ensuring that Canada's travel suppliers offer relevant and engaging market-ready products contributes to a mutually beneficial future.

Canada's cultural tourism\* initiative goes back to 2000, when the Canadian Tourism Commission (CTC) launched a business strategy, called *Packaging the Potential (Faire fructifier les atouts)*<sup>1</sup>, designed to guide the growth of cultural and heritage tourism through a variety of initiatives. (This strategy takes into account the results of many round tables held on this subject across Canada in 1998-1999).

*(\*For a definition of cultural tourism and for a list of cultural product categories, please refer to Section 1, page 2.)*

The time has now come to engage key trade stakeholders (buyers and packagers) in a discussion to identify the next steps to increase both the product offering and demand for cultural travel in Canada.

As we look forward to discussing this with you, we have one simple desire:

*“To ensure Canadian cultural heritage products meet the needs of your company and the interests of your travellers.”*

As you reflect on the cultural travel needs and interests of your organization, it is important to keep in mind that *product-market match validation, priorities, communication opportunities and developmental possibilities* may enhance the effectiveness of the discussion.



## **1) Topic #1: Visitor Demand**

What types of cultural heritage experiences are in demand among your travellers?

- Does Canada offer enough cultural and heritage products corresponding to your customers' needs and requests?
- Are experiences available when, where and how your company needs them?

## **2) Topic #2: Building Canadian Cultural Travel Itineraries**

- International Buyers: How can Canadian receptive operators work with you to ensure your travellers have access to enticing packages and itineraries?
- Canadian Receptives: What do you need from international buyers in order to create innovative cultural travel packages and itineraries that meet the needs of their customers?

## **3) Topic #3: Supporting Future Growth**

Canada is committed to growing its cultural tourism product and believes that a wide range of benefits will result for businesses, travellers and cultural organizations alike.

- What can Canada do, over the next two to four years, to help you grow your company's cultural heritage product lines (e.g.: product development, FAM tours, literature, trade shows, best practices, etc.)?
- How can we increase travellers' perceptions that Canada is truly an interesting, authentic and multifaceted cultural travel destination?
- Which of the eight themes presented in Section 3 offers the greatest medium-term potential (two to five years)?

We are confident that this discussion will increase our understanding of each other's needs and interests, and yield a list of tentative initiatives that will lead to increased cultural travel opportunities.

With a view to enhancing the depth, breadth and availability of Canadian cultural product, facilitating its packaging and generating benefits for the cultural sector, the Canadian tourism industry's product development teams from federal, provincial-territorial and municipal jurisdictions could share the proposed initiatives with various stakeholders – cultural and heritage organizations, travel suppliers, receptive operators and destination marketing organizations.

# Contents

---

- 1. Setting the Stage for the Discussion .....1
- 2. Market Realities: Growing Your Business with Cultural Experiences .....3
- 3. Rethinking Canada as a Cultural Destination .....7

## **Appendices**

- Appendix I: Web sites for an Intro to Culture in Canada .....17
- Appendix II: Federal-Provincial-Territorial Cultural Tourism Contacts  
(with a Product Development Focus).....19



# 1. Setting the Stage for the Discussion

---

Cultural tourism is a growing and lucrative sector of the travel industry. The number of people enjoying cultural activities while travelling has grown so significantly that it is now recognized as a high-profile, mass-market activity.<sup>ii</sup>

The travel trade has not been indifferent to this trend. Since 2002, ITB Berlin – the largest tourism trade show in the world – has featured an increasingly popular **Hall of Cultural Tourism**<sup>5</sup>, a unique area of exhibitors such as theatres, museums and "art cities" designed to showcase the colourful spectrum of cultural tourism opportunities. (Note: 55 exhibitors and more than 300 cultural facilities and institutions were present in March 2004.)

In Canada, the **Bienvenue Québec Marketplace** has taken the lead with a three-year project (2002-2004) to make cultural products the event's central theme<sup>6</sup>, an initiative that won a 2003 *Innovator of the Year Award* from the Tourism Industry Association of Canada (TIAC).

In the United States, a 2003 study by the Travel Industry Association of America (TIA) and *Smithsonian Magazine* indicated that 81% of the American adults who had travelled in 2002 (146.4 million adult travellers) had included at least one cultural activity or historic event on their trip.<sup>iii</sup>

As well, historic/cultural travellers:

- tend to stay longer and spend more;
- want to enrich their lives with new travel experiences;
- say a specific historic/cultural activity was a main reason for taking a historic/cultural trip;
- will often extend their stay to participate in specific cultural activities; and
- are well-educated and affluent; are key markets, a strong match with the baby-boom market.

As home to many acclaimed writers, performers and artists who have had a great impact on the world's cultural stage, **Canada is a natural for offering visitors a diversity of high-quality cultural and historic experiences.**

Section 3 presents a sample of market-ready or emerging products, packages and itineraries. Visitor experiences are clustered into themes. Some of the themes are currently under scrutiny and could be further modified into sellable future products.

---

<sup>5</sup> ITB: Under the management of Art Cities in Europe ([www.artcities.de/itb/index.html](http://www.artcities.de/itb/index.html)).

<sup>6</sup> Bienvenue Québec: [www.apaq.qc.ca/english](http://www.apaq.qc.ca/english)

### Definitions of Cultural and Heritage Tourism

*“Cultural and heritage tourism occurs when participation in cultural or heritage activities is a significant factor for travelling.”<sup>iv</sup>*

*“This includes visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution.”<sup>v</sup>*

### Activities and experiences packaged as cultural and heritage products in Canada include:

- Performing arts (e.g.: theatre, dance, music, circus);
- Visual arts (e.g.: painting, photography, sculpture, etc.) and crafts;
- Museums and cultural centres;
- Historic sites, villages, built heritage, interpretive centres, re-enactments; and
- Arts and cultural festivals.

Three complementary “product lines” are key adjuncts to these experiences: *cultural Aboriginal tourism, English or French as a second language (ESL/FSL), and wine and culinary tourism.*

## 2. Market Realities: Growing Your Business with Cultural Experiences

---

Cultural and heritage tourism is immensely important to the tourism industry.

### US Market Research

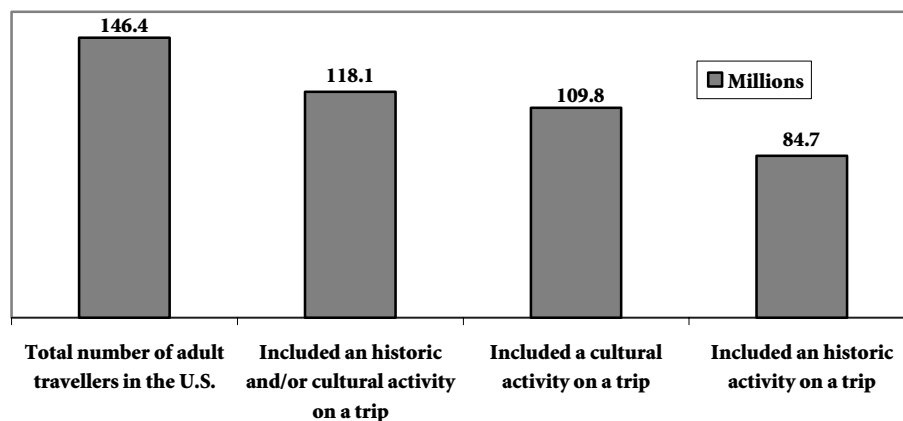
In the United States alone the number of historic/cultural travellers has jumped 13% since 1996. This is twice the overall growth in the travel industry.<sup>2</sup>

In 2003, *Smithsonian Magazine* and the Travel Industry Association of America (TIA) published a report on the cultural heritage traveller in the U.S.<sup>3</sup>. Key findings included:

- 109.8 million travelling adults participated in at least one cultural activity (e.g. live theatre, dance, classical music, opera, art museums and galleries, antique shops, shows, auctions, festivals, or ethnic cultural exhibits);
- 84.7 million travelling adults participated in at least one historic activity (e.g. historic sites, memorials, sites with a history of music component, designated historic sites, towns or communities);
- 69% agree that trips where they can learn something new are more memorable, particularly Generation X and Y's, aged 18 to 34; and
- 53% want to visit places that are popular with local residents.

Additionally, as Figure 1 shows, a significant number of Americans included an historic activity (84.7 million), a cultural activity (109.8 million), or both (118.1 million) while 50 miles (80 kilometres) or more away from home.

Figure 1: Size of the Adult Historic/Cultural Travel Market

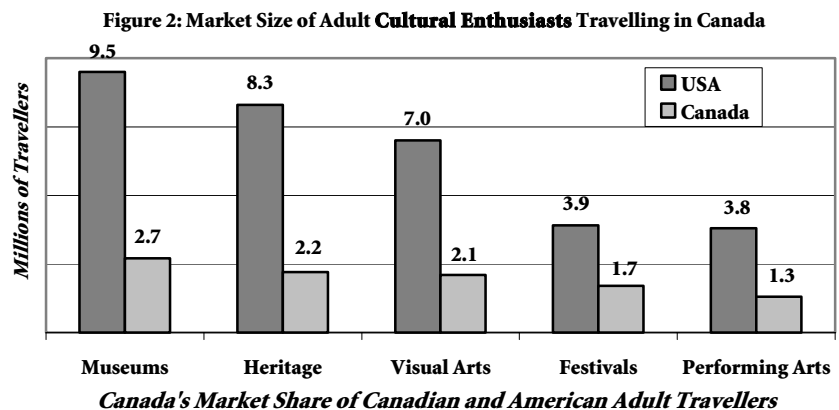


## Market Research in Canada and the U.S.: Cultural Tourism Enthusiasts

The Canadian Travel Activities and Motivations Survey (TAMS)<sup>7</sup> provides information on five niche cultural travel markets including:<sup>vi</sup>

- Heritage tourism enthusiasts;
- Performing arts tourism enthusiasts;
- Visual arts tourism enthusiasts;
- Festival tourism enthusiasts; and
- Museum tourism enthusiasts.

*Museum enthusiasts* represent the largest market of cultural travellers to and within Canada (9.5 million Americans, 2.7 million Canadians). These travellers engaged in at least two activities: art galleries, history/heritage museums, Aboriginal-themed museums, children’s museums, and science/technology museums. They also visited at least one: botanical garden, zoo, planetarium, or aquarium.



*Heritage enthusiasts* make up the second-largest group (Figure 2). They included at least four of 10 activities while vacationing in Canada: local festivals/fairs, rural Aboriginal experiences, Aboriginal attractions, powwows or celebrations, French-Canadian cultural experiences, carnivals, western-theme events, farmers’ fairs or markets, u-pick farms/harvesting, local festivals, general history, science/technology or children’s museums, historic sites, or historical replicas of cities or towns.

While niche markets represent individual segments for targeting, there is also a great deal of potential for cross-packaging and cross-marketing, since some travellers participate in more than one type of cultural heritage visitor experience.

### Why the Increased Interest?

The World Tourism Organization reports a shift from active holidays to holidays as an experience.<sup>vii</sup> Increasingly, visitors want a complete participatory experience, providing new knowledge and authentic experiences. This can be achieved through the arts, cultural entertainment, folklore, festivals, cultural institutions, history, architecture and landscapes, cuisine, local traditions and language – the cornerstones of cultural, learning and experiential travel.

<sup>7</sup> The TAMS is conducted by a partnership of Canadian tourism ministries and organizations. This survey offers a comprehensive assessment of travel behaviours and motivators. It is an authoritative database used to development marketing strategies and travel product to attract visitors to Canada.

## **Success in Cultural Heritage Tourism**

Organizations that have successfully transformed culture and heritage assets into tourism products share five common features.<sup>1</sup> They:

- Focus on quality and authenticity.
- Tell a story.
- Make the cultural/heritage asset come alive (e.g. a place or building).
- Create participatory experiences.
- Make the experience relevant to the traveller.

## **Packaging Implications**

The market potential of cultural-heritage travel is significant, as are the niche markets within. Careful customer profiling coupled with an understanding of pre-trip motivations and enroute interests will increase the ability to develop and market innovative travel packages and itineraries that meet the needs of a wide range of travellers.





### 3. Rethinking Canada as a Cultural Destination

---

Canada is worth discovering, not only for its nature and wide-open spaces, but also for its cultural “heart and soul,” its incredible creativity, its diversity and its history, intertwined with that of so many other countries.

Eight themes profiled in this section provide a sample of some of Canada’s finest market-ready and emerging cultural travel opportunities.

*(Note: In order to keep this discussion paper and this section to a manageable size, we have attempted to provide a selection of existing or emerging examples that would best illustrate each theme. This sampling is by no means comprehensive as there are many other valid examples throughout Canada.*

*Samples were selected through a careful process under the guidance and advice of a project team, which conducted interviews with product development officers in each province and territory, with CTC product clubs and with various other stakeholders.)*

Canada may be a small country in terms of population, but its impact on the global cultural and entertainment scene has been, and still is, phenomenal. Excellence is at the heart of these successes. French-, English- and



Aboriginal-language cinema and television are exported around the world. Several Canadian authors and books have garnered a great variety of international awards. Canadian museums are recognized internationally for their architecture and the quality of their exhibits. Canadian circuses, actors, musicians, composers and dancers are seen and heard worldwide and often win top international awards.

It is therefore not surprising that the Canadian destination offers such an amazing range of four-season opportunities for quality cultural travels...

#### **Read on to learn about the ...**

- Jewels of Canada, Canada’s Best Kept Secrets
- Spirit of Canadian Cities: New Programs and Tools
- Capitals of Culture
- Canada’s Underground
- One-of-a-Kind Heritage Trails
- The “Arts & Craft” of Shopping
- Canadian International Icons
- Live and Learn

## Jewels of Canada – Canada’s Best-Kept Secrets!

New or unique, these lesser-known “Jewels of Canada” offer authentic visitor experiences that enrich travellers’ discovery of local traditions and culture and make a compelling reason to visit a new community. These “jewels” can be easily added to an itinerary and are offered by travel suppliers eager to meet the needs of travellers.

### The Canadian West

**Kalyna Country (AB).** Located west of Edmonton on the Saskatchewan River, Kalyna Country Ecomuseum offers Aboriginal and Eastern European cultural experiences in 10 local counties. Each community showcases its prominent ethnic culture through a variety of events, festivals and self-guided tours like the Iron Horse Trail, which follows the region’s original railway line

Contact: Kalyna Country (Kevin Kisilevich)  
888.452.5962 [www.kalynacountry.com](http://www.kalynacountry.com)

**Wanuskewin Heritage Park (SK).** Honouring and celebrating the Northern Plains First Nations peoples, Wanuskewin Heritage Park in Saskatoon captures and exhibits the region’s culture and history through archaeology digs, celebratory powwows, an internationally recognized dance troupe and much more.

Contact: Wanuskewin Heritage Park (Hugh Tait)  
306.931.6767 [www.wanuskewin.com](http://www.wanuskewin.com)

Unique Itineraries: Living Skies Tours (Vickie Clark)  
206.227.7764 [www.livingskies.net](http://www.livingskies.net)

### Fabulous and French

**From History to Culture to ... Prison!** A full day of unique experiences in Trois-Rivières, Québec, halfway between Québec City and Montréal, including a journey along the 1700s-era King’s Road, local cuisine, creating your own print in an artist’s workshop, a behind-the-scenes tour of the one-year-old Museum of Folk Culture and a compelling tour of the Old Prison, where former inmates share stories of life “inside.”

Contact: Tourisme Trois-Rivières (Marilie Laferté)  
819.375.1122 ext. 222 [www.v3r.net/international](http://www.v3r.net/international)

**A Manitoban French Quarter** (St. Boniface), Winnipeg, MB. Including the home of internationally renowned author Gabrielle Roy, designated as a *Historic House* and a *Provincial Heritage Site*, this itinerary provides wonderful opportunities to get acquainted with Manitoban French-Canadian (and Métis) culture and history through a specialized tour of St. Boniface sites.

Unique Itineraries: O’Tours (Michelle Gervais)  
204.254.3170 [www.otours.net](http://www.otours.net)

### Unique Far and Wide

**St. John’s, Newfoundland.** With *The Rooms* (the future new home of the multifaceted Provincial Museum of Newfoundland and Labrador, opening in 2005), the *Fluvarium* (a view of a river from the riverbed... one of the very few such attractions in North America) and the award-winning Spirit of Newfoundland Dinner Theatre (dedicated to NL stories), St. John’s offers cultural, nature and heritage experiences that convey the spirit of the land and its people.

Contact: Tourism St. John’s (Margaret Donovan)  
709.576.8106 [www.stjohns.ca](http://www.stjohns.ca)

**The Exotic North of Nunavut!** Join Canada’s most experienced travel planner and area experts for a once-in-a-lifetime opportunity to connect with the special places and people of Canada’s Far North.

Contact: Adventure Canada (Carol Heppenstall)  
1.800.363.7566 [www.adventurecanada.com](http://www.adventurecanada.com)

**The Reford Gardens and International Garden Festival** (QC). These Gardens, unique by their location and history, are conducive to an innovative dialogue “nature-culture”. The Reford Gardens also stage an award-winning summer venue for the creation of contemporary gardens by designers from Canada and abroad. First of its kind in North America. Located in Grand-Métis, on the south shore of the St. Lawrence River, a four-hour drive from Québec City.

[www.jardinsmetis.com/english/index.htm](http://www.jardinsmetis.com/english/index.htm)

**The Great Northern Arts Festival**, Inuvik, NWT. A unique gathering of up to 80 visual artists and 40 performers from across the north.. Visitors from Canada, the United States and a host of other countries like Japan, Germany and Denmark travel to Inuvik annually to enjoy this nine-day celebration of Canada’s diverse north.

Contact: GNAF (Lynn Feasey) 867.777.3536 [www.gnaf.ca](http://www.gnaf.ca)

## The Spirit of Canadian Cities: New Programs and Tools for the Trade

Several Canadian cities, big and small, offer residents and visitors year-round cultural treasures and top-flight live cultural entertainment.

### **Culture...à la Montréal! (QC)**

Experience the astounding creativity of one of the most culturally rich cities anywhere. Year-round, Montréal offers top-quality entertainment by internationally renowned institutions and performers like the **Montréal Symphony Orchestra**. Montréal's vibrancy and diversity are also reflected in countless festivals, such as the **Montréal Jazz Festival** (the largest jazz fest anywhere) and the **Just for Laughs Festival**. So many, in fact, that ... "Life is a Festival!"

New, for the travel trade, 35 themed itineraries (many cultural), [www.tourisme-montreal.org/B2C](http://www.tourisme-montreal.org/B2C), and Montréal Arts Experience programs, [www.sntourismeculturel.com](http://www.sntourismeculturel.com), available year-round.

Unique Itineraries: SN Tourisme culturel  
(Sylvie Nadeau)

1.888.569.4040 [www.sntourismeculturel.com](http://www.sntourismeculturel.com)

### **Edmonton (AB) A Festival City**

**Summer Festival City.** From May to September, Edmonton is alive with festivals, including the **Jazz City** festival, **Klondike Days** (celebrating Edmonton's gateway location) and the **Heritage Festival** (devoted to the city's diverse cultures).

Contact: Edmonton Tourism (Ken Fisk)  
780.426.4715 [www.festivalcity.ca](http://www.festivalcity.ca)

**Unique! The Works Art and Design Festival.** In its 19th year, The Works takes over 30 venues across Edmonton to exhibit unique Canadian art and design.

Contact: Linda Wedman  
780.426.2122 [www.theworks.ab.ca](http://www.theworks.ab.ca)

### **Toronto (ON)**

Awash in art and home to internationally renowned, nationally cherished and little-known treasures alike, Toronto (and the Ontario Tourism Marketing Partnership) offers innovative niche cultural packages.

Interested in Winter Ballet? Jazz? Theatre?  
[www.nutchrackerneighborhood.com](http://www.nutchrackerneighborhood.com)  
[www.torontojazzlive.com](http://www.torontojazzlive.com)

Look for *Just The Ticket* [www.ontariotravel.net](http://www.ontariotravel.net)

Learn more about cultural opportunities at  
[www.torontotourism.com](http://www.torontotourism.com)

### **Winnipeg's Unique Cultural Heritage (MB)**

Packaging cultural icons such as the Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra's New Music Festival and the Winnipeg Art Gallery's highly regarded Inuit art, along with the new Canadian Human Rights Museum, will be Travel Manitoba's focus in the future.

Contact: Travel Manitoba (Lilian Tankard)  
204.945.1522 [www.travelmanitoba.com](http://www.travelmanitoba.com)

### **New Tools, New Ideas for the Cultural Tourist**

Québec City (QC). "Where culture is capital!" Newest DMO cultural satellite web site:  
[www.capitaleculture.com](http://www.capitaleculture.com)

PEI and Charlottetown. College of Piping and Celtic Performing Arts (Summerside) celebrates Celtic culture and storytelling in nightly performances, June through September. [www.collegeofpiping.com](http://www.collegeofpiping.com) Also in summer, the Confederation Centre for the Arts stages the uniquely Canadian musical "Anne of Green Gables" and a variety of other entertainment. [www.confederationcentre.com](http://www.confederationcentre.com)

Unique Itineraries: Atlantic Tours (Dennis Campbell) 800.565.7173 [www.atlantictours.com](http://www.atlantictours.com)

The Kingston Experience (ON). Thirty-four festivals in an historic, picturesque city celebrate jazz, dance, trees, sheepdogs, the military and more! [www.kingstonculture.com](http://www.kingstonculture.com) Unique Itineraries: [www.canadiandiscoveries.ca](http://www.canadiandiscoveries.ca)

## Are you aware of the recent Canada's Capitals of Culture Program?

Inspired by Europe's well-known Capitals of Culture program, this recent initiative has thus far designated 10 cities as Cultural Capitals of Canada. The designation recognizes and supports Canadian municipalities undertaking special activities that harness the many benefits of arts and culture in community life. Canada's Capitals of Culture for 2003-2004 are Vancouver (BC), Rivière-du-Loup (QC), Owen Sound (ON), Powell River (BC), Kelowna (BC), an alliance of Lethbridge, Canmore, Drumheller, Crowsnest Pass (AB) and Fernie (BC) and...

### **Red Deer (AB): A Community Celebration**

Activities in Red Deer (AB) highlight cultural diversity and break new ground with cultural exchanges involving the Aboriginal community. Planned events will draw tourists and feed the community's growing diversity.

[www.tourismreddeer.net](http://www.tourismreddeer.net)

### **Regina (SK): The Arts Commission's 25<sup>th</sup> Anniversary**

Events surrounding the Regina Arts Commission's 25th-anniversary celebration include initiatives such as Art at Work, which will encourage the development of artworks by professional artists using materials produced by local businesses; the new Regina Art Awards; and Talking Circles, a summer-long multimedia exhibit featuring young Aboriginal artists. A heritage-awareness project will highlight Regina's rich diversity of natural, built, and social heritage. [www.tourismregina.com](http://www.tourismregina.com)

### **Caraquet (NB): Promotion of Arts, Culture and Cultural Tourism**

Located on the south shore of *la Baie des Chaleurs*, Caraquet (fewer than 5,000 residents) is a model within New Brunswick as a centre for Acadian culture and an artistically vibrant community. *Promotion des arts, de la culture et du tourisme culturel* will include an anniversary event, expanded cultural tourism, and creation of a new facility that will bring together arts organizations from around the Acadian peninsula. [www.ville.caraquet.nb.ca](http://www.ville.caraquet.nb.ca)

### **Thunder Bay (ON): The Greatest Rendezvous Celebration**

Marking the 200th anniversary of the historically significant First Rendezvous at Fort William (ON), the celebration will encompass Thunder Bay's Scottish, Aboriginal and French-Canadian heritage in an ambitious program of performances, exhibitions and events showcasing local artists and musicians. Visitors and residents will be entertained and educated by an impressive array of multidisciplinary projects. [www.thunderbay.ca](http://www.thunderbay.ca)

## **Interested in Canada's Capitals of Culture?**

Is the Capitals of Culture concept of interest to your business as a theme for future itineraries?

How can Canada's receptive operators help you develop this theme for future visitors?

What information on designated Capitals of Culture do you need to consider adding these destinations to your tours?

[http://www.pch.gc.ca/progs/ccc/index\\_e.cfm](http://www.pch.gc.ca/progs/ccc/index_e.cfm)

## Canada's "Underground"

Intriguing places, unique hands-on experiences, palaeontology, archaeology, geology and even genealogy! Visit subterranean sites to relive the days when people worked underground or were forced to hide there for safety reasons. Explore ruins, fossils and artefacts that tell the story of the nation's past. Underground Canada features a wide range of unique tourism offerings that will fascinate cultural tourists.

### **A Sneak Peak Underground**

**Storjeum**, Vancouver (BC). A unique historical perspective of Canada's west coast, told through a live performance set in a spectacular new underground theatre in Vancouver's historic Gastown district. Based on historical fact, this mix of education and entertainment provides guests with a "sense of place" and insight into the people of Vancouver.

Contact: Kathleen Harvey, 604.685.8133

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

**The Underground Railroad** (ON) was neither a railway nor literally underground. Rather, it was a network of escape routes snaking from the American south to Upper Canada. Believed to have helped 40,000 escape slavery, the Underground Railroad today lets visitors retrace the journeys of 19th-century freedom-seekers

Contact: Heather Jordan, 877.877.0253

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

**The Tunnels of Moose Jaw** (SK). Hidden beneath this prairie town is the tale of Al Capone and his gangster Chicago connections! Fact or fiction? Across the street, the intriguing and moving story of Chinese immigrants, a hidden people, and their fight to stay in Canada. Definitely fact! Character tour guides, interaction, a multimedia presentation and more await those who venture "below".

Contact: Jeff Grayjzv, 306.693.5261

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

### **Did You Know?**

**Canada's Coal Culture.** The coal mining history of Alberta and British Columbia was recognized by the federal government via the Year of the Coal Miner. As a theme for arts and heritage development in large and small communities, a variety of exhibitions and touring productions portray aspects of the coal-mining life and, in particular, the lives and labour of Italian immigrant miners in Lethbridge, Drumheller, Canmore, Crownsnest Pass (all in AB), Fernie and Sparwood (both in BC).

Contact: Tread Softly, 403.562.8944

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

**The Great Canadian Fossil Trail** (a CTC product club) is currently being developed as a network; it offers more than 40 fossil sites, host communities and heritage attractions across Canada. A truly inviting heritage experience with an educational twist that connects the paleontological past to the present.

Contact: Deborah Griffith, 250.334.0686

[www.fossiltrail.org](http://www.fossiltrail.org)

Also: (Alberta) Dinosaur Experiences  
(incl. the Royal Tyrrell Museum):

[www1.travelalberta.com/content/Learning/](http://www1.travelalberta.com/content/Learning/)

**Coming Soon – More from Archéo-Québec!** Adding to the "Archéo-Dimanches" ("*We dig Sundays*") program, taking place over five Sundays, the opportunity to meet archaeologists in the field, observe a dig and explore a laboratory where finds are analyzed. A personalized interpretation guide is being developed for 2004, along with new "Archéo-Extreme Adventures!" programs geared to families.

Contact: Anne Durocher 450.225.4352

[www.archeo-dimanche.com](http://www.archeo-dimanche.com)

## One-of-a-Kind Heritage Trails: Ready for A Journey!

Themed trails enrich touring! They help visitors explore unique places, such as lighthouses, and experience fascinating discoveries about time-honoured industrial skills, local traditions and bygone lifestyles. For tour operators, heritage trails provide a variety of options “along the route,” letting them “mix and match” venues and suppliers in order to cater to various audiences.

### The Great Plains

**The Cowboy Trail (AB).** Follow the Canadian cowboy heritage route through 13 communities in the foothills of Alberta’s Rocky Mountains. Stop at unique sites like the Remington-Alberta Carriage Centre in Cardston, Bar U Ranch National Historic Site in Longview, Head-Smashed-In Buffalo Jump (a UNESCO World Heritage site) in Fort Macleod and the Calgary Exhibition and Stampede.

Unique Itineraries: Trail of the Great Bear <A CTC Product Club> (Beth Russel-Towe) 403.859.2663  
[www.trailofthegreatbear.com](http://www.trailofthegreatbear.com)

**Horseback Riding Across Two Worlds (SK).** Discover the Great Plains through the relationship First Nations and ranchers have developed with the horse. An extended stay at a family ranch in Cypress Hills and an authentic Aboriginal camp in the Qu’appelle Valley.

Unique Itineraries: Great Excursions (Claude-Jean Harel) 306.569.1571  
[www.greatexcursions.com](http://www.greatexcursions.com)

### Lighthouse Trails and Tales

Lighthouses are fascinating to thousands of travellers! Beyond being beacons that guide sailors to safety, they offer enthralling tales of lighthouse-keepers and lots of insight into local traditions and lifestyles. As technology replaces these icons, some are being converted into bed & breakfasts or museums, but all provide wonderful photo ops and time for quiet contemplation.

For regional lighthouse tour planning in **Atlantic Canada**, call Rick Welsford, 902.543.3925 [www.atlantic-lighthouses.com](http://www.atlantic-lighthouses.com) (a CTC product club); in the **Québec Maritime area**, call Louise Nadeau, 418.724.7889 [www.quebecmaritime.qc.ca](http://www.quebecmaritime.qc.ca) (a CTC product club); and for two real gems – on opposite coasts – visit Fisgard Lighthouse National Historic Site in Victoria, BC, and Cape Spear National Historic Site in St. John’s, NL. [www.parkscanada.ca](http://www.parkscanada.ca)

Unique Itineraries: Routes to Learning Canada (Victoria Pearson) 613.530.2222 [www.routestolearning.ca](http://www.routestolearning.ca)

### On the Horizon!

**The Okanagan Cultural Corridor (BC).** Clusters of Okanagan Valley experiences, including the Kelowna cultural district, the outdoor Caravan Farm Theatre in Armstrong, the Historic O’Keefe Ranch in Vernon, and the Osoyoos Desert Centre. [www.okanaganculturalcorridor.com](http://www.okanaganculturalcorridor.com) (itinerary-planning assistance available).

**A Voyage Through History (QC).** Journey through the Bas-Saint-Laurent and Gaspésie, visiting local museums and interpretation centres and learning about the amazing diversity and vitality of the early settlers in this picturesque region. [www.quebecmaritime.qc.ca](http://www.quebecmaritime.qc.ca) (itinerary-planning assistance available)

**Acadian Trails <A CTC product club>.** Atlantic Canada. A great opportunity to explore L’Acadie and the Acadians, whose compelling history is well-known in Canada and abroad. A full range of culture-nature itineraries in the four Atlantic provinces. Filled with *joie de vivre* and creativity that say much about the Acadians’ past, present and aspirations for the future. [www.acadievacances.com](http://www.acadievacances.com)

**David Thompson Explorers’ Trail (2007-2012).** On his famous 1806-08 expedition, Thompson, considered one of Canada’s most significant explorers, travelled up the North Saskatchewan River, discovered the Athabasca Pass and crossed the Continental Divide. The trail ends at the Icefields Parkway between Banff and Jasper, AB. Celebrations of Thompson’s bicentennial are in development for future product opportunities. [www1.travelalberta.com](http://www1.travelalberta.com)

## The “Arts and Craft” of Shopping

Where can you combine art finds with a love of shopping and the chance to meet world-renowned artists and craftspeople in their studios, boutiques and galleries? Where can you turn up terrific opportunities to take home a wonderful work of art?

*Learn about traditional or contemporary art forms, engage in hands-on learning experiences ...*

### **A Northern Light of Artistic Delight**

**Yukon Artists @ Work**, Whitehorse (YK). A fabulous consortium of 30 of the Yukon’s finest and most famous artists! In the industrial area of town, housed in a building with a tin exterior, lies a first-class gallery where eight artists-in-residence create a welcoming environment. Visitors are encouraged to chat with the artists, learn about their work, take part in special workshops and purchase unique northern art. This must-see gallery and studio is home to a knife-maker, potter, fabric artist, furniture-maker, mask-maker, antler-carver, sculptor and more!

Contact: Harreson Tanner 8673934848 [www.myartclub.com](http://www.myartclub.com)

### **Discover, Shop and Learn**

**Heritage that Earns its Keep!** Unique in the world, a network of 36 economuseums throughout Québec and Atlantic Canada that showcase traditional trades and skills in authentic settings. Meet craftspeople, learn about the ancient origins of their techniques, watch them at work, take part in workshops, and purchase their wares (boutiques).

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

**Amos Pewter EconoMuseum** (NS). Just 60 minutes west of Halifax in Mahone Bay, pewter craftsmen use traditional techniques to create unique products available in the gift shop.

Contact: Susan Amos, 902.624.9547  
[www.amospewter.com](http://www.amospewter.com)

**The Olivier Soapery EconoMuseum** (NB). Near Moncton, the Olivier Soapery presents an historical account of the evolution of soap and skin care since ancient times. It offers unique skin- and body-care products. Also onsite is the Olivier SoapArt Collection.

Contact: Pierre Pelletier, 1.888.775.5550  
[www.oliviersoaps.com](http://www.oliviersoaps.com)

### **Art en Route**

**Studio Tours!** Canada’s artists invite visitors into their studios. Unique studio routes across the country.

**Vancouver Art Galleries** (BC). Special artist-driven tours of Vancouver art galleries are available, culminating in a behind-the-scenes tour of the Emily Carr Institute of Art and Design.

Contact: George Bell, 1.800.665.8488  
[www.belltours.ca](http://www.belltours.ca)

**Studio Rally** (NS). A year-round guide to arts and crafts studios in Nova Scotia, Studio Rally lists studios that are open to visitors.

Contact: Adriane Abbott, 902.889.9000  
[www.studiorally.ca](http://www.studiorally.ca)

**Purple Banner Tour** (BC). On BC's Sunshine Coast, the Purple Banner Tour identifies studios and artists in a range of disciplines who welcome visitors throughout the year.

Contact: Wendy Charters 604.740.8288  
[www.suncoastarts.com](http://www.suncoastarts.com)

**Charlevoix: Painters and Arts & Crafts Trails** (QC). East of Québec City, the beautiful Charlevoix region (a World Biosphere Reserve) offers themed itineraries providing access to outstanding artworks in painters’ studios and a wide array of art galleries. Don't miss the unique Domaine Forget Academy and its International Music Festival, on throughout summer.

[www.tourisme-charlevoix.com/en/accueil/index.asp#](http://www.tourisme-charlevoix.com/en/accueil/index.asp#)



## Canadian International Cultural Icons

Canada boasts a surprising range of sites and events renowned the world over. The 13 UNESCO-designated World Heritage Sites in Canada are protected areas offering unique visitor experiences. And major theatre festivals and art events welcome experts and visitors alike from countless countries.

### UNESCO World Heritage Sites

#### Historic District of Québec City (QC)

An Old World atmosphere pervades this unique walled city, recognized in 2004 by *National Geographic Traveler* as one of the world's top 10 destinations (out of 115), because of its well-preserved cultural integrity.

Upcoming in 2008, a major event – the celebrations marking the 400th anniversary of the founding of the city. Fascinating tours led by experts in history shed light on the city's heritage treasures. Special activities and opportunities abound, including Governor's Park, Holy Trinity Anglican Cathedral, the Old Seminary, National Battlefields Park and Place Royale. Eat in a fine French restaurant or at a private club, then enjoy behind-the-scenes tours, a themed afternoon program at an archaeology site, an historic arts tour focusing on sculpture, gold leaf and embroidery, and more.

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

Unique Itineraries: Canadian Cultural Landscapes  
(David Mendel) 418.692.5737 [www.culturaltours.ca](http://www.culturaltours.ca)

#### Old Town Lunenburg (NS)

The second urban community in Canada to be designated as a UNESCO World Heritage Site. Discover the historic treasures of this quaint coastal village.

Wonderful interpretive guides make this town a must-visit cultural and heritage destination. Included: The famous *Bluenose* schooner! [www.town.lunenburg.ns.ca](http://www.town.lunenburg.ns.ca)

#### L'Anse aux Meadows National Historic Site (NL)

Declared a UNESCO World Heritage Site in 1978 – A key to understanding the first contacts between European and Aboriginal peoples in North America. History is revealed at this archaeological site. Begin your journey by viewing the awe-inspiring fjords of Gros Morne National Park before travelling north along the Viking Trail to L'Anse aux Meadows. Exhibits highlight the Viking lifestyle, artefacts, and archaeological finds unearthed at the site.

[www.parkscanada.ca](http://www.parkscanada.ca) or [www.vikingtrail.org](http://www.vikingtrail.org)

### World-Acclaimed Performances

#### Stratford Shakespeare Festival (ON)

From April through November, the Stratford Festival of Canada presents 13 professional plays in a Canadian version of Stratford-upon-Avon. Visitors and performers mingle in a number of community experiences, from farmer's markets to regional art galleries. [www.stratfordfestival.ca](http://www.stratfordfestival.ca)

**Shaw Festival (ON).** In the historic town of Niagara-on-the-Lake near Niagara Falls, the Shaw Festival presents 12 professional plays from April through November. Evening performances can be combined with afternoon wine tastings along the Niagara Escarpment for a memorable experience. [www.shawfest.com](http://www.shawfest.com)

#### Banff Centre Summer Arts Festival (AB)

The Rocky Mountains are the backdrop for an annual multidisciplinary summer arts festival that features world-renowned artists and students performing in a variety of unique venues in Banff National Park. [www.banffcentre.ca](http://www.banffcentre.ca)

**Folklorama (MB).** Experience the largest and longest-running multicultural event of its kind in the world, with more than 45 cultural groups proudly showcasing their distinctiveness through food and entertainment. Winnipeg hosts this celebration of Canadian cultures every August. [www.folklorama.ca](http://www.folklorama.ca)

Unique Itineraries: Odyssey Adventures  
(Anna Kovachis) 1.800.263.0050  
[www.odysseylearningadventures.ca](http://www.odysseylearningadventures.ca)

### More UNESCO Sites ([www.parkscanada.ca](http://www.parkscanada.ca))

- Head-Smashed-In Buffalo Jump, Dinosaur Provincial Park, and Waterton/Glacier International Peace Park – Alberta
- Canadian Rocky Mountain Parks – Alberta and British Columbia
- Wood Buffalo National Park – Alberta and Northwest Territories
- Gros Morne National Park – Newfoundland
- Miguasha Park – Québec
- Nahanni National Park Reserve – Northwest Territories
- Kluane / Glacier Bay – Yukon Territory
- S̱Gaang Gwaii – Anthony Island, British Columbia

## Live and Learn: A Passport to Canada

Canada is the fourth preferred destination of foreign students looking to improve their English language skills in another country. More and more American and British citizens view Canada as an alternative destination for learning French. The travel trade can now access language-learning programs packaged with cultural immersion opportunities, and for short stays. Whether the primary motivation is to learn a language while also experiencing Canada, or the reverse – experiencing Canada while also learning a language – hundreds of opportunities await.

### **Canadian Studies Language Institute (CSLI)**

Located in the heart of downtown Vancouver. Immerse yourself in a cultural mosaic while learning English in an urban environment. Vancouver's new **Golden Experience** is especially designed for people aged 50+, Other visitors can enjoy a half-day of learning with an afternoon of culture and recreation. **Free Fridays** let you experience special places like Granville Island, TV studio tours, botanical gardens, the planetarium, festivals, museums and more!

Contact: Lori-Ann Keenan, Owner, 604.683.2754  
[www.csli.com](http://www.csli.com)

### **Language Study Canada (LSC)**

Take your pick – Montréal, Vancouver, Calgary, or Toronto – French or English!

Programs of two weeks to one year increase the language skills of all participants. At the end of each day of instruction, students get to enjoy a wide range of cultural travel and recreational activities throughout the city. At least once in each program, students take a two- or three-day excursion to a major Canadian destination such as Niagara Falls, Québec City, Ottawa, Whistler or Lake Louise. ESL is available in all schools, FSL in Montréal only.

Contact: Gabriela Facchini,  
Director of Admissions, 416.488.2200 ext 412  
[www.lsc-canada.com](http://www.lsc-canada.com)

### **Study Abroad Canada**

Located in picturesque Charlottetown, PEI. A complete range of year-round programs that provide opportunities for intensive language training. Innovative one- to four-week study tours combine language learning with tours of the famous Anne of Green Gables historic site, Founders Hall, PEI National Park, parades and special July 1st and Remembrance Day celebrations. Or for a unique winter experience, learn English and participate in Canadian Christmas traditions.

Contact: Vie MacKinnon, Admissions, 902.628.2379  
[www.eccl.ca](http://www.eccl.ca)

### **International Language Schools of Canada (ILSC)**

Toronto, Montréal and Vancouver City Life!

Meeting the cultural-travel and language-learning needs of people aged 15 to 50+ through **English or French in Action** and a **Masters Program**. Emphasizes unique cultural and community experiences, from First Nations to Chinatown, museums and the Burnaby Heritage Village. Gain intimate exposure to various Canadian social contexts via language and cultural travels. Half-day field trips and multi-day excursions enhance the experience! ESL is available in all schools, FSL in Montréal only.

Contact: Paul Zysman, President, 604.689.9095  
[www.ilsc.ca](http://www.ilsc.ca)

### **And for a Truly Unique Language-Learning Opportunity...**

An English-as-a-second-language learning adventure that takes you over the Chilkoot Trail and hiking through history. Follow in the footsteps of thousands who trekked to the Klondike gold fields as you learn a new language, hear the history of the gold rush and escape into the pristine wilderness of the Canadian north. Year-round, college-based ESL programs are available for students who would like to learn English in a northern setting.

Contact: Yukon College (Yoshie Kumagae) 867.668.8897 [www.yukoncollege.yk.ca](http://www.yukoncollege.yk.ca)



## Appendix I: Web sites for an Intro to Culture in Canada

Although not comprehensive, the following websites make a good starting point for anyone who wants to know more about Canada's cultural scene or dig a little deeper into cultural travel opportunities across the country.

*Note:* Several of the websites have links to other activity-based, provincially-based or DMO-based websites. It is worth bookmarking such sites, as many DMO and provincial and territorial tourism agencies are gradually adding more arts, culture and heritage content to their websites.

### **Canada's Cultural Scene**

[www.culture.ca](http://www.culture.ca)  
[www.pch.gc.ca](http://www.pch.gc.ca)  
[www.francoculture.ca](http://www.francoculture.ca) (French only)

### **Diverse Travel Opportunities**

[www.letacanada.com](http://www.letacanada.com)  
(learning/experiential travel)  
[www.travelcanada.ca](http://www.travelcanada.ca)  
(cultural travel opportunities)  
[www.gazel.ca](http://www.gazel.ca) (in French only)

### **Performing Arts, Visual Arts and Crafts**

[www.culture.ca](http://www.culture.ca)  
[www.padac.ca](http://www.padac.ca)  
[www.economusees.com](http://www.economusees.com)  
[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

### **Museums and Cultural Centres**

[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

### **Festivals and Special Events**

[www.festivalseeker.com](http://www.festivalseeker.com)  
[www.travelcanada.ca](http://www.travelcanada.ca)  
(information by markets)  
[www.culture.ca](http://www.culture.ca)

### **Historic Sites, Villages and Reconstructions**

[www.parkscanada.ca](http://www.parkscanada.ca)  
[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

### **Aboriginal Cultural Tourism**

[www.attc.ca](http://www.attc.ca)  
[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

### **Language Learning and Cultural Travel**

[www.langcanada.ca](http://www.langcanada.ca)  
[www.studyincanada.com](http://www.studyincanada.com)  
[www.capls.com](http://www.capls.com)  
[www.cslp.com](http://www.cslp.com)  
[www.c-l-c.ca/index.html](http://www.c-l-c.ca/index.html)



## Appendix II: Federal-Provincial-Territorial Cultural Tourism Contacts (with a Product Development Focus)

For additional information on cultural tourism opportunities in Canada, please contact:

<p><b><u>Canadian Tourism Commission: Ernest Labrèque</u></b> Cultural and Heritage Tourism Specialist 55 Metcalfe St., Suite 600 Ottawa, ON K1P 6L5 Tel: (613) 946.9221 Fax: (613) 954.3964 <a href="mailto:labreque.ernest@ctc-cct.ca">labreque.ernest@ctc-cct.ca</a> <a href="http://www.canadatourism.com">www.canadatourism.com</a></p>	<p><b><u>Alberta: Jim Vincent &lt;Travel AB In-Province&gt;</u></b> President 10318 – 111 Street Edmonton, AB T5K 1L2 Tel: (780) 425.8914 x18 Fax: (780) 423.6722 <a href="mailto:Jim.Vincent@travelalberta.com">Jim.Vincent@travelalberta.com</a> <a href="http://www.travelalberta.com">www.travelalberta.com</a></p>
<p><b><u>British Columbia Laura Plant &lt;Tourism BC&gt;</u></b> Manager, Industry Development 12<sup>th</sup> floor, 510 Burrard Street Vancouver, BC V6C 3A8 Tel: (604) 666.3754 Fax: (604) 660.3383 <a href="mailto:lplant@tourism.bc.ca">lplant@tourism.bc.ca</a> <a href="http://www.tourism.bc.ca">www.tourism.bc.ca</a></p>	<p><b><u>Manitoba: Lillian Tankard &lt;Travel MB&gt;</u></b> Regional Development Consultant 700-155 Carlton Ave Winnipeg, MB R3C 3H8 Tel: (204) 945.1522 Fax: (204) 945.2302 <a href="mailto:ltankard@gov.mb.ca">ltankard@gov.mb.ca</a> <a href="http://www.travelmanitoba.com">www.travelmanitoba.com</a></p>
<p><b><u>New Brunswick: Cindy Creamer-Rouse &lt;Tourism NB&gt;</u></b> Director of Product Development Box 6000, Fredericton, NB E3B 5H1 Tel: (506) 444.4097 Fax: (506) 444.2323 <a href="mailto:Cincy.creamer-rouse@gnb.ca">Cincy.creamer-rouse@gnb.ca</a> <a href="http://www.tourismnewbrunswick.ca">www.tourismnewbrunswick.ca</a></p>	<p><b><u>Newfoundland and Labrador: Juanita Keel-Ryan</u></b> Director, Tourism Product Box 8700 St. John's, NL A1B 4J6 Tel: (709) 729.7433 Fax: (709) 729.1100 <a href="mailto:jkeelryan@gov.nl.ca">jkeelryan@gov.nl.ca</a> <a href="http://www.gov.nl.ca/tourism">www.gov.nl.ca/tourism</a></p>
<p><b><u>Northwest Territories: Barb Dillon</u></b> Manager of Tourism Planning and Marketing Development, NWT Box 1320 Yellowknife, NT X1A 2L9 Tel: (867) 920.8767 Fax: (867) 873.0163 <a href="mailto:Barb_Dillon@gov.nt.ca">Barb_Dillon@gov.nt.ca</a> <a href="http://www.nwttravel.ne.ca">www.nwttravel.ne.ca</a> <a href="http://www.explorenwt.com">www.explorenwt.com</a></p>	<p><b><u>Nova Scotia: Darlene MacDonald &lt;Tourism NS&gt;</u></b> Manager of Tourism Development 1800 Argyle Street #603 Halifax, NS B3J 2R5 Tel: (902) 424.4021 Fax: (902) 424.0723 <a href="mailto:macdarm@gov.ns.ca">macdarm@gov.ns.ca</a> <a href="http://www.novascotia.com">www.novascotia.com</a></p>
<p><b><u>Nunavut: Elisabeth Hadlari &lt;Nunavut Tourism&gt;</u></b> Cultural Tourism Specialist Box 1198 Cambridge Bay, NU X0B 0C0 Tel: (867) 983.3225 Fax: (867) 983.2154 <a href="mailto:ehadlrldi@polarnet.ca">ehadlrldi@polarnet.ca</a> <a href="http://www.nunavuttourism.com">www.nunavuttourism.com</a></p>	<p><b><u>Ontario: Lori Walkbrook &lt;Ontario Tourism Marketing Partnership&gt;</u></b> Manager of Market Development 300 Water Street 2<sup>nd</sup> Floor South Tower Peterborough, ON K9J 8M5 Tel: (705) 741.6885 Fax: (705) 755.2631 <a href="mailto:Lori.Walkbrook@mczcr.gov.ca">Lori.Walkbrook@mczcr.gov.ca</a> <a href="http://www.ontariotravel.net">www.ontariotravel.net</a></p>
<p><b><u>Prince Edward Island: Jill Richardson &lt;Tourism PEI&gt;</u></b> Major Events Coordinator Box 2000 Charlottetown, PEI C1A 7N8 Tel: (902) 368.5508 Fax: (902) 368.4438 <a href="mailto:jarichar@gov.pe.ca">jarichar@gov.pe.ca</a> <a href="http://www.peiplay.com">www.peiplay.com</a> <a href="http://www.festivalspei.com">www.festivalspei.com</a></p>	<p><b><u>Québec: Lise Lambert &lt;Tourisme QC&gt;</u></b> Cultural Tourism and Learning Travel Specialist 1255, rue Peel, Bureau 400 Montréal, QC H3B 4V4 Tel: (514) 864.2918 Fax: (514) 973.2762 <a href="mailto:lambert.lise@tourisme.gouv.qc.ca">lambert.lise@tourisme.gouv.qc.ca</a> <a href="http://www.bonjourquebec.com">www.bonjourquebec.com</a></p>
<p><b><u>Saskatchewan: Darryl McCallum &lt;SK Tourism&gt;</u></b> Director, Industry Development 1922 Park Street Regina SK S4P 3V7 Tel: (306) 787.2313 Fax: (306) 787.0715 <a href="mailto:Darryl.mccallum@sasktourism.com">Darryl.mccallum@sasktourism.com</a> <a href="http://www.sasktourism.com">www.sasktourism.com</a></p>	<p><b><u>Yukon: Dennis Zimmerman &lt;Tourism YK&gt;</u></b> Tourism Product Development Officer Box 2703 Whitehorse, YK Y1A 2C6 Tel: (867) 667.8723 Fax: (867) 667.3546 <a href="mailto:Dennis.zimmermann@gov.yk.ca">Dennis.zimmermann@gov.yk.ca</a> <a href="http://www.touryukon.com">www.touryukon.com</a></p>



---

## **References**

- <sup>i</sup> Canadian Tourism Commission (2000). *Packaging the Potential / Faire fructifier les atouts* A five-year business strategy for cultural and heritage tourism in Canada. Ottawa, ON.
- <sup>ii</sup> McKercher, B. and du Cros, H. (2002). *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management*. Haworth Hospitality Press: London.
- <sup>iii</sup> Travel Industry Association of America (2003). *The Historic/Cultural Traveler*. A research report produced by TIA with sponsorship from *Smithsonian Magazine*.
- <sup>iv</sup> From *Packaging the Potential*, the CTC Cultural and Heritage Tourism Business Strategy, (2000), [www.canadatourism.com](http://www.canadatourism.com)
- <sup>v</sup> Lord, B. (2002). *Cultural Tourism and Museums*. A paper presented at the International Conference on Cultural Strategy and Museum Architecture for Urban Activation, South Korea.
- <sup>vi</sup> Travel Activities and Motivations Studies (2001 – 2003). A selection of specialty reports, analyzing subsets of the culture and entertainment segment of the market, were produced to examine the characteristics of specific segments. Those relating to Visual Arts, Performing Arts, Festivals, Heritage and Museums represent the data source for this report  
[www.canadatourism.com/ctx/app/en/ca/publication.do?catId=home.catalog.publications.research](http://www.canadatourism.com/ctx/app/en/ca/publication.do?catId=home.catalog.publications.research)
- <sup>vii</sup> Klancnik, R. (2002). *A Year after “11-S”*: *Climbing towards Recovery*. The World Tourism Organization.