

CULTURAL HERITAGE TOURISM





ABOUT PARTNERS FOR LIVABLE COMMUNITIES

Partners for Livable Communities is a non-profit leadership organization working to improve the livability of communities by promoting quality of life, economic development, and social equity. Since its founding in 1977, Partners has helped communities set a common vision for the future, discover and use new resources for community and economic development, and build public/private coalitions to further their goals. For more information visit www.livable.org



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FORWARD

On our 35th year as an organization helping to empower communities with the tools to put them on the map as leaders in livability, Partners for Livable Communities is pleased to present this updated publication on cultural heritage tourism.

As the tourism industry has boomed in the decades since Partners for Livable Communities began its cultural heritage tourism initiatives, communities have become increasingly eager to find ways attract tourists and capture the dollars they bring with them. However, when hard times come, it can be a challenge to persuade those among us of the benefits of preserving culture, heritage, and their artifacts from the past.

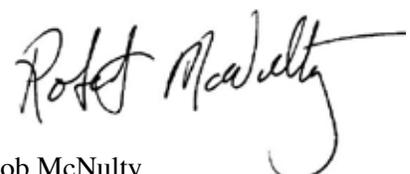
“Tourism is too important a resource to be left to the tourism professionals. Tourism needs to be part of a community mobilization strategy that can reinvent the role of heritage so that it serves the needs of everyone.”

Bob McNulty
President, Partners for Livable Communities

This guide represents the culmination of our experience and knowledge on an issue that has such a great potential for community development. More than three decades ago, some of the first initiatives in which Partners engaged focused on identifying and leveraging local cultural assets as tourism drivers. Our keystone program dating to the late 1970’s called Culture Builds Communities, a collaborative effort with the National Endowment for the Arts, the National League of Cities, the US Conference of Mayors and other groups, is an example of such an initiative. Partners continued to outline its approach to small-scale tourism development oriented around unique cultural and natural assets in a 1990 article I wrote in the *Journal of Tourism Management*. The article laid forth Partners’ belief that small-scale tourism is often far more beneficial to local economies than the rapid expansion of massive resort enclaves that dominate many tourism-dependent regions.

With this publication, our hope is to demonstrate how cultural heritage is not just something to preserve for future generations, but is in fact an asset that can be leveraged to bring real economic benefits to the community.

Sincerely,



Bob McNulty



Little Italy in New York City. Little Italy and Chinatown were listed in a single historic district on the National Register of Historic Places. Photo credit: SeanPavonePhoto.

INTRODUCTION TO CULTURAL HERITAGE TOURISM

TOURISM — A BIG AND GROWING BUSINESS

Before delving into cultural heritage tourism, one must first understand how tourism in general can act as a driver for community revitalization.

Tourism is a huge business both in the United States and the world over. In the US, tourists take more than a billion trips each year, and the tourist industry is one of the top three industries by number of jobs in 29 states. The US Travel Association estimates that in 2011 foreign and domestic tourists spent \$813 billion on travel-related expenditures in the United States. According to the organization, this spending directly supported 7.5 million jobs and generated \$124 billion in tax revenue.

Around the world, tourism is booming as well. The UN World Tourism Organization announced the arrival of the one billionth tourist in 2012. According to the organization, tourist arrivals have climbed remarkably from 674 million in 2000 to 980 million in 2011.² The economic impact of this activity is likewise significant: tourism is directly responsible for five percent of the world's GDP, and the sector employs one out of every 12 people in advanced and emerging economies alike.

Tourism by the Numbers

- Tourism is directly responsible for 5% of the world's GDP.
- The tourist sector employs 1 out of every 12 people around the world, and 1 out of 8 in the US.
- In the US, tourists spend more than \$800 billion each year.
- 2.7% of US GDP can be attributed to travel and tourism.
- Travel is among the top 10 industries in 48 states and the District of Columbia.¹

Importantly, in the last several decades, along with its scale, the nature of tourism has also changed. As social and technological changes made tourism more affordable and accessible for millions of people, the once-traditional and long-awaited family summer vacation to the shore became just one option among many that beckon all year round.

In the first version of this guide, Partners summed up the ongoing changes in tourism by noting that tourism wasn't simply tourism anymore. It had become: "a form of developmental, leisure, and family bonding that occurs around the framework of visiting places that are not in your normal neighborhood. ... [I]t is lifestyle, economic development, and family values. It is a discovery of self, both physically and intellectually."

This shift in tourism from relaxation to self-discovery is reflected in the explosion of niche market designations within the tourism industry. The more widely known include adventure tourism, culinary tourism, religious tourism, ecotourism, sustainable tourism, and educational tourism. Cultural heritage tourism is one of the fastest growing specialty markets in the industry today.

CULTURAL HERITAGE TOURISM

As the term implies, cultural heritage tourism involves visiting places that are significant to the past or present cultural identity of a particular group of people. In the United States, America's rich history has created a vibrant and complex patchwork of cultural heritages. Americans are accustomed to an array of compound identities—African Americans, Asian Americans, Hispanic Americans, Irish Americans, Italian Americans, Native Americans—that jointly indicate the communities from which they come and the nation they now share.

While this lively history has long been honored in festivals and parades, cultural heritage goes deeper than merely an occasion for celebration. Cultural heritage encompasses what a particular group of people has in common that makes them different from others. At a broad level, there is an American culture that helps to define all Americans, but there are also a host of different traditions that shape a range of more distinct cultural backgrounds. For newer immigrants, this heritage is rooted in the language, customs and practices brought over from their respective countries of origin. But for Americans whose families have

been here for generations, cultural heritage comes from the history and experiences these groups have shared over the years.

While music, movies and other media help tell some of the stories about different cultures and heritages, there is still much to be learned about the experiences of the many communities that make up the United States.

Cultural heritage tourism provides an opportunity for people to experience their culture in depth, whether by visiting attractions, historical or culturally relevant places, or by taking part in cultural activities. As it is strictly defined by the National Association of

State Arts Agencies, “cultural heritage tourism is based on the mosaic of places, traditions, art forms, celebrations and experiences that portray this nation and its people, reflecting the diversity and character of the United States.”³

Put another way, the National Trust for Historic Preservation defines cultural heritage tourism as “travel to experience the places, artifacts and activities that authentically represent the stories and people of the past and present, including cultural historic and natural resources.”

U.S. Cultural Heritage Tourism Destinations

- Museum of Latin American Art, Long Beach, CA
- The Capitol Arts Center Theater, Bowling Green, KY
- Washington State's Heritage Tours
- Museum of African American History, Boston, MA
- Italian Heritage Parade, San Francisco, CA
- Chaco Culture National Historical Park, New Mexico
- Savannah Historic District, Savannah, GA
- The Kurt Vonnegut Memorial Library – Indianapolis, Indiana
- Smithtown Historical Society, Long Island, NY
- Scandinavian Festival, Junction City, OR
- District of Columbia



Chaco Culture National Historical Park. Photo credit: Sumikophoto.

Travelers who are interested in cultural heritage tourism would visit or take part in any of the following:

- Historical attractions, monuments, or landmarks
- Museums, art galleries, or theaters
- Festivals, concerts, or performances
- Culturally significant neighborhoods or communities

Tourists who are interested in cultural heritage generally want to learn something about the beliefs and practices—and the struggles and successes—that shaped the shared identity of a people. Some of these tourists may share a degree of ancestry with the people whose history they are interested in.

As far as its scale, there is no doubt that interest in cultural heritage tourism is already strong and growing stronger. Recent studies have shown that 78% of US tourists take part in a cultural heritage activity while traveling (more than the number that report visiting friends or family while traveling).⁴

From a certain view, cultural heritage tourists might be thought of as amateur ethnographers. But while they are interested in learning about other cultures, they are first and foremost tourists. Cultural heritage tourists travel to experience other cultures and learn about the past, but they do so as tourists and not as specialists. While some of their interests differ from those of more recreational tourists, cultural heritage

“Partners’ definition of cultural heritage tourism: The coordinated and mutually supportive application of cultural, heritage and tourist resources for the improvement of the overall quality of community life.”

tourists have the same need for amenities such as restaurants and hotels that the tourist economy as a whole depends upon.

Though this is good news for the communities that wish to reap the economic benefits of tourism, what is even better news is that cultural heritage tourists are known to have higher incomes and bring more resources to the communities they visit than other types of tourists. Studies have shown

that cultural heritage tourists are more frequent travelers, are more likely to travel farther to get the experiences they want, and spend more money than the average tourist.⁵ In addition to these findings, a report issued in 2003 by the Travel Industry Association of America on the characteristics of cultural heritage tourists also found that for the majority of cultural heritage tourists, a specific historic or cultural activity or event was a main reason for at least one trip in the past year, and 40% of them added extra time to their trip because of an historic or cultural activity.

CULTURAL HERITAGE TOURISM DURING TOUGH ECONOMIC TIMES

Well-planned and implemented culture heritage tourism development projects can have significant economic and social benefits, some of which are assessed in the next chapter. But how are these potential returns affected by an adverse economic climate? The effects of a deep recession on employment, discretionary income and consumer confidence cause tourists to reduce the number of trips they take and the amount of money they spend. Similarly, tough economic times tend to dry up the financial resources available from government, private sector and nonprofit sources to support cultural heritage tourism projects. While these factors make it difficult to develop and promote cultural heritage tourism, there are things communities can do even in such circumstances.

The decline in trips to destination magnets such as New York City or Disney World can create opportunities for lesser-known and less-expensive attractions. Many tourists “trade down” during a recession and take trips closer to where they live. Communities might benefit from this by doing more to promote their attributes to local regions that are within a day’s drive.

Communities that are trying to develop new attractions instead of improving the marketing of existing ones might be reassured by the fact that much of what needs to be done at the initial stages does not have to be financially onerous. For example, before designing a project, the community should inventory its existing cultural assets and tourist infrastructure. Much of this activity can be done as a service project or by other groups of volunteers.

Partners’ emphasis on community building as a central aspect of cultural heritage tourism takes on a particular urgency during an economic downturn. In tough economic times, collaborative participation by everyone in the community is especially necessary to make the most out of what resources exist. While the argument is developed in greater detail in the next chapter, Partners believes that communities are most successful in developing cultural heritage attractions as a way to improve their quality of life when they do so in a way that strengthens the community at the same time.

SUMMARY

The features, significance, and economic potential of cultural heritage tourists have been widely recognized, and they form a standard part of the thinking and approach of numerous municipal and state development organizations across the country. At the national level, a coalition of agencies and organizations called Partners in Tourism provides information on cultural heritage tourism. More commercially, members of the tourism industry formed the Cultural & Heritage Tourism Alliance to promote this type of travel.

As the market for cultural heritage tourism activities expanded, differences in perspective emerged between some nonprofit and for-profit practitioners. Most often, tourism professionals tend to focus on developing tourism resources in ways that enhance the tourists' experience. Given that the tourism industry is in the business of selling tourism to tourists, this focus makes obvious sense. But from Partners' perspective, cultural heritage tourism is "too important to be left to tourism professionals."

Partners defines cultural heritage tourism as "the coordinated and mutually supportive application of cultural, heritage and tourist resources for the improvement of the overall quality of community life." This definition puts the interests of the community at the center of cultural heritage tourism. Partners recognizes the importance of high-quality tourist amenities, and it views cultural heritage tourism as an important way to bring economic resources into the community. But unlike many other practitioners, Partners emphasizes the interplay between building community and developing resources to attract cultural heritage tourists.

1 | CULTURAL HERITAGE AS INTERPRETATION

Partners for Livable Communities’ philosophy of cultural heritage tourism asks communities to take a fresh look at their existing cultural assets and to find ways to re-imagine them as heritage resources that community members and visitors alike will embrace. The key takeaway of this approach is that relics of the past can find ways of being relevant today, and that communities need not spend millions of dollars creating new landmarks when they can find ways to highlight the ones that they already have.

All too often, when most tourism promoters think of “cultural” tourism, or “heritage” tourism, the images that come to mind are of lonely historical museums, vacant of visitors or activity. Nondescript plaques or small monuments to long-ago historical figures are also commonly thought of as the only instruments to highlight cultural heritage. If this is the case, then it’s no surprise that most local policymakers would prefer to invest in a shiny new water park rather than in showcasing the cultural heritage of their community!

However, “cultural heritage” is not only highlighted at museums or through plaques on old buildings—in fact, this is hardly the case. The Partners approach to cultural heritage tourism shows how communities can creatively interpret their heritage assets and thus move beyond the “historic signboards” written by historians and bespeaking solely historic value. Instead, communities can move toward contemporary values—those meanings selected by lay citizens who value a given historic place. In this way, forward-thinking communities of today are finding ways to truly engage with their residents around the heritage assets that everyone shares.

INTERPRETING THE PAST CREATES ATTACHMENT TO THE PRESENT

Before discussing some examples of groundbreaking heritage tourism initiatives, it is important to understand the value that creative interpretation can bring to those communities that embrace it.

What Partners believes, and what recent studies are showing, is that effectively highlighting the culture and heritage of a place cultivates attachment to that place, and thus makes people want to settle in that area and lay their roots down. As explained in the previous section, heritage assets can include a wide variety of community amenities including, parks, squares, plazas, and historically preserved neighborhoods. It is in these places that the renewal of American cities are taking place today, and culture and heritage are at the heart of this renewal. More and more, residents want to preserve the community gathering places that existed in the past, places that provide the nodes of community exchange and that thus hold the most value to their cities.

A recent report from the Knight Foundation makes a compelling argument for exactly the sort of value that this type of attachment can bring to communities that are able to cultivate it. In its 2010 report, *The Knight Soul of the Community*, the foundation set out to measure, along with the Gallup Organization, the levels of “community attachment” that exist in a wide network of cities across the United States.



Local Plaque Initiative. Godstow, UK. Photo credit: Partners for Livable Communities.

According to the report, “Community attachment is an emotional connection to a place that transcends satisfaction, loyalty, and even passion. A community’s most attached residents have strong pride in it, a positive outlook on the community’s future, and a sense that it is the perfect place for them. They are less likely to want to leave than residents without this emotional connection. They feel a bond to their community that is stronger than just being happy about where they live.”

In evaluating “attachment,” the report surveyed hundreds of residents in 20 communities, asking about the sorts of resources that make them want to put down roots and build a life. What they found was that there are consistent elements that almost always led to strong attachment, such as an area’s physical beauty –its natural setting but also the attractiveness of its architecture and the preservation of its historic open spaces and buildings.

Most significantly, the Knight Foundation report demonstrates that in communities where local “attachment” is higher, local GDP growth levels are likewise higher. Thus, economic opportunity follows community attachment, pride, etc.

One simple, yet effective method of fostering a new sense of attachment among resident was pioneered in South East England, outside Oxford. There, in the hamlet of Godstow, lies the remains of what was a small nunnery, built in 1138. Of all the countless ruins and places of historical interest that dot the English countryside, the Godstow nunnery has the distinction of being the final resting place of Rosamund Clifford, the longtime mistress of King Henry II.

L’Anse aux Meadows in Newfoundland

At L’Anse aux Meadows, a spot on the northernmost tip of Newfoundland, and the site of the first and only Viking settlement in the New World, a lead interpreter from the Canadian Parks Service greets visitors by interpreting what life was like in the most isolated and desolate place, particularly when it was “iced-in” for five months at a time. His reciting what the living conditions were like for the people at the time is much more galvanizing than the monologue on who the Vikings were and what they looked like.

For more information, visit www.pc.gc.ca.

For hundreds of years, the nunnery has served as an important part of the cultural and historic identity of the Godstow community, and as such, the community has sought to highlight the nunnery’s significance, not only to history, but to the local residents who experience it today. Through the Local Plaque Initiative, the community has demonstrated one way that cultural heritage sites do not have to exist solely as relics of the past, but that they can inspire and connect with the current generation. Initiatives such as this are not expensive, and communities near and far are finding that they can create a



sense of attachment among residents that can hold big rewards.

In New York City, the relatively new Tenement Museum is an example of how communities can look within to preserve, showcase, and interpret the history and heritage that they have right in their midst. Located in the Lower East Side of Manhattan, which was once the gateway for the throngs of immigrants entering America, but then became a neighborhood that fell into degradation, the Tenement Museum has preserved and re-created an entire apartment building with the goal of sharing the stories of new Americans. Six apartments in the building on Orchard Street have been fully restored, and tour guides lead visitors on a historical journey that follows the true stories of families that once lived in the building. For more information about the Lower East Side Tenement Museum visit www.tenement.org.

The Tenement Museum, shown here on 2011, is located at 97 Orchard St. in New York City, NY. The museum, built in 1863, tells the stories of immigrants who lived there. Photo credit: Daniel M. Silva.

In a big way, technology is making it ever easier for communities to creatively interpret their

heritage landmarks, and generate interest and enthusiasm from locals and visitors alike. Smart phone apps in particular allow the grounds and edifices of heritage sites to speak to visitors. They can lead people on customized walking tours of cultural destinations, and allow endless opportunities for creative interaction with heritage and culture in any city or town. One example of a community that has creatively leveraged the interpretive power of technology tools is Toronto, with a recent project to use Twitter as a way to engage with visitors to the city.

In Houston, creative interpretation has thrived with a project called Hear Our Houston, sponsored by the local public arts organization, Project Row Houses. Hear Our Houston is a public generated audio walking tour project in which people design their own walking tours and give a definition of what values they find and what they want others to discover. It encourages participants to explore and document places that they find meaningful or interesting—places that had importance in the past, or perhaps which will become important in the future. Listeners are encouraged to record their own walking tours and add them to the publicly available collection that can be downloaded online at www.hearourhouston.com.



The High Line is a public park built on an historic freight rail line elevated above the streets on Manhattan's West Side. Photo credit: Stuart Monk.

THE HIGHLINE EFFECT: LESSONS FOR PRESERVATION AND INTERPRETATION

When New York City decided to reclaim an abandoned, elevated rail corridor on the west side of Manhattan and refashion it as a public park, skeptics had plenty of reasons to doubt the success of the project. But it didn't take long for the project to make an enormous splash. Triggering billions of dollars of economic activity, and becoming a "Do-Not-Miss" tourist attraction that draws millions of visitors each year, the Highline has become one of the most successful urban renewal projects in history.

Clearly, the Highline serves as an important example of what can happen when communities embrace historic assets and re-purpose them as amenities for the present. Already, countless cities in the US and overseas have launched their own projects that either mimic or blatantly copy New York's Highline. But because every community is different, these copy-cat projects have not led to successful neighborhood transformations, or inspired the imagination of local stakeholders to the degree that it did in New York. In fact, even in New York City, the Highline risks becoming a victim of its own success. The park is now so packed with tourists that locals feel unwelcome, and the neighborhood surrounding the park has seen the development of so many high-priced condominiums that long-time residents are being priced-out.

The lesson that Partners draws from the Highline is one of the power of preservation and interpretation. The reason that the Highline is now a must-see destination is because the city was able to find a creative way to preserve and enhance a decaying amenity. Instead of searching for old railways and bridges that look like the ones that have created the Highline in New York City, communities that seek inspiration from this project would be wise to assess the amenities in their own backyard that make their city or town unique. These could be railroads, but also any number of amenities including markets, unused buildings, parks, and many, many others.

2 | PARTNERS' COMMUNITY BUILDING APPROACH TO CULTURAL HERITAGE TOURISM

OVERVIEW

Partners for Livable Communities' approach to cultural heritage tourism emphasizes the multiple ways that tourism development projects can improve residents' quality of life. In addition to their tangible elements—such as the construction and renovation of new and existing facilities and the expansion of economic opportunities—community-building projects also have intangible aspects such as an increase in the sense of trust, respect and togetherness among residents. These values tend to promote a greater involvement in public life and create a more vibrant community. Cultural heritage tourism projects can be excellent opportunities for realizing both the tangible and intangible benefits of community building.

In most communities, local officials and developers make the key decisions about tourism development projects, just as they do for other types of development. On the whole, the community's input tends to be reactive. Public meetings afford the opportunity to comment on the plans being proposed, and different communities go to different lengths to make sure their residents have a chance to weigh in on matters. But it is still fairly rare that community members are invited to participate in the entire process from beginning to end.

Partners believes that decisions about cultural heritage projects should involve the entire community. Public recognition of the importance of cultural heritage sites and events is a powerful means for building community pride. While economic development projects in general provide direct benefits to a community, tourism development projects, and cultural heritage tourism projects in particular, have a different salience for the community.

Tourism brings people from other areas into the community. This means that the community has attractions that others are willing to travel to in order to see. Some tourist destinations, such as water parks, have a generic quality to them that does not say anything special about the community where they are. But cultural heritage attractions are by their very nature specific to a community's past or present characteristics. Decisions about how to develop and manage cultural heritage attractions are decisions that help define the community and present it to the outside world. Participation in these decisions helps to build community and bolster pride among residents.

This chapter distinguishes Partners' community building approach to creating and managing cultural heritage assets from other more conventional development perspectives. Properly conceived and executed, cultural heritage tourism is a means of providing economic and social benefits to communities through sustainable development and community empowerment. Using cultural assets to appeal to the cultural heritage tourist, low-income and minority communities can reinstall pride and a sustainable economic base where none existed. The tourism industry is more interested in the business of tourism. It is up to communities to take hold of their futures in constructive ways while improving the community around them rather than falling prey to the ravaging effects of bottom-line-based tourism.



The Reno Arch was built in 1926 to commemorate the completion of the Lincoln and Victory Highways. Photo credit: Jorg Hackemann.

As in its other work dedicated to improving the livability of communities, Partners' approach to cultural heritage tourism depends on a process that helps the community come together to make decisions for the benefit of all residents. The balance of this chapter discusses Partners' concept of community building and the values—inclusiveness, transparency, trust, respect, and sustainability—that underlie it. This perspective frames an approach to developing cultural heritage tourism attractions that puts the community at the center of the process.

While it is essential that cultural heritage tourism projects succeed in attracting tourists, the focus of Partners' approach is on creating attractions that residents see as celebrating their culture. Partners believes that this community building strategy is not only more equitable and more encompassing than other approaches, but it is also more sustainable.

As tourism (and by extension cultural heritage tourism) can be a renewable resource, sustainability is vital for realizing a project's full potential.

SEEING WHAT'S AT STAKE

To be successful, cultural heritage tourism projects must attract tourists, preserve heritage spaces and places and engage community residents. Any one of these elements can get out of balance with the others and prevent a successful outcome. If the desire to attract tourists becomes the predominant motive, glitzy and kitschy versions of a community's heritage can become substituted for the real thing and the lives of residents can be uprooted by large-scale development projects that do not engage the community. If the desire to preserve heritage spaces and places becomes too dominant, the resultant attractions may interest a narrower audience of tourists and do little to benefit community members. And if narrow interests of community residents are paramount, it may be harder to attract the capital needed to develop the necessary infrastructure and manage the cultural assets in ways that will attract tourists of all kinds.

All of these groups — tourists, preservationists and community members — have legitimate interests, and it is easy to imagine different kinds of projects being designed to appeal more to one group than another. But as the Partners approach goes: “tourism is too important to be left to the tourist industry,” and it is important to be clear about the potential negative consequences bottom-line-based tourism can have on communities. Similarly, though less dramatic in their impact, preservation-oriented projects can overlook the needs of present-day community members in favor of showcasing events of the past. Though they may not be directly connected to the cultural heritage of a community, contemporary residents have the right to enjoy their own neighborhood and cannot be simply part of the background to a cultural attraction.

DIVERGENT APPROACHES TO CULTURAL HERITAGE TOURISM

In order to see more clearly what's at stake, it is helpful to distinguish among three forms of development: conventional tourism, historic preservation and community building.

CONVENTIONAL TOURISM

In the prevalent tourism development model, jurisdictions attract projects by offering incentives such as tax abatements to the developers. The implicit bargain is that whatever public resources are given to the developers, the jurisdiction (and its residents) will benefit even more over time from the jobs the project creates, the taxes that are collected and the money that is spent in the community by tourists. Unfortunately, from a cultural heritage tourism perspective, this trade-off tends to tilt the incentives toward large-scale projects that are geared to attract the most tourists possible.

If the primary benefit to the community is the economic resources the tourism project generates, then there will be an understandable tendency to design and choose projects that are thought to provide the greatest economic return. However, too narrow a focus on the bottom line can have serious negative consequences for local communities. The jurisdiction may strike a bad bargain with developers

and misallocate scarce public resources from more critical needs. Large-scale projects may disrupt neighborhoods by taking over land for roads, parking lots and other forms of infrastructure. Commercial tourism operators may sacrifice some measure of authenticity to make the tourist experience more accessible. Even if the project is successful, the community's heritage may be distorted because the developers believe that doing so will attract a bigger audience.

HISTORIC PRESERVATION

In many respects, the historic preservation model of cultural heritage development is at the other extreme from the conventional tourism model. Historic preservationists tend to be meticulous about recreating the past as authentically as possible. Period furniture and artifacts are sought out so visitors can get a sense of how life was lived back in the day. While this focus on authenticity provides a wealth of information and detail, this very attribute imposes a greater demand on the attention of the tourist than conventional projects do. If conventional tourist projects veer toward lowest-common-denominator appeal, preservation-oriented projects struggle to broaden their attraction beyond their historic niche. In some cases, this effort mimics more conventional tourist projects as when historic preservation projects have period-costumed interpreters playacting their roles for tourists. Whether historic preservation projects adopt a museum-like sensibility of authentic presentation or a tourist-friendly recreation of everyday life, their focus on the past isolates the tourist's experience from the ongoing present-day lives of community members.



A stamp printed in USA, shows Cable Car, San Francisco, series Historic Preservation Issue, circa 1971. Photo credit: Solodov Alexey.

COMMUNITY BUILDING

The community building approach strikes a balance among the interests of tourists, preservationists and community members. This approach recognizes that cultural heritage tourism projects need to be developed in ways that will appeal to tourists. And it understands that the basis for doing so lies in the authentic presentation of the community's unique cultural heritage. But the bottom line in this approach is an imperative to involve community members in making basic decisions about what should be done. The reasons why this is important and the impact it can have on the successful development of cultural heritage tourism projects are discussed in the next section.

COMMUNITY BUILDING

As a concept, a body of theory and a field of practice, community building covers a broad set of meanings. But at its core, community building involves mobilizing community members to become agents in improving the quality of life where they live. Sometimes local leaders and community members accomplish this by working together, and sometimes it is done with the assistance of outside practitioners who are skilled in facilitating community processes to help bring about change. Partners' work in helping communities develop their cultural heritage assets is one example of the many kinds of community building projects the organization has been involved with since its inception.

For those unfamiliar with the concept of community building, it may be helpful to think of it in terms of what the National Civic League calls "civic infrastructure." The organization defines civic infrastructure as the "formal and informal processes and networks through which communities make decisions and attempt to solve problems." All communities have a civic infrastructure, but there is a great deal of variation in terms of how inclusive and transparent these processes and networks are. At one end of the spectrum, an "old boys' network" makes all the decisions including who runs for political office, what problems get addressed and what deals get done. Other communities have encouraged (or acquiesced to) the greater participation of different groups "around the table."

Community building, in relation to the concept of a community's civic infrastructure, means changing who decides what to do, how it should be done and who should do it. A community building project can be as simple as an ad hoc group of neighbors coming together to build tree boxes along the street to improve the neighborhood's visual appeal. More significantly, parents and community members could form a support group for the local school, solicit donations from local businesses for resources and form volunteer corps of tutors and mentors to improve educational opportunities and outcomes. The key aspect is the engagement and participation of members of the community to produce a positive change in some aspect of the common quality of life.

VALUES GUIDING COMMUNITY BUILDING

Community building involves community members taking an active role to improve their community rather than simply sitting back and leaving such matters to someone else. In practice, this often means that concerned parties must work with the political structure, the business community and the nonprofit sector because these various agencies, entities and organizations are already engaged, formally and informally, with many of the common concerns of the community. Given the complications of getting new people involved in a new approach to addressing an issue, it is essential that community building initiatives are planned and implemented in accordance with basic values including trust and respect.

Some of the newcomers may be unsure of their role and unused to making their voices heard. Other community members with more experience in public participation may find it difficult to listen to new

points of view. To be successful in bringing about the desired change in the community, participants in the process must find ways to work collaboratively with each other. A community building project not only changes the community, it also changes the way members of the community work together. Acceptance and adherence to core values makes success in both these endeavors more likely. Some of the most important of these values are inclusiveness, transparency, trust, respect and sustainability.

INCLUSIVENESS

There are two reasons why inclusiveness is such an important value for community building processes: fairness and efficacy. Many community building initiatives concern issues that traditional approaches either did not address or were unable to resolve. In many cases, the individuals who are most affected by the problem—parents of children in failing schools, families living in dangerous neighborhoods or people



Cloud Gate sculpture in Chicago, IL. This public sculpture is the centerpiece of the AT&T Plaza in Millennium Park. Photo credit: photo.ua.

in communities without health clinics—had little input into the decisions that were made in attempting to deal with the issue. Fairness requires that those who are on the front line should have the opportunity to help shape efforts to improve the situation. But the fairness aspect to inclusiveness goes even further and also includes participation of the traditionally weak and voiceless members of the community.

A fuller account of the reasons why the broadest participation in community building initiatives is so important and of the ways it can be effectively achieved can be found in the [Manual]. The summary rationale for including groups such as the young, the elderly and minorities comes from a concept of community that identifies the opportunity to participate in public life as in itself a moral good. Such participation is beneficial for the individual because being able to be an agent of change rather than merely being an object of change is part of achieving one's full potential. Living without the opportunity to meaningfully participate in improving the quality of life in one's community—even if such opportunity is never chosen—diminishes the individual's freedom. Not everyone has to participate in the public life of his or her community to live a well-rounded life. But the option should be there for those who want to exercise it, and it should extend beyond voting and paying taxes.

These considerations lead to the efficacy dimension that also validates inclusiveness as a fundamental value for community building initiatives. For not only does the individual benefit from his or her exercise of agency in helping to shape community decisions, the community as a whole benefits as well. Many of the problems that community building initiatives are designed to address are complex. Clear-cut solutions are not available or they would have already been chosen. Inclusive participation brings input from many different perspectives, and this can lead to innovative ways of thinking about and dealing with the issue that had not been tried before.

TRANSPARENCY

A successful community building initiative also requires that participants act in good faith. That means the process must be transparent: people must interact according to agreed-upon and accepted rules and say what they mean. Motives should be clearly expressed and understood, and there should not be any hidden agendas or secret bargains among participants to steer the outcome in a particular direction.

TRUST

While inclusiveness and to some degree transparency concern how the process operates, trust (and respect) is an essential value that participants must foster among themselves. A truly inclusive process brings together people from many different backgrounds, and many of the participants may have little familiarity with or understanding of some of their co-participants' points of view. There is no way to ensure trust at the outset of a process even though participants presumably have come together in good faith. Trust is built throughout the process on the basis of the words, actions and deliberations of the participants. This is why respect is also so important. It is not possible to build trust if respect is wanting.

RESPECT

At its most basic level, respect is an acknowledgment of the equal dignity we have as complex, fallible and idiosyncratic human beings. There are different measures of respect that accord with one's accomplishment or authority or expertise. But to ensure the full participation of everyone in a community building initiative, a basic respect for one another is essential. These initiatives bring together people from very different backgrounds and very different standings in the community. If the voices and concerns of the conventionally dispossessed and unheard members of the community are not attended to with respect, the process can deteriorate into business as usual with the result being less successful than it might otherwise have been.

SUSTAINABILITY

One of the most difficult problems affecting community building initiatives is the issue of sustainability. Too many processes have started with great enthusiasm and energy and either bogged down over time without producing much or, if initially successful, been unable to keep the momentum going after the project ended. Whether a community building project is sustainable depends on what happens after the funding stops, the project is over and the outside experts have left. The initial goals of the defined project may have been met, but the question of sustainability concerns the lasting effects of the changes that were made.

COMMUNITY BUILDING AND CULTURAL HERITAGE TOURISM

While many development projects benefit from support by the community, jurisdictions generally do not require substantial public involvement. In comparison, cultural heritage tourism projects touch more directly on issues of identity and community pride, and these initiatives are likely to include significant public outreach. Partners' community building approach to cultural heritage tourism initiatives goes beyond public outreach to ensure that "ordinary" community members are among the decision makers. Through a facilitated process that canvasses the community and convenes stakeholders from all walks of life, community members have the opportunity to develop a consensus judgment on how to develop their cultural heritage assets. Compared to other ways of designing and implementing cultural heritage tourism initiatives, this approach has the following potential advantages.

- Generates a more comprehensive list of existing cultural heritage assets
- Ensures more widespread community involvement and support
- Enhances sense of trust, respect and dignity
- Increases residents' self-confidence and community pride
- Results in better decisions and more equitable sharing of project benefits
- Has greater appeal to potential outside funders
- Creates more sustainable outcomes
- Delivers economic benefits



Narrow cobblestone road in old town, Alexandria, VA. Photo credit: Olga Bogatyrenko.

The remainder of this section discusses the reasons for the above list of advantages.

MORE COMPREHENSIVE LIST OF CULTURAL HERITAGE ASSETS

Before designing a plan for developing and promoting a community's cultural heritage assets, decision makers need to know what assets and amenities currently exist. Broad-based public involvement can surface little-known details about historical occurrences. Families may have old letters or other documents that add context to familiar events, and oral histories can tell forgotten stories about places and people.

MORE WIDESPREAD COMMUNITY INVOLVEMENT AND SUPPORT

By design, this approach involves greater community participation than more conventional planning processes. Some cultural heritage initiatives may require governmental action such as granting a tax abatement or allocating public revenue to a project. A broad-based public participation process is more likely to generate widespread support for making these expenditures.

TRUST, RESPECT AND DIGNITY

When public deliberation processes are well run and individuals act in good faith, the sense of trust, respect and dignity can increase among participants even though serious differences in perspective are not overcome. The consensus judgment reached through such a process does not mean that everyone is in full agreement. Nevertheless, honest disagreements honestly discussed can lead people of opposing opinions to better understand and respect each other.

SELF-CONFIDENCE AND COMMUNITY PRIDE

Taking part in a public dialogue about the community's cultural heritage and how best to promote it to tourists can boost self-confidence and the sense of community pride among participants. Some individuals may find the experience of having something to contribute and of being taken seriously in a public forum to be a relatively new experience that may give them more confidence about playing a more active role in their community. Others may simply have a stronger and deeper sense of pride about where they live as the cultural heritage initiative gave them a better understanding of their community's history.

BETTER DECISIONS AND EQUITABLE SHARING OF BENEFITS

With more participants drawn from more varied walks of life, a community building process changes the "business-as-usual" approach to making decisions. More information and different perspectives can lead to better decisions, and the development initiative is more likely to be more broadly conceived for the benefit of everyone in the community. For example, improvements in infrastructure can be designed to both appeal to tourists and be of use to residents. Job training programs can be set up and employment decisions made to benefit community members as well.

APPEAL TO POTENTIAL OUTSIDE FUNDERS

A proposal for a cultural heritage tourism initiative that incorporates widespread public participation indicates that the community is organized and supportive of the effort. These qualities are attractive to outside funders, which is a particularly important consideration during an economic downturn when funding is scarce.

MORE SUSTAINABLE OUTCOMES

Properly designed and managed, cultural heritage tourism initiatives can continue to generate income for as long as people travel. Partners considers sustainability to be the number one objective when implementing such projects. Sustainability is undermined if the project is simply a one-off tourist attraction project that does not continue to keep pace with the changing expectations of the tourism industry. This problem is common to most tourist attractions in general, but there is a specific threat to



The historic Main Street district of Hudson, Ohio is spruced up in preparation for its annual summer Hudson Festival Days. Photo credit: Kenneth Sponsler.

the sustainability of cultural heritage tourism attractions as well. When a community's heritage is the substance of what is offered to visitors, protecting that heritage is essential. Ensuring that increased tourism does not destroy the very qualities that attracted tourists in the first place can be a major challenge in heritage tourism programs.

ECONOMIC BENEFITS

Notwithstanding all of its other benefits, the development of cultural heritage assets is an economic development strategy. Communities can engage in a variety of projects to build trust, increase engagement and solve local problems. Cultural heritage tourism is designed to bring economic resources into the community. No other approach to developing cultural heritage assets can provide the package of benefits that a community building perspective can. For the reasons outlined above, a development approach centered on community engagement can identify more cultural assets, be more attractive to outside funders, produce more sustainable outcomes, and share the benefits more equitably within the community.

Cultural heritage tourism initiatives that are developed through a public participation process are more likely to be designed and implemented to remain attractive to tourists without jeopardizing the things that community members prize about their cultural heritage.

3 | CULTURAL HERITAGE TOURISM ABROAD

SUSTAINABLE TOURISM=SUSTAINABLE DEVELOPMENT

An emerging focus of Partners’ cultural heritage tourism work in recent years has been overseas, on developing parts of the world. As was discussed in chapter one, tourism around the world is booming, and leading destinations near and far to make competitive efforts to seize more and more tourists and the resources they bring along.

Clearly, the benefits to communities that have traditionally existed on the margins can be significant. In just one example culled from endless stories of places that have been buoyed by the growth in tourism, the Central American nation of Panama has succeeded in their efforts to attract more tourists in recent years. A report from the World Bank’s “Responsible Tourism Series” revealed how Panama’s efforts have not only brought more dollars to the government’s coffers, but have also benefitted poor populations and rural economies, and all the while protecting the natural environment in a responsible way.⁶

Yet, as successful as tourism has been in some places, Partners’ experience together with leading literature on the subject suggests that many more communities in developing parts of the world struggle to grow their tourism sectors responsibly, in a manner that benefits local residents and preserves the cultural and natural qualities that make unique communities desirable tourist destinations in the first place. For those who have been lucky enough to visit a range of places around the world, the experience of visiting a so-called “tourist trap” is probably a familiar one: an otherwise charming community that has forsaken its defining characteristics in exchange for kitschy souvenir shops and bad tour guides.



The twentieth cavity of Yungang Grottoes. One of China’s four most famous “Buddhist Caves Art Treasure Houses,” is located Datong, Shanxi. Buddha is 13.7 metres high. Photo credit: Meiqianbao.

Similarly, some communities have seen the growth in global tourism and responded by selling off all of their natural beauty and cultural heritage to the highest bidder, thinking that their only way they can capture tourist dollars is by building ever bigger resorts, spas or golf courses.

Partners believes strongly that promoting culture and heritage is the key for any country that wishes to forge a more sustainable, genuine, and at the end of the day, successful tourism strategy. Developing countries, in particular, that might not be on the “hot” list of international tourist destinations must offer the visitor something unique, not a pre-



Machu Picchu, in Peru, a UNESCO World Heritage Site. Photo credit: Anton Ivanov.

packaged beach holiday that is on offer everywhere else. Fortunately, culture and heritage is never in short supply, and when following the principles articulated in the previous chapter, these resources can be put to use to create tourism that is meaningful for the visitor and the local community.

For developing countries, creating a sustainable tourism model based on culture and heritage can also lead to sustainable development. In fact, over the last several decades, a chorus of international NGOs and other institutions have come to greatly appreciate the role that cultural tourism can play in harnessing the resources needed for economic development.

A key example is UNESCO (the United Nations Educational, Scientific and Cultural Organization), which has always advocated for culture and heritage, but more recently began promoting culture as a primary tool for sustainable economic development. In a 2011 essay titled “Why Development Needs Culture”, UNESCO’s Assistant Director for Culture highlighted the progress that countries such as Cambodia, Ethiopia, and Mozambique have made by showcasing their cultural heritage to a growing number of tourists.

“Why Development Needs Culture”

**Abstract from *Journal of Cultural Heritage Management and Sustainable Development*
Vol. 1, No. 1, 2011**

Purpose

The purpose of this paper is to account for and to justify the UN's recent appeal to “all Member States, intergovernmental bodies, organizations of the United Nations system and relevant non-governmental organizations [...] to ensure a more visible and effective integration and mainstreaming of culture in development policies and strategies at all levels”.

Design/methodology/approach

The paper delves into the history of ideas leading up to the UN's belated recognition of culture's influence (a full ten years into the implementation of the Millennium Development Goals (MDGs)). It shows how the post-Second World War intuitions embraced in UNESCO's Constitution matured in the course of the nation-building and decolonization processes that have given way to today's context of advanced globalization.

Findings

Against that background, rising international awareness of the issues involved in the environment-development nexus conspired with growing concern for the safeguarding of world heritage and cultural diversity, finally culminating in the establishment of specific international standards that call for sustainable, integrated approaches to development.

Originality/value

Drawing from UNESCO's experience, the paper provides compelling evidence in support of the idea that culture, creative industries and cultural heritage contribute a great deal to development, in terms not only of quantitative economic growth (income, employment), but also of qualitative standards of equity and well-being. In light of such criteria, examples are offered and plans are laid out for concerted action in view of attaining the Millennium Development Goals in 2015 and of building on from there.

Cultivating sustainable tourism in emerging parts of the world is never an easy feat, but whether it's Nepal or Nevada, communities that work to create inclusiveness and build trust will never go wrong.

4 | HERITAGE TOURISM FOR ALL

As discussed in the previous chapters, communities embarking on a cultural heritage tourism agenda most often confront two key challenges:

1. How to attract visitors and the economic resources that they bring with them; and
2. How to create a cultural heritage tourism agenda that represents the interests of everyone in the community.

Typically, efforts to embrace cultural heritage tourism revolve around museum and cultural centers. However, this narrow focus can cause communities to shortchange themselves and neglect to cultivate the heritage assets that already exist. More often than not, communities need not look further than their own backyard to celebrate their assets and promote them to visitors from near and far.

Learn more about the John S. and James L. Knight Foundation's Soul of the Community Project and read the complete report at www.soulofthecommunity.org.



High Line Park in New York City as seen in 2011. In 2009 this former elevated freight railroad spur on NYC's west side opened as an aerial green way and continues to expand. Photo credit: littleny.

This chapter will focus on the importance that communities ought to place in celebrating *everyone's* heritage in an effort to promote culture-based tourism and cultivate community pride and strength.

Recent research has revealed just how significant the consequences are of increasing the bonds between residents and the communities that they call home. In a report from the Knight Foundation, as part of their "Soul of the Community" series, researchers attempted to measure the level of attachment among residents of a number of communities to the places they call home, and the subsequent affect that such attachment has on the economic strength and quality of life of those communities

where attachment was high and low. What they found was that attachment matters because it predicts critical quality of life measures such as local GDP growth, public safety, educational achievement, and community aesthetics including open spaces and public parks.

The Knight Foundation report demonstrates that creating a true sense of place in a community is a sure way of attracting talented people, developing growth industries and achieving quality of life.

Partners, as an organization that has been preaching quality of life and the sense of place in communities for more than thirty years, is encouraged by the results of such studies. And to shift the focus back to cultural heritage tourism, Partners knows that developing a community-based tourism strategy that celebrates the heritage and culture of everyone is a powerful way to foster community attachment and cultivate the benefits that it brings. The first way for communities to do just this is to focus on minority and ethnic heritage.

ETHNIC PRESERVATION AND CULTURAL HERITAGE TOURISM

It is a shame that the history and culture of many diverse groups have largely been left out of American historic and ethnic preservation. Yet interest is growing and many places are attempting to rectify this national error. Tourism's revenue-producing potential makes this kind of preservation economically feasible. And if part of the overall goal is to further America's knowledge of the history of minority groups, through tourism and visitors, people will learn. Moreover, tourism is being seen as a key driver of economic development in certain areas rich in cultural history that have since fallen into economic ruin. But this is a tricky circle. Interest in the heritage of minority groups spurs tourism. And tourism, in turn, spurs interest.

African American communities, for example, bonded and set apart for decades by the glue of segregation, have a golden opportunity to recapture the cultural and economic vitality that characterized such renowned urban Mecca's as Harlem in New York, and Beale Street in Memphis. If, in the 1920s and 1930s, you liked to dance to the sounds of the latest jazz band or hear the expressive soulful rhythms of Mississippi blues, the place to go was the black section of town. The Civil Rights Movement ended legal discrimination while the presence of jobs elsewhere began a process of emigration that emptied many traditionally black inner-city neighborhoods and led to decades of economic decline. The silver lining, of course, is that many of the buildings, shops, nightclubs, theaters, hotels, and YMCAs still stand, wanting to come alive during a new era of commercial dynamism spurred by one of the fastest growing sectors of the economy—tourism.

These centers of life tell they daily tale of African American heritage.

Among the programs for black heritage are:

- Black heritage public awareness has been increased since February was proclaimed by Presidential declaration as “Black History Month.” This annual celebration of Black culture helps to educate and sensitize all races about Black heritage and its contribution to society. Plans include discussions of Black issues, in newspapers and films, as well as lectures, exhibits, musical presentations, student assemblies, and public service messages by TV and radio stations focusing on the contributions of Black history and culture to this country.

- Black historical and cultural institutions are also an outgrowth of the heightened awareness of ethnicity of the '60s and the '70s. In response to the growing number of these institutions, the African American Museum Association was established in 1978 as a formal network to coordinate and administer their needs. AAMA provides a variety of services and programs for its member's institutions. For example, AAMA developed the National Commission on education in Black Museums to review existing museums during the 1920s, and '30s and '40s, including Duke Ellington, Count Basie, Ethel Waters, Cab Calloway, and Fats Waller.

Partners' Efforts in Kansas City Yield Big Results: Culture, Tourism, and Economic Development Thrive at 18th and Vine

When the Kansas City Council introduced a multimillion dollar plan to transform the former center of commerce and culture for Kansas City's African American community—the 18th and Vine area—into a tourist destination focusing on the area's rich heritage of jazz and African American culture, the opportunities for neighborhood development appeared to be endless. However, political differences soon stalled the progress of this revitalization project.

Enter Partners. In 1996, Partners was asked to coordinate a charrette to help eliminate the obstacles blocking the neighborhood's renaissance. Partners convened experts in the area of neighborhood revitalization and generated an in-depth plan on how to make 18th and Vine a business magnet and a 'must-stop' location for tourists and city residents. As a result, the Jazz District Redevelopment Authority, a public/private partnership was formed to oversee the continued economic development of the area.

From the early stages of the process, Partners helped to identify two cultural institutions that could serve as linchpins of the neighborhood's development strategy: the American Jazz Museum, and the Negro Leagues Baseball Museum, which both opened their doors to the neighborhood in 1997. Seeing these institutions as cultural landmarks and community assets for all, Partners guided a strategy that would shine a spotlight on the 18th and Vine neighborhood— attracting tourists and economic development— but at the same time preserving the historic cultural legacy that makes the neighborhood unique.

After the Partners-led charrette, both the American Jazz Museum and the Negro Baseball Museum opened to great acclaim, and other businesses and cultural organizations were lured to the area. Although the recession placed bottom-line pressures on most businesses and organizations in the neighborhood, the area is once again thriving as a cultural center in Kansas City. Recently, the Negro Baseball Museum was profiled in the *New York Times* for having a year of surging attendance, high profile public events, and a record-breaking annual operating profit. And this success is snowballing into even greater investments into the museum, as it recently received \$250,000 from the state of Missouri to finance further enhancements.

For communities near and far, the lesson from 18th and Vine is that culture can hold great promise for neighborhoods seeking to find a spotlight of their own.



*A jazz band plays in Jackson Square in New Orleans after recovery from hurricane Katrina and just before the Jazz and Heritage Festival.
Photo credit: Ken Durden.*

HIDDEN TREASURES: AFRICAN AMERICAN TOURISM

Buildings that have played an important role in the history of many minority groups also become sought-after tourist destinations once they have been preserved and interpreted. Some examples are:

In Boston, the oldest standing Black meetinghouse, built in 1805, has undergone recent renovation. It served as the center for the abolition movement after its leader, William Lloyd Garrison, was removed from Faneuil Hall in 1938. The building is now The African Meeting House Museum and Research Center on black history.

In Washington, D.C., the 114 years old Charles Sumner School that was slated for demolition recently reopened after a 4-year, \$5 million renovation. The school was originally created for the children of freed slaves. It now includes a public school museum, seminar center, and archives. According to its museum director, it is “the single most important building in the development of free public instruction for blacks in the District of Columbia.” The rehabilitation received three architectural awards and was part of an innovative public-private agreement between the city and Mortimer Zuckerman, a Washington-area developer and the editor of *U.S. News & World Report*. The agreement includes an 80-year lease with provisions for the construction of \$40 million office complex attached to the four-story school.

ISSUES INVOLVED IN THE OPPORTUNITY TO MARKET ETHNIC HERITAGE

- Historical accounts and interpretative programming have traditionally ignored the contributions made by African-Americans, Latin Americans and Asian Americans. An emphasis on this ethnic heritage in tourism planning can serve as an important educational experience.
- Tourism in ethnic neighborhoods may act as an economic stimulus for renovation and improvement. This may be positive, but often is a disadvantage for longtime residents of the neighborhood. Tourism development may bring gentrification and displacement and lead to high land value, incompatible land uses and zoning laws that work against the traditional concerns of neighborhood residents. Transfer of ownership of land to outsiders may also be an adverse impact of tourism.
- Interpretation and presentation of ethnic heritage is a critical and complex issue that must be attended to during planning and implementing of any tourism strategy. First, who is interpreting the history, culture of a particular group? Does the perspective come from members of the ethnic group itself or are others (mainly white mainstream culture) imposing their view of history/culture on that group? And how are emotional issues such as slavery or civil rights presented? How much truth do you tell someone whose money you want? Do tourists want to hear the truth or a watered-down version of reality?
- The tourism industry must work more closely with arts and heritage organizations. Many people in the travel industry do not understand the mutual benefit of improving cultural resources. Most state tourism dollars go towards promoting, advertising and providing information, but little goes to planning or producing development. This is especially true in relation to development of ethnic arts, historical, cultural resources. Most ethnic arts and cultural organizations have small budgets and are not getting their fair share of the private and public funding which naturally goes to the more traditional, mainstream organizations.
- The local resident's opinion should be respected or else resentment of the tourism may grow. It is imperative that locals should benefit financially as well. This makes sense economically, that the money earned from the places should be invested in the places. It also means that it will be in the best interest of the locals to make their area attractive to tourists. If locals are not respected, they will end up being exploited.
- Residents must believe that any investment will deliver benefits to them in terms of jobs and the acquisition of skills.

One way to ensure community participation in decisions affecting their neighborhood is through the activation of social capital already at work in the community. Issues under consideration include:

- Speak of heritage development as opposed to heritage tourism, placing emphasis on the use of heritage as a community building strategy with the first audience the neighborhood itself.
- Heritage can be a mobilization strategy. This should be conveyed to the heads of the National Trust for Historic Preservation, LISC, Enterprise Foundation, and Fannie Mae Foundation. They can supply tools, assistance and training.
- It is important to find what skills and human capital exist in the community to help capacity building.
- Target local businesses that might be persuaded to open a branch in the community.
- A way needs to be found to help investment in the business and franchises that are trying to come into the community.
- Community development corporations need to explore various financing mechanisms.
- Avoid community infighting, which will scare investors and tourists away.

SUMMARY

Convincing local government, community members, and private and public investors that tourism is an industry capable of generating economic development and long lasting benefits is a difficult task. Usually tourism is not understood as an industry but as a self-developing activity without any need for extensive planning or monitoring. In African American, Latin American and Asian American communities this perception is not different. There is however a singular issue that makes tourism development even more difficult to be embraced by minority communities: Usually community members do not consider their heritage and living places as amenities capable of attracting visitors and tourists. Also, minority communities are so accustomed to being forgotten by city authorities that they do not have any reason to believe that there is real interest in promoting development in these areas. Most minority communities believe that they must have a lot of basic infrastructure work done for benefiting the community itself, before considering bringing tourists to these areas. They are right! If the community is not happy with the place they live, they will not feel comfortable showing it to tourists.

By investing in building renovation, public illumination, street cleaning programs, and educational programs, public administrators and community are on the right path to provoke community's involvement, and cooperation. African American, Latin American and Asian American heritage is very appealing to foreign tourists. Some communities have already realized their potential in attracting tourists and they are now working together with public administration, non-profit organizations and tourism specialists to promote their communities, upgrade attractions and create tourism infrastructure.

5 | HOW TO CREATE A LOCAL CULTURAL HERITAGE TOURISM DEVELOPMENT PLAN: PARTNERS' EXPERIENCE IN WASHINGTON, DC

One community that has successfully promoted its rich and diverse cultural heritage around a tourism agenda is Washington, DC. Though clearly a top spot for visitors from across the country and around the world, Washington has managed to draw an increasing number of tourists away from the Smithsonian and National Mall, and into the off-beat neighborhoods that pulse with local culture and ethnic history.

Even in DC, where there are no shortage of tourists, creating a cultural heritage tourism agenda is not easy, and requires a clear vision, and the support of civic and community stakeholders. Yet, the path to achieving such a strategy is not easy. In Washington, Partners for Livable Communities was instrumental in guiding Cultural Tourism DC forward during a pivotal time in its growth from a small organization to one with a significant city-wide impact.

Partners believes that the planning process that shined in Washington, DC is a model for cultural and tourism agencies around the country. This chapter profiles Cultural Tourism DC and the larger planning process that helped contribute to one of the nation's most vibrant community tourism projects.

THE ORIGINS OF “CULTURAL TOURISM DC”

Washington, DC is a city with no shortage of visitors. More than 15 million people visit each year, making tourism the city's number one private industry. However, in 1996, a group of local cultural organizations came together to try to create a strategy to capture some of the visitors who were almost exclusively visiting the big museums and sites on the National Mall. At that time, there was almost no literature highlighting local attractions, and tourist maps hardly showed neighborhoods outside of the city center. A public-supported visitor's center did not exist, and the federal museums and sites on the National Mall only publicized other federal attractions. As a result, the city of Washington was missing out on tax revenues, local restaurants and stores were missing out on visitors, and key historical points of interest and attractions were being left unmarked, unprotected and forgotten.⁷

Beginning as a grass-roots initiative led by community and cultural organizations, Cultural Tourism DC launched in 1996, known then as the DC Heritage Tourism Coalition. The impetus for the organization grew out of the collaboration of the Humanities Council of Washington, DC and the Historical Society of Washington, DC. Quickly, more community organizations signed on, seeing the benefits of a cultural heritage tourism group that could jointly market local museums and attractions which had been ignored by the tourism establishment.

Early on, the coalition was wise to link their new organization to community economic development. Its stated mission was dedicated to “strengthening the image and the economy of the District of Columbia by engaging visitors in the diverse heritage of the city beyond the monuments.” In other words, the organization realized that to attract funding and support, it needed to demonstrate how cultural heritage tourism could be instrumental in improving the economies of city neighborhoods and local businesses. This way, they would have a stake in the success of the organization.

Visit the website of Cultural Tourism DC at www.culturaltourismdc.org to learn about their current projects and community partners in Washington, DC.



Capitol building from Pennsylvania Avenue in Washington, DC. Photo credit: Orhan Cam.

One of the first projects launched by the organization was a small number of bus tours to DC neighborhoods, sponsored by the DC Chamber of Commerce. The tours raised publicity for the organization and helped bring more partners on board. At the same time, the group undertook a two-year project to extensively catalogue the lesser-known historical and cultural sites that could draw visitors to DC away from the National Mall and into local communities. This list of attractions helped to persuade even the local holdouts that Washington has a lot more to offer its millions of visitors, and that creating an effective cultural heritage tourism strategy would benefit the entire city.

Over the next few years, the organization engaged a number of funding partners including the DC Office of Economic Development, the Hotel Association of Washington, the DC Department of Housing and Urban Development, the Washington, DC Convention and Tourism Corporation, as well as private philanthropic organizations.

In 2000, the organization released its first major promotional materials under the theme, “Washington, Beyond the Monuments”. The campaign, drawn from surveys conducted to determine visitors’ main interests, featured nine neighborhoods and two themes: historic houses and parks and gardens. Promotional literature for each of the neighborhoods and themes were produced, and made available at existing and new visitor information booths, as well as at metro stations and museums and destinations across the city. A new Website was created, www.culturaltourismdc.org, showcasing DC’s cultural attractions and promoting upcoming events.

As the success of Cultural Tourism DC grew, its annual budget increased from less than \$100,000 in 1999 to more than \$2 million. Most significantly, the tourism “products” offered and coordinated by Cultural Tourism DC expanded tremendously.

One of its centerpiece projects has been a series of neighborhood heritage trails, guided by large signs and free booklets available from local merchants and cultural organizations. There are now more than 14 heritage trails around Washington that explore the history and heritage of a diversity of neighborhoods. As

continued on p. 38.

“NEW DIRECTIONS: CULTURAL TOURISM DC”

Excerpt from Partners’ report to Cultural Tourism DC

Cultural Tourism DC is at a crossroads that can best be represented using the metaphor of a compass and its four ordinal points—north, south, east, west—of directions local leaders have suggested as viable options for the future of the organization in Washington, DC.

North: Stay the Course and Focus on the Visitor

The northern route stays true to the Cultural Tourism DC mission with little change. Retain the focus upon heritage and culture—make it understandable, make it observable and make it visible whether by public transportation or by tours. Continue the excellence that was begun with its founder and has been sustained by several executive directors since. Focus upon developing off-the-mall experiences for visitors to enhance their understanding of the rich neighborhood heritage of our nation’s capital. This “value added” approach will enrich the experience of both the visitor and the resident.

South: Be a Community Builder First

This path is 180 degrees from the northern route. A number of individuals interviewed highlighted that Cultural Tourism DC works with sensitivity, engages local people, researches and respects local heritage and culture, and develops a broad understanding among the community of those who have gone before and their value. These are valuable organizational characteristics that position Cultural Tourism DC as a key asset. These assets can be deployed to build community and empower neighborhoods while fulfilling the mission of the organization.

These voices say Cultural Tourism DC is one of the few, true responsive friends that every neighborhood from Anacostia to Northwest, from Southeast to Northeast, needs to have. Each of these neighborhoods should celebrate its heritage, its heroes and heroines and its historic resources. Thus, Cultural Tourism DC should form a closer relationship with the DC Historical Society, the DC Arts and Humanities Commission, and the Cultural Alliance of Greater Washington to be a delivery of resources to neighborhoods across the city that want respect more than visitation: respect for their value, respect for their heritage and a voice within government or close to the circles of government to advocate for better goods and services relating to social, economic, design, and planning needs.

East: Become a Larger Part of Major Citywide Tourism Strategies

The third path leads to Cultural Tourism DC as a key player in the larger Washington tourism arena. With changes in funding relating to transportation and trails on the horizon, some interviewees noted that the time is right for the Board to re-imagine a role with Washington, DC’s major events. This includes helping to make the Cherry Blossom Festival the ‘be all, end all’ signature event for the nation’s capital. Cultural Tourism DC could assist in coordinating the dispersed players such as the Smithsonian, the Kennedy Center, the Cultural Alliance, and other arts and cultural organizations. Bringing all of the players together for a coordinated strategy will help to result in a world class event, and will also position Cultural Tourism DC as a strong leader.



This role is very possible for the organization as it is non-government, nonprofit, well respected, and not competitive. These are ideal qualities for catalyzing the many moving parts required to discuss and implement collaborative activities that are of long duration and world class quality. A companion strategy within this path relates to Destination DC. This strategy recognizes that Destination DC does not focus on the numerous culturally rich Washington neighborhoods. Many visitors come to Washington with a desire to experience the shops, restaurants, streetscapes and other assets found beyond the standard Washington tourist attractions. Cultural Tourism DC can be the resource to broaden the standard tourist experience by taking visitors on tours from the Convention Center to showcase the culturally rich neighborhoods of Washington, DC.

West: Be a Neutral Broker Around Neighborhood Development

The fourth and last path for Cultural Tourism DC to consider reflects a group of voices recognizing the organization as one undertaking excellent work with the bonus that it is non-governmental and not territorial. This makes them an enticing partner, while retaining a nonprofit status, for developing a closer relationship with the Department of Planning. The DC Department of Planning understands the value of cultural heritage tourism, and has a particular interest in the Chicago model of neighborhood tourism. An adaptation of this model bears observation, despite the fact that their programs are housed directly within a city government office.

Additionally, collaboration should occur between the Cultural Development Corporation, the DC Arts and Humanities Council and their granting programs, and other similar players. Cultural Tourism DC, being non-government, legally, but quasi-government in policy and application, would be the networker, broker, and convener of an array of public, private, and nonprofit organizations for purposes of sharing resources; brokering relationships with various neighborhoods in support of economic and community development that become the tourism infrastructure; fine-tuning neighborhood development; and exchanging knowledge.

Analysis

Outlined above are four differing perspectives that have been voiced by local leaders on where Cultural Tourism DC should head in the future. Several are diametrically opposed thus requiring a choice of one over the other. However, some can be combined effectively leading to a course that is “southeast” or “northwest.” For example, Cultural Tourism DC might select the Southern course to apply its creativity, skills and resources to help neighborhoods across the city gain respect and build pride through cultural heritage tourism. This would be strengthened by reaching out to residents from other neighborhoods that have yet to discover the unique qualities of people and place.

That goal is closely aligned to the path leading West advocating for Cultural Tourism DC to become a broker of goods and services and forming a strong collaboration between planning, arts and humanities, DC preservation groups, and the Cultural Development Corporation. This brings needed social, political and financial capital to “unrecognized” neighborhoods and becomes the foundation for a tourism infrastructure. Thus, a stronger neighborhood support strategy couples quite well with a broker, collaborator and networker strategy.

Photo credit: Kim Seidl.



Profile of the Cultural Tourism DC African American Heritage Trail

In addition to Heritage Trails, Cultural Tourism DC sponsored a series of guided bus and walking tours to several historical city neighborhoods, and has worked with neighborhoods to engage local artists and historians in efforts to preserve and share unique aspects of their neighborhood's cultural heritage.

Partners for Livable Communities' Effort to Guide Cultural Tourism DC Forward

In 2007, Cultural Tourism DC engaged Partners for Livable Communities to suggest how community-building can be incorporated into its programs and into the larger structural elements of the organization. Though cultural heritage tourism was clearly taking hold in Washington, an effort needed to be made to chart the course of the organization going forward, and determine what core values it would bring to future heritage tourism developments.

The result of this collaboration was an extensive report titled "New Directions: Cultural Tourism DC" in which Partners assessed the potential paths forward for Cultural Tourism DC and offered its analysis and recommendations. Essentially, Cultural Tourism DC was at a crossroads and needed a clear strategy for how to move their initiatives forward. The report that Partners provided was instrumental in framing the choices that the organization faced, and how they could best keep their momentum going.

with every undertaking by Cultural Tourism DC, community input is critical to the project. Heritage trails must be requested by the community, which must also produce a proposal with the theme of the trail, the local history that it will highlight, and a draft of the route. Once approved, Cultural Tourism DC works with neighborhood residents to finalize the project. This process has succeeded in building neighborhood pride, educating residents about their own community, and encouraging new research around treasured areas of the city.

Most significantly, the work that Partners conducted for Cultural Tourism DC, served to guide the organization towards identifying its goals and developing its approach for achieving them. Every tourism organization, or community that wishes to embrace cultural heritage tourism as an economic driver, can benefit from undertaking a similar process and posing key questions. Which direction will the community's cultural heritage tourism strategy go? Will economic considerations and attracting the most number of out-of-town visitors be paramount? Or will local leaders aim to bring in marginalized or low-income neighborhoods so as to use the power of tourism to strengthen disparate communities?

In Washington, DC, Partners demonstrated why questions such as these are critical for all communities to answer. Even there, where some of the nation's best cultural heritage tourism initiatives have taken hold, it takes constant effort and thoughtful community engagement to ensure that the best days are yet ahead.

To learn how Partners for Livable Communities can help your community realize its heritage tourism potential, visit www.livable.org.

6 | MODEL EXPERIENCES IN CULTURAL HERITAGE TOURISM FROM ACROSS THE UNITED STATES

As part of Partners' work for Cultural Tourism DC, Partners reviewed efforts that are being undertaken across the country to see which approaches are winning strategies that can be adopted by cities and towns looking to start a cultural heritage tourism agenda of their own. The following are several winning case studies from around the United States.

HISTORIC BOSTON INCORPORATED

IMPORTANT LESSONS

- Mission Statement
- Historic Neighborhood Centers Initiative process

MISSION/GOALS

Historic Boston Incorporated (HBI) is a private, non-profit organization that puts people and resources together to preserve endangered historic sites in the city of Boston. It gives priority to projects that will leverage additional public and private commitments, embody thoughtful restoration standards, catalyze neighborhood renewal, and protect significant cultural resources.

HISTORY

Historic Boston Incorporated (HBI) was founded in 1960 from a group of aware and prescient citizens who embarked on preserving the Old Corner Bookstore – an 18th century building that served as a destination point for iconic literary figures to convene such as Charles Dickens, Nathaniel Hawthorne, Harriet-Beecher Stowe, and Ralph Waldo Emerson. Realizing the vast detriment to culture and history that would come from razing this structure, the group raised \$100,000 in private donations to preserve the building. Money was borrowed for the acquisition of the site and structure rehabilitation.

STRUCTURE AND OPERATION

For almost three decades, HBI served as one of the city's primary historic preservation organizations. Since 1979, HBI has complemented the planning and regulatory authority of the Boston Landmark Commission through technical assistance, fundraising, operating as a financial lender, and when necessary purchasing buildings that are symbols of Boston's heritage and function as neighborhood renewal catalysts. From its inception, HBI has focused on the strategy that historic preservation should not be a static process but that each preserved structure should also serve as an instrument for community economic development, providing economic and cultural amenities to the city.



Beacon Hill, Boston. Photo credit: col.

Primarily a real estate development organization, funding for HBI's projects and operation are derived from the tenants that occupy space at the Old Corner Bookstore. HBI's annual revenue of \$1,000,000 and any increase in the value of property are re-directed into funding projects and administrative operations. HBI functions as 501 (c)(3) non-profit with a staff of five and guidance from a Board of Directors and an Advisory Council.

PROGRAMS

THE HISTORIC NEIGHBORHOOD CENTERS INITIATIVE

Decades of disinvestment and poor economic conditions ravaged many of Boston's historic neighborhoods. HBI's Historic Neighborhood Initiative is a collaborative effort with other community organizations, such as the Boston Main Streets program, to build neighborhood cohesiveness and restoration of community identity along commercial corridors. Neighborhood centers, squares and corners have served as the focus of neighborhoods' social, economic, recreational, and spiritual activities. HBI will use historic preservation as an instrument in economic development of these neighborhood centers to improve the quality of life.

Through an extensive planning process, rehabilitation projects, and educational programs, HBI's goals and expectations are to retain Boston's heritage, stimulate economic development, and have citizens connect with the unique history and cultural development of their community. Nineteen Main Street commercial districts were sent surveys by HBI to measure their awareness of the historic properties located within their commercial district and to receive vital information regarding their neighborhood. HBI received a 50% response rate and the information collected demonstrated that these commercial districts possessed unique Boston histories and distinct architectural styles, yet the Main Street organizations were limited in technical expertise and lacked the interpretive ability to comprehend the inherent community significance of these properties.

Two Main Streets commercial districts were selected for the initial development of the Historic Neighborhood Centers Initiative: Fields Corner in Dorchester and Cleary and Logan Squares in Hyde Park. Local stakeholders involved in the planning processes included business and property owners, civic leaders, community organizations, and the public. Each was engaged through meetings and focus groups to understand the benefits of creating a district, prioritize each district need, and create work plans for the project-focused implementation phase of the initiative. Success of the program will be predicated on the public and other vested parties understanding of the historical significance of the area and participating in each phase of the project.

A survey of buildings of interest and meetings will be held to determine the most important projects to focus upon. Once completed, finances will be allocated accordingly and private grant funding resources will be identified. Work will be conducted over the course of a two to five year period.

REVOLVING FUND PROGRAM

HBI doesn't operate as an advocacy organization, though it complements the advocacy work of the Boston Preservation Alliance and similar organizations by addressing the challenges of the city and confronting important historic preservation issues. Separating physical redevelopment from advocacy work has allowed HBI to focus on its Revolving Fund strategies. Critical in the operation of HBI, the Revolving Fund program allows for the organization to acquire properties of historical, architectural or cultural community significance and then restore these structures for new economically practical uses. From the sale of these properties, profits are revolved into the next project. This flexible funding source allows HBI to be a non-profit redevelopment agent of historic structures.

The fund uses feasibility studies that guide project selection and encourage development of historic sites by other organizations. Criteria for selecting a structure include designation as a Boston Landmark or listing on the National Register of Historic Places. Furthermore, buildings must be in a state of physical deterioration, underutilized, and most importantly, a potential catalyst for community revitalization if the structure is of such value to a community that its restoration would serve this function. HBI also publicizes a Revolving Fund casebook every five years that identifies the 40 most endangered historic properties in the city. The casebook offers factual and pictorial information for each property and a description of future planning activities. The properties documented in the casebook then usually become the properties on which HBI focuses their efforts.

HBI has maintained two of its rehabilitation projects – the Old Corner Bookstore buildings and the H.H. Hayed Building in Chinatown. These two long-term investment properties generate annual income and serve as collateral loans when conducting other Revolving Fund projects. Based on the success of its Revolving Fund management, HBI has been afforded the opportunity to offer its management services pro bono or for a reduced rate to other non-profit organizations and developers conducting restoration and rehabilitation projects.

STEEPLES PROJECT

Concentrating on religious structures, the mission of the Steeples Project is to preserve historic houses of worship in an innovative strategy of community and neighborhood revitalization. Serving as the foundation for many inner-city neighborhoods, the project provides a competitive matching grant program to congregations irrespective of faith, and also funds technical assistance, major building repairs, exterior lightning, and long-term planning practices for building use, maintenance, and preservation. To qualify, the structure must be an active house of worship, listed or eligible for listing on the National Register of Historic Places, and congregations must support their communities through vital social and educational programs.

The program has awarded over \$1.4 million, raised from 15 corporations and foundations, to 53 houses of worship in Boston. An additional \$13 million in investments have been leveraged from the grants that have funded preservation and maintenance projects, with the majority of investment in major repair projects. Through its restorative efforts, the Steeples Project provides the resources necessary to empower congregations to become building stewards and promote strong and healthy neighborhoods.

PARTNER ORGANIZATIONS

- **The Boston Landmarks Commission** – identifies historic buildings and sites and protects them through Landmark and district designation. www.cityofboston.gov
- **Boston Main Streets** – revitalizes neighborhood commercial districts through established local Main Street organizations. www.cityofboston.gov
- **The Boston Preservation Alliance** – serves over 50 member organizations by coordinating the advocacy of historic preservation in Boston. www.bostonpreservation.org
- **myTown (Multicultural Youth Tour of What’s Now)** – an organization that uses history as a youth empowerment tool and a building resource for the appreciation of urban neighborhoods. www.mytowninc.org
- **Partners for Sacred Places** – a non-sectarian, non-profit national organization that promotes stewardship practices and active community use of America’s older religious structures. www.sacredplaces.org

EVALUATION AND THE FUTURE

A tenuous relationship has existed regarding the preservation of historic properties and the field of community development. HBI's previous leadership had a more traditional and singular mission based solely on preserving a site and facilitating the transition of a historic structure into modernity. Traditional preservationists have the tendency to focus on aesthetics and the age of a structure as opposed to its social and cultural significance to a community. Additionally, non-traditional historic structures, which can have a substantial bearing on relationships generations of residences have with the physical assets of their community, are often overlooked.

In response to a new strategic framework, HBI created the Preservation Priorities Plan that outlines the organizations mission, programs, and future. Developing evaluation methods and applications that will serve to analyze their current mission became an essential component of HBI's future. These evaluations include not only assessing the significance of preserving properties for historic purposes, but more importantly for measuring the impact preservation has on social cohesion and economic development in Boston's communities. Extensive long-term studies on the impact of real estate development have not yet been conducted and measurables have not been identified, yet with a renewed focus and advisement from their Board, HBI will embark upon examining how their work programs influence the social and economic institutions of the city's diverse neighborhoods and communities.



Autumn on a residential street in the city of Chicago. Photo credit: Mark Baldwin.

CHICAGO NEIGHBORHOOD TOURS

IMPORTANT LESSONS

- CNT mission/goals
- Funding

MISSION/GOALS

The Chicago Department of Cultural Affairs was established as a municipal department in 1984 to promote the arts, make them accessible to the widest possible audience, and market the city's cultural resources and attractions to a worldwide audience.

The Chicago Office of Tourism, a division of the Chicago Department of Cultural Affairs, markets Chicago as the leisure travel destination both domestically and internationally and functions as a cultural, heritage, and economic resource for the city by generating awareness and knowledge of diverse neighborhoods through the operation of tours that exhibit the unique culture, history, and social values of the city's neighborhoods.

The Chicago Neighborhood Tours program does not have an explicit mission statement of its own, but in general the program functions as a cultural, heritage, and economic resource for the city by generating awareness and knowledge of diverse neighborhoods through the operation of tours that exhibit the unique culture, history, and social values of the city's neighborhoods.

STRUCTURE/FUNDING

Founded eleven years ago, Chicago Neighborhood Tours (CNT) is housed in the City of Chicago Office of Tourism. Operated by three staff members, Chicago Neighborhood Tours has been able to expand its programmatic scope since its inclusion into the Office of Tourism. Originally, the program was funded through a grant, yet as grant money became scarcer, it was necessary to have the program come under the auspices of the city and eliminate the burden of employee salaries being supported solely through grant funding. Each staff member is a city employee and operations are self-sufficient, without financial assistance from grants, through the revenue generated from each tour.

PROGRAM OPERATIONS

TOUR DEVELOPMENT

The success of Chicago Neighborhood Tours is predicated on the existence of culturally diverse and historically significant neighborhoods. When CNT selects a neighborhood, they usually develop a close relationship with the alderman in the ward where that neighborhood is located. Tours can be requested by an alderman or arise from a neighborhood's notoriety or ethnic composition. One of CNT's most successful tours is the White City Tour, a thematic tour developed on the popular non-fiction book by Erik Larson, *Devil in the White City*.

The process of developing a tour usually begins with speaking with an alderman and then proceeds to discussions with local planning commissions, neighborhood associations, or community development corporations. From that dialogue, tour sites are selected and a recommendation is made for an expert in the neighborhood to serve as the tour's guide. Guides that are selected have an extensive knowledge and astute understanding of the dynamics and history of a neighborhood and have a genuine interest to share their expertise with the public. The next step is to drive through the neighborhood, develop a route, and revise the tour's itinerary with the guide. Special features, such as museums, shops, restaurants, and historic homes, are also identified and included on the final itinerary. Although tours encompass a neighborhood's history, they also focus on the present day, making sure to illustrate current demographic and socioeconomic neighborhood trends and relaying why a neighborhood has undergone certain modifications over the years.

TOUR MISSION

The mission of these tours is to function primarily as economic development generators. The goal is to utilize tours as resources for increasing the public's awareness of the amenities and unique experiences found in many of the city's neighborhoods and to convey how accessible it is to get these areas, thus promoting return visits by tour participants on their own. As their Director has

directly expressed in the past, they are not in operation to perform as a tour company for the city, but as mobile neighborhood ambassadors allowing the public to explore the city and understand the qualities and character that form its identity. This indirectly functions as neighborhood revitalization, by allowing neighborhoods to take advantage of returning visitors and their spending power and reinvesting that revenue into various neighborhood projects and programs.

Each tour encompasses a neighborhood's culture and heritage and focuses on being both entertaining and educational. CNT works with each neighborhood to ensure the safety and quality of each tour for all participants. Examples include providing restroom facilities and ensuring that destinations are wheelchair accessible. Once a neighborhood has been successfully introduced to the public (Chinatown, Little Italy) then it is no longer provided as a focus tour and may be completely eliminated or offered as a condensed version. CNT will also cancel tours that coincide with tours offered by neighborhood organizations, such as a local chamber of commerce, that are given to the public at rates lower than CNT's. As a result of frequent sell-outs for CNT's most popular tours, other cultural organizations have begun to offer tours based on CNT's model.

TOUR BUDGET

As part of the Chicago Office of Tourism, CNT is able to operate through the revenue generated from each tour. CNT's staff are city employees allowing the budget to be directed solely on the planning, marketing, and operation of each tour without dedicating resources for salaries. CNT has a publication budget of \$35,000, which it uses to print 55,000 brochures annually and mail them to individuals who have attended a tour over the past year. Moreover, CNT prints and distributes postcards to all of its members, while the Chicago Office of Tourism promotes CNT prominently in its general publications. Motor coach, tour guides, and other associated tour operational expenditures have an annual budget of \$75,000.

TOUR EVALUATION

CNT has not conducted social or economic analysis of the impact their tours have had on the neighborhoods they operate in. The primary method of evaluation is conducting post-tour surveys to measure participant's reaction to each tour and to highlight points of interest or areas that are in need of improvement. From these surveys, current and future tours can be refined or planned according to participant input.

THE FUTURE

For over a decade CNT has produced and operated a successful cultural tour model for the city of Chicago and for other metropolitan areas to emulate. Currently, CNT has developed three new tours for the 2009 season to accentuate its already extensive tour schedule, including a tour focused on the centennial anniversary of the Burnham Plan of Chicago. Based on the popularity of the tours, with most selling out, the demand from the public is apparent. CNT will continue to function until the city's neighborhoods become frequent destinations for the public and awareness of the diverse cultural and heritage aspects of each is widely known across the city.



Indianapolis skyline at sunset. Photo credit: Rudy Balasko.

INDIANAPOLIS CULTURAL DEVELOPMENT COMMISSION

IMPORTANT LESSONS

- Partnership structure
- Cultural District process

MISSION/GOALS

The Indianapolis Cultural Development Commission supports and encourages an environment where arts and culture flourish, and lets the world know about Indy's vibrant cultural scene.

Some of the goals that ICDC expressed in conversation were to:

- Stimulate increased cultural participation by residents
- Maximize the cultural experiences for existing and event visitors
- Strengthen Indianapolis and Central Indiana as a unique cultural destination to attract new tourists.
- Build a sustainable environment to support cultural development

HISTORY

Initiated by Mayor Bart Peterson in 2001, the Indianapolis Cultural Development Commission (ICDC) was formed as an economic development resource focused on using art and culture as methods of capital formation. Mayor Peterson had a historic relationship with local community art organizations and recognized the advent of cultural tourism as a tool for citywide economic development.

The first budgeted year for the commission was in 2002 receiving \$5 million in public funding that was matched by a \$5 million private grant from Lilly Endowment, Inc., a local private endowment foundation. The \$10 million was to be used over the course of 5 years with a 9 person oversight committee, whereby 6 would be appointed by the mayor and 3 would serve from ICDC's partner organizations.

STRUCTURE

ICDC is a public/private commission with capital support from the city and private funding from Lilly Endowment, Inc. Administration of the funding received is the role of ICDC and implementing the various cultural programs is the responsibility of each of ICDC's partner organizations. The commission is staffed by one full-time director/administrator. Additional administrative assistance is provided by the Capital Improvement Board. Programs include public art, cultural districts, marketing and grants, and public awareness.

PARTNER ORGANIZATIONS

- **Arts Council of Indianapolis** - www.indyarts.org
- **Indianapolis Convention and Visitors Association** - www.indy.org
- **Indianapolis Downtown, Inc.** - www.indydt.com

These partnerships operate in a very streamlined way. With its small staff, ICDC is focused more on coordinating the efforts of other agencies than providing direct services. The organization works with the development authority to provide development resources, the convention and visitors bureau to provide promotional services, and the arts council to direct funds. The function of the ICDC is to help ensure these partners are talking together and that planning around cultural and heritage development is being coordinated.

PROGRAMS

CULTURAL DISTRICTS

The ICDC has created six cultural districts around distinct Indianapolis neighborhoods. Cultural districts are defined as areas that are unique and authentic to the city and have significant opportunities to support art and cultural endeavors. The purpose is to create destination areas, foster resident development, and cultivate the area artistically and culturally. The formation of these districts started at the grassroots level with the commission sponsoring public workshops with community representatives. Over 300 stakeholders were involved in developing key strategies and visions focusing on the intrinsic artistic and cultural amenities of each district.

Indianapolis Downtown, Inc. (IDI) facilitated hundreds of meetings and communications with stakeholders for the initial planning phases of each district. Typically, a community development corporation is designated as the lead organization and manages the recruitment of new businesses and the marketing strategies related to the cultural district.

Each of the six districts has a website with information relating to the district plan, a district identity toolkit, and information about the cultural district process. Marketing tools were produced by ICDC in conjunction with the ICVA to assist lead organizations with developing resources to illustrate the distinctive character of their district. Signage, logos, signature photography and standard messages were collaboratively developed by IDI and its stakeholders to be used by district businesses in their commercial advertising campaigns and to illustrate the unique benefits of their district. ICDC worked with ICVA to publish a cultural district guide that is available free of charge providing information on shopping, dining, arts and hospitality in each cultural district. Permanent district kiosks are located in areas of high volume foot traffic supplying pedestrians with district information. Furthermore, due to the fact that the lead local organizations in each district were so instrumental to the district development, it is expected that each district will be able to continue on their own if funding and support from citywide groups becomes absent or inconsistent.

PUBLIC ART

Public art, as defined by the commission, encompasses anything from sculptors, murals and memorials, to artwork incorporated into streetscapes, architecture and infrastructure. The public art program exhibits work by international and national artists and is instrumental in attracting cultural tourists and providing opportunities for public art produced by local artists. An interactive website, financially supported by the National Endowment for the Arts, allows residents and visitors to view a photographic inventory of public art installations in the city with a corresponding map detailing their exact location. The Arts Council is the funding arm of the public art program.

FAST TRACK FUNDING

The Fast Track Funding program is designed to provide organizations with capital that create and market local artistic and cultural events that support cultural tourism in Indianapolis. With administrative support from the Arts Council of Indianapolis, grants may be awarded up to \$10,000 each and applications are accepted throughout the year to finance expenses affiliated with cultural tourism activities, projects and programs that improve or expand an existing program. Between 2003 and 2006, more than 125 Fast Track grants and collaborative marketing grants were awarded totaling more than \$750,000.

PUBLIC AWARENESS

Public Awareness is a significant element of ICDC's vision and strategy. Marketing efforts in conjunction with the ICVA have been developed to access numerous and diverse audiences located in proximity to Indianapolis and from afar. Methods have included direct communications, media partnerships, multi-media productions, hospitality training, and media relations.

Results of ICDC's vigorous public cultural marketing campaigns include:

- A 2005 collaborative venture with the Indianapolis Convention and Visitors Association (ICVA) on the city's largest regional marketing campaign reaching Chicago, Cincinnati, Fort Wayne, IN, Champaign, IL and Indianapolis that generated 89,000 unscheduled incremental trips to the city with travelers spending more than \$42.9 million.
- A partnership with ICVA and cultural organizations in 2006 on an integrated marketing campaign targeting select markets. The seasonal campaigns of spring and summer created \$79.8 million in tourist spending and returned \$133 for every \$1 expended on advertising.
- The compilation of a photographic library of high resolution, high quality images depicting iconic and distinct cultural characteristics of the city.
- The formation of strategic partnerships with WISH-TV, LIN properties, and six cultural organizations with major expansions or exhibits in 2005. An investment of \$300,000 resulted in an additional \$675,000 in promotional elements, news and media components, and invaluable civic pride.
- Community outreach in the form a Cultural Sampler class at IUPUI that provided a primer on the city's attractions and events to residents; distributed information via a mobile visitors center through the use of an electric car called M-Indy; and produced web-based communication tools (customized e-mails, websites and podcasts) and five cultural videos that aired in hotel rooms and on the local government cable TV channel.

EVALUATION

In 2004, ICDC described that their measures of successful marketing strategies were mostly anecdotal in relation to the popularization of the term 'cultural tourism'. Residents began referring to the neighborhoods they inhabited or visited as cultural districts, and when conducting stories on art and culture, local media would often evoke this terminology and the idea of cultural tourism.

ICDC has also been tracking the rise in young Indianapolis professionals, a demographic much sought after, who have been realizing and taking advantage of the urban opportunities that exist in the city by choosing to work, live, and play within Indianapolis's urban core.

THE FUTURE

ICDC has achieved success and notoriety for Indianapolis as a location for creative and innovative cultural programs and amenities. Yet having reached the conclusion of its five year funding agenda, ICDC is uncertain as to its continuation and therefore the cultural landscape of the city. Although Lilly Endowment, Inc. would like to retain its position as an underwriter for ICDC, they would also like the commission to acquire greater public funding resources. This may be an arduous mission under a new municipal political climate. As mentioned, the marketing strategies and tools provided for the cultural districts will allow them to function on their own without additional funding if financial support was to become unavailable. However, the public art program would be in jeopardy if adequate monetary resources were not obtained.



Milwaukee Public Market, located in the historic Third Ward, has been open since 2005. Photo credit: Sue Stokes.

HISTORIC MILWAUKEE INCORPORATED

IMPORTANT LESSONS

- Tour Educational Programs
- Additional program features

MISSION/VISION

Historic Milwaukee, Inc. promotes appreciation for Milwaukee’s history and architecture. Through conversation, Historic Milwaukee related that its vision is to generate awareness of and commitment to Milwaukee’s history and preservation of the city’s built environment. This is achieved through creative, responsive programs and strong relationships with community, corporate, and civic alliances.

HISTORY

Historic Milwaukee Incorporated (HMI) began as the educational program of the Walkers Point Development Corporation in the early 1970s. As the educational program expanded throughout the decade, HMI was formed and developed a strategic plan to focus upon education, heritage, and preservation throughout the metropolitan Milwaukee area and not just in the Walkers Point community.

STRUCTURE

HMI has an eleven member volunteer Board of Directors that serve as council for the organization's mission and programmatic operations. The board is comprised of academics, financial and leadership professionals, real estate and tax attorneys, civic historic preservationists, and a local alderman. Currently, HMI is staffed by only one individual, the Executive Director, yet negotiations are ongoing to allocate funding for an additional staff member.

FUNDING

Capital support is primarily created through the operation of HMI's programs. HMI's premiere program is the annual "Spaces & Traces" walking neighborhood tour. The revenue generated from this event allows HMI to operate with minimal funding from grants. Additional funding is provided from corporate and individual donations and HMI membership.

PROGRAMS

Walking tours are the focal point of HMI's programmatic agenda and encompass various features to illustrate the distinct heritage of Milwaukee. These include special events, focus and group tours, historic presentations, and regularly scheduled walking tours.

SPECIAL EVENTS

Special Events are highlighted by "Spaces & Traces", HMI's almost three decade old annual open house walking neighborhood tour. This event guides visitors through one of the city's historic neighborhoods showcasing nine to ten historic residential buildings. Tour guides staff each open house and provide extensive historical framework for each building, leaving visitors with an in-depth knowledge of the architectural and historical significance of Milwaukee's neighborhood districts. Participants also receive a free booklet that further illustrates each residence and its historical importance.

GROUP AND FOCUS TOURS

Group and Focus Tours operate as walking tours of key historic areas within the city. Focus tours center on specific aspects of Milwaukee's history, from the development of the Riverwalk in the Third Ward to post-Civil War Victorian buildings that were constructed to service veterans returning from battle.

HMI's most notable group tour derives from its association with the Milwaukee school system. Since 1981, students in grades 3-12 take a 1.5 half-hour tour of historic downtown Milwaukee's three original settlements. Two thousand 3rd and 5th grade students participate in this tour annually. The tour serves as a complementary history course to the education students receive in the classroom and is designed to function as an educational resource for other disciplines, such as photography, civics, architecture, or art courses. Students enrich their historical comprehension through observation of building facades and innovative interior features. An activity packet is

developed, catered to each student age group, which bolsters the issues and concepts learned during the tour and keeps students engaged before and after the tour.

HISTORIC PRESENTATIONS

HMI conducts historic presentations that are custom designed slide shows or presentations that are prepared by HMI to address a group's specific historical, geographical, or architectural interest.

WALKING TOURS

Walking Tours are regularly scheduled tours that lead visitors and tour participants through a wide spectrum of Milwaukee history and architecture. Tours are scheduled throughout the year and include views of historic Milwaukee through the city's skywalk system, prominent downtown buildings, unique architectural elements, mansions, and the cultural foundations of the city.

ADDITIONAL PROGRAM FEATURES

Aside from the operation of its walking tours, HMI serves the community in other capacities. Annual panel discussions are conducted in historic neighborhood districts that convene community residents, city developers, and other interested organizations to discuss current community issues. HMI's role is to serve as a conduit for establishing a linkage between historical concepts and how they relate to modern community challenges and development issues.

VOLUNTEERS

HMI's current staff size limits its program and operational capabilities, so the organization relies on volunteers to serve in various roles. Volunteers are necessary in areas of programming, fundraising, special events, marketing, communication, and research. Every two years HMI conducts the Historic Milwaukee Immersion Series, an eight-week required course for all volunteers interested in becoming tour guides for HMI's walking and bus tours. Instruction is provided by local historians and academics. Topics extend beyond just the city's history to include architectural styles, the diverse social and cultural communities, founding commercial institutions that shaped the city, and preservation.

PARTNERSHIPS

As with HMI's reliance on volunteers to staff critical organizational positions it is equally important for them to maintain working partnerships with various organizations that share HMI's mission and vision. Conventional alliances include The National Trust for Historic Preservation, Milwaukee County Historical Society, Greater Milwaukee Convention and Visitors Bureau (Visit Milwaukee), and the Wisconsin Historical Society. Through these organizations HMI is able to communicate through websites and publications about tours and special events. As a member of Visit Milwaukee, HMI is able to market its events through the use of their Public Service Ambassadors who distribute information at various locales throughout the city.

Relationships with local business associations also allow HMI to effectively market their events and attract participants. Moreover, HMI has partnered with a local healthcare company to publish brochures advertising the numerous walking tours visitors can take. Twenty thousand brochures are produced each year and distributed across the city. HMI relies on these connections and grassroots communication to successfully market its mission and events to the Milwaukee region in the absence of a funded marketing department.

EVALUATION

HMI has not conducted extensive evaluations of its programs and their impact on the social and economic environments of Milwaukee. This is can be attributed to the organization's limited range of capabilities resulting from its staff size of one salaried employee. The current evaluation methods occur at the conclusion of tours. Tour guides complete a report that provides information on the number of tour participants, where they are from, and how they heard about the tour and HMI.



Love Park in Philadelphia. The park's "Love" sculpture, built by Robert Indiana, was placed in the park in 1976 as part of the Bicentennial Celebration. Photo credit: Chris Bradshaw.

MULTICULTURAL AFFAIRS CONGRESS IN PHILADELPHIA

IMPORTANT LESSONS

- Board committees
- Business development

MISSION/GOALS

The mission of the Convention and Visitor's Bureau (of which the MAC is a division) is: To generate economic impact and job growth by increasing the region's hotel occupancy and revenues, while concurrently affecting other diverse segments of the hospitality industry. To do whatever it takes to attract ethnically diverse regional, national and international convention and tourism customers through creative sales, marketing and communications efforts. To deliver exceptional service and experiences for all, ensuring repeat business across market segments. To increase the quality of life for all our citizens, stakeholders, and visitors by supporting the region's vibrant arts and entertainment, historic, cultural, retail, restaurant, and sports venues.

The mission of the Multicultural Affairs Congress (MAC) is to increase Philadelphia's share of the multicultural convention and tourism markets and to ensure the inclusion of Philadelphia's multicultural communities into every aspect of the hospitality industry.

HISTORY

In 1987, two African American men serving on the Board of Directors of the Philadelphia Convention & Visitors Bureau (PCVB), local businessman A. Bruce Crawley and State Representative Dwight Evans, determined that Philadelphia was mostly overlooking the African American convention and tourism market. This led the PCVB to create the Minority Advisory Council (MAC), which after only three years was designated by the U.S. Department of Commerce, Travel and Tourism Administration as the top destination for minority tourism. In 1994 MAC changed its name to the Multicultural Affairs Congress to reflect a more comprehensive mission and marketing strategy, one inclusive of all of Philadelphia's ethnic groups – Hispanics, Asians, Native Americans and others – in addition to African Americans.

STRUCTURE AND OPERATION

The MAC is a division of the Philadelphia Convention & Visitors Bureau, and while the PCVB has a governing Board of its own, the MAC has a distinct Board of 54 ethnically diverse people from the public and private sectors. It consists of 6 distinct committees - Arts & Entertainment, Board Development Nominations & Bylaws, Executive, Heritage Tourism, Hospitality Marketing, and Membership & Education – and has a cross representation of 3 members on the broader PCVB Board. The MAC maintains 4 full-time staff members.

The MAC has an annual budget of approximately \$400,000-500,000, almost all of which comes from its appropriation as part of the PCVB. The MAC does seek out some additional third party funding, such as foundation grants and business sponsorships, but its outside funding level is not typically substantial.

PROGRAMS

MULTICULTURAL CONVENTION SERVICES

As a division of the PCVB, the main focus of MAC is attracting large multicultural groups (e.g., La Raza, NAACP, etc.) to the city for conventions and events. Some of the main components of MAC's work in this department are offering political, civic and business outreach, locating multicultural speakers, and conducting public relations services. The MAC works in consultation with the PCVB on its convention services, with the MAC being in charge primarily of community and political outreach in the multicultural community.

In addition to attracting multicultural groups to the city, the MAC also helps to ensure that multicultural conventions and events are carried out successfully. The main way that it does this is by holding event-specific training events to prepare the hospitality industry for specific groups. For example, in preparation for a recent convention of a large national Hispanic organization, the MAC held a training event that prepped hospitality workers on issues such as Hispanic diversity and ethnic-specific etiquette.

MULTICULTURAL BUSINESS AND PROFESSIONAL DEVELOPMENT

The MAC also works in a variety of ways to strengthen Philadelphia's multicultural business community. Among the membership services offered, businesses of the MAC are listed in the organization's Membership Directory and on its website; are provided with the MAC Newsletter that describes recent news and trends in the hospitality industry; and are granted access to occasional networking and professional development activities, such as when the MAC brings in national speakers to discuss multicultural-related issues.

Additionally, the MAC aggressively advertises the city's multicultural businesses to potential customers and clients, and when conducting this advertising, nearly 100% of the companies MAC partners with are minority-owned. Unlike some similar organizations that promote businesses based on their location, the MAC focuses on matching the skill-sets of multicultural businesses throughout the city with the skill-needs of potential clients.

In addition to promoting multicultural business owners, the MAC also holds professional development workshops aimed at expanding opportunities for multicultural individuals in the hospitality industry. For example, one recent event was designed to assist multicultural event planners make their services more marketable to visiting groups, while another was aimed at educating hospitality workers about potential business opportunities in the Native American community.

MULTICULTURAL EVENTS AND CULTURAL ATTRACTIONS

MAC also organizes or promotes special events throughout the year that are meant to highlight different aspects of the city's multicultural community. These include events like the Portuguese Festival, the Hispanic Fiesta and the Kwanzaa Celebration. While MAC is directly involved in the planning of some events, many are carried out through partnerships with other local cultural organizations. In addition to these special events, MAC promotes the city's multicultural attractions, such as the African American Museum of Art, as well as its multicultural exhibitions, such as a recent gallery of Chinese art, that are held at more mainstream cultural institutions. It does this by conducting guided tours, promoting events on its website, and directly advertising them through a variety of traditional means.

MAC PARTNER ORGANIZATIONS

An example of a few of the organizations MAC collaborates with in implementing its mission in Philadelphia include:

- **Greater Philadelphia Chamber of Commerce** – strives to influence business-friendly legislation in all levels of government, participate in initiatives to improve education and the community, present professional enrichment programs, and provide members with cost-efficient ways to run their businesses. One innovative way in which the MAC partners with the GPCOC is by offering joint membership between the two groups, meaning that MAC members can receive some of the benefits of GPCOC membership without becoming full-fledged members. www.greaterphilachamber.com

- **Greater Philadelphia Tourism Marketing Corporation** – promotes greater Philadelphia by marketing the region and building its image in a way that increases business and promotes economic vitality. One of the GPTMC’s many initiatives is a series of cultural and heritage tours of Philadelphia’s historic neighborhoods. www.gophila.com
- **Central City District/Central Philadelphia Development Corporation** – this is Philadelphia’s downtown improvement organization, and they work to enhance central city life through initiatives such as street cleaning, public safety and events. www.centercityphila.org
- **Philadelphia Chinatown Development Corporation** – a local CDC that works to improve the city’s Chinatown area by attracting new businesses, putting residents in contact with needed social services and publishing a bilingual newsletter. www.chinatown-pcdc.org

EVALUATION

As a division of the PCVB, the primary measure of success for the MAC is the number of minority conventions and groups attracted to Philadelphia and the number of hotel rooms filled on a nightly basis. However, the MAC also judges its efforts based on (a) the overall feedback it receives from its hospitality partners, and (b) the level of diversity that is achieved in the city’s hospitality industry. In terms of this latter point, the MAC views its primary goal as increasing diversity in both the multicultural and traditional tourism fields, which specifically means increasing patronage at both minority-specific attractions (e.g., the African American Museum of Philadelphia) and mainstream ones (e.g., the Philadelphia Museum of Art).

THE FUTURE

The MAC views its current efforts as very successful – the organization has won several national awards – and so its main hope is to expand its current programs. Its primary goal in this will be to increase Philadelphia’s number of multicultural visitors and the strength of its multicultural business community, which it believes would best be achieved through additional partnerships. As a small organization with a staff of only four though, expanding the MAC’s scope will require additional resources, which may be difficult given its reliance on PCVB funding. The MAC has also been gradually shifting its mission over recent years to include a stronger focus on community development in addition to tourism, and they hope to continue this trend through multicultural business development and marketing.



Providence, Rhode Island cityscape at Waterplace Park. Photo credit: SeanPavonePhoto.

PROVIDENCE DEPARTMENT OF ART, CULTURE, AND TOURISM

IMPORTANT LESSONS

- Partnership structure

MISSION/VISION

The Providence Department of Art, Culture & Tourism ensures the continued development of a vibrant and creative city by integrating arts and culture into community life while showcasing Providence as an international cultural destination. Anecdotally, PDACT also said that their future goals would also include catalyzing artistic innovation and economic and human development across the city.

HISTORY

The Providence Department of Art, Culture, and Tourism (PDACT) is a nascent organization having only recently formed under the direction of Mayor David Cicilline in the fall of 2003. Spearheading the mayor's campaign was his pursuit of establishing arts and culture as vital and important assets to Providence's development. The initial phase included appointing a cabinet-level director whose responsibility entailed promotion of Providence art and culture both within and beyond the confines of

city government. His next objective was to eliminate the disjointed relationship that existed between the city's tourism resources by removing the Office of Cultural Affairs from the Parks and Recreation Department. Piloted by a professor from Northeastern University specializing in economic development and with input from the community on the department's agenda, PDACT was developed.

STRUCTURE

PDACT operates within the City of Providence Mayor's Office with a staff size of four led by an Executive Director. Collaborative partnerships exist among various organizations and city government departments that assist PDACT in achieving the mayor's vision.

FUNDING

The department is allocated funding from the city's annual budget. For the 2009 fiscal year PDACT has a total budget of \$474,361. PDACT receives \$379,361 from the city and \$95,000 from the Providence Tourism Council. Additional funding is generated through the department's work with non-profit organizations in fundraising campaigns for special events throughout the year. Moreover, with the designation as the city's local arts agency, the department will be able to foster new funding associations with the federal government and national foundations to access grants for cooperative programming.

PARTNERSHIPS AND PROGRAMS

Essential to Mayor Cicilline's agenda was to create collaborative relationships among the organizations that serve Providence in arts, culture, and tourism. PDACT, the Providence Tourism Council, and the Providence Warwick Convention and Visitors Bureau (PWCVB) have united to form a relationship that codifies the city's artistic, cultural, and tourism goals. At the core of their collaboration is the development of organized and effective marketing strategies that illustrate the wealth and diversity of the city's art and culture. Strategies will encompass a local, regional, national, and an international scope in promoting Providence's art and cultural assets.

The Tourism Council serves as an advisory board that oversees the allocation of capital support for PDACT and PWCVB's programs. Jointly, PDACT and PWCVB work to create, administer, and manage initiatives and programs focused upon establishing Providence as a destination city for tourists. Arts and culture receive prominent features in PWCVB literature and the two entities collaborated on "Destination Providence" a tourism based publication, based on a similar publication in San Diego, which illustrated Providence's unique artistic and cultural identity. Furthermore, the groups work collectively to promote art and culture while simultaneously integrating with economic development applications.

Presently, the focus of this coalition is to expose the diverse and distinct artistic and cultural atmosphere of Providence while generating increased visitation to the city. Attention has not been fully directed on neighborhood cultural development. One exception has been the success of the Federal Hill neighborhood, commonly referred to as "The Heartbeat of Providence," which because of its central location, contains vast exhibits of the city's architectural and cultural history. Faced with a declining population and an unclear cultural identity, a collaborative effort among citizens, the city, and local business owners was initiated to restore the neighborhood and incite a resurgence of the community's Italian heritage. Discussions are ongoing to incorporate the success of Federal Hill as a model for other Providence neighborhoods and to develop greater working relationships with neighborhood associations.

PDACT's partnerships also include working relationships with two local nonprofit organizations: FirstWorks Providence and the Providence Black Repertory Company. PDACT provided technical assistance to each organization during their annual festivals, with services including marketing, fundraising, strategic planning, organization, scheduling, and other aspects of festival operations.

Additional partnerships exist with two of the city's academic institutions. The Rhode Island School of Design (RISD) and Johnson & Wales University are active city participants and comprehend their place in supporting the agenda of PDACT. RISD is significant in promoting Providence as a regional, national, and international cultural and artistic destination and establishing the city as a creative center. Many of Johnson & Wales culinary graduates have chosen to remain in Providence, including in the Federal Hill neighborhood, to begin their careers.

EVALUATION

After its origination in 2003, PDACT experienced two years of planning and preparation to identify its mission and how it could properly serve the Providence community. As a result, PDACT has not performed any evaluations of the social and economic impact of its programs. Compounded by a small department size, this task has yet to be undertaken with only anecdotal evidence to support the success of PDACT's programs. Mayor Cicilline has measured success through the amount of media coverage the city receives in both regional and national publications. Effective promotion and marketing of Providence's cultural venues has been demonstrated through an increase in ticket sales and selling out popular cultural events.

THE FUTURE

PDACT will continue to build and strengthen its relationships with its partner organizations and uncover new avenues for collaboration. One key component of the department's future goals is to help reveal the historical significance of Providence and its neighborhoods as an integral piece of American history and to further advance its notoriety as a haven for artistic and cultural events. Because of its size, an estimated population in 2003 of 176,365 (U.S. Census Bureau), Providence is frequently overlooked as a cultural and historic destination for tourists. Emphasis will be placed upon marketing Providence nationally and internationally through utilizing new and existing strategic alliances.

ENDNOTES

- 1 | THE US TRAVEL ASSOCIATION. *US TRAVEL ANSWER SHEET*. WWW.USTRAVEL.ORG
- 2 | UN WORLD TOURISM ORGANIZATION: WWW.1BILLIONTOURISTS.UNWTO.ORG
- 3 | NATIONAL ASSOCIATION OF STATE ARTS AGENCIES. “CULTURAL VISITOR PROFILE”. WWW.NASAA-ARTS.ORG
- 4 | “NEW STUDY REVEALS POPULARITY OF U.S. CULTURAL AND HERITAGE TRAVEL” WWW.PRNEWswire.COM. ALSO, “CULTURAL HERITAGE DECLINES PREDICTED IN TOURISM MARKET” WWW.NASAA-ARTS.ORG
- 5 | “NEW STUDY REVEALS POPULARITY OF U.S. CULTURAL AND HERITAGE TRAVEL”. AND: NASAA CULTURAL VISITOR PROFILE
- 6 | KLYTCHNIKOVA, IRINA I. AND PAUL A. DOROSH. “HOW TOURISM CAN (AND DOES) BENEFIT THE POOR AND THE ENVIRONMENT—A CASE STUDY FROM PANAMA”. *EN BREVE, RESPONSIBLE TOURISM SERIES*. WORLD BANK: AUGUST 2009.
- 7 | FOR MORE INFORMATION ON THE ORIGINS OF CULTURAL TOURISM DC, SEE KATHRYN SCHNEIDER SMITH’S *CULTURAL HERITAGE TOURISM IN WASHINGTON, DC: A COMMUNITY-BASED MODEL FOR NEIGHBORHOOD ECONOMIC DEVELOPMENT*. AVAILABLE ONLINE AT WWW.ICMA.ORG

CULTURAL HERITAGE TOURISM

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