



# AGENDA

# WHISTLER

COUNCIL WORKSHOP  
A SPECIAL MEETING OF COUNCIL  
TUESDAY, MARCH 15, 2011 STARTING AT 2:00 P.M.

In the Franz Wilhelmsen Theatre at Maurice Young Millennium Place  
4335 Blackcomb Way, Whistler, BC V0N 1B4

## APPROVAL OF AGENDA

Approval of the Council Workshop agenda of March 15, 2011.

## ADOPTION OF MINUTES

Adoption of the Workshop minutes of December 7, 2010 morning and afternoon meetings, January 27, 2011, and March 1, 2011.

## PRESENTATION/DISCUSSION

- |             |   |
|-------------|---|
| 2:00 – 3:00 | A presentation from the Cultural Tourism Advisory Group.  |
| 3:00 – 3:30 | Question and answer session.  |
| 3:30 – 3:45 | A presentation from municipal staff regarding the Festivals, Events and Animation component of the Cultural Tourism Strategy. |
| 3:45 – 4:00 | Question and answer session.  |

## ADJOURNMENT



# WHISTLER

## MINUTES

### COUNCIL WORKSHOP A SPECIAL MEETING OF MUNICIPAL COUNCIL TUESDAY DECEMBER 7, 2010, STARTING at 9:00 am

At Municipal Hall – Flute Room  
4325 Blackcomb Way, Whistler, BC V0N 1B4

#### PRESENT

Mayor K. Melamed

Councillors: R. Forsyth, G. Lamont, T. Milner, C. Quinlan, T. Thomson,  
E. Zeidler

General Manager of Resort Experience, J. Jansen  
Acting Corporate Officer, L. Schimek  
Recording Secretary, J. Keith

Whistler Chamber of Commerce, President, Fiona Famulak  
Whistler Animals Galore, Paula Del Bosco  
Whistler Museum and Archives, Leah Batisse  
Whistler Arts Council, President, Doti Niedermayer

#### APPROVAL OF AGENDA

Moved by Councillor C. Quinlan  
Seconded by Councillor G. Lamont

That Council approve the Workshop agenda of December 7, 2010.

CARRIED

#### PRESENTATION/DISCUSSION

Whistler Chamber of  
Commerce

A presentation was given by Ms. Famulak regarding 2011 Fee for Service Funding for the Whistler Chamber of Commerce.

Ms. Famulak presented on the components of WCC's 2011-2013 Application::

- Recruitment and Retention Deliverables - content and launch of the most appropriate distribution channel, training programs, continued lobbying efforts
- Service Deliverables - Enhanced Learning, Reviewing and Rewarding programs, Set of Service Standards (the *Service Promise*) for key sectors, Mechanism to recognize businesses that embrace the Service Promise, Service Benchmark report
- Resort Success Deliverables - Tools and resources to help businesses understand, prepare for and leverage future opportunities: "Green" business practices, China tourism, Economic Performance Indicator (EPIC) report to be shared with Resort Partners and business community

Discussion was held regarding the following topics:

- how WCC objectives relate to Tourism Whistler objectives – specifically regarding TW economic performance indicators and the Chamber's proposed EPIC report
- developing strategies for the China market
- the Chamber's role and the value equation
- generating HST numbers through partnership with Visa and Amex
- 2007 Business Plan and results
- Chamber Procurement Policy

A presentation was given by Ms. Del Bosco regarding 2011 Fee for Service Funding for Whistler Animals Galore.

Ms Del Bosco indicated that WAG has taken into considerations the concerns raised at their last presentation and has made progress in the following areas:

- Community enrichment
- Involving all businesses
- Creating new relationships (partnership with Pemberton PAWS)
- Creating a new youth volunteer program
- Increased volunteering.

Discussion was held regarding the following topics:

- Dog waste pickup
- Dog parks
- Funding arrangement with PAWS

A presentation was given by Ms. L. Batisse regarding 2011 Fee for Service Funding for Whistler Museum and Archives.

Ms. Batisse provided a summary of the Museum and Archives current and proposed programs:

- Icon Gone
- School Programs
- Whistler Museum's Birthday
- Walking Tour: The Valley of Dreams
- Annual Lego Building Competition
- Feeding the Spirit: sponsored by Whistler's Creekside Market
- Multi-media tours
- Canada Day Celebrations – New
- Museum BC Day – New
- Whistler Volunteer Fair – New
- 100<sup>th</sup> Anniversary Celebrations - New
- Monthly Museum Events – New in 2011
- Museum Family Activity Days – New in Summer 2011.

Discussion was held regarding the following topics:

- Partnerships with TW and Restaurant Association
- Seppo Memorial

- Paralympic Cauldron
- Village Tours

A presentation was given by Ms. D. Niedermayer regarding 2011 Fee for Service Funding for Whistler Arts Council.

Focus for 2011: programs and events that enhance visitor experience and help build a foundation for cultural tourism:

- Performance series: theatre, music, dance and comedy :
- Whistler Celebration 2010™
- Out of Bounds: Tales from the Backcountry
- Whistler Art Workshops on the Lake
- Whistler Children's Art Festival
- ArtWalk
- ARTrageous
- Bizarre Bazaar
- Maurice Young Millennium Place

Focus for 2011: Programs and events that enrich community life and build local/regional relationships and build capacity:

- Office of Community Cultural Coordination
- Business and the Arts Award
- Member Group Grants
- Bursaries and Awards
- Partnerships

Discussion was held regarding the following topics:

- Steven Thorne's recommendations re Whistler's Cultural Tourism Development Plan
- MY Place
- Medals Plaza
- Growth areas – i.e. sponsorship
- WAC Surveys - revenue from room nights
- Festivals report on funds raised

## **ADJOURNMENT**

Moved by Councillor T. Thomson

**That** Council adjourn the meeting at 10:17 a.m.

CARRIED

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Mayor K. Melamed

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Acting Corporate Officer: L. Schimek



# WHISTLER

## MINUTES

### COUNCIL WORKSHOP

A SPECIAL MEETING OF MUNICIPAL COUNCIL

TUESDAY DECEMBER 7, 2010, STARTING AT 3:00 P.M.

At Municipal Hall – Flute Room

4325 Blackcomb Way, Whistler, BC V0N 1B4

#### PRESENT

Mayor K. Melamed

Councillors: R. Forsyth, G. Lamont, T. Milner, C. Quinlan, T. Thomson,  
E. Zeidler

General Manager of Policy and Program Development, M. Vance

Official Community Plan Update Assistant, C. Daniels

Community Engagement Strategist, K. Damaskie

Acting Corporate Officer, L. Schimek

Recording Secretary, A. Winkle

Whistler Youth Advisory Group:

Alex Kelly

Cole Schmidt

Jake Lepine

Liam Rode

Mason Protter

Julian Wilding

Stephanie McColm

Caitlyn Goss

Ali Calladine

Nilo Valdez

Emily Overbeek

Cole Merrie

Birkin Metza

#### APPROVAL OF AGENDA

Moved by Councillor T. Milner

Seconded by Councillor C. Quinlan

**That** Council approve the Workshop agenda of December 7, 2010.

CARRIED

#### ADOPTION OF MINUTES

Moved by Councillor T. Thomson

Seconded by Councillor E. Zeidler

Adoption of the Council Workshop minutes of September 21, 2010.

CARRIED

#### PRESENTATION/DISCUSSION

An introduction of the Whistler Youth Advisory Group was given by Claire Daniels, Official Community Plan Update Assistant.

Whistler Youth Advisory Group members gave presentations on the following:

- general trends from the Whistler Secondary School Questionnaire
- C.A.M.P. (Community Asset Mapping Project) Whistler Workshop.
- youth-led classroom presentations and student feedback  
Feedback included:
  - economical activities for youth
  - bus fares and schedules
  - a desire for a Highway 99 Express Bus route
  - keep Whistler small
  - high school course electives that relate to Whistler
  - a desire for Whistler to maintain it's current size
  - against university in Whistler
- Whistler Secondary School Youth Asset Mapping Session – Map It Out!  
Feed back included positive sentiment towards:
  - lake front parks and parks in general
  - little local shops
  - valley trail
  - trees and green space
  - youth centre
  - skate park
  - the village
  - skiing and snowboarding
  - meadow park sports centre  
Feedback included areas for improvement:
  - public transit system (A Highway 99 bus)
  - light pollution from hydrogen bus exchange
  - desire for an outdoor skating rink
  - youth rock bands to play in Whistler at venues for all ages
  - after school fun groups students/youth/young adults with special needs
  - night skiing
  - more youth-centric activities (arcade, bowling alley, laser tag)
- Monthly meetings addressed:
  - the need for more youth involvement in Whistler2020, create a Whistler2020 youth task force to address this gap
  - Whistler transit system
  - desire for a Highway 99 Express Bus
  - increase service to West Side Road

Councillor Forsyth asked about use of the youth centre and expressed an interest in connecting with the City of Victoria.

Councillor C. Quinlan asked if they had connected with the Whistler Film Festival. The response was that they have not at that point, but may look at that in the future.

Councillor C. Quinlan asked about growth, in terms of sprawl and population. The response was that most of the youth were against Whistler growing much more.

Councillor E. Zeidler asked about the university proposal, and where they got their information from.

The response was that most of the youth got their information from their parents and word of mouth, but not as many got their information from newspapers.

Councillor E. Zeidler asked about growth.

Councillor G. Lamont asked about youth jobs

The response was there is an opportunity for more student jobs, but there are some if you know where to look.

Ali Calladine asked about the possibility of Highway 99 express transit service in Whistler.

Mayor Melamed responded that everyone on Council is interested, and BC Transit is looking at service model changes. They are expecting answers from BC Transit in the coming months.

Moved by Councillor R. Forsyth

Seconded by Councillor E. Zeidler

**That** staff are directed to consult with the Integrated Youth Engagement Coordinator in Victoria and report back to Council on it being a viable opportunity for future.

*Opposed: Mayor Melamed*

CARRIED

Ms. Daniels presented on the Whistler Peer Exchange as a tool to develop principles for meaningful youth engagement.

#### **ADJOURNMENT**

Moved by Councillor T. Thomson

**That** Council adjourn the meeting at 3:57 p.m.

CARRIED

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Mayor K. Melamed

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Acting Corporate Officer: L. Schimek



# WHISTLER

## MINUTES

### COUNCIL WORKSHOP

### A SPECIAL MEETING OF MUNICIPAL COUNCIL

THURSDAY JANUARY 27, 2011, STARTING AT 2:00 P.M.

At Municipal Hall – Flute Room

4325 Blackcomb Way, Whistler, BC V0N 1B4

#### PRESENT

Mayor K. Melamed

Councillors: R. Forsyth, G. Lamont, C. Quinlan, T. Thomson, E. Zeidler

ABSENT: Councillor T. Milner

Chief Administrative Officer, B. Barratt

Manager of Communications, M. Comeau

General Manager of Economic Viability, L. Landry

General Manager of Policy and Program Development, M. Vance

General Manager of Resort Experience, J. Jansen

One Whistler Chair, R. Longmuir

Facilitator, P. Scott

Whistler Chamber of Commerce President, F. Famulak

Whistler Blackcomb President, D. Brownlie

President & CEO of Tourism Whistler, B. Fisher

#### APPROVAL OF AGENDA

Moved by Councillor E. Zeidler

Seconded by Councillor C. Quinlan

**That** Council approve the Workshop agenda of January 27, 2011.

CARRIED

#### PRESENTATION/DISCUSSION

Ray Longmuir gave a presentation regarding the origin of One Whistler and the purpose of the meeting.

Phil Scott reviewed the guidelines and agenda for the meeting.

A presentation was given by Ken Melamed regarding the Resort Municipality of Whistler.

A presentation was given by Barrett Fisher regarding Tourism Whistler.

A presentation was given by Fiona Famulak regarding the Whistler Chamber of Commerce.

*There was a break from 3:38 p.m. to 3:49 p.m.*



A presentation was given by David Brownlie regarding Whistler Blackcomb.

*4:10 p.m. Councilor R. Forsyth joined the meeting.*

A summary was given by Barratt Fisher on the Four Agencies (Tourism Whistler, Resort Municipality of Whistler, Whistler Chamber of Commerce, and Whistler Blackcomb).

A discussion was held regarding One Whistler.

A wrap up summary was given by Ray Longmuir and Phil Scott.

### **ADJOURNMENT**

Moved by Councillor C. Quinlan

**That** Council adjourn the meeting at 5:24 p.m.

CARRIED

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Mayor K. Melamed

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Acting Corporate Officer: L. Schimek



# WHISTLER

## MINUTES

### COUNCIL WORKSHOP

#### A SPECIAL MEETING OF MUNICIPAL COUNCIL

TUESDAY, MARCH 1, 2011, STARTING AT 2:00 P.M.

In the Franz Wilhelmssen Theatre at Maurice Young Millennium Place  
4335 Blackcomb Way, Whistler, BC V0N 1B4

#### PRESENT

Mayor K. Melamed

Councillors: R. Forsyth, , C. Quinlan, T. Thomson, E. Zeidler

ABSENT: Councillor G. Lamont, Councilor T. Milner

General Manager of Resort Experience, J. Jansen

Corporate Officer, S. Story

Manager of Recreation Services, R. Weetman

Recording Secretary, A. Winkle

#### APPROVAL OF AGENDA

Moved was given by Councillor R. Forsyth

Seconded was given by Councillor C. Quinlan

**That** Council approve the Workshop agenda of March 1, 2011.

CARRIED

#### PRESENTATION/DISCUSSION

A presentation regarding Whistler Writers Group (The Vicious Circle) was given by Stella Harvey.

A presentation regarding Zero Ceiling was given by Kasi Lubin.

A presentation regarding Whistler Singers was given by Jane Houde.

A presentation regarding Whistler Sailing Association was given by Patrick McCurdy.

A presentation regarding Whistler Skating Club was given by Susan Shrimpton.

A presentation regarding Whistler Naturalists Club was given by Kristina Swerhun.

A presentation regarding Sea to Sky Invasive Species Council was given by Kristina Swerhun.

A presentation regarding Whistler Nordics Club was given by Tom Barratt.

A presentation regarding Whistler Friends Community Health and Welfare was given by Dave Clark.

*2:52 p.m. Councillor R. Forsyth left the meeting.*

A presentation regarding Whistler Community Services Society was given by Lorna Van Straaten.

A presentation regarding Get Bear Smart Society was given by Sylvia Dolson.

A presentation regarding Howe Sound Women's Centre Society was given by Shana Murray.

A presentation regarding Sea to Sky Community Services Parent Tot Drop In was given by Suzie Soman.

A presentation regarding Whistler Children's Centre was given by Kari Gaudet.

A presentation regarding Whistler Youth Soccer Club was given by PJ O'Heany.

A presentation regarding Whistler Valley Quilters' Guild was given by Marlene Baldwin.

A presentation regarding Dance Whistler (Peak Performance Dance Association) was given by Jackie Rohde.

A presentation regarding Whistler Forum for Leadership and Dialogue was given by William Roberts.

A presentation regarding Whistler Adaptive Sports Program was given by Chelsey Walker.

A presentation regarding Mature Action Committee was given by Freda Cook.

A presentation regarding Whistler Blackcomb Freestyle Club was given by Nicholas Bazin.

A presentation regarding Mountain Culture Collective Radio Society was given by Scott Kittleson.

A presentation regarding Whistler Children's Chorus was given by Alison Hunter.

A presentation regarding Whistler Secondary School Drama Club was given by Miriam Bride.

A presentation regarding Whistler Off Road Cycling Association was given by James Brooks or Paul Rawlinson.

A presentation regarding Whistler Minor Hockey was given by Sandi Wenzel.

A presentation regarding Whistler Gymnastics was given by Sandi Wenzel.

A presentation regarding Moving Mountains for Children in Whistler was given by Julia Aura.

**ADJOURNMENT**

Moved by C. Quinlan

**That** Council adjourn the meeting at 4:23 p.m.

CARRIED

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Mayor K. Melamed

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Corporate Officer: S. Story

DRAFT



## Planning & Developing Cultural Tourism Destinations

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Section 1:	A Vision for Cultural Tourism in Whistler
Section 2:	Project Background
Section 7:	Whistler's Cultural Tourism Product
Section 8:	SWOT Analysis
Section 9:	Recommendations & Appendices

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Section 3:	Understanding Cultural Tourism
Section 4:	Understanding Place-Based Cultural Tourism
Section 5:	Planning a Place-Based Cultural Destination
Section 6:	Marketing a Place-Based Cultural Destination

Cultural Tourism embraces the full range of experiences visitors can undertake to learn what makes a destination distinctive – its lifestyle, its heritage, its arts, its people – and the business of providing and interpreting that culture to visitors.

Commonwealth of Australia  
*Creative Nation*

From Paris to Prague, from Savannah to Santa Fe, from L'Anse-aux-Meadows to Haida Gwaii, sense of place is fundamental to cultural tourism.

This is where place-based cultural tourism parts company with attractions-based cultural tourism: In place-based cultural tourism, the heart of the visitor experience is encountering the destination *as a whole* – its history and heritage, its stories, its people, its landscape, its townscape, its culture. It is discovering what makes the destination distinctive, authentic, and memorable. It is the experience of “place”.

In a single phrase, *the place is the product*.

Steven Thorne



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# HOW TO READ THIS REPORT

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**T**his report, *A Tapestry of Place*, is in two halves. The first half is composed of Section 1 through Section 6. The second half is composed of Section 7 through Section 9.

The first half, Section 1 through Section 6, offers a vision for the future of cultural tourism in Whistler. The origin of Whistler's Cultural Tourism Development Strategy is outlined, and the work stages involved in the strategy's development are reviewed. Next, an introduction to cultural tourism shows the size of the cultural tourism market and the demographics and motivations of cultural travelers. Because place-based cultural tourism is an emerging field of practice, its theory and practice are discussed, as are the advantages of place-based cultural tourism versus attraction-based cultural tourism. Finally, principles and practices of place-based marketing are reviewed.

In essence, Section 1 through Section 6 is a primer on cultural tourism and a guide to place-based cultural tourism. Its function is to provide a conceptual overview of the field, such that Part Two can be easily digested.

The second half of this report, Section 7 through Section 9, is a strategy for Whistler to capitalize on place-based cultural tourism. It offers an overview of Whistler's cultural tourism experiences, and recommends how these experiences can be woven into a "tapestry of place" - the product that Whistler will take to market. Next, a SWOT analysis examines the strengths, weaknesses, opportunities, and threats to developing Whistler as a place-based cultural destination. Finally, three major recommendations propose the next steps to realizing Whistler's cultural tourism potential.

In addition to the main body of this report, an appendix includes five "Product Positioning Matrices" that categorize the cultural tourism experiences that were identified in developing this strategy. Members of the project's Advisory Group are also identified, as are the stakeholders from tourism, business, culture, and the Resort Municipality of Whistler who were interviewed during the strategy's development. Background materials that were reviewed are also itemized.

A final note: The cultural experiences cited in this report do not constitute an exhaustive inventory. An effort was made to capture most experiences, but, given time constraints, the inventory remains a work in progress. Placeholders are inserted in the inventory to ensure that, over time, all of Whistler's experiences are captured.

**W**histler, a global destination and North America's pre-eminent alpine resort, enjoys a robust tourism industry built on downhill skiing, snowboarding, mountain biking, and nature exploration. In winter, skiing and snowboarding are Whistler's primary product offerings. In the shoulder seasons and summer season, mountain biking and nature exploration are the destination's mainstays.

In addition to outdoor recreation, Whistler offers visitors a variety of cultural experiences. These experiences range from the date-specific cultural festivals dispersed throughout the calendar year (for example, the Whistler Film Festival and Cornucopia), through to seasonal cultural programs that are designed to animate the Village (for example, Whistler Street Entertainment and ArtWalk). Other cultural experiences, including the Squamish Lil'wat Cultural Centre, the Whistler Museum, Whistler's commercial art galleries, interpretive nature tours, and more than 100 casual and fine-dining establishments offer arts, heritage, and culinary experiences year-round.

Recognizing Whistler's opportunity to capitalize on cultural tourism, the Resort Municipality of Whistler (RMOW), in the spring of 2010, determined that Whistler needed a plan. Conceived first as a cultural development plan, and then re-conceived with a focus on place-based cultural tourism, Whistler's Cultural Tourism Development Strategy serves the *Whistler2020 Arts, Culture and Heritage Description of Success* (DOS) and the three DOS statements concerning local economic development and local artist/sector prosperity. These statements are:

- Arts, culture and heritage (ACH) opportunities attract visitors and contribute to the experience and local economy.
- Arts, culture and heritage, and their local creators and contributors, are appreciated and supported as cornerstones of the resort community's health, vitality and economic prosperity.
- Whistler is renowned for world-class arts, culture and heritage opportunities and has become a magnet for international artists who come here to perform, create, teach and be inspired.

In addition to serving these three statements, Whistler's Cultural Tourism Development Strategy also serves the five priorities of *Whistler2020*: (1) enriching community life, (2) enriching the resort experience, (3) ensuring economic viability, (4) protecting the environment, and (5) partnering for success.

With funding from the Government of Canada through the Cultural Capitals Program of the Department of Canadian Heritage, Whistler's Cultural Tourism Development Strategy was initiated in May of 2010 when Waterloo-based Steven Thorne Consulting was retained to create the Strategy using his firm's place-based approach to cultural tourism – an approach that emphasizes a destination's sense of place as a key to realizing its potential.

Work on the Strategy began in June of 2010. To begin, RMOW contracted the Whistler Centre for Sustainability to administer the project and to design and execute the sector engagement activities. Next, an Advisory Group of ACH sector stakeholders, designed to assist the project, was constituted through an expansion of the Whistler2020 ACH Task Force. The Advisory Group then developed a Master List of Whistler's tourism cultural experiences.

In the weeks that followed, Steven Thorne undertook site visits to more than 60 cultural experiences on the Master List, reviewed print and web-based collateral, and met with leaders from the ACH sector and the resort management community. Twenty-eight stakeholder interviews were conducted, including interviews with representatives from RMOW, Tourism Whistler, Whistler Blackcomb, the Whistler Chamber of Commerce, and the Whistler Arts Council, among others. These stakeholder interviews, along with a review of background materials, input from the Advisory Group, and Steven's own analysis, form the basis for the SWOT analysis found in Section 8.

Ultimately, the intent of this strategy is to enable RMOW and the many community partners that steward Whistler's resort industry to grow cultural tourism and build a cultural tourism economy.

What follows is intended to point the way ahead.

**T**he year is 2020. For the past 10 years, in an effort to diversify its tourism industry beyond skiing and outdoor recreation, Whistler has engaged intensively in developing and marketing cultural tourism. During this time, Whistler's reputation as a cultural destination has grown in Whistler's domestic, U.S., and international markets. Cultural tourism has generated increased visitor volume and revenue, especially from May to October, when room night occupancy and yield have increased substantially.

Profiled in global travel media for its cultural tourism offering, Whistler features world-class cuisine; multiple performing, visual, literary and media arts experiences; a diverse and authentic First Nations product; and an abundance of quality spas and wellness experiences that embody the passion of Whistlerites for health and well-being. In addition, Whistler features the most developed opportunity available in the global tourism marketplace to encounter an alpine wilderness environment, accessible through multiple guided tours that offer an unparalleled quality of natural history interpretation. Finally, the internationally recognized Whistler Film Festival, the innovative programming of Olympic Plaza, and the newly opened Whistler Institute for the Visual Arts – each of which showcases local, national, and international artists and features artist residencies, training, and professional master classes – have established Whistler as a community at the cutting edge of art, media, creative expression, and cultural education and training.

Within the Village, retailers have increased their inventory of local and regionally manufactured artisanal products, which, in turn, has spurred significant growth in the local artisan economy. To meet the demand of travelers for a culturally authentic experience, the Municipality, Whistler Blackcomb, hoteliers, restaurateurs, and other partners in Whistler's resort industry are showcasing local and regional artists and artisans, and enhancing the visibility of artifacts, images, and stories that celebrate Whistler's heritage.

For Whistlerites, the impacts of cultural tourism – both social and economic – have heightened civic identity and pride through the community's intensive engagement with heritage, arts, and culture. The Municipality and its partners are dedicated to growing cultural tourism, and to investing in product development. For its part, the Province of BC and the Government of Canada views Whistler's place-based initiative as a model for cultural tourism that warrants investment, and a best practice to be emulated by other communities. Along with skiing and outdoor recreation, culture is at the heart of Whistler's visitor experience and brand.

**3.1 A GLOBAL MARKET SEGMENT**

**W**ithin the leisure market segment of the global travel industry, culture is arguably the single largest motivator of international travel. Europe, whose tourism product is built primarily on culture, is the most visited continent. France, a nation that epitomizes culture, is the most visited country. Other countries whose primary tourism offering is cultural in nature – including Spain, Italy, the United Kingdom, Germany, and Turkey – are among the top ten most-visited global destinations.<sup>1</sup>

Although Canada possesses a wealth of cultural tourism experiences, it is not perceived as a cultural destination. Canada, especially English-speaking Canada, has relied on its outdoor scenery and nature-based experiences to secure its position in the international tourism marketplace. Canada's mountains, lakes, forests, ocean coastlines, and the myriad activities which they support – including skiing, hiking, cycling, camping, nature exploration, fishing, canoeing and kayaking, boating, and viewing scenic landscapes – have been the mainstay of Canada's product offering for generations. Only recently has Canada's tourism industry begun to realize the size of the market for cultural tourism, and to respond.

In the U.S., efforts to capitalize on cultural tourism are perhaps two decades ahead of Canada. More than half of all U.S. states now feature statewide or regional cultural tourism campaigns, while scores of cities have their own campaigns. More than 100 cultural tourism specialists are employed by destination marketing organizations at the state, regional, or local level. In the State of Texas alone, the state's Heritage Trails Program employs 11 full-time cultural tourism specialists. Meanwhile, Austin, Dallas, San Antonio, and El Paso each employ professionals who direct their cities' cultural tourism efforts. In the words of William Norman, past-president of the Travel Industry Association of America:

*"The sheer volume of travelers interested in arts and history as well as their spending habits, their travel patterns and demographics leaves no doubt that history and culture are now a significant part of the U.S. travel experience."*

Evidence of international and domestic demand for cultural tourism is extensive. Here is sampling of statistical highlights from Canadian and U.S. sources:

#### **FROM CANADA:**

- The number of domestic trips taken by Canadians that include historic sites (8.1 million), plays or concerts (7.9 million), or museums or galleries (7.4 million), far exceeds the number of trips that include fishing (6.8 million), or spectator sports (4.8 million), or golfing (4.7 million), or canoeing and kayaking (4.5 million), or casino gambling (4.4 million) or cycling (4.3 million), or downhill skiing (1.8 million), or snowboarding (0.7 million).<sup>2</sup>
- 4.0 million domestic trips by Canadians include festivals and fairs; 0.8 million domestic trips include aboriginal events.<sup>2</sup>
- 17 percent of Canadians report that visiting historical sites, museums, and art galleries was *the main purpose* of at least one trip in the past two years.<sup>3</sup>
- 11.5 percent of Canadians report that dining at high-end restaurants with an international reputation was *the main purpose* of at least one trip in the past two years. 9.2 percent report that dining at restaurants offering local ingredients and recipes was *the main purpose* of at least one trip.<sup>4</sup>
- 53.5 percent of Americans who travel to Canada report visiting historical sites, museums, or art galleries in the past two years.<sup>5</sup>
- 17.6 percent of Americans who travel to Canada report that visiting historical sites, museums, and art galleries was *the main purpose* of at least one trip in the past two years.<sup>4</sup>
- 14.1 percent of Americans who travel to Canada report that dining at a restaurant with an international reputation was *the main purpose* of at least one trip in the past two years.<sup>6</sup>
- In 2007, total trip spending by cultural tourists in Canada (domestic travelers and international visitors) equaled \$8 billion.<sup>7</sup>

#### **FROM THE UNITED STATES:**

- 25 percent of all domestic trips by Americans include cultural experiences.<sup>8</sup>
- 14 percent of U.S. domestic leisure travelers (21.4 million people) are "Passionate Cultural Travelers" who actively seek cultural tourism experiences.<sup>8</sup>
- Among Passionate Cultural Travelers, 34 percent report that cultural tourism was *the main purpose* of at least one trip in the past three years.<sup>8</sup>
- In 2009, total trip spending by Passionate Cultural Travelers equaled \$43 billion.<sup>8</sup>



## 3.2 CULTURAL TOURISM IN NORTH AMERICA

### 3.2.1 Driven by the baby boom

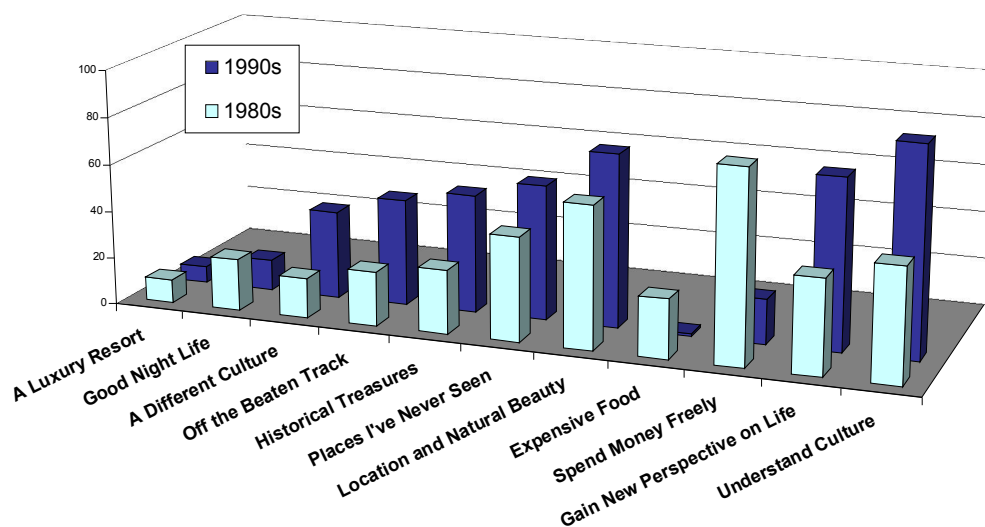
For twenty years, North America's baby boom has driven the demand for cultural tourism. Boomers are highly educated, and appreciation of culture correlates with education. Boomers are also the most affluent generation in North American history, and a high level of disposable income has enabled many boomers to travel frequently – both domestically and abroad.

In the 1990s, Lou Harris & Associates provided early evidence of how baby boomers were driving the market for cultural tourism. Commissioned by *Travel & Leisure* magazine, Lou Harris compared the results of a poll he conducted in 1992 with the results of an identical poll he conducted a decade earlier. A simple question was asked of frequent American travelers: "What is very important when planning your trip?" The poll tested eleven travel motivators, seven of which are directly linked to the concept of culturally enriching travel.

The chart below shows how the results of the polling changed during the decade-long period between 1982 and 1992.

**EXHIBIT 1**  
**Lou Harris Poll for *Travel & Leisure* magazine**

"What is very important when planning your trip?"



What happened between 1982 and 1992?

In 1982, U.S. baby boomers, born between 1946 and 1964,<sup>i</sup> ranged in age from 18 to 34. A decade later, in 1992, U.S. boomers ranged in age from 28 to 44. As the disposable income of boomers rose in their late 30s and early 40s, they began traveling more. Their travel motivations were then tracked by polling companies such as Lou Harris.

In interpreting his data, Lou Harris posited that a fundamental shift was occurring in travel behaviour, driven by baby boomers. The shift was away from escapism, described by Harris as the primary travel motivator of the 1980s, toward enrichment, described by Harris as the primary travel motivator of the 1990s *and beyond*.

Today, according to *The Cultural Heritage Traveler, 2009 Edition*, 37 percent of domestic U.S. leisure travelers who actively seek cultural tourism experiences are baby boomers. Another 24 percent belong to the Silent Generation and the G.I. Generation (born before 1946).<sup>ii</sup>

Looking ahead, demographics suggest that boomers will continue to drive North America's cultural tourism market for at least another decade:

- In the year 2020, the combined Canadian/U.S. population between the ages of 55 and 74 will total 83.5 million people – the entire, mostly retired, Canadian/U.S. baby boom.<sup>9</sup>
- These 83.5 million boomers between the ages of 55 and 74 will represent a 32 percent increase in the Canadian/U.S. population between the ages of 55 and 74 (i.e., 19 million *more* individuals than in 2010).
- Projected to inherit up to \$10 trillion from their parents,<sup>10</sup> Canadian/U.S. boomers will enjoy robust health into a later stage of the life than any previous generation, and are anticipated to consume cultural tourism experiences with the same appetite they have shown for the past two decades.

<sup>i</sup> The United States Census Bureau defines the U.S. baby boom as occurring between 1946 and 1964. In Canada, the Canadian baby boom as defined by Stats Canada extends from 1946 to 1965.

<sup>ii</sup> The Silent Generation and the G.I. Generation are monikers used in the United States. The Silent Generation is the generation born from 1925 to 1945. The G.I. Generation (known also as "the Great Generation") is the generation born from 1901 to 1924 that largely fought in World War II.

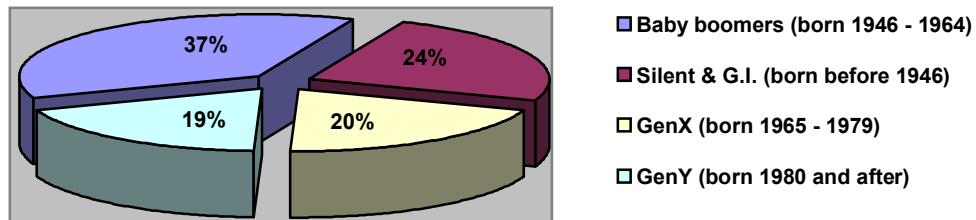
### 3.2.2 GenX and GenY coming on strong

The baby boom generation has driven cultural tourism in North America for 20 years. It continues to drive it today. That said, Generation X (known also as the “baby bust”) and Generation Y (known also as “Millennials”) are now a significant force in the cultural tourism market.<sup>11</sup>

According to *The Cultural Heritage Traveler, 2009 Edition*, 39 percent of U.S. domestic leisure travelers who are Passionate Cultural Travelers belong to GenX (born between 1965 and 1979), or GenY (born in 1980 and after).

*The Cultural Heritage Traveler* offers the following breakdown of “Passionates”, by generation.<sup>iii</sup>

**EXHIBIT 2**  
**Passionate Cultural Travelers, by Generation**



<sup>iii</sup> Comparable data for Canada is not available. It is assumed that the generational breakdown among Canadian domestic leisure travelers who actively seek cultural experiences does not differ significantly from U.S. domestic leisure travelers who seek the same experiences.

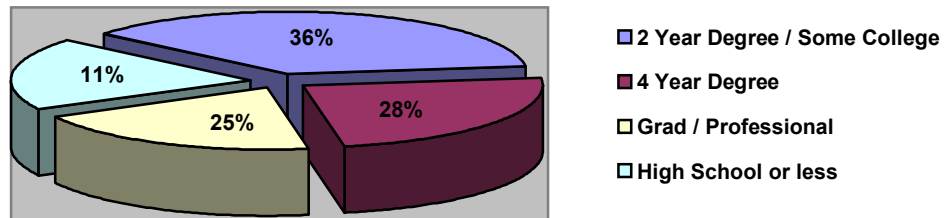
### 3.2.3 Well educated

**B**ecause an interest in culture correlates with education, it is not surprising that travelers who actively seek cultural experiences are well educated.

Fifty-three percent of Passionates have at least a four-year university degree. Fully one-quarter hold a graduate or professional degree.

*The Cultural Heritage Traveler* offers the following breakdown of Passionates, by educational attainment.<sup>iv</sup>

**EXHIBIT 3**  
**Passionate Cultural Travelers, by Educational Attainment**



<sup>iv</sup> Comparable data for Canada is not available. It is assumed that the educational profile for Canadian domestic leisure travelers who actively seek cultural experiences does not differ significantly from U.S. domestic leisure travelers who seek the same experiences.

### 3.2.4 Well heeled

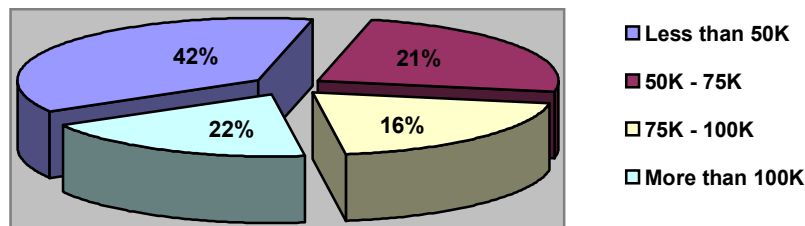
**A**long with higher levels of educational attainment, Passionates also have household income that is higher than the norm.

Sixteen percent of Passionates have a household income of \$75,000 to \$100,000. Twenty-two percent have a household income that exceeds \$100,000.

All tolled, 38 percent of Passionates have a household income of more than \$75,000. In comparison, 26 percent of non-cultural leisure travelers have a household income of more than \$75,000.

*The Cultural Heritage Traveler* offers the following breakdown of Passionates, by household income.<sup>v</sup>

**EXHIBIT 4**  
**Passionate Cultural Travelers, by Income**



**OBSERVATION:** Cultural tourists earn more, and *spend more*. Average per-person trip spending by Passionates is US\$1,005 compared to US\$611 for non-cultural leisure travelers.

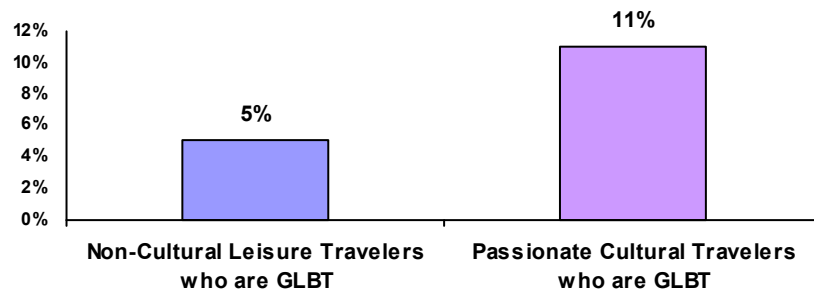
<sup>v</sup> Comparable data for Canada is not available. It is assumed that the household income profile for Canadian domestic leisure travelers who actively seek cultural experiences does not differ significantly from U.S. domestic leisure travelers who seek the same experiences.

### 3.2.5 GLBT

**T**ravelers who are Gay, Lesbian, Bisexual, or Transgendered (GLBT) are a significant demographic segment within the cultural tourism market.

According to the *Cultural Heritage Traveler*, 11 percent of Passionates self-identify as GLBT. Among non-cultural leisure travelers, only five percent self-identify as GLBT.

**EXHIBIT 5**  
**Cultural Tourism and the GLBT Segment<sup>vi</sup>**



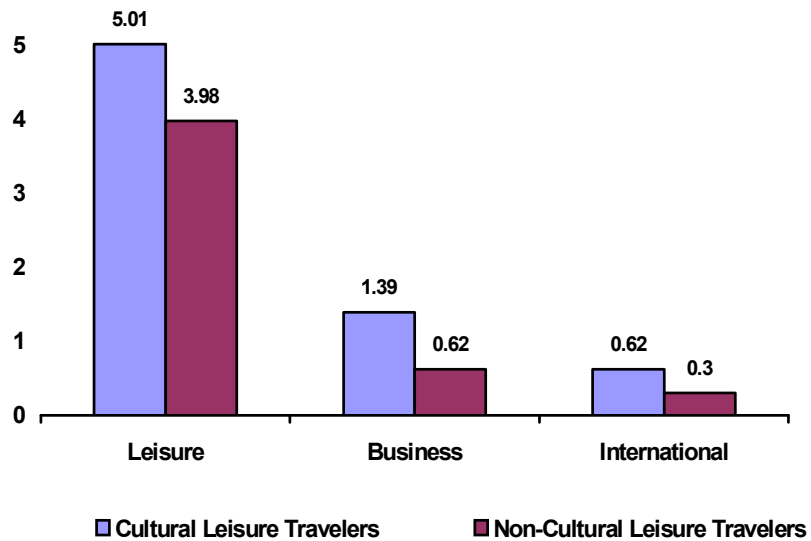
OBSERVATION: In 2003, The Philadelphia Tourism Marketing Corporation launched "Philadelphia: Get Your History Straight and Your Nightlife Gay" – a three-year, \$300,000 campaign to target the market for gay and lesbian travel in the U.S. and Canada. With results that were heralded as "extraordinary and unprecedented", the Travel Industry of America, in 2006, honoured the campaign with its top award, the Domestic See America Marketing Award. Much of the campaign focused on Philadelphia's history, heritage, cultural events, and festivals.

<sup>vi</sup> Comparable data for Canada is not available. It is assumed that the sexual orientation of Canadian domestic leisure travelers who actively seek cultural experiences does not differ significantly from U.S. domestic leisure travelers who seek the same experiences.

### 3.2.6 Frequent travelers

Cultural tourists are frequent travelers. According to *The Cultural Heritage Traveler*, U.S. domestic travelers whose leisure trips include cultural experiences average five trips per year. U.S. domestic travelers whose leisure trips do not include cultural experiences average only four trips per year. Business trips and international travel is also more frequent among travelers whose trips include cultural experiences.

**EXHIBIT 6**  
**Average Number of Trips per Year, by Trip Type and Traveler<sup>vii</sup>**



<sup>vii</sup> Comparable data for Canada is not available. It is assumed that the average number of domestic trips by Canadian leisure travelers who actively seek cultural experiences does not differ significantly from the average number of trips by U.S. domestic leisure travelers who seek the same experiences.

### 3.2.7 Different enthusiasms

**N**ot all cultural tourists are alike. Different cultural tourists have different enthusiasms for different cultural experiences.

Research by the Canadian Tourism Commission (CTC) has established that Canada's population of cultural tourists, and the population of U.S. cultural tourists who visit Canada, is composed of four "cultural tourism cohorts". In order of their size, the four cultural tourism cohorts are:

- Heritage enthusiasts
- Visual arts enthusiasts
- Wine & culinary enthusiasts
- Performing arts enthusiasts

Exhibit 7 shows the size of the four cultural tourism cohorts among Canadian travelers, and the size of the four cultural tourism cohorts among U.S. travelers to Canada, projected to 2025. It is noteworthy that each of the four cultural tourism cohorts is *growing at a faster rate than either the Canadian adult population or the U.S. adult population*.<sup>12</sup>

#### EXHIBIT 7

##### The Four Cultural Tourism Cohorts, Projected Size, 2000 - 2025

CANADA	2000 size	2025 size	Increase
Canadian adult population	23.3 million	29.6 million	27%
Canadian heritage enthusiasts	2.2 million	3.0 million	37%
Canadian visual arts enthusiasts	1.7 million	2.4 million	39%
Canadian wine & culinary enthusiasts	1.5 million	2.0 million	36%
Canadian performing arts enthusiasts	1.1 million	1.5 million	44%
UNITED STATES	2000 size	2025 size	Increase
U.S. adult population	200.4 million	254.3 million	27%
U.S. heritage enthusiasts traveling to Canada	8.3 million	12.3 million	47%
U.S. visual arts enthusiasts"	7.5 million	9.2 million	31%
U.S. wine & culinary enthusiasts"	5.5 million	7.5 million	35%
U.S. performing arts enthusiasts"	3.8 million	5.1 million	45%



In both Canada and the U.S., most cultural tourists have more than one cultural enthusiasm. Accordingly, they belong to more than one cultural tourism cohort. For example, 50 percent of Canada's visual arts enthusiasts are also heritage enthusiasts, and 25 percent of Canada's performing arts enthusiasts are also wine and culinary enthusiasts. Among the U.S. travelers to Canada, 77 percent of performing arts enthusiasts are also visual arts enthusiasts, and 55 percent of wine and culinary enthusiasts are also heritage enthusiasts.<sup>13</sup>

Multiple enthusiasms among most cultural tourists supports an approach to cultural tourism marketing that includes *all* of a destination's cultural experiences within a single marketing campaign.

### 3.2.8 Seeking learning and enrichment

**A**mong Passionate Cultural Travelers, the search for learning and enrichment underlies the motivation for travel.

When asked the question, "How important are each of the following factors when choosing the types of activities you do on a leisure trip?", Passionates, in the percentages shown below, responded that each factor was "very important/somewhat important":

- |  |     |
|--|-----|
| ▪ Explore a different culture                      | 95% |
| ▪ Learn more about history and local cultures      | 94% |
| ▪ Stimulate your mind/be intellectually challenged | 90% |

In addition, 83 percent of Passionates agree with the statement: "I want my travel to always be educational, so I make an effort to explore and learn the local arts, culture, environment and history".<sup>viii</sup>

**OBSERVATION:** To satisfy the travel motivations of Passionate Cultural Travelers, heritage, arts, natural history, and culinary experiences must be well interpreted. Passionates actively seek learning and enrichment. Interpretation is the means to that end. Composed of stories, messages, and information that educates, stimulates, and provokes an emotional response, interpretation is a key ingredient in successful cultural tourism.

<sup>viii</sup> Comparable data for Canada is not available. It is assumed that the desire for learning and enrichment among Canadians domestic leisure travelers who actively seek cultural experiences does not differ significantly from U.S. domestic leisure travelers who seek the same experiences.

### 4.1 PLACE-BASED VS. ATTRACTIONS-BASED

**W**hat is “place-based” cultural tourism? How does place-based cultural tourism differ from attractions-based cultural tourism?

In North America, most cultural tourism is attractions-based cultural tourism. In attractions-based cultural tourism, the cultural attractions – the museums and galleries, the arts events and festivals, the historic sites, the culinary offerings – are deemed to be the primary motivators for travel. Frequently, the attractions are marketed with passing reference to the history, heritage, and culture of the destination. The focus is largely – and sometimes exclusively – on the attractions.

Four approaches to attractions-based cultural tourism are common in North America. Each approach is outlined below.

#### ATTRACTIONS-BASED CULTURAL TOURISM: FOUR APPROACHES

**Leisure travel campaign:** This approach typifies the efforts of most Canadian cities. The destination's first-tier museums, galleries, festivals, and historic sites – its marquee attractions – are positioned within the destination's leisure travel campaign. Target market: All leisure travelers.

**Cultural getaway:** This approach pairs a marquee attraction with accommodation and/or dining. Toronto makes frequent use of cultural getaways. Tourism Victoria also uses cultural getaways to market the RBCM's blockbuster exhibits. Target market: Cultural tourists and other leisure travelers.

**Stand-alone cultural campaign:** This approach markets a city's marquee attractions in an effort to position the city as a cultural destination. Ottawa Tourism launched a stand-alone campaign in 2007. Numerous U.S. cities also use this approach. Target market: Cultural tourists.

**Route, trail, or crawl:** This approach, which is used widely in both the U.S. and Canada, aggregates a single type of cultural attraction to form a route, trail, or crawl. In British Columbia, the Okanagan Wine Route is the best-known example. Target market: Specific cultural tourism cohort.

## 4.2 ADVANTAGES OF PLACE-BASED CULTURAL TOURISM

**W**hat are the advantages of place-based vs. attractions-based cultural tourism? There are three main advantages.

First, unlike attractions-based cultural tourism, place-based cultural tourism does not focus solely on the destination's *marquee attractions* (as does a leisure travel campaign, a cultural getaway, or a stand-alone campaign). Neither does place-based cultural tourism focus solely on a single *type* of attraction (as does a route, trail, or crawl). Instead, *all* of the destination's cultural experiences are marketed together, creating a critical mass of experiences whose volume far exceeds either the destination's marquee attractions or the number of attractions that belong to a single attraction type. This critical mass of experiences acts as a potent lure. It lures more cultural tourists, encourages more spending, and extends visitor length of stay beyond what can be realized through attractions-based cultural tourism.

Second, by marketing *all* of the destination's cultural experiences together, place-based cultural tourism capitalizes on the multiple enthusiasms of cultural tourists, who tend to belong to more than one cultural tourism cohort. Again, this also serves to lure more cultural tourists, to encourage more spending, and to extend visitor length of stay.

Finally, place-based cultural tourism has a third, more strategic advantage versus attractions-based cultural tourism: Place-based cultural tourism capitalizes on *sense of place* - the allure that lies at the heart of all cultural tourism.

### 4.3 SENSE OF PLACE

**F**rom Paris to Prague, from Savannah to Santa Fe, from L'anse-aux-Meadows to Haida Gwaii, sense of place is fundamental to cultural tourism.

This is where place-based cultural tourism parts company with attractions-based cultural tourism: In place-based cultural tourism, the heart of the visitor experience is encountering the destination *as a whole* – its history and heritage, its stories, its people, its landscape, its townscape, its culture. It is discovering what makes the destination distinctive, authentic, and memorable. It is the experience of “place” – which includes the destination’s cultural attractions, but is not defined by the attractions alone.

Recognizing that “place” is the heart of the visitor experience, place-based cultural tourism leverages a destination’s sense of place to advantage in the cultural tourism marketplace. A single phrase captures the essence of the approach:

- *The place is the product.*

Two simple principles guide the planning process, and the marketing effort that follows:

- Context the destination’s individual cultural experiences in the destination’s unique attributes: its history and heritage, its stories, its people, its landscape, its townscape, its culture.
- Interpret and market the destination’s sense of place in tandem with its cultural experiences.

OBSERVATION: “Authentic” is not an easy term to define. In the context of place-based cultural tourism it implies:

- The cultural experiences are unique to the destination
- The cultural experiences help to reveal the destination’s sense of place
- The integrity of the cultural experiences is not compromised to appeal to a mass market
- Historical fact is not misrepresented

## 5.1 A WHOLE-SYSTEMS APPROACH

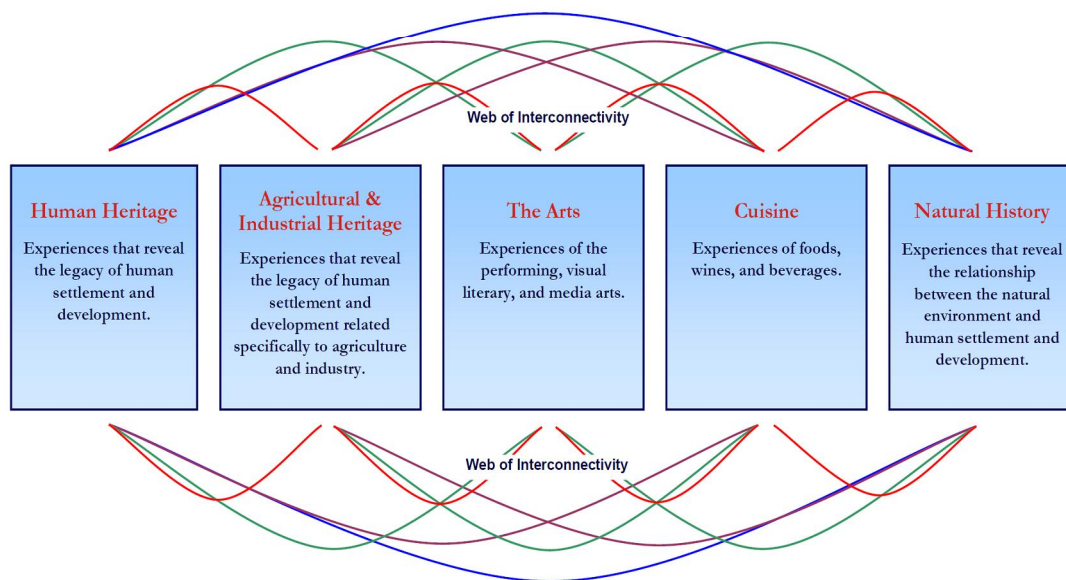
Recognizing that “the place is the product”, the planning process for place-based cultural tourism employs a whole-systems approach for researching the culture of a city, town, or region, and for developing the tourism product.

The planning process begins by identifying and inventorying the destination’s cultural tourism experiences. The inventory is broadly inclusive, reflecting a whole-systems understanding of culture itself. Five *cultural tourism clusters* form the basis of the inventory: human heritage, agricultural and industrial heritage, the arts, cuisine, and natural history.

In the inventory process, each cultural tourism experience is sorted and assigned to its appropriate cultural tourism cluster. The cultural tourism clusters, and the types of cultural experiences that compose each cluster, are illustrated below.

EXHIBIT 8

### The Five Cultural Tourism Clusters

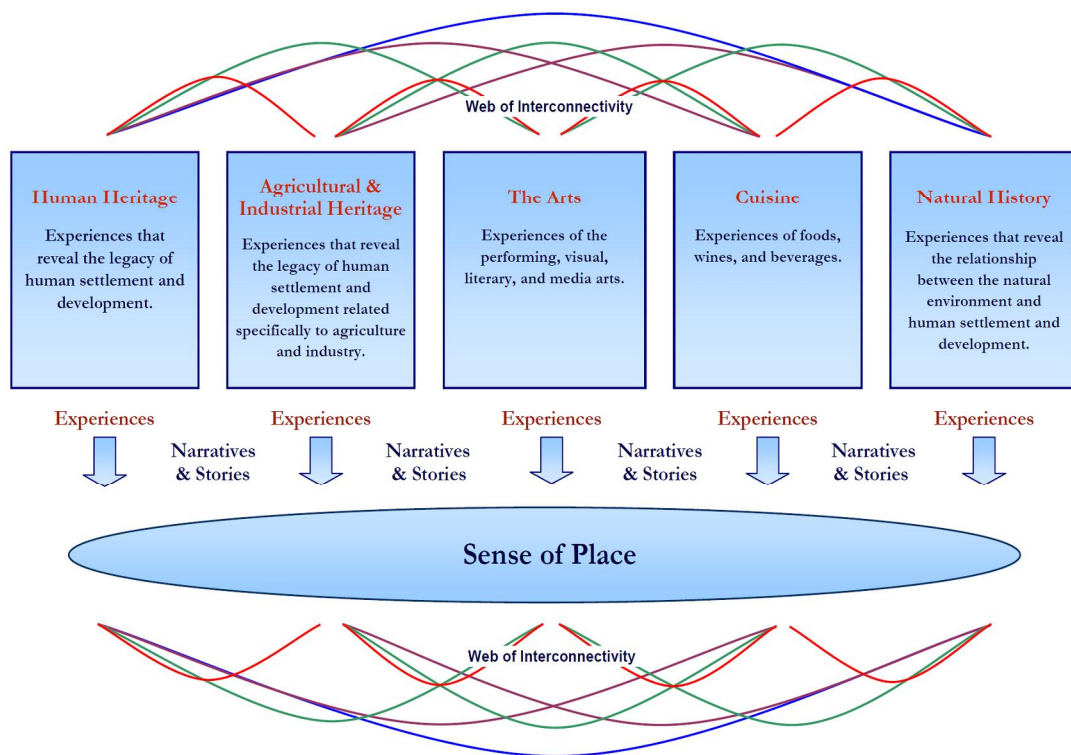


Although each cultural tourism experience is assigned to a specific cultural tourism cluster, culture itself is a web of interconnectivity. For example, cuisine is intimately connected to agricultural heritage and to natural history. Cuisine is also an art. A second example: The visual arts are connected to human heritage through their historic relationship with religion, and to industrial heritage through their relationship to fashion and design.

Understanding the interconnectivity among the cultural clusters and experiences is a key to successful place-based cultural tourism. Specifically, stories that connect the clusters and experiences help to communicate the destination's sense of place. Exhibit 9 illustrates this process.

#### EXHIBIT 9

#### Cultural Clusters, Experiences, Narratives & Stories → Sense of Place



**OBSERVATION:** In Whistler, an example of interconnectivity is found in the artwork of Chili Thom, which is integrated in the design of Prior Snowboards and Skis. A second example is found in the relationship between Pemberton's food producers and Whistler's chefs, whose culinary creations celebrate the regional *terroir*. When marketing Whistler as a place-based cultural destination, stories that reveal these interconnectivities will help to communicate Whistler's sense of place.

### 5.1.1 The Product Positioning Matrix

In place-based cultural tourism, after each cultural tourism experience is assigned to its appropriate cultural cluster, each experience is positioned within a Product Positioning Matrix.

A Product Positioning Matrix (PPM) is a tool for sorting each experience by type, and for categorizing each experience as a *lead* experience, a *supporting* experience, or a *sustaining* experience. Five PPMs are developed, one for each cultural cluster. A blank PPM for the Human Heritage cluster is shown below.

**EXHIBIT 10**  
**PPM, Human Heritage Cluster**

Human Heritage	PPM Categories			
EXPERIENCE TYPES	LEAD	SUPPORTING	SUSTAINING	TOTAL
Aboriginal heritage experiences				
Archaeological sites				
Architecture				
Archives				
Cultural & historic districts				
Decorative gardens				
Heritage events & festivals				
Heritage homes				
Historic sites				
Human heritage museums				
Libraries				
Living history sites				
Monuments				
Streetscapes				
Other (specify)				
<b>TOTAL</b>				

How are lead, supporting, and sustaining experiences defined?

**Lead experiences** are the destination's cultural tourism icons: its most developed and recognized cultural experiences. Lead experiences have high standards of quality, authenticity, interpretation, and visitor service. Usually, lead experiences also have a tangible "wow factor."

**Supporting experiences** are the destination's second-tier cultural experiences. Usually, but not necessarily, they are less developed than lead experiences and have less prominence in the tourism marketplace. Although supporting experiences generally lack the "wow factor" of lead experiences, they are often no less culturally significant. At minimum, they have good or acceptable standards of quality, authenticity, interpretation, and visitor service.



**Sustaining experiences** are more limited in size and scope than lead or supporting experiences. Often, but not necessarily, they are the “tiny jewels” – for example, artist studios or historic sites that lie off the beaten track. Sustaining experiences, especially community museums and events produced by non-profit arts groups, can sometimes be constrained by a lack of organizational resources, or by inadequate facilities. That said, sustaining experiences must, at minimum, have good or acceptable standards of quality, authenticity, interpretation, and visitor service.

It should be emphasized that designating a cultural experience as lead, supporting, or sustaining, is not a judgment on the value of the experience. It is a means for positioning each experience within a *tapestry of place*, outlined in Section 5.1.3.

**OBSERVATION:** Whether designated as lead, supporting, or sustaining, the best cultural tourism experiences share the following in common:

- The experience is well interpreted: it educates, stimulates, and provokes an emotional response
- The experience is authentic, not contrived
- The experience has a hands-on, participatory element
- The experience has a value-added element of surprise
- The experience has standards of quality and visitor service that exceed visitor expectations

### 5.1.2 Heritage intangibles & place attributes

**A**s described above, the planning process for place-based cultural tourism sorts and categorizes the destination's cultural tourism experiences. These experiences are events, exhibits, tours, culinary offerings or other experiences that visitors attend, visit, consume, or purchase.

In addition to the destination's cultural tourism experiences, place-based cultural tourism also identifies two other points of encounter between a visitor and a destination: *heritage intangibles*, and *place attributes*.

**Heritage intangibles** are the destination's non-material heritage assets: its customs and traditions, its values, its faith traditions, its language and idioms.

**Place attributes** are the human, man-made, and environmental attributes that are unique to the destination: its people and personalities, distinctive buildings and heritage structures, architectural styles, flora and fauna, landscape features, geology, weather anomalies, etc.

In Canada, with the notable exceptions of Quebec, Newfoundland, and possibly PEI, heritage intangibles are not "tourism drivers". They do not motivate travel to the destination. Place attributes can *sometimes* be tourism drivers, depending on the uniqueness of the attributes and their prominence in the destination.

In place-based cultural tourism, heritage intangibles and place attributes are not positioned within a Product Positioning Matrix. They are not given lead, supporting, or sustaining designations. Their function is to help communicate the destination's sense of place. They are critical to the work of *place interpretation*, outlined in Section 6.1.

**OBSERVATION:** One of Whistler's *heritage intangibles*, identified by the Advisory Group, is that Whistlerites "choose to do what they love" – sometimes eschewing good sense and financial reward. Whistler's *place attributes*, also identified by the Advisory Group, include flora and fauna such as the Hairy Marmot, Back Bear, and Alpine Lupine; landscape features such as Black Tusk and the River of Golden Dreams; and man-made features such as Gothic ski cabins and the nude dock at Lost Lake. For a complete list of Whistler's heritage intangibles and place attributes, see Section 7.2.

### 5.1.3 Tapestry of place

A useful metaphor for a place-based cultural destination is a *tapestry of place*. This metaphor is drawn from observing that a tapestry tells a story by using three spacial fields: a foreground, a midground, and a background. This 16<sup>th</sup> Century French tapestry, *Retour de Chasse*, illustrates the point:

#### EXHIBIT 11

#### *Retour de Chasse (Return from the Hunt)*, 16<sup>th</sup> Century France



*Retour de Chasse* is composed of a foreground, which shows a baron on horseback with his servants returning from a hunt; a midground, which shows a landscape with a lake and trees; and a background, which shows a castle and a skyline.

We understand this tapestry because three spacial fields work together to tell a story: return from the hunt. Remove the midground and the background, and the foreground lacks context. The tapestry cannot be understood.

In the same way that three spacial fields compose a weaver's tapestry, three spacial fields compose a tapestry of place. In a tapestry of place, lead experiences compose the foreground, supporting experiences compose the midground, and sustaining experiences compose the background. Each experience is positioned within its appropriate spacial field. The result is a tapestry of place.

Exhibit 12 (below) illustrates the positioning of lead, supporting, and sustaining experiences in a tapestry of place.

**EXHIBIT 12**  
**Tapestry of Place**

PPM CATEGORY		TAPESTRY POSITIONING
Lead experiences	→	Foreground
Supporting experiences	→	Midground
Sustaining experiences	→	Background

It is worth reiterating that the terms “lead”, “supporting”, and “sustaining” are not judgments on the value of the experience. Neither does the concept of midground and background imply that supporting and sustaining experiences are positioned “behind” lead experiences or otherwise hidden from view. Instead, lead experiences act as the flagships for the destination, while supporting and sustaining experiences provide the destination with its depth and dimension.

How are a destination’s heritage intangibles and place attributes positioned in a tapestry of place? To return to the analogy of a weaver’s tapestry, heritage intangible and place attributes are positioned within the tapestry’s border, the surround in which the destination’s cultural tourism experiences are contained. Collectively, they “frame” the tapestry.



← Heritage intangible and place attributes “frame” the tapestry. They play a key role in the process of *place interpretation*, outlined in Section 6.1.

#### 5.1.4 Cultural themes

In place-based cultural tourism, the destination's cultural tourism experiences are sorted by cluster and categorized as lead, supporting, or sustaining. This sorting and categorizing of the experiences reveals the destination's *cultural themes*. The destination's cultural themes are not imposed; they emerge through the planning process.

Every destination has its cultural themes. Cultural themes help visitors to navigate the high volume of experiences in a place-based cultural tourism destination. In addition, cultural themes help visitors to understand, and to appreciate, the destination's sense of place.

The function of cultural themes in place-based cultural tourism is best illustrated through a case study.

In 2005, the Government of Prince Edward Island launched a place-based cultural tourism initiative called the PEI Cultural Heritage Corridor. The initiative included an Island-wide inventory of 149 cultural tourism experiences. The experiences were categorized using the five PPMs, and designated as lead, supporting, or sustaining.

Six cultural themes emerged through the planning process. Exhibit 13 identifies these cultural themes. It also shows how each cultural theme assists the destination's marketing effort: each cultural theme targets at least one of the four cultural tourism cohorts.

**EXHIBIT 13**  
**PEI's Cultural Themes and Targeted Cultural Cohorts**

PEI's Cultural Themes	CULTURAL TOURISM COHORTS			
	Heritage Enthusiasts	Visual Arts Enthusiasts	Wine & Culinary Enthusiasts	Performing Arts Enthusiasts
This Is Abegweit	✓			
Kiln & Canvas, Loom & Lathe		✓		
Our Land, Our Livelihood	✓		✓	
Island Showtime!				✓
Garden of the Gulf	✓			
Adventures with Anne	✓			✓

PEI's six cultural themes are described below. Exhibit 14 shows the distribution of PEI's 149 cultural tourism experiences, by PPM category and by theme.

#### PEI'S CULTURAL THEMES

**This Is Abegweit:** Named for the original moniker given to PEI by the Island's Mi'kmaq people, This Is Abegweit reveals PEI's human heritage through aggregating its human heritage experiences. Target cohort: heritage enthusiasts.

**Kiln & Canvas, Loom & Lathe:** A theme whose name reflects the abundance of visual art and craft on PEI. Target cohort: visual arts enthusiasts.

**Our Land, Our Livelihood:** Revealing PEI's agricultural and industrial heritage, Our Land, Our Livelihood aggregates PEI's agricultural and industrial experiences. Target cohort: heritage enthusiasts.

**Island Showtime!** Island Showtime! aggregates PEI's music, theatre, and dance experiences. Target cohort: performing arts enthusiasts.

**Garden of the Gulf:** An early PEI moniker that references the Island's scenery, Garden of the Gulf aggregates the Island's natural history experiences. Target cohort: heritage enthusiasts.

**Adventures with Anne:** This theme aggregates PEI's Anne of Green Gables offerings, which include human heritage experiences such as the birthplace of Lucy Maude Montgomery, and performing arts experiences such as the musical *Anne of Green Gables*. Target cohort: heritage enthusiasts, performing arts enthusiasts.

#### EXHIBIT 14

##### PEI's Cultural Tourism Experiences, by PPM Category and Theme

PEI's Cultural Themes	PPM CATEGORY			
	Lead Experiences	Supporting Experiences	Sustaining Experiences	TOTAL
This Is Abegweit	10	20	12	42
Kiln & Canvas, Loom & Lathe	2	27	12	41
Our Land, Our Livelihood	2	13	6	21
Island Showtime!	5	14	1	20
Garden of the Gulf	4	9	1	14
Adventures with Anne	4	6	1	11
<b>TOTAL</b>	<b>27</b>	<b>89</b>	<b>33</b>	<b>149</b>

### 6.1 PLACE INTERPRETATION

**W**hat is place interpretation? It is the art of communicating the destination's sense of place to prospective visitors, and to visitors who are already in-market. Place interpretation:

- Highlights the destination's cultural themes.
- Connects the destination's past and present, its achievers and achievements, its visions and visionaries, using narratives and stories.
- Reveals the destination's heritage intangibles and place attributes.

Place interpretation does more than impart information. It educates, stimulates, and provokes an emotional response. It is *the* principal means to communicate a destination's sense of place. To this end, marketing vehicles offer myriad opportunities. The editorial content of a destination's website and visitor guide is especially well suited to place interpretation.

An excellent example of place interpretation is found in the visitor guide for the Okanagan Cultural Corridor (OCC) – a Tourism BC demonstration project in cultural tourism, designed to weave the Valley's wineries, cuisine, art, music, theatre, and heritage experiences into a tapestry of place.

Editorial and imaging from the 2003–2004 OCC Visitor Guide (shown below), evokes the South Okanagan's sense of place, with references to topography, flora, climate, the connection between art and nature, agricultural bounty, aboriginal peoples, mining and settlement, the languid quality of the Valley, and the sacredness of the land.

The author of the text, Sandra Kochan, makes exquisite use of prose to capture the ambience of the South Okanagan. No attractions are referenced. The focus is on communicating "the whole that is greater than the sum of its parts": the South Okanagan's cultural character, its sense of place, its *terroir*. The editorial and imaging found elsewhere in the 2003–2004 OCC Visitor Guide is crafted in much the same manner. Its cumulative effect is a place interpretation that is rich, textured, and romantic.



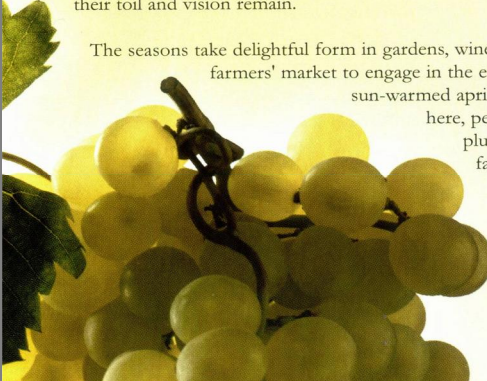
## Vibrant Life in a Desert Landscape

There is a sense of mystery and contradiction in the shimmering desert air. All is not what it seems. This sun-drenched landscape reveals wonders as subtle as a tiny desert flower or as dramatic as a pendulous golden moonrise over white silt cliffs which seem to pulse and glow against the deep blue of sky and lake. The enduring beauty of this fragile area will haunt you like a musical motif wafting on a cool breeze.

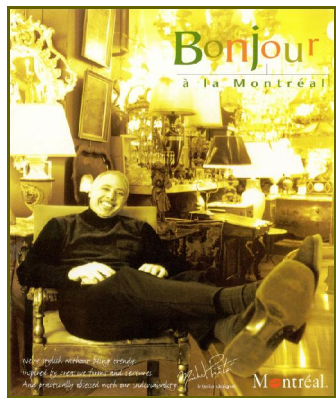
Extending from Summerland in the north to Osoyoos at the US border, the Corridor's southern reaches are inspired by water, sun and soil. Past, present and future thrive in the knowledge and artistry of aboriginal peoples. Museums and heritage sites tell the stories of settlers lured by precious metals and the promise of agricultural bounty, and beautifully restored testaments to their toil and vision remain.

The seasons take delightful form in gardens, wines and produce. Where better than a farmers' market to engage in the elemental pleasure of biting into a sun-warmed apricot. Gardens and vineyards are dramatic here, perched alongside Okanagan Lake, above plunging canyons, or sweeping along the famed benchlands.

Soil makes its way into an extravagance of ceramic art and painters fill their canvasses with imagery from nature. Wherever you go, water, sun and soil will bestow their blessings. Tread with care on this precious land.



Another example of place interpretation involves capitalizing on *people*. Every city, town, or region has its notable personalities, its hometown heroes, its creative artists, its historical icons. Profiling such individuals can help to communicate a destination's sense of place and "personalize" a campaign.



In 1996 – 1997, Montreal's "Bonjour à la Montréal" cultural campaign included profiles of Montreal's leading creative artists.

Included in the profiles was renowned interior designer Michel Prété, shown here on the cover of the campaign's visitor guide.

**OBSERVATION:** In place-based cultural tourism, the place is the product. The product is composed of the destination's cultural tourism experiences. The experiences are positioned in the foreground, midground, or background of a tapestry of place, and place interpretation *animates the tapestry*.



## 6.2 PLACE-BASED MARKETING

**W**hat are the principles for marketing a place-based cultural destination? How does place-based marketing differ from attractions-based marketing?

To begin, a place-based cultural campaign needs purpose-built marketing platforms – ordinarily, a website and a printed visitor guide – to support a place-based product. The product and its platforms work together to communicate the destination’s sense of place, and to help visitors to navigate the destination.

In marketing a place-based cultural destination, the campaign uses the lead, supporting, or sustaining designation of each cultural experience as a guide to how each experience is positioned in the campaign collateral. At the same time, the campaign goes beyond profiling the experiences to interpreting the destination. The result is a tapestry of place that is *animated by the interpretation*.

Apart from these distinguishing features, the primary difference between marketing a place-based cultural destination and marketing any destination is one of sensibility not means. The product is conceived, markets are identified, the duration of the campaign is determined, marketing and communications plans are drafted, funds are secured, and a creative agency develops the brand and helps to design the campaign.

The one activity that is unique to cultural tourism – whether place-based or attractions-based – is introducing the product to specialist cultural tour operators (for example, Quebec-city based Canadian Cultural Landscapes), and to membership-based travel providers who organize cultural travel (for example, the tour programs of major museums such as the Smithsonian, travel clubs such as Road Scholar, and university alumni tour groups).

## 7.1 THE EXPERIENCES

**W**histler's place-based cultural tourism product is composed of 150 individual cultural tourism experiences. This figure does not include more than 100 casual and fine-dining establishments that have yet to be assessed from a cultural tourism perspective, along with numerous live music venues. In addition, this figure does not include the various programming elements that will animate Olympic Plaza, or other cultural tourism experiences that have yet to be identified. *When a full inventory and assessment of Whistler's cultural tourism experiences is completed, the number of experiences will surpass 200.*

Of the 150 experiences that have been identified to date, 45 experiences have received site visits. These 45 experiences have been sorted by cultural tourism cluster and designated as lead, supporting, or sustaining experiences. Another 105 experiences that did not receive site visits have also been sorted by cultural tourism cluster and designated as lead, supporting or sustaining, *pending site visits to verify the designations*. Exhibit 16 illustrates the distribution of the 150 experiences among the five cultural tourism clusters and three PPM categories.

**EXHIBIT 16**

**Distribution of Whistler's Tourism Cultural Experiences**

PPM CATEGORY	CULTURAL TOURISM CLUSTER					TOTAL
	Human Heritage	Ag & Industrial Heritage	The Arts	Cuisine	Natural History	
Lead	3		1	1		5
Supporting	16	1	20	3	46	86
Sustaining	23	12	17	3	4	59
TOTAL	42+	13+	38+	7+	50+	150+

Does not include live music venues and Olympic Plaza programming.

Does not include restaurants, lounges, and pubs.

Not all of Whistler's cultural experiences were identified during the time available to develop this strategy. Accordingly, the PPMs (see Appendix A) contain placeholders for future inventory additions. Experiences that were identified but did not receive site visits are also included in the PPMs found in Appendix A.

## 7.2 HERITAGE INTANGIBLES & PLACE ATTRIBUTES

**A**long with Whistler's cultural tourism experiences, Whistler offers visitors two other points of encounter with the destination's culture: *heritage intangibles* and *place attributes*. Each plays a central role in Whistler's place interpretation. Each contributes to Whistler's tapestry of place.

In support of Whistler's Cultural Tourism Development Strategy, the Advisory Group of ACH sector stakeholders was tasked to: (a) compile a short list of Whistler's heritage intangibles, and (b) compile a short list of Whistler's place attributes. Items from both lists are shown below. Neither list is meant to be definitive. Each can be revised or refined through community consultation.

### 7.2.1 Whistler's *heritage intangibles*

#### CUSTOMS, TRADITIONS, VALUES, IDIOMS

- Whistlerites have a profound commitment to daily physical activity as the "primary outlet for self-expression"
- Risk-taking is a core value: "push limits and boundaries"
- Whistlerites "expect the unexpected" – an approach to daily living that constantly embraces new experiences
- Whistlerites "choose to do what they love", sometimes eschewing good sense and financial reward
- A tradition of personal reinvention: "In Whistler, I can be the person I want to be"
- Seasonal changes are marked by community celebrations
- A "celebration of life" is common on the passing of a Whistlerite, including memorializing the passing with fundraisers, group ski days on the anniversary of the passing, parties, and plaques at House Rock
- A strong sense of community, bonded by a love of mountains and the natural environment
- A commitment to environmental stewardship
- A commitment to sustainability
- A commitment to continuous learning
- Strengthened relations with the Squamish and Lil'wat peoples owing to the 2010 Olympics
- A valuing of diverse opinions and a receptivity to new ideas
- Irreverence, questioning of authority, challenging the mainstream
- Work hard, play, and party harder
- "Come for a season, stay for a lifetime"
- A "pagan-like" spirituality
- The many names for snow: "powder", "concrete", "death cookies", etc.
- "Powder days" and the "20 cm. rule": On days with 20-30 cm. of new powdered snow, Whistlerites are tempted to "ditch friends, ditch work"
- Après (verb and noun): An after-ski or after-bike activity that almost always includes beer and nachos (and sometimes chicken wings)
- A "DJ culture and party lifestyle" for the younger crowd, featuring a "melting pot of international and local DJs who shape the night and create the mood"

### 7.2.2 Whistler's *place attributes*

#### **DISTINCTIVE FLORA AND FAUNA**

- Hoary Marmot ("the whistler")
- Black Bear
- Alpine Lupine, and other alpine flower species
- Skunk Cabbage
- Eagles and Osprey
- Western Toad

#### **LANDSCAPE FEATURES**

- Whistler and Blackcomb mountains
- Black Tusk
- River of Golden Dreams
- Prominence of glaciers
- Armchair, Fissile, and Wedge mountains
- Multiple lakes, rivers, waterfalls, and beaches
- Coast Mountains clothed in dark green forest, distinct from Rocky Mountains
- Whistler's location on the watershed divide at Alta Lake

#### **OTHER PLACE ATTRIBUTES**

- Squamish-Lil'wat Cultural Centre: "a special place" ... "cathedral-like"
- Culturally modified trees
- Lost Lake nude dock
- Gothic Arch and A-frame ski cabins
- Morning sun on mountain peaks
- Alpenglow evening light on mountain peaks
- Basalt columns south of Function Junction
- Fresh air, clean water (bottled water sales banned in the Village)
- Pedestrian village connecting residents and visitors
- Extensive park and trail system for walking, hiking, biking
- Epic winters, big snow dumps
- "Four seasons in one day and the clothes to accommodate!"

#### **NOTABLE PERSONALITIES, PAST & PRESENT**

- |                          |   |
|--------------------------|---|
| ▪ Myrtle & Alex Philip   | ▪ Ken Melamed                                   |
| ▪ Florence Peterson      | ▪ GD Maxwell                                    |
| ▪ Bill Bailiff           | ▪ Rob Boyd                                      |
| ▪ Hugh Smythe            | ▪ Joan Richoz                                   |
| ▪ "T-Shirt" Al Davis     | ▪ Dave Murray                                   |
| ▪ Garry Watson           | ▪ Doc Fingers                                   |
| ▪ Isobel & Don MacLaurin | ▪ Guitar Doug & Grateful Greg (The Hairfarmers) |

### 7.3 NARRATIVES & STORIES

**N**arratives and stories are heritage intangibles. However, because of their strategic role in place interpretation, narrative and stories warrant special attention and are dealt with separately.

What role do narratives and stories play in place interpretation? Narratives and stories are the “connective tissue” that links a community’s past and present, its achievers and achievements, its visions and visionaries. They communicate the community’s sense of itself, helping visitors to understand and appreciate the destination.

Narratives and stories fall into two categories: historical narratives, and current stories. Their use in Whistler’s place interpretation is outlined below.

#### 7.3.1 Historical narratives

**F**or the purposes of place interpretation, a modest number of historical narratives are needed. The intent here is not to chronicle Whistler’s history, but to identify the narratives that represent key chapters in Whistler’s development. Once identified, the narratives are woven into Whistler’s print and web-based collateral. Narratives in video format that are voiced by Whistler personalities would be especially effective.

Based on a review of background materials for this project, the following narratives are suggested:

- The Squamish Great Flood Story
- The Lil’wat Transformer/Creation Story
- Myrtle Philip, Rainbow Lodge, and Whistler’s origins
- Squatters and ski bums
- The Village development
- The Crazy Canucks
- The Olympic story
- Peak 2 Peak
- “Come for a season, Stay a lifetime”

In common with the heritage intangibles and place attributes identified by the Advisory Group, the historical narratives suggested above can be revised or refined through community consultation.

### 7.3.2 Current stories

**C**urrent stories are not news stories. They are “Whistler vignettes” which, along with historical narratives, are woven into Whistler’s print and web-based collateral. Each story sheds light on Whistler’s heritage, arts, cuisine, or natural history. Ideally, each story also captures one or more of Whistler’s heritage intangibles.

An example of a current Whistler story is the climate change research being conducted on Whistler and Blackcomb Mountains, funded by the National Science and Engineering Research Council, Whistler Blackcomb, and York University, among others. Evidence of this research, including monitoring equipment and students collecting samples of flora and fauna, was visible during the summer of 2010 on the Whistler Summit Interpretive Walk – one of the nature interpretation experiences in the Natural History cluster. This story illustrates the commitment of Whistlerites and Whistler Blackcomb to environmental stewardship and sustainability planning.

Whistler has no shortage of current stories that involve cultural clusters other than natural history, that embody heritage intangibles, and that demonstrate the “web of interconnectivity” among Whistler’s cultural clusters and experiences.

Identifying and developing current stories is an ongoing process, usually undertaken by the destination marketer (i.e., Tourism Whistler). Periodically, newly developed stories can be added to the campaign website, and old stories updated or archived.<sup>ix</sup>

<sup>ix</sup> Many of Tourism Whistler’s “Story Starters”, created by Communications, Tourism Whistler and housed in the Media Room of Tourism Whistler’s website, can be adapted for use as current stories.

## 7.4 CULTURAL THEMES

**I**n a weaver's tapestry, threads weave their way through the tapestry's foreground, midground, and background, connecting its compositional elements. In a *tapestry of place*, cultural themes weave through the destination's foreground, midground, and background, connecting its lead, supporting, and sustaining experiences.

Whistler's 150-plus cultural tourism experiences reveal six cultural themes. These six cultural themes have been given the following working titles:

- Arts, Minds & Mountains
- Our True Nature
- Whistler á la Carte
- Valley of Dreams <sup>x</sup>
- A Shared Journey <sup>xi</sup>
- Rejuvenate!

The following pages provide an overview of each cultural theme, including the individual experiences that belong to each theme, the types of experiences that belong to each theme, and the cultural tourism cohort that each theme targets.

<sup>x</sup> Valley of Dreams is a moniker that was originally developed by the Whistler Museum for its Olympic-themed interpretive programs. It is used here with the Museum's permission.

<sup>xi</sup> A Shared Journey references the journey of the Squamish and Lil'wat First Nations, and the journey on which visitors embark when they enter the Squamish Lil'wat Cultural Centre. The moniker appears in *Where Rivers, Mountains and People Meet*. It is used here with permission of the SLCC.

#### 7.4.1 Arts, Minds & Mountains

**A**rts, Minds & Mountains is a diverse arts-based theme composed of 47 cultural experiences. It showcases Whistler's visual, performing, media, and literary arts. The theme also includes learning-based experiences such as Whistler Art Workshops on the Lake, and sports festivals with an arts component such as the World Ski and Snowboard Festival.

## Arts, Minds & Mountains

Among the 47 experiences in Arts, Minds & Mountains, two experiences, TWSSF and the Whistler Film Festival, are designated as lead experiences. Whistler's 16 commercial art galleries are designated, collectively, as a supporting experience. The Whistler Children's Art Festival, the Whistler Winter Arts Festival, Whistler Street Entertainment, Bizarre Bazaar, and Crankworx, are also designated as supporting experiences. Most other experiences in this theme are designated as sustaining experiences, pending site visits and assessments. (Note: Although they have not been inventoried, Whistler's live music venues are a part of this theme, as is the programming that will animate Olympic Plaza.)

Arts, Minds & Mountains targets visual arts enthusiasts and performing arts enthusiasts, along with travelers who value knowledge, learning, and literature. Its 47 experiences are divided among 14 experience types:

#### ARTS INSTRUCTION CLASSES AND RETREATS

- Cowboy Wildlife Photography
- Whistler Art Workshops On The Lake

#### CHILDREN'S ART FESTIVALS

- Whistler Children's Art Festival

#### COMMERCIAL ART GALLERIES<sup>xii</sup>

- Adele Campbell Gallery
- Art Junction
- Black Tusk Gallery
- Blake Jorgenson Gallery
- Chili Thom Gallery
- Fathom Stone Gallery
- Hayden Beck Gallery
- Luminaura
- Mark Richards Gallery
- Mountain Galleries at the Fairmont

<sup>xii</sup> Does not include home-based studio/galleries that are open by appointment only.



- Mountain Moments Gallery
- Path Gallery
- Plaza Galleries
- Suzanne Johnston Gallery
- Whistler Inuit Art Gallery
- Whistler Village Art Gallery

#### **FACTORY TOURS OFFERED BY ARTISANAL PRODUCT MANUFACTURERS**

- Prior Snowboards and Skis

#### **LIBRARIES, BOOKSTORES, & LEARNING EVENTS**

- Armchair Books
- TEDx Whistler
- Whistler Forum for Leadership & Dialogue speaker events
- Whistler Public Library

#### **LITERARY ARTS EVENTS & FESTIVALS**

- Readings - Whistler Library
- Whistler Readers & Writers Festival

#### **LIVE MUSIC VENUES**

- TBD

#### **MULTI-DISCIPLINARY ARTS EVENTS & FESTIVALS**

- Whistler Winter Arts Festival

#### **PERFORMING ARTS EVENTS & FESTIVALS**

- Blank Slate Theatre Festival
- Mountain West Music Fest
- Olympic Plaza Programming (TBD)
- WAC Performance Series

#### **PUBLIC ART**

- Intrawest Art at Creekside
- Upper & Lower Village public art
- Valley Trail Series

#### **SPORTS-BASED FESTIVALS WITH AN ARTS COMPONENT**

- Crankworx
- Whistler Dragonboat Festival
- World Ski & Snowboard Festival

#### **STREET ENTERTAINMENT**

- Whistler Street Entertainment

#### **VISUAL ARTS EVENTS & FESTIVALS**

- ARTrageous
- ArtWalk
- B-Grade Horror Film Fest
- Bizarre Bazaar
- Out of Bounds
- Reel Alternatives
- Whistler Film Festival

#### **VISUAL ARTS EXHIBITS**

- MY Place Scotia Creek Gallery exhibits
- Whistler Public Library exhibits

### 7.4.2 Our True Nature

**O**ur True Nature aggregates all of Whistler's interpreted natural history experiences. The theme features two types of experiences: self-guided natural history tours, and guided natural history tours. Altogether, more than 45 guided natural history tours are available of the mountains, glaciers, forests, lakes, and rivers of Whistler and the surrounding region, offered by 9 natural history tour operators. Another 6 natural history tours are self-guided. All tolled, the 50-plus natural history tours that compose this theme attest to the depth of Whistler's natural history offering.

## Our True Nature

Our True Nature targets heritage enthusiasts. The guided tours in this theme are designated, collectively, as a supporting experience, pending site visits and assessments. One self-guided tour, Peak 2 Peak, is also designated as a supporting experience. The remaining experiences are designated as sustaining.

Because an inventory of Whistler's natural history tours has not been undertaken, the natural history tour operators who offer guided tours are identified below, rather than the individual tours.

#### **NATURAL HISTORY TOUR OPERATORS OFFERING GUIDED TOURS**

- Backroads Whistler Tours
- Blackcomb Adventures
- Blackcomb Aviation
- Coast Mountain Guides
- Whistler Alpine Guides Bureau
- Whistler Blackcomb Eco Tours
- Whistler Discovery Tours
- Whistler Eco-Tours
- Ziptrek Ecotours

#### **NATURAL HISTORY TOURS (SELF-GUIDED)**

- Ancient Cedars Loop Trail
- Blackcomb Alpine Walk
- Peak 2 Peak
- Trails of Discovery
- Whistler Interpretive Forest
- Whistler Summit Interpretive Walk

### 7.4.3 Whistler á la Carte

**W**histler á la Carte is a culinary theme, composed of Whistler's casual and fine dining experiences, culinary festivals, artisanal food products, and artisanal food and beverage producers who offer factory tours. Cuisine is Whistler's most developed cultural tourism offering, and features the greatest volume of experiences.

## Whistler á la Carte

Currently, Whistler á la Carte includes one lead experience, Cornucopia, 4 supporting experiences, and 12 sustaining experiences. A significant number of additional lead and supporting experiences is anticipated pending the development of culinary assessment criteria for Whistler's restaurants, lounges, and pubs. (Note: Whistler's restaurants, lounges and pubs are not itemized below. See the Cuisine PPM in Appendix A.)

Whistler á la Carte targets wine and culinary enthusiasts. The total number of experiences in Whistler á la Carte has not been determined. 17 experiences have been identified to date, distributed among 6 experience types:

#### ARTISANAL FOODS & BEVERAGES

- Lucia Gelato
- Nonna Pia's Gourmet
- Purebread
- Schramm's Vodka
- Whistler Brewery Company ales and lagers
- Whistler Chocolate

#### ARTISANAL FOOD & BEVERAGE PRODUCTION TOURS

- Schramm's Vodka Distillery tour
- Whistler Brewery Company tour

#### CULINARY EVENTS, FESTIVALS & TOURS

- Canadian National BBQ Championships
- Cornucopia
- Feast in the Mountains
- Friday Night Dinners at the Farm<sup>xiii</sup>
- Outstanding in the Field<sup>xiii</sup>
- Slow Food Cycle Sunday<sup>xiii</sup>
- Whistler Tasting Tours

#### FARMERS' MARKETS

- Sunday Farmers' Market

#### **OPEN FARMS**

- North Arm Farm<sup>xiii</sup>

#### **RESTAURANTS, LOUNGES & PUBS**

- TBD – See Cuisine PPM in Appendix A.

<sup>xiii</sup> Because of the synergy between Pemberton's food producers and Whistler's restaurateurs and chefs, Pemberton-based experiences are included in Whistler à la Carte.

#### 7.4.4 Valley of Dreams

**V**alley of Dreams showcases Whistler’s human heritage experiences from the arrival of the first Europeans, to Myrtle Philip and Rainbow Lodge, to the growth of the ski industry and the development of the Village, to the 2010 Olympic Games and its legacy. The theme also includes community heritage celebrations that reflect Whistler’s social development.

## Valley of Dreams

Because Whistler is a young community, Valley of Dreams features a small number of heritage-related experiences.

All of the experiences in Valley of Dreams are designated as sustaining experiences, with the exception of WinterPRIDE and Whistler Fire and Ice, which, pending site visits, are designated as supporting experiences.

Valley of Dreams targets the heritage enthusiast cohort. It features 15 experiences and 6 experience types:

#### HERITAGE CELEBRATIONS & EVENTS

- Canada Day Parade
- First Night Whistler
- Icon Gone?
- Whistler Fire and Ice
- WinterPRIDE

#### HISTORIC SITES

- Rainbow Lodge

#### MUSEUMS

- Whistler Museum

#### OLYMPIC VENUE TOURS

- Sliding Centre Guided Walking Tour & Behind-the-Scenes Tour
- Whistler Eco-Tours Olympic Park and Sliding Centre Tour

#### STREETCAPES

- Village Stroll

#### WALKING TOURS

- Trails of Discovery walking tour
- Valley of Dreams walking tour
- Whistler Village Walking Tour
- Village Podcast Tour

#### 7.4.5 A Shared Journey

**A** Shared Journey is a theme that highlights the culture and heritage of the Squamish and Lil'wat First Nations, along with cultural offerings of Canada's other aboriginal peoples.

### A Shared Journey

In common with Valley of Dreams, A Shared Journey is composed of a relatively small number of cultural experiences. One of these experiences is the Squamish Lil'wat Cultural Centre (SLCC). Currently straddling foreground and midground positioning, the SLCC is a lead experience in-the-making. When fully realized, the SLCC will represent a major cultural tourism asset for Whistler, and for British Columbia.

A Shared Journey targets the heritage enthusiast cohort. It features 11-plus experiences and 5 experience types:

#### **CULTURAL CENTRES**

- Squamish Lil'wat Cultural Centre

#### **GUIDED TOURS**

- First Nations Experience (Whistler Discovery Tours)
- Wild Spirit Adventure Tours (Blackcomb Adventures – multiple tours)

#### **COMMERCIAL GALLERIES FEATURING ABORIGINAL ARTWORK**

- Black Tusk Gallery
- Mountain Gallery at the Fairmont
- Path Gallery
- Whistler Inuit Art Gallery

#### **INTERPRETIVE DRIVING ROUTE**

- Cultural Journey Sea-to-Sky kiosks, signage, and podcast<sup>xiv</sup>

#### **MUSIC, STORYTELLING, & TRADITIONAL ARTS**

- Whistler Street Entertainment (First Nations' component)

<sup>xiv</sup> The Cultural Journey Sea-to-Sky, stretching from Horseshoe Bay to Whistler, features 7 viewpoints and kiosks with interpretive reader boards, plus directional signage in Squamish and English, plus a downloadable podcast. Although these experiences are not located in Whistler, the synergy between the Cultural Journey Sea-to-Sky and Whistler's First Nations experiences, including the SLCC's designation as the terminus for the Cultural Journey Sea-to-Sky, warrants their inclusion in this theme.

#### 7.4.6 Rejuvenate!

**R**ejuvenate! combines Whistler's spas and other wellness experiences into a single theme. A cultural tourism initiative would not ordinarily include wellness experiences, however, the place of wellness in Whistler's cultural character warrants its inclusion. Moreover, research shows a significant crossover between travelers who consume cultural tourism experiences and travelers who visit spas.<sup>14</sup>

### Rejuvenate!

Rejuvenate! is anchored by a cluster of spas, and complemented by wellness facilities and services. One spa, Scandinave, is designated as a lead experience. Collectively, the remaining hotel-based spas are designated as a supporting experience, as is Meadow Park Sports Centre and The Core.

Rejuvenate! targets spa and wellness travelers and the 4 cultural cohorts. It features 11 spas, one wellness event, 6 wellness facilities and services, and one artisanal product.

#### ARTISANAL PRODUCTS

- Soap Tree Studio Soap

#### FACILITIES & SERVICES

- Blue Highways Shiatsu & Massage
- Harmony Massage Therapy
- Meadow Park Sports Centre
- My Foot Reflexology
- Neoalpine Yoga
- The Core

#### SPAS

- Artesia Spa
- Ashram Spa
- Avello Spa
- Eco Chic Spa
- Hidden Lodge Day Spa
- Scandinave
- Solarice Spa
- Spa at the Four Seasons
- Taman Sari Royal Heritage Spa
- Vida Wellness Spa
- Vita Spirit Spa

#### WELLNESS EVENTS

- Whistler Yoga Conference



## 7.5 WHISTLER'S TAPESTRY OF PLACE

**T**o compose Whistler's tapestry of place, Whistler's lead, supporting, and sustaining experiences are positioned in the tapestry's foreground, midground, or background. Whistler's six cultural themes then weave their way through the tapestry, connecting the experiences that belong to each theme.

Positioning and themeing Whistler's cultural experiences is a key to visitor wayfinding – a necessity when more than 150 experiences compose Whistler's asset base. At the same time, positioning and themeing Whistler's cultural experiences serves a more strategic purpose: to communicate Whistler's sense of place. Whistler's cultural experiences and cultural themes are *unique to Whistler*. No other destination offers these experiences and themes. Whistler's heritage intangibles and place attributes are also unique to Whistler.

Collectively, Whistler's cultural experiences, its cultural themes, its heritage intangibles and place attributes, compose Whistler's tapestry of place. Place interpretation then animates Whistler's tapestry by: (1) highlighting the cultural themes; (2) connecting Whistler's past and present, its achievers and achievements, its visions and visionaries using narratives and stories; and (3) revealing Whistler's heritage intangibles and place attributes.

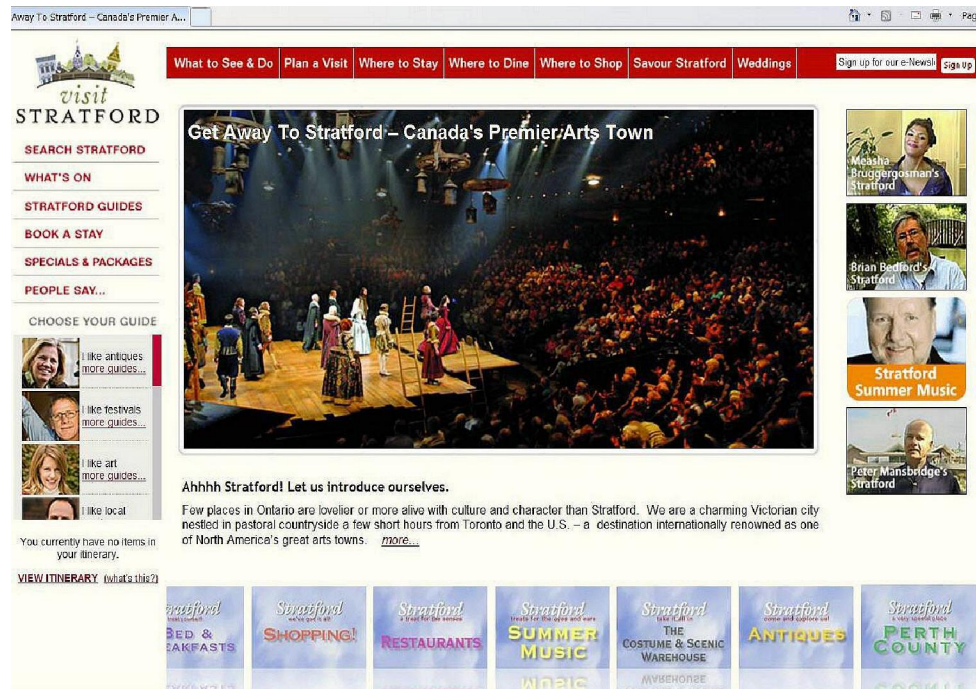
As described above, Whistler's tapestry of place is a conceptual product. To function in the marketplace, a creative agency must realize the concept design. Much as a weaver arranges the compositional elements of a fabric tapestry, a creative agency will arrange Whistler's cultural experiences in the foreground, midground, or background of Whistler's tapestry of place. The agency will then connect the experiences using Whistler's cultural themes, position Whistler's heritage intangibles and place attributes in the border that surrounds the tapestry, and animate the tapestry with place interpretation.

Because place-based cultural tourism is an emerging field of practice, the marketplace offers few best practices for how to realize a concept design for a tapestry of place. In Canada, the leading example of a realized concept design for a tapestry of place is the cultural tourism offering of the Stratford Tourism Alliance, the destination marketing organization for the town of Stratford, Ontario – home of the internationally renowned Stratford Shakespearean Festival and a variety of other arts, heritage, culinary, and natural history experiences.

The landing page for the Alliance's webpage is shown below.

## EXHIBIT 18

### Stratford Tourism Alliance, Website Landing Page



The Alliance's website positions the Stratford Shakespeare Festival in the foreground. The Festival is Stratford's cultural flagship, and its sole lead experience. However, because Stratford possesses an extensive culinary offering, the Alliance positions Stratford's restaurants as a *collective* supporting experience, themed as "Savour Stratford". Navigating the Alliance's website ([www.welcometostratford.com](http://www.welcometostratford.com)) also reveals multiple sustaining experiences, including Stratford's "tiny jewels".

The Alliance's website makes exemplary use of place interpretation, with generous editorial content, including multiple video tours that highlight Stratford's cultural tourism experiences and place attributes. A cluster of video tours feature Stratford as seen through the eyes of prominent residents, among them, broadcaster Peter Mansbridge, actor Brian Bedford, and author Jane Urquhart. Apart from Savour Stratford, the Alliance has not branded Stratford's cultural themes. However, time spent on the Alliance website reveals that Stratford's dominant themes apart from Savour Stratford are theatre, music, visual art, parks and gardens, and heritage and antiques.

In realizing a concept design for a tapestry of place, the example of the Stratford Tourism Alliance is instructive. However, there is no creative template for a tapestry of a place. Different creative agencies will propose different ideas for positioning and themeing cultural experiences, and for animating the tapestry with place interpretation.

## 7.6 Targeting the cultural cohorts

**E**ach of Whistler's cultural themes targets at least one cultural cohort. Three cultural themes – Our True Nature, Valley of Dreams, and A Shared Journey – target the same cultural cohort: heritage enthusiasts.

Among Canadian domestic travelers, the cohort of heritage enthusiasts is twice the size of the cohort of performing arts enthusiasts, 50 percent larger than the cohort of wine and culinary enthusiasts, and 25 percent larger than the cohort of visual arts enthusiasts. Among U.S. travelers to Canada, the cohort of heritage travelers is proportionately even larger than its counterpart cohorts. Whistler's three heritage-linked cultural themes, each targeting heritage enthusiasts, strengthens Whistler's tapestry of place.

Exhibit 20 illustrates Whistler's cultural themes and their targeted cultural cohorts.

**EXHIBIT 20**

### **Whistler's Cultural Themes and Targeted Cultural Cohorts**

Whistler's Cultural Themes	CULTURAL TOURISM COHORTS			
	Heritage Enthusiasts	Visual Arts Enthusiasts	Wine & Culinary Enthusiasts	Performing Arts Enthusiasts
Arts, Minds & Mountains		✓		✓
Our True Nature	✓			
Whistler à la Carte			✓	
Valley of Dreams	✓			
A Shared Journey	✓			
Rejuvenate!	Spa & wellness travelers + all cultural cohorts			

**T**his SWOT analysis identifies the internal strengths, weaknesses, opportunities, and threats to developing Whistler as a place-based cultural tourism destination. For the most part, the SWOT focuses on strategic issues, although the “opportunities” section (8.3) reviews selected tactical options related to product development.

The SWOT is informed by a review of background materials, by 28 stakeholder interviews, by input from the strategy’s Advisory Group, and by Steven Thorne’s own research and analysis. Concerning the project’s background materials (see Appendix D), four sector-specific tourism reports, created by Tourism Whistler, proved especially valuable in informing the SWOT. These reports are:

- *Whistler Village Animation Strategy* (2009)
- *Whistler Event Tourism Strategy* (2008)
- *Product Profile Aboriginal Tourism* (2008)
- *Arts, Cultural, & Heritage Tourism Strategy* (2007)

Each of these reports contains its own situation or SWOT analysis, along with its own recommendations. Overall, this strategy’s SWOT analysis, and this strategy’s recommendations, aligns with the analysis and recommendations in Tourism Whistler’s sector reports.

## 8.1 STRENGTHS

### **A unique community with a fascinating modern history**

In Canada, no other community remotely resembles Whistler. Globally, few communities have such a fascinating modern history tied to an alpine environment, alpine sports, and a global tourism brand. Whistler is unique. Through developing its cultural tourism experiences and interpreting and marketing its culture to visitors, Whistler is well positioned to diversify its resort industry through place-based cultural tourism.

### **Culture in a nature-based setting**

Few cultural tourism destinations feature Whistler’s scenic splendour, its proximity to wilderness, and Whistler’s volume of interpreted natural history experiences. For cultural travelers – most of whom originate in urban destinations – Whistler’s amalgam of human cultural tourism experiences and natural history experiences will have significant appeal.

### **Breadth of experiences**

Whistler's 150 cultural tourism experiences inventoried to date, plus Whistler's restaurants, bars and lounges; its live music venues; and the programming planned for Olympic Plaza; constitute an asset base of surprising breadth. Although intensive product development is required for Whistler to capitalize on cultural tourism, the volume of its cultural experiences is a notable strength.

### **A strong culinary offering**

Showcasing chefs of international renown whose culinary creations feature local and regionally sourced ingredients, Whistler's cuisine is its most developed and competitive cultural tourism offering. It significantly enhances Whistler's potential as a cultural destination.

### **A growing inventory of events**

Whistler's cultural inventory features 30 separate events, including multiple festivals and events with lead or supporting designations. Beginning in 2011, the programming of Olympic Plaza will further increase Whistler's inventory of events. Whistler's success in staging events, and the development of a major outdoor venue to accommodate them, advantages Whistler's opportunity for cultural tourism.

### **Authentic First Nations experiences**

Anchored by the Squamish Lil'wat Cultural Centre (SLCC), Whistler's First Nations offering is composed of authentic and potent visitor experiences. These experiences feature a spiritual dimension not often associated with cultural tourism in North America. As the SLCC and Whistler's other First Nations experiences develop and mature, the personal enrichment they offer cultural travelers will complement Whistler's other offerings in heritage, the arts, cuisine, nature, and wellness.

### **A commitment to authenticity**

Whistlerites value authenticity. It is a theme that emerges often when Whistlerites discuss their community. Authenticity is a conceptual underpinning of the Whistler brand; it is referenced on multiple occasions in documents ranging from Tourism Whistler's sector strategies to the *Whistler2020 Arts, Culture & Heritage Description of Success*. The commitment of Whistlerites to authenticity, and to celebrating "what makes Whistler Whistler", supports the development of place-based cultural tourism. Conversely, place-based cultural tourism without a commitment to authenticity cannot succeed.

### **A history of investing in product development**

From the Garibaldi Lift Company's first chairlifts at Creekside to Whistler Blackcomb's Peak 2 Peak gondola, investment in product development has enabled Whistler to reap dividends. Developing Whistler's cultural tourism experiences will require further investment. A history of investing in product development militates for Whistler's success.

### **A genuine interest in cultural tourism**

During the research phase that informed the development of this strategy, stakeholder interviews and other soundings in the community revealed a genuine interest in developing Whistler as a destination for cultural tourism. Supported by its success with the *Whistler Live!* component of the Cultural Olympiad, and by its designation as a Cultural Capital of Canada, Whistlerites appear poised to embark on a journey of economic diversification and cultural self-discovery through cultural tourism.

### **A spirit of partnership and collaboration**

In Whistler, public institutions and the private sector have a history of working in partnership to achieve extraordinary outcomes. From the 40-year development of Whistler Mountain and Blackcomb Mountain, to the planning and construction of the Village, to Whistler's success with the 2010 Olympic Games, a spirit of partnership and collaboration has enabled Whistler to achieve what at times seemed impossible. This spirit of partnership and collaboration – accompanied, at times, by calculated risk-taking and daring – supports Whistler's opportunity with place-based cultural tourism.

## **8.2 WEAKNESSES**

### **Visual homogeneity**

Whistler Village features an outstanding attention to design quality and architectural detailing. However, conceived in the 1980s through a master planning process, Whistler lacks the architectural variety and visual patina bestowed by generations of development and redevelopment. In addition, streetscaping throughout the Village that relies on identical streetscape components, combined with a regimen of by-laws that manages and regulates each element of the Village's visual effect, has created a visual homogeneity that does not convey an authentic sense of place.

### **Cultural expressions managed**

Whistler Street Entertainment and other programmed elements of Village animation are planned and managed by RMOW and its partners, and overseen by the Municipality. Busking is not permitted, and other forms of spontaneous or "unsanctioned" cultural

expression are rarely encountered. There is a disconnect between the “risk-taking, irreverence, questioning of authority, and challenging the mainstream” that Whistlerites identify as core values, and the managed cultural expressions of Village animation. As such, an authentic element of Whistler’s cultural character remains hidden from view.

### **Heritage institutionalized**

The story of Whistler’s development, and the story of the Squamish and Lil’wat peoples, are largely confined to the Whistler Museum and the Squamish Lil’wat Cultural Centre, respectively. Neither story is highly visible outside these institutions. In particular, the Village Stroll contains little reference to, or interpretation of, Whistler’s past *and present*. Fundamental questions of culture, place, and identity remain unanswered: What is Whistler? Who are these people? How did this place happen?

### **Heritage at risk**

Whistler’s collection of heritage artifacts, for which the Whistler Museum is responsible, are housed in three storage facilities that are not climatically controlled. Most of the Municipality’s archival records are also stored in facilities that are not climatically controlled, while management protocols and practices to ensure their preservation have not been developed. The Whistler Museum and RMOW’s archives are the repository for the community’s collective history, stories and memories, and a key resource for place-based cultural tourism. Artifact and archival storage that is not climatically controlled, and archival management protocols and practices that have not been developed, threatens the preservation of these resources.

### **No art museum**

Whistler is without a public art museum: a civic cultural institution that collects and curates works of art, mounts exhibitions, offers a range of education-based programs, and presents the world of visual art to residents and visitors. Although Whistler has an array of commercial art galleries, the absence of a public art museum is a notable gap in Whistler’s asset base. This gap diminishes Whistler’s appeal to cultural travelers generally, and to visual arts enthusiasts in particular.

### **Retail experience lacks artisanal products**

Cultural tourists are enthusiastic shoppers. They do not eschew mainstream or franchise retail, but they value and seek shopping options – especially boutique-shopping experiences that feature local and regional artists and craftspersons, artisanal food products, and other artisanal goods. According to research, 87 percent of Passionate Cultural Travelers like to take home “local and regional memorabilia” from the destinations they visit.<sup>15</sup> With the exception of the Sunday Farmers’ Market, the Village shopping experience lacks the local and regional artisanal products that cultural tourists seek.

### **Youth-oriented musical soundscape**

Catering to Whistler's youthful demographic, the musical soundscape of the Village, which pervades its restaurants, lounges, bars, and spills onto the Village Stroll, features top 40, hip-hop, funk, R&B, and soul - often played at volumes designed for youthful ears. Jazz, folk, and classical music are seldom encountered. For the 24 percent of Passionate Cultural Travelers who belong to the Silent and G.I. Generations (ages 65 and older in 2010), Whistler's youth-oriented musical soundscape has limited appeal.

### **Community cultural plan not developed**

Whistler does not have a community cultural plan that addresses the infrastructure needs of the ACH sector and its local audiences, that formalizes civic policies and programs to develop the ACH sector, that proactively builds the ACH sector's capacity, and that nurtures the community's engagement with the arts. Place-based cultural tourism emphasizes local culture as a key ingredient. The absence of a community cultural plan that "waters the soil" from which Whistler's artists and creative producers emerge does not support the development of place-based cultural tourism.

### **Wayfinding a challenge**

Pedestrian wayfinding in the Village is a challenge. The visual homogeneity of the Village, combined with non-interactive Village Directories whose tally of restaurants, hotels, and shops is approaching triple digits, does not facilitate effective or efficient wayfinding. In the Lower Village, Fitzsimmons Trail is challenging to locate, effecting a disconnect between the Lower and Upper Village that, among other outcomes, inhibits visitation to the Squamish Lil'wat Cultural Centre.

## **8.3 OPPORTUNITIES**

### **The Whistler Story**

Product development is required to strengthen all of Whistler's cultural tourism experiences. That said, the heritage offering that tells the Whistler Story warrants special attention. The Whistler Museum can play a lead role in this regard. Permanent satellite exhibits throughout the Village that, in effect, expand the Whistler Museum beyond its four walls would increase visitor encounters with Whistler's heritage. In addition, restaurateurs and hoteliers can enhance their use of archival and contemporary photography, historical and contemporary artifacts, and works by local artists to help communicate Whistler's cultural character and sense of place. Concerning the Municipality, Eldon Beck's design for the Village - a masterwork whose story is hidden on an aging Village Square reader board outside of Foto Source - warrants a major interpretive panel along the Village Stroll. Increased use of public art - including literary public art - can also play a role in telling the Whistler Story.



## **Village neighbourhoods**

One approach to addressing visual homogeneity in the Village is to nurture distinctive zones or “neighbourhoods” along the Village Stroll. Means to this end could include using character furniture in different neighbourhoods, commissioning functional public art, introducing water features, varying garden treatments, soundscaping with different musical genres, varying signage bylaws in different neighborhoods to build neighbourhood character, and developing neighbourhood-specific components to Whistler Street Entertainment. As an added benefit, the development of Village neighbourhoods, each with its own character, would enhance pedestrian wayfinding.

## **Artists and artisanal products**

Showcasing Whistler’s artists and artisanal products in the Village can be facilitated, in part, by the Craft Council of BC (CCBC). The CCBC’s Crafthouse shops on Granville Island and in YVR’s Domestic Terminal retail high-quality, juried art and craft from across the province. A discussion with the Executive Director of CCBC elicited an enthusiastic response to the prospect of locating a CCBC Crafthouse in Whistler. However, high retail lease rates in the Village make it probable that a discounted lease rate would need to be secured. A second opportunity for Whistler’s artists and artisanal products lies in the approximate 25,000 to 30,000 square feet of ground-floor commercial space that may be developed at Olympic Plaza. A cluster of studios and retail storefronts showcasing local and regional artists and artisanal products could become a viable artists’ quarter. Finally, the development of a weeknight farmers’ market in Olympic Plaza is another opportunity to showcase artisanal products in the Village.

## **Function Junction**

Function Junction is emerging as a mixed-use precinct whose visitor appeal is anchored by a cluster of cultural producers, including two commercial galleries featuring contemporary work (Chili Thom Gallery and Art Junction), the Whistler Brewing Company, Purebread, several eateries, and a tour of the production facility of Prior Snowboards and Skis. An RMOW-led strategy to nurture Function Junction as “Whistler’s SoHo” – a creative cultural precinct with its own sense of place – would complement the more mainstream ambience and cultural expression on offer in the Village.

## **First Nations**

Product development opportunities for Whistler’s First Nations offering include strengthening the visibility of Squamish and Lil’wat culture in both the Upper and Lower Village. Squamish and Lil’wat music, storytelling, and demonstrations of traditional arts, which already exist as elements of Whistler Street Entertainment, can be expanded, while First Nations-inspired public art could be commissioned for strategic sites with high

visibility. An aboriginal restaurant, similar to Ottawa's renowned Sweetgrass Aboriginal Bistro, would be a welcome addition to Whistler's culinary scene. An annual Squamish Lil'wat cultural festival or community celebration, incorporating successful elements of Whistler's former Weetama Festival, would further weave Squamish and Lil'wat culture into Whistler's tapestry of place.

### **Olympic Plaza programming**

In the Pacific Northwest, one of the more intriguing models of event programming is the Washington State organization, Centrum. Located at Ford Worden State Park on the Olympic Peninsula near Port Townsend, Centrum presents a series of weekend and week-long festivals that stretch from May through October. The Centrum model features a single administration but employs separate artistic directors for each festival. Each festival has an intensive education component, offering teacher residencies and master classes for emerging professionals. Founded as a partnership between the Washington State Arts Commission, the Office of the Superintendent of Public Instruction, and the Washington State Parks and Recreation Commission, Centrum stages a variety of festivals and workshops each year. Its 2010 season included the Port Townsend Acoustic Blues Festival, Jazz Port Townsend, the Port Townsend Writers' Conference, Voiceworks (a festival of singing in all genres), and performances and workshops in big band music, chamber music, and American fiddle music. Integrating public performance with professional arts education and training, Centrum is a model for Whistler to investigate as it considers its programming options vis-à-vis Olympic Plaza.

### **Public art museum**

A public art museum, which Whistler now lacks, could conceivably be configured within an existing space in Millennium Place. Space for the display of visual art is also available in the Whistler Public Library, and in the Whistler Convention Centre. Although a MY Place art museum may meet immediate community needs, and while the Whistler Public Library and Whistler Convention Centre can play a role in showcasing local artists, a purpose-built public art museum will be required to meet future community needs and to support Whistler's cultural tourism development. To this end, a Whistler Institute for the Visual Arts – which combines the functions of a public art museum with professional training and development – is an opportunity for Whistler to consider in the years ahead.

### **Replicate successes**

The success of Cornucopia and Bizarre Bazaar, both staged in November, suggests that a second culinary festival and a second visual arts festival could be mounted each year, ideally in the late spring or summer, where gaps exist in Whistler's event schedule. A summer culinary festival would target wine and culinary enthusiasts, while a visual arts festival would target visual arts enthusiasts. Both would complement the performing arts programming that will animate Olympic Plaza.

## **Village animation**

One senior stakeholder who was interviewed while preparing this strategy advised of the need to “free up a thought process” that would consider more and different forms of Village animation, including street-food vending – a highly successful ingredient of cultural tourism in Portland, Oregon. Concerning the entertainment component of Village animation, Whistler Street Entertainment is produced and managed by the Whistler Arts Council (WAC), but funding is insufficient to extend the program beyond its weekend schedule. Another program that is produced and managed by the WAC, ArtWalk, also lacks resources to support a “Thursday night” event where wine and canapés would be served at multiple venues – a feature of many art walks and “gallery crawls” found in U.S. cities.

## **Whistler Film Festival**

The Whistler Film Festival will celebrate its 10<sup>th</sup> anniversary in December of this year. Film is the literature of our time, and the vision for the Whistler Film Festival as an event that connects the art of cinema and the business of film, that showcases Canadian film, that provides advanced training for film professionals, and that places the Festival at the forefront of cinema’s dawning digital age, warrants Whistler’s support. To this end, the proposed renovation of the Rainbow Theatre promises to enhance Whistler’s international cultural profile and build cultural tourism.

## **Artist-run centre**

Currently, RMOW is reviewing a proposal submitted by The Point Artist-Run Centre Society. The Society envisages the former Whistler Hostel and surrounding property, recently acquired by the Municipality, being developed as a non-profit artist-run centre. In the context of place-based tourism, civic infrastructure that helps to nurture the local arts is a strategic investment. To this end, The Point is a timely project for the Municipality to consider.

## **Sea-to-Sky Corridor**

The Sea-to-Sky Corridor has the makings of a regional tapestry of place stretching from Horseshoe Bay to Pemberton. Among other cultural tourism experiences, it features the Britannia Mine Museum, the Westcoast Railway Heritage Park, Natural Resources Canada’s Sea to Sky GeoTour, and the multiple components of the Squamish-Lil’wat Cultural Journey Sea to Sky – with Whistler positioned as the Corridor’s “jewel in the crown”. As Whistler’s place-based initiative proceeds, its example can nurture the Corridor’s development. Ultimately, a linear Corridor of cultural tourism experiences will benefit each community along Highway 99, and strengthen Whistler’s own appeal.

### **Training of front-line staff**

Although not a product development opportunity per se, an orientation to cultural tourism for Whistler's front-line tourism staff, particularly concierges, will be central to Whistler's success. Such an orientation could take the form of a half-day seminar that develops awareness of Whistler's place-based cultural tourism product and the expectations of cultural tourists. In the context of such a seminar, the commissioning of concierges to direct visitors to selected Whistler attractions needs to be discussed. Non-profit cultural operators rarely have profit margins that permit paying commissions.

### **Leveraging Whistler's profile**

In the wake the 2010 Olympic Games, a window of opportunity exists for Whistler to leverage its national profile to assist in developing cultural tourism. Neither the Federal Government nor the Government of BC – both of which have championed the *idea* of cultural tourism through successive administrations – have supported a demonstration project in cultural tourism with meaningful investments. In addition, there are few examples in Canada of corporate support for cultural tourism initiatives (principally because there are few initiatives). Whistler's post-2010 profile may serve to leverage such support.

## **8.4 THREATS**

### **Culture not a core value**

Several stakeholders who were interviewed in preparing this strategy expressed the view that, for most Whistlerites, "culture is not a core value". One stakeholder stated that, by and large, the community does not appreciate artists and does not recognize artistic excellence. Whistler's success in developing as a premier ski, snowboard, and mountain biking destination, was fuelled, and remains fuelled today, by the passion of its residents for alpine sports and an alpine lifestyle. To the extent that Whistlerites do not possess a similar passion for heritage, arts, and culture, and view cultural tourism primarily through the lens of economic development, the long-term commitment required to develop cultural tourism will not be secure.

### **Non-profit economics not understood**

In preparing this strategy, several stakeholders also expressed the view that, by and large, Whistlerites do not understand the economics of the non-profit ACH sector and believe that non-profit cultural groups should become "self-sufficient and more business-like". With the exception of major metropolitan centres where a sufficient volume of affluent consumers permits some cultural producers (notably, commercial theatres) to rely entirely on earned revenues, most cultural producers (i.e., theatre companies, orchestras, public art museums, festivals, and other cultural institutions and

organizations) require public subsidy. The “income gap” between the actual cost of producing cultural products and what most consumers are able to afford cannot be bridged by earned revenues alone. This reality has long been the rationale for public funding of culture and for culture’s designation as a public good. This is the same rationale that underlies public subsidy for the operation of sports and recreation facilities, and for the provision of recreation and leisure programs. Although it is the responsibility of every non-profit cultural producer to improve operational efficiencies and maximize business sponsorships and other earned revenues, non-profit cultural institutions and organizations are not sustainable without public subsidy. To the extent that Whistlerites have an expectation that non-profit cultural organizations and institutions should be self-sustaining, the development of cultural tourism in Whistler will not be secure.

### **Tapestry unravels**

Over time, as Whistler’s cultural tourism product gains traction in the marketplace, pressures may arise to include tourism experiences that do not target cultural tourists. Some may argue that Whistler’s core recreational experiences – skiing, snowboarding, and mountain biking – should be integrated into Whistler’s cultural campaign. Others may argue that lead, supporting, and sustaining designations are unnecessary, and that each cultural experience should receive as much foreground positioning as the operator’s marketing resources will allow. Without a clear understanding of the motivations and behaviours of cultural travelers, without an understanding of the advantages of place-based cultural tourism versus attractions-based cultural tourism, and without a set of guiding principles and policies to ensure that a place-based cultural tourism initiative remains intact, Whistler’s tapestry of place could unravel over time.

The following recommendations focus on short and medium-term actions designed to prepare Whistler for a place-based “tester” campaign for 2013, while supporting the ongoing development of cultural tourism over time.

Three recommendations are outlined below:

- The first recommendation focuses on product development and marketing in preparation for a proposed 2013 campaign.
- The second recommendation focuses on infrastructure that proactively develops Whistler’s artists and cultural producers and builds capacity within the ACH sector.
- The third recommendation focuses on establishing an entity responsible for planning, developing, and managing Whistler’s nascent cultural tourism industry.

#### **9.1 Recommendation 1: PRODUCT DEVELOPMENT**

Initiate a product development planning process that builds on *A Tapestry of Place*. Such a planning process would:

1.
  - (a) Complete the inventory of cultural tourism experiences identified in this strategy.
  - (b) Identify any cultural tourism experiences not captured in this strategy.
  - (c) Compose Whistler’s tapestry of place in its entirety.
2.
  - (a) Review the Village Animation program through the lens of place-based cultural tourism. Consider issues and opportunities identified in the *Whistler Village Animation Strategy*. Recommend program modifications and enhancements.
  - (b) Develop a vision for programming Olympic Plaza, including how the potential future development of Olympic Plaza’s commercial space can serve place-based cultural tourism.
  - (c) Develop a Village Enhancement Strategy that addresses the visual homogeneity of the Village. Review issues and opportunities for developing Village neighbourhoods. Examine options for creative streetscaping, including functional public art, neighbourhood-specific animation, musical soundscaping, by-law variances for commercial signage, character furniture, water features, garden treatments, technologies to assist directional wayfinding, and means to strengthen linkages between the Lower and Upper Village.

- (d) Conceive a heritage interpretation plan to enhance the visibility of the Whistler Story throughout the Village.
  - (e) Develop preservation and conservation protocols and practices to ensure the safe stewardship of Whistler's archives and heritage artifacts. Determine needs and options for artifact and archival storage.
  - (f) Develop a strategy to showcase local and regional artists and artisanal products in the Village.
  - (g) Develop a strategy to nurture Function Junction as a creative cultural precinct.
  - (h) Develop culinary assessment criteria to assist culinary wayfinding.
  - (i) Review existing interpretation practices, plans and strategies for interpreted human heritage experiences and interpreted natural history experiences, and recommend how to enhance the visitor experience vis-à-vis interpretation.
  - (j) Design and deliver training seminars in cultural tourism targeted at Whistler's front-line tourism workers.
3. In support of the planning process for product development outlined above, Tourism Whistler would:
- (a) Review its current marketing and communications efforts and devise a marketing and communications plan specific to place-based cultural tourism.
  - (b) Conceive a place-based cultural tourism "tester" campaign for 2013.
  - (c) Finalize the concept design for Whistler's tapestry of place.
  - (d) Work with its creative agency to realize the concept design.
  - (e) Use its 2011 and 2012 marketing campaigns to model the place-based cultural tourism product that is conceptualized in this strategy in preparation for a place-based cultural tourism tester campaign to be launched in 2013.
4. Finally, it is recommended that:
- (a) RMOW and Tourism Whistler introduce BC's Ministry of Tourism, Culture and the Arts, and the federal Department of Canadian Heritage, to Whistler's place-based cultural tourism initiative, which can serve as a demonstration project and a model for similar initiatives in BC and elsewhere in Canada.

- (b) RMOW and Tourism Whistler work together to explore the availability of corporate sponsorship for Whistler's cultural tourism marketing effort, and for Olympic Plaza programming.

## **9.2 Recommendation 2: COMMUNITY CULTURAL PLAN**

Place-based cultural tourism requires that Whistler's local culture be nurtured and developed. Ultimately, it is Whistler's artists, artisans, curators, musicians, writers, actors, directors, filmmakers, and other cultural producers who will create the Whistler-specific content that a place-based initiative needs.

Accordingly, Recommendation Two advises that a community cultural planning process be initiated to assess the infrastructure needs of the ACH sector; to formalize municipal policies, practices and programs that nurture cultural development; and to proactively build the capacity of Whistler's ACH sector. To this end, specialists in community cultural planning would:

1. Use the *Whistler2020 Arts, Culture & Heritage Strategy, Description of Success* to inform the planning process.
2. Facilitate widespread community input into development of the plan.
3. Assess existing RMOW policies and programs that support cultural organizations and artists.
4. Assess Whistler's existing cultural facilities in the context of sectoral needs and community expectations.
5. Review communication, coordination, and governance within the ACH sector.
6. Research best practices in other Canadian cities for the delivery of municipal cultural services.
7. Recommend a series of strategies and tactics within an actionable, cost-effective implementation strategy, focusing on RMOW and its partners, designed to build capacity within the ACH sector.

## **9.3 Recommendation 3: CULTURAL TOURISM COORDINATING COMMITTEE**

In most North American cities with that are engaged in cultural tourism, a cultural tourism specialist is responsible for liaising with the cultural community, for identifying and stewarding product development opportunities, for managing or co-managing the destination's cultural tourism marketing effort, and for stewarding the sustainable growth of a cultural tourism industry. Whistler would benefit from an Office of Cultural Tourism,



constituted and tasked with the responsibilities cited above. However, until such time as Whistler's place-based cultural tourism product enters the tourism marketplace, a Coordinating Committee should be sufficient to: (1) ensure that Whistler's Cultural Tourism Development Strategy is widely circulated and that principles of place-based tourism inform current discussions that affect Whistler's tourism planning and decision-making, and, (2) ensure that the recommendations contained in this strategy are implemented in a timely manner. In the service of these two ends, the following is recommended:

1. That a Cultural Tourism Coordinating Committee (CTCC) be constituted, with representation from:
  - The Resort Municipality of Whistler
  - Tourism Whistler
  - Whistler Blackcomb
  - The Whistler Arts Council
  - The Whistler Chamber of Commerce
  - The Whistler Museum
  - The Squamish Lil'wat Cultural Centre
  - The Whistler Hotel Association
  - The Whistler Restaurant Association
  - Whistler's third-party event producers
  - Whistler's natural history tour operators
  - Whistler's wellness and spa community
  - Whistler's community of practicing artists, including the visual, performing, literary, and culinary arts
2. That, based on Whistler's experience with the 2013 tester campaign, the CTCC advise on creating an Office of Cultural Tourism (OCT) and, if the OCT is deemed warranted, that the CTCC recommend the OCT's mission and mandate, its responsibilities, its short to medium-term tasks, and the OCT's positioning within Whistler's resort industry structure.

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## Endnotes

- <sup>1</sup> United Nations World Tourism Organization (UNWTO).
- <sup>2</sup> Statistics Canada. *Travel Survey of Residents of Canada*. 2007. Data run by Dr. Stephen Smith, University of Waterloo. Figures cited are trips taken per individual, whether for business or pleasure, that: (1) include an overnight out-of-town stay, or (2) have a minimum one-way distance of 40 kilometers on a same-day trip.
- <sup>3</sup> Statistics Canada. *Canadian Travel Activities and Motivations Survey (TAMS)*. *Culture & Entertainment Report*. March 2008. Figure cited includes domestic and international travel.
- <sup>4</sup> Statistics Canada. *Canadian Travel Activities and Motivations Survey (TAMS)*. *Shopping & Dining*. January 2008. Figure cited includes domestic and international travel.
- <sup>5</sup> Statistics Canada. *US Travel Activities and Motivations Survey (TAMS)*. *Culture & Entertainment Report*. March 2008.
- <sup>6</sup> Statistics Canada. *US Travel Activities and Motivations Survey (TAMS)*. *Fine Dining & Spa Visits*. March 2008.
- <sup>7</sup> Department of Canadian Heritage and Industry Canada. *The Economic Impacts of Cultural and Sport Tourism in Canada*. March, 2009.
- <sup>8</sup> Mandala Research. *The Cultural and Heritage Traveler, 2009 Edition*. August 2009. (Commissioned by the U.S. Culture & Heritage Tourism Marketing Council in Partnership with the U.S. Department of Commerce.)
- <sup>9</sup> David Baxter, Urban Futures, Vancouver, BC. (Personal correspondence.)
- <sup>10</sup> Canadian Tourism Commission. *The American Tourism Market: Evolution to 2010*. May 1998.
- <sup>11</sup> In 2009, 24 percent of Passionate Cultural Travelers in the U.S. were Silent/G.I. Generation (64 and older) and 39 percent were GenX and GenY. In Whistler, in the same year, 12 percent of summer visitors were Silent/G.I. Generation and 51 percent were GenX and GenY. In the winter, the difference with Passionate Cultural Travelers was even more striking: fully 60 percent of Whistler's winter visitors were GenX and GenY, and only 3.9 percent were Silent/G.I. Generation.
- <sup>12</sup> Canadian Tourism Commission. *Travel Activities and Motivation Survey (TAMS)*, Segmentation Reports, 2000-2003.
- <sup>13</sup> When creating an operational definition for the heritage enthusiasts cohort, the CTC did not include enthusiasm for natural history within its definition. However, other CTC research (*Canadian Travel Activities and Motivations Survey (TAMS)*, *Wildlife Viewing*, November 2007) has found that, among leisure travelers who enjoy visiting historical sites, museums and art galleries, 74.1 percent also enjoy wildlife viewing. In short, most heritage enthusiasts are also natural history enthusiasts.
- <sup>14</sup> Statistics Canada. *US Travel Activities and Motivations Survey (TAMS)*. *Fine Dining & Spa Visits*. March 2008.
- <sup>15</sup> Mandala Research. *The Cultural and Heritage Traveler, 2009 Edition*. August 2009.

## APPENDIX A: PRODUCT POSITIONING MATRICES

Human Heritage	PPM Categories			
EXPERIENCE TYPE	LEAD	SUPPORTING	SUSTAINING	TOTAL
Aboriginal heritage experiences (cultural centres, tours, commercial galleries featuring aboriginal artwork, street entertainment)	Squamish Lil'wat Cultural Centre	Wild Spirit Adventure Tours (multiple tours: Blackcomb Adventures) Black Tusk Gallery Mountain Gallery at the Fairmount Path Gallery Whistler Discovery Tours: First Nations Experience Whistler Inuit Art Gallery Whistler Street Entertainment: First Nations' component	Journey Sea-to-Sky (kiosks, highway signage & viewpoints, podcast tour)  <i>These experiences also appear in the Arts PPM. They are not counted in the totals columns in this PPM.</i>	3+
Community walking tours			Trails of Discovery Valley of Dreams Village Podcast Tour	3
Historic sites			Rainbow Lodge	1
Human heritage museums			Whistler Museum	1
Human heritage events & celebrations		Whistler Fire and Ice WinterPRIDE	First Night Whistler Icon Gone? Whistler Canada Day Parade	5
Libraries, bookstores, & learning events			Armchair Books TEDx Whistler Whistler Forum for Leadership & Dialogue speaker events Whistler Public Library	4
Olympic venue tours		<i>TWSSF and Crankworx feature a variety of performing arts, music, film, and culinary components. These components are not shown here or counted as separate experiences.</i>	Sliding Centre Behind-the-Scenes Tour Sliding Centre Walking Tour Whistler Eco-Tours Olympic Park & Sliding Centre Tour	3
Sports-based festivals with an arts component	Telus World Ski & Snowboard Festival	Kokanee Crankworx	Whistler Dragonboat Festival	3
Streetscapes			Village Stroll	1
Wellness experiences (including spas) Placeholder	Scandinave	Artesia Spa Ashram Spa Avello Spa Eco Chic Spa Hidden Lodge Day Spa Meadow Park Sports Centre Solarice Spa Spa at the Four Seasons Taman Sari Royal Heritage Spa The Core Vida Wellness Spa Vita Spirit Spa	Blue Highways Shiatsu & Massage Harmony MassageTherapy My Foot Reflexology Neoalpine Yoga Whistler Yoga Conference	18
TOTAL	3	16+	23	42+

No site visit. Experiences are assigned to PPM category based solely on review of collateral.

No site visit. Experience is assigned to PPM category based on: (1) review of collateral, and (2) communication with staff and/or board member.

Placeholder for other experiences not identified or inventoried.

Ag & Industrial Heritage	PPM Categories			
EXPERIENCE TYPE	LEAD	SUPPORTING	SUSTAINING	TOTAL
Open farms 🔗 Placeholder			North Arm Farm *	1
Artisanal products 🔗 Placeholder			Lucia Gelato Nonna Pia's Gourmet Prior Snowboards and Skis Purebread Schramm's Vodka * Soap Tree Studio Soap Whistler Brewery Ales & Lagers Whistler Chocolate	8
Farmers' markets		Sunday Farmers' Market		1
Production tours by artisanal product manufacturers 🔗 Placeholder			Prior Snowboards and Skis Schramm's Distillery Tour * Whistler Brewery Tours	3
TOTAL		1	12	13+

🔗 Placeholder for other experiences not identified or inventoried.

\* Pemberton-based asset.

The Arts	PPM Categories			
EXPERIENCE TYPE	LEAD	SUPPORTING	SUSTAINING	TOTAL
Arts instruction classes & retreats			Art Workshops OTL 📍 Cowboy Wildlife Photography 📍	2
Children's art festivals		Whistler Children's Art Festival 📍		1
Commercial art & craft galleries		Adele Campbell Gallery Art Junction Black Tusk Gallery Blake Jorgenson Gallery Chili Thom Gallery Fathom Stone Gallery Hayden Beck Gallery Luminaura Mark Richards Gallery Mountain Galleries at the Fairmont Mountain Moments Gallery Path Gallery Plaza Galleries Suzanne Johnston Gallery Whistler Inuit Art Gallery Whistler Village Art Gallery		16
Literary arts events & festivals			Readings - Whistler Library 📍 Readers & Writers Festival 📍	2
Live music venues	📍 Placeholder			
Multi-disciplinary arts events & festivals		Whistler Winter Arts Festival 📍		1
Performing arts events & festivals	Olympic Plaza Programming 📍	Because Olympic Plaza programming has not been developed, these experiences are not counted in the totals columns in this PPM.	Blank Slate Theatre Festival 📍 Mountain West Music Fest 📍 WAC Performance Series 📍	3
Public art			Intrawest Art at Creekside Upper & Lower Village public art Valley Trail Series	3
Street entertainment		Whistler Street Entertainment 📍		1
Visual arts events & festivals	Whistler Film Festival 📍	Bizarre Bazaar 📍	ARTrageous 📍 ArtWalk B-Grade Horror Film Fest 📍 Out of Bounds 📍 Reel Alternatives 📍	7
Visual arts exhibits			MY Place SC Gallery exhibits Whistler Library exhibits	2
TOTAL	1	20	17	38+

📍 No site visit. Experience is assigned to PPM category based solely on review of collateral.

📍 No site visit. Experience is assigned to PPM category based on: (1) review of collateral, and (2) communication with staff and/or board member.

📍 Placeholder for other experiences not identified or inventoried.

📍 In development.













Cuisine	PPM Categories			
EXPERIENCE TYPE	LEAD	SUPPORTING	SUSTAINING	TOTAL
Culinary events, festivals, tours	Cornucopia 📄	Can. BBQ Championships 📄 Slow Food Cycle Sunday 📄* Whistler Tasting Tours 📄	Feast in the Mountains 📄 Friday Night Dinners at the Farm 📄* Outstanding in the Field 📄*	7
Restaurants, lounges & pubs 📄 Placeholder	Restaurants, lounges & pubs are not assigned to PPM categories. Whistler Restaurant Association to develop criteria for culinary assessment during Phase 2.			
	<b>WHISTLER VILLAGE</b> 21 Steps Amami Amsterdam Café Araxi Restaurant Aromi Aubergine Grille Avalanche Pizza Bavaria Restaurant BBQ Bob's Bearfoot Bistro Beet Root Café Big City Cupcakes Black's Original Restaurant Brandy's at the Keg Bread Garden Brewhouse Buffalo Bill Caramba Restaurant Celadon Cinnamon Bear Bar Citta's Bistro Cow's Whistler Crepe Montange Crystal Lounge Daily Slice Pizza Domino's Dubh Linn Gate Irish Pub Dup's Burritos Earl's Bistro Elements Urban Tapas Elephant & Castle Fat Tony's Pizza Firerock Lounge Garibaldi Lift Co. Gold Leaf Gone Eatery Hot Buns Bakery Hy's Steakhouse Il Caminetto di Umberto Ingrid's Village Café Kaze Sushi	Keg Steakhouse KFC Kypriaki Norte La Bocca La Brasserie des Artistes LaRua Restaurant The Lift Coffee Co. Long Horn Saloon & Grill McDonald's Misty Mountain Pizza Mix by Ric's Mogul's Coffee House Mongolie Grill Mountain Club Old Spaghetti Factory Opa! Pasta Lupino Gourmet Whistler Pizza Hut Player's Chophouse Quattro at Whistler Quizno's Ric's Grill Rocky Mountain Chocolate Factory Roger's Chocolates Roland's Pub Sachi Sushi Samurai Sushi Sidecut Southside Diner Splitz Grill Starbuck's Subway Sushi To Go Sushi Village Tandoori Grill Tapley's Neighbourhood Pub Teppan Village Three Below Trattoria di Umberto White Spot Wildwood Pacific Bistro Zog's Dogs	<b>BENCHLANDS / UPPER VILLAGE</b> Ambassadors Café (SLCC) Ciao Thyme Bistro Fifty Two 80 Bistro & Bar Fitzsimmon's Pub La Rua Mallard Lounge Merlin's Bar & Grill Monk's Steakhouse & Grill Nagomi Sushi Portobello Market Quinny's Café Wildflower Restaurant Wine Room Wizard Bar & Grill <b>WHISTLER CREEKSIDE</b> Avalanche Pizza Co. Dusty's Bar & BBQ Jordan's Crossing Lakeside Lounge Player's Chophouse PCH Prime Rimrock Café Starbucks Subway <b>W-B MOUNTAINTOP</b> Chickpea Christine's Restaurant Crystal Hut Glacier Creek Horstman Hut Rendezvous Lodge Roundhouse Lodge Steeps <b>FUNCTION &amp; OTHER</b> Alpine Café Cracked Pepper Café Den at Nicklaus North Edgewater Lodge Riverside Junction Café Wild Wood Café	
TOTAL	1	3	3	7+

📄 No site visit. Experience is assigned to PPM category based solely on review of collateral.

📄 No site visit. Experience is assigned to PPM category based on: (1) review of collateral, and (2) communication with staff and/or board member.

📄 Placeholder for other experiences not identified or inventoried.

\* Pemberton-based asset.

Natural History	PPM Categories			
EXPERIENCE TYPE	LEAD	SUPPORTING	SUSTAINING	TOTAL
Guided natural history tours (listed by tour operator)  Placeholder		Backroads Whistler Tours  (2 tours) Blackcomb Adventures (multiple tours) Blackcomb Aviation  (2 tours) Coast Mountain Guides  (multiple tours) Whistler Alpine Guides Bureau  (1 tour) Whistler Blackcomb Eco Tours  (3 tours) Whistler Discovery Tours  (multiple tours) Whistler Eco-Tours  (multiple tours) Ziptrek Ecotours  (Treetrek tour)		45+
Self-guided natural history tours  Placeholder		Peak 2 Peak <i>Trails of Discovery also appears in the Human Heritage PPM. It is not counted in the totals columns in this PPM.</i>	Ancient Cedars Loop Trail  Blackcomb Alpine Walk  Trails of Discovery Whistler Interpretive Forest Whistler Summit Interpretive Walk	5
TOTAL		46+	4	50+

 No site visit. Experience is assigned to PPM category based solely on review of collateral.

 Placeholder for other experiences not identified or inventoried.

## **APPENDIX B: STAKEHOLDER INTERVIEWS**

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**Bob Andrea**

Manager, Village Animation, RMOW

**Leah Batisse**

Curator & Executive Director, Whistler Museum

**Gwen Baudisch**

Marketing Manager, Squamish Lil'wat Cultural Centre

**Keith Bennett**

President & CEO, Whistler Sports Legacies

**Arthur DeJong**

Mountain Planning & Environment Resource Manager, Whistler Blackcomb

**Sue Eckersley**

President, Watermark Communications

**Fiona Famulak**

President, Whistler Chamber of Commerce

**Barrett Fisher**

President & CEO, Tourism Whistler

**Sarah Goodwin**

Manager, Training & Program Development, Squamish Lil'wat Cultural Centre

**Mark Herron**

General Manager, Four Seasons Resort Whistler

**Glenn Iles**

Whistler Wellness

**Jan Jansen**

General Manager, Resort Experience, RMOW

**Wayne Katz**

Restaurateur

**Astrid Cameron Kent**

Astrid's Fine Foods

**Drew Leathem**

General Manager, Squamish Lil'wat Cultural Centre

**Kevin McFarland**

Parks Planner, RMOW

**Rob McSkimming**

Vice-President, Business Development, Whistler Blackcomb

**Jane Milner**

Director of Development, Whistler Film Festival

**Shauna Hardy Mishaw**

Executive Director, Whistler Film Festival

**Doti Niedermayer**

Executive Director, Whistler Arts Council



**Colin Pitt-Taylor**

Trustee, Whistler Museum

**Anne Popma**

Community Cultural Consultant

**Christopher Quinlan**

President, Whistler Restaurant Association

**Stuart Rempel**

Senior Vice-President, Marketing & Sales, Whistler Blackcomb

**John Rae**

Manager of Strategic Partnerships, RMOW

**Joan Richoz**

Chair, Whistler Arts Council

**Kristen Robinson**

President, Kristen Robinson Communications

**Arlene Schieven**

Vice-President, Marketing, Tourism Whistler

## **APPENDIX C: ADVISORY GROUP MEMBERS**

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**Sue Adams**

Board Member, MY Place

**Bob Andrea**

Manager, Village Animation, RMOW

**Leah Batisse**

Curator & Executive Director, Whistler Museum

**Michele Bush**

Performing Artist

**Fiona Famulak**

President, Whistler Chamber of Commerce

**Alix Nicoll**

Board Chair, Whistler Public Library

**Doti Niedermayer**

Executive Director, Whistler Arts Council

**Anne Popma**

Community Cultural Consultant

**Sarah Goodwin**

Manager, Training & Program Development, Squamish Lil'wat Cultural Centre

**Ali Milner**

Singer/Songwriter

**Shauna Hardy Mishaw**

Executive Director, Whistler Film Festival

**John Rae**

Manager of Strategic Partnerships, RMOW

**Joan Richoz**

President, Assembly of BC Arts Councils

**Lisa Richardson**

Whistler Writers Festival; Artist

**Kristen Robinson**

Kristen Robinson Communications

**Jeremy Roche**

Summer Business Development Manager, Whistler Blackcomb

**Chili Thom**

Artist, Chili Thom Gallery

**Stephen Vogler**

The Point Artist-Run Centre Society; Author

**Louise Walker**

Manager, Research, Tourism Whistler

## **APPENDIX D: BACKGROUND MATERIALS**

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### **- Whistler-specific materials -**

***Whistler Live! Final Report***

(RMOW: 2010)

***Whistler: A People's History***

(Whistler Museum DVD: 2010)

***Whistler***

(RMOW: 2010)

***Where Rivers, Mountains and People Meet***

(Spo7ez Cultural Centre & Community Society: undated)

***Only in Whistler***

(Stephen Vogler, 2009)

***Whistler2020 Arts, Culture & Heritage Strategy***

(RMOW current reality documents: 2005-2008)

***The Whistler Cultural Landscape:***

***An inventory of arts, culture and heritage resources***

(Anne Popma: 2006)

***Summary of report from PERC study commissioned by RMOW***

(August 2004)

***Whistler Arts Plan: Final Report***

(Legacy Heritage Consultants & PERC: 2001)

### **- Tourism Whistler sector strategies -**

***Whistler Village Animation Strategy***

(2009)

***Product Profile Aboriginal Tourism***

(2008)

***Whistler Event Framework***

(2008)

***Whistler Event Tourism Strategy***

(2008)

***Arts, Cultural, & Heritage Tourism Strategy, 2007-2009***

(2007)

### **- Sea-to-Sky cultural reports -**

***Regional Economic Impact Assessment and Strategy for Arts, Culture & Heritage: Sea to Sky Corridor,  
From Lions Bay to the Pemberton Valley***

(FERENCE Weicker & Company, 2008)

***Sea to Sky Cultural Alliance Forum Report***

(District of West Vancouver, et al, 2006)

***Sea to Sky Corridor Cultural Study***

(Whistler Forum for Dialogue, 2006)

***Potential Impact of the 2010 Olympic Games on local arts and culture in the Sea-to-Sky Corridor***

(Anne Popma, September 2004)

**- Organizational reports -**

***Whistler Arts Organizations & Facilities Review***  
(PERC: 2009)

***Whistler Arts Council 2009 Annual Report***  
(Whistler Arts Council)

***Whistler Museum Annual Report 2009***  
(Whistler Museum)

***Whistler Arts Council 2008 Annual Report***  
(Whistler Arts Council)

***Whistler Arts Council: Celebrating the arts for 25 Years***  
(WAC: 2007)

***Whistler Museum Master Plan***  
(Cornerstone Planning Group: 2007)

***Whistler Museum & Archives Market Assessment & Creative Concept Final Report***  
(Cadence Strategies et al, Sept. 2005)



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