

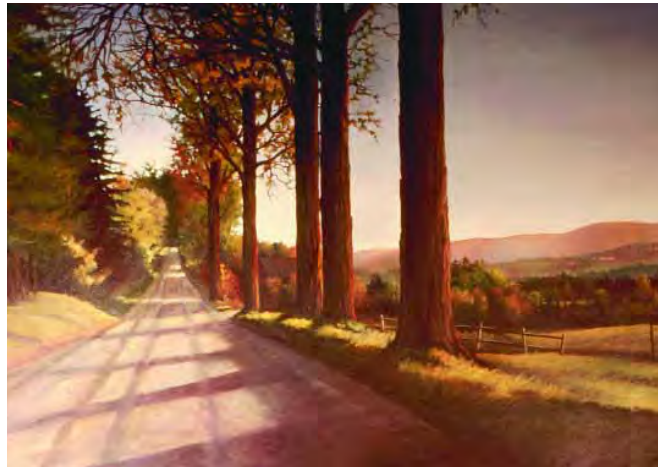
cultural heritage

TOURISM TOOLKIT



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View from Darling Ridge, East Burke, painting by Meryl Lebowitz.



Vermont Arts Council in conjunction with the
Vermont Department of Tourism and Marketing and
the Lake Champlain Basin Program



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HOW TO USE THIS toolkit

The concept behind this document is simple: to furnish municipalities, planning commissions, cultural heritage resources, Chambers of Commerce, economic development commissions, Regional Marketing Organizations and other parties interested in cultural heritage tourism with the information they need to develop cultural heritage tourism products that are authentic, engaging, and sustainable. To that end, this toolkit not only describes what cultural heritage tourism “products” look like, but how they can be achieved efficiently, effectively, and responsibly.

The *Cultural Heritage Tourism Toolkit* was designed as a reference piece. There are no footnotes, or endnotes, and only a few quotation marks to identify individual sources in this document. Reference materials are, however, cited in the *Resource* component at the end of each section, and/or in the *Bibliography*. The *Contact* list refers to state, regional and national organizations that may be of further assistance. A *Glossary* of terms used both in the tourism industry and the cultural heritage community has been included as a basis for mutual understanding, and the development of a common language. Various components of the *Vermont Cultural Heritage Tourism Standards and Guidelines* are referenced throughout the *Toolkit* as appropriate.



Vermont HoneyLights, a beeswax candle shop, Bristol, courtesy of the Addison County Chamber of Commerce, photo by Mark Favreau.

acknowledgements

We wish to acknowledge the hard work and dedication of all those who have come before, particularly: the members of the Cultural Heritage Tourism Task Force (1995-1996); the Vermont communities and cultural heritage resources that participated in the early Cultural Heritage Tourism workshops; Townie Anderson; William Shouldice IV; Bobbe Maynes; Becky Anderson, and the staff of HandMade in America; Lois Dostalík; the Cultural Heritage Tourism Advisory Council; and finally, the Arizona Humanities Council for their pioneering work.

We would also like to acknowledge the commitment of those individuals and organizations that dedicate themselves to preserving and protecting the cultural heritage resources our Vermont communities choose to promote.

The publishers wish to recognize the extraordinary contributions to Vermont's cultural heritage provided by Deborah Doyle-Schechtman.



Vermont State House, photo by Todd Masinte, Northern New England Journey Magazine.



introduction

Vermont Symphony Orchestra performing in Stowe, courtesy of the Vermont Department of Tourism and Marketing, photo by Andre Jenny.

Vermont is a small state both geographically and demographically. The landscape that defines us demands creativity, adaptability, determination, and hard work. Vermonters have always come together to clear land, raise barns, piece quilts, and harvest crops. We join hands in celebrating our assets and in sharing our sorrows. Simply put, Vermont is about community.

Yet for all the characteristics we have in common, each of our towns, villages and hamlets has its unique story to tell. These tales, their related props and the stage on which they are set, comprise the core of our cultural heritage. They are the singular qualities that give Vermont its character, name its essence, and provide for its collective memory. They tell us, and the world, who we are and why.

In this rather rootless age, more and more travelers want to experience our sense of place, to capture that feeling of belonging, and to be part of a community steeped in tradition. How then, do we treat our guests without losing those traits that make us special? How do those communities choosing to embrace Cultural Heritage Tourism as a viable economic engine engage visitors in a meaningful way? How do we promote our resources in a manner that preserves and protects them, and still benefit from the process?

In the spring of 1995, the Vermont Department of Tourism and Marketing (www.vermontvacation.com) recognized the compelling need for a heritage tourism task force. To that end, more than 60 Vermonters having specific knowledge and interest in this field were contacted. From that number, a core group of 20+ regulars met over the course of the next several months to define cultural heritage resources in Vermont, to develop links among those resources, and to propose strategies for marketing them.

In 1997 and 1998, the Vermont Arts Council (www.vermontartscouncil.org) took a leadership role in implementing the findings of the Cultural Heritage Tourism Task Force by conducting statewide workshops on the subject, and by providing seed grants for cultural heritage tourism projects. Emphasis, in both arenas, was placed on the importance of forming non-traditional partnerships. The following year, the Vermont Arts Council joined forces with the Vermont Department of Tourism and Marketing to establish a sustained approach to coordinating Cultural Heritage Tourism activities.

This toolkit is the direct result of these efforts, and was written to assist interested parties in making cultural heritage tourism decisions within their communities. The text addresses issues and concerns often encountered when contemplating such choices, and offers suggestions on how to deal with them.

tourism defined

Much has been written about heritage tourism, and cultural tourism over the last decade. Some maintain that the focus has to be on “cultural”, others insist on “heritage.” In Vermont, however, we decided long ago that our efforts were best described by the broader, more encompassing term of “Cultural Heritage Tourism.” We see the landscape as having shaped our settlement patterns, not only in terms of how we used it, but also in where we placed our houses, public buildings, and commerce centers. The land has fashioned our culture, providing the raw materials for our crafts, the inspiration for our art, and the grist for our stories. It has directed our activities, fueled our industry, and captured our hearts. It is central to our nature. In this context, Cultural Heritage Tourism is, simply: visiting a place to experience those singular qualities that define its character, name its essence, and provide for its collective memory. In Vermont, cultural heritage is found in its people and is reflected in its objects, structures, museums, sites and landscapes. It is expressed in its crafts, visual and performing arts, history, literature and oral traditions. It is the embodiment of our behavior, and as such is organic and evolving.

demographics of the cultural heritage traveler

The cultural heritage traveler is someone who wants to experience an authentic and distinct sense of place, and is happy to pay for the privilege of doing so. According to a 1997 survey conducted by the Travel Industry Association of America (TIA), Cultural Heritage Travelers:

- Spend more money (\$615 per trip) than the average U.S. traveler (\$425).
- Stay longer (4.7 nights) than the average U.S. traveler (3.3 nights).
- Are more likely to stay at a hotel, motel or bed and breakfast (56%) than the average U.S. traveler (42%).

Compared to U.S. travelers as a whole, cultural and heritage travelers also:

- Are more likely to fly than drive their own cars.
- Are more likely to shop while traveling.
- Are more likely to travel in April and July.
- Are slightly more educated and affluent.

- Are more likely to travel outside their region of residence.
- Participate in more activities, particularly visits to national and state parks.

Another TIA study, this one conducted using different methodologies in 1998 found:

Forty-six percent of the 199.8 million U.S. adult travelers (92.4 million) included a cultural, arts, heritage, or historic activity while on a one-way trip of 50 miles or more during 1997. Visiting a historic site such as a historic community or building was the most popular cultural activity among travelers (31%), followed by visiting a museum (24%), visiting an art gallery (15%) and seeing live theater (14%).

Of the 92.4 million travelers that included a cultural activity while on a trip, 29 percent (26.7 million adults) added extra time to their journey because of this cultural activity or event. Of those 26.7 million travelers who added time:

- 61% added part of one day.
- 30% added one night.
- 5% added two extra nights.
- 4% added three or more extra nights.

Travelers who included cultural events on their trips differ from other U.S. travelers in a number of ways. They are more likely to:

- Have higher household incomes.
- Have completed college.
- Have managerial or professional occupations.
- Be married.

the vermont numbers

According to a study done by the Vermont Tourism Data Center (<http://nature.snr.uvm.edu.vtdc>) in 2000, the profile of the Vermont cultural heritage traveler parallels the national trend in most areas. That is, this type of traveler spends more money, stays longer, has a higher income, etc. In Vermont, some of the numbers exceed the national statistics. For example:

- 40.5% of all visitors to Vermont reported visiting a historic site or attending a cultural event.
- 29% visit more than once a year.
- 87% of cultural heritage visitors bought Vermont made product.
- The average length of stay was 7.67 nights, which is nearly twice as long as other visitors.

Unlike the national profile, however, cultural heritage visitors to Vermont:

- Come mostly from the New England or the Mid-Atlantic region.
- Drive their own cars to the area, or participate in bus tours.
- Travel during the summer and fall.

Perhaps one of the most interesting things to come out of the *2000 National Survey of the Vermont Visitor* is that the typical person who comes to Vermont for any reason generally fits the national profile of a cultural heritage traveler, giving us a very broad market share.

the economics of cultural heritage tourism

Cultural heritage tourism is not necessarily about attracting new tourists. It is about attracting more “high-value visitors,” people who will stay longer and spend more. Encouraging visitors to stay an extra day is the driving philosophy behind many tourism initiatives, including our own. Studies show that cultural heritage activities do indeed promote overnight stays, and that there is a correlation between the type of activity and the length of that extension. Cultural heritage resource visitation in this state breaks down as follows:

- 43.7% of visitors to Vermont visited an average of 2 historic sites.
- 37.4% a historic museum.
- 28.6 historic homes.
- 24.6 craft shows.
- 14.7 art shows.
- 28.6 studios and galleries.
- 18.1 non historical museums.
- 9.9% performing arts.

There are regional figures to support the contribution the cultural heritage resources make to the State’s economy as well. The New England Council (www.newenglandcouncil.com), the oldest regional Chamber of Commerce in the United States, released the findings to phase one of its Creative Economy Initiative (www.creativeconomy.org) in June of 2000. The study was created in an effort to define and enhance the role of the arts and culture industry in New England’s economic competitiveness. It found that employment in Vermont’s Creative Cluster is growing faster than the average of all industries in Vermont; and that Vermont has slightly higher concentration (1.6% of its workforce) of creative workers than the rest of the United States. Not only is the Creative

Cluster a significant component of the Vermont economy, producing 13,546 jobs (4.2% of all jobs), and generating a total payroll of \$107.8 million, but employment in that cluster is growing faster than the average of all industries in the Green Mountain State.

The Creative Economic Initiative research further indicated that the 479,000 travelers who visit Vermont annually because of the creative cluster spend \$710 million dollars, and engender 11,500 jobs serving those visitors from that spending.

benefits of cultural heritage tourism

The benefits of cultural heritage tourism can be far-reaching. For communities, it can strengthen the local economy; promote resource protection; increase visitor expenditures; generate employment; preserve the unique character of a community; increase community pride, and awareness of community resources; increase tax receipts; and stimulate economic growth.

It can assist the cultural heritage resources themselves by augmenting revenues in appropriate and sustainable ways; fortifying cultural heritage resources through a stronger base of cooperation; fostering recognition of the economic contribution of the cultural heritage resources on a regional and community level; and strengthening the preservation, protection, and presentation of the resources.

Finally, on the state level, cultural heritage tourism encourages the protection and continued use of cultural heritage resources, which is important to the quality of life and economic well-being of the state. It strengthens cultural heritage resources, and the tourism industry; it is an integral, complementary element of the recreation and leisure environment of the state; and it stimulates revenues in appropriate and sustainable ways.



Bixby Library, Vergennes, courtesy of the Addison County Chamber of Commerce, photo by Mark Favreau.

Cultural heritage tourism is no magic bullet. It takes time, commitment, a desire to share assets, and most of all the ability to work with non-traditional partners. When done right, the community and the resources benefit. By its very nature, cultural heritage tourism protects historic, cultural, and natural resources in villages, towns and cities. It also provides an opportunity to educate residents and visitors about local and regional history and traditions. And, it can help build closer and stronger communities through civic leadership. The economic benefits not already mentioned include diversification in the service industry, manufacturing, and agriculture; encouragement of local ownership of small businesses; higher property values; increased retail sales; and substantial tax revenues. When a community engages in cultural heritage tourism, and chooses the assets it wants to share, the process has the potential to enhance its quality of life.

resources

The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness. New England Council Report, June 2000.

Travel Industry Association of America. *Profile of Travelers Who Participate in Historic and Cultural Activities.* Results from the Travelscope® Survey, August 1997.

Vermont Tourism Data Center, University of Vermont, Burlington. 802-656-1330. www.uvm.edu/~snrvtdc.

Villani, John. *The 100 Best Small Art Towns in America.* Santa Fe, New Mexico: John Muir Publishing, 1996.

PREPARATION: YOURSELF, YOUR BUSINESS,

your community

cultural heritage planning

Cultural heritage tourism must be locally driven if it is to accurately reflect the culture, values and goals of the community. It is imperative that a community collectively decides what resources it wants to share with visitors, and then works to develop a strategy that benefits everyone. The first question to ask when traveling down this road, is “Do you want more visitors?” If the answer is yes, then “Under what circumstances?”

To address these questions successfully, The National Trust for Historic Preservation (www.nthp.org) suggests engaging in a four-step process.

STEP ONE: ASSESS THE POTENTIAL

Assessing the potential for heritage tourism in your region is an essential first step. Evaluate your assets in these five areas:

- Attractions.
- Visitor services.
- Organizational capabilities.
- Protection of resources for the long term.
- Marketing.



Twilight history cruise aboard the Carillon Cruise Boat, Shoreham, courtesy of the Sheldon Museum.



Start by listing your resources. The goal is not just to enumerate, but to also evaluate potential, quality and level of service. Your initial assessment also gives baseline data—benchmark information that can be used to measure progress and help make key decisions as the cultural heritage program develops.

STEP TWO: PLAN AND ORGANIZE

Make good use of human and financial resources. They are the keys that open the doors to sustainable cultural heritage tourism.

- Human resources—a community united can accomplish a lot; a community divided is not ready for cultural heritage tourism.
- Local support—gain backing of area business people, and local governments; seek assistance of service organizations with strong membership bases, and capture commitments in a written contract.

STEP THREE: PREPARE, PROTECT, MANAGE

As you take this step, look to the future as well as the present. When you prepare for visitors, be sure that the choices made also improve the community for the long term. Plan to win the war, not just the battle. Sustainable tourism depends on preserving the integrity of the resources.

STEP FOUR: MARKET FOR SUCCESS

Draw new people and money into your community by developing a multi-year, many-tiered marketing plan. The goal is to know your target market and to seize opportunities to reach it through partnering with local, regional, state, or national groups. Include these four components in your marketing plan:

- Public relations.
- Advertising.
- Graphic material.
- Promotions.

Consider documenting your project through video production, or other means. Use that piece as promotional tool, or as a fundraising vehicle for future endeavors.

Photo courtesy of the Vermont Department of Economic Development.

tenets of a successful cultural heritage tourism program

There are certain ingredients for success any group engaged in a Cultural Heritage Tourism efforts should keep at hand. Success occurs when:

1. Visitors experience attractions that provide genuine entertainment and educational value.
2. Sites and attractions have been developed to preserve their authenticity.
3. Visitor safety, convenience, and value are paramount concerns.
4. Officials view visitation as an important part of local and regional economy.
5. Business and employment opportunities occur in the communities where cultural heritage tourism development occurs.
6. Visitors travel a circuit to spread the number of visitors among attractions so that less visited sites get their share of visitors and more popular places are not adversely affected by over-visitation and over-commercialization.
7. Regional pride and identity are interpreted in their many facets at area attractions.
8. An understanding exists that tourism requires accomplished hosts as well as visitors, and that a community's hospitality must be genuine.
9. The best promotion is word-of-mouth from the region's residents.
10. Participation in cultural and civic life is cherished.

Success also depends on knowing who you are and the results you are after. *HandMade in America* (www.wnccrafts.org), a nonprofit organization dedicated to the nurturance of craft culture and community in Western North Carolina, suggests that real and long-lasting success occurs when you:

- Build on your assets.
- Address your weaknesses.
- Are authentic—know who you are, and what's important to your community.
- Are patient in the process and impatient in the doing.
- Work hard.
- Plan the work.
- Work the plan, remember that the plan is a living document.
- Get the whole community involved.
- Tell your story.
- Find win-win solutions.
- Celebrate your achievements no matter how small.



Photo courtesy of the Vermont Department of Economic Development.

keys to the marketplace

Having identified the elements of success, how does one set these concepts in motion? How do you balance visitor needs, demands and interests with the community resources, services and infrastructure? And most importantly, how can this be achieved so that the initiative contributes to, and does not disturb community life?

According to planning consultant Patricia Wells, the first step is to conduct a survey of community resources. Once completed the following questions should be applied to each identified entity:

- What condition is it in?
- What is the best potential use (tour, etc)?
- What would have to be done to preserve and protect resource?
- What would have to be done to make it accessible?
- Are the resources significant/interesting enough to draw visitors?

The particulars on how to conduct the inventory and address the aforementioned questions will be dealt with in the next several sections of this document. For the moment, however, let us assume that they have been answered. You know what you want to do and where you want to go, and you have the roadmap at hand to get you there. You have identified what must be done for the resource and the community, but what are those assets offering the visitor? Can you also say that you are meeting the following basic visitor needs?

- Comfort (food, drink, bathrooms)
- Orientation
- Welcoming
- Enjoyment
- Socializing
- Respect
- Communication
- Learning
- Choice and control

accessibility

Accessibility is just one area that overlaps the needs of both the community and the visitor, as 1 in 5 Americans either has a disability or has an immediate family member with one. Access to cultural programs and activities is mandated by federal and state law, while must ensure that programs, services and activities are accessible to people with disabilities in a manner that integrates them with others.

The Americans with Disabilities Act of 1990 (ADA) provides a broad-based nondiscrimination protection for people with disabilities in employment, public services, public accommodations, transportation and telecommunications. Under these laws not every aspect of the existing structure needs to be accessible, but programs and activities when viewed in their entirety must be integrated, inclusive and provide equal opportunity.

In Vermont, people with disabilities must be given the opportunity to participate in a manner that is equal (though not necessarily identical) to that afforded all others. Not all sites, especially private homes, are fully accessible. That, however, does not mean that they cannot be as welcoming as possible to all visitors—from wheelchair users to people with walkers, to elderly people who have difficulty with stairs. Measures, taken in good faith, are totally acceptable, and include:

- A different entrance.
- Providing video of exhibits in accessible location.
- Offering an interpreter.
- Audio tapes.
- Portable ramps.
- Bringing work or service to car.
- Bring paintings or craft objects to an accessible site in the community.
- Sharing accessible spaces with other artists/craftspeople.
- Providing demonstrations on a particular day at an accessible site.

For planners, the following is worth noting:

A site that is easily accessible to people with disabilities is also easily accessible to those without. If you are planning a significant facility renovation or a new brochure, it helps greatly to be familiar with universal design concepts (www.design.ncsu.edu/cdu/).

A loyal repeat customer is one who feels his/her physical needs are carefully and sensitively met.

getting others involved

There are a number of ways to get others involved in your project once you know what you want to do and what you need to be successful. Some of the more obvious routes to informing others within the community are through:

- Public meetings.
- Ad hoc advisory committees.
- Press releases.
- Direct mail.
- Making the most of civic groups (Rotary, Kiwanis, Elks, etc).
- Surveying/Collecting data.
- Poster campaigns.
- Engaging interactive media.

Once others are aware of what you are doing, you can engage them in the planning process. Begin by identifying potential stakeholders, as planning by its very nature necessitates identification of partners.

Think of:

- Landowners.
- Businesses.
- Residents.



Vermont Mozart Festival at Kingsland Bay State Park, Ferrisburgh, courtesy of the Vermont Department of Tourism and Marketing, photo by Dennis Curran.

- Land Developers.
- Government Officials.
- Political Leaders.
- Regional Marketing Organizations.
- Chambers of Commerce.
- Economic Development Organizations.
- Hospitality Groups—including hotels, restaurants, etc.
- Regional Planning Commissions.
- Educational Institutions.
- Financial Institutions.
- Media.
- Recreational Groups.
- Farming Community.
- Environmentalists.
- Farm Association.
- Parks and Recreation officials.
- People with disabilities.

Who can best help move this project forward? Why? How?



resources

Americans with Disabilities Act, www.usdoj.gov/crt/ada/ada-hom1.htm.

Vermont's Guide to Accessible Sites, created by the Division of Vocational Rehabilitation, Agency of Human Services, 105 South Main Street, Waterbury Vermont 05671-2303, (802) 241-2186. Available on the web at www.dad.state.vt.us/DVR

Design for Accessibility: An Arts Administrator's Guide, NASAA and NEA Office for Special Constituencies, July 1994. (Tabs 15 and 19)

Jester, Thomas C. and Sharon C. Park. *Making Historic Properties Accessible*. Washington, DC: Preservation Brief 32, NPS, September 1993

Hayward, Judith L. and Thomas C. Jester, compilers. *Accessibility and Historic Preservation Resource Guide*. Windsor, Vermont: Historic Windsor, Inc., 1992, revised 1993.

Wells, Patricia. *The Keys to the Marketplace: Problems and Issues in Cultural Heritage Tourism*. 1997. (Workshop handout)

Also, the Vermont Arts Council (504/ADA Coordinator), and the Vermont Division for Historic Preservation can answer specific questions regarding their areas of expertise (See Contacts, Chapter 10).

inventorying

identifying resources

The phrase “Know thyself” takes on a whole new meaning when a community is thinking of inviting the world to its door. What do you have that others want to experience? How do you find out? What do you want to share with those people from away, and what do you want to hold on to as residents? How do you know if the businesses, attractions, and the cultural heritage resources in your area are ready for visitors? How do you find out? Where do you begin?

Perhaps the best place to start is to understand the goals of the cultural heritage tourism initiative, and decide if they are inline with your vision of growth and economic development. Whether you are a community planning group or a volunteer based organization, you need to know if you can align yourselves with the following **statewide objectives**:

- To increase the enjoyment of Vermont’s cultural heritage resources.
- To significantly strengthen, support, and protect those resources.
- To increase the impact of our cultural heritage throughout the state.
- To increase the impact of cultural heritage on the state tourism industry.

- To raise community awareness of its resources.
- To provide a perspective on the character of everyday Vermont life.
- To present Vermont’s cultural heritage to visitors through memorable activities that educate and entertain without compromising the integrity of the location/site.
- To fully integrate cultural heritage issues into the economic development planning of the state.

The first step in accomplishing the above tasks, is to identify your resources.

guidelines for identifying resources

It cannot be said often enough, that cultural heritage resources contribute to a unique sense of place, and help define a particular locality or region. What then, do you have? The following list offers some examples of what might constitute a cultural heritage resource.

- Archeological sites
- Art and craft studios
- Barns
- Battlefields
- Birthplaces of significant individuals or events
- Bridges
- Cemeteries
- Churches
- Colleges, Universities, Schools
- Downtowns
- Farms
- Galleries
- Heritage trails
- Historic districts/markers
- Historic landscape/views
- Historic structures and settlements
- Individuals
- Industrial and/or commercial buildings
- Mills
- Museums
- National Historic Landmarks
- Neighborhoods
- Parks
- Performing Arts
- Public gardens
- Public sites (post offices, libraries, town halls, etc.)
- Quarries
- Scenic and historic highways
- State or National Register listed properties
- Villages

Cultural heritage events can also be a community asset, and may include:

- Art shows
- Auctions
- Community suppers
- Community celebrations (Old Home Days, etc.)
- Fairs
- Festivals
- Historic reenactment
- House and garden tours
- Open studio events
- Openings and exhibitions
- Performances (music, theater, dance, etc.)

You might also want to think of your community in terms of its historical context, and see if that brings to mind any other assets you would not have otherwise recognized. The following themes, identified by the Vermont Division for Historic Preservation, may help:

- Native/pre-history
- Contact/early settlement
- Agriculture
- Historic Architecture
- Culture
- Government
- Transportation
- Industry and Commerce
- Tourism
- War and Peace

developing inventories

Once you have identified those entities in your community that constitute a cultural heritage resource, you can document them. Creating an inventory of what is available will accomplish several tasks. First and foremost, the process will help raise awareness of your assets. Decisions on what you want to offer the general public can be made based on that information. Knowing where the weaknesses are can also be helpful. For example, are there adequate public restrooms? What about places to eat, sleep and shop? Do the publications that already exist in your region list the appropriate resources? It is important to catalog not just the cultural heritage resources, but to recognize all of those places that give your community its special character. It is also imperative that a mechanism for identifying sacred places within the community—those sites not to be shared with the outside world—is part of the process from the very beginning.

There are several ways to develop a good inventory. An assessment team can be created. Local individuals, under predetermined leadership, can collect information on all the divergent components of the community. The two major questions to be addressed at this juncture are “Who will be in charge/take responsibility for this monumental effort?” and “What groups should members of that team be working with to complete the inventory?” Some possibilities are: Regional Marketing Organizations, Chambers of Commerce, University of Vermont Extension, business groups, craft organizations, arts organizations, historical societies, tourism groups, or agricultural groups. Other potential stakeholders might include: museums, galleries, regional planners, merchant associations, tour operators, community organizations, etc.



Ethan Allen Homestead, Burlington, courtesy of the Ethan Allen Homestead Museum.

sustainable tourism inventory list

The following list, and the questions contained therein, were developed by the Vermont Arts Council (www.vermontartscouncil.org) in 1997 to assist communities as they begin to inventory and assess resources related to sustainable tourism. It has been slightly modified, as the cultural heritage component has been previously addressed.

hospitality industry

PLACES TO SLEEP

Bed & Breakfasts
Campgrounds
Group Meeting Sites
Rental Properties
Farm Guests
Hostels
Hotels
Lodges/Inns
Motels
RV Spaces

PLACES TO EAT

Fast Food
Coffee Houses/Shops
Fine Dining Establishments
Pubs/Bars
Diners
Family Restaurants

PLACES TO SHOP

Antique Stores
Bakeries
Bookstores (esp. those offering works by local authors)
Camera Stores or Stores offering Camera Supplies
Clothing Establishments/Outlets
Drug Stores
Fitness Centers
General Stores
Grocery Stores
Places to buy product of local artists/craftspeople/musicians
Specialty Stores
Sporting Goods (including rentals)

community involvement

Is there a way of keeping the community aware of cultural heritage tourism initiatives? Do residents know as much as visitors do about the resources and unique aspects you are trying to promote?

WHAT SOME COMMUNITIES HAVE DONE

- Community Education Series—lectures, newspaper articles, radio commentaries, talk shows, speakers bureau, etc?
- “First Impressions” Programs—consider general appearance, convenience for the visitor
- Front Desk Resource Notebooks
- Local Open Houses
- Support from Town or City Government

marketing and public relations

What currently exists for marketing/public relations? Who is responsible for it? Where can resources be pooled? What markets are being reached? Is there a research component built in to track effectiveness?

Brochures	Videos/Slide Shows
Calendars	Trade Shows
Direct Mail	TV
Print	Websites
Maps	Word of mouth
Posters and Signs	Press Releases
Radio	Events
Referrals	



East Burke, courtesy of the Vermont Department of Tourism and Marketing, photo by Dennis Curran.

infrastructure

CONSIDER GENERAL APPEARANCE,
CONVENIENCE FOR VISITOR, ETC.

- Welcome Centers
- Public Restrooms
- Public Telephones (cellular reception)
- Kiosks
- Benches
- Picnic Areas
- Park/Town Green
- Visitor Parking (and is it adequate?)
- Signage/Wayfinding
- Banks (ATM)
- Foreign Exchange Capacity
- Foreign Language Interpreters
- Gas Station/Auto Repair
- Emergency Services
- Public Transportation (within your community and as a means to reach your community)
- Laundromats
- Post Offices/Mailing Centers
- Step on Guides

resources

DO ANY OF THESE EXIST FOR YOUR COMMUNITY?

Driving Tours	Media/Press
Walking Tours	Publications
Internet Home Page	Recreational Maps
800#	People visitors can meet
Artists/Performers	



a jump start

One quick way of getting a handle on how an inventory can work, and on enjoying the benefits of having a list of assets you want to share, is by engaging in this simple exercise. Give yourself no more than ten minutes to answer the following questions.

CULTURAL HERITAGE TOURISM BRAINSTORMING

Identify for visitors, within 20 miles of your home base:

- Historic Inns and restaurants
- Museums and galleries open to the public
- Other places of cultural/historic interest
- Appealing Village and Town Centers
- Themes, or periods of local importance
- Local incidents, or local figures whose stories are of particular interest
- Events/entertainment/festivals
- Craftspeople/artists/musicians
- Guidebooks and historic resources available to the visitor

Finished? Save your answers. We will put them to good use shortly.

Simon Pearce Glassworks, Quechee, courtesy of the Vermont Department of Tourism and Marketing, photo by Dennis Curran.

resources

Vermont Arts Council. *Sustainable Tourism Inventory List*. 1997.
Cultural Heritage Tourism Standards and Guidelines. 2000, revised 6/2003.

quality product

Once you have created your inventory, you can assess the materials you have for developing a first-rate product. Are your cultural heritage resources well defined and of good quality? If you are a cultural heritage resource, are you providing the public with an authentic experience? In either case it is important to remember—your product is only as good as your interpretation.

Interpretation is the key component of **any** successful cultural heritage tourism endeavor. What is your story? How does it relate to your environment? Why is it being told? How is it being told? Who's telling it? To whom? The way you present the story will vary depending on the number and type of resources available, but its success will rest squarely on the authenticity and creativity used in its interpretation.

The National Trust For Historic Preservation (www.nthp.org) has identified five basic principles for ensuring a positive heritage experience.

1. Focus on authenticity and quality—the true story of your area is one worth telling.
2. Preserve and Protect resources—by protecting the buildings or special places and qualities that attract visitors, you safeguard the future.

3. Make sites come alive. Tell a story, act it out, interpret it.

4. Find the fit between the community and tourism. Local priorities vary, so do local capabilities—local circumstances determine what your area needs to do and can do in heritage tourism. Programs that succeed will have widespread local acceptance and meet recognized local needs. They are also realistic, based on the talents of specific people as well as specific resources.

5. Collaborate. Find partners with a complementary mission.

It is important for the cultural heritage tourist to know that they are participating in an authentic experience, and that they are somehow contributing to the preservation and protection of the very resources providing that experience. These travelers expect a high-quality educational interaction, complete with background, content, and explanation. They want to connect with other people, and expect the interpretive elements to facilitate those connections. In other words, they want the site to come alive!

Whether you represent a specific cultural heritage resource, or the community as a whole, if you entice your guests with an intriguing story, you will be rewarded. By offering a positive experience you can ensure that your visitors will return, and tell others about you as well.



Caulkins Farm, circa 1900, at Burlington's Intervale, courtesy of Gardener's Supply.

so, what is your story?

The first order of business is to determine what story you can and will tell. Is it historical? mythical? artistic? Can you separate fact from fancy? If so, does the account still hold its appeal? Whatever the resource, there will be many anecdotes available to it. The building in which it is housed can tell a story; the materials used in creating a piece of craft or art tell at least part of the story; the landscape that provided the inspiration for a book, song, or military maneuver for that matter, contributes to the tale. If you do not know what your story is, look through old legal and business records, examine photographs, talk to people, read newspaper accounts pertinent to your interest. Go to the library.

After you have done your research, and have identified the central theme, assemble interested parties (educators, historians, residents, artists, etc.) to discuss the story and how it should be told. The group also needs to decide if the presentation is going to be based on fact or fiction, and how their choice will be conveyed. Ask questions—Who are the characters? When did it occur? What happened?—to determine the exact nature of the story, the premise on which it is based, and the critical components of the tale. Then and only then, can an accurate determination be made as to its appeal. Do those elements make the resource unique, and differentiate it from others? If not, can the focus be changed? If the foundation of the story remains somewhat typical, are there connections that can be made with the rest of the region, or the nation as a whole? Is there one audience; or can various aspects of the story be shared with different segments of the population?

HERE ARE A FEW OTHER POINTS TO CONSIDER AS YOU DESIGN YOUR PRODUCT.

- Concentrate on the parts of the story that fit the mission of your group.
- Never knowingly give incorrect information as fact. Accuracy is everything.
- Make sure the interpretation is free of stereotypes.
- Never be afraid to alter the story as the information base grows.
- Recognize the difference between the content of the story and the format in which it is presented.
- Understand that showing how something is done is not a story, it is a demonstration. If you want to include demonstrations in your interpretation, use them to illustrate a part of the story.
- Make sure the tale is consistent in all forms of the telling.
- Align the product with the type of economic development/ impact you are interested in creating.

resources

Cultural Heritage Tourism Practical Applications: A guide to help Arizona's history and heritage institutions develop heritage-based tourism attractions, produced by the Arizona Humanities Council, can be purchased by writing to the AHC, 1242 North Central Avenue, Phoenix, AZ 85004-1887.

National Trust for Historic Preservation. Washington, DC. Information Series. *Getting Started: How to Succeed in Heritage Tourism*.

FORMING PARTNERSHIPS AND

alliances

Collaboration lies at the heart of every successful Cultural Heritage Tourism endeavor. Most single CHT resources depend on the hard work of volunteers and the dedication of staff to function. And in its broadest sense, CHT requires the expertise of many individuals throughout the area to attract and serve visitors effectively.

There are many reasons to build partnerships. They can provide flexibility, different ways to access new markets, a competitive advantage, and an economy of scale. When engaged in appropriately, partnerships can make a significant cultural and economic impact in and on a community.

Creating heritage trails, heritage areas, special programs, special events, or offering unique packaging concepts are some of the ways cultural heritage attractions can leverage their resources through the collaboration process. By combining several experiences unique to an area or region, communities are encouraged to focus on product development that is distinctly their own. In so doing, the partnership has the potential to become a destination driver in its own right.

Good partnerships draw on the special abilities of each participant, and create an environment in which everyone is on equal footing. The kind of partnership created, however, is important if you want to stay in step.



Fanny Allen, courtesy of the Fort Ticonderoga Museum.



Icarus Stained Glass, traditional architectural stained glass windows, Rochester, courtesy of the Addison County Chamber of Commerce, photo by Mark Favreau.

mission-allied partnerships

Collaboration with fellow cultural heritage resources is known as *mission-allied partnerships*. That means all parties are united by a commitment to professional standards (such as the *Vermont Cultural Heritage Tourism Standards and Guidelines*) and to public service. In other words, everyone is dancing to the same tune, viewing themselves as partners and not competitors, and understanding that if cultural heritage resources work together to promote their community, all will benefit.

IF YOU ARE CONSIDERING EITHER CREATING OR JOINING THIS TYPE OF PARTNERSHIP, YOU MAY WANT TO:

- Obtain information about the other programs/sites/resources.
- Get to know the people involved in other organizations that promote cultural heritage tourism (see Contact section).
- Explore the advantages of pooling advertising dollars to promote your region as a heritage destination.
- Seek creative ways to share and/or support programming efforts.

market-allied partnerships

The second theme related partnership model is called *market-allied partnerships*. As the name implies, the primary focus here is advertising, and the membership often consists of various business interests. Participants can be from both the public and private sector, and will often include representatives from the hospitality industry. As the latter is said to form the foundation of the tourism industry, it is essential to include these entities in any market-allied plan. A leveraging point for a cultural heritage resource seeking entry into, or creating this kind of partnership is the fact that their attraction has the demonstrated ability to increase the length of the traveler's stay.

indicators of a good partnership

The following provides most of the components that comprise a good partnership. Your specific situation may vary according to the needs of the project, the community, and/or your collaborators. For example, some partnerships will require a sunset clause, or language specifying who can make decisions. For most collaborative relationships, however:

- There is a common, well-understood goal/outcome, usually articulated in writing.
- Everyone truly understands, if not embraces, each other's values and opinions.
- Disagreement can occur without it becoming personal and/or counter-productive.
- There are clear, well-defined written rules and responsibilities. Each participant understands what is expected of themselves and others.



The Steamboat Ticonderoga, docked at St. Albans Bay, circa 1900. Almost destined to be scrapped, the Ticonderoga was hauled 2 miles in the winter of 1955 to the Shelburne Museum. This tremendous undertaking took 65 days. The Steamship is now a National Historic Landmark for all to enjoy. Photo courtesy of the St. Albans Historical Society.

- There is open, honest, on-going, easy communication. Disagreements, when they occur, do so without becoming personal and/or counter-productive.
- There is a sense of fairness in responsibility.
- There is a mutual respect of and by all participants. Each understands and accepts that different stakeholders have different perspectives.
- All involved are committed to the success of the project and would say they benefited from the partnership.

The strength of such cooperative relationships will rest squarely on the foundation on which they are built. To ensure the partnerships you create are successful, and provides all participants with the opportunity to share in process and outcome:

- Have a written, detailed goal that clearly articulates an anticipated result.
- Have a start-up meeting for all involved partners. This affords an opportunity to develop awareness of the concept, educate the public, and foster relationship building.
- Establish ground rules and partnership parameters.
- Establish guiding principles (a value set to guide the project).
- Have written rules and responsibilities that include activities/work, contributions, financial arrangements, public relations, and marketing.

- Determine exactly how all the partners define success, both individually and collectively.
- Determine the one thing that is most important to each partner.
- Identify the one area of greatest concern for each partner.
- Determine in advance how conflict will be resolved.
- Outline on-going communication strategies.
- Look for ways to build a rapport.
- Discuss the relationship and process in as much detail as the project.

How, and with whom you establish your alliances will determine the breadth and scope of your work, and the recognition it receives. One does not have to think big to be effective. Can you create a display for a lodging facility lobby, or one of the State of Vermont Welcome Centers? Ask the management of a local inn if they will supply information on your site or event in their guest rooms, or on their website. Approach a lodging facility about hosting a craft demonstration, or workshop. Arrange a special reception for different groups to familiarize them with your site. Work with downtown revitalization efforts, economic development organizations, local Chambers of Commerce and Regional Marketing Organizations. All of the aforementioned can partner with you to promote your product.



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Champlain Valley
 Hudson Valley
 Mohawk Valley

www.TheNorthernCampaign.org

examples of successful partnerships

Some good examples of successful partnerships include the following best practices.

225TH ANNIVERSARY OF THE NORTHERN CAMPAIGN OF THE AMERICAN REVOLUTION—SUMMER AND FALL 2002

Partners: All the historic sites in Vermont and New York in the Lake Champlain, Mohawk, and Hudson valleys, the Adirondack Regional Chambers of Commerce, and local organizations. The historic sites in Vermont are the Mount Independence, Hubbardton Battlefield, and Bennington Battle Monument State Historic Sites. This cooperative effort grew out of the enthusiasm and good will of all the partners, and was not part of any other organized program.

Purpose: To develop a coordinated publicity campaign to plan and promote the activities throughout these three valleys commemorating the events of 1777, leading to the Battle of Saratoga.

Initiated: The effort was initiated by reenactor David Bernier of the Living History Association and many of the sites and friends groups, through informal discussions during the Revolutionary War reenactment events in 2001. Everyone agreed it would be beneficial to do joint planning and promotion to present a coordinated effort.

Collaboration: Representatives from the historic sites where major reenactment and commemorative events were to take place met monthly to plan the publicity, with more creativity than budget. A central web site with the calendar of events and links to participating sites and organizations was created, containing information and photos about each site and the role it played in the Northern Campaign (www.thenortherncampaign.org). A poster was produced (with the events, a central phone number, and the website), as was a brochure. The Adirondack Regional Chambers of Commerce assisted in mailing a press kit to 250 media outlets.

PRESIDENTIAL SUMMER WHITE HOUSES AND RETREATS TOUR

Partners: Vermont Division for Historic Preservation (www.historicvermont.org), Historic Windsor (www.historicwindsor.org), Calvin Coolidge Memorial Foundation (www.calvin-coolidge.org).

Purpose: To develop a 3 day bus tour of sites of summer presidential White Houses in Vermont and the Adirondacks in August 2001.

Initiated: Individual groups had been raising awareness about the number of summer presidential White Houses in this area, and it was suggested that it would be an interesting idea to link all of them with a bus tour, guest speakers, and overnight accommodations at historic hotels.

The tour raised awareness about all of these sites, as well as raised money for the participating organizations. Many of the partners had worked together with another partner, but all the partners had never worked together as a whole before.

VALLEY QUEST

Partners: League of Women Voters, Institute for Community Environmental Management of Antioch New England Graduate School, Upper Valley Community Foundation, Vermont Community Foundation, New Hampshire Charitable Foundation, Mascoma Savings Bank Foundation, Anne Slade Frey Charitable Trust, Stettenheim Foundation, Newfound Foundation, Friendship Fund, teachers, educators, community members, business owners, and students.

Purpose: Goal place-based education. Participants are invited to experience the features that make this area so unique by walking the landscape. “*Questers*” are given a map, and a set of clues to locate the site where they will find a check-in box containing additional information (www.vitalcommunities.org/Pages/vcquest.htm).

Initiated: Valley Quest began in 1996 as a joint project of the League of Women Voters of the Upper Valley, and the Antioch New England Institute for Community Environment Management. It is modeled after an English tradition called *letterboxing*.

Collaboration: Valley Quest boasts over 100 quests in 31 different Upper Valley communities. Many of these expeditions were created by schoolchildren during their classes on local history, mapping, and the environment. A curriculum for schools, museums, and nature centers, it is also a project for conservation commissions, historical societies and other organizations, as well as for families and individuals. Through creating permanent treasure hunts to special places in their area, participants celebrate and strengthen community life and forge lasting connections to the various landscapes and cultures of the region. Students visit their site for hands-on lessons before hiding a check-in box complete with riddle clues, rhymes, or other puzzles designed to accompany their map.

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MID VERMONT HERITAGE GUIDE

Partners: Vermont Department of Tourism & Marketing, Vermont Arts Council, Vermont Crafts Council, Vermont Farms! Association, Vermont Department of Agriculture, Vermont Information Center Division, Vermont Historical Society, Mid Vermont for All Seasons Regional Marketing Organization (RMO), a division of the Addison County Chamber of Commerce.

Purpose: To provide visitors with a network of sites that offers an intimate experience of the Vermont lifestyle, either contemporary or historic, and contributes to the economic development of the state, while at the same time increasing the awareness of the fine Vermont-made craft and agricultural products produced within the region. These goals were met through the development of a publication that offers a listing of the outstanding historic sites, artists and craft studios, galleries, farms, museums, farmers markets, and vegetable & fruit stands open to the public in the Addison County region.

Initiated: This project was first introduced by Martha Fitch, Executive Director of Vermont Crafts Council, who learned of a similar venture undertaken by a non-profit organization in North Carolina called *HandMade in America*. Using the *HandMade* guide as a prototype, the Vermont statewide partners applied to the Vermont Department of Tourism and Marketing for a grant. The purpose of the pilot project was twofold: to create the publication described above, and to provide a model that could be easily replicated in other parts of the Vermont. The ultimate objective was/is to have a similar guide in each region of the state, and to combine them all into a single publication.

Collaboration: The Steering Committee developed criteria and guidelines integrating those used by *Handmade in America*, and including language on accessibility. Using partners mailing lists, invitations were sent to potential participants. Three community meetings were held to educate the public as to the intent of the project, and to increase participation. Four driving loops were



developed based on the location of potential participants, and on topography. Applicants were evaluated against each guideline to ensure that all criteria were met. Through the shared effort of the steering committee, a 56-page booklet, entitled the *Mid Vermont Heritage Guide*, was developed. The guide is available at a nominal cost - \$2.00 + VT state sales tax, \$1.50 shipping. The proceeds will be used to update and reprint the piece. Press releases, story ideas and copies of the Guide have been distributed to Vermont freelance writers. The piece is featured on the RMO/Chamber website (www.midvermont.com/guide) and the Vermont Department of Tourism & Marketing website (www.vermontvacation.com). Other points of distribution consist of properties featured within the guide, and local libraries. Marketing is an on-going effort that includes steering committee members promoting the piece to and through their own constituencies.

THE EXNER BLOCK

Partners: Exner Block Housing Limited Partnership, Rockingham Area Community Land Trust, Housing Vermont, First Vermont Bank, Chittenden Bank, Rockingham Arts and Museum Project, Town of Rockingham, Village of Bellows Falls, Vermont Community Development Program, Vermont Housing and Conservation Board, U.S. Department of Housing and Urban Development, Vermont Housing Finance.

Purpose: To provide affordable living/working spaces for artists, and to create six retail spaces for businesses that focus on the arts.

Initiated: Housing Vermont purchased a vacant building in downtown Bellows Falls called the Exner Block at a 1998 auction. Property opened in 2000.

Collaboration: Rockingham Arts and Museum Project (RAMP) (www.ramp-vt.org) presented a vision of creating affordable housing for artists to Housing Vermont, a general partner in what is now known as the Exner Block Limited Partnership, the owners of



The Exner Block, Bellows Falls, courtesy of the Rockingham Arts and Museum Project.

the property. The cost of renovating the structure was approximately 1.2 million dollars. The funds for the project were provided by the Town of Rockingham and the Village of Bellows Falls through the Vermont Community Development Program, Vermont Housing and Conservation Board, US Department of Housing and Urban Development, Vermont Housing Finance Agency through the Low Income Housing Tax Credit Program, and also from the limited partners, First Vermont Bank, and Chittenden Bank. Williams and Freshee, Inc. was the architectural firm hired for the project, and Wesfield Construction Co., Inc. was engaged as the general contractor. RAMP assisted in the development of the artist's lease agreement which requires tenants to: host two open studios a year; contribute four hours of community service per month; and attend monthly resident-artist meetings.

contact:

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*The Vermont Crafts Council
P r e s e n t s*

Vermont Studio Tour Map 2 0 0 3



*Including directions to
The 11th
Open Studio
May 24
10 am - 4 pm*

*Visit 228 Artisans in 211 locations
across Vermont*

*Sponsored by Cabot Creamery,
The Point, VT Arts Council*

contact:

Martha Fitch, Executive Director
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vt1crafts@aol.com

OPEN STUDIO WEEKEND

Partners: Vermont Crafts Council staff and committee, thirty regional coordinators, 12 Regional Information Centers, Vermont Arts Council, Cabot Creamery, Vermont Department of Tourism and Marketing, The Point, and over two-hundred Vermont craftspeople.

Purpose: To educate the public about artisans' work, to sell craft, and to assist craftspeople in embracing self-promotion prospects, and in identifying tourism opportunities.

Initiated: Project was begun by the Vermont Crafts Council and its members in 1992 to invite visitors into the environment where craft is created, and to offer them the opportunity to see and discuss the process involved in making the work.

Collaboration: Individual sites kick off the season by promoting themselves within the context of this event. Vermont Crafts Council staff secures funding for the project. Wayfinding methods—website, paper map, and road signs—are implemented. The map, which is available both on the web (www.vermontcrafts.com) and in printed form, clearly marks participating locations, and provides directions to each site.

A DAY IN THE KINGDOM

Partners: Catamount Arts, Northeast Kingdom Travel and Tourism Association (NEKTTA) an RMO, Highland Lodge, Mountain View Creamery, Vermont Public Radio, Community National Bank, Alice M. Ward Memorial Library, Bailey-Hazen Country Store, Bread and Puppet Museum, Burke Mountain Ski Resort, Cabot Creamery, Coutures Maple Shop, Craftsbury Outdoor Center, Daniels Farm, Ethan Allen Furniture Mill, Essex County Court House, Fairbanks Museum and Planetarium, Haskell Opera House and Free Library, The Inn at Trout River, Island Pond Museum, Jay Peak Ski Resort, Lyndon State College, Maple Grove Farms of Vermont, Maple Leaf Llamas, Missisquoi Historical Society Museum, Montgomery Historical Society Museum, Nelson's Store, Old Stone House Museum, Orleans Agricultural Sales Barn, Quimby Country, Robillard Farm, St. Johnsbury Athenaeum, Shores Museum, Vermont Arts Council.

Purpose: To increase tourism in the Northeast Kingdom by creating a brochure containing five self-guided driving tours, each incorporating a theme that characterizes the area, and to enhance that experience through the use of a cassette tape produced to showcase the sounds and voices of Kingdom artists and residents.

Initiated: Project began in 1998. Original program design was to integrate cultural heritage resources into existing tourism activities, and to include a local familiarization effort.

Collaboration: Partners worked together to produce a four-color brochure and an accompanying audio tape. The five *Day in the Kingdom* self-guided driving tours outlined in the brochure provide a means of exploring the rich cultural heritage of the region. Themes in the 17"x 22" tri-fold piece include: *Victorian View*, focusing on the cultural and architectural legacies of the late 1800's; *Route Through History*, tracing the Baley-Hazen Military Road, which was built during the Revolutionary War; *Border Culture*, offering a taste of the rich Franco-American culture peppered throughout the Kingdom; *Farms and Barns*, providing a panorama of farmscapes; and *Kingdom Forest*, presenting a glimpse into the resources that have sustained so many for so long in this neck of the woods. The audio tape, narrated by Vermont Public Radio personality, Steve Delaney, is composed of 18 tracks, and consists of music, songs, stories and reminiscences from, or relating to, the area. Tour brochures were made available through all partners, and were used as fulfillment pieces. The audio tapes were on sale at key sites, and retail and hospitality locations throughout the region. This project provided the inspiration and basis for the *Northeast Kingdom Heritage Guide*, published in 2003.





THE MACHINE TOOL TRAIL

Partners: The partners consisted of the sites themselves and the communities and institutions where those sites are located, including: Town of Windsor, Windsor/Mt. Ascutney Chamber of Commerce, Springfield Region Chamber of Commerce, Springfield Regional Development Corporation, American Precision Museum, Springfield Art and Historical Society, Vermont State Craft Center at Windsor, Historic Windsor, Inc., Ascutney Mountain Resort, Depot Station, Simon Pearce Glassblowing, the Constitution House, and several other local businesses.

Purpose: To celebrate the rich history of manufacturing in the Windsor/Springfield region of Vermont, to acknowledge those contemporary businesses that have grown up in its shadow, and to connect the more heavily attended, larger attractions with the smaller sites.

Initiated: The project began in 1998 with a grant from the Vermont Arts Council. A brochure providing a broadly interpreted, multi-faceted self-guided tour was available the following year. The piece identified twelve different sites that captured the ingenuity and entrepreneurial spirit of the region.

Collaboration: Partners worked together to develop the self-guided tour brochure, and to create four packages around specific activities within Precision Valley/along the Machine Tool Trail. These weekend events included the celebration of a brewery's first anniversary, the 15th anniversary of a preservation institute, the opening of a historic exhibit, and the christening of snowmaking at a local ski resort. Historic Windsor, Inc. supported a website for this one-year project, another group assisted with product identification and organized tours of appropriate industrial sites. Success of this project was measured by the number of attendees at events, hits on the website, calls for information, and fulfillment pieces (brochures) used.

THE VERMONT HISTORY EXPO

Partners: At the invitation of the Vermont Historical Society, nearly 120 of Vermont's 184 local historical societies, 42 museums and heritage-related attractions, 15 non-profit service organizations, several agencies of Vermont state government, over 60 private and corporate businesses, as well as Vermont related historians, living history reenactors, performers, authors, and craftspeople.

Purpose: The Vermont History Expo is the first and only heritage celebration in the country to be held with the singular purpose of extoling the history of a state and the people, places and events that have shaped it.

Initiated: The week-end long event was launched in 2000 to raise awareness of the work done by the state's local historical societies, and to reinforce for residents and visitors alike the documentation, value and accessibility of Vermont's history.

Collaboration: The collaboration of local historical societies with exhibitors from Vermont's major museums and heritage attractions provides Expo visitors with the opportunity to sample more than 140 historic sites at one time and in one place. In the first three years since its inception, over 22,000 people have taken advantage of this unique opportunity. The event has a dedicated website (www.vermonthistory.org/expo), and is also promoted annually in 200,000 sixteen-page newspaper inserts. It is also advertised during a three-week public radio campaign, and through print and broadcast media.

contact:

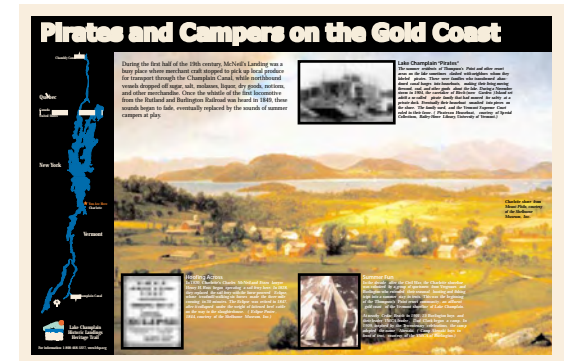
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LAKE CHAMPLAIN WAYSIDE EXHIBITS

Partners: Lake Champlain Basin Program, Lake Champlain Byways, various historic sites, local communities, regional planning commissions, non-profit organizations, and state and provincial government agencies interested in interpreting the natural and cultural heritage of the Lake Champlain region within Vermont, New York, and Quebec.

Purpose: To facilitate the development of a unified interpretive wayside exhibit system throughout the Lake Champlain Valley.

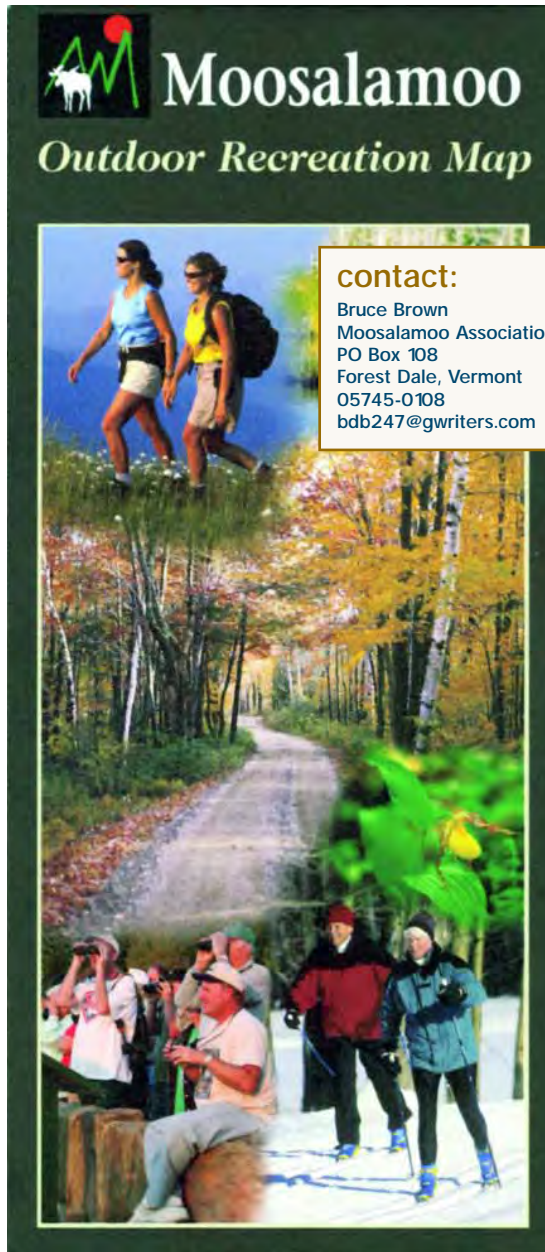
Initiated: The Lake Champlain Basin Program, with input from its many partners, created an outdoor wayside exhibit template and planning manual for use by local communities. Interpreting natural and cultural heritage—as well as environmental issues—this unified system helps communities place their unique stories in the broader context of places and events around Lake Champlain. The result is a richer sense of history, ecology, and regional identity.



Collaboration: As of 2003, 96 exhibits have been produced and are installed all around the Lake in Vermont, New York, and Quebec. The Lake Champlain Basin Program provides free design assistance, while local organizations draft copy and select photographs for the exhibits. To obtain a copy of the wayside exhibit manual, visit: www.lcbp.org/wayside.htm.

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MOOSALAMOO ASSOCIATION

Partners: Green Mountain National Forest, Vermont State Parks, Brandon Chamber of Commerce, Addison Chamber of Commerce, Mid Vermont Regional Marketing Organization, Vermont Association of Snow Travelers, Catamount Trail Association, Blueberry Hill Inn and Ski Center, Judith’s Bed and Breakfast, Lilac Inn, Churchill Inn, Otter Creek Audubon, Green Mountain Club, Spirit in Nature, Vermont Department of Tourism and Marketing, Vermont Department of Fish and Wildlife, Vermont Department for Historic Preservation, the National Fish and Wildlife Foundation, and the National Forest Foundation.

Purpose: The Moosalamoo Association (www.moosalamoo.org) was formed to promote land stewardship, conservation, interpretation and education as it relates to the recreational, environmental, cultural and historical resources within the region.

Initiated: A series of interpretive signs were created and located along roadways within the region, relating to early residents (Abenaki), European settlement, and early industry including farming, mining, lumber, and hospitality. Programs, displays, and guided walks with emphasis on the past are routinely scheduled. A regional map and driving tour emphasize the natural and cultural history of the area.

Collaboration: The partners—along with volunteers from within the region, surrounding communities, schools, colleges, and corporations—demonstrate the unique capabilities of public and private partners working together to promote responsible participation and awareness of the land stewardship initiatives. Their individual and collective energies are applied to education, interpretation, preservation, resource monitoring, conservation, and/or trail and habitat enhancements.

resources

Richardson, Jean. *Partnerships in Communities: Reweaving the Fabric of Rural America*. Washington, DC: Island Press, 2000.

EPIC. 1993. *The EPIC Project*. Burlington: University of Vermont. Videocassette.

Wireman, Peggy. *Partnerships for Prosperity*. Washington, DC: American Association of Museums, 1977.

PACKAGING:

the art of the deal

One way of extending your promotional reach is to be included in a vacation package. The industry has proven that when you pull disparate elements together into a package, the visibility of a destination is increased. The emphasis can be on value, on content, or both. When you present multiple elements as a single purchasable product, you are responding to the consumer's need to focus on the best choices in a world of many possibilities. You also allow the consumer to commit to a larger expenditure in your area than might otherwise be feasible. By being able to review and purchase several elements of your area's tourist product in advance, the visitor is encouraged to experience more of your destination. In other words, packaging increases your customer's potential length of stay and financial commitment. Packaging can also:

- Provide additional advertising opportunities.
- Lock traveler's expenditures in advance by giving them more content on which to commit their dollars.
- Differentiate your attraction from others.
- Fill in shoulder seasons.
- Create a destination by bringing a wide range of diverse elements together.
- Be sold anywhere.



Optician's trade sign, 19th century, courtesy of the Shelburne Museum.



Vergennes Mural by Nick Mayer and Kyle Desjardin, 2000, courtesy of the Addison County Chamber of Commerce, photo by Mark Favreau.

what is a package?

Generally speaking it is a tour that includes prepaid transportation, accommodation, and/or some combination of other tour elements—such as meals, transfers, sightseeing, or car rental. A package may include more than one destination as well. In Vermont, all packages promoted by the State must be priced, which means that all elements of the package shall be included for a price that is published as part of the package offering and promotion. Packages must include a component from one of the five marketing themes identified by the Vermont Department of Tourism and Marketing: cultural heritage, agricultural heritage, natural heritage, four-season recreation, and Vermont made products. Packages also need to incorporate lodging for at least one night, and be commissionable. The latter must reflect the entire price of the package before taxes, and not just the lodging portion.

why have packaging standards?

Package standards are set for several reasons. Some are to:

- Protect the brand identity of Vermont as articulated in the 1998 Branding Study and refined by the subsequent studies into this important foundation of state marketing.
- Achieve specific marketing goals and objectives that are founded in the efforts to achieve competitive advantage over other states and regions who are often better funded than the State of Vermont.
- Promote quality and consumer satisfaction in the vacation experience of Vermont.
- Achieve the broadest possible economic benefit to Vermonters from tourism activity in the state.
- Assist those stakeholders in the cultural, agricultural, natural, outdoor recreation and Vermont-made product industries of the State in achieving direct benefit from tourism activity.

Besides the general packaging standards set forth by the State, there are also a set of standards that pertain to the evolution of cultural heritage tourism product. The latter were created by members of



House Chamber of the Vermont State House, photo courtesy of Todd Masinter, Northern New England Journey Magazine.

the cultural heritage community to assist in the development of cultural heritage tourism product, and to guarantee that the experience associated with said product is authentic, engaging, memorable, and significant to the visitor. The cultural heritage tourism (CHT) standards are designed to add value to the visitor's experience, support the state product development standards, ensure quality and authenticity of the cultural heritage tourism experience, ensure that accurate information is presented in an engaging and memorable way, to encourage visitation to the identified resources in a manner that has minimum impact on the integrity of the site, and to provide an income stream to all resources included in a cultural heritage package.

cultural heritage tourism standards

- A cultural heritage resource institution must have a mission statement.
- Any CHT participant must have been in existence for two years. The information it provides must be accurate, and any display well interpreted.
- The promotion/activity must preserve and protect the resource, and not just promote it.
- The collection must be secure and in good condition.
- The artifacts must be authentic or, in the case of reproductions, be labeled as such and of good quality.
- The resource must enhance, relate, or reflect the Vermont experience.
- Any sites open to the public must show good-faith compliance with the American with Disabilities Act (ADA). (The law states that public and private institutions that present public programs or services must make reasonable accommodations to insure that people with disabilities have access to the site and the content of the program it offers.)
- The CHT standards encourage all participants to learn about access issues, to examine their facilities and programs, and to make an earnest effort to increase their accessibility to the greatest degree that is reasonable and possible.
- Signage must be appropriate to the site, and convey the information needed to understand the site itself, its activity, and/or collection. Signs must also conform to all existing state and local laws.



Bug Art by John Hampson, collections of the Fairbanks Museum and Planetarium, St. Johnsbury, photo by H/O Photography.

cultural heritage packaging ideas

If you are thinking about creating a cultural heritage tourism package you need to address all of the elements discussed above. That said, some combinations you may want to consider could include:

THEME-BASED TOURS/EXCURSIONS

- Historic inns with gourmet restaurants
- Historic inns with historic sites
- Historic inns or bed and breakfasts with admission to area museums/galleries
- Music festivals—2 or 3 nights accommodation around scheduled performances
- Cooking tour utilizing facilities of historic homes/house museums/sites with a famous chef
- Arts and Crafts weekend—pair accommodation with classes. Consumer makes something special, and the object becomes a souvenir of the visit.

WEEKEND GET-AWAY

- Dinner at a restaurant that is a part of the Vermont Fresh Network, followed by performance at a local theater.
- Accommodation at a historic inn, that includes a continental breakfast, with tours of local art galleries and discounts at near-by shops offered for the following day.

MIX ELEMENTS

- Offer museum tours and lively arts performances.
- Sports events, or shopping with a cultural activity.

The following is an excellent example of how one RMO, Eastern Vermont Gateway (www.easternvermont.com), chose to promote some of its cultural heritage assets.

FINDING THE REAL VERMONT: THE HERITAGE OF A LAND AND ITS PEOPLE.

The land and the people of eastern Vermont embody the work begun by conservationist and local businessman, George Perkins Marsh. In 1869, Frederick Billings purchased Marsh's boyhood home, situated on a rise just above the Ottauquechee River. It is here he began a process of land stewardship inspired by Marsh's book *Man and Nature*; one that established the standard for the re-greening of Vermont in the 20th century.

Guests of The Quechee Inn at Marshland Farm will experience the cultural heritage of the area from their base at this lovely Georgian-style inn. Joseph Marsh IV, first Lieutenant-Governor of Vermont, and grandfather of George Perkins Marsh, built this home along the banks of the Ottauquechee River in 1793 for his family. Visiting the Marsh-Billings-Rockefeller National Historical Park is like no other national park experience, as it is the only national park to focus on conservation history and the evolving nature of land stewardship in America. Opened in June of 1998, the park preserves and interprets the historic Marsh-Billings-Rockefeller property in Woodstock. The Rockefeller Mansion and Museum is a National Historic Landmark, one of just 114 statewide, and includes one of only two Hudson River School collections available for viewing in the Green Mountain State. The forested grounds and reservoir offer idyllic natural surroundings preserved by the people who have occupied this land.

The park is named for George Perkins Marsh, one of the nation's first global environmental thinkers, who grew up on the property, and for Frederick Billings, an early conservationist who established a progressive dairy farm and professionally managed forest on the



Marsh-Billings-Rockefeller Mansion, Woodstock, courtesy of the Marsh-Billings-Rockefeller National Historic Park.

site. Billings' granddaughter, Mary French Rockefeller and her husband, conservationist Laurance S. Rockefeller, sustained Billings' mindful practices in forestry and farming on the property over the latter half of the 20th century. The Billings Farm & Museum was established in 1983 to continue the farm's working dairy, and to interpret rural Vermont life and agricultural history. The Billings Farm & Museum, located across the road from the park, is a private nonprofit educational institution, managed by The Woodstock Foundation, Inc.

The Marsh-Billings-Rockefeller package includes viewing *A Place in the Land*, a film by academy award-winning documentary film maker Charles Guggenheim. The film is most spectacular when seen at Billings Farm & Museum theater, included in the package; and guests who participate in this cultural heritage experience receive a videotape of the film as a keepsake of their journey into this memorable part of eastern Vermont.



The Quechee Inn, Quechee, courtesy of the Quechee Inn.

Today, Marsh-Billings Rockefeller National Historical Park and the Billings Farm & Museum are working in a close partnership to preserve the boyhood home of George Perkins Marsh and the estate, farm, and forest created by Frederick Billings. With an operating dairy farm and managed forest, the Museum and Park are uniquely positioned to demonstrate the practical application of conservation characteristic of Billings, and to interpret a vision of stewardship that can be traced back to Marsh—a vision that is respectful of nature, history, and community.

Themes: Cultural Heritage aspects of Agriculture, Natural Heritage and Vermont-Made Products.

Targeted for: Singles, couples, families with older children.

Season and Location: May through October.

Duration: 2-night stay beginning any day of the week. Package is priced for two people, double occupancy; ask about pricing for singles and other group/family sizes.

Host Lodging: The Quechee Inn at Marshland Farm.

Contracts: Quechee Inn at Marshland Farm, Marsh-Billings-Rockefeller National Historical Park, Billings Farm & Museum, Vermont Picnic Basket.

About The Quechee Inn at Marshland Farm: You may never have laid eyes on this incredible inn, yet you have always known that a place like this existed. The hospitality is as warm as the freshly baked muffins served at breakfast. It's an oasis of fine cuisine and comfort. Built in 1793, the inn was originally the home of Colonel Joseph Marsh, Vermont's first Lieutenant-Governor. Since that time, the historic residence has been expanded and carefully restored to maintain as much of the 19th-century character and charm as possible, while adding modern conveniences to enhance our guests' stay. When it's time to truly get away, let your imagination wander to The Quechee Inn at Marshland Farm. We'll be waiting.

Dining Options Include:

- Two full Vermont country breakfasts at The Quechee Inn at Marshland Farm each morning.
- Dinner for two both nights of your stay at the inn.
- One Vermont picnic lunch-for-two on either the first or second day of your stay, prearranged according to your preference. The basket will be delivered to the inn before you leave for your day of cultural exploration. Just up the road from The Quechee Inn is the Quechee Gorge, one of Vermont's natural wonders. Depending on time of day you venture out, stop at the Gorge and have lunch at one of the picnic tables overlooking Ottauquechee River; or take your picnic basket along to Marsh-Billings-Rockefeller National Historical Park to dine along one of its many nature trails.
- Lunch on your own one day. Simon Pearce, located in the heart of Quechee Village, is recommended as it will provide the opportunity to enjoy a meal served on world-famous Simon Pearce tableware, and beverages offered in fine Simon Pearce crystal glassware. After your repast, you can view glassblowing and pottery throwing on premises, as well as browse through the retail shop featuring these, and other fine hand-made products.

Elements of this package include:

- Two nights at The Quechee Inn at Marshland Farm for two people, double occupancy, with delicious Vermont country breakfasts each morning and fine dining each night of your stay. Be sure to arrive early on your first night to enjoy the ambiance of the sitting by the fireplace before your evening meal.
- A Vermont picnic basket for two, complete with seasonal Vermont foods and sparkling cider.

- Admission for two to Billings Farm & Museum, including viewing of the Guggenheim film and academy award-nominee *A Place in the Land* at the museum theater. One souvenir videotape of the film to keep, per couple.
- Admission and tour of the Marsh-Billings-Rockefeller Mansion at Marsh-Billings-Rockefeller National Historical Park. Use of the park's nature trails for hiking and picnicking.

Vouchers: Quechee Inn at Marshland Farm, Billings Farm & Museum, Vermont Picnic Basket, and Marsh-Billings-Rockefeller National Historical Park.

Maps: State of Vermont, Upper Valley, Quechee and Woodstock.

Package Prices:

- Priced from \$\$-\$\$ for complete package for two, with two nights' lodging, double occupancy.
- Includes two dinners for two at Quechee Inn at Marshland Farm, two country breakfasts for two, one Vermont picnic basket of lunch for two.
- Also includes admission to Billings Farm & Museum, viewing in museum theater of "A Place in the Land," and souvenir video tape of film.
- Tour of Marsh-Billings-Rockefeller Mansion at Marsh-Billings-Rockefeller National Historical Park.



Marshfield Village Store, courtesy of the Vermont Department of Tourism and Marketing, photo by Andre Jenny.

resources

To find out how to submit a package, contact: The Vermont Department of Tourism and Marketing, 6 Baldwin Street, Drawer 33, Montpelier, Vermont 05633-1301, 802-828-3237, www.VermontVacation.com.

Regional Marketing Organizations. If you have a package to promote, or an idea you want to explore, contact your RMO. You can find information on your region by going to www.VermontVacation.com, and clicking on 'Our Regions.'

LINKING THE PRODUCTS:

themes and itineraries

Cultural heritage resources are connected to each other by time, location, and how they fit into the broad themes of human activity. Making those connections apparent to the visitor can be accomplished in a number of ways, including itineraries. They not only present an easy-to-follow roadmap that leads people to your destination, but they also direct guests to other attractions and activities in your region.

When designing itineraries, it is best to create a variety—from half-day tours to a full week—so that you can accommodate all levels of time investments and interest.

Half-day itineraries, for example, are especially useful for attractions that are located within a one hour drive from a metropolitan area. A five-day itinerary, on the other hand, would be appropriate for tour operators, fam trips, or the international traveler.

The Vermont Division for Historic Preservation has created an excellent list of ideas, or themes around which to develop tours and excursions.



Grand Isle Ferry, courtesy of the Lake Champlain Transportation Company.



Boat-building at the Lake Champlain Maritime Museum, Vergennes, courtesy of the Addison County Chamber of Commerce, photo by Mark Favreau.

themes

THE REVOLUTIONARY WAR

Hubbardton Battlefield, Mount Independence, Crown Point, Fort Ticonderoga, Lake Champlain Maritime Museum, Bennington Battle Monument, Crown Point Military Road, etc.

CIVIL WAR SITES IN VERMONT

parade grounds, Civil War monuments, homes of Vermonters prominent in the war, Vermont State House—Battle of Cedar Creek painting, etc. May be most suitable as a self-guided tour (note: a preservation consultant is already at work on this subject).

THE UNDERGROUND RAILROAD AND THE ABOLITION MOVEMENT IN VERMONT

base tour on 1996 state-funded study, Rokeby Museum.

HISTORIC SUMMER HOMES OF THE RICH AND FAMOUS

visiting summer homes that are now museums in Bennington County and across the borders into New York and Massachusetts—Hildene, Park-McCullough House, The Mount (Edith Wharton's home in Lenox, MA, Chesterwood, Stockbridge, MA), etc.

THE COVERED BRIDGES OF VERMONT

self-guided tour, Covered Bridge Museum.

RAILROAD TOWNS OF CENTRAL VERMONT

riding the rails and visiting villages that grew up around the railroads: White River Junction, South Royalton, Bethel, Randolph, etc. No. 494 Boston & Maine Railroad Locomotive, of national significance, in White River Junction.

THE VERMONT SLATE BELT

active and inactive quarry sites in Rutland County (scenic locations), Lake Bomoseen State Park (the old West Castleton Slate

Company quarry and village), villages that developed as a result of the industry: Hydeville, Fair Haven, West Pawlet, Wells, and across the border to the newly opened slate museum in Granville, NY.

MARBLE INDUSTRY

active and inactive quarry sites in Rutland County (scenic locations), old Vermont Marble Company industrial complex in Center Rutland, Carving Studio, West Rutland, marble industry villages: Proctor, West Rutland, Center Rutland, and Danby.

THE GRANITE CAPITAL OF THE WORLD

granite quarries of Barre, granite cutting sheds, Barre City (historic buildings, sculptures that reflect the culture, growth and success of the industry), other villages in Barre, Old Socialist Labor Hall, Hope Cemetery in Barre, Green Mountain Cemetery in Montpelier (known for their outstanding examples of funerary art).

AGRICULTURAL VERMONT

many regional tours possible, farmstays, visiting both working farms and farms that are inactive but still preserved. Northeast Kingdom—Darling Farm complex in Burke and Lyndon, Paris Farm in Lyndon (working farm), etc. Historic Stock Farms of Vermont—Billings Farm in Woodstock (museum with working farm), horse farms in the Woodstock area, Green Mountain Stock Farm in Randolph, Morgan Horse Farm in Weybridge, Shelburne Farms, Darling Farm, etc. County farm tours—Include rural historic districts (Otter Creek Valley in Wallingford, Mad River Valley in Moretown and Waitsfield, Parker Hill in Rockingham and Springfield), Mettawee Valley, Addison County, Franklin County.

THE CCC IN VERMONT

explore the sites constructed by the Civilian Conservation Corps in Vermont: state parks, state campgrounds, picnic shelters, etc.



Harvest pumpkin display, Burke, courtesy of Vermont Department of Tourism and Marketing, photo by Dennis Curran.



Chimney Point State Historic Site, Addison, courtesy of the Chimney Point State Historic Site.

NEW ENGLAND'S WEST COAST

touring Vermont's Lake Champlain scenic shoreline from the Islands to Orwell. Tours could include recreational sites, apple orchards in Grand Isle and Addison counties, working farms, ferry ride across Lake Champlain, Burlington, museums such as Chimney Point State Historic Site, Mount Independence, Lake Champlain Maritime Museum, Rokeby, Fleming Museum, and a tour of the lake on the Carillon at Larrabee's Point in Shoreham.

VERMONT'S EAST COAST

touring the length of the Connecticut River. Beautiful scenery, whole range of history. Tours could include visiting the historic Brattleboro downtown and Brattleboro Museum, the numerous National Register historic villages along the river: Bellows Falls, Windsor village (Old Constitution House, American Precision Museum, Vermont State Craft Center), White River Junction, Bradford, Wells River, etc.

THE GREAT FALLS OF VERMONT

scenic water falls of Vermont, historic water-powered mills, and large and small historic mill villages. Regional tours or a statewide tour. Falls and dams along the Connecticut River, Quechee Gorge, Texas Falls, falls at Vergennes, falls at Middlebury, etc.; mill villages: Springfield, Windsor (the American Precision Museum); grist, woolen, textile, and saw mills in village settings: 1795 Hoag Grist Mill in Starksboro, Tunbridge grist mill, Bridgewater Woolen Mill, woolen mills in Winooski, mills in Middlebury, etc. Great historic buildings and scenic settings (contact Society for Preservation of Old Mills for a partnership).

VERMONT'S LITERARY LIONS

touring the locales where writers lived or visited. Dorothy Canfield Fisher, Arlington village; Robert Frost: Shaftsbury, Ripton, Bread Loaf; Dorothy Thompson and Sinclair Lewis: Barnard; Horace Greeley: East Poultney, West Haven; Pearl Buck: Danby and Winhall; Rowland Robinson: Rokeby in Ferrisburgh; John Updike: Dowsville Basin, Duxbury; Rudyard Kipling: Dummerston; authors associated with Bennington College, Goddard College.



Mount Mansfield, collection of the Robert Hull Fleming Museum, gift of Mrs. Guy Bailey, painting by Charles Louis Heyde.

THE ARTS IN THE HILLS

touring the locales where important artists lived, worked, or visited, landscapes they painted, and visiting museums with art collections, such as the St. Johnsbury Athenaeum (the best preserved late 19th century small art gallery in America), Shelburne Museum, Fleming Museum, Vermont State House, etc. West Arlington: Norman Rockwell; Arlington: Rockwell Kent; Bennington: Grandma Moses (with a trip to the Bennington Museum); Barre: Luigi Lucioni; Norwich area scenes: Paul Sample; Edward Hopper, Reginald Marsh, Frederick Church, etc. Studios of today's Vermont artists.

NINETEENTH CENTURY DOWNTOWNS ON THE NATIONAL REGISTER OF HISTORIC PLACES

tours that can be done by region or theme. County seats of Vermont (Middlebury, Woodstock, Newbury, Chelsea, Hyde Park); mill villages of Vermont (Springfield, Windsor, Bennington, Winooski, Middlebury, Vergennes, etc.); railroad downtowns (Randolph, White River Junction, South Royalton, St. Johnsbury, Lyndonville, etc.); and early to mid 19th century villages: Thetford Hill, Newbury, Strafford, Corinth, Peacham, etc.



Fairbanks Museum and Planetarium, St. Johnsbury, courtesy of the Fairbanks Museum and Planetarium, photo by H/O Photography.

INVENTIVE VERMONT

birthplaces of important inventions: potash in Pittsford, globes in Bradford, platform scale in St. Johnsbury, etc.

THE ARCHITECTURAL STYLES OF VERMONT

theme tours exploring the styles of a particular region (Connecticut River Valley), or focusing on one particular style (Federal, Greek Revival, Victorian).

VERMONT IN THE MOVIES

visiting historic locales where movies were filmed (White River Junction—an early Mary Pickford film, St. Albans, Bristol Village, St. Johnsbury, Craftsbury, etc.) and then seeing the films in the evenings (perhaps command performances in historic theaters or opera houses).

THE VICTORIAN AGE IN VERMONT

the Webb connection—Shelburne Museum, Shelburne Farms, buildings in Shelburne village; Morgan Horse Farm; Clinton Smith Architecture in Addison and Rutland Counties; the Fairbanks connections in St. Johnsbury; the gay 90s in Lyndonville; etc.

PLACES OF WORSHIP

visiting the architecturally outstanding churches throughout state; tours by specific region, architectural style, or denomination.

HILLTOP HAMLETS: VILLAGES THAT TIME FORGOT

Craftsbury Common, North Shrewsbury, East Corinth, Plymouth Notch, etc.

THE IRON AGE OF VERMONT

based upon Victor Rolando's book, *200 Years of Soot and Sweat in Vermont*, Forestdale Iron Furnace (state historic site), Pittsford, Tinmouth, iron mine sites, foundries, etc.



Lake Willoughby at dusk, courtesy of the Vermont Department of Tourism and Marketing, photo by Dennis Curran.

PLACES OF REST

important historic cemeteries in the state, in coordination with the Vermont Old Cemeteries Association.

THE VILLAGE GREEN

scenic and historic village greens.

NATURALLY VERMONT

Quechee Gorge, Old City Falls in Strafford, Lake Willoughby, scenic valleys, hilltop locations, and the neighboring historic villages.

PLAYING THROUGH

playing the historic and renowned golf courses around the state, visiting the nearby historic places in the mornings, afternoons, or on rainy days.

CRAFT STUDIO OPEN TOUR

tours of working craft studios.

itineraries

Broad-themed itineraries can also be arranged by geographic region. On the practical end, make sure that your directions are accurate. Be honest about the types of roads to be traveled, and realistic in the amount of time you have allotted in getting from place to place.

Remember your product, its audience, and your partnering opportunities when designing an itinerary—and then add something extra. What can make the experience a little out of the ordinary? Can you arrange for a private conversation with an artist in his or her studio? Or tea in a garden with a local herbalist? Perhaps a picnic lunch at a historic site?

The five-day tour included here was designed for foreign travel writers. The lodging facilities were chosen because of their cultural, historic or local appeal. Restaurants, on the other hand, are not mentioned at all. This does not mean to suggest that they could not be, or should not be, part of your itinerary. However, by leaving those options up to the traveler, you provide them with an opportunity to make their own kinds of dietary decisions. It also gives the lodging establishments and attractions an opportunity to recommend what they feel to be the best choices in their area at any given time.



Dog Mountain, Stephen Huneck Gallery, St. Johnsbury, courtesy of the Stephen Huneck Gallery.

creating your own

Use the list you compiled in the Cultural Heritage Brainstorming Session on page 24 (or alternatively—outlined at the end of the Cultural Heritage Tourism Inventorying section) of this toolkit to create your own package components or itinerary.

vermont cultural heritage 5-day itinerary

DAY 1

Travel from Boston, Massachusetts to St. Johnsbury, Vermont following 93 North to 91 North. Take exit 20 to U.S. Route 2 East.

Travel time: approximately 3 hours; 175 miles.

Suggested Activities:

1.) Stephen Huneck Gallery, Dog Mountain, Spalding Street, St. Johnsbury, VT 05819, (802) 748-5593, www.huneckgallery.com. Stephen Huneck is an artist known for his whimsical woodcuts, furniture and sculpture—often depicting dogs. To reach Dog Mountain, take Route 2 East from St. Johnsbury. Go about 2 miles to Spalding Street, which is marked with a green state sign for Dog Mountain Studio or Stephen Huneck Gallery. Turn left and follow the signs for approximately 2.5 miles. Time on site: two hours.

2.) Fairbanks Museum and Planetarium, Main and Prospect Streets, St. Johnsbury, VT 05819, (802) 748-2372, www.fairbanksmuseum.org. The 1889 natural history museum, with over 50,000 specimens, was designed by Lambert Packard, in the Richardson Romanesque style. Collections include Vermont birds and mammals as well as exotic birds, mammals, reptiles, insects and marine invertebrates from around the world. (Among these is a stuffed Polar Bear.) The Northern New England Weather Center is located here, and produces weather broadcasts heard throughout New England. The Planetarium is the only one in Vermont. Time on site: 2 hours.

3.) St. Johnsbury Athenaeum, 30 Main Street, St. Johnsbury, VT 05819, (802) 748-8291, www.stjathenaeum.org. Founded in 1871, the Athenaeum contains the oldest art gallery maintained in its original condition in the United States, as well as the town library. The design of the gallery was determined by the purchase of an enormous 10' x 15' painting by Albert Bierstadt, entitled *The Domes of Yosemite*, which remains on display. The building itself has been declared a National Historic Landmark. Time on site: 1 hour.

Suggested lodging:

Broadview Farm, Mc Dowell Road, Danville, VT, (802) 748-9902, www.bedandbreakfast.com/bbc/p601547.asp. Danville is approximately 10 miles from St. Johnsbury, on Route 2 West.

DAY 2

Travel from Danville to Montpelier, Vermont following Route 2 West. Travel time: 50 minutes; 35 miles.

Suggested Activity:

1.) The Vermont State House, 115 State Street, Montpelier, VT 05633, (802) 828-3343, www.gwu.edu/~action/2004/daen/07020/statehouse3/html. One of the nation's oldest and best preserved state capitals, this 1859 structure features newly restored interiors that exemplify the best in Renaissance Revival design. Original furniture, gaslight fixtures, and other mid-19th century furnishings enhance the appreciation of a large collection of paintings depicting some of the most notable political and military figures in Vermont history. The State House also lays claim to a large collection of Civil War flags and related items. Time on site: 1 hour.



Art Gallery at the St. Johnsbury Athenaeum, a National Historic Landmark, St. Johnsbury, courtesy of the St. Johnsbury Athenaeum.



"A Stitch in Time," 1894, oil on canvas by Thomas Waterman Wood, permanent collection of the T.W. Wood Gallery, Vermont College Arts Center, Montpelier.

2.) The T. W. Wood Gallery and Arts Center, College Hall, Vermont College, Montpelier, VT 05602, (802) 223-8743, <http://ohwy.com/vttwwogaac.htm>. The gallery was founded by Thomas Waterman Wood, president of the National Academy of Design from 1891 to 1899. The collection consists of 550 paintings by Wood and other artists, including Asher Durand, J.G. Brown, William Beard, and Frederick Church. The gallery hosts several contemporary exhibits each year, and has devoted one space entirely to Vermont artists.

Travel from Montpelier to Shelburne, Vermont taking Route 89 North to 189, to Route 7 South. Travel time: approximately 50 minutes; 45 miles.

Suggested Activity:

Shelburne Museum, Route 7 Shelburne, Vermont 05482, (802) 985-3346, www.shelburnemuseum.org. The Shelburne Museum presents a rich and diverse "collection of collections" containing objects of daily 19th century life. The museum consists of 37 exhibition buildings, including 20 historic structures situated on 45 acres of land. The Shelburne Museum is famous for its American Folk Art, crafts, fine art, and decorative arts collection, as well as European painting and sculpture, and its over 140 horse-drawn vehicles. Time on site: 2 hours.

Travel from Shelburne to Ferrisburgh, Vermont on Route 7 South. Travel time: approximately 20 minutes; 12 miles.

Suggested Activity:

1.) The Rokeby Museum, Route 7, Ferrisburgh, VT, (802) 877-3046, <http://ohwy.com/vt/r/rokebmus.htm>. This was the home to Quaker author and Abolitionist, Rowland Robinson (1833-1900). His farmhouse is believed to have been a stop on the Underground Railroad during the Civil War. Time on site: 1 hour.

Travel from Ferrisburgh to Middlebury, Vermont along Route 7 South. Travel time: approximately 30 minutes; 18 miles.

Lodging Suggestions:

The Inn on the Green, 71 South Pleasant Street, Middlebury, VT 05753, (802) 388-7512.

DAY 3

Linger in Middlebury for a leisurely breakfast and a take a stroll around town that includes a stop at the **Vermont State Crafts Center at Frog Hollow**, 1 Mill Street (also known as Frog Hollow Lane), (802) 388-3177, www.froghollow.org. Founded in 1971, Frog Hollow is a non-profit visual arts organization dedicated to advancing the appreciation of fine Vermont craft through education and exhibition. Also of interest: **The Vermont Folklife Center**, 2 Court Street, (802) 388-3177, www.vermontfolklifecenter.org; and the **Sheldon Museum**, 1 Park Street, (802) 388-2117, www.middlebury.edu/~shel-mus/. Time in town: 2 hours.

Leaving Middlebury there are three options:

Option 1:

Take Route 7 South to Route 125 East. Route 125 was once the stagecoach road from Middlebury to Woodstock, Vermont. It parallels the south branch of Crystal Brook and is full of twists and turns. Route 125 leads to the village of Ripton, where Robert Frost summered for 24 years. The road meanders through the village to the **Bread Loaf** campus of Middlebury College www.middlebury.edu, which is famous for its summer writers program and its simple wooden architecture. Just past the campus is the **Robert Frost Wayside Picnic Area** www.dad.state.vt.us/dvr/ada/addi/htm, and to the immediate right, a dirt road. This road will lead to Frost's cabin. Take it approximately 1 half mile to the Homer Noble Farm. Park in a small lot there and proceed on foot about 100 yards up the trail. The cabin is in a clearing beyond the house. It remains as it did when Frost lived and wrote here (1939-1963). Visitors are allowed on the porch, but not inside the structure, which is owned by Middlebury College.

Time on site: 1 hour. Time from beginning to end: approximately 30 minutes. Travel time to Quechee: approximately 1.5 hours; 75 miles.



Courtesy of the Vermont State Crafts Center at Frog Hollow.



Shelburne Barn, by Warren Kimble, courtesy of Warren Kimble.

Route 125 will end at Route 100 in Hancock. Turn south on Route 100 and take it to the Town of Rochester. Follow signs for Stockbridge. Take Route 107 East to Bethel. In Bethel follow signs to Interstate 89. Take 89 south to Exit 1—Quechee/Woodstock. Turn left off the exit onto Route 4 West. Take Route 4 West about 5 miles to the Quechee Gorge. The bridge that spans it is listed on the National Register of Historic Places. After experiencing the gorge (anywhere from 10 minutes to a solid 1.5 hours), return to Route 4 West. Take it about a mile to the blinking light at Waterman Hill Road. Turn right. Go through covered bridge. Turn left. Simon Pearce (www.simonpearce.com) is on the left. Parking is behind the building. The village of Quechee is an Historic Mill District, and **Simon Pearce** is located in the rehabilitated mill. Simon Pearce Glass is considered by many to be one of the finest glass blowing operations in New England. Glass and pottery are made on site, and the products are used in the gourmet restaurant also housed in the building. Time on site: 1-2 hours depending on whether a meal is had.

Option 2:

The other possibility is to leave Middlebury on Route 7 South and take it to the Town of Brandon. This is home to Folk Artist **Warren Kimble**, (802) 247-3026, www.warrenkimble.com. Kimble is world-famous for his folk art paintings on antique architectural fragments. (Call for studio directions and hours.) Time on site: 1 hour.

After visiting the studio take Route 73 East to the junction of Route 100. Turn right. Follow signs for Stockbridge. Pick up Route 107 here to Bethel. Follow the signs through Bethel to Interstate 89. Take 89 south to Exit 1—Quechee/Woodstock. Turn left off the exit onto Route 4 West. Take Route 4 West about 5 miles to the Quechee Gorge. The bridge that spans it is listed on the National Register of Historic Places. After experiencing the gorge (anywhere from 10 minutes to 1.5 hours), return to Route 4 West. Take it about a mile to the blinking light at Waterman Hill Road. Turn right. Go through covered bridge. Turn left. **Simon Pearce** is on the left. Parking is behind the building. The village of Quechee is an Historic Mill District, and Simon Pearce is located in the remains of the old mill complex. Simon Pearce Glass is considered by many to be one of the finest glass blowing operations in New England. Glass and pottery are made on site, and the products are used in the gourmet restaurant also housed in the building. Time on site: 1-2 hours depending on whether a meal is had. Travel time from Brandon to Quechee: approximately 1.5 hours; 65 miles.

Option 3:

Backtrack and experience both of the above.

Suggested Lodging:

The Quechee Inn at Marshland Farm, Quechee, Vermont, (802) 295-3133, www.quecheeinn.com. The farmhouse was built by the first Lt. Governor of the state of Vermont, Col. Joseph Marsh, who is also the grandfather of George Perkins Marsh.

DAY 4

Travel on Route 4 West to Woodstock. Estimated Travel time: 17 minutes; 11 miles (17.7 km).

Suggested Activities:

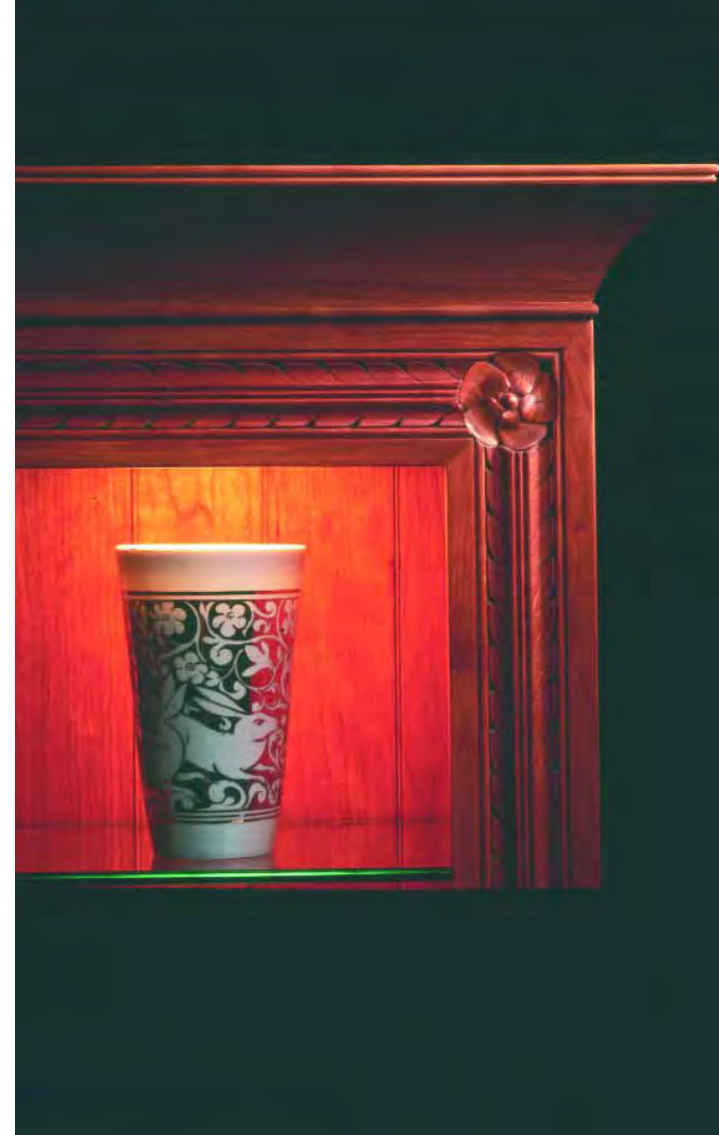
1.) Marsh-Billings-Rockefeller National Historical Park, 54 Elm Street, Woodstock, VT 05091, (802) 457-3368, www.nps.gov/mabi/. This is Vermont's only National Park and the only one in the nation to focus on the conservation history and evolving nature of land stewardship in America. The park includes the Marsh-Billings-Rockefeller mansion, gardens and grounds. It is named after residents George Perkins Marsh (the father of the American environmental movement), Frederick Billings (of railroad fame), and Laurence Rockefeller. Time on site: 1 hour.

2.) Billings Farm and Museum, Route 12 and River Road, Woodstock, VT 05091, (802) 457-2355, www.billingsfarm.org, located across the road from the park, is a living museum depicting Vermont's rural past. Time on site: 1.5 hours.

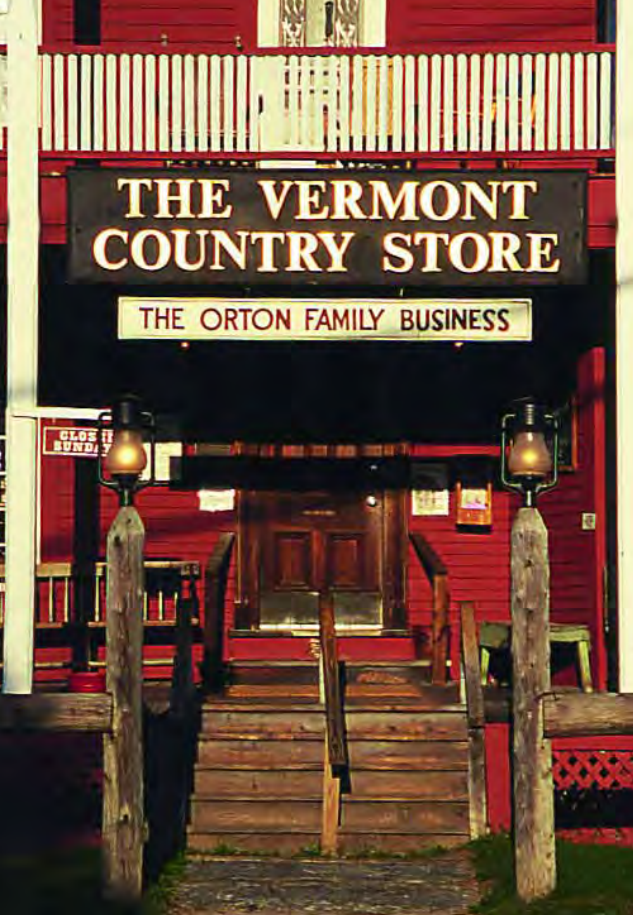
*Travel from Woodstock to Bridgewater, Vermont on Route 4 West.
Travel time: approximately 15 minutes; 10 miles.*

Suggested Activity:

Visit the workshops of **Miranda Thomas and Charles Shackleton**, The Mill, Route 4, Bridgewater, VT 05034, (802) 672-5175, www.shackletonthomas.com. Thomas' pottery and Shackleton's furniture are known across the country. Visitors can watch pieces being made, and purchase items in the shop. Time on site: 1 hour.



Fine furniture and ceramics of Charles Shackleton and Miranda Thomas, Bridgewater, photo by Thomas Ames, Jr.



Courtesy of the Vermont Country Store, Weston.

Travel from Bridgewater to Plymouth, Vermont, along Route 4 west and Route 100A. Travel time: approximately 10 minutes; 5 miles. Take Route 4 West to Route 100A after leaving Bridgewater. Follow 100A South to Plymouth—the birthplace and summer White House of President Calvin Coolidge. **The President Calvin Coolidge State Historic Site** (www.historicvermont.org/html-coolidge.html) consists of twelve original buildings (including those in which Coolidge was born, and sworn in as president) open to the public. Said structures contain period furnishings and interpretive exhibits on President Coolidge and his era, 1872-1933. Time on site: 1.5 hours.

Travel from Plymouth to Weston, Vermont along Routes 100A and 100. Travel time: approximately 30 minutes; 20 miles.

Turn right out of the site on to Route 100A South and follow it to Route 100. Turn left and proceed to Weston. **The Vermont Country Store**, www.vermontcountrystore.com, is located here. When the store opened its doors in 1946, it became the first restored rural store in the nation. It is famous for its diverse array of merchandise, carrying thousands of practical items not to be found anywhere else. Time on site: 30 minutes.

Travel from Weston to Manchester, Vermont along Route 100. Travel time: approximately 45 minutes; 35 miles.

Route 100 South travels through Londonderry and Peru (the latter being the location for the film *Baby Boom*), and ultimately to Manchester.

Suggested Lodging:

The West Mountain Inn, Arlington, Vermont, (802) 375-6516, (www.westmountaininn.com).

DAY 5

Travel from lodging on Route 7A to **Hildene** in Manchester, Vermont, (802) 362-1788, www.hildene.org. Hildene was the summer home of Robert Todd Lincoln, son of one of the nation's most famous presidents. This Georgian Revival Style mansion includes 24 rooms, a 1,000 pipe organ, and an elaborate formal outdoor garden. Time on site: 1.5 hours.

Travel to Bennington, Vermont along Route 7A. Travel Time: 33 minutes; 24.3 miles.

Suggested Activities:

1.) The Bennington Museum, West Main Street, Bennington, Vermont, (802) 447-1571, www.benningtonmuseum.com. The museum has the largest public collection of Grandma Moses paintings, as well as considerable holdings in Vermont furniture, decorative and fine arts. Also included in its exhibits are the Bennington-made Wasp, the only automobile ever produced in Vermont, and a flag carried in the Battle of Bennington that is believed to be the oldest surviving example of the stars and stripes design. Time on site 1.5 hours.

2.) The Old First Church in Bennington was built in 1805. Robert Frost is buried in the adjoining graveyard. Time on site: 30 minutes.

3.) The Bennington Battle Monument, off Route 9 in Old Bennington, www.historicvermont.org/html/bennington.html, is a dramatic 306-foot obelisk. It commemorates the battle that was the first important reversal for the British campaign of 1777 and contributed significantly to General Burgoyne's subsequent defeat at Saratoga. Time on site: 30 minutes.

*Travel from Bennington to Brattleboro, Vermont along Route 9.
Travel time: 1 hour; 35 miles.*

Suggested Activity:

Brattleboro Downtown Historic District. Routes 5 and 9. In the mid-nineteenth century, Brattleboro became nationally recognized as an extraordinary summer resort. The discovery of pure springs along the Whetstone Brook as a "water-cure" attracted wealthy clientele from throughout the country. Later the Estey Organ Company, which was located here, became the largest organ manufacturer in the nation. Brattleboro has buildings in the Federal, Greek Revival, Italianate, Gothic, Second Empire, Commercial and Modernistic styles. Walking tour brochure is available. Time on site: 2 hours.

Travel from Brattleboro back to Boston taking Interstate 91 South into and connecting with Route 2 East. Travel time: 3 hours; 279 miles.

resources

National Register of Historic Places, www.cr.nps.gov.nr/.

Vermont Division for Historic Preservation,
www.historicvermont.org.

Vermont Arts Council Directory of Juried Artists,
www.vermontartscouncil.org.

Vermont Crafts Guide, www.vermontcrafts.com.

Vermont Tour Series. Burlington, VT. Lane Press, 1937 & 1958. Published by the Publicity Service Department of Conservation and Development in response to demand for information about historic and scenic points of interest in the Green Mountains.

Jennison, Peter. *A Roadside History of Vermont.* Missoula, MT: Mountain Press Publishing Company, 1989.

Tree, Christina & Sally West Johnson. *Vermont: An Explorers Guide.* Woodstock, VT: Countryman Press, 1992.

Scheller, Bill and Kay. *Best Vermont Drives: 14 Tours in the Green Mountain State.* Waterville, VT: Jasper Heights Press, 1999.

Shaw, Lisa. *Vermont Off the Beaten Path: A Guide to Unique Places.* 2nd edition. Old Saybrook, CT: The Globe Pequot Press, 1992.



Old Round Church, Richmond, courtesy of the Vermont Department of Tourism and Marketing, photo by Andre Jenny.

organizations

So, how are you going to let the world know about you once you have identified your audience, created your product, and devised a way of appropriately placing your attraction in the broader context of your field or region?

There are many ways to market your resource. You can do press releases, distribute brochures, host media events, join membership organizations, and/or put up a website. These are all fairly common practices, which are rather easy to execute, either on your own or with your partners. Another source to consider for marketing opportunities are Regional Marketing Organizations (RMOs) located throughout Vermont. RMOs apply annually for grant funds to conduct specific marketing initiatives which vary from region to region. Opportunities to co-op with RMOs exist through such mediums as web, print, radio and television advertising and special events.

what is an RMO?

“Regional Marketing Organization” (RMO) is the term applied to the official destination marketing activities in designated marketing regions. An RMO is a marketing partnership or organization comprised of one or more chambers, and other organizations and individuals, that represent **all** businesses and organizations in the region (not limited by formal membership in any particular organization) to maximize the impact of marketing efforts across the state.

what does the block grant provide?

The Governor and Legislature of Vermont have made funds available for the Regional Block Grant Program available through the Vermont Department of Tourism and Marketing, with the expectation that the funds be distributed regionally to RMOs, and used to increase awareness of tourism products and their beneficial economic impact on Vermont. Prior to the beginning of each fiscal year (July 1) RMOs propose specific marketing activities they would like to conduct throughout the year.

Cultural heritage resources can assist the RMOs because cultural heritage tourism:

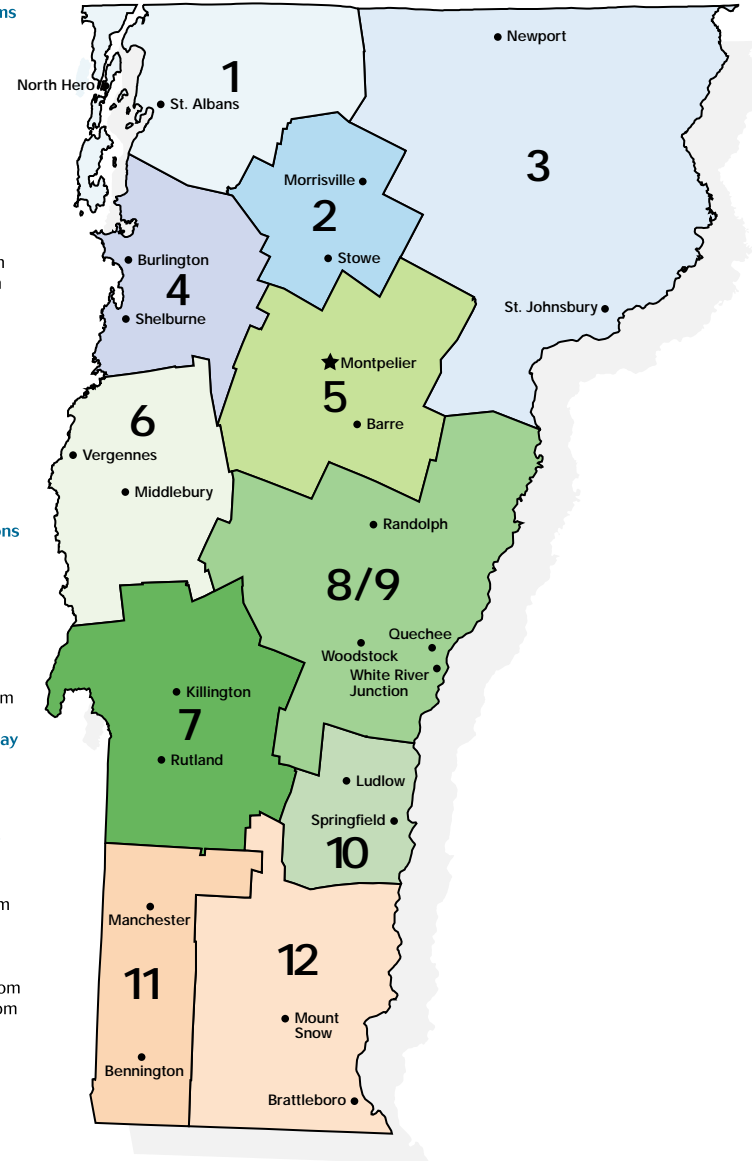
- Strengthens the region’s image and identity.
- Encourages partnerships and alliances.
- Affords the opportunity for coordinated marketing and promotion programs.
- Establishes links between local, regional, and statewide organizations.

how can RMOs help in promoting cultural heritage product?

RMOs conduct specific tourism marketing initiatives with opportunities for related businesses and organizations. It is also the responsibility of the RMOs to act as an authority on their regions, and to advise the Vermont Department of Tourism and Marketing (VDTM) on the regional products to be sold through the state's marketing efforts.

In short, your Regional Marketing Organization can help you access an array of tourism marketing opportunities. To find your RMO, and a sampling of what it has to offer, click on to www.VermontPartners.org, and go to "Regional Marketing Organizations."

1. **Vermont's Islands and Farms**
800.262.5226 (toll free)
info@champlainislands.com
www.islandsandfarms.com
2. **Stowe/Smugglers' Notch**
877.247.8693 (toll free)
info@stowesmugglers.com
www.stowesmugglers.com
3. **Northeast Kingdom**
888.884.8001 (toll free)
info@travelthekingdom.com
www.travelthekingdom.com
4. **Lake Champlain Valley**
877.686.5253 (toll free)
Vermont@vermont.org
www.vermont.org
5. **Central Vermont**
877.887.4968 (toll free)
cvermont1@aol.com
www.central-vt.com
6. **Mid Vermont for All Seasons**
800.733.8376 (toll free)
info@midvermont.com
www.midvermont.com
7. **Crossroads of Vermont**
800.756.8880 (toll free)
jcerreta@aol.com
www.vermontcrossroads.com
- 8/9. **Eastern Vermont Gateway**
888.848.4199 (toll free)
evtravel@sover.net
www.easternvermont.com
10. **Southern Windsor County**
877.668.1852 (toll free)
info@springfieldvt.com
www.vacationinvermont.com
11. **The Green Mountains**
877.768.3766 (toll free)
info@thegreenmountains.com
www.thegreenmountains.com
12. **Southern Vermont**
877.887.2378 (toll free)
info@visitvermont.com
www.southernvermont.com



Regional Marketing Organizations around the state, 2003, courtesy of the Vermont Department of Tourism and Marketing.

contacts

The following is a partial listing of local, regional, state and national organizations that can be of assistance:

AMERICAN ASSOCIATION OF MUSEUMS

A national membership organization representing the museum community. The group focuses on addressing such needs as enhancing the ability of a museum to serve the public interest, and strengthening professional standards. Mailing address: 1575 Eye Street, NW, Suite 400, Washington, DC 20005, (202) 289-9118, www.aam-us.org.

CENTER FOR RESEARCH ON VERMONT

Located at the University of Vermont, the mission of the Center is to promote and facilitate research, teaching, and related scholarly activities dealing with the Green Mountain State, or matters of interest to the state, particularly in, but not confined to the disciplines of the humanities, social sciences, and education. Provides speakers list. Mailing address: Nolin House, 589 Main Street, University of Vermont, Burlington, Vermont 05401-3439, (802) 656-4389, www.uvm.edu/~crvt.

CENTER FOR RURAL STUDIES

The Center for Rural Studies (CRS) is a nonprofit, fee-for-service research organization that addresses social, economic, and resource-based problems of rural people and communities. Housed in the College of Agriculture, and Life Science at the University of Vermont, the Center provides consulting, research and program evaluation services in Vermont, the United States, and abroad. The Center also serves as the Vermont State Data Center for US Census information. Mailing

address: Center for Rural Studies, 207 Morrill Hall, University of Vermont, Burlington, Vermont 05405, (802) 656-3021, <http://crs.uvm.edu>.

CHAMBERS OF COMMERCE

A listing of Chambers of Commerce in Vermont can be obtained by accessing the Vermont Association of Chamber of Commerce Executives (VACCE) website: www.access-vermont.com/vacce/.

CONNECT VERMONT BUSINESS REGISTRY

Provides access to the marketplace and gives businesses access to each other. Website: www.thinkvermont.com.

CONNECTICUT RIVER SCENIC BYWAYS COUNCIL (CRSBC)

Formed in 1999 to balance the promotion, preservation, enjoyment and stewardship of the Connecticut River Valley, this membership-based organization is guided by a steering committee consisting of representatives from municipalities, regional planning agencies, state agencies, and natural resource, cultural heritage, agriculture and business interests in both Vermont and New Hampshire. The CRSBC is hosted by the Connecticut River Joint Commission. Mailing Address: PO Box 1182, Charlestown, New Hampshire 03603, (603) 826-4800, www.ctrivertravel.net.

FOUNDATION CENTER

Publishes the *Foundation Directory*, a nationwide listing of private foundations and corporations. Mailing address: 1001 Connecticut Avenue, NW, Washington, DC 20036, (202) 331-1400, www.foundationcenter.org.

GENEALOGICAL SOCIETY OF VERMONT

A membership organization founded in 1971 dedicated to assisting genealogists everywhere who are researching their Vermont ancestry. The group publishes a newsletter and genealogical books. Mailing address: P.O. Box 1553, St. Albans, Vermont 05478, www.rootsweb.com/~vtgsv.

INSTITUTE OF MUSEUM AND LIBRARY SERVICES

Supports museums in their role as educational institutions through leadership initiatives and technical operating grants. Mailing address: 1100 Pennsylvania Avenue, NW, Room 609, Washington, DC 2050, (202) 606-8539, www.imls.gov.

INSTITUTE FOR SUSTAINABLE COMMUNITIES

The Institute for Sustainable Communities (ISC) provides a good model for community development. It is an independent, nonprofit organization that helps communities in existing and emerging democracies solve problems while building a better future for themselves and the world. It gives communities—and the organizations that support them—the training, advice, and grants they need to solve their own problems and shape their own destiny long after their work with them is finished. The group focuses on environmental, economic, and social concerns, and on the need to address all three to succeed. The common term for this integrated approach is "sustainable development." To ensure that their work is successful, they involve different groups of people within a community, from the most to the least powerful, to encourage fair and lasting—sustainable—results. All ISC projects are designed and carried out with the assistance of partners, improving the appropriateness, effectiveness, and permanence of the work done. Partners also ensure that the benefits of the projects are sustainable. Mailing address: 52 College Street, Montpelier, Vermont 05602-3115, www.iscvt.org.

LAKE CHAMPLAIN BASIN PROGRAM

Established to coordinate the activities envisioned by the *Lake Champlain Special Designation Act of 1990*, The Lake Champlain Basin Program (LCBP) works in partnership with government agencies from New York, Vermont and Quebec, private organizations, local communities and individuals to coordinate and fund efforts that benefit the Lake Champlain Basin's water quality, fisheries, wetlands, wildlife, recreation, and cultural heritage resources. Mailing address: P.O. Box 204, Grand Isle, Vermont 05458, (802) 372-3213, www.lcbp.org/.

LIVING HISTORY ASSOCIATION

A non-profit history and education organization dedicated to accurate re-creations of history. The LHA is composed of several interpretive committees that sponsor historical reenactments both in Vermont and throughout the country. Acts as a clearinghouse for historical education information. Provides a yearly schedule of historical demonstrations of military and civilian life and events. Mailing address: P.O. Box 1389, Wilmington, Vermont 05363, (802) 464-5569.

LOCAL ARTS SERVICE ORGANIZATIONS

See Vermont Arts Council website: www.vermontartscouncil.org/resources/links_lasos.html.

NATIONAL ENDOWMENT FOR THE ARTS

Federal agency that awards grants for a variety of arts related activities, including collaborations. Mailing address: 1100 Pennsylvania Ave., NW, Washington, DC 20506-0001, (202) 682-5616, <http://arts.endow.gov>.

NATIONAL ENDOWMENT FOR THE HUMANITIES

A federal agency providing grants for history and heritage programs, including research and public activities. It also provides Challenge Grants for endowments and building renovation/acquisition. Mailing address: 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001, (202) 786-0284, www.neh.fed.us.

NATIONAL INSTITUTE FOR THE CONSERVATION OF CULTURAL PROPERTY

Provides awards for museums housed in historic structures. Said awards include a site visit by a conservation professional. Mailing address: 3299 K Street, NW, Suite 403, Washington DC 20007, (202) 625-1495.

NATIONAL PARK SERVICE (NPS)

An agency within the US Department of the Interior that has some funding available for projects. It is responsible for the National Register of Historic Places. Mailing address: 1849 C Street, NW, Washington, DC 20240-00001, www.nps.gov.

NATIONAL TRUST FOR HISTORIC PRESERVATION (NTHP)

This non-profit membership organization was at the forefront of cultural heritage tourism program design and implementation. It publishes a number of items relating to same, and preservation in general. The NTHP provides matching grants for preservation activities. Mailing address: 1785 Massachusetts Ave., NW, Washington, DC 20036, (202) 588-6000, www.nationaltrust.org. The Number for the Northeast Regional Office is (617) 523-0855. Also, the National Trust has a document called the *Cultural Heritage Tourism Resource Manual*, listing funding sources, technical assistance opportunities, community development information, and the like. For more information, call (303) 623-1504.

PRESERVATION TRUST OF VERMONT

The mission of this non-profit organization is to initiate and assist the efforts of Vermonters to preserve and use the rich collection of historic architectural resources, the cultural landscape, and the fabric of their communities. To that end, the Trust provides community groups working in the preservation field with technical assistance, financial support, and other related tools. Mailing address: 104 Church Street, Burlington, Vermont 05401, (802) 658-6647, www.ptvermont.org.

REGIONAL MARKETING ORGANIZATIONS (RMOS)

A marketing partnership or organization consisting of one or more Chambers of Commerce for the benefit of all businesses in the

region that want to market themselves. To locate your RMO, go to www.VermontPartners.org.

TOURISM INDUSTRY ASSOCIATION OF AMERICA (TIA)

The membership association for tourism in the United States. TIA publishes a wide variety of reports, including several on cultural heritage tourism, which can be obtained for a fee. Mailing address: 1100 New York Avenue, NW, Suite 450, Washington, DC 20005-3934, (202) 408-8422, www.tiaa.org.

UNITED STATES DEPARTMENT OF AGRICULTURE, RURAL INFORMATION CENTER

Provides grants and resources for rural development. Mailing Address: National Agricultural Library, Room 304, Beltsville, MD 20705-2351, www.warp.nal.usda.gov:80/ric.

VERMONT AGENCY OF TRANSPORTATION

Contact for information on the Scenic Byways program in Vermont, and other transportation related projects. Mailing address: 133 State Street, Montpelier, Vermont 05633-5001, www.aot.state.vt.us.

VERMONT ARCHEOLOGICAL SOCIETY

Formed in 1968, it is a non-profit organization comprised of professionals and non-professionals committed to archeology. Mailing address: P.O. Box 663, Burlington, Vermont 05402-0663, www.uvm.edu.%7Evhnet/hpres/org/vas/vas.htm.

VERMONT ARTS COUNCIL

A private, not-for-profit membership organization founded in 1964 and designated by the Legislature to receive and disburse federal, and private funds to the arts. Works with state and local partners. Grant money available for arts, and cultural heritage related projects. Guidelines apply. Mailing address: 136 State Street, Drawer 33, Montpelier, Vermont 05633-6001, (802) 828-3291, www.vermontartscouncil.org.

VERMONT ATTRACTIONS ASSOCIATION

A non-profit membership organization that promotes attractions throughout the state, and lobbies on behalf of its members. Vermont Attractions Association, Vermont Chamber of Commerce, P.O. Box 37, Montpelier, Vermont 05602, (802) 223-3443, www.vtchamber.org.

VERMONT CENTER FOR INDEPENDENT LIVING

Citizens with disabilities working together for dignity, independence, and civil rights. For a listing of offices throughout the state call (800) 639-1522, or check online at www.vcil.org/.

VERMONT CHAMBER OF COMMERCE

A private, nonprofit business organization established in 1959 to create an economic climate conducive to business growth and the preservation of the Vermont quality of life. Its membership consists of businesses from throughout the state, and not the regional Chambers of Commerce as a whole. Mailing address: P.O. Box 37, Montpelier, Vermont 05602, (802) 223-4257, www.vtchamber.com.

VERMONT COUNCIL ON THE HUMANITIES

A non-profit organization committed to achieving a state in which everyone reads, participates in public affairs, and continues to learn throughout life. Grant money available, guidelines apply. Mailing address: 200 Park Street, Morrisville, Vermont 05661, (802) 888-3183, www.vermonthumanities.org.

VERMONT COUNCIL ON RURAL DEVELOPMENT

Dedicated to helping Vermont communities develop their capacity to create a prosperous and sustainable future through coordination, collaboration, and effective use of public and private resources. Mailing address: 89 Main Street, PO Box 1384, Montpelier, Vermont 05601-1384, www. Dover.net~vcrd.

VERMONT CRAFTS COUNCIL

A membership organization founded in 1990 providing a network of information about the Vermont crafts community to its members, and to the general public. The group publishes the *Vermont Craft Guide*, and

the *Open Studio Weekend Map*. Mailing address: P.O. Box 938, Montpelier, Vermont 05601, (802) 223-3380, www.vermontcrafts.com.

VERMONT AGENCY OF AGRICULTURE, FOOD AND MARKETS

The goal of the agency is to provide consumers and the Vermont agricultural community with the highest level of service possible including ensuring the enforcing quality standards for agricultural products, regulating pesticide use, providing information, technical support and marketing assistance to producers and developing new markets for Vermont products. Mailing address: 116 State Street, Drawer 20, Montpelier, Vermont 05620-2901, (802) 828-2416, www.vermontagriculture.com.

VERMONT DEPARTMENT OF FISH AND WILDLIFE

This department manages Vermont's fisheries and wildlife resources, enforces the state's hunting and fishing laws, and studies and inventories non-game wildlife species natural communities. Mailing address: 103 South Main Street, 10 South, Waterbury, Vermont 05671-0501, (802) 241-3700, www.anr.state.vt.us/fw/fwhome.

VERMONT DEPARTMENT OF FORESTS AND PARKS

The Department of Forests and Parks operates the state parks system, manages state forests and natural areas, and provides assistance in the areas of forestry, recreation, conservation and education. Forest and Parks have partnered with many cultural heritage resources in bringing its educational component to the visitor. Mailing address: 103 South Main Street, 10 South, Waterbury, Vermont 05671-0601, (802) 241-3650, www.vtstateparks.com.

VERMONT DEPARTMENT OF TOURISM AND MARKETING

The mission of this department, housed within the Agency of Commerce and Community Development is: to promote Vermont's travel, recreation and cultural attractions, as well as the state's goods and services, in coordination with public and private sector partners, to a global audience; and to do so in a manner consistent with the values and traditions of the state for the economic benefit of all Vermonters.

Mailing address: 6 Baldwin Street, Drawer 33, Montpelier, Vermont 05633-1301, (802) 828-3237, www.VermontVacation.com.

VERMONT DIVISION FOR HISTORIC PRESERVATION

Division of the Agency of Commerce and Community Development. Commissioned to identify historic and archeological sites and to administer the state's historic properties for the use and enjoyment of the public. Limited funds are available for preservation projects. Guidelines apply. Mailing address: National Life Building, Drawer 20, Montpelier, Vermont 05620-0501, (802) 828-3211, www.historicvermont.org.

VERMONT DIVISION OF VOCATIONAL REHABILITATION, AGENCY OF HUMAN SERVICES

An excellent resource for Americans with Disabilities Act information. Mailing address: 105 South Main Street, Waterbury, Vermont 05671-2303, (802) 241-2186. www.dad.state.vt.us.

VERMONT FARMS! ASSOCIATION

Provides educational opportunities on agriculture to the public. One of the major goals of the Association is to sustain and further develop the working landscape that characterizes Vermont. Farm visitors play a critical role in creating new direct marketing opportunities for Vermont farmers. For more information call (877) VTFARMS, in state; or online at www.vtfarms.org.

VERMONT FILM COMMISSION

The Vermont Film Commission was formed as a not-for-profit, public corporation in 1996, and was designated by the Vermont State Legislature as the state entity in charge of promoting the State of Vermont as a location for film and video production as a means for economic development. The commission endeavors to attract film and video production to the state, facilitating the participation of local individuals and businesses in those productions, as well as encourage the development and growth of Vermont's own indigenous film and video industry. The Vermont Film Commission is overseen by a Board of Directors appointed by the Governor of the State of Vermont and the

Vermont Arts Council. Mailing address: 10 Baldwin Street, Montpelier, Vermont 05633, (802) 828-3618, www.vermontfilm.com.

VERMONT FOLKLIFE CENTER

The Center preserves and presents Vermont traditions through exhibits of folk art, videos, films, lectures, research, publications and archives of the spoken word. Vermont Folklife Center, 3 Court Street, P.O. Box 442, Middlebury, Vermont 05753, (802) 388-4964, www.vermontfolklifecenter.org.

VERMONT HAND CRAFTERS, INC.

The nonprofit craft guild was created to further the degree and breadth of excellence in the field of crafts within the state of Vermont. The organization offers workshops for Vermont residents, provides scholarships, and serves as an information resource to craftspeople and the public throughout the state. It also publishes a membership directory and sponsors craft shows featuring Vermont artisans only. Mailing address: 367 Weeds Lane, Enosburg Falls, 05450, (800) 373-5429.

VERMONT HERITAGE NETWORK

A product of the University of Vermont's Historic Preservation Program, the mission of the Vermont Heritage Network is to stimulate awareness of and appreciation of Vermont's cultural heritage and built environment. Mailing address: Wheeler House, University of Vermont, Burlington, Vermont 05405, (802) 656-3180, www.uvm.edu/~vhnet.

VERMONT HISTORICAL SOCIETY

The Vermont Historical Society (VHS) was established in 1838 to collect, preserve and interpret Vermont history for the use, education, and enjoyment of present and future generations. It is a membership organization that operates a museum and a research library; publishes *Vermont History* (quarterly) and *Vermont History News* (6 times a year), books and other materials. The VHS also works with museums, local historical societies, research institutions, and other cultural organizations to promote interest in Vermont's past and make historical resources available to Vermonters, as well as visitors to the state. Mailing address: 60 Washington Street, Barre, Vermont 05641-4209, (802) 479-8510, www.state.vt.us/vhs.

VERMONT INFORMATION CENTER DIVISION (VICD)

The Tours & Detours program, developed in 1987, is the marketing component of the Vermont Information Center Division (VICD). It is designed to entice visitors to leave the main roads and discover the state's special places and people. The program is a partnership between VICD and the Vermont Department of Buildings and Services. Mailing address: 134 State Street, Montpelier, Vermont 05633-1301, (802) 828-3237, www.bgs.state.vt.us/infocenter/index/htm.

VERMONT MUSEUM AND GALLERY ALLIANCE

A statewide organization that encourages cooperation and interaction among museums, galleries, and historical societies. It provides for the exchange of information and expertise through workshops, seminars, publications and the Vermont Collections Care Program. Mailing address: P.O. Box 489, Woodstock, Vermont 05091, (802) 457-2671, www.vmga.org.

VERMONT STATE ARCHIVES

The archives consist of state government records, the bulk of which relate to the executive and legislative branches. Collections include maps, plans, governors' papers, election records, deeds, and photographs. Vermont State Archives, 26 Terrace Street, Montpelier, Vermont. Mailing Address: 109 State Street, Montpelier, Vermont 05609-1103, (802) 828-2308.

VERMONT STATE CRAFT CENTERS

Founded in 1971, these non-profit visual arts organizations are dedicated to advancing the appreciation of fine Vermont craft through education and exhibition. Frog Hollow has three locations one in Middlebury, Burlington and Manchester, Vermont. For information on all three go to its website at www.froghollow.org, or call (802) 388-3177. The phone number for the Vermont State Craft Center in Windsor Vermont is 674-6729.

VERMONT STATE LIBRARY

The primary role of the Department of Libraries (DOL) is the fostering and co-ordination of resource sharing and access to information for all Vermont citizens. One way this is accomplished is through the Vermont Automated Libraries System (VALS). The DOL also provides access to an ever-growing array of state government information, and is a great resource for learning more about most any Vermont topic. Mailing address: 109 State Street, Montpelier, Vermont 05609-0601, www.dol.state.vt.us.

VERMONT TOURISM DATA CENTER

Located at the School of Natural Resources, University of Vermont, the Vermont Tourism Data Center provides research information on travel related subjects, including cultural heritage tourism. Mailing Address: 219B Aiken Center, University of Vermont, Burlington, Vermont 05405, (802) 656-0623, <http://snr.uvm.edu.vtdc>.

glossary

Every business has its own culture and resulting language. The following glossary of terms is provided to facilitate discussion with your various partners.

all expense tour

A tour offering all or most services—such as transportation, lodging, meals, portage, and sightseeing—for a pre-established price. The terms “all expense” and “all inclusive” are often misused. Virtually no tour rate covers everything. The terms and conditions of a tour contract should specify exactly what is covered.

agri-tourism

Experiences and products that highlight and interpret agricultural heritage resources.

agri-tourism businesses

Farm-based businesses that have expanded from traditional agricultural operations to include tourism attractions on-site. These range from sleigh rides to bed and breakfast operations.

banner ads

Print ads with a large anchor photo (or banner) at the top and ad space below.

branding study

Formal research about public perceptions of a product, service or destination within a target market area.

bed and breakfast

Overnight accommodations, often in a private home or boarding house, with a full, American-style breakfast.

bermuda plan

A hotel rate that includes lodgings and full American-style breakfast. Also known as Bed and Breakfast.

blocked space

Multiple reservations, often subject to deposit forfeiture, which wholesalers or travel agents make with a supplier in anticipation of resale to their clients.

brochure

A printed folder describing a tour or a package and specifying the conditions of the offerings.

certified historic structure

Individually listed on the National Register of Historic Places, or certified by the National Park Service as contributing to a registered historic district.

charter

(1) To hire the exclusive use of a transportation vehicle. (2) A partial or exclusive hire of transportation equipment for passengers or freight.

charter tour

A tour that uses a chartered vehicle for passenger transportation.

commercial rate

A special rate agreed upon by a company (or other multi purchaser) and a hotel or car rental firm. Usually, the hotel or car rental firm agrees to supply rooms or cars of a specified quality or better at a flat rate.

commission

The amount, which may vary, that a travel agent receives from the supplier for selling transportation, accommodations, or other products or services.

commissable packages

Vacation packages with a travel agent commission.

connect vermont

The Connect Vermont Project is a multi-phase information technology partnership effort. It seeks to integrate sustainable information and data resources about Vermont on a statewide basis; provides information about local and regional business resources, the products and services consumers identify with Vermont, and information that supports traveler wayfinding.

craft

Traditionally, functional objects made individually by hand.

cross marketing database

A relational information database that integrates regional data on all sectors of the tourism economy, also referred to as the Connect Vermont Project.

consolidated tour manual

A tour sales manual, formerly known as the *Consolidated Air Tour Manual* (CATM), covering U.S., Canadian, Mexican, Central and South American, and Caribbean destinations, published annually in three issues: all-year, winter, and spring/summer/fall.

continental plan

A hotel rate that includes lodging and continental breakfast.

cultural diversity

The variety of life, traditions, values, beliefs, and practices of communities and people.

cultural heritage

In Vermont, cultural heritage consists of those singular qualities that give Vermont its character, name its essence, and provide for its collective memory. It is found in the form of objects, structures, museums, sites, and landscapes; and is expressed in crafts, visual and performing arts, history, literature, oral tradition, and language. It is the embodiment of our behavior, and as such is organic and evolving.

cultural heritage tourism

The act of visiting a place to explore its cultural heritage resources.

cultural heritage tourism product development

Represents the processes by which cultural heritage resources are appropriately exhibited, interpreted, and conserved for the enjoyment and education of the public.

cultural resource

Materials or places that show evidence of human activity that have been shaped by culture.

custom tour

A tour whose elements are assembled for the specific travel requirements of an individual client or group.

destination

(1) The place to which a traveler is going. (2) In the travel industry: Any city, area, or country that can be marketed as a single entity to tourists.

district

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects, united historically or aesthetically by plan or physical development.

escort

(1) A person, usually employed by a tour operator, who accompanies a tour from departure to return as guide or trouble-shooter. (2) A person who performs such functions only at the destination. The terms *host-escort* or *host* are often used, and are preferred, to describe this service.

escorted tour

(1) A prearranged travel program, usually for a group, with escort service. Fully-escorted tours may have escorts throughout plus local guide service in some areas. (2) A sightseeing program conducted by a guide.

european plan

A hotel rate that includes bed/room only. Any meals are extra.

familiarization tour (fam tour)

A complimentary or reduced-rate travel program for travel agents, airline, or rail employees, or other buyers, that is designed to acquaint participants with specific destinations or suppliers and to stimulate the sale of travel. Familiarization tours, also called fam tours, are often offered to journalists for the purpose of cultivating media coverage of specific travel products.

fine arts

Concerned primarily with the creation of beautiful objects, aesthetics being the main focus.

flyer

A printed advertisement intended for distribution to potential customers, usually by mail.

geographic information services (GIS)

A system that uses X and Y coordinates (usually latitude and longitude) to fix locations on digital maps.

group inclusive tour

A prepaid tour of specified minimum size, components, feature, and value.

guide

(1) A person qualified, and in some cases licensed, to conduct tours of specific localities or attractions. (2) An airline, bus, railroad, or ship manual of schedules and fares. Listings are not guaranteed, but travel agents and carrier reservations use such manuals as a matter of necessity.

guided tour

A local sightseeing trip conducted by a guide.

heritage

The set of all things, places, and ideas we have inherited from the past; usually holding special value and importance.

historic context

An organizing structure for interpreting history that groups information about historic properties that share a common theme, common geographical location, and common time period. The development of historic contexts is a foundation for decisions about planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative significance.

historic district

Areas containing a sufficient concentration of historic buildings and sites to merit designation as either a local district, designated as such by ordinance; or as listed on the State or National Register of Historic Places.

historic site

Buildings and landscapes that have been the location of historic events or are associated with important persons or periods in history. Historical significance can be attributed to age, architectural design, or archeological findings.

historical society

An organization with the presentation of historical facts and objects to the general public as its primary focus.

host

(1) A representative of the tour operator, destination, or other tour principal who provides escort service at the destination. The term *host-escort* is often used to make a distinction between this function. (2) Such representatives who provide only information or greeting services, or who assist at the destination with ground arrangements without actually accompanying the tour.

hotel package

A package offered by a hotel, sometimes consisting of no more than a room and breakfast; sometimes, especially at resort hotels, consisting of transportation, room, meals, sports facilities, and other components.

hub and spokes tour

Tours that utilize a central destination with side trips of varying length to nearby destinations.

inclusive tour

A tour in which specific elements—such as air (or rail) fare, hotels, and transfers—are offered for a flat rate. An inclusive tour rate does not necessarily cover all costs (see All Expense Tour), but only those specified in the contract.

inclusive tour (IT) number

The unique identification number a carrier assigns to each package developed and promoted by a tour operator or any travel supplier, in which all components (transportation, accommodations, transfers, sightseeing, etc.) are offered at a flat rate. IT numbers indicate the cooperating carrier's approval and facilitate the transmission of monies for a promoted tour (see Promoted Tour).

intelligent transportation system (ITS)

The use of new technology to integrate and provide traveler information.

interpretation

An educational activity that explains or reveals the significance and relationship of a site or attraction. Can include showing original objects, giving first-hand experiences, and using various methods of illustration.

itinerary

The travel schedule provided by a travel agent for his client. A proposed or preliminary itinerary may be rather vague, or specific. A final itinerary, however, provides all details—flight numbers, departure times, and so on—and describes planned activities. It should be delivered shortly before departure.

low season

That time of the year at a given destination when tourist traffic, and often rates, are lowest.

lure piece

A publication designed to attract visitors to a destination through a feature and photo emphasis rather than listings.

marketing and promotional partnership (MAP)

The mission of this partnership is: to build tools that can be utilized by a multitude of agencies within the State of Vermont to market and promote Vermont to the widest possible audiences as appropriate. These audiences include, but are not limited to, businesses, travelers, and Vermont residents. These services should build awareness, provide information, and promote the sale of products and services that benefit the Vermont economy, especially those products and services that substantially originate in Vermont.

markup

Difference between the cost and selling price of a given product. Difference between the net rate charged by a tour operator, hotel or other supplier, and the retail selling price of the service.

modified american plan

A hotel room rate that includes breakfast and either lunch or dinner.

motorcoach

A large highway passenger vehicle used to perform any travel service other than scheduled transportation for individually ticketed passengers.

national register of historic places

The official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture.

national trust for historic preservation

The private, nonprofit organization chartered by legislation approved by the US Congress on October 26, 1949, with the responsibility of encouraging public participation in the preservation of districts, structures, sites, buildings, and objects significant in American history and culture.

net rate

A wholesale rate to be marked up for eventual resale to the consumer. A net rate is the lowest possible rate at which the facility or service can still make a reasonable profit.

off-peak

(1) Those periods or seasons when a supplier's traffic volume or occupancy is not at its heaviest. (2) Those fares or hotel rates that apply during periods or seasons that are not the busiest.

off-season

See Off-Peak.

operator

A loose term that may mean contractor, tour operator or wholesaler, or any combination of those functions (see Contractor; tour Operator; Wholesaler).

package

A tour that includes prepaid transportation, accommodations, and/or some combination of other tour elements—such as meals, transfers, sightseeing, or car rental. A package may include more than one destination, for example, as cruises often do.

package tour

See Package.

packager

Anyone who organizes and advertises a tour or package; a wholesaler.

partner

One who joins in an activity with another, or others for mutual benefit; a player on the same team.

peak

(1) Those periods of seasons when a supplier's traffic or volume is heaviest. (2) Those fares or rates that apply during busiest periods of seasons.

performing arts

Disciplines such as dance, music and theater that are generally presented live to an audience.

person-trip

One person taking a one-way trip of 100 miles or more away from home.

point-to-point

Covering basic transportation only. A point-to-point fare is the basic rate from one city to another. A point-to-point sale covers only the cost of the ticket.

post-convention tour

An extension designed to offer a convention participant a visit to an area more conveniently located to the convention site than his home, as a supplement to his return trip.

preservation

The act or process of applying measures to sustain existing form, integrity, and material of a building, structure, and existing form and vegetative cover of a site.

product development

The development of tourism products and experiences to be promoted to consumers.

rack rate

The official tariff as established and posted by a principal; however, not usually used by tour operators.

receptive operator

A tour operator or travel agent who specializes in services for incoming visitors, such as meeting them at the airport and facilitating their transfer to lodging facilities.

regional marketing organization

A marketing partnership or organization made up of one or more Chambers of Commerce for the benefit of tourism businesses in the region.

restoration

Returning a degraded ecosystem, building, site, or natural resource to its original condition. Also renewing original elements of a cultural resource to represent it as it was during a specific time period.

self-drive

- (1) An automobile that may be rented without a hired driver.
- (2) A type of tour in which the traveler drives either a private or rented car.

shoulder

- (1) Periods or seasons that are neither a supplier's busiest or slowest, in terms of traffic or volume.
- (2) A price level between that charged during the low season and high season.

stewardship

A proactive approach to caring for, maintaining, and using resources for the benefit of the entire community or region.

special interest tour

A tour designed to appeal to clients with curiosity or concern about a specific subject. Most such tours provide an expert tour leader and usually visit places or events of special interest to the participants. Examples of special interest tours include those featuring a particular industry or historical itinerary.

subcontractor

A local operator who provides service for a wholesaler.

supplier

Producer of a unit of travel merchandise (carrier, hotel, sightseeing op.).

tour

Any prearranged (but not necessarily prepaid) journey to one or more places and back to the point of origin.

tour basing fare

A reduced-rate excursion fare available only to those who buy prepaid tours or packages. Inclusive tour, group inclusive tour, incentive group, contract bulk inclusive tour, tour basing, and group round-trip inclusive tour basing fares are all tour basing fares. Also, any fare offered by a carrier on which a travel agent may claim a higher commission for selling specified ground arrangements at the same time.

tour leader

Strictly speaking, a person with special qualifications to conduct a particular travel group. For example, a botanist who leads a garden tour. Often, however, used inaccurately to designate a courier.

tour operator

A company that creates and/or markets inclusive tours and/or performs tour services and/or subcontracts their performance. Most tour operators sell through travel agents and directly to clients (see Operator; Wholesaler).

tour organizer

An individual, sometimes a travel agent, who organizes a group of passengers to participate in a special, prepaid tour. An organizer does not necessarily have conference appointments.

tourism

The business of providing and marketing services and facilities for pleasure travelers. Thus, the concept of tourism is of direct concern to governments, carriers, and the lodging, restaurant, and entertainment industries; and of indirect concern to virtually every industry and business in the world.

travel agent

The individual who sells travel services, issues tickets, and offers other related services to the traveler at a retail level.



1877 bird's eye view of Burlington, courtesy of Special Collections, University of Vermont.

travel trade

Businesses that provide the link between suppliers and consumers. These organizations include: tour operators, wholesalers, travel agencies, travel clubs, government marketing departments, and convention organizers.

travel industry association of america (TIA)

A nonprofit association (formerly known as Discover America Travel Organizations) of companies and government organizations formed to promote travel to and within the United States.

upgrade

To move to a better accommodation or class of service without a rate or fare increase.

visual arts

Usually two or three-dimensional works of art created for public or private audiences.

vouchers, tour

Documents (sometimes called coupons) issued by tour operators to be exchanged for accommodations, meals, sightseeing, and other services.

wholesaler

A company that usually creates and certainly markets inclusive tours for sale through travel agents. Often used interchangeably with tour operator, but several distinctions might be drawn: (1) a wholesaler presumably sells nothing at retail; a tour operator often does both; (2) a wholesaler does not always create his own products; a tour operator virtually always does; (3) a wholesaler is less inclined than a tour operator to perform local services. Industry reportage often fails to make distinctions; and to confound things further, many travel companies perform any or all of the functions of travel agent, contractor, tour operator and wholesaler.



Public Library, St. Johnsbury Athenaeum, a National Historic Landmark, St. Johnsbury, courtesy of the St. Johnsbury Athenaeum, photo by Jenks Studio of Photography.

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Painting by Janet Kilburn, view of the Adirondacks from Burlington, courtesy of the James D. and Pamela R. Brangan Collection.

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appendix

cultural heritage tourism product development standards

These standards are designed to assist in the development of cultural heritage tourism product, and to ensure that the experience associated with said product is authentic, engaging, memorable, and significant to the visitor. The cultural heritage tourism (CHT) standards are designed to add value to the visitor's experience; to support product development standards; to ensure that accurate information is presented in an engaging and memorable way; to encourage visitation to the identified resources in a manner that has minimum impact on the integrity of the site; and to provide an income stream to all resources included in a cultural heritage package.



Landscape painting by Reed Prescott, Prescott Galleries, Lincoln, www.prescottgalleries.com, courtesy of the Addison County Chamber of Commerce.



Vermont Symphony Orchestra at the Vergennes Opera House, a cultural and community center, courtesy of the Addison County Chamber of Commerce, photo by Nancy Malcolm.

general cultural heritage tourism standards

- Cultural heritage resource institution must have a mission statement.
- Any CHT participant must have been in existence for two years. The information it provides must be accurate, and any display well interpreted.
- The promotion/activity must preserve and protect the resource, and not exploit it.
- The collection must be secure and in good condition.
- The artifacts must be authentic or, in the case of reproductions, be labeled as such and of good quality.
- The resource must enhance, relate, or reflect the Vermont experience.
- Any sites open to the public must show good-faith compliance with the Americans with Disabilities Act (ADA). (The law states that public and private institutions that present public programs or services must make reasonable accommodations to insure that people with disabilities have access to the site and the content of the program it offers.)
- The CHT standards encourage all participants to learn about access issues, to examine their facilities and programs, and to make an earnest effort to increase their accessibility to the greatest degree that is reasonable and possible.
- Signage must be appropriate to site, and convey the information needed to understand the site itself, its activity, and/or collection. Signs must also conform to all existing state and local laws.
- The resource focus should be informative and enjoyable.

vermont cultural heritage tourism (CHT) standards

THE RATIONAL FOR CREATING THESE STANDARDS ARE:

- To assist in developing products that will provide compelling experiences for the visitor.
- To encourage public/private partnerships.
- To foster the implementation of cooperative programs and projects.
- To help ensure the preservation and protection of resources.
- To assist in the development of packages that link sites and events by theme.

DEFINITION OF CULTURAL HERITAGE IN VERMONT:

Cultural heritage consists of those singular qualities that give Vermont its character, name its essence, and provide for its collective memory. It is found in the form of objects, structures, museums, sites, and landscapes; and is expressed in crafts, visual and performing arts, history, literature, oral tradition, and language. It is the embodiment of our behavior, and as such is organic and evolving.

DEFINITION OF CULTURAL HERITAGE TOURISM:

The act of visiting a place to explore its cultural heritage resources.

The essence of Vermont can best be experienced through its villages and neighborhoods, landscape and architecture, historic sites and monuments, its contemporary and traditional artists, museums and cultural institutions, and above all else, its people.

WHY PEOPLE INCLUDE CULTURAL HERITAGE WHILE TRAVELING:

- Personal enjoyment and entertainment.
- Personal education.
- Experience something genuine/authentic.
- Explore a place heard about.
- Support historic sites or cultural activities.
- Learn more about the area they are visiting.

THE GOALS OF THE CULTURAL HERITAGE TOURISM INITIATIVE ARE:

- Increase the enjoyment of Vermont's cultural heritage resources.
- Significantly strengthen, support, and protect those resources.
- Increase the impact of our cultural heritage throughout the state.
- Increase the impact of cultural heritage on the state tourism industry.
- Raise community awareness of its resources.
- Provide a perspective on the character of everyday Vermont life.
- Present Vermont's cultural heritage to visitors through memorable activities that educate and entertain without compromising the integrity of the location/site.
- Fully integrate cultural heritage issues into the economic development planning of the state.

to whom does cultural heritage tourism matter?

TO REGIONAL MARKETING ORGANIZATIONS (RMOS):

- It strengthens the region's image and identity.
- It encourages partnerships and alliances.
- It conducts marketing and promotion programs.
- It establishes links between local, regional, and statewide organizations.

TO COMMUNITIES:

- It strengthens the local economy.
- It promotes resource protection.
- It increases visitor expenditures.
- It generates employment.
- It preserves the unique character of a community.
- It increases community pride, and awareness of community resources.
- It increases tax receipts.
- It stimulates economic growth.
- It focuses attention on populations that may otherwise become disenfranchised.

TO CULTURAL HERITAGE RESOURCES:

- It increases revenues in appropriate and sustainable ways.
- It fortifies cultural heritage resources through stronger base of cooperation.

- It fosters recognition of the economic contribution of the cultural heritage resources on a regional and community level.
- It strengthens the preservation, protection, and presentation of the resources.

TO THE STATE:

- It encourages the protection and continued use of cultural heritage resources, which is important to the quality of life and economic well-being of the state.
- It strengthens cultural heritage resources, and the tourism industry.
- It is an integral, complementary element of the state's recreation and leisure environment.
- It increases revenues in appropriate and sustainable ways.
- Visitors of historic sites stay an average of 1/2 day longer.
- Cultural heritage visitors spend more than the average traveler.
- It stimulated economic growth.

GUIDELINES FOR IDENTIFYING RESOURCES

(Please refer back to section on Cultural Heritage tourism Inventorying.)



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For more information on Vermont's cultural heritage initiatives, contact Diane Konrady, Heritage Tourism Coordinator, Vermont Department of Tourism and Marketing, (802) 828-3683, diane.konrady@state.vt.us.

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